

O A R A R L F A D F S

The Quarterly Journal of Ár nDraíocht Féin

Fall 2010 ~ Issue No. 50





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Table of Contents

Features

Remembering Your Ancestors with Needle & Thread: <i>How to Make a Basic Ancestor Doll</i>	3
The Well-Trained Ritualist, Part 2: <i>Speech</i>	10
Who's Giving the Orders 'Round Here?.....	20
Making the Archdruid-Wellspring 2010.....	24

Columns

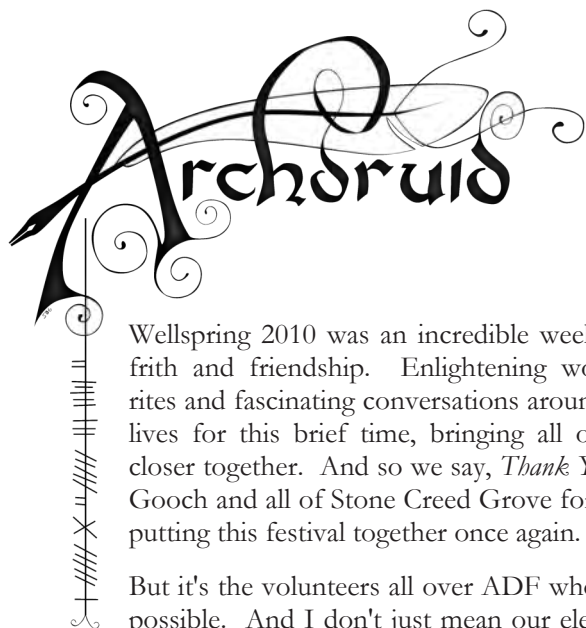
From the Archdruid.....	2
Column— <i>The Contrarian's Corner</i>	7
CD Review— <i>Out of the Forest</i>	9
V.A.D. Speaks— <i>A Screndriver and a Hammer</i>	17
Book Review— <i>Days in Midgard</i>	22
Personal Story— <i>How I Sacrificed a Pretzel</i>	28
Children's Story— <i>A Gift for a Gift: The Faery Ring</i>	31

Departments

Crossword Puzzle.....	34
Key to Summer Puzzle.....	35
ADF Directory.....	36
News and Announcements.....	41
Contributors.....	42
Submission Guidelines.....	43
ADF Membership Form.....	44

Bardic

Invocations: <i>Gatekeeper Prayers</i>	5
Poetry: <i>Fire in My Heart</i>	16
Invocation: <i>The Samhain Charm</i>	21
Song: <i>Odin and the Runes</i>	23
Poetry: <i>The Wings of Awen</i>	27
Poetry: <i>A Song for the Honorable Slain Not Chosen</i>	42



Wellspring 2010 was an incredible weekend of fellowship, frith and friendship. Enlightening workshops, powerful rites and fascinating conversations around the fire filled our lives for this brief time, bringing all of us in attendance closer together. And so we say, *Thank You!* to the Rev. A.J. Gooch and all of Stone Creed Grove for their hard work in putting this festival together once again.

But it's the volunteers all over ADF who make our religion possible. And I don't just mean our elected officers in the Mother Grove, Clergy, our Guilds, Kins and SIGs, but also those unsung heroes who toil behind the scenes to make our on-line experience as easy and comfortable as possible. And these volunteers deserve to be recognized by our entire church. So this year we have begun to create such a system, in the form of an awards committee, which will be chaired by our new Vice-Archdruid, Rev. Jim 'Seamus' Dillard. This committee will be tasked with finding out who our volunteers are, what they have been doing, and recognizing their efforts.

To kick off this idea, we created the ADF Volunteer of the Year award, which was presented to Beth Savage for all her hard work, often unnoticed by the membership, in answering so many of the e-mail queries that ADF receives each day from outside of our membership. And some of these queries are really oddball ones. She has responded to even the most outrageous comments with tact, diplomacy and respect, truly showing us all in the best possible light. Her award was a beautifully engraved crystal chalice which she will get to keep. And we have more available for future years!

May the Kindreds bless us all with the joys of true communication, of fellowship and of fulfilling spiritual experience in the months and years to come. So be it!

With the brightest of wondrous blessings,

Rev. Kirk S. Thomas

ADF Archdruid

OAK LEAVES

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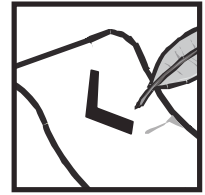
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Article

Remembering Your Ancestors with Needle and Thread: How to Make a Basic Ancestor Doll

by Grey Catsidhe



My mother and father taught me the value and skill of sewing from a very young age. I saw the fun and practicality of it and wanted to do it myself. I started with pillows and plush animals. While I still make those, I'm now able to make costumes and intricate fabric art dolls.

I first became interested in dolls when I was growing into Druidism. My favorite subjects are deities and nature spirits.

Creating my dolls provided the perfect excuse for further study, and the many hours spent putting them together have become a meditation for me. My hobby has brought me closer to *imbas* and the spirits I try so hard to portray.

I was recently invited to write a how-to piece for *Oak Leaves*. It was suggested that I show the readers how to make an ancestor doll for Samhain. The request made me realize that I've never explored making an ancestor doll. I thought a lot about what I wanted to do. In the end, I decided that I didn't want to portray any particular ancestor – I wanted to create a doll that represented all of them. I also wanted to create a simple doll that someone just learning how to



Figure 2

sew could make him- or herself! If you can sew a pillow, you should be able to make this doll. The appendages will make this more challenging than the typical square or rectangle and will help you to expand your skills. If you have never picked up needle or thread before but want to try making this piece, there



Figure 1

are many helpful YouTube videos that explain the very basics of sewing.

First you need to collect some materials. Figure 1 shows many of the materials required for this project.

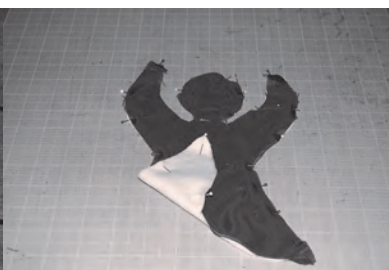


Figure 3

Pictured are pins, fabric paints, fabric markers, a paintbrush, stuffing, white acrylic paint, an iron, scissors, thread, two types of fabric, a seam ripper, turning

tools, a cutting board, and the pattern. Not pictured are the sewing machine, tailor's chalk, and paper scissors that I used. These are tools that I have amassed over the years and, while they make for an easier or more creative time of sewing, they are not all required. Truly, all you need are pins, needles, thread, fabric scissor, stuffing, the included pattern, and some sort of fabric.

To begin, remove or copy the included pattern (pg 4). Cut out the pattern using a pair of scissors that are reserved only for cutting out paper. (If you use the same pair to cut paper and fabric, eventually your blades will become dull.) Be sure to cut along the outside edges of the black outline. Once your pattern is cut, figure out what sort of fabric you will use. A good choice is cotton. I decided to make one side out of cream muslin and the other out of red satin. The satin was tricky to work with because it liked to fray. A beginner would probably be less frustrated with basic cotton. To me, the white represents the bones of my ancestors and the red represents their blood. Don't feel limited by my color choices! Ironing your fabric



Figure 4

will help you trace accurately and make for a more enjoyable sewing experience. Lay the pattern on the “wrong side” of your chosen fabric. This is usually the side that is less smooth than the other – in other words, the side of the fabric that is not meant to be seen. Secure the pattern in some way – either by pinning it or weighing it in place with a stone or other small, heavy object. Trace with a fabric marker or tailor’s chalk. If you don’t have either of these, a pencil or normal marker should be fine – just make sure that they don’t bleed through the fabric. See Figure 2. Trace the pattern onto your fabric of choice twice so that you have two doll forms.

Cut the fabric out and pin the sides together, taking care that the “right sides” – the sides you want seen – are facing each other. Your piece should look inside out as in Figure 3. Begin to sew using needle and thread or a sewing machine. Go slowly around the curves and make sure that you leave a two to three inch opening somewhere so that you can turn the whole thing right side out as is seen in Figure 4. A turning tool may be helpful for this process, but it is not necessary. Your doll will look floppy and a little strange until you add stuffing. Polyester or cotton will do fine. You could even add dried herbs or leaves or saw dust. Keep in mind that the finer the stuffing material, the finer your stitching must be to keep it inside. I used a poly-cotton blend to stuff my doll. Once I was satisfied with the shape, I threaded a needle and stitched the opening shut.

I wanted to add more details to my doll and make it more representative of my ancestors. I decided to use fabric paints to add green and copper swirls to the red side. To me these represent my hearth culture. I used white acrylic paint on the cream side to brighten it up and reinforce it for what I wanted to do next. Once the white paint dried, I used a black marker to write the names of known ancestors across its surface. I left plenty of space on which to add more as needed (see Figures 5 and 6).



Figure 5

I’m going to add this doll to my ancestors’ altar. You could do the same or place it at the table next to a bowl of food as an offering on Samhain. The doll could also be used as a sacrifice,



Figure 6

but consider the type of paint and decoration you used before throwing it into the fire.

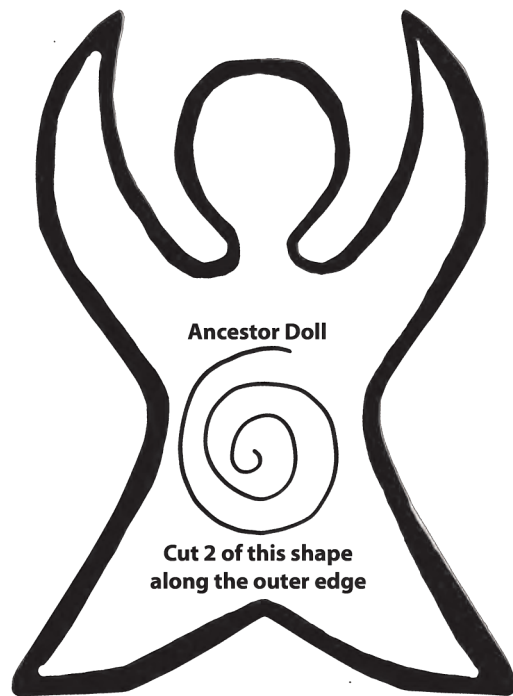
The possibilities for an ancestor doll are endless. You could use colors that are more meaningful to you; you could paint a skull for a face; you could purchase miniature pendant frames, insert photos of passed loved ones in them, and stitch them across the doll’s surface. You could even make the doll look like a particular ancestor by using doll hair and painting on a face.

Feel free to alter the pattern as you see fit. I would love to see the ancestor dolls you create! Take a photo and send it to *Oak Leaves* or email me at <uticaadf@gmail.com>

Sewing is an ancient art that has been passed down from generation to generation. Creating a unique, handmade ancestor doll using this medium may be just the thing your altar is lacking!



A member of ADF since 2006, Grey Catsidhe hails from Muin Mound Grove and completed her Dedicant Path in 2009. She is active in the Artisans Guild and is working through the Initiates Program.





Invocations

Gatekeeper Prayers



by *Ceisiwr Serith*

Gaulish:

Half-stag, half-man, sitting between,
between this and that,
between this and the other,
god of the gates, open the gates,
Cernunnos who guides my steps.

Greek:

God of the herm which is constructed on the borders:
you pass through as well as keep out.
Pass through my prayers, my offerings, to those I worship;
Pass through as well their presence, their blessings, to me.
The cattle of Apollo seemed to go one way when they
had gone the other:
may our prayers go both ways,
may the Immortals go both ways.

Hittite:

Hasamelis, god of travelers:
with this biscuit cast into the fire I call you to me
with this pita bread cast into the fire I call you to me
with this loaf of bread, split open and cast into the fire,
I call you to me.
With the first may you begin to come to me.
With the second may you continue to come to me.
With the third may you arrive here in my presence.
As the bread is split, so may the door between this
world and that of the Holy Ones open;
as the smoke from our offerings rises, so may our
prayers rise freely to those in the sacred realm,
that the Holy Ones may pour out as freely as this
poured-out beer their blessings
Hasamelis, god of travelers, cause to travel between
this world and that our prayers.

Lithuanian:

Rising from the mists,
with your brother-husband in attendance,
bring divine light to me,
Aushrine, young and lovely,
and my words to them,
the lovely Holy Ones.

Iranian:

I offer to Čistā, who guards the pathways, who guards
the traveler, those who offer to her.
May I travel smoothly through all that separates me
from the pure, the divine;
with prayers, with offerings, with thoughts and deeds, I
will worship the Kindreds,
as she herself, as Čistā indeed, is indeed honored by
those whom we worship.
So let her, worthy of being heard, hear our prayers;
so let her, worthily hearing, pass them on,
so let her, hearer of the worthy, pass the Kindreds'
blessings on to us.

Irish:

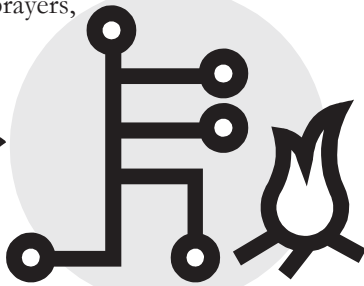
I see a man coming towards me,
in a brazen chariot;
the horses which pull it are snorting sea-fog.
The green sea to me is a grassy field to him,
over which he rides;
the scattered sea foams are flowers about his wheels.
Who is this man who rides this way?
Not hard:
It is Manannán, son of Sea,
whose chariot approaches,
the god closest to man.
Clear away the sea's mists, Son of Sea,
that bar the way to the sacred land.
Guide me safely, belled-branch led,
along the sacred path;
guide them, the Holy Ones, with the sound of the ringing, to me.
[It would be nice to accompany this with the ringing of bells.]

Norse:

High One, Heimdall, winder of the horn,
Ward and watcher of the way to Asgard,
standing at the border of the Bifrost Bridge:
may our prayers go through to the sacred,
may the rainbow join us to the sacred.

Proto-Indo-European:

Opener of the gates of the sun,
of the Shining One,
Open the gates to the gods,
to the Shining Ones,
Open the way for my prayers,
Rising One.



Roman:

God of two faces, Janus the opener,
open the gates for our offerings,
seen by you,
to pass through into the arms of the Kindreds,
of the Deities, of the Ancestors, of the Spirits.
Open the gates for the gifts of the Kindreds to pass
through into our lives,
the gifts of the Deities, of the Ancestors, of the Spirits,
our words, our sacrifices, our freely poured-out
libations bringing in response
blessings, powers, and long-continued life.
Open the gates, Janus Patulcius,
open them in return for this sweet-smelling incense.
Janus be my guide to the holy;
open the gateway, god of gates.

Russian:

Lark, little lark, do you hear what I am saying?
Fly, little lark, and sing, with your beautiful voice.
Fly to Zorya, to little dawn
and tell her we are here,
here asking, here waiting for her to come,
with the gods in her train.
Zorya, we call to you, with beautiful words,
words of praise, words you love well.
Come to us here, be the first to arrive,
be the first to arrive of the Holy Ones,
to help us pray to the others as well,
our prayers to them, their gifts to us.
May our prayers be as beautiful as the songs of the lark
we send on her way to ask you to come.

Vedic:

Agni, priest of the gods,
bear my words on your tongue.
Through this first offering, bring prayers to the deities,
and through this their blessings to us,
Lord in the lightning.
Through this second offering, bring prayers to the ancestors,
and through this their blessings to us,
Lord in the waters.
Through this third offering, bring prayers to the nature spirits,
and through this their blessings to us,
Lord in the trees.
May your burning be a door open between us and the
Kindreds.

*[Six offerings of clarified butter are made into the fire, one with
each of lines three, four, six, seven, nine, and ten.]*

Welsh:

May this be the mound of Arberth, where wonders are seen,
or blows received.
May I know wonders.
May I see a woman on a white horse, slowly riding,
swiftly riding,
waiting for me to ask her to stay.
May I see Rhiannon.
May she lead me to the Otherworld,
to share the feast of the Shining ones,
to sing their praises, and drink of their cup.





Column: Contrarian's Corner



The Contrarian's Rules of Engagement:

How to Serve ADF & the Kindreds by Being a Community Pain without Losing Your Sanity or Friends in the Process

by E. M.-R. Bolmen

ADF is a unique organization in many ways. One of the many qualities that makes it exceptional is the willingness of the members to question beliefs commonly held within the Pagan community, and to choose to act differently when we find those beliefs to be wrong through our scholarship and careful debate. ADF was founded on the idea that anything less than excellence is poor service to the Kindreds, after all; and what is excellence if it is not the very best religion that we can create, based on the very best scholarship and logic that we are capable of? Overall, given our less than three decades of work (which I assume is hardly the blink of an eye for a deity), I think that ADF has done remarkably well in its quest for excellence!

There is one little problem, however, and that is that we cannot limit ourselves to questioning what is done outside of ADF, or researching that which has not yet been examined by members of ADF. We must review our own work as well, and we must be willing to recognize that, yes, indeed, uncomfortable but true, we make mistakes, too.

Of course, it's extremely difficult to stand up and suggest to our friends and grove mates that something that they have come to cherish and believe in is wrong. It's pretty reasonable to worry about being criticized or rejected as a result; and who wants to risk losing their friends and the respect of their grove mates, or being ignored online, or feeling unwelcome at High Day celebrations? That is the heart of the prob-

lem, right there: it's much easier and much more comfortable to simply not question, instead.

Yet, the need to check our own work for errors even more carefully than we do that of others remains.

con trar i an [kuhn-trair-ee-uhn] –noun
a person who takes an opposing view, esp. one who rejects the majority opinion, as in economic matters.

(From: Dictionary.com Unabridged. Random House, Inc. 05 Jun. 2010. <Dictionary.com <http://>

Fortunately, there are always some people who are willing to do that. Unfortunately, a great many of them end up burned out, tired of what feels like endless fighting. Some just stop pointing out errors and

asking the necessary but difficult questions publicly, where they count; many drop out of the organization altogether.

So how do we address this dilemma?

This exact question came up on the ADF-Religion list not long ago, particularly in regard to putting unpopular opinions out on the email lists. Because I often do post suggestions and opinions that question and contradict common beliefs and practices, and because I am not any fonder of pain or ostracism than anyone else, I had come up with a few relatively straightforward guidelines for myself to minimize unpleasantness, and I shared them with the list. A couple of people suggested to me that the guidelines might be useful to the membership in general and not just those who are subscribed to ADF-Religion. So I submitted them to *Oak Leaves* and here they are (with some editing and expansion):

- **Pick Your Battles.**

You can't take 'em all on, and you don't need to. Most of the things that people get worked

up over are teacup tempests, and have very little to do with service to the Kindreds or fundamental improvements to our religion.

- **Pick Your Ground.**

If a discussion has already descended into contentiousness, there's not much point in posting a contrarian viewpoint. When people have polarized and are already hot under the collar, they are rarely open to rethinking their positions no matter how well presented the argument. They generally have no objection to aiming their ire at an additional target, however. So unless you are feeling particularly masochistic one day, don't bother. The same applies to any online arena that is known for being prone to flame wars or other uncivil behavior.

- **Learn How to Frame Your Arguments.**

They should be logical, emotionally neutral, and include references when applicable. They should definitely include a clear, fair evaluation of whatever you're arguing against, including reasonable praise for the good points of the ideas you are opposing, along with your own personal sources of bias and error and your authority (if any) for making the argument. It is much less tempting for someone to lash out at you or your argument when you make it clear that you appreciate a theory's good points and respect its author and proponents.

Honesty is a *sine qua non* on the quest for Truth; applying it gracefully and with finely-judged precision should be the goal of the contrarian.

- **Bizarre, But True: Sometimes You Will Be Wrong.**

Understand that it's your argument that is false, not your self being attacked (even

if the person pointing it out presents it as an attack!). Accept the correction to your argument publicly, with apologies if appropriate, and move on. Your future arguments will be the better for knowing the truth, anyway.

- **Your Goal is to Present the Argument, Not to Win It.**

People either will accept it, or they won't. If they reject it, they may do so without giving it any reasonable consideration. You can't allow that to bother you; let it go. Answer questions, correct misunderstandings, but no more. If you have done the best job of presenting the argument that you are capable of, then you've completed your duty to Truth and the Kindreds with honor. Time to walk away; i.e., you can lead a horse to water, but you can't make him think - I mean drink!

- **If You Are Angry, Step Away From the Keyboard.**

Especially step away from that 'Send' button. I do not care how good a writer you are, you cannot make a neutral argument or a valid apology when angry (or hungry, or tired, or depressed, etc.). And such a skewed argument is not a service to the Kindreds.

- **Know When to Take a Time-Out.**

If—when!—the argument starts to feel personal, or you feel that your emotional or energy resources are drained, it's time to take a

break. Unsubscribe from the lists. Take a few weeks away. Go talk to your patrons and the trees. Our religion isn't going to die if you don't make some argument or other now. Anyone who has been on the lists for more than three months knows that

Editor's Note: this begins a new column in OakLeaves: The Contrarian's Corner. Here is a good place to air opinions that run counter to perceived ADF "orthodoxy." Since ADF is orthopraxic [right practice], it is fitting to have a forum for challenging the consensus to avoid passive orthodoxy. When submitting articles for this column, please observe these guidelines to maintain civility.

whatever it is will probably come up again (and again). You'll most likely have a chance later, and you can hone your arguments in the meantime.

In summary (and with all due respect, and possibly apologies, to Kenny Rogers):

*You got to know when to edit 'em, know when to send 'em,
Know when to wait a while and know when to hit 'delete'.*

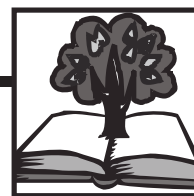


Emily Morgan-Rains Bolmen first encountered Ár nDraíocht Féin in the late 1980's and was attracted to a neo-Pagan organization that emphasized scholarship over romanticism. She attended her first ADF ritual in 1997 and has been an actively involved member since 2009.



CD Review

by Rev. Skip Ellison



Out of the Forest: Spirit Journeys with Elspeth

by Grandmother Elspeth of Haven

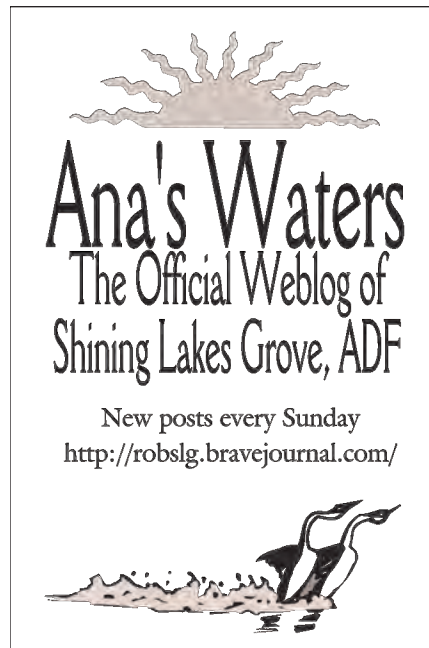
available from: <<http://www.grandmotherelspeth.com>>

This two-disc CD is a wonderful tool for those wishing to go deep within themselves, for healing, learning, or simply to better understand “spirit journeying.” Grandmother Elspeth has a wonderful voice for this type of work and is very easy to listen to, and to follow. The instructions are well planned, and in enough detail to make the journeys meaningful.

The first CD is composed of two journeys. The first is a basic journey to get the student ready for the other journeys. The second is a healing journey, based on “hurts” you have received in this lifetime.

The second CD is also composed of two journeys. The first is a journey of wisdom. Wisdom in this case may be something you would “like” to learn, or something that you “need” to learn. The choice is yours in the journey. The second journey is modeled on the Descent of Inanna. In it, we confront the issues of death and rebirth on a personal level.

A listing of the many wonderful classes Grandmother Elspeth teaches can be found at the website listed above. Her CD is available from her at festivals, or by contacting her through her website. I highly recommend it!





The Well-Trained Ritualist

Part 2: Speech

by Rev. Kirk S. Thomas



This paper is being presented in Oak Leaves in four parts. I am listing the contents of all four parts below, with the current section highlighted in bold.

Part 1 – Basic Presentation Skills

- The Voice

Part 2 – Speech

- Using the Voice
- Using the Body
- Different Spaces, Different Challenges

Part 3 - Typical Performance Problems

- Delivery Skills

Part 4- Memorization, Internalization and Improvisation

- Preparing for the Unexpected

Those of us who do public ritual for groups both small and large realize that there are certain skills necessary for a successful rite. Much preparation is required to create or learn the parts of a specific ritual, to rehearse any ritual plays or lore recitations, to memorize and/or research any invocations needed, to obtain a ritual space and arrange the potluck...the list goes on and on.

But we don't necessarily take into account the presentational skills needed by the aspiring ritualist to ensure that everyone present, both human and divine, can take in and comprehend everything going on. We must be both seen and heard, and what we present must be both understandable and effective with a minimum of distraction. This essay attempts to aid ritualists to begin training our bodies and voices, allowing us to be able to trust them to carry our words and actions to all in attendance.

SPEECH

Diction and Enunciation (Articulation)

In the old days, before Method Acting became popular in films (think Marlon Brando), diction was seen as critical for good performances. Indeed, on the stage this is still the case, but it isn't so important in everyday life, and many people have speech that is quite sloppy. Mumbling and imprecise diction are the norm, but while this may be fine for day-to-day conversation, it's deadly on the stage or in ritual. There, words have to be heard across distance, and distance distorts sound a little bit. This distortion seems to increase with distance, and when it's not possible to see the lips of the person speaking, it can be even worse. Add in differences of accent or dialect and the entire edifice falls down around our ears.

We may call this lack of clarity on the part of a speaker as "mush-mouth."

As a ritualist, it is your job to be heard and understood. Good diction, mixed in with vocal projection, will succeed every time. So it pays to give your actual speech mechanics a bit of your time and attention.

Are you aware that in American English, internal *t*'s often get pronounced as *d*'s? *Butter* becomes *budder*, *wetter* becomes *wedder*. In British English, some dialects have intrusive *r*'s. When a word ends with a vowel and

the next word begins with a vowel, the letter *r* may get stuck in the middle - "*Asia and Africa*" becomes "*Asia/r/ and Africa*." These dialectical differences can be charming, but it's best to be aware of your own personal habits.

Exercise 10: Demosthenes Revisited

The great Athenian orator Demosthenes was said to have had a stutter as a child, which he overcame by practicing his speeches with a mouth full of pebbles. Here is a variation on that theme:

Put a pencil between your upper and lower teeth, with the ends sticking out on either side of your face. While holding the pencil securely, read a piece of text (like, say, a paragraph from this essay), taking care to enunciate each word clearly. This is excellent practice for the lips and tongue.

Exercise 11: Tongue Twisters

Tongue twisters are a great way to practice your diction and avoid the terrors of mush-mouth. Start slowly with the examples below and then speed up with practice (Elizabeth, 225):

- a. Peter picked a pint of pickled peppers. (*repeat*)
- b. Rubber baby buggy bumpers. (*repeat*)
- c. Six sleek swans swam swiftly southwards. (*repeat*)
- d. Lovely lemon liniment. (*repeat*)

- e. The great Greek grape growers grow great Greek grapes.
- f. Toy boat, toy boat, toy boat. (*repeat*)

USING THE VOICE

Liberating the Voice

Many of us have been conditioned by society to be polite in social situations, sometimes even timid or deferential. Now, even the most outgoing person will occasionally experience a moment of qualm when, say, the entire room turns and looks at him/her, but in ritual *everyone* will be looking at you, so you will need to train yourself to let yourself go. As a celebrant your voice needs to explode, to excite, to be warm and bright. It is essential that the ritualist break down these repressive hang-ups so that s/he may, at will, do what is needed.

Exercise 12: Rude Words

The purpose of this exercise is to get over saying rude words without giggling or releasing your discomfort in any other way. This may help you find the courage you might need to liberate your voice. Of course, if these words are part of your normal vocabulary this may not work. Allow your voice to say, at full volume and with clear speech, the sort of words you don't normally get to say in public (Cohen, 130). Speak the following with feeling:

- a. Shit, shit, shit, shit, shit!
- b. Penis, penis, penis, penis!
- c. Fuck, fuck, fuck, fuck, fuck!
- d. Asshole, asshole, asshole, asshole, asshole! (for our British friends, you might try saying *arsehole* instead)
- e. Testicle, testicle, testicle, testicle, testicle!
- f. Masturbate, masturbate, masturbate, masturbate, masturbate!

Vocal Warm-ups

It's always best to warm up the voice before any ritual. This will help prevent hoarseness and make your voice sound the best it can.

Exercise 13: Basic Vocal Warm-ups

These were taught to me when I played the role of Harold Hill in *The Music Man*. These warm-ups, stolen from singers, enabled me to get through a long and arduous vocal part.

- a. First, yawn (see Exercise 3 above)
- b. Keeping your throat open, as in a yawn, gently say *ab* with a breathy voice without holding a note. Make the sound for your entire exhalation.
- c. Using a keyboard, if possible, pick a note that you are comfortable with, in the middle of your range.
- d. Gently sing *ab*, moving up five pitches and back down again (for instance, if you started on middle C, gently sing *ab* on C, then D, then E, then F, then G, and reverse the process coming back down again).
- e. Repeat, but start on the next note up the scale (that would be D in my example above). Repeat,

going up a note for your start until you reach the top of your range – **do not strain** to hit high notes – stop when you are no longer singing freely and comfortably.

f. Now go back to your first starting note (middle C in my example above) and repeat. Repeat again,

but go down a note for your starting note and repeat until you reach the bottom of your range. Again, do not strain the voice.

g. Now repeat the entire process again, but this time use the sound *mab* (this brings the sound forward into your mask). You may then play with these sounds, using *moh*, *meh*, *mee*, *moo*, etc. (Note: the *ee* sound is more difficult to produce on higher notes because of the way it can tighten the back of the mouth – don't strain!)

Projection

Projection is the art of making your voice reach to all corners of your ritual space in as effortless a manner as possible. While this can also mean, "raise the volume," it must be stressed that you should accomplish

TIP – Keeping the Voice Lubricated

When in ritual (and when warming up), your voice may start to feel dry. Before ritual begins, be sure that you are well hydrated. During ritual, *sip* only tepid (lukewarm or body temperature) water. This will help to keep your voice lubricated.

this through resonance and not by “pushing” the voice.

Bring all your practice of breath support, pitch and resonance together as one, and this will enable you to properly project your voice. Indoors, this is relatively easy, once you master the basics, but outdoors can be tricky even for the most experienced of us (see below).

NOTE - Avoid warm and cold water, teas, honey, throat lozenges, etc. as these will fool you into thinking that your throat is feeling better when in actuality they are only deadening pain, which can lead to strain or overuse of the voice. Also, avoid any milk products for a few hours before ritual as they cause phlegm in the throat and sinuses.

How loud is loud enough? This is a common question, and one that you will probably have to learn through experience. However, while indoors, you can judge your volume by how it sounds to you, and this can help you learn to feel your volume kinesthetically, through your body, so that you don't overdo it when outdoors.

Exercise 14: Bouncing Your Voice Off the Walls

- a. **In the shower** – Stand in the shower and yawn (don't inhale the water!). Breathe from your abdomen and place your voice in your mask by doing the *M* and *Mah* sounds exercise in 8.c. above. Then say, “*Once more into the breach, dear friends, once more!/ Or close the wall up with English dead!*” This line can sound quite loud in this tiny space. Hear the resonance in your voice. Try it again at a different volume, first quieter, and the next time try is louder. Judge how much effort it took to make the sound “just right.”
- b. **In a small room** – This time, prepare as usual, standing in the middle of a small room, and speak the line as before. Find the volume that sounds a bit louder than normal conversation. This is probably the ideal amount of projection for this space.
- c. **In a large room** – Do the same as before, but in a much larger room, or on a stage in a theatre. Can you hear your voice come back to you

from the back wall? Can you judge just how much volume is required to be heard well in this space? Get a friend to go to the other end of the room and listen to you speak. Can s/he hear you loudly and clearly? Again, take care not to strain your voice.

Projection Outdoors

Many of our ADF rites are conducted outdoors, and this can be very hard on the voice because it is so very difficult to judge your projection and volume when outside. There are no walls to bounce your voice off of, and it just keeps going past the congregation and out into the world.

For this reason *it is critical* that you practice your voice indoors and learn kinesthetically what different volumes feel like. Then, while outside, the voice can be set at the volume needed for a large room, *and no more*, to prevent hoarseness and vocal fatigue. In time, you will learn to trust your body and voice to do what you need them to do.

In a later section of this essay I will address taking space and ways in which you can better guarantee being heard in an outdoors situation.

USING THE BODY

Like the voice, the body performs at its best when it is warm. Physical warm-ups before a ritual can enhance how you feel and how you project yourself. You also will need to warm up quickly and at the last minute if your rituals are anything like ours, where there are lots of distractions from set-up and attendee arrivals.

Exercise 15: Quick Body Warm-ups

- a. First, go back and start with Exercise 1: Posture
- b. Standing straight and tall, gently tilt your head to each side and then front and back.
- c. Now gently turn your head to the left and then to the right, as far as it will go. Don't strain your neck.
- d. Rotate your shoulders both forward and backwards.
- e. Raise your right arm over your head and bend sideways to the left. Repeat with the left arm, bending to the right.
- f. Hold your arms straight out in front of you and slowly do a deep knee bend (if you are able). Stand.
- g. Run (or jog) in place for one minute.

Intentional Movement and Gesture

One of the biggest mistakes some ritualists make, and one of the most distracting, is the lack of intentional movement, or, perhaps, the *use of unintentional movement*. Often, when folks aren't sure of exactly what they're doing, or when they are thinking on the fly, they will start aimlessly wandering around the ritual space. Not only does this scatter the ritual energy and focus, it also gives the impression that the ritualist doesn't know what he or she is doing. And your attendees will find this very distracting.

Focus is crucial for all actions in ritual, and this includes movement and gesture. Never walk across the ritual space unless you are actually going somewhere on purpose. Never make a ritual gesture unless you have a reason for doing so.

Reasons for moving in the ritual space include going to the Fire, Well, Tree, etc. in order to make offerings. Another reason may be to speak to a specific part of the audience for a moment, as in storytelling, spreading the wealth around the space, as it were. Another reason may be to speak to another actor in a lore play. But in all cases, don't wander around. Actually *go* there, directly. Don't pass go, don't collect \$200, just **GO**.

In a similar way, gesture should always be intentional. Gesture should also be large enough so that it can be seen. In all cases it must be deliberate and it must exhibit follow-through, from beginning to end. No half-hearted gestures will do, they just make the ritualist look clumsy. If you want to extend your arm for some reason, extend it all the way and in a fluid motion. Don't just flop it about. And don't extend it at all unless you can think of a reason (or at least *appear* that you have thought of a reason).

Gestures to Avoid

There are a couple of gestures that beginners sometimes use that we should mention here.

- a. **Pointing** – don't point at anyone or anything unless there is a specific reason to do so (such as in a lore play).
- b. **Goosing the Gods** – this gesture is when a person holds his hand out, palm upwards, to make a point, with the fingers pointing up from the palm. It looks like you are goosing the air.

Exercise 16: Standing Still

In a large room or on a stage or in a circle, stand still and deliver a short speech from memory (or extemporaneously). Imagine a group of people are there watching you. Stand still in one place while you do this (though you may look in various directions as though delivering the speech to real people). Don't fidget.

Exercise 17: Moving Deliberately

In a large room or on a stage or in a circle, stand to one side and begin delivering a story. If you have friends or Grove mates who can be present, sitting around the edge of the room, all the better.

At a point about 1/3 of the way through the story (or at a point where there can be a crisis or other emotional point in the tale) ---

Walk directly to one part of the room, delivering that point to a specific group of people (real or imagined). Don't forget that the folks in the rest of the room need to be able to hear you as well.

After a few moments, do the same thing to a different part of the room (or group of people). Then again back to the place you started in.

Make each movement deliberate and purposeful. Don't wander. Look at the people (if any) that you are addressing. Don't stay in one place with your back to the majority of the people (or room) for very long – a few seconds at most (see below).

DIFFERENT SPACES, DIFFERENT CHALLENGES

In most ritual situations there are three layouts of space that you will encounter. The names of these layouts, borrowed from the theatre, are *proscenium*, *thrust* and *round*.

- a. **Proscenium** – This is the stage layout that we see in most churches, theatres, and cinemas. The audience sits in rows facing the front of the room where the action takes place. Many weddings use this configuration.
- b. **Thrust** – In this layout, the audience is on three sides of the stage or ritual space with the fourth side reserved for the action. Some groves set up their circles like this – the ritual table/altar is at one side, and most of the celebrants gather there when not actively speaking or performing in part of the rite.

c. **Round** – Here the audience is on all sides of the ritual space and the action takes place in the center. This is very common in Wiccan and general Neopagan rites, and some groves use this as well.

Proscenium

In the proscenium configuration, the ritualist must remember to face out towards the audience, either in a full-front position or a $\frac{1}{4}$ position (this means that the body is angled half-way between full front and profile). With these two positions there is a greater likelihood that the ritualist will be heard throughout the space.

A profile position starts to become problematic, because the voice projects forward the best, with lessening volume the further from the front of the person (that is, to the sides or back) the audience gets. In profile, the ritualist's voice may get lost in the wings.

Movement tends to take place laterally, from side to side, though it can also take place forward and backwards (though this is more difficult). The full back position can be visually quite powerful, but it makes vocal projection very difficult, and should only be used sparingly and for very short periods of time. Always avoid the $\frac{3}{4}$ position (halfway between profile and full back) whenever possible, unless you are trying to disappear. It is visually the weakest position of all.

Thrust

This configuration is probably the easiest for the ritualist to use and be effective, because it allows movement beyond the end of the room or space and still gives the ritualist somewhere to point his or her back.

Turning your back on someone has long been considered rude. In ritual, it is even worse because it makes the ritualist harder to be heard. Having one

side of the space free of attendees allows him/her to stay in one place for a long time without running the risk of cutting off an entire part of the audience. Of course, there will be occasions in every ritual where a celebrant may want to address specific parts of the audience, for variety if nothing

else, leaving some folks staring at his/her back. There are some tricks that will help with this that I will address after the next section.

Round

This is probably the most difficult configuration of all because the ritualist will always have his or her back turned on someone at all times. It's just unavoidable. One technique I've seen work well in

large rituals is to have all the celebrants standing in the circle with the attendees until their turn comes to do their ritual part. Then, they walk forward into the ritual space and do their part, and when they are finished, they can simply re-join the circle.

Tips for Dealing with Thrust and Round Configurations

Remember, the people in front of you will hear you better than those at your sides. The people at your sides will hear you far better than the folks behind you. Think of your sound as a circle, but one where you are not in the center. Rather, you are close to the back edge of your sound-circle. If you are standing with your back to folks but very close to them, they can still hear you. Walk to the center of the space and the people behind you will have trouble hearing you at all.

- a. Do not stand in the center of the space, if possible. Rather, stand near an edge of the space and face inwards towards the center.
- b. Face one direction and turn your head to the side for a bit, then to the other side for a bit. When you turn your head, the people behind you will suddenly hear you far better. You will be spreading your voice around the space and



not sending it all in the same direction. And it looks good visually.

- c. Share yourself. Face or turn to various directions during your work, unless you have your back to an unpopulated part of the space.
- d. Outdoors, in windy conditions, try and stand **upwind** of the attendees. The wind will carry your voice to them. If you face any other direction, the wind will snatch your voice away from you.

Upstaging

Upstaging is when you are doing a ritual part, and someone behind you does something that causes the audience to pay attention to him or her instead of to you. In most rituals I've attended where upstaging occurs it is usually accidental, but everyone needs to be aware of the power of upstaging.

There's a story out there (which may be apocryphal) that will demonstrate this concept. Back in the 1950's, a new, young actor was appearing in a play with a grand dame of the stage. She wasn't particularly nice to the boy, and one day he decided to get even. That night, during her big, emotional scene downstage near the audience, he sat upstage

behind her, lit a cigarette and promptly stuck it in his nose, where he smoked it for the entire scene. The grand dame couldn't understand why the audience kept laughing hysterically.

Don't let this happen to you.

☪

Rev. Kirk Thomas has been a member of ADF since 2001. He has completed the Dedicant Path, the first circle of the Liturgists Guild Study Program, the second circle of the Clergy Training Program and has recently become an ADF Initiate. Rev. Thomas is currently serving as ADF's Archdruid.

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Much of this paper is based on my personal experiences in the theatre over the years. However, I have also taken material (often of a technical nature) from the resources below.

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KIRBY &
THIBODEAUX



Poetry



Fire in My Heart

by Melissa "Missy" Burchfield
Wellspring Bardic Chair 2010

As I walk in the footsteps of Those Gone Before,
I'm surrounded with love by my Gods.
My spirit flies high with the Noblest Guides,
And the fire burns bright in my heart.

For I am a walker of Ancient Ways,
I'm a dreamer of times gone before I was born.
I journey to lands where the trees come to dance
Round the fire that burns in my heart.

I stand 'neath the tree rooted deep in the Earth.
I'm crowned with the stars in the sky.
I'm filled with the powers below and above,
And a fire burns bright in my heart.

The Waters of life course their way through my veins.
The blessings abound in my soul and my blood.
The mark of the Kindred is left by my touch,
And a fire burns bright in my heart.

The Ancestors offer me knowledge and truth.
The Noble Ones serve as my guides.
The Shining Ones' wisdom and grace fan the flames
Of the fire that burns in my heart.

I lift up my voice singing praise to their names
With my offerings poured out in thanks in the soil.
I raise up my hands and invite them to dance
Round the fire that burns in my heart.
I raise up my hands, and cry, "Kindred! Come dance
Round the fire the burns in my heart!"

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DAD Speaks

A Screwdriver and a Hammer

by Rev. James 'Seamus' Dillard



On many of our email lists I sit back and read the banter that goes back and forth and most of the time I have little more to offer than those who already responded to the email. The exception to this rule seems to be the Leadership list that I am on as both the Senior Druid of Three Cranes Grove and as the Guild Chief for the Warriors Guild. Many times over the last few months I have been reminded that what makes us leaders in a spiritual context may not transfer to other areas of leadership. I think it is easy to forget that many of us might not come from a leadership position outside of ADF and we might not have the learned skill-set to help us lead our groves or fellowship.

I would like to take this opportunity to share with you some lessons that I have learned over the last twenty years in management. By the way, it pains me to write 'over twenty years'... for those of you who don't know, I spent the last six-plus years in upper management for a large nutritional supplement company. I have had the pleasure of leading over 150 people in a region that generated over a million dollars in sales per year. So over the years I have picked up a tool or two to put in my toolbox and many of those tools might be useful to you and ADF. With all that said, I open up that toolbox and offer up some of these for you. I hope they help.

One of my favorite books is *Winning* by Jack Welch; I would like to start off by paraphrasing and expanding on a few of his sayings.

“Leaders relentlessly upgrade their team, using every encounter as an opportunity to evaluate, coach and build self-confidence.” Think for a moment what this means to ADF. Are we mentoring our next generation of Senior Druids and Guild Leaders? Do you as a Senior

Druid hoard power or do you allow others the chance to fail or succeed? Do you allow newer grove-mates little parts in rituals that can lead them to their becoming a “druid in charge” at a high-day ritual? Do we coach people and sometimes poke people out of their comfort zones?

“Leaders make sure people not only see the vision, they live it and breathe it.” One thing I am most proud of with the Cranes is that we pray a lot. I mean, early on I began asking Michael if he would say an opening prayer at our business meetings, liturgy meetings and DP meetings. Why? It reminded everyone why we were there. We are a spiritual fellowship. It serves the same function as many of the signposts we use in ritual. It grounds and centers us and prepares us mentally for the work we are about to do. I also think it is important to review your vision or mission statements as often as you can. Think of them as your compass to guide you in all your enterprises. In fact, as a good exercise, write your own personal mission statement. It doesn't have to be complicated. Mine is pretty straight forward. “I strive to live a life that reflects my virtues and that honors my Kindreds, my family and my grove. May I walk in balance, honor and service and may I always remember the faces of my grandparents.” So I guess my question is what is your grove's vision and do the members embody that vision?

“Leaders establish trust with candor, transparency and credit.” As my Crane-kin Shawneen says, “Sunlight is the best disinfectant.” I think one of the reasons that the Cranes have grown to be the third largest grove in ADF is the work we do. Our goals are transparent in the community. We are here to serve the Central Ohio community and we have proven that time and time again. Our meetings are open, our ritu-

als are open, and our hearts are open. We are honest with each other sometimes to a fault, but we don't seem to have the drama that other groups do. Don't get me wrong; we are human and we have flare-ups, but we all have a sense of pride and responsibility to our fame and each other. We as an organization need to work on this. I have heard on the Leadership list and elsewhere, comments about "the Mother Grove" or "Clergy" or "ADF leadership," which I must admit I find odd since sometimes it's from leaders on the list. I have ideas to help foster this trust and will talk about it at another time.

"Leaders have the courage to make unpopular decisions." I know from personal experience there have been many times that I have sat down with my leadership team at work and we have all talked and given our various sides of the issue, but when it is all said and done it was up to me to make that decision. It's not always easy but that is the role you have accepted. The decision comes with a price that only the leader can pay, and that is responsibility for the outcome. The other side of that coin is that I have also sat in meetings with my boss and peers and the outcome was not in favor of my argument, but once the decision was made I had to have enough faith in the leadership that made it to support it.

"Leaders celebrate." It's pretty simple really but this is a lesson that we need to embrace. We the people of ADF are doing wonderful, important work and we need to "toot our horns" once in a while. There are many people putting countless hours, energy and money into this wonderful organization and we need to be proud of our work. We are acknowledged in the pagan community for being leaders, for having a great history, and for being a stable beacon for the world to see. Our work will ripple out into the future, providing a place for our children and their children to celebrate their own druidry.

Another couple of tools that I picked up are from a book by Delorese Ambrose, Ed.D called *Leadership: The Journey Inward*. The overall lesson

of the book is that leadership is less about what you can do and more about what you can get others to do.

"Leadership is not about letting your emotions get the better of you." One of the hardest lessons to learn for many of us about being a leader is not speaking your mind. Yes, yes, go back and re-read that last line and look at who wrote it and get it out of your system. I know, I am known for being blunt or, as Art says, "enchantingly direct," but you would be surprised to know that many times I say things for effect and many times I do bite my tongue. It's important as leaders that we do listen to what people are saying and try to understand their point of view. So much drama could be solved if we all just tried to see things without our blinders on.

"Leaders can balance their personal vision with organizational constraints." Successful people don't play the "if only it were this way" game. It's never a perfect world. It's up to us to make the most of the way things are and create ways to succeed with what we have and where we are. How could everyone possibly get their way anyway?

I will leave you with this thought - take a minute to relax and do a self-evaluation. This should be very important to Senior Druids and Clergy. Whether it's fair or not we are held to a higher standard. We all get so caught up in the running of Guilds, Groves, and Kins, etc., that we forget the responsibility that comes with it. I know when I first became Senior Druid it hit me that what I said and how I said it had to be tempered by the position. The same is true as Warriors Guild Chief; I remember early on I made a comment on the Leadership list that a few people took exception to and it reminded me that we have many people, with many backgrounds and many ideas, and what I thought was a harmless comment was in fact not. So, remember that before you put words out there on the wind or type them through the internet. I think it's also

important to remember that even though we are having fun and perhaps sharing in the waters of life at festivals we still need to project ourselves as leaders. Sloppy, falling down drunk might not be the best way to inspire confidence in our abilities to lead. So should we have fun and share each other's whiskey and fellowship, yes, but as Kirk is fond of saying, "small sips." So anyway here is your self evaluation.

- How do others in my grove regard me as a peer?
- How often do I ask for feedback from my peers?

- What skills and strengths do I have and do I use them?
- What skills can I improve on?

That's all for now, and until we meet again my friends, may you pray with a good fire.



Vice-Archdruid Rev. Seamus is a former Senior Druid and Purswarden of Three Cranes Grove and former Chief and Scribe for the Warriors Guild. Member of ADF for over 8 years, he is currently working his way through the Clergy program, and has already completed both the DP and the Warriors Study Program First Circle. He is writing a book on Warrior Spirituality.



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Article

Who's Giving the Orders 'Round Here?

by Rev. Nancy McAndrew



Orders are the newest form of sub-group within ADF. But what are they? According to the ADF website they exist to provide rituals and training to ADF members in a specific Indo-European mythic or symbolic complex. Orders maintain their training programs under the oversight of the Clergy Council and periodically publish a number of rituals for the ADF community.

What is actually expected of ADF Orders? They must maintain a minimum membership of nine people who have had their Dedicant work approved as well as one member of ADF Clergy at all times. They must publish a number of rituals including a Home Shrine rite, a rite for joining the Order, and at least one additional liturgy per year. While Orders may engage in private or mystery work, their activities must be open to the officers of the Clergy Council and the Board of Directors (i.e., the Mother Grove) and may not exclude the Order's leader or advisor. There is an assumption that Orders will engage in training their members and may even develop materials to support the Dedicant work of their members (though all DP submissions must still go through the ADF Preceptor). The full scope of what Orders may become is yet to be seen.

Currently, Our Druidry boasts only one Order, the Order of the Crane (OotC), but there is a real possibility of seeing an order focused on death rites and attendant issues in the foreseeable future. I recently had the opportunity to speak with Rev. Seamus Dillard about the Order of the Crane and gained a better understanding of what this new current of spiritual work brings to ADF.

Orders offer the members of ADF the opportunity to deepen their spiritual work. Currently, the OotC offers members a place to explore transformative work through connection with Garanus, the Crane. Seamus and Rev. Michael Dangler separately engaged in meditative and devotional work with the Crane, and when they compared notes, found some compelling similarities in their experiences. That is a trend that seems to have continued. Before one can join the OotC, one must take a journey to meet the Crane in meditation.

It seems many people report connections and communications much in line with each other though the work has been done individually. Early on, such confluence dovetailed nicely with the chatter about Orders. Once Seamus and Michael had an idea of what directions Orders were taking, they immediately recognized an opportunity to, as Seamus put it, "offer a lot of people a place for transformation."

To begin, they brainstormed and asked some very general questions of people. From that inquiry and from the form it seemed Orders would take, they cobbled together a working plan with the expectation of tweaking it after it was up and running. They adopted an attitude of "do the work; from the work the system will develop." It seems to have been a process that worked. Currently, the OotC is not only operating and drawing members but also has already generated a book of devotional material.

In conversations about Orders, both existing and potential, this notion of doing The Work is central. Perhaps this is the most exciting aspect of Orders. Fanning the flames of the hearth fire and deepening personal practice seem to be the sweetest fruits presented by the development of Orders. Additionally, we may finally see the wholesale creation of Rites of Passage. OotC members have been inspired to create many such rites, and it is reasonable to expect more from future Orders, particularly since Orders are required to produce rituals yearly.

Where Guilds offer scholarly or technical support and training and SIGs and Kins offer community, Orders provide a place for spiritual expression and expansion in Our Druidry, thus fulfilling a need that many have felt for some time.



Rev. Nancy McAndrew joined ADF in 1998 and has served as Grove Organizer and Senior Druid of Grove of the Seven Hills, ADF, as Regional Druid to the South East Region, and as the Brewer's Guild Scribe. She completed her Dedicant Program this year and was consecrated as Clergy at Wellspring.



Invocation

The Samhain Charm

by Rev. Ian Corrigan



This charm can be used with little or no other ritual context. Or say it as a prayer at the family Samhain dinner table. Or use it in a 'Simple Rite of Offering' as the key offering section, perhaps serving all the way through the Prayer of Sacrifice; Work the rite close to your hearth, or at a tomb. Just build a good small fire, or gather candles and a censer, and have a well-bowl of some sort.

Offerings:

For the Deities: oil or incense

For the Dead as specified: Apples, bread and ale.

End of Summer, summoned
Herd Culling; Head Taking
Mead Making; Dead Calling
I keep the Feast of Samhain!
First of the Fallen, you I call
Son of the Warrior; Eldest of Brothers
Lord of the Feast in the House of the Dead.
Take now this offering here at my Fire.
Wrathful Red Goddess, you I call
Queen of the Spirits, Daughter of Danu
Mare of the Stallion, Crow of the Corpses
Take now my offering, here at my Fire.
Host of the Ancestors, this is your feasting.
Apples I give you, fruit of the Gods
Bread I give you, flesh of the Land
Ale I give you, blood of the Cauldron
Come you from the Isle of Apples
Come you from the Dark One's House
Come you through the Door of the Henge
And give your blessing to our year!
So, all you Powers, I give you welcome at my Fire.
Let your light be reflected in my spirit,
Let your ale flow in my veins.
I raise this glass to you, and drink to your divine power.
Let me know the health, wealth and wisdom
Of the Gods and Spirits on this holy feast of Samhain!
So be it!





Book Review

by Jamie Goodwin



Days In Midgard: A Thousand Years On, Modern Legends Based on Northern Myth

Steven T. Abell, 2008

Outskirts Press

ISBN: 978-1432719944

After recently purchasing a book, one of the Icelandic Sagas, from Amazon.com I received a suggestion of another book called Days in Midgard, by Steven Abell. It had a few good reviews, and although I don't always trust reviews on Amazon, on a whim I purchased it. What I expected was one of two things. Either it would be written by someone who liked Norse mythology but wanted to take all the power and presence of the Gods out of them by recasting it in modern times or it would be something like a miniature American Gods, by Neil Gaiman, telling stories that had very little to do with the ancient myth but using some of the same characters. Either way would have been fine with me. I think American Gods is a genius story and I firmly believe that mythology is meant to be told and retold again and again. As long as the author is honest about their methods and purpose, I am cool with it.

That being said, this is not at all what the book, Days in Midgard, is about. It turns out that the author is a practicing heathen, a member of the Troth, and currently serves on their High Rede (governing body) until at least 2012. A long-time actor and storyteller, the author of this book was written from his storytelling work. For many years he has been compiling and telling these stories before ever putting them into the book. Every two chapters Mr. Abell takes a short side-track to talk about his experiences and memories from visiting Iceland. He talks about it in a way that is beautiful and compelling and, at least for me, really makes

the reader want to go there and see some of the sights for themselves.

Most interestingly, the stories are not really about the Gods at all but instead about people in the modern world who have experiences with them. Nowhere in the stories are the Gods and Goddesses who make an appearance listed by name and the main characters are not portrayed as modern Heathens. In fact the Gods and Goddesses are presented in a fairly one-dimensional way.

This is not a bad thing, in this case, because in some ways they become just more scenery for the real story going on which is nearly always about the folk who have encountered them.

Some of the stories are very unexpected and unique. The main characters hold very interesting careers, lives, and perspectives. Most of the stories, with one notable exception from 18th century Sweden, take place in a modern setting. Most of the main characters are American, although the stories do not always take place in the United States. Several of the stories play off each other in unexpected and charming ways and more often than not are open ended, which allows the reader the pleasure of completing or continuing the stories as their mind and imagination takes them. I found this kind of storytelling very compelling.

The only disagreement I have with the author is that he implies in the introduction that having no knowledge of the Norse myths will not affect reading this book. I have to disagree; I feel that having some knowledge of the myths, at least enough to recognize the Gods and Goddesses, make the stories all that much more enjoyable. I really enjoyed this book, am glad I took the chance buying it, and highly recommend it.





Song

Odin and the Runes

by Diane 'Emerald' Bronowicz
ADF Bard Laureate



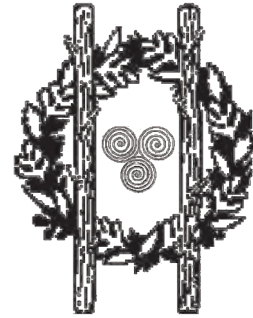
Odin and the Runes

Diane "Emerald" Bronowicz

Piano

1. I dream ed that for nights full nine I hung u pon the wind y tree

And wound ed there with my own spear I off ered up my self to me



- | | |
|---|---|
| <p>1. I dreamed that for nights full nine
I hung upon the windy tree
And wounded there with my own spear
I offered up myself to me</p> | <p>3. And there below at last I saw
I took the runes into my hand
And screaming as I took them up
I fell back heeding fate's command</p> |
| <p>2. Upon that tree no one may know
How deep the roots beneath it run
I felt the pain of want and thirst
But food and drink they brought me none</p> | <p>4. This wisdom that was so hard won
I've given as a gift to you
Be mindful taking up the runes
For they will show you visions true</p> |

Raven Wood Grove



Proudly congratulates and introduces

Rev. Loretta Donlea

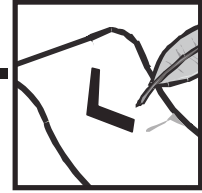
Consecrated at Wellspring May 30, 2010



Article

Making the Archdruid – Wellspring 2010

by Rev. Ian Corrigan



At the Twentieth Anniversary Wellspring gathering, ADF had the duty and pleasure of installing Kirk Thomas as our 5th Archdruid, the third to be elected directly by the members. In addition to being consecrated as Archdruid, Kirk was also ordained as a Third Circle Priest of ADF, the first such to graduate from our current training program. These works were done in a special rite in the Brushwood Nemeton, under a full moon on the Friday evening of the event.

Planning the Rite

Works of this sort are not commonplace in festival ritual design, so the leaders to whom it fell to create and manage the rite had our work cut out for us. We had some basics on which to build: the Archdruid (AD) makes ordained priests, and the lineage of Archdruids makes an Archdruid. So as the departing Archdruid, Skip Ellison had a key role in designing and working the rite, and I, as the most active AD Emeritus and an Ordained Priest, was also called upon. Unfortunately, our other two AD Emeriti were unable to participate.

ADF's rites of ordination are not complex. The candidate hears him- or herself described to the folk, then makes personal offerings to his or her allies among the Kindreds. The Priest's Oath is heard with the candidate's hand upon the Archdruid's Sickle, and the new priest is presented to the people. Ordinations are commonly done as sacrifices, placed at the end of what would be the Praise Offering portion of a rite.



Archdruid Kirk S. Thomas stands in the Lineage Stone footprint with one foot

Credit: Rev. Michael J. Dangler

The business of making an Archdruid was more challenging. We have ritually made ADs exactly twice, the last of those nine years ago. This required an effort of druidical memory to even recall what “traditions” we might have to draw upon. I had been involved in the consecration of both Archdruids Fox and Skip, and used a ritual model that I have applied in several ways. We decided that Kirk would also be “boiled in the Cauldron”—made to stand in meditation amidst a circle of nine flames, each lit with an intention in mind.

The great temptation for us as ritual writers was to turn this into the equivalent of a Sacred King's rite,

but we reminded ourselves that the intention here was not the same. While we do consider the AD to be in some way our “religious leader,” we do not associate his nature and deeds with the ritual and spiritual welfare of the land. While we expect service and commitment from an Archdruid, we do not stake the “luck of the land” on an elected officer with a possible three-year term.

What we thought more proper was to work to tie the new AD into the “lineage” of Druidic teachers and leaders, the lineage of Archdruids. To symbolize this, Kirk had made a footprint stone similar to several found throughout Indo-European peoples. On that stone he would stand, one shoe on and one shoe off, to speak his oath and be accepted. This stone is now permanently placed in the Brushwood Nemeton.

For the sake of collective memory, this is the order of the Archdruidic Consecration done for Kirk Thomas:

Rite of Archdruidic Consecration

This is worked as the Blessing portion of the rite.

- Candidate (C) is called to the Fire and stands with one foot on the Lineage Stone
- The Recitation of the Lineage of Archdruids
- The Challenge: C is asked to choose to stand in that lineage
- The Oath
 - AD Emeriti speak as they wish
 - Sickle and Oath
- The Boiling
 - C is told to gather his allies, for now he goes into the Cauldron of Wisdom
 - Lighting the Nine Flames, according to the Virtues
 - C meditates as all intone
 - Archdruid gives his blessing to those assembled, and ADF at large
- Archdruid presented to the people.

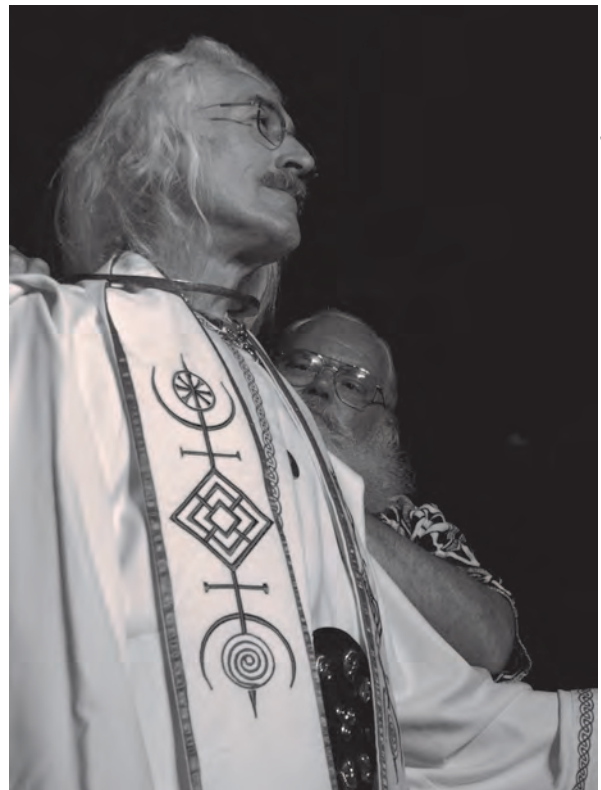
Working the Rite

Prior to the rite, some of Kirk's close friends in the organization did preparatory work with him. That work was led mainly by Rev. Barbara and Rev. Sue, along with Karen, Rev. Michael, Rev. Seamus and Rev. Robb. They began about an hour before the rite was scheduled to begin. They dressed Kirk in a new robe, purified him ritually and gave him a detailed blessing based on my Armoring charm, during which they had him draw an omen from the Animal Oracle cards that he uses: he drew Eagle (Courage and Rejuvenation). Then they sat him to meditate on a sigil of the Druidic Cosmos. In this way our candidate was given plenty of time to separate himself from the hubbub of festival duties in order to come to the rite well prepared.

The rite began in the twilight, with the Nemeton lit by torches and the ritual fire. There was also a full filming of the rite being done, so the main mound was also well-lit by floodlights. This was a new experience, but in fact it added to the rite, allowing all to see the work clearly. The company processed in past Kirk, who was seated, waiting behind his Taranis altar. Robed in white and bearing a staff, he was a picture of dignity.

The Opening of the Grove was performed by many of the clergy, with good offerings made to the Kindreds. The ADF Clergy Order has come to consider the Earth Mother and Gate Keeper as patron deities of our order, and we have also been working to make connection with those beings we call the Ancient Wise. These we understand as Ancestral spirits of those who in elder days were priests and poets, judges and magicians—in short, Druids, or their equivalent in other cultures. For several years, the ADF Clergy have been offering to and seeking wisdom from these spirits, and we made a special offering to them, asking them to bless the work.

With all the Key Invocations complete, we made our special sacrifice—the offering of a new ordination. It has always been our custom to do ordinations as sacrifices, understanding the Priest to give his or her time and work to the Gods and Spirits as an offering. Kirk was called onto the mound of the Nemeton to make his offerings and his oath. Salmon, steaks and whiskey flowed, and a bottle of whiskey was set aside to be shared with the folk as well. Kirk made his oath on the Archdruid's Sickle, and was invested with a stola which he will wear to symbolize the burden of his priesthood.



Credit: AJ Goob

Archdruid Emeritus Skip Ellison places the sickle around Kirk's neck

Kirk then led us in a Prayer of Sacrifice, and an omen was taken. The omen was a major effort, involving three seers drawing omens from the Hellenic alphabet (Michel Daw), the Ogham (Rev Barbara Wright) and the Runes (Rev Robb Lewis). Each of them in turn pulled omens from the Ancestors, Landspirits and Gods, respectively:

• **Hellenic:**

- **Ο** (Omicron/*nom*): Harvest & Fruition from the Ancestors
- **Π** (Pi/Many): Struggle & Victory from the Landspirits
- **Ω** (Omega/Difficult): Good Outcome after Waiting from the Gods

• **Ogham:**

- **M** (Muin/Vine): Prophecy, Communication from the Ancestors
- **3** (Iphin/Gooseberry): Delight & Plenty from the Landspirits
- **C** (Coll/Hazel): Wisdom & Inspiration from the Gods

• **Runes:**

- **ᚱ** (Perthro/P) - Chance/Potential from the Ancestors
- **ᚦ** (Tiwaz/I) - Right Action/Justice from the Landspirits
- **ᚱ** (Manaz/M) - Man/Self [Humankind] from the Gods

The Blessing of the rite was to be the blessing of the Archdruid, and his blessing, in turn, upon those gathered and all of ADF. So we placed Kirk in a circle of cornmeal drawn on the mound before the fire, with his unshod left foot on the Lineage Stone. There he heard the lineage of the Archdruids of ADF:

- **Isaac Bonewits**, our Founder, author of our Vision and of the Order of Ritual, who stood as AD for some 13 years (as long as he could stand it)
- **Ian Corrigan**, the very surprised Vice-Archdruid who took on the AD work upon Isaac's resignation, and who oversaw the first AD election
- **John 'Fox' Adelman**, the first elected AD, elected by a 70% margin, who helped to create the Dedicator Program and reform the entire structure of ADF
- **Robert 'Skip' Ellison**, who oversaw the reform of our governing documents, the creation of the present Clergy Training system, and a new maturity for ADF

Kirk was asked if he was willing to take his place in that lineage, and he answered that he was.

So, in another custom harking back to the first Archdruidic consecration, the sickle of the Archdruid was placed around Kirk's neck by Skip, its edge a re-

minder of the offering that he was to make. Skip spoke words of wisdom, advice based on experience, instructing Kirk in what to expect, and Ian gave a simple vote of confidence. Kirk extemporized an oath to ADF, offering his skills, devotion, commitment and resources to the work.

Then Kirk was instructed to take all these things with him into the Cauldron of Wisdom, and was handed the ADF Unity Cauldron, from which he would give the Blessing. The Nine Lights were then placed around Kirk, one each for nine virtues: Wisdom, Vision and Piety; Strength, Courage and Honor; Diligence, Hospitality and Sensuality. The words were improvised by inspiration, proper to the candidate, as they have been each time we've made an Archdruid. With Kirk surrounded by the small flames, we began to intone, aiding Kirk to seek deep in himself for the blessing we sought. Kirk spoke the Blessing, hallowing the Waters of Life, and then walked the ring, sprinkling each attendee with the rite's blessing. After a round of happy applause, the rite was closed in the usual way, with thanks to all. This rite can stand as a fine example of how memory, custom, inspiration and skill can combine with improvisation to produce a powerful result. This working allowed us to begin the next phase in ADF's growth and work with bright blessings of good will.

☪



Credit: AJ Goob

Archdruid Kirk S. Thomas holds the ADF Unity Cauldron inside a circle of nine fires



Poetry

The Wings of Awen

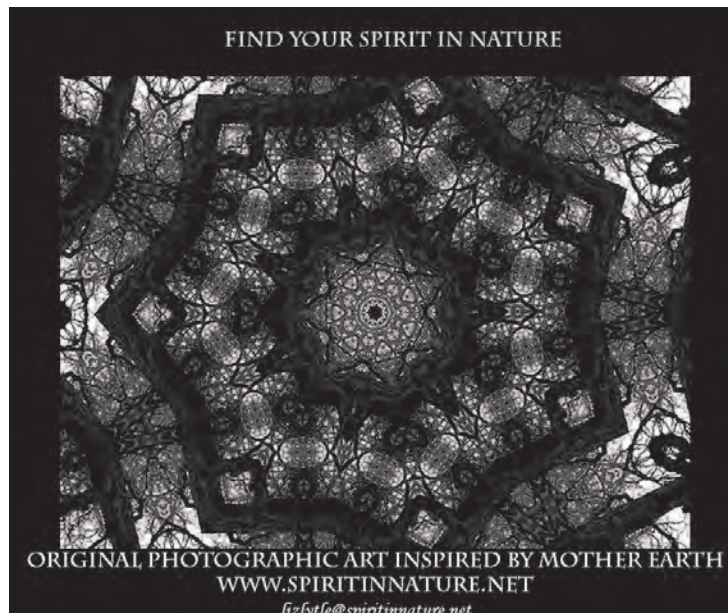
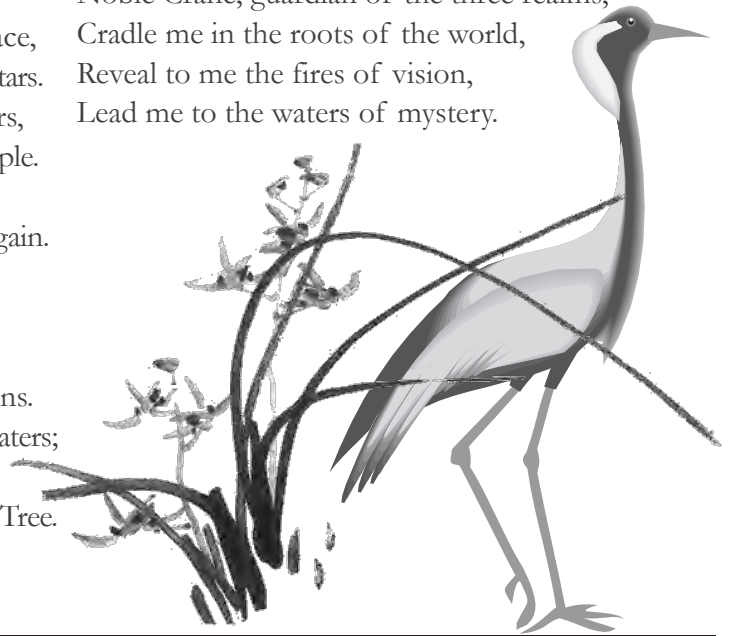
by Christopher S. Yow

Wellspring Bardic Chair 2010



Noble Crane, traveler of the three realms,
Lead me to the waters of mystery.
Teach me how to wade out from the shore
And find renewal in the stillness there.
Reveal to me the mists gathered in your embrace,
And teach me to see the visions kindled there like stars.
Sing to my blood all the songs of my Ancestors,
And teach my heart the new rhythms of my people.
Whisper to my mind the stories of legend,
And teach my tongue how to speak them alive again.
Lead me on the roads the gods have laid,
And teach my hands how to pray again.
Anchor my feet to the bosom of this earth,
And yet teach my spirit how to span the heavens.
Show me the secret path that leads out into the waters;
Show me the stepping-stones into the soul;
Show me the way back to the foundations of the Tree.

Teach me how to dive within its depths and soar
within its heights,
My thoughts released on the wings of Awen.
Noble Crane, guardian of the three realms,
Cradle me in the roots of the world,
Reveal to me the fires of vision,
Lead me to the waters of mystery.





Personal Story

How I Sacrificed a Pretzel

by Will Thomas Rowan



This is the story of how I found myself at a sacred river by accident and how I conducted a ritual with what I had with me. It is also the story of how I made first contact with a deity who will be very important to me from now on. The Irish called her Danu and she was the matriarch of the Tuatha De Danann. Although there was mention of her, she was never portrayed. Most scholars agree that her name is connected with the Danube River. Maybe she lives in the river or is the river. Maybe neither concept can really encompass the mystery of what a Goddess is.

Anyway, there I was in Ulm, a large town in southern Germany through which flows the Donau, the German name for the Danube. I hadn't planned on coming there for that purpose. In fact I hadn't realized that I was anywhere near the Donau until I saw signs for towns with Donau in the name. I was traveling with a world music chorus and we had a two-day stay in Ulm, giving workshops at the local Waldorf School, and a concert on the second night. So I arranged not to do the workshop on the second day and I went for a walk with a battered and torn map lent to me by my hosts.

I decided that I would go and visit the Donau in what looked like a wooded area right outside the town. The river Iller flowed into the Donau in this spot as well, so I figured it would be picturesque and inspiring, and that I would have plenty of choices for nice trees to lean

against and meditate. I had with me a bag with a raincoat, a large pretzel, and a glass bottle of fizzy water that I had been thinking of emptying so that I could take some water from the river back with me.

I approached the river by a pedestrian path through community garden allotments. The

path went under two under-

passes: one under a large

road and one under the

train tracks. The last

was quite low above my

head and it seemed like

some sort of mental re-

set. I was reminded of

the tunnel you have to

go through when you

visit Stonehenge. When

I got out of the tunnel

I immediately knew

exactly where I wanted to

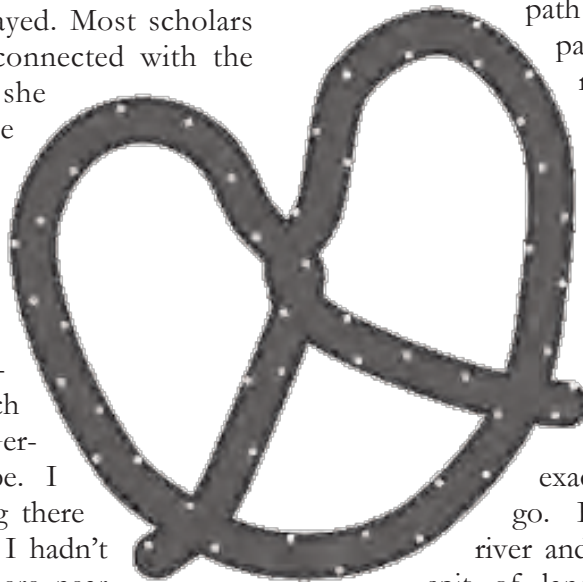
go. I saw ahead of me the

river and across from that a thin

spit of land where the river Iller

flowed into it. On that spit of land were some

large old chestnut trees, and further back from that point was a chestnut and ash forest. I saw the hint of a pedestrian bridge upstream and so I set off, more excited by the minute.



When I crossed the bridge I found myself at an old milestone with the iron cross on it. It suddenly occurred to me that I could turn this walk into a ritual right there. So I tore a piece off my pretzel, put it on the milestone, and poured out some fizzy water as an offering to the Outdwellers.

As I walked along this spit of land, humming an improvised processional tune to myself, I

realized that there was one slight problem: I had forgotten to pack my candle, matches, or lighter. So no fire. I figured that I would just have to go without or represent it somehow. I should have known by the blue heron that suddenly winged its way across the treetops that everything was going to be taken care of.

As I walked along the path I started to get a real fire in the head. You know, that feeling when something really special is happening. As I got close to the point I decided it was time to make an offering to the well, so I went down to the river and made an offering of some of the salt from my pretzel. Then, as I came up towards the point I made a discovery. There, next to the last beautiful chestnut tree was a fire pit full of ashes and old pieces of charcoal. Even though I had nothing with which to light a fire, I had the representation of a fire and the remnants—enough to work with.

I offered the tree some of my fizzy water and I offered the fire pit pieces of an ash twig I had been carrying around as a wand. Then, for only the second time in my life (and really the first successful time), I called upon my gatekeeper, an old friend of mine, Cernunnos, and opened the gates. I saw them open in my mind's eye.

Soon I found myself singing a song I hadn't known before to the Earth Mother. Each step of the ritual, new songs came to my tongue with words I had never spoken before. I was full of fire.

And then came the offering to the deity of the occasion, the Goddess Danu. I tore pieces off of the pretzel while singing a song about how the wheat was grown from the earth and nurtured by the rain. Then I sang a song to Danu, the mother of the tribe of Inis Fail, asking her to accept my offering. Then I threw the pretzel, piece by piece, into the river.

My offering made, I went to the tree, thinking to sit down and meditate for an omen (I had

no divination tools with me either). I stated my intention in song, but then a great wind picked up, blowing me towards a spur of rocks and occasional bits of cement that formed a point at the confluence of the Donau and the Iller.

So there I went. I sat down at the water's edge with absolutely no idea what I was doing. As an aside, I am terrible at divination. I was always the teenager glued to the little pamphlet that came with a deck of tarot cards. So I sat down and stared at the water without blinking for a long time, hoping that the ability to scry would somehow appear - poof! My eyes blurred with saline and the light danced through the water, but I didn't see anything that I knew how to interpret. I was at the point of deciding just to go ahead on the assumption that the fish I heard jumping were omen enough, when suddenly I saw something amazing.

There in the swirling water where the rivers met floated a piece of my pretzel offering. I had thought that enough time had passed that it would have been long gone by now, but there it was. It spun and bobbed and, for a little while, I thought that maybe it was going to float back to me. But then, bit by bit, it swirled away out into the river and out of sight, as if to say "offering accepted."

I went back to the fire pit, raised the last of my fizzy water high, and beheld the waters of life. Then I drank deep and, trembling slightly, I sat for a while. I thanked the powers I had invoked in turn and filled my bottle with water from the river.

Then I closed the gates, sang a song of parting, and left - elated.

As I walked back I thought about what I had done. Without any fancy ritual trappings, just some fizzy water and a pretzel, I had conducted one of the most complete solo rituals I had ever performed. It was quite modest by most standards I think, but it meant a great

deal to me, and it was the most spiritually attuned I have felt in a long time. It felt as if everything was watching out for me that morning. The sudden discovery of a fire pit; an omen when I had no tools to guide my thoughts; the fact that the extremely loud police helicopter decided to circle that very spot only later in the day - all these things felt like I was being helped the entire way.

My point in sharing this story is to show how a ritual can be stripped down without sacrificing any of its power, and that, as long as your sacrifice means something to you, be it as humble as a pretzel, it is acceptable to the Gods.



Will Thomas Rowan has been a member of ADF since 2005. He is a solitary member from Vermont. He is a member of the Bardic Guild, and Clann na nGael.



Visit us @ adf.org/podcast
Send submissions to adf-tribeways@adf.org



Children's Story

A Gift for a Gift: The Faery Ring

by Morrighan Llewellyn



I recently went to Wellspring Festival at Brushwood Folklore Center in Sherman, New York.

On Saturday, May 29th I went to Bardic night with my friend, Rowan, to watch the Mickey's. I was in the main pavilion and Rowan was playing on the rocks in the Faery Ring just outside the pavilion. She did not know about the Faery Ring, but I did. I have lost a lot of shiny things over the years playing in that ring. Rowan was playing in the Faery Ring with her expensive camera in her pocket. Then something bad happened...her camera was missing! Rowan was so upset that she was crying.

My parents, Raven and Carrion Mann, as well as many others searched for the camera, but didn't find it. So, I went to look. I stripped off all of my shiny things, left them in the pavilion, and went to the Faery Ring.

When I went to the ring I had my ADF necklace on that I got at

the opening ritual on Thursday. When I was in the ring I had my hand over my necklace and I

felt a hand on top of mine. I knew they wanted it. I wanted to get the camera back and I knew I needed to make an offering. So, first I gave them some beer, but I still could not

Credit: Morrighan Llewellyn



Faery Ring at Brushwood

find the camera. I asked them what they wanted even though I already knew. So, I gave them my ADF necklace. I felt very sad. I loved that necklace. Now, Rowan and I were both crying. And so we waited...



Credit: Patrick 'Arias' Sileo

Morrighan & Rowan in Faery Ring

Later that evening as Rowan and I waited, my friend Selene found out what I had done and gave me her necklace. Rowan and I listened to the rest of the music the Mickey's were playing. After the performance was done I wanted an autograph from the flute player. She was really good and

I am learning to play the flute. I didn't have a piece of paper so I ripped the corner of one of the paper table cloths and went to get an autograph. Instead of signing my piece of paper the flute player gave me a CD and had all of the band members sign it.

The next morning I went to the Faery Ring with Rowan and we found the camera right on the edge of the ring where everyone had looked the night before. This was truly a gift for a gift!

Finally, the story got out... and our Arch Druid, Rev. Kirk Thomas, wanted to see the Faery Ring because he didn't know about it. So, I took him there and showed him the ring. He put a silver tree on the offering tree in the ring. I think he will be good to sit on the rocks for the next couple of years!

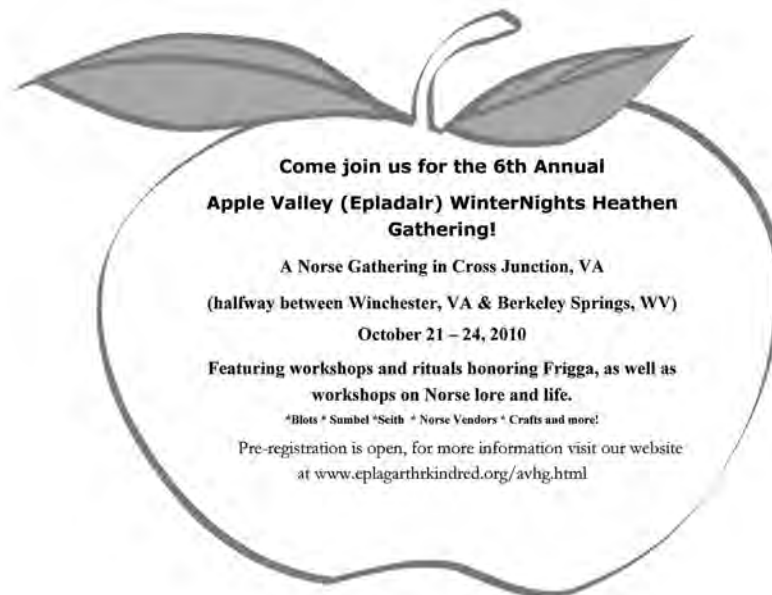


Morrighan, 11, is one of the children growing up in ADF — her parents have been members since she was two years old.



Credit: Morrighan Llewellyn

Archdruid Kirk S. Thomas in the Faery Ring





ADF Unity Quilt Project

The ADF Artisans Guild invites you to make a quilt block from your Grove, SIG, Guild and Kin groups to be incorporated in an ADF Unity Quilt. Solitaries will be represented amongst Groves by Region (solitaries should contact Bridghe for further info). Artisans are available on volunteer 'commission' for any groups not having an Artisan in their midst; contact Bridghe for more info.

Specifications: 9.5" square, sturdy quilt-weight 100% cotton any color/print (e.g. Kona cotton), embellished with lightweight designs including at least the name of the group and (if proto-/grove) founding year. See wiki for further info.

Deadline: Blocks must be received by **September 30, 2010**.

Mailing info on the wiki page or contact Bridghe:

brighdeindigo@gmail.com • 530-400-4666

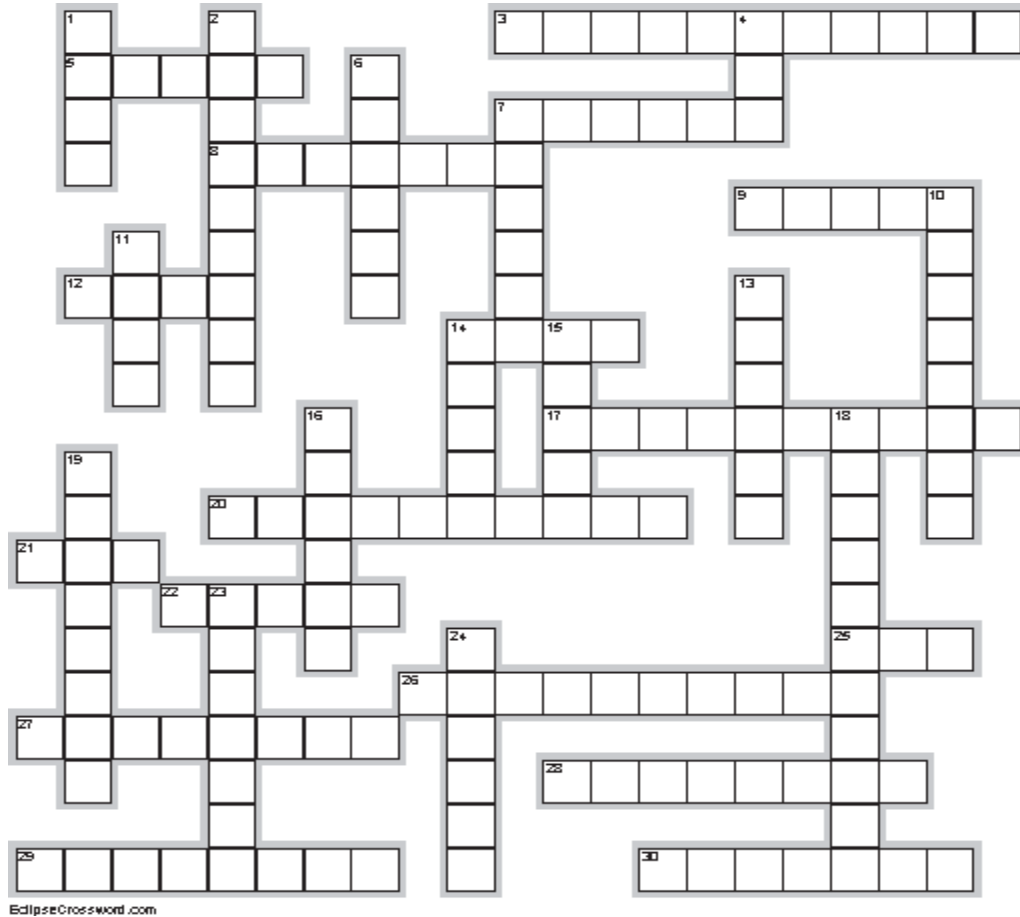
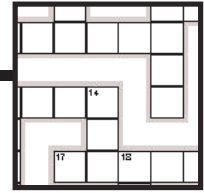
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Crossword Puzzle

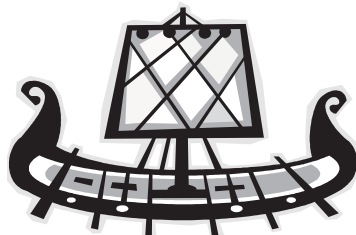
by Chris :)



EclipseCrossword.com

Across

3. gnothi seauton (2wds)
5. I- AKA sahasramuska
7. Roman Poet October 15, 70 BCE – September 21, 19 BCE
8. Medicago sativa
9. G- AKA Dis
12. C -Aqua Sulis is AKA
14. C- Irish battle goddess
17. Hydrastis canadensis
20. N- A child of Loki
21. Ailm Tree
22. I - Maya AKA
25. G- She gave birth to Day
26. G- Brother to Atlas
27. Monarda fistulosa
28. G- Son of Cronus and Rhea
29. G- Nightshade grew from his drool
30. G- Mother of Despoina



Down

1. C- she was changed into Mannanans crane bag
2. C-Lover of Gwydion
4. N- Ganglot & Ganglat are her servants
6. N- Bifrost AKA
7. He upholds the rta
10. Miriam Simos AKA
11. G - Earth mother
13. G- she was in love with Attis
14. C- ___ bull of Cooley
15. Religious expectations
16. Hesiods 4th age
18. Hypericum perforatum
19. C- Boyne is the Principal water way of
23. G- Daughter of King Minos



Last Issue's Puzzle Key

Across

1. **OLYMPUS**—G-This famous mount reaches 9840 feet
5. **STRAWBERRY**—*Fragaria vesca*
6. **MEMORY**—G-Only this Titan had a human attribute
12. **RUIS**—Elder Ogham
14. **GREENTEA**—*Camellia sinensis*
15. **KENAZ**—torch rune
16. **IRAN**—Persia's current name
18. **TELLUS**—R-Mother Goddess
22. **FEVERFEW**—*Tanacetum parthenium*
24. **ROWAN**—*Sorbus aucuparius*
25. **BEAR**—Ursidae
27. **TYPHON**—G= This monster had 100 heads
32. **ASABRU**—N-Bifrost AKA
33. **PEPPERMINT**—*Mentha Piperita*
34. **GAIA**—G- Gave birth to Uranus
37. **ZEUS**— G-The curete dancers protected him
38. **DAGAZ**—Day Rune
39. **HEIMDALL**—N-Bifrost guardian
40. **TRANCE**—An altered state of consciousness.

Down

12. **SWEET GRASS**—*Hierochloe odorata*
3. **VARUNA**—V-Early Vedic God
4. **METIS**—G- Zeus' first wife
7. **CATTLE**—*Bos taurus*
8. **VALHALLA**—N-Hero's Heaven
9. **FENRIR**—N-Off spring of Loki and Angrboda
10. **BRAGI**—N-God of poetry and Eloquence
11. **DEMETER**—G-Her sanctuary was at Eleusis
13. **GRAEAE**—G- These hags shared one tooth
17. **AIFE**—C- She transformed Lir's children
19. **CRANBERRY**—*Vaccinium oxycoccos*
20. **GEBO**—Gift Rune
21. **BALOR**— C- This formorian had an evil eye.
23. **WANING**—Full moon to new
26. **APPLE**—Queirt Ogham
28. **POET**—Emerson's passion
29. **PATCHOULI**—*Pogostemon Cablin*
30. **HELIOS**—G -He drove the sun chariot
31. **OMEN**—Portent
35. **AMERGIN**—Poet of the Milesians
36. **CENTAUR**—G -1/2 man 1/2 horse

ADF Directory

The Mother Grove

Archdruid	Rev Kirk S. Thomas	adf-archdruid@adf.org
Vice-Archdruid	Rev. James 'Seamus' Dillard	adf-vice-archdruid@adf.org
Treasurer	Ed Reis	adf-treasurer@adf.org
Secretary	Rev Robb Lewis	adf-secretary@adf.org
Members Advocate	Melissa Burchfield	adf-members-advocate@adf.org
Chief of the Council of Regional Druids	Jean Pagano a.k.a. Drum	adf-cord-chief@adf.org
Chief of the Council of Senior Druids	Flip Rutledge	adf-cosd-chief@adf.org
Non-Officer Director	Anthony Thompson	athomps@adf.org
Non-Officer Director	Linda Costello	druidlinda@aol.com
Non-Officer Director	Medb Aodhamair	knottydragon@hotmail.com

Regional Druids

Upper Midwest Regional Druid	Jean Pagano a.k.a. Drum	adf-upper-midwest-rd@adf.org
North East Regional Druid	Dragynphyre	adf-northeast-rd@adf.org
Heartland Regional Druid	Lassair	adf-heartland-rd@adf.org
North West Regional Druid	Medb Aodhamair	adf-northwest-rd@adf.org
South East Regional Druid	Nancy McAndrew	adf-southeast-rd@adf.org
Central Regional Druid	David Crawford	adf-central-rd@adf.org
South West Regional Druid	David Foster a.k.a. Gannd	adf-southwest-rd@adf.org
Canada West Regional Druid	Athelia Nihtscada	adf-canada-west-rd@adf.org
Canada East Regional Druid	Daniel Lamarche	adf-canada-east-rd@adf.org
Europe Regional Druid	Venus Clark	adf-europe-rd@adf.org

Other Leadership Positions

Administrator	Selene Tawny	adf-administrator@adf.org
Archdruid Emeritus	Rev Isaac Bonewits	ibonewits@neopagan.net
Archdruid Emeritus	Rev. Ian Corrigan	tredara@ncweb.com
Archdruid Emeritus	Rev John 'Fox' Adelman	john.adelman@trw.com
Archdruid Emeritus	Rev. Robert 'Skip' Ellison	skip@dragonskeep.us
Chronicler	Peg Glosser	adf-chronicler@adf.org
Information Manager	Anthony Thompson	athomps@adf.org
Listmaster and Moderator	Jean Pagano a.k.a. Drum	adf-listmaster@adf.org
Preceptor	Crystal Groves	adf-preceptor@adf.org
Regalia Manager	Rev. Robert 'Skip' Ellison	adf-store@adf.org
Webmaster	Anthony Thompson	adf-webmaster@adf.org

Committees

Clergy Council	Chair: Rev. Kirk S. Thomas	adf-archdruid@adf.org
Council of Lore	Chair Rev. Crystal Groves	adf-preceptor@adf.org
Grove Coordinating Committee	Chair: Rev Caryn MacLuan	adf-gcc-chair@adf.org
Grove Organizing Committee	Chair: Aigeann	adf-goc-chair@adf.org
Prisoner Relations Committee	Chair: Rev Barbara Wright	adf-prison-ministry@adf.org

Guilds

Artisans Guild	Chief:Dreigiau Tywyll	www.adf.org/members/guilds/artisans/
Bardic Guild	Chief: Emerald	www.adf.org/members/guilds/bards/
Brewers Guild	Chief: Flip Rutledge	www.adf.org/members/guilds/brewers/
Dance Guild	Chief: Zona-Lisa Bennett	www.adf.org/members/guilds/dance/
Healers Guild	Chief: Irisa MacKenzie	www.adf.org/members/guilds/healers/
Liturgists Guild	Chief: Carrion Mann	www.adf.org/members/guilds/liturgists/
Magicians Guild	Chief: Rodney Cox	www.adf.org/members/guilds/magicians/
Naturalists Guild	Chief: Linda Costello	www.adf.org/members/guilds/naturalists/
Scholars Guild	Chief: Christopher Sherbak	www.adf.org/members/guilds/scholars/
Seers Guild	Chief: Bert Kelher	www.adf.org/members/guilds/seers/
Warriors Guild	Chief: Noinden Tain	www.adf.org/members/guilds/warriors/

Kins

Eastern Gate Kin	Leader: Rev Michael Dangler	www.adf.org/members/kins/eastern-gate/
Gael Kin	Leader:Sean Harbaugh	www.adf.org/members/kins/gael/
Kin of Fire and Ice	Leader: Flip Rutledge	www.adf.org/members/kins/fire-and-ice/
White Owls Kin	Leader: Emerald	www.adf.org/members/kins/white-owls/
Proto IE Kin	Leader Bert 'Toad' Kelher	www.adf.org/members/kins/pontos-proto-ie/
Roman Kin	Leader:Jenni Hunt	www.adf.org/members/kins/roman/
Slavic Kin	Leader: Art Shipkowski	www.adf.org/members/kins/slavic/
Clan of the Red Dragon	Leader: Lightwind DeDomnu	www.adf.org/members/kins/red-dragon/

Special Interest Groups

American SIG	Coord: Beth Savage	bsavage@syzygytraining.com
Ancient Iberian SIG	Coord: Eremon	fraser.crowe@gmail.com
Brigid's Hearth SIG	Coord: Ashley Price	ashrprice@gmail.com
Children's Education and Parenting SIG	Coord: Kathleen Pezza	kmozak@mail.wesleyan.edu
Ecstatic Trance SIG	Coord: Siobhan	siobhanols@yahoo.com
Foireann Mhorrigan	Coord: Athelia Nihtscada	athelia143@yahoo.ca
Military Outreach SIG	Coord: Medb Aodhamair	knottydragon@hotmail.com
Non-English Speakers SIG	Coord: Miguel	pagao.luso@gmail.com
Polyamory SIG	Coord: Irisa Mackenzie	irisa.adf@gmail.com
Safe Haven SIG	Coord: Siobhan	siobhanols@yahoo.com
Solitaries SIG	Coord: Lightwind DeDomnu	blesseddruiddess@gmail.com
Technopagan SIG	Coord: Jamie Goodwin	jamie.goodwin@hotmail.com
The People of the Purple Feather	Coord: Aethon Tobar	aethontobar@gmail.com

Orders

Order of the Crane	Rev. James 'Seamus' Dillard	seamusthedruid@gmail.com
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Groves & Protogroves

Australia:

Silver Birch Grove, ADF	Local to: Australia	silverbirchadf@gmail.com
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Canada:

Beaver Hills Grove, ADF	Local to: AB	beaverhills@live.ca
Hartwood Protogrove, ADF	Local to: BC	druidshearth@yahoo.ca
Oakstone Protogrove, ADF	Local to: BC	oakstone_adf@yahoo.ca
Dancing Lights Grove, ADF	Local to: ON	dancinglightsgrove@gmail.com
Red Maple Grove, ADF	Local to: ON, QC	info@redmaplegrove.org
Thornhaven Grove, ADF	Local to: ON	thornhaven1397@yahoo.ca
Island Willow Protogrove, ADF	Local to: QC	islandwillow@gmail.com

Europe:

Hollow Hills Protogrove, ADF	Local to: Hampshire, UK	hollowhillsadf@gmail.com
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USA:

Hallowed Oaks Grove, ADF	Local to: AL	hallowed_oaks-owner@yahoogroups.com
Ozark Mountain Grove, ADF	Local to: AR	omg.seniordruid@ozarkmountainadf.org
Burning Waters Protogrove, ADF	Local to: CA	druid_randi@yahoo.com
Coast Oak Grove, ADF	Local to: CA, AZ	sddruids@yahoo.com
Feather River Grove, ADF	Local to: CA	sd@featherrivergrove.org
Green Timbre Protogrove, ADF	Local to: CA	mythicyarns@live.com
Raven's Cry Grove, ADF	Local to: CA	ravenscry@ravenscrygrove.org
Sierra Madrone Grove, ADF	Local to: CA	sierramadrongrove@yahoo.com
Silver Branch Golden Horn PG, ADF	Local to: CO	crows-10@hotmail.com
Charter Oak Protogrove, ADF	Local to: CT	charteroakadf@gmail.com
Nine woods Protogrove, ADF	Local to: FL	ninewoodsadf@gmail.com
Osprey Suncoast Protogrove, ADF	Local to: FL	blueravynspirit@yahoo.com
Grove of the Red Earth, ADF	Local to: GA	reearthseniordruid@gmail.com
Apple Branch Protogrove, ADF	Local to: IL	applebranchSD@yahoo.com
Raven Wood Grove, ADF	Local to: IL	info@ravenwoodgrove.org
Wild Onion Grove, ADF	Local to: IL, IN, MI, WI	seniordruid@wildoniongrove.org
Black Bear Grove, ADF	Local to: IN	blackbeargrove@yahoo.com
Cypress Point Protogrove, ADF	Local to: LA	boogiew@hughes.net
Cedarlight Grove, ADF	Local to: MD	clg@cedarlightgrove.org
CedarSong Grove, ADF	Local to: MI	cedarsongpg@gmail.com
Grove of the Midnight Sun, ADF	Local to: MI	info@grovemidnightsun.org
Grove of the Twilight Flame, ADF	Local to: MI	thetwilightflame@yahoo.com
Protogrove of the Elder Oaks, ADF	Local to: MI	seniordruid@elderoaks.org
Shining Lakes Grove, ADF	Local to: MI	robh@shininglakes.org
Red Pine Protogrove, ADF	Local to: MN	red_pine_adf@hotmail.com

Nemos Ognios Protogrove, ADF	Local to: NH, MA	ceiserith@aol.com
Grove of the Other Gods, ADF	Local to: NJ,NY	eternalansw@earthlink.net
Red Oak Grove, ADF	Local to: NJ, PA, DE	officers@redoakgrove.org
Enchanted Desert Protogrove, ADF	Local to: NM	enchanteddesertgrove_adf@hotmail.com
Larrea Tridentata Protogrove, ADF	Local to:NV	larrea@dreamersparadise.com
Beautiful Rivers Grove, ADF	Local to:NY	bsavage@syzygytraining.com
Muin Mound Grove, ADF	Local to: NY	sharonel@twcnny.rr.com
Our Whole Protogrove, ADF	Local to: NY	info@urtharts.com
Paumanok Island Protogrove, ADF	Local to: NY	ravenslairli@yahoo.com
Shining Valley Protogrove, ADF	Local to: NY	ganieda1012@yahoo.com
Tear of the Cloud Grove, ADF	Local to: NY	contact-us@tearofthecloud.org
Mystic Ash Grove, ADF	Local to: OH	selene@zoomtown.com
Silver Falls Grove, ADF	Local to: OH	silverfallsgrove@gmail.com
Stone Creed Grove, ADF	Local to: OH, PA	seniordruid@stonecreed.org
The 6th Night Grove, ADF	Local to: OH	6thnight@6thnight.org
Three Cranes Grove, ADF	Local to: OH	threecranes@threecranes.org
Clan of the Triple Horses Grove, ADF	Local to: OR, CA	triplehorses@gmail.com
Coho Cloud Protogrove, ADF	Local to:OR	go@pdx-druids.org
Sassafras Grove, ADF	Local to: PA	info@sassafrasgrove.org
Snow Water Grove, ADF	Local to: PA	info@snowwatergrove.org
Whispering Lake Grove, ADF	Local to: PA, OH, NY	ravenmann@aol.com
Ocean's Tide Grove, ADF	Local to: RI, MA, CT	redvalor@gmail.com
Eagle Mountain Protogrove, ADF	Local to: TX	mothergypsy@yahoo.com
Protogrove of the Live Oaks, ADF	Local to: TX	p.mcfadin@chaosbutterfly.com
Henge of the Sacred Fire Protogrove, ADF	Local to: UT	ambiorixdruid@hotmail.com
Grove of the Seven Hills, ADF	Local to: VA	sevenhillsadf@yahoo.com
Protogrove of the Shenandoah, ADF	Local to: VA	gotshenandoah@gmail.com
Twisted Tree Protogrove, ADF	Local to: WI	milwaukeeidruids@gmail.com



News and Announcements



Ordinations

It is with glowing pride we acknowledge the Full Ordination of **Rev. Kirk S. Thomas** as an ADF Priest at Wellspring 2010.

We are very excited to announce the Full Ordination of **Rev. Michael Dangler** as an ADF Priest. The ceremony is to take place at the Summerland Gathering Aug 2010.

Dedicant Priest Consecrations

Rev. Crystal Groves

Cedar Light Grove
Trillium 2010

Rev. AJ Gooch

Stone Creed Grove, ADF
Beltainne 2010

Rev. Loretta Donlea

Raven Wood Grove, ADF
Wellspring 2010

Rev. Nancy McAndrew

Grove of the Seven Hills, ADF
Wellspring 2010

Clergy Program Completions

Rev. Michael J. Dangler

Three Cranes Grove, ADF
Completed 3rd circle April 2010

Dedicant Path Completions

Glenn Wright (Magnus Matunus)

Solitary
Completed April 2010

Matthew Rutledge

Whispering Flame
Completed April 2010

Nancy McAndrew

Grove of the Seven Hills
Completed May 2010

Ayliah Cannon (Amber SkySpirit)

Osprey Suncoast PG
Completed May 2010

Lareyl

Three Cranes Grove, ADF
Completed May 2010

Ashley Kearsy (Ash)

Stone Creed Grove
Completed May 2010

Selena Lachapelle

Thornhaven Grove, ADF
Completed June 2010

Rory Bowman

Solitary
Completed June 2010

New Protogroves & Grove Approvals

Silver Birch Grove

New South Wales Australia
Provisionally Chartered April 2010

Maple Hart Protogrove

Manheim, PA
Date founded June 11, 2010

Coming Events

Summerland Gathering

Aug 19-22, 2010; Yellow Springs, OH
www.6thnight.org/summerland.html

Midnight Flame Festival

Sept 9-12, 2010; Bellaire, MI
www.grovemidnightsun.org

Other Announcements

ADF Volunteer of the Year Award for 2010

Received by **Beth Savage** for her service as an ADF Office Elf. Congratulations to her!



Contributors List

Art

Rev. AJ Gooch

Photos of Archdruid Ritual & Wellspring

Jen Douglas

Cover: Arch Druid Rev. Kirk S. Thomas in Waterfall

Morrighan Llewellyn

Photos of the Faery Ring at Brushwood

Patrick 'Artos' Sileo

Photo: Rowan and Morrighan at Faery Ring at Brushwood

Bardic

Diane "Emerald" Bronowicz

Song: Odin and the Runes

Melissa "Missy" Burchfield

Poem: Fire in my Heart

Rev. Ian Corrigan

A Samhain Charm

Wayne Keysor

A Song for the Honorable Slain Not Chosen

Morrighan Llewellyn

A Gift for a Gift: The Faery Ring

Ceisiwr Serith

Gatekeeper Prayers

Christopher S. Yow

Poem: Wings of Aven

Articles

E. M.-R. Bolmen

The Contrarian's Rules of Engagement

Grey Catsidhe

Remembering Your Ancestors with Needle and Thread

Rev. Ian Corrigan

Making the Archdruid—Wellspring 2010

Rev. James "Seamus" Dillard

A Screwdriver and a Hammer

Rev. Nancy McAndrew

Who's Giving the Orders 'Round Here?

Will Thomas Rowan

How I Sacrificed a Pretzel

Rev. Kirk S. Thomas

The Well-Trained Ritualist Part 2

Crossword

Chris :)

Reviews

Rev. Skip Ellison

CD Review: *Out of the Forest*

Jamie 'Dubhlainn' Goodwin

Book Review: *Days In Midgard: A Thousand Years On, Modern Legends Based on Northern Myth*



Poetry

A Song for the Honorable Slain Not Chosen

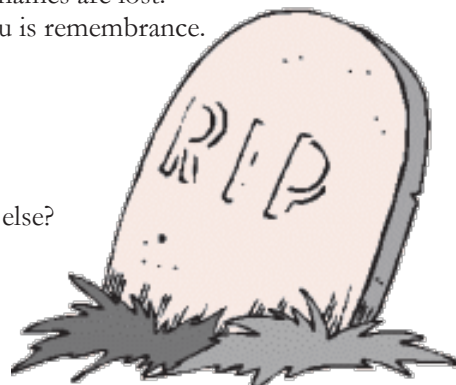
by Wayne Keysor



Rain falls steadily, soaking the graves of the slain,
wreathing them in coronas of decaying leaves.
What other crowns have you been given?
How many gift-rings do you bear?
In whose hall do you now sleep?
You were never the bravest or the best,
but you stood by your banner faithfully
and reaped the bitter bane of war.

Not for you the house of the Val Father with its endless feasting,
nor the golden hospitality of the Bright Lady, queen of slaughter.
Death-dealers all, the cold, sodden earth offers you guest-right, but who else?
Who among you has not washed the soil with your blood?
You died crying out or silently, anguish etched in your ashen flesh.
What is your sacrifice worth?

I, for one, remember you
and in whoever's hall you now dwell,
let them remember you as well.
There is honor in your sacrifice,
though your names are lost.
My gift to you is remembrance.



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, membership status, and a short bio of your ADF experience. 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 errors.

We will also accept electronic submissions on CD, sent to:

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

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 adf-ol-art@adf.org. We are not currently accepting hard copies of your art.

Deadlines for submissions are:

Spring: December 1st,
Summer: March 1st,
Autumn: June 1st,
Winter: September 1st





Ar 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 @ \$25/year = \$ _____
 Prisoner Membership _____ 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

Notary Seal:

Parent/Guardian Printed Name

CEDARLIGHT GROVE, ADF



Current Witan:

Senior Druid: Crystal Groves - crystal@cedarlightgrove.org

Pursewarden: Caryn MacLuan - caryn@cedarlightgrove.org

Scribe: Ashley Bryner - ashley@cedarlightgrove.org

Senior Druids Emeritus: Will Pierson - will@cedarlightgrove.org

Last fall we posted an ad about our \$20,000 fundraiser to raise money for repairs to the sanctuary of CedarLight Grove.

As of June we have raised approximately **\$6500**. We are not quite half-way there, so we are hoping to step up our game.

We keep a list of our community service endeavors as well as various workshops and fundraising activities on our website regularly. Consider checking some of these out and participating or donating a small sum to help.

CEDARLIGHT GROVE ARTISANS

At Trillium 2010, we revealed two of our very talented artisans who have worked on custom digital photo manipulations to raise funds at various High Rites and events for CedarLight Grove. As Senior Druid, I am very proud of the talent and dedication that these two girls put forth in their passion, and towards CedarLight Grove.

As such I would like to share a sample of these pieces with you, in hopes that maybe you would also be interested in supporting our artists by purchasing a print of their creative workings.



Artists:

Ashley Bryner

Taryn Lyon



Where to buy?:

Odin/Thor/Freya/Brighid artwork: <http://lindowyn.etsy.com>

An Thribhis Mhor/Morgen Le Fay/Howl artwork: <http://thearcher777.etsy.com>

www.cedarlightgrove.org

Oaths Affecting the Wyrd of ADF

These oaths were heard by the members of ADF at the Wellspring Symbol and Unity Rite; as such, the completion of these oaths affects the Wyrd of ADF as a whole, and therefore it is important for the community to aid these members in fulfilling their oaths, or negative consequences may befall the community. The omen taken at this ritual was Sowilo (Sun), Naudbiꝛ (Need-fire), and Laguz (Lake—the deep still waters beneath). The Need-fire leaves little choice of action but to do what is necessary, and it is necessary that these oaths be fulfilled. The oaths below are reconstructed and some are directly quoted, based on the available recording methods:

Jessie Olson (oathing into office on the Mother Grove): “I swear under the all-seeing eye of Mithra, guardian of contracts; as I stand on the face of Armaiti; under the watchful gaze of my guardian Faravashi; and in the presence of my people, the people of ADF, that I will work my hardest and do my best for the folk of ADF in the position of Non Officer Director. If I should fail* in this task I would shave every hair from my head and donate it to those less fortunate than myself and I would stand shamed in front of my people, my ADF family, whom I love with all my heart and soul. So be it!”

James ‘Seamus’ Dillard: oathed to faithfully execute the duties of the office of Vice Archdruid of ADF and if he fails* he “would stand before the folk at Wellspring shamed, step down from the position and be willing to leave ADF.”

Melissa ‘Missy’ Burchfield: oathed to give her best efforts to the office of Members Advocate of ADF and if she should fail,* she would give up her guitar to Seamus for three months.

**Editor’s Note: as outlined in the officer job description in the bylaws, members of the MG can remove those from office who fail in their duties. For the purposes of this oath, this is the definition of “failure.”*

Stephanie Stills: “I vow that with the approval of my petition to start the Maple Hart Protogrove I shall use all the resources at my disposal to make sure the protogrove function as successfully as possible (whether or not I am still a part of it) and start to petition to become a chartered grove status within 2 years. If I should fail in my mission, I would shave my head and keep it shaved for a year and a day.”

Dr. David A. Whaley/Free Eagle: (*repeating his oath from Sassafras Yule Rite 2009*) “I oath to complete and submit my vocational essay to apply for entrance into ADF’s Clergy Training Program by Yule 2010 and if I fail, I will shave all the hair from my head, mustache and beard for one year.”

Lesley Gary: oathed to continue to work on behalf of the Solitaries of ADF and if she fails, she would not join the ADF internet community for one year.

Michel Daw: oathed to complete his Olympian Oracle book by Summerlands 2010 and if he fails he would withdraw from ADF society until it is done.

James Myers: oathed to be done with editing the documentary within 18 months or shave all the hair on his head and keep it shaved until the project is done.

Let us not allow our fellow ADF members to make shorn heads a new fashion!