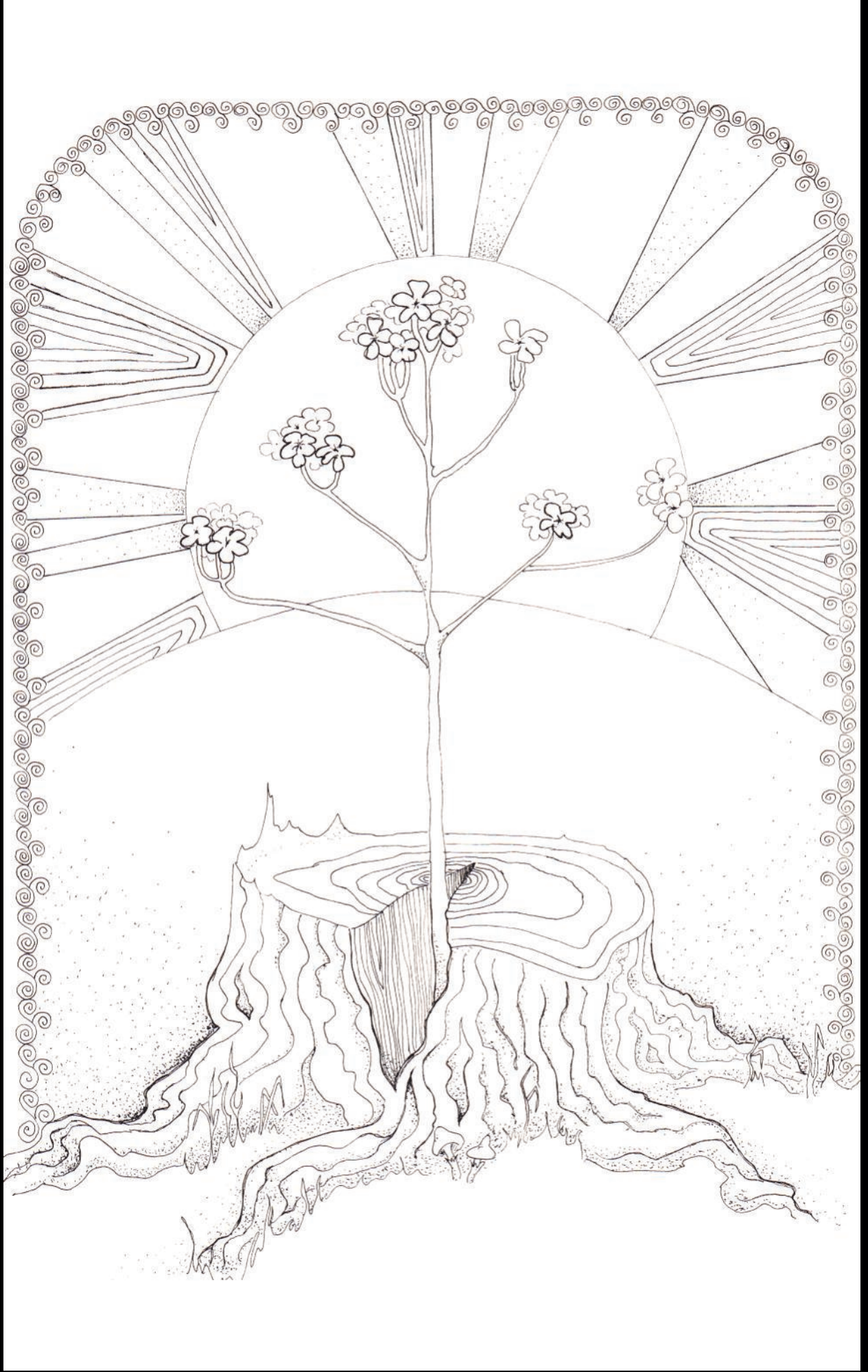


Q A R L A A D E S

The Quarterly Journal of Ár nDraíocht Féin

Spring 2011 ~ Issue No. 52





Eight Winds Festival

5th Annual Gathering

~

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~

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Larrea Tridentata Groves, ADF.



Table of Contents

Features

Music as a Ritual Device: Why It Works.....	3
The Well-Trained Ritualist – Part 3	11
How I Completed My Dedicant Path Documentation While Incarcerated	21
Prostitution in Ancient Athens.....	26

Columns

From the Archdruid	2
Opinion— <i>The Promise of Druidry</i>	18
Review— <i>Modern Paganism in World Cultures: Comparative Perspectives</i>	29
Review— <i>Ancient Symbolism in Lithuanian Folk Art</i>	35

Departments

Crossword Puzzle	38
Key to Fall Puzzle	39
News and Announcements	40
ADF Directory.....	41
Contributors	42
Submission Guidelines.....	43
ADF Membership Form.....	44

Bardic

Poetry: <i>Shining Lady of the Triple Flame</i>	17
Invocation: <i>Hymn to Persephone</i>	25
Children’s Story: <i>How the Magpie Got Its Colors</i>	33
Poetry: <i>Aengus mac Og: a villanelle</i>	34

Archdruid



This has been a difficult and snowy winter for many of us in the northern hemisphere, while the Southern has had a warm summer. But here in the North, the Land has slumbered as we coped with the weather, the long, dark days slowly growing towards the light, while memories of our winter festivals and High Days begin to fade from our minds. But now Spring is upon us, the days grow longer, and hope fills the Land!

The dark months, however, are an excellent time for getting things done. Though winter sports and other activities may grab our attention on occasion, the winter can be a productive time with fewer distractions. ADF has taken advantage of this time with a flurry of activity.

While we have long talked about background checks for our clergy and Mother Grove, now the process is well underway. Many of our study programs have seen a burst of activity, particularly those of the Bardic Guild, the Generalists, the Initiates and the Clergy. New Protogroves have been seeded in New Zealand and the USA, including one in New York City, a place where a truly urban Paganism flourishes. This teaches us that the worship of the Kindreds can thrive anywhere, that the Gods can be found as easily in the hum of modern urban life as They are found in the silence of a forest glade.

And soon the summer festivals will begin – events like Desert Magic, Wellspring, and Trillium are coming up! These are wonderful opportunities to put a face to a name you have seen on our lists or on social sites like Facebook and Twitter. For grove members and solitaries alike, our ADF festivals are worth the effort to attend, to get to see old friends and meet new ones, to come together to worship the Kindreds in beautiful settings, and to be part of the community that is ADF.

May the blessings of new growth, hope, and opportunities shower down on us all!

Brightest Blessings!
Rev Kirk Thomas
Archdruid, ADF

OAK LEAVES

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Article

Music as a Ritual Device: Why It Works

by Melissa 'Missy' Burchfield



Imagine yourself...

...standing before a roaring fire, the rhythmic sounds of hand drumming reaching the perfect tempo and pulsating with your heartbeat. Without conscious knowledge, your body begins to sway, and before you realize it, you have been swept away, dancing around the fire with almost reckless abandon for who knows how long.

...standing before a company of close peers, chanting with increasing speed and intensity. All of a sudden, a tingling sensation rains down upon you and the very air pushes against your flesh. You hear yourself answering questions, speaking in a manner unlike your normal vernacular. Eventually, you return to yourself as the thickness in the air begins slowly to dissipate, leaving all as it was. This, this loss of self into the beyond, this connection between what is in reality and what is in the other worlds, is trance.

Repetitive sound is a well-documented tool for inducing meditative and trance states, and it is commonly recommended to folks new to or having difficulty achieving an altered mental status. Trance is but one of the many mental disciplines that enable us to enter into the liminal spaces and step out of ourselves in order to experience the divine. As a Neopagan organization that offers public ritual and ritual experience to the folk, we owe it to them as well as ourselves to be able to provide the means necessary to achieve altered mental states and to subsequently raise energy for ritual purposes. In the absence of a roaring fire and a host of drummers, how do we translate this into ritual space? As seen in multiple sources, Isaac Bonewits and Philip Carr-Gomm both agree that music is our primary means of raising and tuning power. So, what purpose does music serve to deepen our ritual experiences?

Music performs several functions in terms of a ritual setting. Music sets mood, helps to create the group mind and engages even the least experienced of the congregants at a public ritual. It serves as the single most effective way of raising and maintaining energy as well as more subtle purposes, including hindering/preventing distraction, directing flow and deepening our connections to the divine. Songs and chants that require the folk to participate can help alleviate the performer v. audience problem and draw in the folk in order to promote a collective psyche and meaningful ritual experience. Isaac Bonewits, founder of ADF and Archdruid Emeritus states, "I've learned over the last twenty years, mostly from the priestesses and bards with whom I've worked, that the artistic elements of a ritual, and most especially the musical and dramatic ones, can be the critical determiners of just how much psychic, magical and/or spiritual energy gets raised by the participants, and of how well that energy is maintained, focused and discharged" (Bonewits, *Liturgical*). Even in the absence of a bard, music can be used for all of these purposes if properly placed within the liturgy of a rite.

So, why does music have this ability to grip us and move us so easily? Let us start by first answering a few questions about the way the brain works.

How does the brain interpret sound?

First, put aside what you think you know about how your brain works. Typically, we learn that the left side of the brain controls the right side of the body, and vice versa, and that the left side is the center for math and science while in the right side resides the arts. Almost. Music, in general, does spend quite a bit of time in the right brain. Ever notice that when a faint song is heard, you cock your head to the left to try to hear it more clearly? Music heard through the left ear goes through the right brain (arts center) before moving on. In the

center of the brain lies an area known as the primary auditory complex. This group of brain cells has an important job to do. At rest, that is, when you are hearing nothing (silence), all the neurons in this area are firing. When a sound enters the ear and travels to the primary auditory complex, the waves are simplified into single tones, and the neurons who do not respond to those tones are inhibited. This is the exact opposite of the way we see color. The eyes take in light waves and only the rods and cones that respond to those wavelengths will react, e.g. when a green light enters your eye, only the yellow and blue rods and cones will react to it, thus green. Not so with sound. Sound waves inhibit those neurons who are not “in tune” while amplifying those that are sympathetic. Once the sound passes, all neurons begin firing once more. Who knew silence was so much work! (Brattico, 162-174)

The processed tones then enter the secondary auditory complex where successive sounds are processed and the relationships between them are established. An initial tone of D and the subsequent tone of E are recognized as different sounds. Here is where the cool stuff happens. The

right brain focuses on simultaneous sounds, chords and overtones while the left brain assesses note duration and rhythms. It’s like your brain is writing sheet music for what it hears! The result is a melody, which is broken into phrases known as hierarchies. We store these hierarchies in the greater auditory cortex (the primary and secondary auditory complexes and the immediate surrounding area). (Brattico, 162-174)



What does this have to do with ritual? As we can see, music involves both sides of the brain. When experiencing music, whether singing, playing an instrument, chanting or all of the above, we use more parts of our brain simultaneously than we do for any other action save one: the act of making love (Wildgruber, 856-869). Each of us will focus on the aspect that appeals to us more—some focus on rhythm (like drummers) and some focus on tonality (like singers). There is a subset of folks, the musicians, who are quite an exception to these rules. Let us look at the differences between the way the musicians and the non-musicians process sound as a means of potential growth.

The Portrait of a Musician: What Makes Them Different?

You know the type, those moody, egotistical and androgynous folks who are constantly tortured or obsessed with one thing or another: the Artists. There are several qualities that artists, and more specifically, musicians possess which set them apart from the non-musicians. In his book *Music, the Brain and Ecstasy*, Robert Jourdain outlines the profile of a musician. He states that there are three general characteristics all musicians possess. Of primary concern is the notion that they all exhibit superego strength. This is the driving force that allows them to practice for hours and suppress all other basic needs at times, including those for food and sleep—even continuing to play through personal injury like bleeding fingers or bruised hands. What happens is that the musician begins to practice, and then accomplishes a goal, such as a sequence or “riff” that they have continually made mistakes while playing, or playing a complex rhythm properly without pause or at a much higher tempo. This accomplishment releases adrenaline and endorphins that drive to intensify the focus on the work all the more. The second characteristic involves emotional sensitivity and a heightened ability to express emotions. “Emotive” expression, the ability to cause others experience a desired emotion, is a tool that can be highly beneficial and is of particular usefulness for those who are composers. A piece written for a funeral should have a much different emotive quality than a piece written for a wedding. It is possible for a composer to learn the music theory necessary to compose

wonderfully technical pieces, but it is the ability to feel the work and create those feelings in others that is the difference between technical, or mechanical, composers and those who truly attain greatness. The final trait, as mentioned above, is androgyny, but this is highly varied even among the Artists themselves and has little to no bearing on the scope of this work (Jourdain, 187-195).

The musician's brain is a complex place. In addition to the full-body neurological response to accomplishment and to emotion, the musician's brain performs a myriad of additional functions. Sounds spend more time in the left hemisphere, where the hierarchies are arranged by increasingly abstract relationships. Not only are the tones themselves catalogued, but also all the overtones (what we hear as harmonies) as well.

As musical skill is attained, the brain moves processing from the right to the left brain. The important note here is that the Musician's brain evolves to be as it is—most of us don't start out here! The brain learns naturally over time as it becomes exposed to the nuances of sound, relationships between successive tones, and their duration. The hierarchies formed are grouped according to inter-relationships between the notes and the body motions required to produce them. Learning to read sheet music also ties in the language center. Over time, the musician begins to process sound better through the right ear, which is why it is sometimes referred to as the "musician's ear," because the skill and mastery attained no longer lie primarily in the right brain, but in the left.

Furthermore, for musical performance, the brain stores hundreds of thousands of motor subsystems in the motor complex. These are sequences of movement, such as those a musician makes to play a piano solo or a guitar riff. The motor cortex translates these subsystems into actual motion in conjunction with three other key areas of the brain.

The parietal cortex is the seat of body image and spatial orientation. Here, the brain recognizes where the body is in space relative to what is around it. This is why blind people can play the piano. Your eyesight is not a requirement for your body to recognize self and non-self and the relationship between the two. The basal ganglia manage long sequences of



postural adjustment, like holding a violin or a flute properly for long periods of time, and the cerebellum harmonizes all the body's motions to maintain balance and homeostasis so we don't fall over while we play.

Knowledge of music and musical performance requires the use of a majority of the brain's activity centers—especially when you throw in the facial expressions that emerge from the personality center, the eyesight processing center, and the entire frontal lobe (Jourdain, 201-231).

The Frontal Lobe and Emotive Response

The Frontal Lobe is the largest portion of the cerebrum and is the planning center for long sequences of activity. This portion of the brain is in

charge, and it controls the attention of all the other parts of the brain. It is the seat of problem-solving, where “active participation” occurs. In layman’s terms, the Frontal Lobe is where our thinking happens. The left frontal lobe is where the brain works through calculations and scientific theorems. The right frontal lobe, however, is closely linked to the Limbic system (the primordial emotional response center: think “fight or flight”). In conjunction with the Hippocampus, this is where emotional responses and generalized experiences are shaped. The Hippocampus decides what parts of an experience we will remember, intertwined with the temporal lobe classification system. The Limbic system makes use of our knowledge of the world and weighs the importance of every factor in an experience simultaneously to direct us toward the most appropriate response, and we anticipate that outcome. In short, this decision-making process happens very quickly (Jourdain, 308-324).

When a sound hits the Frontal Lobe, it is held there to await resolution and evaluated as either ultimately negative or positive based upon how well the anticipation is—or is not—satisfied. Discrepancy Theory, as described by Antonio Damasio in Descartes’ Error, states that all emotive responses are a result of an anticipation that either exceeds or falls short of the expected result. Since music is a series of anticipations that resolve themselves based on what is expected by our society’s culturally-determined harmonic paradigm, music most definitely falls into this theory (Damasio, 189). To relate this to musical theory, there are certain notes we expect to hear because of what we are used to hearing. We hear a C major chord—C, E, G, respectively—as the base chord. So, when we hear a D, we anticipate that the D will resolve itself to a C or an E, but hopefully a C. Likewise, if we hear an F, we anticipate it will resolve itself to a G. We want everything that meanders about to land back on our base chord, to resolve itself in the manner we anticipate. That makes us happy. The farther away we meander, the happier we are when the



resolution comes. These are the ways a masterful composer will build anticipation and leave the listeners in pleasure and approaching a state of ecstasy: by creating anticipations in the listeners and then meeting their every desire.

Alternately, a minor chord, a chord in which the center note is dropped ½ step, such as C minor: C, E flat, G, elicits sadness because the overtones do not resolve as we anticipate. It leaves us just shy of our goal. If the base chord carries an accidental, a note that falls outside of the key signature, the dissonance created will make us angry or increase adrenaline-based responses. Dissonance is not an easily accepted resolution!

On top of all of this, the final factor in how our individual brains perceive and respond emotionally to music is through personal, internalized meaning. Robert Jourdain puts it best when he says:

The ‘meaning’ we feel is not in the music, as such, but in our own responses to the world, responses that we carry about with us always. Music serves to perfect those responses, make them beautiful. By doing so, music imparts dignity to experience that often is far from dignified. And by imparting pleasure even to negative emotions, music serves to justify sufferings large and small, assuring that it has not all been for nothing. (Jourdain, 322).

Your Body, the Resonator

Just as the emotive properties of the anticipations and their resolutions can be said to resonate with the emotional experiences and enculturation of expectation, sound resonates physically within the body, as well. “Resonance” ties into the theory of universal vibration. All things in the Universe are naturally vibrating, and all things vibrate at a specific frequency (Goldman, 12). Resonance, also known as “sympathetic vibration,” is the idea that any vibrational energy, wave of energy, will cause those things whose natural vibration is of the same frequency to respond by vibrating, to resonate, as the waves of energy are absorbed. For example, the voice is

sound caused by the vibration of the vocal chords. Say an opera singer hits a stream of tones while holding a wine glass. The glass will vibrate, resonate, when she sings the tone of matching frequency to that of the glass' natural vibrational frequency. Once this buzz is felt in the opera-singers hand, she focuses her voice to that tone alone and increases the intensity. The glass vibrates harder and harder in response to the waves of energy from the singer's voice until the structural integrity is overwhelmed, and the glass shatters.

Stringed musical instruments also make sound via vibration, and over time, the structure of these instruments have evolved in design in such a way that the sound waves enter a hollow wooden body where they resonate, amplifying the sound before the waves travel back out of the hole to be heard by the human ear. This is why the body of an instrument is often referred to as a resonator.

Much like a violin or a guitar has a resonating body, so too, does the human body serve as a resonator for emotion. The most extreme example of this is a loud, startling sound that causes a surge of fear. The body jerks and sometimes a cry is let out as air is forced through the vocal chords when the body responds to the emotional stimulation. The same happens with musically evoked emotion. The myriad sad songs that cause the eyes to tear up and the shoulders to round in, the bouncy and flippant songs that cause the feet to tap and the fingers to drum, or the down and dirty dissonant heavy metal that causes a head-banging frenzy are all examples of body responses to music. The ultimate example, and one with which most pagans are familiar, is the drum circle.

Ah yes, the drum circle: the delight of many a pagan festival. It begins with a lone drummer, who sets the cadence for the rest of the drummers to follow. Slowly, the other drummers fall into the progression, and the sound builds more and more with each one. As the music intensifies, the folk feel their hearts beating in unison with the drums, and their bodies begin to sway. More drummers join in, and with the base rhythm strong enough to carry itself now, the lead drummer begins a counter

rhythm. Some can resist the call to rise and move their feet as the intensity continues to mount, but others are swept away as their body releases endorphins and they approach the euphoric states of drum circle ecstasy.

Using Music to Create and Maintain Ritual Space

It is common for the musical pieces in ritual to be taken for granted, for the majority of the pieces to be saved for special occasions, like festivals and large high days. This is especially so during the colder months when processions and recessions are often left out. Even when not processing, some sort of musical signal should be utilized as a means of initiating the process of creating the group mind, for the group mind will be the force that creates the sacred space. A simple strike of a bell, something that causes a musical sound to resonate through the folk, is strong enough to begin the process, particularly if the bell or chime is unusual or unique such that it can be associated with ritual mind alone.

The ritual team may have spent an hour or more preparing for a ritual, but it is not until the folk begin to participate that the group mind is fully formed. Especially in rites attended by new and inexperienced people, the chant at the forefront of the rite will make a difference as to the mood of the experience. Ever notice that in the absence of an opening piece, the rite almost feels like it hasn't begun until the Portal Song? Processionals are not just for show. They are functional. For example, Ian Corrigan has written a popular procession, "Come We Now as a People," during which he plays the drums and leads the folk into ritual space (Corrigan, *People*). It is four lines written in a minor key with continual repetition of the base tone. It is not a musically challenging song, which is important when including participants with little to no musical training (or in some instances, talent, sorry). But what makes it an excellent introductory piece is the way in which the anticipated intervals are resolved almost immediately and exactly as anticipated. Furthermore, the repetition of the chant creates a foreknowledge of what is to come and allows the folk to eventually "sing on autopilot." This, the creation of the collective

subconscious, is the point at which the ritual leaders must interject the next stimulus in order to engage the conscious level of the mind before it begins to wander. Visual aids, such as live fires, tapestries, and elaborate altars will serve to give the conscious mind more direction. In the most effective rituals, all of the senses are engaged, and such items as incense and burnt offerings are an important part of continuing the spell of group mind and full-body participation (Bonewits, *Real*, 160-161)

Once the folk have had the initial music connections between one another, the rite begins to deepen. The ritual drama must take over during this time so the folk remain engaged. The subsequent songs should be placed such that the group mind is renewed, maintained and deepened at intervals throughout the rite, especially just prior to a magical working. One of the biggest group-mind-killing things that we do on a regular basis is to allow the folk to make offerings en masse without striving to keep the focus. Music at this point, a song or chant in which the folk will participate in particular, will keep the folk from talking amongst themselves about mundane and unrelated topics which serves to change the focus and thus drain energy. Musical pieces should be placed in the liturgy anywhere the writers foresee a lag between parts: during group offerings, during the drawing of the omen, during the passing out of the waters. The underlying current will maintain the collective subconscious while the conscious mind is focused on the other tasks of the ritual.

Merging Sound Theory and Magic: The Working

The key to effectively using music in ritual space is to harness its power, harness the energy, and focus it toward a specific purpose—a familiar-sounding statement for anyone who has attempted a magical working. But, how does one harness the energy of music? For our purposes, the energy is best harnessed using the voice. Vocalization, recall, is the single most effective way of creating energy, of maximizing the amount of energy created by utilizing the highest percentage of the brain possible, and of focusing energy by eliminating distractions. As the body, the resonator, draws deeply from the Chaos of Potential in the Earth

and pulls down the Fire from the Sky, a third internal power, triessence, forms and pools within (Corrigan, *Working*). The key to using that power in terms of music lies in one simple exercise: toning.

Toning is commonly used for healing purposes, but the applications are numerous once the technique is mastered. The technique is similar to meditation, and even further, I firmly suggest a “Two Powers” meditation be performed just prior in order to get the energies of the earth and sky flowing into the participants. As Ian Corrigan says, “Begin, Seeker, with the breath” (Corrigan, *Working*). Breathe deeply and slowly, making sure to fill the lungs from the abdomen and not merely in the chest. Allow all other thoughts to fall away so that nothing remains but the work before you. Pay attention to posture, keeping the shoulders back and the spine straight, with your chin slightly down to open your throat. Focus your intentions in your mind’s eye. Now, take a deep breath and then slowly force the sound out through the vocal chords, envisioning a stream of light flowing with the note, directly into the target. When toning is done in a healing rite, the target is, obviously, the point of injury. When toning is done for a magical working, the target is the projected end result. Imagine an object to be blessed filling with the light of your voice. Imagine an intention being created like an orb that will travel to its destination and burst into bloom.

Toning in a group dynamic is helpful, but not required. Solitary workings may be done with equally positive results. Toning in a group, however, does lend an air of intensity that cannot be obtained alone. Each additional voice serves to magnify the energy. After a few introductory tones, variations in pattern and note slowly become more and more complex. The participants must stagger their breathing, that is, all breathe at different times, so that there is continuous sound and no pauses. The variation in sounds will create a flurry of anticipated outcomes: one note heard on the left stands out, now the brain is searching for a resolving sound. The brain hears another sound, and another, and another that continues to build until there is a steady stream of anticipatory energy awaiting some sort of resolution.

All group workings should have a designated start and stop, orchestrated by a leading voice. A good leading voice belongs to someone who has the vocal strength to be heard over a myriad of voices and also has the skill to aid in the magical working at hand as a focalizing agent. As the toning climaxes, the toning leader raises her hands and sustains a note, holding as long and loudly as possible, pulling in the other participants until there is one single note, held a full step above the ending, final tone. As everyone reaches this tone, the toning leader lowers her hands, directing everyone to resolve everything into that one final note while focusing all that mana toward the intended purpose like an opera singer focusing her voice at a glass before signaling the participants to cease. Once this working is completed, the energy begins to wane, and the silence that follows as the echoes fade will be heavy, the air laden with the residual power raised by the participants. Instruct the participants to breathe in and out, slowly restoring, grounding out any excess energy. This is the stuff of magic attained through music.

As Ian Corrigan points out, not all vibrational energies must be manifested as an actual sung tone. The *Dord Draoi*, or the Druid's Buzz, is a phrase he uses often to refer to the phenomenon of making noise to move the energy in the body by making the body vibrate. It is an intoning, a buzzing or vibrating call that can be used in the same manner as a sung note to move and shape power (Corrigan, *Sacred Fire*, 101). Coupled with a Two Powers meditation, in which we draw up from the Earth and draw down from the sky, *Dord Draoi* can be used to direct the energies required for a magical working. It is suggested that the hands be used to direct the energy toward the focal point, and "by will and vision, cause the energy to flow out from your hands in a straight ray or beam" (Corrigan, 102). This act is highly successful in solitary workings and may be especially preferable for those whose singing voices are a source of discontent or distraction. After all, vocalization is a powerful tool, whether beautiful or functional.

Final Note

Musical pieces, from drumming to instrumentation to vocalizations, are important for their ability to engage, to maintain and to focus our ritual intentions. When used to their potential, these pieces are also powerful tools for working Our Druidry. They enrich our experiences and help to make our rites more memorable because they also entertain and move us. Your Grove priest may speak for ten minutes about the season or the Deity of the Occasion, but oftentimes, the music is what the folk take with them in their hearts at the end of the rite. Above all, musical pieces have the power to inspire us, for Inspiration rides in on waves of notes and rhythm to ignite the fires within and spread the heat of Our Druidry through the lives of the folk.



Missy has been a member of ADF and Three Cranes Grove since 2008. She completed her Dedicant Path in 2009 and is a ranked member of the Bardic Guild. She is currently walking the Initiate path and working on several other study programs. She also serves on the Mother Grove as ADF Members Advocate. And she won the 2010 Wellspring Bardic Chair competition.



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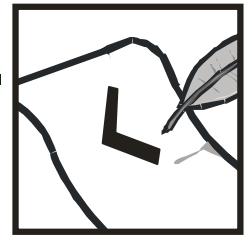
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Article

The Well-Trained Ritualist – Part 3

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.

TYPICAL PERFORMANCE PROBLEMS

(and some possible solutions)

Stage Fright

We all know this feeling. We have to get up in front of folks **to** speak, and butterflies invade our stomachs, our voices quiver, and our bodies shake. We feel like we're going to be sick. Sometimes there's this incredible buzzing noise in our heads as adrenalin pushes up our pulse and blood pressure. We feel like we're going to die, and if not, we rather wish we would.

Stage fright is just that, fear. Fear of criticism, fear of forgetting your invocation, fear of leaving out a part of the story you're telling, fear of falling down or falling into the fire (really). Fear, fear, fear.

And usually this fear is based on knowing that you are ill prepared. There is an old truism in the theatre, "You cannot do what you have not rehearsed." How well do you know your part? How well have you connected with the Kindreds before? How well do you know the ritual space and any traps it may hold for you? Once, when doing a rite at an outdoor festival, I neglected to take a good look at the ground in the ritual space

before the sun set and it got dark. Then, when opening the Gates my way (by spinning), I stepped into a hole, lost my balance and then knocked over the World Tree with my staff. I didn't just knock it over, I sent it flying.

It is also essential for the ritualist to have *trust*, trust in themselves and their fellow ritualists. And this trust develops over time. Usually, once people have gotten up and performed in front of people a few times, many of these concerns disappear and the stage fright lessens dramatically (or even goes away).

But that's not much help, you say. You need some immediate help right now! Fair enough.

Exercise 18: *Trusting Your Fellow Celebrants*

a. Trust Circle: We've all seen the car insurance ad where the company CEO asks the tiny gecko lizard salesman to catch him as he falls backwards. Well, this TV joke is based on a real trust exercise. This requires other people to participate. Have your fellow ritualists join you in standing in a circle. Taking turns, each of you stand in the center of the circle with your eyes closed. While your eyes

remain closed, count to ten. While you are counting, the group circle revolves around you so that you don't know who is behind you. After reaching ten, the group stops and you slowly fall backward, keeping your body stiff and straight. The person directly behind you catches you.

- b. Blanket Toss:** Lay a well-made blanket or sheet on a carpeted floor. Lie down in the center of the sheet while the other celebrants gather around the edges of the sheet and grab hold of it. Now relax! The other celebrants then lift the sheet, and you, up into the air, with a gentle tossing motion. After a couple of tosses, they lower you gently back down to the floor. Try to keep your screaming to a minimum, as this might distract the folks holding the sheet.

Exercise 19: Self Hypnosis

It's almost time to start the ritual. You suddenly realize that your heart is racing and that stage fright is taking you over. What can you do?

This used to happen to me. It was so bad that I thought I would throw up before my cue came. This is how I got over it.

Gently start breathing with deep breaths, starting with a total exhalation (not inhalation) until your lungs are empty. Let the air re-enter your lungs by itself – don't actively breathe in. Continue doing this and quietly say (or think) the word, *calm*, during each exhalation, "Caaaaaaaalm. Caaaaaaaalm. Caaaaaaaalm." Focus on the word, and on your slow, gentle breathing. See yourself become calm and relaxed. Continue until you *are* calm and relaxed (or it's time to do your ritual part).

This exercise would lower my heart rate by 10 beats per minute. And the adrenalin would stop pumping so it could work its way out of my system.

Excessive Tension

Another symptom of stage fright can be excessive tension in your body while in ritual. Your voice may go up in pitch, you might feel stiff and

wooden, and your shoulders have ended up somewhere around your ears.

One solution that worked for me was to simply put my tension somewhere else, where it wouldn't get in the way so much.

Exercise 20: Put It In Your Ankle

When very tense, stand as loosely as you can, and think about relaxing your shoulders and body.

Tighten one of your ankles, and let the tension flow down to there. While keeping the ankle tense, remind yourself to relax everywhere else and feel it happen.

Keep the tension in your ankle as long as you need it, or for as long as it is practical (it can be difficult to walk with tense ankles).

Fidgeting, or "Where did these hands come from? I'm sure they're not mine!"

When we're in ritual there are times when our hands take on a life of their own. We are suddenly aware of their existence – "where did these come from? What can I do with them? I just wish they'd just go away!"

Other times we will not be aware of them at all, and we are also unaware that our hands are *doing* things without our knowledge. Things like jingling coins and keys in our pockets, or finger snapping, or hand clenching, or scratching in unpleasant places.

Both the omnipresent hands and the unthinking hands need to be dealt with. They not only distract others from the focus of the rite, but they also dissipate your own energy and focus. Besides which, they're damned annoying.

Tips for Annoying Hands

These tips will work for both kinds of annoying hands.

Park them somewhere. There are many places you can put your hands, and some are better than others.

- a. Fold your hands in front of your belly. Choirs do this and it actually doesn't look too bad.

And your hands will be there, handy, should you need them for something.

- b. Hook your thumbs on your belt. Just be careful that you can extricate them easily.
- c. Hold something in your hands. Why do you think everyone was smoking on stage and in the movies in the bad old days? You could hold an offering, a wand, or something else ritual related. Just remember that you may need to gesture with it while it is still in your hand.

The best way, though, is a bit tricky and will require some due care and attention, but it's what we all do naturally in life:

Let your hands and arms hang at your sides in a relaxed way.

DELIVERY SKILLS

Dealing with Texts, Memorization, and Internalization

Attack

Attack is how the ritualist delivers the first word of an invocation or speech. Normally, you should come in strong, with confidence, vigor and enthusiasm, and with sufficient tempo and pace (see below). This brings everyone's attention to you and helps create focus. Beginners often come in too weakly or mildly, and this scatters the focus, possibly ruining the invocation. (Cohen, 191) Make them look at you and pay attention!

Also, since speech is an action, you may want to punctuate your start with something physical – a step forward, a gesture, whatever. Do remember, though, that when an action takes place before a spoken word, it is the word that becomes emphasized. When words come before an action, the action is emphasized. Words and action coming at the same time tend to emphasize (or neutralize) both.

Tempo and Pace

What these are, and how they are different from each other, is often very difficult for beginners to figure out. In many ways you will just have to experience it in ritual to really understand. But let's try anyway.

Tempo is the actual speed at which something is said. Are you speaking quickly or slowly? Are you plodding through a speech at one word in two seconds or racing through it at six words per second? Tempo = Speed.

Pace, though, is the speed at which your audience *perceives* your speech, invocation, or indeed the entire rite. Are they bored? If so, the speech is very long and slow. Are they interested? If so, the same speech is short, quick and fascinating. It's all relative.

Sometimes when we're out there in front of folks, speaking a complex text, we notice that they are all suddenly suffering from a bad cough, with tickled throats all around. This is a sure sign that our pace is too slow, and that our attendees are getting bored. What can we do?

Beginners will often try to fix this problem by speeding up their tempo, by speaking more quickly. Actually, this is probably the worst thing you could do. Complex thought requires you to slow down the tempo a bit so that your attendees can have the time they need to digest and understand what it is you are saying.

Other times it may mean that your focus and concentration have begun to waiver, and a good and strong attack may be called for. Use vocal variation in what you're saying, use different dynamics (like being louder or softer), start moving around or gesturing with strong intention, etc. Do something to get their attention. This is called, 'picking up the pace' as opposed to 'picking up the tempo.' And sometimes, picking up the tempo is what's needed to pick up the pace. With experience, you will learn to trust your senses and intuition in dealing with tempo and pace.

Emphasis

Now let's examine *emphasis*, how stresses and pauses in a sentence can affect it's meaning. There's a wonderful section on this in *Painless Speaking* that brings this home clearly (Elizabeth, 128-9).

Take the simple phrase, "I love you." As it is, with no words stressed, it means that someone has deep feelings about someone else. But let's try putting

the emphasis on specific words and see what the sentence means then.

“I love you.” – as opposed to someone else loving you

“I love you.” – as opposed to the ordinary meaning of the word

“I love you.” – as opposed to my loving someone other than you

“I love you.” – “But I don’t think you love me.”

“I love you.” – and someone else merely ‘likes’ you

“I...love...you.” – a realization just dawned

With this example we can see that stress and pauses can subtly change the meaning of a sentence. This is something that you can use to great effect in your work. Not only does word-stress give shades of meaning, but it can also help reveal meaning for your attendees when using complex texts.

Inflection

Inflection is the use of different pitches in your spoken voice to make meaning clear in a sentence. It goes hand in hand with stress, in that a stressed word often uses a higher pitch than the unstressed words (but not always).

Compare these two ways of saying, “He loves her?” Since this is a question, the last word will use a higher pitch than the rest. But what if we change the pitch of the word, ‘loves?’

“He loves her?” (meaning, “Oh, I thought he loved someone else.”)

And

“He loves her?” (meaning, “Horrors! Then why does he beat her?!”)

Varying your inflections can also really help with a list of items you are naming, something that happens in ritual. Take the following sentence:

“Mighty Gods! We offer you pork, flowers, whiskey, this sword, and these drawings. Accept our sacrifice!”

Okay, you will probably be making each offering as you say the word, with pauses in between, which will help. But by varying the inflections of each offering you can make this speech much more interesting, even with pauses.

Start with a strong attack:

“Mighty Gods!”

Then continue with:

We offer you pork, flow-ers, whis-key, this sword and these drawings.

Then proceed with another strong attack:

“Accept our sac-rifice.”

Marking Text

Marking text is a way of deciding just how a speech or invocation should be spoken, and then recording it on paper so you won’t forget. This is an excellent technique to use for the early stages of memorization, as it will get you off on the right foot immediately.

Should you be reading (instead of reciting) the text in ritual, it is essential that you do this first. Do you remember how boring it was in school when the teacher would read long passages to the class? Well, it’s the same in ritual, unless you’re very, very good.

When you’re marking text, be sure to pay close attention to the punctuation. Commas, periods, colons, exclamation points and question marks all have a purpose in writing, and they have the same purpose in reading and reciting. Pay attention to them! But just because there is no punctuation in a specific place in the text doesn’t mean that you can’t pause there, that is up to you and your gut-level interpretation of the text. Sometimes a well-placed pause in a place with no punctuation can help your attendees understand better what you are saying. And sometimes a comma in the writing needs to be ignored by the speaker.

I use some symbols when I mark text that I’m going to reproduce here as best I can. They are easier to use with a pencil than on a keyboard. (see *Table 1*)

Table 1

¶	This is the new paragraph symbol that I use to mean a new thought.
	Pause
	Longer pause
	Really long pause, often accompanied by stress markers
<u>word</u>	Stressed word (single underline)
<u><u>word</u></u>	Heavily stressed word (or use a double underline)
↑	Go up in pitch
↓	Go down in pitch
⇐ word ⇒	Stretch out word
⇒ word ⇐	Throw word away (under-emphasize it)

Here's a short bit of prayer I wrote some time ago that should demonstrate marking text pretty well. I'm going to go overboard with this just to make my point here.

O Fires of the Sky, O brilliant light!
 Descend and crystallize within us now
 That spark of order on which life depends,
 That through the Sky our Father
 We may shine with Order's might.

Now, let's mark it up with one possible interpretation:

¶O ↑ Fires ↓of the ↑ Sky, | ↓O ↑ brilliant light!
 ||
 ¶⇐Descend⇒ | and ↑crystallize ↓with↑in us
 ↓now
 That ↑spark || ↓of ↑or↓der || on which ↑life
 de↓ends, |||
 That ↑through ↓the ↑Sky our Fath↓er
 We may ↑shine | ↓⇒with⇐ ↑Order's ↓might.

Chances are you would never use so much text markups, but in something really complex, you might. Roman and Greek prayers, much of the Eddas, and the Rig Veda come to mind as being a bit complex.

Just for fun, let's look at something more difficult. This is from a speech that Lady Macbeth makes to her husband when she discovers that his resolve to kill King Duncan (and take the throne) is faltering. (*Macbeth*, Act 1, Scene VII)

But screw your courage to the sticking-place,

*And we'll not fail. When Duncan is asleep,
 Whereto the rather shall his day's hard journey
 Soundly invite him, his two chamberlains
 Will I with wine and wassail so convince
 That memory, the warder of the brain,
 Shall be a fume, and the receipt of reason
 A limbeck only; when in swinish sleep
 Their drenched natures lie, as in a death,
 What cannot you and I perform upon
 The unguarded Duncan? what not put upon
 His spongy officers who shall bear the guilt
 Of our great quell?*

Oooh. Good stuff, this.

And it presents a couple of problems. First of all, this speech is made up of only three sentences (though the second one is in two major parts, which we can tell by the use of a semi-colon, as well as some minor parts as indicated by the commas) and the last sentence is really just a continuation of the second one (it doesn't begin with a capital letter and the 'can we' that should go between 'what' and 'not' is assumed).

Also, there are phrases in the second sentence that are new thoughts of their own, explaining other parts of the sentence. All this makes delivery of this speech especially tricky for the performer.

Let's tear this speech apart first and figure out its meaning.

*But screw your courage to the sticking-place,
 And we'll not fail. When Duncan is asleep,*

This is pretty straightforward. She's saying, "Get a hold of yourself, man! We'll be fine! And when Duncan is asleep...."

*Whereto the rather shall his day's hard journey
Soundly invite him,*

"Which he will be because he's going to be so tired from his trip that he's going to go straight to bed."

*his two chamberlains
Will I with wine and wassail so convince*

"I am going to go party with Duncan's two chamberlains (guards) and get them so drunk that...."

*That memory, the warder of the brain,
Shall be a fume, and the receipt of reason
A limbeck only;*

"...they won't remember or notice anything."

*when in swinish sleep
Their drenched natures lie, as in a death,*

"...when they've passed out unconscious like the pigs they are..."

*What cannot you and I perform upon
The unguarded Duncan?*

"Duncan will be unguarded and we can do whatever we want to him."

*what not put upon
His spongy officers who shall bear the guilt
Of our great quell?*

"What can we not accuse Duncan's booze-soaked men of, laying the guilt on them of our murderous enterprise?"

Okay, so it's pretty clear now what she's telling her husband. The trick now is to say it all in such a way that the audience actually understands it all.

Earlier I mentioned using a symbol in marking text for meaning a 'new thought' (¶). And this speech is just full of new thoughts. Effective ways of showing your audience that you are having a new thought is by taking a pause, followed by a change of pitch and through the use of stress. A bit of movement here could also help. You need to help your audience know that your train of thought is changing.

So let's try marking up this speech and see what we can come up with (and this is just one interpretation):

¶ But ¶ screw ↓ your ¶ courage ↓ to the ¶ sticking-
place, (no pause)
And we'll ¶ not ↓ fail. || ¶ When ¶ Duncan is
a ↓ sleep, | ¶
↓ ⇨ Whereto the rather shall his ⇐ ¶ day's | hard
| ↓ journey
¶ Soundly in ↓ invite him, || | ¶ his ¶ two chamber-
lains (no pause)
↓ Will I | with ¶ wine and ↓ wassail ¶ ⇐ so con-
vince ⇨ |
That me ↓ memory, | the ¶ ⇨ warder of the ↓ brain, ⇐
|
Shall ¶ be a ↓ fume, || and the receipt of ¶ reason |
↓ A ¶ limbeck ↓ only; || | ¶ when in ¶ swinish sleep
(no pause)
↓ Their ¶ drenched natures ↓ lie, || as in a death, ||
What ¶ can ↓ not ¶ you ↓ and ¶ I per ↓ form upon
The un ¶ guarded ↓ Duncan? || ¶ what | not | put
upon
His ¶ spongy officers | who shall ¶ bear ↓ the ¶ guilt
Of ¶ our great quell?

Whew! But this exercise will certainly help with texts that are even remotely complex. Give it a try! Of course, all this will change in the process of rehearsal or memorization, as inspiration flows. But this is certainly a good start.



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, all three circles of the Clergy Training Program and was the first ADF Initiate to have completed the program. Rev. Thomas is currently serving as ADF's Archdruid.

Works Cited

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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Elizabeth, Mary, M.Ed., *Painless Speaking* (New York, Barron's Educational Series, 2003), ISBN 13-978-0-7641-2147-0



Poetry

Shining Lady of the Triple Flame

by Bert 'Toad' Kelber



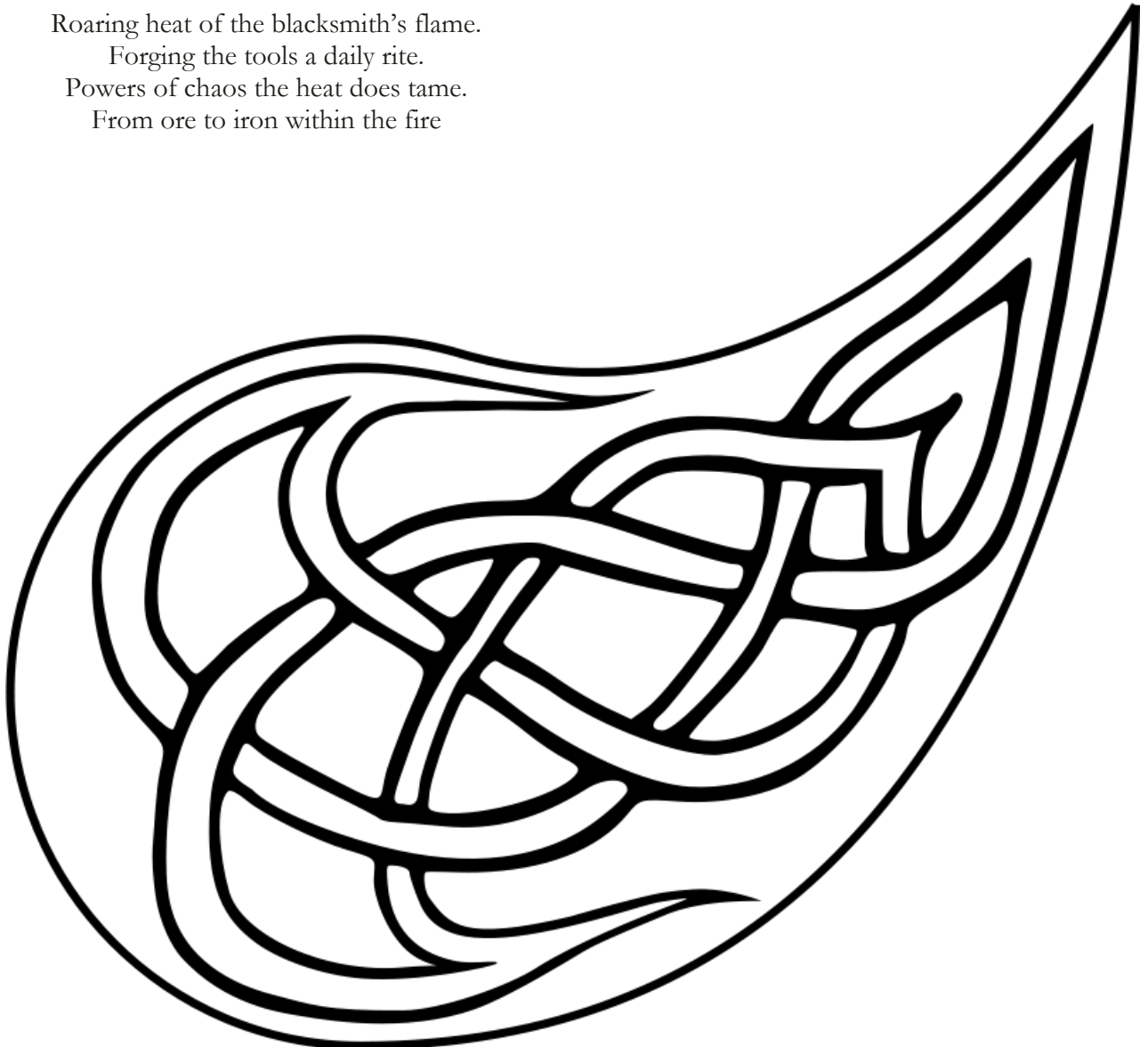
Shining lady of the triple flame
Honored matron of our rite
Powers of chaos the heat does tame.
Hearth and forge and healer's fire

Cooking pot over the kitchen flame.
Feeding the people a daily rite
Powers of chaos the heat does tame.
From raw to cooked within the fire

Roaring heat of the blacksmith's flame.
Forging the tools a daily rite.
Powers of chaos the heat does tame.
From ore to iron within the fire

Bubbling mix over the healer's flame.
Restoring the people a daily rite
Powers of chaos the heat does tame.
From plant to potion within the fire

Shining lady of the triple flame,
Keeping your ways my daily rite
Powers of chaos the heat does tame.
As then, so now, within the fire.





Opinion

The Promise of Druidry

by *Wayne Keysor*



Buddhism promises the end of suffering in this very life. Christianity and Islam promise an eternity of paradise in the next world. Hinduism promises rebirth into greater and greater beings and eventual unification with God. What does Druidry promise? The question of the goal of religious practice is perhaps a fundamental one for any spiritual path and is one that is reflected upon often within my religious community. For most members of Ar nDraiocht Fein (ADF), the main goal is not a happy afterlife, although many within Druidry believe in just such an outcome. The struggle to earn a beneficial status after death does not feature as a major component of the tradition. The concept that the deeds of this world affect one's status in the next does not feature strongly in the religious dialogue of Druidry. Instead, Druidry is a religion, much like Buddhism, that focuses on maximizing the quality of the lived experience of one's current existence.

How exactly is this maximization to be understood? Many within the tradition argue that the promise of Druidry is the achievement of health, wealth, and wisdom. This formulation is a modern gloss of ancient paganism's very pragmatic approach to religion that sought to achieve tangible goods from humanity's relationship with the Gods in this very life. Through acts of devotion, the ancients expected a gift for a gift. Specifically, they sought gifts that humans value, like health, wealth, or wisdom. This expectation was grounded in the ancient social institution of the patron-client relationship. Under this institution, people or groups from different social classes would make alliances with each other, exchanging goods or services for mutual benefit.

One of the key features of the patron-client relationship was the sharp distinction between the relative social standing of the parties involved. This distinction governed the responsibilities expected of each. Those having the higher social

status were expected to give the greater gifts because their magnanimity was an essential expression of their superiority. A superior being, by definition, gives superior gifts. One can easily see how relations between Gods and humans came to be fitted into this social paradigm. Humans give inferior gifts and in return receive superior gifts because the Gods are superior beings. This is perhaps the standard interpretation of humanity's relationship with the Gods within ADF and provides much of the stated impetus behind religious practice.

Yet there is much to question about this interpretation and the promise that stands behind it. The most serious problem is the general observation that the members of ADF are often not the wealthiest, healthiest, or the wisest members of society. It is an indisputable truth that we continue to suffer despite our religious practice. This fact seems to undermine the whole premise of a gift-for-a-gift relationship with the Gods. In the ancient world, this charge was met on multiple levels.

Perhaps the most common answer was that the Gods were essentially fickle, and while they work justice over the very long term regarding the aggregate whole of humanity, their relationship with any single person was likely to be marked by seemingly arbitrary swings of fortune. However, this rather pessimistic view of the nature of the Gods did not deter their worship because there was also a strong sense that a definite way to ensure a poor outcome was not to honor the Gods at all.

A second approach was to argue that individuals who suffered excessively were not doing their worship correctly. If you met ill fortune, it was a sign that you had lost the favor of the Gods because you had committed some slight against them for which they were now extracting retribution. This slight could be as simple as not being gener-

ous enough with a sacrifice or could include any number of failures or insults.

A third argument that is still offered up in the modern context, but was used in antiquity as well, is that the Gods and other spiritual beings cause or allow our suffering so that we might grow as people or learn important lessons. In the 5th Century B.C.E, the Greek poet Aeschylus put the argument this way:

Zeus has led us on to know,
the Helmsman lays it down as law
that we must suffer, suffer into truth.
We cannot sleep, and drop by drop at the heart
the pain of pain remembered comes again,
and we resist, but ripeness comes as well.
From the gods enthroned on the awesome rowing-bench
there comes a violent love.¹

Of these three arguments, the first has been looked on least favorably by most ADF members. In general, the Gods are perceived as being much more beneficent, just, and faithful than they were by the ancients. Thus, an argument based on their fickleness is not likely to resonate with most modern people. The second argument does hold some traction in the ADF community upon occasion, but with serious limitations. These limitations are related to the same objections posed to the first. If a worshipper's intentions are good, sincere, and honorable, and if he is generally pious, then it does not square with a positive conception of the Gods to believe that such a person is being punished for a failure of etiquette or some minor violation of protocol.

The impulse to engage in this type of thinking is also tempered by the fact that making the charge that a person is not conducting her religious life properly; thus, she is being punished, is an extremely controversial charge to make within ADF. This charge can lead to hard feelings and consequently, is not often made. Additionally, there are invariably counterexamples where extremely devout members of our community suffer horribly for no apparent reason, and it becomes psychologically difficult to blame them.

The third argument is popular and seems to work for minor instances of suffering, for example, a lost

job that results in gaining new skills or a new perspective. However, in cases of profound suffering, especially to innocents, this claim can seem hollow and unconvincing. Often, there seems to be no logic or lesson to extreme suffering, and furthermore, many who suffer are not in a position to learn anything. Very young children, for example, do not have the capacity to understand their suffering. This line of reasoning also leads invariably to the troubling question of why the Gods, if they truly care about our well-being, require us to learn in this painful way.

Whatever one thinks about suffering, its very ubiquity seems to present a challenge to the premise of the reciprocal relationship between Gods and humans. Even if we are not prepared to abandon the idea of the reciprocal relationship, then we at least must admit it is deeper and more mysterious than it first appears. For these reasons, I do not think the achievement of health and wealth is the essential promise of Druidry. Wisdom is perhaps another question, which I will address shortly. I think the promise of Druidry lies at a wholly different level than the mere acquisition of worldly benefits. It lies at the intersection of our identity with the world in which we find ourselves, a world that remains paradoxically mysterious to us despite our complete enmeshment within it. Druidry shapes the way that we relate ourselves to the world, creating a deeply satisfying spiritual and psychological experience in the process.

Through Druidry, we are sensitized to the web of relation that connects all beings within the Sacred Earth. It reminds us of our position in that web, and anchors us in a world that is often confusing and frightening. It promises each of us that we belong here in this lived moment, not like a pilgrim simply passing through to another place, but as one who has come home. This deep sense of belonging, of belonging in relation to others, is one of the most powerful aspects of Druidry. One can hear an echo of this sense of belonging in David Whyte's poem *What To Remember When Waking*:

You are not
a troubled guest
on this earth,
you are not

an accident
 amidst other accidents
 you were invited
 from another and greater
 night
 than the one
 from which
 you have just emerged.²

Such an understanding gives us strength during difficult times. Through this sense of belonging, we escape from the alienation from our environment and from all living beings. Instead of alienation, our experience of the divine imbues the world with a sense of wonder and spiritual significance that transforms our everyday life experiences into a daily meeting with the most profound and awe-inspiring manifestations of the Sacred Earth. It is perhaps in this sense that Druidry can be said to develop wisdom, for it is the profound-

est kind of wisdom to be able to feel at home in the mysterious, wondrous, terrible place we call Earth.

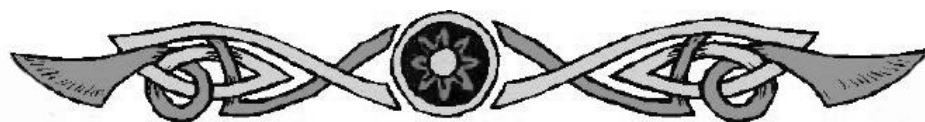


Wayne Keysor has been a member of ADF since 2008 and has completed the ADF's Dedicant Program. He has a bachelor's degree in philosophy, and he is currently working on a Master's degree in Liberal Studies with a concentration in philosophy and religion.

Notes:

¹Aeschylus, *The Oresteia*, Trans. Robert Fagles (New York: Penguin Books, 1979), 109.

²David Whyte, *The House of Belonging* (Langley, Washington: Many Rivers Press, 2006), 27.



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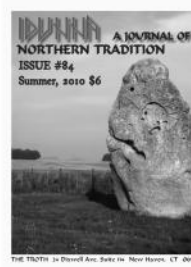
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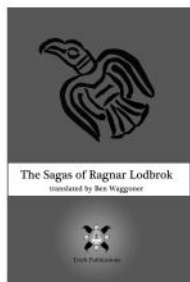
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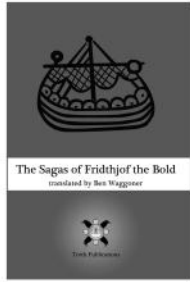
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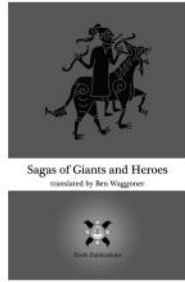
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Personal Story

How I Completed My Dedicant Path Documentation While Incarcerated

By Thomas J. Brown II



Many folks within Ar nDraiocht Fein should know that documenting their Dedicant Path by submission of written essays is secondary to *actually* worshipping the Kindreds. Many folks new to ADF may feel a sense of confusion over the syllabus requirements and, quite simply, do not know where to start. Or, some folks may feel so lost or overwhelmed by ADF's scholarly approach that they are put off and unable to *actually* worship the Kindreds. As an ADF prisoner member I can tell you first hand that I experienced these obstacles and my prison-based grove mates have as well. But our difficulties stem from very limited access to the ADF website, books, and other material one requires to seriously get started in ADF's style of Neopagan Druidism. Getting started is not impossible. I joined ADF in October 2009 after several years of involvement and blending of Neopagan and Mesopagan Druidry (OBOD, DCD, BOD, etc ...) and submitted my DP documentation in August 2010 (I am fortunate to have had my submissions meet the DP requirements and officially became an ADF-Dedicant on September 1st, 2010). Are any of you curious how someone in my position (a prisoner) could complete his or her DP in such a short period of time, given the facts that I mentioned earlier? Well, that is a matter of synchronicity, the goodwill of a well known ADF Leader, a chaplain willing to allow for religious expression, and simple piety. This essay is about "*Sharing Blessings*" with the rest of Our Fellowship, evoking creative thoughts within ADF clergy and leaders about prison ministry, about how vital our leaders are, and the impact they can have on all of us.

ADF is only a small part of the Neopagan community. Most folks in ADF know who Archdruid Rev. Kirk S. Thomas is and/or are his friends and colleagues. People in ADF know him by subscribing to the forums (web talks) to chat with Rev. Thomas, read articles he has posted online, or they participate in festivals having met him personally. However, many folks do not know that he has been the "official" volunteer Druid Mentor at Coyote Ridge Correction Center in Connell, Washington since March 2010 and has been doing ADF rituals at the prison since Samhain 2009. I have several reasons for sharing this information. First, this essay is about how I completed the DP and not about Rev. Thomas' prison ministry. Second, I could not have written my DP or this paper without his patronage. Third, I also do not think that I would feel as if I were a part ADF if it were not for the time spent with him at the High Days. He is living ADF's vision for Neopagan Druidry by coming here. He has truly sparked the fire within



my heart and my head. Rev. Kirk Thomas is precisely the example of a high-quality ADF Druid Priest who volunteers for pagan (Druid) prisoners' need. Now that you know that, here is how my DP was completed.

I was the first prisoner at CRCC to get the Dedicant Path booklet, FAQ, Membership Guide, and Membership Card. (To date, thirteen other men at CRCC have since joined ADF and are working on their DP, too.) At first I thought—for ten dollars—ADF was investing quite a lot in furthering my Druidic training. I liked this because there is a lot of good reading for a fraction of what I had paid for other training materials. But I was curious because everywhere else, especially in the United States, pagan groups ask quite a bit for their "training" materials. As I began to read through the first chapter and subsequent chapters of *Our Druidry*, I came to realize that ADF's Neopagan Druidry was the religious expression of Druidry I had been seeking. Where other groups, particularly the Order of Bards, Ovates & Druids, taught me to know my inner-self and take responsibility for my thoughts, feeling and actions (through their training practicums, I experienced a number of catabolic and anabolic moments along my path of Druidry), ADF was now showing me a way to commune with the Kindreds dissimilar to OBOD but complimentary as well. I was stoked and delved right into studying and incorporating the ADF rites and practices with what I had learned from the OBOD and other Druid groups.

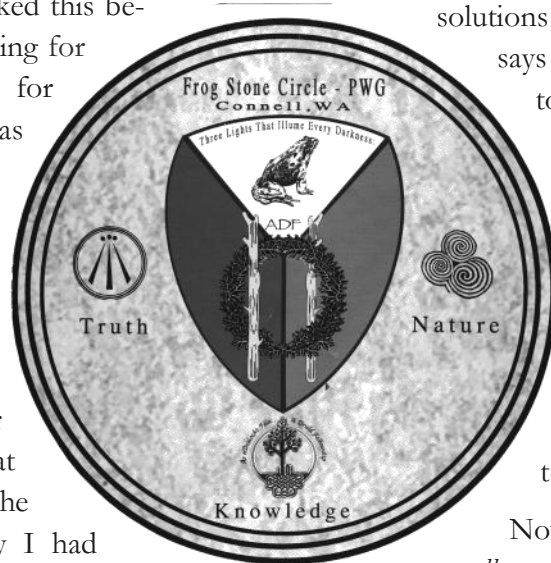
Ah, but where and how do I *actually* start practicing and learning ADF Neopagan Druidry and how do I begin documenting the knowledge and experiences I am gaining? Not hard: by modifying my home shrine in an accurate and more aesthetically pleasing Indo-European manner and then writ-

ing about it. I already had a fire bowl, a water bowl, and a wand. How could I write proper papers in an MLA format and eventually submit them? Not hard: seek permission through the chaplain and education department, of course! What would I do at the end when I was ready to submit all my completed work? Not hard: seek permission to have the essays copied to a disc and mail it to the volunteer! The Kindreds blessed me along the way for keeping to the Old Ways while presenting viable solutions to every problem. More questions and more

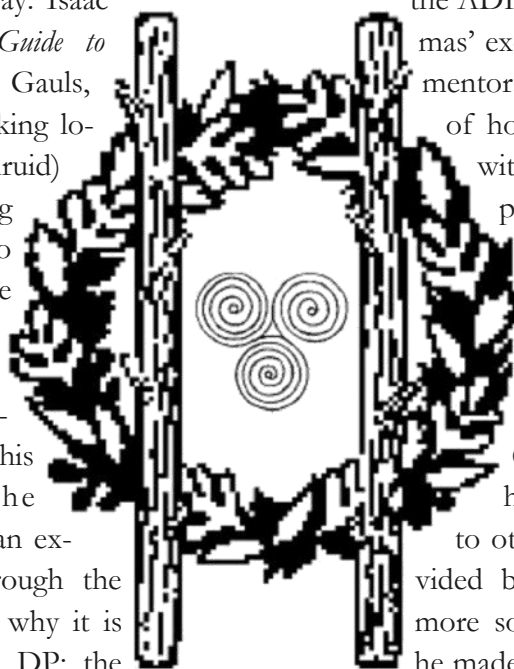
solutions came along and then the essays were complete. I was blessed to be able to have Rev. Thomas preview numerous essay submissions. Some were rather lengthy and I appreciated his candid replies, especially when I was off-point. (Note to the reader on DP submissions and reviews: be kind to your reviewer!)

Now, I think most will agree that *actually* writing their DP under normal circumstances (whatever that may be) is obviously going to be challenging. But as I tell you the story of how I (a prisoner) went about completing the required documentation, let me add another twist to the tale. Let me impress upon you how significant it was for me to complete it, because the significance of completing the DP, with limited access to resources, is the real food for thought.

Speaking as a pagan prisoner and as a Druid, therefore a thinking one, I have had a feeling of being genuinely marginalized by most pagan groups in America for years. This bothered me, but I figured if I was sincere and consistent in my practice with the organizations that would communicate with me, the others would see that I was *actually* a pagan asking for their assistance. It now appears to me that those pagan organizations simply



treat pagan prisoners as Outdwellers. This would come in the form of ignoring us, bribing us with info for some other group, or usually an offering of "take this and go" and hopefully do not write us (them) back! I am not criticizing the intentions of those pagan groups, nor am suggesting they change their tactics towards prisoners. I only mention these experiences because I think things are changing and ADF is leading the way. Isaac wrote in *Bonewits's Essential Guide to Druidism*, about the ancient Gauls, that, "Perhaps the highest ranking local or national druid (or Archdruid) corresponded to the local king or national 'high king' and also had a spiritual connection to the Outdwellers" (Bonewits, 44). I think it is possible to presume Rev. Thomas (or any other local ADF leader) could have this same connection to the Outdwellers (or prisoners) as an expansion of Isaac's vision through the ADF prison ministry. That is why it is significant that I finished the DP; the mundane world deals with us prisoners in the same way most groves deal with the "outsiders" in ritual. In the ADF Core Order of Ritual Tutorial, Supplementary Step, Ceisiwr Serith says, "If they [outsiders] made sense, they wouldn't be Outdwellers; they would be Cosmos, Not Chaos. It makes perfect sense to me that we spend so much time talking about who and what they are, and how we relate to them. We'll never come to a conclusion, and that's just the way it should be" (Serith, 3). Wouldn't most agree that we need a little chaos to mitigate the cosmos and keep it from getting brittle and cracking? I believe that Cei is talking about the forces of the unknowable and actual chaos, not prisoners. Maybe through my analogy, the clergy, leaders and local druids of ADF will understand and actively assist other prisoners to experience Our Druidry.



I did not write my DP alone. I had a great deal of help along the way. Of course I had to do the necessary research for the information I needed and I had to write the essays. It was also very important that I prayed with a good fire. I am an ADF Dedicant today because of the help from the folks in ADF, whether they are aware of that help or not. I was able to write about my experiences of the ADF High Days because of Rev. Thomas' excellent skills as a priest and Druid mentor. I wrote about my understanding of how the High Days are celebrated within ADF from several groves and proto groves that have examples of them posted on the Order's website, and the chaplain got them for me. *I say again, I successfully submitted my DP because I was not alone on the journey or treated as an Outdweller!* I have learned chants, hymns, and songs and taught them to others from a digital CD copy provided by Rev. Thomas; I then learned more songs, chants, and hymns because he made available a CD with an accompanying breviary of scripts for Celtic rites by Stone Creed Grove, ADF. They were the songs, the chants, the hymns, and the rituals that helped me submit the completed DP. It was (I believe) the subtle teaching style of colloquy that is present in the enormous amount of written lore available by the Druids of ADF that evoked my responses. Through piety, the other virtues demonstrated by the many folks of ADF, and the blessings of the Kindreds, I was completely submerged and repeatedly slam-dunked into the Cauldron of Knowledge my first year with Our Druidry. As the "Path of Druidry" expands before me like the deepening of a well, I am thankful for all the teachers and for the leadership within ADF for providing all the tools I needed for the Dedicant's journey. I was able to write of my experiences and progress as a Neopagan by *actually* doing the work of ADF. I continue

to have help from the Kindreds and the additional help from ADF teachers, the chaplain, and our own Archdruid. ADF is a marvelous organization of people. My certificate of completion is proof that it is *actually* possible to complete the DP written requirements even under the strictest of circumstances. But, a word of caution that everyone should always remember: if one *actually* does the work, any problems with writing it will be rewarded with a solution. I believe that the DP should be frustrating and challenging; it was that and then some. The completion of this first step should also be rewarding and deeply satisfying because the path will continue to unfold. Rev. Michael J Dangler is very wise by saying we should begin by lighting a fire and praying to the gods - that is (I believe) the best way to get started on the Dedicant's Path of Our Druidry.



Thomas is currently the appointed Event Organizer for the Frog Stone Circle which is an approved Prison Worship Group of the ADF Clergy Council. Since completing his DP, he plans to enter the Initiate Program of ADF and is currently working on the GSP 1st Circle. In addition to ADF, he is a Full Member of the Druid Grade in the Order of Bards, Ovates & Druids, having also completed the OBOD course work while incarcerated. Thomas is also a member of the Druid Clan of Dana (Enniscorthy, Eire) and the Berengaria Order of Druids (Portsmouth Hants, UK).

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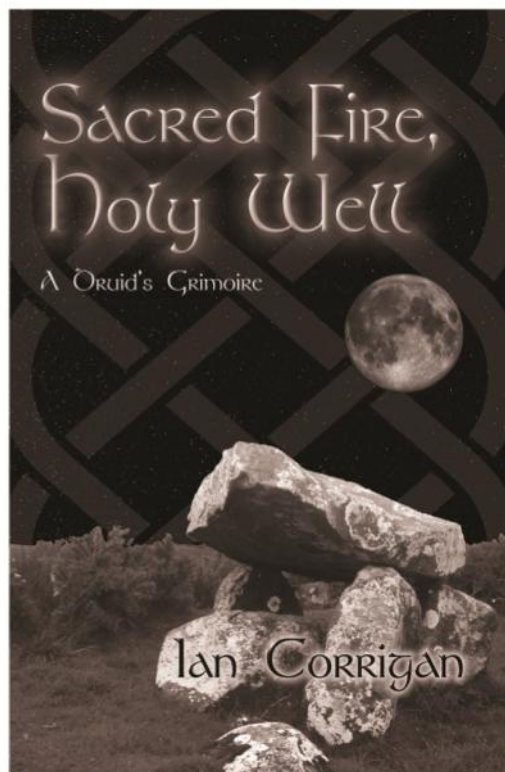
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Sacred Fire, Holy Well *A Druid's Grimoire*

Ian Corrigan

A detailed guide to the myth, worship, and practical magic of the Pagan Gaels, re-envisioned for the modern practitioner.





Invocation

Hymn to Persephone

by David Crawford



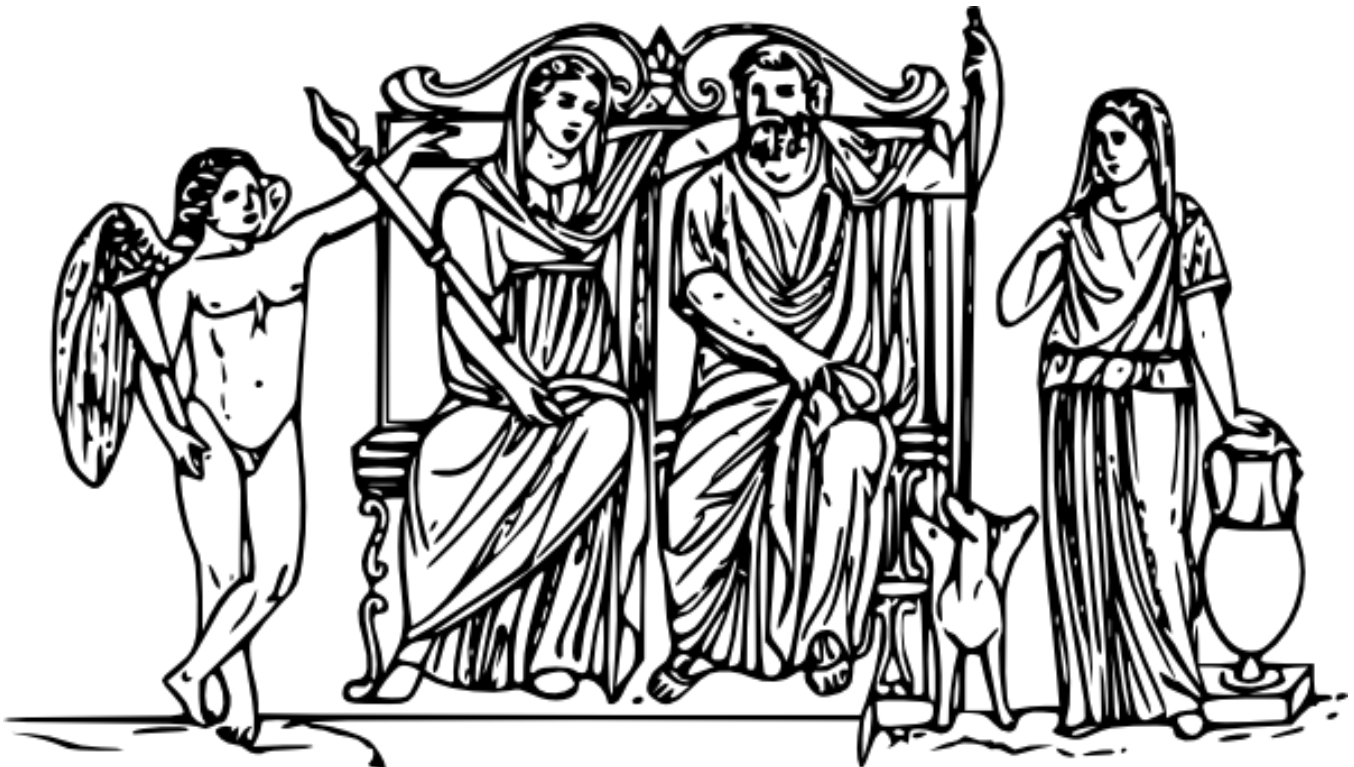
Daughter of the All Father Zeus and Demeter Earth goddess of growing things,
Hear our call, we pray!

Queen of Spring, flowering goddess of new life, Persephone,
Hear our call, we pray!

With the return from your throne in the Underworld, the home of your beloved husband, Hades brother
of Zeus, You bring life back into the world that has been cold and barren
from the sorrow of your loss.

With the return to your scared gardens, Persephone,
You bring to mankind the promise of life beyond death, the promise that death is not the
end for our immortal souls.

Glorious youthful goddess Persephone,
We, members of the Grove of the Red Earth ask that you please hear our call,
We invite you to our ritual in honor of you,
We invite you to our ritual to welcome the return of Spring,
Your sacred time!

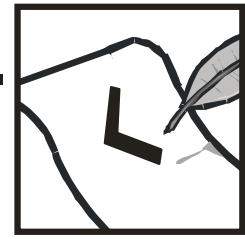




Article

Prostitution in Ancient Athens

by Rev. Robert Henderson



When creating our modern religions, reconstructionist Neo-Pagans look to the cultures of the ancient Pagans for inspiration. We must look not only at the explicitly religious ritual practices of those ancient peoples, but also at their day-to-day practices to try to gain an overall understanding of their relationships with their gods and spirits. Sometimes these discoveries can give the modern practitioner a fresh new technique to apply to their own spirituality. But sometimes they can show us aspects of that ancient culture which disturb our modern sensibilities, practices that we would never want to engage in ourselves.

As a modern day Hellenic practitioner, there are many aspects of ancient Greek culture that I find admirable, such as their love of philosophy and reason, their invention of democracy, and of course their polytheistic religion. But I could never condone slavery or pederasty, even when I know that many of the Greeks themselves considered these to be important parts of the foundations of their society. And their treatment of women has always fascinated me. It seems incongruous for a culture with so many stories of noble and powerful goddesses to want its own real human women to be hidden away inside their homes, to hide themselves from the sight of any man who is not a member of their own family (Davidson, p. 127-128), much as in modern Saudi Arabia. It is particularly odd to think that, in ancient Athens, the most visible women were not virtuous housewives or innocent daughters, but the prostitutes who walked the streets of Athens or worked in their brothels.

While I would not consider prostitution to be the most shocking of ancient Greek practices, it is certainly one that I would find difficult to apply to my life. Beyond the obvious issue of violating the law of the land (unless I travel to Nevada or another place where it's actually legal) and the moral issues surrounding sexuality, the question is

whether there is any aspect of the practice that would be meaningful to me personally. It is with this thought in mind that I write about the prostitutes of ancient Athens.

Sex workers in ancient Athens could be roughly divided into three categories.

Brothel Workers

The northwestern part of Athens, named the Kerameikon for the pottery industry that originally occupied it, later became known for its brothels (Davidson, 80). The legalization of the brothel, or *ergasterion* (literally "factory"), was attributed to the great lawmaker Solon, as a way to ensure that the unmarried men of Athens would have access to sexual release without resorting to adultery or otherwise tainting the good women of Athens (Davidson, 84). The prostitutes who worked in these brothels were called *pornai* (sing. *porne*, root of the English word "pornography"), and were almost always foreign-born slaves, owned by a *pornoboskos* ("whore-pasturer"), the ancient Athenian equivalent of a pimp. These buildings contained several cubicles (*oikema*) for the prostitutes to use with their clients. Several vases of this period show these prostitutes using spinning wheels as their clients are offering them payment of coinage or foodstuffs. A recent archaeological dig in Athens of a former *ergasterion*, named "building Z", suggests that these "factories" really did function as fabric-producing factories, with the slave employees working as spinners, prostitutes, or both (Davidson, 85-88).

It was also possible for a man to simply buy his own *porne* and keep her in his home as a concubine. The best of these slaves could be sold for as much as eight years' worth of the average Athenian's salary (Davidson, 98-102).

Street Walkers

The Kerameikon was also the place to find independent prostitutes, either *pornai* who had

earned enough to buy their freedom or Athenian women who had fallen on hard times. They have left little physical evidence in the archaeological record, and most of what we know about them comes from the writings of the time. Nicknames for them, such as *peripolas* ("wanderer") and *spodesilaura* ("alley-treader"), suggest that they were homeless. A prosecutorial speech by Aeschines against Timarchus, a man accused of both embezzling city construction funds and working as a prostitute, utilized double entendres about "repairing the walls" and "visiting derelict buildings" which made his audience laugh. This suggests that these locations were commonly used by these street walkers (Davidson, p. 78-79). And Eubolos' description of them in one of his comic plays gives us some idea of how they looked:

plastered over with layers of white lead, ... jowls smeared with mulberry juice. And if you go out on a summer's day, two rills of inky water flow from your eyes, and the sweat rolling from your cheeks upon your throat makes a vermilion furrow, while the hairs blown about on your faces look grey, they are so full of white lead. (Wikipedia)

The *auletrides* (sing. *auletris*, "flute-girl"), while also independent workers, were considered slightly



more respectable and better educated than the street walkers. They hired themselves out for parties and other middle-class gatherings, where they

would play their flutes during the event and service the guests after it (Davidson, 81-83).

Courtesans

The most respectable of the ancient Athenian sex workers, the *hetairai* (sing. *hetaire*, "companion") were highly educated women who attended symposia and other upper-class events. Most *hetairai* were foreign-born women, although many were poor native-born women. While they were usually slaves owned by a *pornoboskos*, their better education and manners commanded a much higher price, and also made it more likely that they could earn enough to buy their freedom later in life (Davidson, 90-91). Some *pornoboskoi* traveled around Greece with their *hetairai* during the festival season, while others stayed in Athens year-round. The descriptions we have of symposia say that the *hetairai* were talented musicians who



played a variety of instruments (including the same flutes used by the *auletrides*), and were able to discuss philosophy as well as the male guests (Davidson, 93).

The most successful *hetairai* could buy their freedom from their owners and work independently. While women could not own property in Athens, there were enough rental properties available for a "working woman" to live, or they could be given the use of a property through a rich sponsor. In addition to entertaining at symposia and parties, independent *hetairai* were known to work as models for painters and sculptors. The most successful

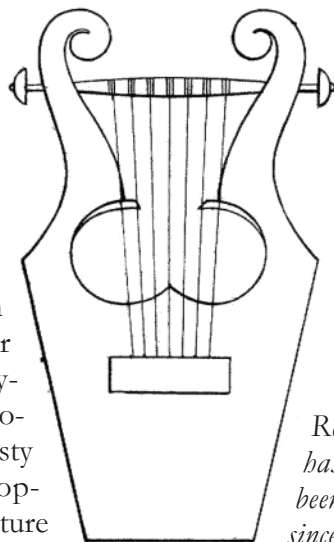
of these *hetairai*, the *megalomisthoi* ("large fee"), were the most respectable of all prostitutes, although they were still considered inferior to the proper wives and daughters of Athenian citizens. Davidson, 104-107).

So what is a modern reconstructionist Neo-Pagan to do with this information? It would be morally questionable, not to mention just plain difficult, to establish any kind of *ergasterion* in a modern Pagan context. There also seems to be no real religious or spiritual need for it. While there were some regions of Greece (notably Corinth) where prostitution was performed at temples of Aphrodite (Seyffert, 293), most of the ancients deemed prostitution to be a simple service to the physical needs of the male body, and no more divine than buying food from a street vendor. It makes sense that an ancient culture with less modesty about sex than ours would see prostitution this way, particularly one where the "proper" women were barely allowed to interact with the public world of the men. The orator Apollodorus once described the role of Athenian women as: "Hetaeras we keep for pleasure, concubines for attending day-by-day to the body and wives for producing heirs, and for standing trusty guard on our household property" (Davidson, 73). In a modern culture where any woman is considered capable of doing any of these, but not required to do any of them, the distinctions are not needed.

Yet there is one part of this aspect of ancient Athenian culture which seems very important to me, not only in terms of how they viewed women but in how they viewed their relationship to the gods. The *hetairai* were considered more respectable than the *pornai* not only because of their education and training, but through the nature of the relationships they had with their clients. Common *pornai* were only paid a small fee for performing a simple sex act, and that was the full extent of that relationship. The payments to *hetairai*, however, were considered "gifts" rather than fees. The man hiring the courtesan for one evening would give a

"gift" of money, and there was still no guarantee of sex that evening, she had some leeway to withhold her favors if she chose. (Davidson p. 109-112) The *megalomisthoi* often accepted objects of art as payment from their clients instead of money, which they could do if they had a rich sponsor who could take care of their financial needs (Davidson, 120-122).

As a modern Hellenic Neo-Pagan, I find it fascinating that the relationship that Athenian men had with their hetairai so closely resembles the *ghosti- relationship of reciprocity, a gift in exchange for a gift, with which we honor our gods. It's something to keep in mind when we perform our rituals. We should make our offerings in the true spirit of building and maintaining a relationship with the Greater Powers, and not just look for a "quickie" blessing from them, which would lessen their standing in our eyes, and our standing in theirs. And if it seems odd that the Athenians treated their gods like their courtesans, it might be better to think of them as treating their courtesans as honorably as they treated their gods.



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Rev. Rob Henderson of Shining Lakes Grove has been a member of ADF since 1996, and has been the Senior Druid of Shining Lakes Grove since 1999. He is currently Archivist of the Liturgists Guild, and has also served as Basileus (chief) of ADF's Hellenic Kin. He completed the First Circle of the Clergy Training Program in 2009.

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Book Review

Modern Paganism in World Cultures: Comparative Perspectives

by Michael Daw



Modern Paganism in World Cultures: Comparative Perspectives

Michael F. Strmiska, Editor, 2005

ABC-CLIO

ISBN: 978-1851096086

I selected this book for review precisely because it wasn't mentioned on the standard lists of ADF's study programs. A book with this sweeping a title, in my mind, should be given a chance to add its voice to ADF's evolving Druidry. A quick scan of the contents assured me that this would be in line with many of the topics dealt with through our various study programs.

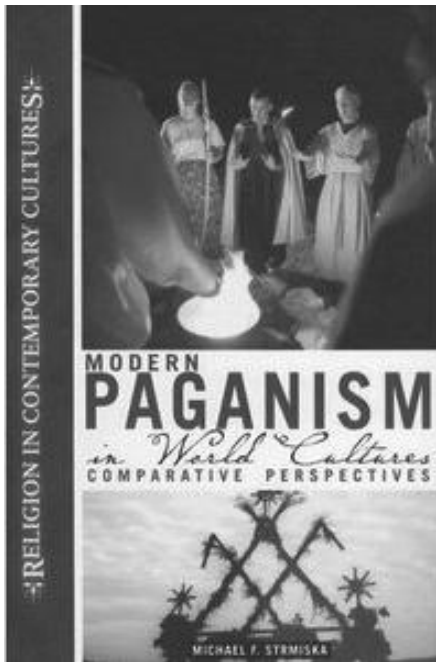
The book begins with a listing of the contributing authors, offering a short biography for each of the nine writers. The list is a veritable who's who in scholastic Paganism, and includes multiple PhDs in religious, sociological and anthropological studies, Pagan program directors and recognized Pagan authors.

The extremely short Preface sets the tone for the remainder of the book. To quote:

Those who come to a book on this subject hoping to find a fierce denunciation of weird and dangerous cults will likely leave disappointed, but those who come seeking a glimpse into new religious movements with very old roots will, it is hoped, find these essays to be a valuable introduction. (p. ix)

The nearly 400-page book is divided into eight chapters, two of which discuss Paganism from a general non-cultural perspective, and the remaining six each focusing on a specific hearth culture. Each chapter is followed by an extensive *References and*

Additional Reading section, which includes print materials, online materials, and other materials that may be much more difficult to obtain, such as interviews and email.



The chapters begin with the title essay, *Modern Paganism in World Cultures: Comparative Perspectives*, written by the editor, Michael F. Strmiska. This chapter does double service as an introduction to the contents of the remainder of the volume as well as an extended discussion of the nature of Paganism in today's world. Strmiska is not afraid to tackle some of the more contentious issues in modern Paganism, including its relationships with Indo-European studies, Nazism, Buddhism, Christianity and Satanism.

The next six chapters each focus on a specific cultural adaptation of Paganism. Covered are, in order: Italian American Stregheria and Wicca, Druidry in Contemporary Ireland, Icelandic and American Asatru, British Heathenry, the Revival of Ukrainian Native Faith and Lithuanian and American Romuva.

What is most surprising, and a little jarring, is the reduction of scale from the grand scope of the initial chapter to the microscopic attention to individuals of the following chapters. In some cases, the groups discussed numbered a dozen or so participants. There are some attempts to present these as microcosms of the larger movements, however as a member of one Grove and a frequent guest to a neighbouring Grove, I am well aware that the behaviours of one group of practitioners does not necessarily reflect that of all of the members of an organization. Nevertheless, each

chapter is extremely informative and serves to highlight both the successes and the ongoing challenges experienced by each branch of Neopaganism represented in the volume.

The final chapter, titled *Onward Pagan Soldiers: Paganism in the U.S. Military*, is written by Stephanie Urquhart, Director of Operations for the Military Pagan Network at the time of the writing of the chapter. In this chapter, she outlines the many challenges faced by Pagan members of the military, including internal struggles about the suitability of military duties to Pagan sensibilities.

She ascribes some of the difficulties experienced by Pagan members of the military to statements made by Isaac Bonewits. She states that in his article, "Warriors and Soldiers and Cops—Oh My!" published in ADF's *Druid Progress* #6, 1990 [actually #5, 1988], Isaac makes several statements regarding the dissonance between military duty and pagan practice. However, the author fails to mention the strong internal debate that this article generated, revealing a multitude of opinions on the matter even within the nascent organization, as evidenced by the response articles in *Druid's Progress* #6, 1990, which reprints several of the letters regarding his article, as well as some of his responses. Other than this one slight omission, the chapter is well balanced and sympathetic.

A few startling instances occurred throughout my reading of this book.

First, in the section on Druidry, there is no mention of ADF (that comes later in the section on Lithuanian Paganism). Granted, the focus of this chapter is on Irish Druidry, but the omission serves to illustrate the microscopic focus of some of these chapters.

In the same chapter, the Druid Cathbad is quoted several times regarding Druidic identity and its relation to ethnicity. The name seemed familiar to me and it didn't take me long to remember that this was the pseudonym of Brenden Myers, author and personal friend. When I asked him about the 2004 interview recorded in this book, he recalled

the intense sincerity of the article's author, Jenny Butler, and confirmed my suspicions regarding the eccentricities of the grove in which she had embedded herself for study. Butler confined her investigation to the sources and practices of the single semi-independent "Druid" Grove, which was particularly small and based on the lore and memories of only one or two individuals--the Druid equivalent of a family tradition. The painstaking detail of this chapter regarding such an atypical grove seems quite disproportionate to the narrowness of its subject.



The mention of ADF occurs in the seventh chapter, **Romuva: Lithuanian Paganism in Lithuania and America**. The chapter's authors (Strmiska and Dundzila) are discussing the failed attempt of some Cleveland-based Lithuanian immigrants to form a Romuva group:

Some of those involved have now joined forces with a local Pagan group, Stone Creek [sic] Grove (<http://www.stonecreek.org/aboutscg.html>). Stone Creek is a local chapter of an international Pagan, Celtic, and Indo-European-oriented Pagan fellowship, Ár nDraíocht Féin, which is itself a fascinating topic (<http://www.adf.org/core/index.html>). (p. 279)*

[*Editor's note: the erroneous reference is to Stone Creed Grove <www.stonecreed.org>, and the Lithuanian influences occurred in the 1990s, later supplanted with a Celto-Norse focus as the membership changed]

Unfortunately this is the only reference to our organization, though it is not unflattering. As I will explain below, from Strmiska's perspective, there may indeed be something 'fascinating' about ADF.

Two sections of this book, however, have had a profound effect on me, both occurring in the first chapter. The first to impact me came early in the chapter, and is probably the best definition of modern paganism that I have come across.

Modern Pagans are reviving, reconstructing, and reimagining religious traditions of the past...They are modern people with a great reverence for the spirituality of the past, making a new religion—a modern Paganism—from the remnants of the past, which they interpret, adapt, and modify according to modern ways of

thinking. Modern Paganism is, in this way, both old and new..., like a tree with roots deep in the earth but branches reaching into the sky. (p.10)

The identification with ADF's iconic triune cosmology of Fire, Well and Tree is striking. In ritual preparation, performance and personal mediation, the three images are now commonplace amongst ADF COoR practitioners. The realization struck me that it is not only the individual who is an embodiment of this cosmological triple balance, but our religion itself, with its roots in the past, growth in the present, and goals for the future. A deep sense of reverence for the work we are doing has stayed with me to this day.

The next section of the first chapter that impacted me, titled *Traditional versus Eclectic Paganism: Reconstructing the Past versus Reinventing It*, presented Reconstructionist Paganism and Eclectic Paganism as points along a continuum, rather than mutually exclusive approaches to spiritual expression. This section expanded my understanding of modern Paganism, only just outlined a few pages earlier, to include *all* of the branches of the Neo-pagan tree, including the much maligned Eclectics. My personal interest has always been in the historicity of spiritual practices, and I have often found myself disparagingly regarding the more eclectic and inventive approaches as 'just making it up.'

However, Strmiska views the present status of Paganism as a Janus-like representation of our ever evolving quest for spiritual expression and enlightenment. He sees the difference in the two approaches to Paganism not in terms of kind, but merely in direction. Reconstructionists focus primarily on ethnic and cultural traditions grounded in a particular place and among a particular people, allowing them to connect to their ancestors and the Gods of their ancestors. Eclectics, by contrast, are connected with the earth itself as a complete system or an entity, and affiliate with all of humanity in a more cosmopolitan sense, creating a relationship with the cosmos and with the Gods of all peoples.

[W]e might say that Reconstructionist Pagans romanticize the past, whereas Eclectic Pagans idealize the future. In the first case, there is a deeply felt need to

connect with the past as a source of spiritual strength and wisdom; in the second case, there is the idealistic hope that a spirituality of nature can be gleaned from ancient sources and shared with all humanity. (p. 22)

As a proud member of ADF, I now see myself occupying a position reminiscent of the Aristotelian mean. We, as an organization, stand between the Reconstructionists and the Eclectics, and yet are members of both. By both focusing on scholarly research, through our various study programs, we still allow and encourage the adaptation of the spiritual practices we find therein. We are indeed children of both worlds, and validate the importance of each in its own sphere.

As one member of ADF put it:

I wholly embrace the fact that we're often seen as too reconstructionist and focused for many NeoPagans [i.e. Eclectics] and not reconstructionist enough and too broad for many [Reconstructionists]. In my mind, that means we're doing something right. (Diane Lynne V - Tue, 7 Aug 2007)

And I wholly agree.

This volume also includes three additional sections.

The *Glossary of Terms* is a full 13 pages of useful information. Far from being a mere list of terse definitions, the Glossary explains 141 terms in as much or as little detail as required based on the relative obscurity of the either the system that it is used in, or the term's use in modern parlance. For an example of the latter consider this:

Working *To practice ritual. When a Druidic group does a ritual, it is sometimes called a "working." Relates to Druidry. (p. 362)*

Each term also includes a direction to the specific form or forms of neo-pagan practice to which it relates.

The short annotated *Bibliography* presents eighteen additional sources for general studies in Modern Paganism. Each reference is given a short indication of the contents, and a focus on the pagan domain to which it applies, if any. Strmiska does not shy away from pointing out his preferences through the use of such qualifiers as 'indispensable', 'the best...' 'excellent account of...' That being said,

there are no books listed that would not meet fairly strict standards for scholarship.

Included in the Bibliography are Adler's *Drawing Down the Moon*, which Strmiska calls 'a classic in the field', Mallory's *In Search of the Indo-Europeans*, which he says is 'the most comprehensive and balanced overview,' and York's *Pagan Theology*, in his words an 'innovative attempt to define Paganism,' but warns that it is 'open to question for reasons laid out in the...current volume.' His invitation to challenge and verify the statements made throughout this book allow us to enter into the Modern Pagan 'conversation' by hearing the opinions of not only the authors of the essays contained in this volume, but with the greater Pagan community through the Bibliography.

Finally there is well structured 20-page *Index*. The standard two-column format (as expected of a scholarly work) has convenient alphabetical spacing to assist in visual scanning, although it lacks header

guides to permit quick access to the desired reference. The extensive entries contain both subtopics and cross references where appropriate.

Overall, *Modern Paganism in World Cultures: Comparative Perspectives* is at time both a sweeping panorama of the challenges of Neo-paganism, and a minutely-detailed study of the individuals and groups who practice their own revivals of ancient religion. Some might argue that it is too focused to allow for a greater understanding of global Paganism; however, I would challenge that statement. While not wholly sufficient (and what single book is?), *Modern Paganism in World Cultures: Comparative Perspectives* offers us an insight into the minds and hearts of our fellow travelers, of the 'other' branches, of this Pagan journey.



ADF Store

Ár nDraíocht Féin's member store



- Books
- Jewelry
- Oak Leaves
- Gifts
- Clothing
- Divination Sets
- Ritual Supplies
- Music

Visit us at: <http://estore.adf.org/>
Or email us at adf-store@adf.org



Children's Story

How the Magpie Got Its Colors

by Maghnus na Mathanan



Author's Note: This is not an ancient Celtic legend, but is an original story that is intended to be enjoyed alone or read aloud to children.

One day, Tailtiu gathered all the birds together. "I have a special task that needs a volunteer from among you," she said. "Is there one among you who will step forward to help me with this problem?" The birds avoided looking at Tailtiu, afraid that she would see their reluctance to help her.

"Surely there is one of you who is brave enough to volunteer?" she asked. Still, the birds did not look at her, but glanced at each other, wondering how they could possibly avoid the task that Tailtiu wanted help with. The birds all knew that whatever it was, it must be very important, which also meant that there must be peril involved for the volunteer. Whichever of the birds that volunteered would have their life changed forever, and they all liked the way things were at that time.

Finally, the long-tailed Magpie stepped forward bowed her head in Tailtiu's direction, signifying obedience and acquiescence to her request. The rest of the birds gave a collective sigh of relief, which quickly turned to a gasp as Tailtiu roared out at them, "I am very disappointed at your selfish cowardice. I know that you are fearful of the consequences of aiding me, but only Magpie was brave enough to step forward. Because of this, I will reflect upon how I will punish you all, but Magpie I will bless with camouflage from above in the skies and below on the ground. From this moment forward, Magpie, you will have black feathers upon your back to hide you from those who would hunt you from above. Your underside will be white to conceal your presence from below as you soar through the skies seeking food below."

Instantly, Magpie's feathers changed as described by Tailtiu, who smiled gently at Magpie and said to her, "Fear not my faithful one for you shall never

go hungry because of your bravery." Turning to the other birds, she reproved them, "Remember this day and forget not that your fear will be disciplined in due course, and in a manner not to your liking. BEGONE NOW, away from my sight immediately." Chagrined, the birds flew in all directions as quickly as possible to avoid the wrath of Tailtiu.

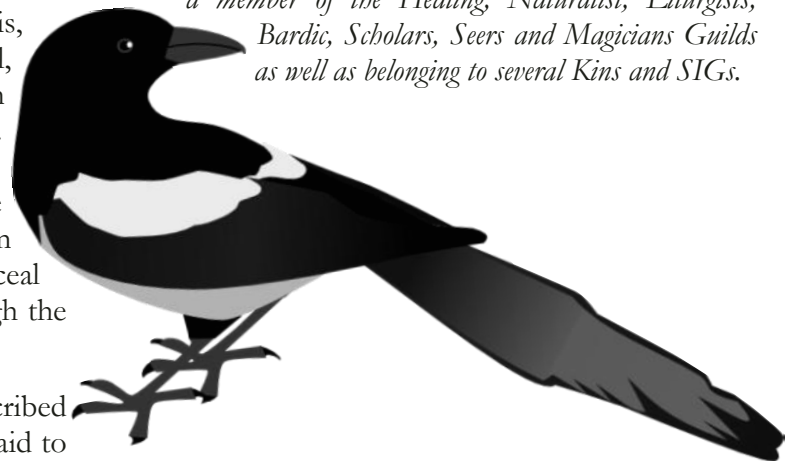
Magpie watched Tailtiu as the birds flew away, and then asked. "What is the task you need help with Earth Mother?"

Tailtiu looked down at Magpie with gentle love in her eyes and said, "There is no further task, little one. Sometimes Mothers just test their children to see who can be relied upon in times of need. You have shown your bravery and faithfulness, Go your way with my blessings and love, my true and faithful friend."

With that, Magpie departed with a breast full of pride and love, and that is why the Magpie is black above and white below.



Maghnus na Mathanan is a solitary practitioner living in the western United States. He has completed his DP and is concurrently working on the IP and GSP. Maghnus is also a member of the Healing, Naturalist, Liturgists, Bardic, Scholars, Seers and Magicians Guilds as well as belonging to several Kins and SIGs.





Poetry

Aengus mac Og: a villanelle

by Linda Costello



Aengus mac Og, God of youth, love, and play
Enchantment upon you, a magical start
The maidens all swoon when you come their way

The Dagda and Boann, by the river did lay
Enticed by their love, they answered the heart
Aengus mac Og, God of youth, love, and play

Four birds fly around you, kisses they say
Your harping and poems are true works of art
The maidens all swoon when you come their way

Home is the Brugh, and that's how it will stay
With impeccable wording, the heirs you outsmart
Aengus mac Og, God of youth, love, and play

You rescued Etain, kept her rival at bay
Until the winds came and she had to depart
The maidens all swoon when you come their way

You dreamed of and loved Caer Ibormeith one day
You find her and claim her, never to part
Aengus mac Og, God of youth, love, and play
The maidens all swoon when you come their way

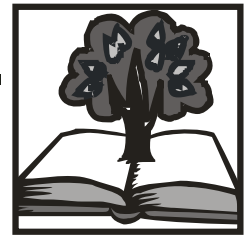




Online Book Review

Ancient Symbolism in Lithuanian Folk Art

by Ashley Price



Ancient Symbolism in Lithuanian Folk Art

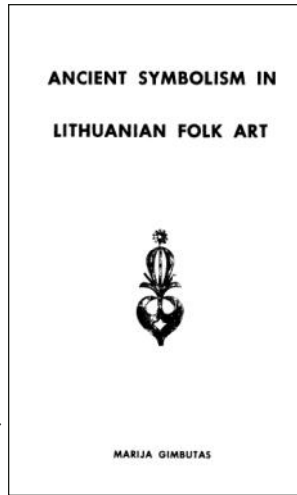
Marija Alseikaitė Gimbutas

<<http://quod.lib.umich.edu/cgi/t/text/text-idx?c=genpub;idno=AGY7807.0001.001>>

Ann Arbor, Michigan: University of Michigan Library, 2005

[Print source: Philadelphia: American Folklore Society, 1958; *unavailable for reprint*]

Considering the dearth of materials in English on Baltic Paganism, this short work by Marija Gimbutas is a must-read for those interested in the Balts. This very accessible book (I read it in an afternoon) provides an extensive catalogue on the symbols of Lithuanian folk art without offering much analysis. With little introduction, Gimbutas dives right in, discussing the possible meaning of solar wheels, swastikas, moons, plants, snakes, etc. on Lithuanian roofed poles, distaffs, and jewelry. The illustrations are exhaustive, and in and of themselves worth the time-cost of this free book. I personally found the way Lithuanians combine these images aesthetically inspiring, and thus I highly recommend this for any artisan.



The weakest part of the book is what it is not, and that's a monograph on Lithuanian religion. There is no discussion of gods, myths or practices, and only one brief mention of a ritual. There are, however, regular references to how these symbols compare to other cultures, with an unsurprising emphasis on the Indo-Europeans. Gimbutas does bring in Finnic and Mesopotamian comparisons occasionally.

The limited scope of this book is actually one of its greatest strengths. As many know, Marija Gimbutas is the foremost proponent of the myth of the matriarchal past, and most of her books on mythology are based on this interpretation. Thankfully this book only has one brief mention of this discredited theory; for the most part Gimbutas sticks to an uncontroversial mythical interpretation of these symbols.

Considering that *Ancient Symbolism in Lithuanian Folk Art* is short and freely available, it is well worth a read.



Coming Soon



Prayer

The Bealtaine Charm

by Rev. Ian Corrigan



This simple charm can serve as a basic invocation for a solitary Bealtaine. It could be inserted in a 'Simple Rite of Offering' as the key offering section, perhaps serving all the way through the Prayer of Sacrifice, but it can also be used with little or no other ritual context. Just build a good small fire, or gather candles and a censer, and have a well-bowl of some sort. This charm could even be adapted for use by a family at their High Day dinner table.

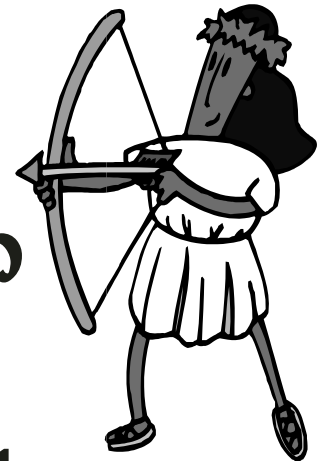
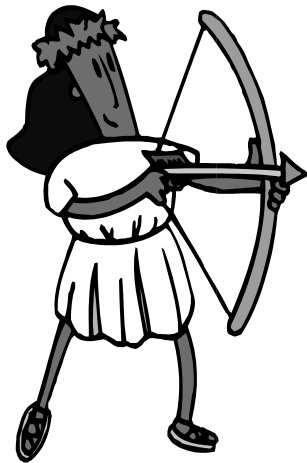
It is best to find a flowering tree on which to tie the three clooties. The clooties can be as slight as three threads, though strips of cloth are better. These should be in three colors as you prefer. The offerings to the Deities can be oil or incense as usual.

Bright Fire kindled, Blazing!
Seed Springing; Love Flowing
Luck Bringing; Wight Knowing;
I keep the Feast of Bealtaine!
Mound Mother, Mead Woman, you I call
Green and Gold Goddess
Womb of All Kindreds, Lover of Heroes
Take now my offering, here at my Fire
Son of the Mother, you I call
Wonder Child; Sweet Enchanter
Harper and Singer and Heir of the Chieftain
Take now my offering here at my Fire
Beautiful Kindreds, this is your honoring
Clooties I tie in salute to your power
To bless the blossom on the branch
I tie this clout for the Kings in the Hall
I tie this clout for the Queens in the Hall
I tie this clout for all the beings of this Land
Be with me Nature Spirits, Noble People
And grant your blessing to my 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 Bealtaine! So be it!



Heartland Regional Lughnassadh



July 29-31, 2011



Trędara
Madison, OH



Regional Championship Warrior Games
Warrior Exhibition Games
Children's Warrior Games

Bardic Circle
Classes

Potluck Dinner
Hospitality

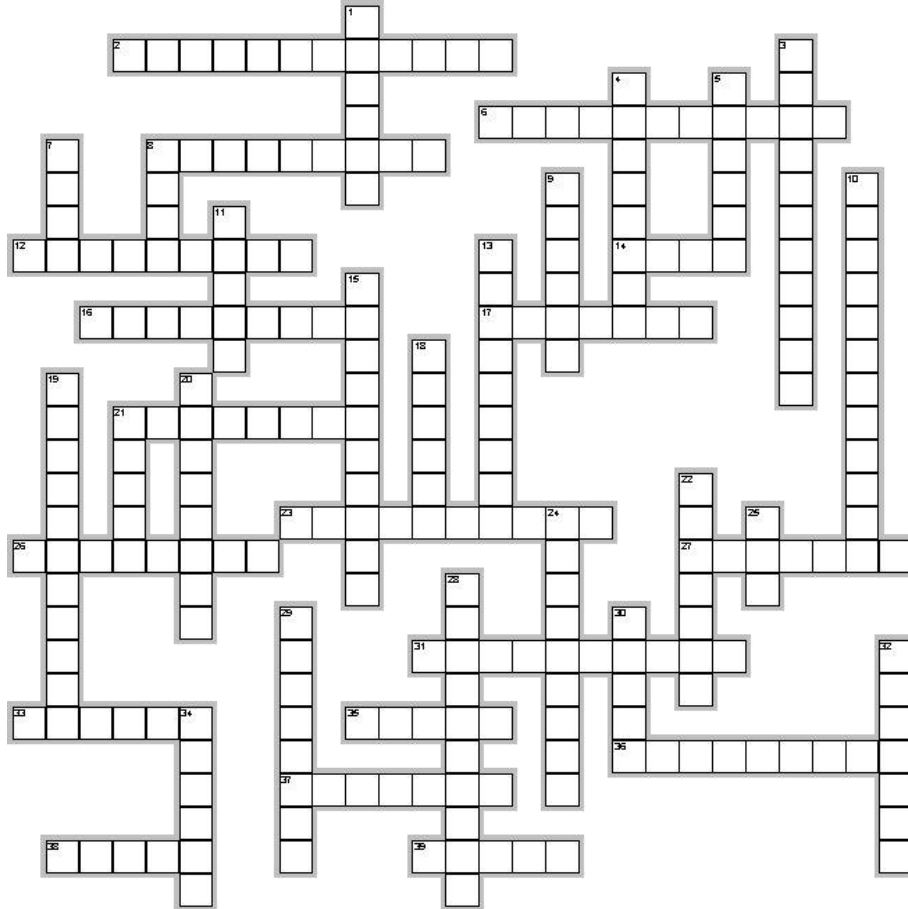
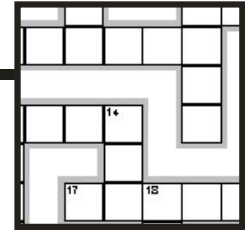
More details forthcoming in *OakLeaves*
and online at
www.stonęeręd.org





Crossword Puzzle

by Chris :)



EclipseCrossword.com

Across

2. This COoR step must take place prior to opening the gates
6. The Warriors Guild formed at this festival
8. Isaac was born in nineteen __
12. Name of ADF's podcast
14. ADF currently has this many fully chartered groves
16. Cedarlight Grove is in this city
17. Author of Ogham: The Secret Language of the Druids (last)
21. Sacred Fire, Holy Well author (last)
23. ADF's first Festival
26. ADF's first Chronicler (last)
27. The state that currently has the most ADF Groves/Protogroves
31. The creation of this list was announced on March 4 1996
33. Number of public lists ADF has
35. The term of office for the Archdruid
36. Item 403 in the ADF store
37. Fire Bright Fire author
38. Man who designed the ADF logo
39. The First edition of *Oak Leaves* was nineteen ninety __

Down

1. The very first ADF Guild
3. The UK Grove
4. ADF ritual does not include these 4 things
5. ADF's largest region
7. The Liturgists year book first came out in Two thousand and __.
8. Last edition of *Druids Progress* was nineteen ninety __
9. The latest person to complete the GSP (last)
10. Author of article 'Great Burdock' (last)
11. Ceisiwr is also known as
13. The only appointed MG/BOD position
15. The latest ADF Grove to attain Full Charter is Grove of the _____
18. A Druid Ritual Primer author (last) ...
19. See ADF on Twitter, Facebook, Myspace and?
20. This ADF event takes place in Junction, VA
21. ADF's First order is called Order of the ____
22. 2nd person to complete the Initiates Program (last)
24. Year ADF's first festival held: nineteen __
25. Number of ADF staff members that are paid
28. The first ADF Grove
29. The first ADF PG recognized outside the USA
30. ADF & OBOD author (last)
32. ADF's first list
34. The registered office of ADF is located in this city

Last Issue's Puzzle Key

Across

1. **PROMETHEUS**—A moon of Saturn
6. **CYBELE**—Attis castrated himself because of her
7. **MINOS**—G-Son of Zeus and Europa
9. **CHIRON**—G-placed in the heavens as Sagittarius
13. **BARLEY**—Hordeum distichon
14. **BENNEVIS**—Highest mountain in the British Isles- 2wds
16. **ODIN**—N- He cast jormungand into the ocean
19. **FREYA**—N-Brisingamen was hers
20. **RUDRA**—I-Lord of animals
21. **SILVER**—G-Hesiods 2nd age
26. **HEIMDALL**—N- was born of 9 mothers
27. **BODD**—C-Becomes Tuatha leader after Dagda
28. **WINTERGREEN**—Gaultheria procumbens
29. **BEARD**—N-Gleipnir ingredient-womans__
33. **CARDEA**—R-Mate of Janus
34. **ASVINS**—I -Divine twins
35. **ASPHODEL**—G-Hades for regular folk
36. **LOKI**—N-Father of Jormungand
37. **TAURUS**—April 21 - May 21
38. **VENUS**—R-mother of cupid

Down

2. **TREES**—W-Cad Goddeu is a Battle of the
3. **DEMETER**—G-The Eleusinian mysteries were hers
4. **HERMES**—G-Divine messenger
5. **ANNWFN**—W-Arawn & Hafgan are kings here
8. **SATURN**—The 6th planet
9. **CRABAPPLE**—Malus pumila
10. **PUSSYWILLOW**—Salix discolor
11. **LEMONBALM**—Melissa officinalis
12. **MERCURY**—G- fleet footed messenger god
15. **PHAETHON**—G-He crashed Helios Chariot
17. **HERCULES**—G-Captured Hippolytes Girdle
18. **RASPBERRY**—Rubus idaeus
22. **OATS**—Avena Sativa
23. **FLOWERFACE**—C Blodeuedd aka 2wds
24. **GOFANNON**—W-Welsh smith God
25. **WORLD**—21st major Arcana
30. **AILILL**—C- Medb's husband in the Tain
31. **ARTEMIS**—G- she turned callisto into a bear
32. **ORANGE**—Citrus aurantium
34. **ANGUS**—Son of Dagda & Boand



News and Announcements



Dedicant Path Completions

Thomas Brown

Frog Stone Circle PWG
Completed September 2010

Christopher Crittenden

Solitary
Completed October 2010

Chelly

Dancing Lights Grove
Completed October 2010

Tori

Whispering of the Winds Protogrove
Completed October 2010

Peg Glosser

Sierra Madrone Grove
Completed November 2010

Rowan Ravenhawk

Solitary
Completed December 2010

New Protogroves & Grove Approvals

Protogrove of the Nova Scotia Druids, ADF

Nova Scotia, Canada
Date founded November 1, 2010

Six Eagles Protogrove, ADF

Gatineau, QC, Canada.
Date founded November 22, 2010

Dragon Stone Hill Protogrove

Saylorsburg, PA
Date founded November 22, 2010

Whispering of the Winds Protogrove, ADF

Dunedin, New Zealand
Date founded December 6, 2010

Dark Waters Protogrove, ADF

Jacksonville, FL
Date founded: December 7, 2010

Hollow Hills Grove, ADF

Surrey, UK
Provisionally chartered November 22, 2010

Grove of the Seven Hills, ADF

Lynchburg, VA
Full Charter granted December 13, 2010

~ Congratulations to all ~

**
 * **ADF Elections** *
 * **are coming up** *
 * **Don't forget to Vote!** *
 ** ** ** ** ** ** ** ** ** ** ** ** ** ** ** ** ** **

Other Announcements

The ADF Artisans Guild Calendars are now out for 2011. This calendar contains 30 photographs showcasing the variety of talent within the guild. Price \$16.99. Buy yours today at: <http://tinyurl.com/adf-calendar>



ADF Directory



The Mother Grove

Archdruid
 Vice-Archdruid
 Treasurer
 Secretary
 Members Advocate
 Chief of the Council of Regional Druids
 Chief of the Council of Senior Druids
 Non-Officer Director
 Non-Officer Director
 Non-Officer Director

Rev Kirk Thomas
 Rev James 'Seamus' Dillard
 Ed Reis
 Rev. Robert Lewis
 Melissa 'Missy' Burchfield
 Jean 'Drum' Pagano
 Flip
 Rev. Sean Harbaugh
 Rev. Jessie Olson
 Linda Costello

adf-archdruid@adf.org
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adf-treasurer@adf.org
adf-secretary@adf.org
adf-members-advocate@adf.org
adf-cord-chief@adf.org
adf-cosd-chief@adf.org
seanthedruid@gmail.com
kenottydragon@hotmail.com
druidlinda@aol.com

Additional Leadership Positions

Administrator
 Archdruid Emeritus
 Archdruid Emeritus
 Archdruid Emeritus
 Archdruid Emeritus
 Chronicler
 Information Manager
 Listmaster and Moderator
 Preceptor
 ADF Office Manager
 ADF Store Manager
 Webmaster

Selene Tawny
 Rev Isaac Bonewits
 Ian Corrigan
 Rev. John 'Fox' Adelman
 Rev. Robert 'Skip' Ellison
 Peg Glosser
 Rev. Robb Lewis
 Nightdrum
 Rev. Crystal Groves
 Hugh Hampton
 Rev. Robert 'Skip' Ellison
 Rev. Robb Lewis

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adf-preceptor@adf.org
adf-office@adf.org
adf-store@adf.org
adf-webmaster@adf.org

Committees

Clergy Council
 Council of Lore
 Grove Coordinating Committee
 Grove Organizing Committee
 Prisoner Relations Committee

Chair: Rev. Kirk S. Thomas
 Chair: Rev. Crystal Groves
 Chair: Rev Caryn MacLuan
 Chair: Aigeann
 Chair: Rev Barbara Wright

adf-archdruid@adf.org
adf-preceptor@adf.org
adf-gcc-chair@adf.org
adf-goc-chair@adf.org
adf-prison-ministry@adf.org

For information on **Regional Druids** please see the full listing at:
 <<http://www.adf.org/members/org/cord/>>

For more information on **Groves, Guilds, Special Interest Groups (SIGs), and Kins**, please see the full listing at:
 <<http://www.adf.org/groups/groups-list.html>>



Contributors List

Art

Melissa Hill

Cover: *Blooming Sapling*

Bardic

Rev. Ian Corrigan

Prayer: *The Bealtaine Charm*

Linda Costello

Poem: *Aengus mac Og: a villanelle*

David Crawford

Invocation: *Hymn to Persephone*

Bert 'Toad' Kelher

Poem: *Shining Lady of the Triple Flame*

Maghnus na Mathanan

Children's Story: *How the Magpie Got Its Colors*

Columns

Michael Daw

Review: *Modern Paganism in World Cultures: Comparative Perspectives'*

Wayne Keysor

Opinion: *The Promise of Druidry*

Ashley Price

Review: *Ancient Symbolism in Lithuanian Folk Art*

Articles

Thomas J. Brown II

How I Completed My Dedicator Path Documentation While Incarcerated

Melissa 'Missy' Burchfield

Music as a Ritual Device: Why It Works

Rev. Robert Henderson

Prostitution in Ancient Athens

Rev. Kirk S. Thomas

The Well-Trained Ritualist – Part 3

Crossword

Chris :)



Submission Guidelines

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

References and Notations:

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

Medium of Submission:

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

oak-leaves@adf.org

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

Parent/Guardian Printed Name

Notary Seal:

SONORAN SUNRISE GROVE, ADF
Cordially Invites You to Our Annual

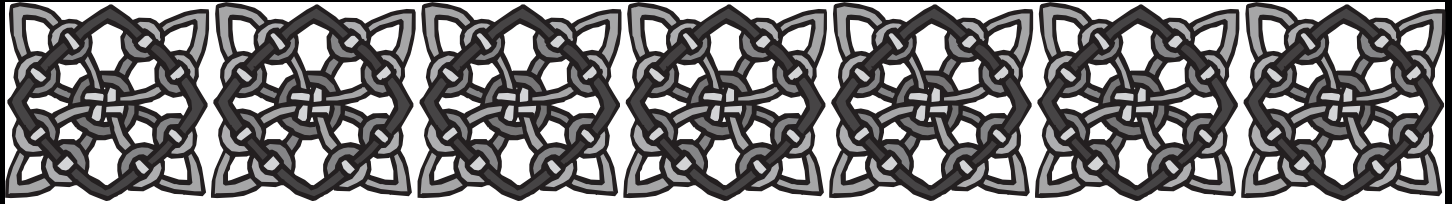
Desert Magic Festival2011

May 7th-10th
PRESENTERS CONFIRMED
Diana Paxon, Erynn Rowan Laurie, Aleric Albersson

HISTORIC C.O.D. RANCH
ORACLE, AZ

For More information Contact:
Rev. Nora Ford
SD@Sonoransunrisegrove.com or
(520)437-3958.





Wellspring 21

Coming of Age

May 26-30, 2011

Brushwood Folklore Center
Sherman, NY

ADF Annual Meeting
Isaac's Final Memorial
Live band Saturday night

Classes starting Thursday
Warrior Games
Brewing & Artisans Competitions
Guild & Kin Meetings

Potluck Dinner
Hospitality

PayPal pre-registration at the website:
www.stonzerzed.org/wellspring.htm

Camping: \$10/night/person for tent camping
Limited cabins available at higher fee - reserve through campground
(payable directly to campground)

Festival fee: \$30 ADF members/\$40 non-members*

Limited handicapped accommodations available:

Reserve early via seniordruid@stonzerzed.org

*we will honor memberships paid for at the event

