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The Quarterly Journal of Ár nDraíocht Féin

Summer 2011 ~ Issue No. 53





Friday 7/29
through
Sunday 7/31
2011

LUGHNASSADH

PEACE FAIR & WARRIOR GAMES

Stone Creed Grove is pleased to invite the Heartland Region and all Druids and Pagans of good will to our 20th annual Lughnassadh games. Come join us in our striving as we sweat for the God of Skills, the Hero God,

Lugh Lamfhada

- Warrior Games: All are welcome to play. Contestants for the Championships should plan to be on-site by 11:00 am Saturday.
- Crafts - Candle-making; fabric art
- Lore of Lugh and Lughnassadh workshop
- Bardic Circle and soup-welcome, Friday Night.
- Lughnassadh Liturgy Sunday afternoon.

At Tredara: a private site near lake Erie, summer home of SCG. Camping is available, with simple showers and chemical toilets. Meals will be pot-luck, and include vegetarian options. Requested donation \$10 (Sunday Ritual at no charge)
Contact: seniordruid@stonecreed.org or tredara@gmail.com
More details as we have them, at: www.stonecreed.org

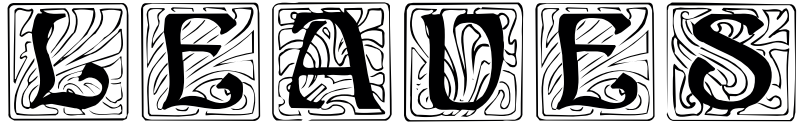


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Archdruid



At the Equinox, we were reminded of the balance of all things, of the careful and holy interplay of Order and Chaos, and of how both are necessary to sustain life. The last few months have been terrifying, with floods in Australia, earthquakes in New Zealand, and both earthquakes and tsunamis in Japan.

We Pagans know that we do not hold dominion over the Earth, and that we are but a part of the great dance of existence. We know that the Kindreds are not all-powerful, and since they, too, are a part of the Cosmos, sometimes even They cannot change events.

When disaster strikes, it means that the Earth is finding Her own balance, and it is our job to feel compassion, lend aid, and support our fellow creatures that they may survive this terrible time and regain wholeness. And it is also our job to prepare ourselves to survive should disaster strike us in turn.

But most of all, we must strive to live our lives to the fullest, to remember that this life is the one that matters, and let any afterlife take care of itself. We live as though each day is our last, and let every day be a blessing.

And now, as we head into a new season, may the seeds of our compassion, planted in our response to the world's recent traumas, grow into wondrous fruit, replacing destruction with new growth. And may the Kindreds bless us in all that we do.

Brightest Blessings!

Rev. Kirk S. Thomas
Archdruid, ADF

OAK LEAVES

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Cover: *Manannán's Midsummer Ride* by Holly Bird

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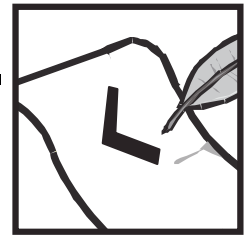
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Article

The Well-Trained Ritualist – Part 4

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.

MEMORIZATION, INTERNALIZATION, AND IMPROVISATION

Memorization leads to internalization, which in turn informs improvisation.

So, what I do mean by this? Let's take a simple phrase that we've all heard many times, "Sacred Fire, burn within us!" We can thank Ian Corrigan for this and many, many more liturgical phrases that are practically standards in ADF.

Let me tell a tale about a mythical ADF member we'll call Mary.

The first time Mary hears this phrase, at a ritual probably, it has weight and meaning and sounds pretty cool. At the next ritual, she recognizes it as it goes by, and even joins in with everyone else when they repeat it. This is the beginning of memorization. Over time she will get that phrase *memorized* so that when she sees it coming, she can also say it.

After a year or so of attending rituals, the phrase becomes automatic – it has lodged itself firmly within Mary's psyche, never to fade away. It may show up in her personal home rites and even in her dreams. It is at this point where the phrase, "Sacred

Fire, burn within us!" has become *internalized* for Mary.

Now time passes and Mary has been accepted to help perform her grove's High Day Rites, and she's assigned the task of hallowing the Nemeton, connecting the Well, Fire and Tree to their cosmological equivalents. She gets to the Fire and begins her invocation. The phrase, "Sacred Fire, burn within us!" comes to her automatically, like the sea upon the sand – no effort is needed. After a few months of this, she decides that she wants to do more with this phrase. She attends some workshops on cosmology and learns some fun stuff there. She also keeps forgetting to rewrite the phrase in advance, but one day, in ritual, inspiration hits her and out comes, "Sacred Fire, ordering light of the heavens, bring your great power and burn within us, molding the potential that fills us all!"

While this may not be the best example (the original is a very simple phrase), I'm sure you get my point. Mary has so totally internalized that phrase that she is now able to improvise on it, to change it on the fly and run with it. Had she not internalized that phrase, she may well have stumbled over the whole thing.

The best ritualists in ADF have done what's needed – they have internalized many phrases, prayers, concepts (like the Core Order of Ritual), deity descriptions and ideas and when they need something in a ritual it's right there, at their fingertips, or on the tips of their tongues. And they continue to write new stuff and do more research, further enhancing their store of knowledge. All that beautiful prose you hear in our best rites doesn't just come from nowhere. Rather, it's the result of much hard work, mixed with true inspiration. And we steal the good stuff liberally from each other. Cross-pollination is a good thing!

Memorization

When folks first start out, doing ritual in public can be quite intimidating. And memorizing scripts adds even more pressure to the mix. We may think that we have memorized something, but when we get up there, in front of all those people, the words just fly out of our heads. As a result, we see scripts in a lot of rites.

Now, reading from scripts is not necessarily a bad thing. It's a wonderful way to get a group of people together and do effective ritual while learning how it's done. When I was Chief Liturgist for Sonoran Sunrise Grove we used elaborate scripts for the first few years while our liturgy gelled, and as a result most of us internalized the words and prayers quite well. Well enough, in fact, to eventually lose the scripts altogether and start improvising with all that we'd learned.

And an argument can be made about perfection in ritual – the ancient Romans and Vedics were insistent on rites being done perfectly. In Rome a ritual had to be started over if even the slightest mistake was made. Many of our groves today have a simple piacular prayer that they do after the Prayer of Sacrifice. Also called the CYA Offering, the piacular offering is one extra gift to the Powers in recompense for any mistakes made in the rite. But other groves believe that this is unnecessary. As Jenni Hunt likes to say, 'Your Mileage May Vary'.

However, there are downsides to reading scripts in ritual. For one thing, the celebrant is looking down at a piece of paper instead of out into the world, where they can connect with the attendees and 'see' the Powers in the Otherworlds. Scripts get dropped and people lose their places. And it's dif-

ficult to keep up the pace and flow of a rite when the celebrants are concentrating on their scripts instead of on the rite itself. ("Is it my turn yet?" or "Where are we? I'm lost.") Now, having said that, it is certainly possible to have wonderful rituals when reading from scripts. It's just very, very difficult and requires enormous preparation. In the theatre they give whole workshops to actors on how to read from scripts during auditions. We aren't able to do that.

Memorization Tips

There are probably as many ways to memorize something as there are people doing the memorization. One way that I use is repetition, backed up with coffee.

Caffeine is a stimulant and well known to aid in memorization. Hollywood and the theatre run on caffeine. If you can't take caffeine (and not everyone can) then you'll have to go without. But it should still be possible to memorize things.

Also, speak your words 'out loud' when memorizing text. And eventually do so in full voice. There is a truism in the theatre that applies here:

"You cannot do what you have not rehearsed."

Exercise 21: Simple Memorization

Take a poem or prose piece that has at least 15-20 lines of text to learn. Pick a time of day that you will be able to work on this daily over a three or four-day period. You want to work on learning your piece everyday for a while. This is important.

Say the first line over and over a few times **out loud** until you can say the entire line on your own without looking at the text.

Do the same with the second line, until you can say all of it without looking at the text.

Now say the first and second lines over and over until you can say both of them without looking.

Add a third line to your repetition and when you are able, add it to the first two lines.

Continue with this until you can recite the entire poem (or until your head explodes).

Once you get this far, STOP for today. Tomorrow, you may find that you can't remember 'any'

of the poem. That's normal. Just start over from the beginning and try again.

After a few days of this, the poem will become memorized.

To internalize the poem, recite it at odd times and in different situations, like when out for a walk, or driving the car, or grocery shopping. Reciting the piece when distracted will help push it into your internalized memory.

Variation

Some folks like to start with the 'last' line of the poem or prose piece, and work backwards. This can be good because the end of the piece becomes firmly lodged in your brain, and it's the end of the piece that can give folks the most trouble.

Some folks like to speak their lines in a bathroom, where the sound reverberates and sounds cool – it helps them remember. Others like to learn their lines in different orders, like starting at the beginning, then starting at the end, then starting at the middle. What works for you is what works for you.

However:

TIP – Don't use a mirror! Learning or practicing your lines in front of a mirror can be a bad thing. You end up associating certain lines and actions with your own facial expressions, etc., and when you get into ritual and don't have a mirror to gaze into, you may discover that you can't remember anything.

TIP – Rhyme and meter are easier to memorize than prose. While this isn't true for everyone, it's true for most people. The rhyme and/or the meter will help to lodge the words, in the correct order, in your head. It's much like learning your favorite songs (though songs also have a tune to hang on to, making them easier still).

Problems With Performing Pieces with Rhyme and/or Meter

Most modern writers write their poetry in blank verse, or even free verse nowadays. In blank verse, there may be a meter to the piece, but there are no (or few) rhymes. In free verse there are neither rhymes nor meter.

Older works, however, may be full of both. And it's wise to learn how to deal with rhyme and meter so that they don't undermine what you want to do.

Some poems have a driving, relentless rhythm that sweeps you along and hardly lets you catch your breath. *Hiawatha* immediately comes to mind. Others have relentless rhyme, like Poe's *The Raven*. Some have both (like some of my earliest invocations). Some Norse Eddas can have an uncertain, changing meter (often due to translation) and some translated Welsh poems, thanks to the great differences between the Welsh and English languages, don't even sound like poetry.

You simply have to work with relentless, driving rhythms. Try speaking them at first like they were prose, until you can get a handle on them. In performance, poetry with meter needs to have that meter, but you can make it less relentless.

Shakespeare, written usually in iambic pentameter, almost sounds like prose, and can often be spoken like prose, but you should find a happy medium between sticking faithfully to the meter and abandoning it altogether. It has to sound natural, but it's still poetry, let's not forget.

Reading From Scripts in Ritual

While I believe that it is best to aim for memorized/internalized rituals in the long run, it is often necessary for new folks starting out to read from prepared scripts when performing ritual. In Sonoran Sunrise Grove we spent a number of years reading from scripts as we slowly got used to the Order of Ritual and our grove's interpretation of it.

The main problem with scripts is that they invite the reader to concentrate on the writing instead of the ritual attendees, leading the reader to spend the entire rite with their faces **down** in the script instead of **up** with the attendees and the Spirits. The ritualists' voices often follow their eyes, falling down towards the ground with little volume or

Tip – Arrive Prepared! – Spend time working on your lines, invocations, etc. *in advance* of the ritual. Speak them **out-loud** when you rehearse at home. Aim to get your lines at least half-memorized if possible. The goal here is to only use the script to remind you of where you are, or to help you with difficult passages, rather than be something that you read word for word. And as mentioned above, don't practice while looking into a mirror.

projection, and that deaf, little old lady in the back row can't hear a thing.

Tip – Keep Your Head Up! – In ritual, don't drop your head to look at your script – keep it up so that your face is visible. Only use your eyes to glance down at your script. If necessary, hold your script up, just below the level of your face (being careful not to obscure your face from the attendees).

When you drop your head, your focus also drops, dragging down the energy of the rite. Which leads to the next tip:

Tip – Keep Your Focus Clear! Your focus should not be on your script, but on the other ritualists, the attendees at the rites, and the Spirits of the Otherworlds who have been invited. **Never forget** to project your voice. **Continue to look** at the attendees or Spirits as much as possible. **PAY ATTENTION** to what is going on around you. Keep your circles of concentration strong (see *Concentration in Ritual* for more details).

In any case, there are a number of pitfalls that can be avoided while reading from scripts that will help your rite overall.

PREPARING FOR THE UNEXPECTED

So here you are, ready for a great rite, and then something goes dreadfully wrong. Perhaps your usual ritual site in the park is flooded, perhaps the skies open and the Thunder Gods drop buckets of rain on your heads, perhaps no one shows up for your rite. What to do?

You have to be able to handle these situations, because they could easily happen to you. The easiest one to deal with is when no one shows up. As disheartening as this can be, piety demands that you perform the rite anyway – after all, it's about honoring the Kindreds, is it not? To walk away and do nothing would be like a slap in the face for Them. Fill your heart with joy and wonder and have a great rite anyway.

The other situations will demand concrete action, and I can't tell you what to do here. My best advice would be to know your ritual area well and always have a back-up plan ready, should one be needed. At least think about all the possible disasters and decide, in advance, what could be done. And then forget about it! Let it go. Should you need to make sudden or drastic changes at the last

minute, the possible solutions will fill your mind. You won't need to go looking for them.

Disasters During the Rite

Sometimes, even with the most rehearsed or tightly scripted rite, something dreadful may go wrong. Since it's almost impossible to plan for such things, you may have to 'wing it' and put things right. There are three main things to remember in such a situation:

Acknowledge the disaster

Use humor to soften it

Forget about it and go on

Let me tell you a story about something that happened to me:

Once, at a non-ADF festival, it was my job to consecrate a new ADF priest in the middle of a full ADF rite I was leading. It was my job to open the Gates to the Otherworlds, and I decided to do this in my usual manner, spinning in place while holding out a staff to 'stir' the cosmos, chanting the charm, and magically get those gates open.

However, this was a site I was not used to, and it was slightly sloped. It was also as dark as the inside of a cow, and the staff I had borrowed was very top heavy.

So as I was spinning, I suddenly realized that I had lost control and was spinning wildly. Before I could stop myself I knocked over the World Tree (a large branch we had stuck into the ground). In fact, I didn't so much knock it over as send it flying high into the air.

Everyone present froze and held their breath in horror (and amusement, I suspect).

I managed to come to a stop and ended the charm with a shouted, "Let the Gates be open, even if I did knock over the f---ing Tree!"

Everyone laughed and the incident was over. I then proceeded to run the rite as though nothing had happened, and later many of the attendees congratulated me on a powerful and moving ritual.

We have to acknowledge our obvious mistakes because if we don't, the attendees will continue to wonder if it was done on purpose, or if it was really

a mistake, or what, and this will pull them out of the rite, distracting their attention.

Humor is helpful in any rite (within limits – don't spoil the magic or intent with too much humor) but in this situation humor is important because it helps to release the tension that suddenly filled everyone at the time of the mishap.

Once the incident is acknowledged and the tension released, it is very, very important to continue with the rite as if nothing had happened. This will re-gather the magic and intent and take everyone back to the business at hand. Only in this way will the incident no longer be a distraction, allowing the rest of the rite to be a success.

CONCLUSION

So here we are at the end of this essay. I hope that I have given you some tools that you can use in your work, so that you can take folks along with you into the Otherworlds in your rites, and help create powerful and meaningful experiences for everyone.

One thing I've frequently mentioned is the need for focus and concentration in ritual, but that's a big subject that I will address in a separate essay, *Concentration in Ritual*.



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.

Cohen, Robert. *Acting One: Fifth Edition* (Irvine, CA; McGraw-Hill; 2008), ISBN 978-0-07-35116-1

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



Poetry

Lughnasadh

by Magnus na Mathanan



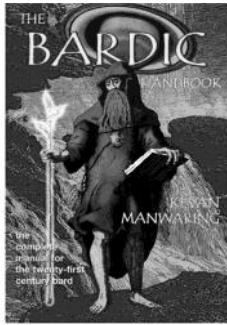
The feast and games of Lugh
Once more are upon us.
Celebrate the harvest gain
Giving praise like thus,
Light the fires, burn them bright
Let us see the fruit and bread
On tables laden this night.
Enjoy the wholesome spread
Set for all to share and laud
The gods of hallowed harvest.



Book Review

The Bardic Handbook: the Complete Handbook for the Twenty-First Century Bard

by Melissa Burchfield



**The Bardic Handbook:
the Complete Handbook
for the Twenty-First
Century Bard**

**Manwaring, Kevan,
2006.**

**Gothic Image Publica-
tions, Somerset, Eng-
land**

ISBN 978-0906362679

I had the joy of receiving Kevan Manwaring's book, *The Bardic Handbook: the Complete Handbook for the Twenty-First Century Bard* as a gift, and I must say that it is one of the best gifts I've been given in a long time. For those of us following a Bardic Path through the forest of Our Druidry, a book such as this is like a field guide!

This book is set up as a practicum spanning one year's time and is full of stories, poems, exercises and scholarly references that stand up to our high standards for research in ADF. It begins with a guided reflection on the reader/student's "Bardic Beginnings" and quite a bit of historical information regarding the Bards of Old. There are twelve chapters, one for each month, spanning five sections, one for each element, including Spirit. Each chapter and section begins with descriptions of the goals and principles laid forth by the author, walks the student through a series of exercises and ends with a review. The objective is to declare oneself a Bard with an ultimate goal to "declare your chair," or get yourself out there, performing and experiencing the bardic arts in more than just pen-and-paper form. But, even those of us content to remain out of the spotlight may gain mountains of experience by following the course of the book.

Manwaring, hailing from Bath, Somerset, England has spent quite a bit of time steeping British Druidry. The differences between British Druidry and American Druidry are sometimes jarring if you aren't particularly familiar with the British version of the path, but learning about the differences and

similarities between the two forms is just as rewarding to the American reader as the bardic training itself. For those of you familiar with the Order of Bards, Ovates and Druids (OBOD), you will recognize quite a bit of material from the Bardic Grade of their training program.

Looking at the content in more detail, I would go so far as to say that this book has done for bardic training what Diana Paxson's *Taking up the Runes* did for those studying Runelore—Manwaring's work scours many paths of paganism for the exercises, writing tools, and magical workings regarding Bardic Arts relevant to a functional Bard in our modern society and put them all into one cohesive whole. Manwaring is first and foremost an Actor, and he is a man who writes about what he knows. This book is heavily based on written word, such as theatre, poetry and storytelling with little emphasis on singing—a welcome addition to the myriad volumes on nothing but the use of vocal skill alone!

Overall, this is an excellent book for the beginning Bard, and his second book, *The Way of Awen*, is on its way to my bookshelf soon! If nothing else, check out the glossary. That alone is worth the cost of the book.

About the Author: Kevan Manwaring holds a Master's of Arts in the Teaching and Practice in Creative Writing from Cardiff University. He currently teaches creative writing for the Open University and Skyros Writer's Lab as well as runs freelance courses in storytelling and various aspects of the writing process. Manwaring has appeared in numerous television shows throughout the world including USA, Italy and Malta in addition to the BBC. Finally, Kevan co-runs the Bath Writer's Workshop and is the founder of Awen Publications. He also does correspondence work. For more information about Kevan, please visit <http://www.wayofawen.com>.





Article

A Year-Long Fundraiser

by Rev. Crystal Groves



In previous issues of Oak Leaves, CedarLight Grove had placed ads to give the members of ADF a brief look into what is going on in our neck of the woods and to talk about a new initiative we had undertaken to do a year-long fundraiser. This fundraiser was to raise \$20,000 in a year (and a few months) to help pay for much needed maintenance for our Grove-owned building in Baltimore, Maryland.

We finished our fundraiser in December of 2010, **raising just under \$18,000**. Because of the enormous success of this initiative, I wanted to give a detailed account on what we did, what didn't work, and what we learned from this large undertaking in hopes that other groves might benefit as well.

In September of 2009 we decided to start this \$20,000 fundraiser. We thought that providing a public workshop once a month for the entire year of 2010 would be a great step towards bringing in new visitors and money. We also included other methods such as auctions and raffles as additional ways to bring in extra money to support our Grove.

After our initial ad went out in Oak Leaves announcing our intentions, we immediately received a donation from a lovely ADF couple in Idaho and from a group of individuals incarcerated at Coyote Correctional institute in Washington State. Anyone who has ever known anyone that was incarcerated knows exactly how precious money is to them, so to receive this gift from these gentlemen at CCI meant an awful lot to me personally.

On average, we bring about \$300-\$400/month from visitors and members outside of any fundraising activities. For October 2009, we sponsored (with a donation from a Grove member) part of Gavin Bone and Janet Farrar's North American tour, and in return were granted an evening for them to speak on any topic we wished at CedarLight Grove. "Their workshop along with our monthly donations doubled our income for that

month." Keep in mind, at all of our events we try to pass around what we call the "Cauldron of the Dagda" for people to make donations to, what you would consider an offering plate. This is essential even as just a reminder to people that we are a volunteer-based church and funds are essential.

In November 2009 for our Samhain high rite we did a goods auction, which is actually very common around CedarLight. Members will clean out their magical "cabinets" of anything they don't want or need anymore, and we will auction them off during revels after a high rite. Items such as statues, crystals, jewelry, swords, etc. are auctioned off to the highest bidder of the evening. The process does not take much effort, or much time to go through. I keep a pre-made form to tally up the auction items, totals, and who purchased/paid. Because of this auction and our normal monthly donations, we raised over \$1100 for the month of November. We did an additional auction for Yule of 2009 as well, which brought in over \$700, but was not as successful as our Samhain auction.

Some additional notes about how we handle goods auctions for those interested, is that we do require new guests or non-members to pay for their goods immediately. As an act of good faith, we allow members a grace period of a month to make payments for their items. To protect the Grove, however, any members that owe funds to the Grove and do not pay will have the owed funds tacked onto their renewal in order to be able to renew their membership. They also cannot bid on future auctions or participate in future workshops without immediate prior payment. Keep this in mind when doing these types of events, because people do forget that they owe money or over-extend themselves.

Once 2010 hit, we started coming up with ideas for all these monthly workshops we wanted to do to bring in money. My initial idea was to look at what our particular community needed. Baltimore is a very Wiccan-heavy area, and we are the only Druid

group in the state, and even several miles beyond (we have regulars that come down from Philly and Delaware). My idea was to capitalize on the lack of Druidism in the area, by providing a "Day of Druidry" workshop. This would be split into three parts: a basic period on the history of druids, a period on ADF, and a period on the ADF Druid ritual format. Three of our members volunteered to take on these presentations in order to share the workload, and all that was left was to get the word out.

We created a beautiful flier and mailed it off to all the local UU churches, all the local pagan shops, emailed all the local pagan e-lists, and posted it to the Witches Voice. We had an attendance of 26 individuals (the largest we've ever had for a workshop at CedarLight Grove), and we brought in \$435 from that workshop alone.

Another thing we tried to do while incorporating these monthly workshops into our schedule was to take advantage of our members' skills. Caryn MacLuan, our Pursewarden, is a certified Reiki Master. We utilized her talents to teach long intensives on Reiki I and Reiki II to bring in money to the Grove (both brought in a total of \$435), with a Reiki III intensive on the way in 2011.

Our Senior Druid, Crystal Groves, teaches workshops on Personal Finance 101, which don't bring in as much money, but they do help educate people to manage their money better now so that they can eventually donate more later.

One of our members, Wayne Keysor, is an amazing scholar and provided several in-depth, fun, and educational workshops on the Hellenic Worldview and the God Cernunnos.

In April of 2010, our Scribe Ashley Bryner and fellow CedarLight member Taryn Lyon donated amazing digitally manipulated photography pieces and jewelry, and member Debbie Brodeur donated beautiful hand-made jewelry for us to vend at the Trillium ADF festival. We raised \$329 just by selling these goods provided by our talented members.

Something to keep in mind with donated items for auctions, vending, and expenses that come with teaching workshops is to remind your members that provide these things that they are tax deductible. In-kind and monetary donations should be

kept track of by your Pursewarden and the member if they itemize on their taxes.

We found that the best way to handle keeping track of these donations was to keep a stack of mini-envelopes next to our "Dagda's Cauldron" and encourage people to put their receipts or money in those, label and date them, and stick it in the cauldron for our Pursewarden to go through later. Even small things like postage and envelopes for mailing out fliers will gradually add up with everything when it comes to taxes. Encourage your members to track their donation amounts and reap the benefits of tax itemization for those that apply. Just looking at the examples above from our vending table at Trillium, all of the costs for the frames, printing, jewelry supplies, and receipt book were all tax-deductible for those individual members.

In June 2010 we finished up a 50/50 raffle that we had held over the last 5 months (including selling tickets at Trillium). We advertised the raffle everywhere that we could, and brought in \$265. The winner actually decided to donate the funds back to CedarLight Grove, for an additional tax credit.

Some things to keep in mind about raffles, however; you must check with your local gaming commission about the laws and regulations for gambling. Baltimore City laws allowed us to hold this raffle without a permit because it was under their minimum amount required for a permit. In addition, we found out the hard way that PayPal has an "anti-gambling" Terms of Service violation, so we lost our PayPal account from doing this raffle. We have since remedied that situation, but for events like raffles and such, do your research on your payment methods, or just accept check and cash only.

Overall it was a very successful fundraiser and we learned a lot about what worked best and what to avoid in the future. You can read the details of our fundraiser on our website at: <http://www.cedarlightgrove.org/events/fundraising>

A final note, doing such an intense initiative to create this fundraiser for my Grove, I wanted to make sure that we did not lose sight of our charitable work and purpose as well. It was very important to me that we alternate high days between fundraising and charity. And while we decided to spend the year raising funds, we made sure we were still able to do charity work as well throughout the year. We

did not donate funds to causes for most of the year, but we did other activities like stream clean-ups, writing letters to soldiers for July 4th, teaming up with Three Cranes Grove, ADF, and Sassafras Grove ADF to gather up care packages for pagan military in honor of Lughnasadh, created artwork to support marine-life after the Gulf spill in April 2010, and other means of charity that did not necessarily have to come out of our pocket.

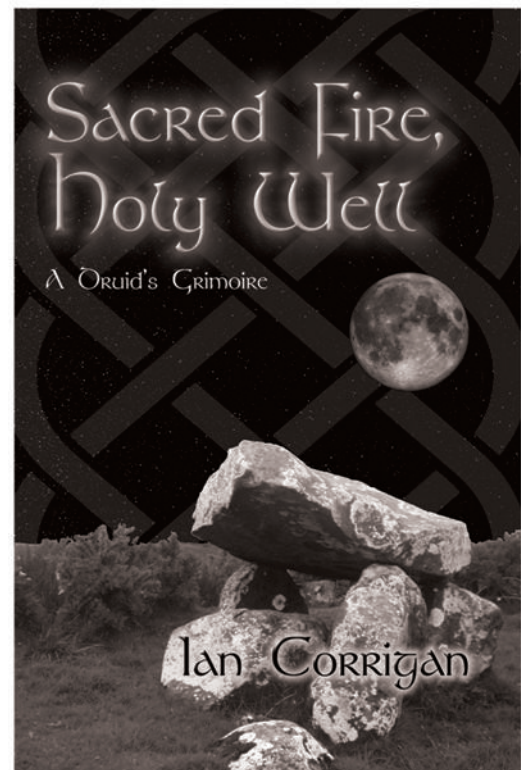
☪

Rev. Crystal Groves has been a member of ADF since 2003 and is the Senior Druid of CedarLight Grove. She also serves ADF as the Preceptor.

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.





Children's Story

Blue Moon Creation Myth

by Jean 'Drum' Pagano



In the beginning, on the Earth, there was only a Great Oak tree, firmly rooted in the ground. During the same time, the Moon circled the Earth, but seemed much, much closer than it does today. The Great Oak tree felt that its tallest branches actually touched the Moon, and that the leaves created the patterns that can be seen on the surface of that orb to this day.

One day, on the day of the first Blue Moon, the Moon began its pass over the Earth and the Great Oak tree. Since the Full Moon had made two passes of the Earth that particular month, the Moon was tired and did not come as close to the Earth as it usually did.

The Great Oak was surprised by the distance of the Moon, for it has always touched the Moon as it moved overhead. The Great Oak looked up and noticed that the Moon was blue and not its normal white. Concerned by its fatigued friend, the Great Oak said "You look weary, my friend – are you not well? You have pulled away, and I can no longer feel the comfort of my hands upon your shining face."

The Moon looked down at this solitary tree and said "I, too, miss the reassurance of your touch. You have sculpted me into the orb I am: shining, round, and proud. My journeys, while full, have brought me around twice this month, and shining fully twice makes my energies low. Your touch not only gave me a face, but also brought me companionship. I will give you a gift, as long as you always hold your hands up towards me and remember my face."

The Great Oak said to the Moon "my leaves will always shine bright at night, reflecting your light."

The Blue Moon then moved closer to the Great Oak than ever before, so close that the Moon was resting on the uppermost branches. The light of the Moon changed from blue to white and the entire world was aglow with this magical light. The moonlight shone through the leaves of the tree and

the varied patterns could be seen upon the ground beneath the Great Oak. All across the world, there were patches of light from the Moon shining through the leaves, into areas of darkness where the light could not previously penetrate. Wherever there was a patch of darkness on the ground, a new grove of oak trees arose, and when the magic was done, the Moon returned to its usual place in the sky.

The Great Oak looked out upon the great expanse of the Earth and found that it was no longer alone. There were countless oak trees in groves that stretched as far as could be seen.

The Earth, in those times, was the land of oaks, and the Great Oak would tell the story, on every blue moon, of how the Moon shone down, blessing the world with an abundance of trees.





Poetry

Silvanus and the Laboratory Scientist (A Tale of Denial and Acceptance)

by *Wigeon*



The laboratory scientist loves her test tubes and
Petri plates
She loves the logic of SOPs and flowcharts
She thought she'd choose her own Gods to
worship and placate
After all, she could do it logically and with thought.

A photo is found, the Greenman, leafy and green
Smiling or serious, he looks at her calmly
Fascinating! Isn't he cool? So serene?
What an interesting face all wrapped up in green.

There are dreams in the night
A man near the edge of the woods
So arousing, and strangely, so right
He looks at her, is this bad or is this good?

Statues are bought and admired
Revered and even honored
But the feelings fade away and she says nay
To the inspiration that comes her way.

More dreams come, the face a little clearer now
There's a beard and a strong chest revealed
Long of arms and muscular of thigh
He stands naked close by.

Where is logic? Where is reason?
She chooses her Gods, for her own reasons
They don't find her, that's absurd
That's not at all logical, it's unheard.

At night, after a glass of wine, she orders His book
The book about His cult, the book about
His worship
Morning dawns and she wonders what was she
thinking?
The book is too expensive, stop the order! But, she
cannot.

The book arrives, the book is devoured
Who is this God? Who has heard of Him?
Okay, the book is interesting, but so what?
She doesn't want to know Him.

She is reading a novel about werewolves
Wonderfully horrific, scary and good
There is a character named Silvanus, his name in
bold print
Standing out from the text over and over again.

That's strange, she thinks
Why is my e-reader doing that?
Is there a message?
Couldn't be, it's not cut and dried, not proven.

"Oh, you scientists and engineers", says the priestly
Druid
"You need to be hit over the head!
"Someone is trying to get through to you
"Go home and give him an offering"

"Meditate and find your trance
"He will speak to you
"He wants you to revere and honor Him
"To love and cherish Him".

The laboratory scientist surveys her altar
It is empty of a presence, bare of substance or
glamour
She lights her candle and thinks of Him
She makes an offering and prays to Him.

Her eye strays to the winter face of the four
seasons
Greenman plaque she ordered by mistake
He peers back at her, so old, so serene
An old bearded face in the piney green.

Now she knows
As a peace slowly comes
That she has been found by her God
He wants to be her greenman, her God.

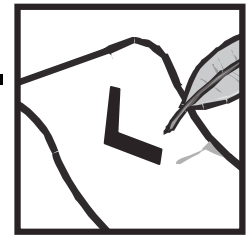
He is Silvanus Domesticus
The guardian of the home
And the laboratory scientist's personal God
As long as He wants her.



Article

Awen Stones

by Mark Bailey



In Welsh the word *Awen* stands for ‘Inspiration’ and has been taken to mean an insight into the world around the recipient either in the way of some form of art or a ‘glimpse across the Veil.’ The Irish call it *Imbas* and felt the same way about it as it affected their lives and their craft. According to the Greeks and the Romans, the Druids were known to carry stones or talismans of some type. Much of what has been written about the Druids and what they did for Augury or Divination is all recorded by Christian Monks or even earlier by Greek and Roman philosophers. Most of what we know is only verifiable by texts now buried in the mists of time.

Pliny the Elder recorded in the *Historia Naturalis XVI* that the Druids were known to carry a ‘Serpent’s Egg’ (also known as *Sanguinum* or the ‘Adder Stone’) wherever they went. The Romans actually banned the *sanguinum* for it was said that it gave an unfair advantage to Druids arguing in Roman courts of Law. Possession of such an object was punishable under Roman Law by the Emperor Claudius, and there are several records of punishments being carried out. Emperor Claudius also eventually suppressed the religion of the Druids and Emperor Augustus forbade Roman citizenry from following it, according to Suetonius in his works *Claudius XXV*. According to Peter Beresford Ellis, the Druids sometimes carried an object known as the *Glain na n’Druidhe* (or Druid’s Crystal) which were also spoken of by William Camden and Thomas Kendrick. These *gemmae anguine* were also known as the Druid’s Glass or ‘snake-stones’ and Kendrick believed them to be ammonites (prehistoric marine invertebrates that were trapped in the silt after death and became encased in stone over time).

The use of these stones and the auguries that the Druids performed is written about from the aspect of someone who is aware of the rites and feels them to be commonly known. As such very little is actually written down as to how they did any of these things. However, it is fairly certain that Au-

guries and Divinations were performed by the Ancient Celts, and Druids were among their finest examples of learning and wisdom. The Celts and other peoples of Europe in this time-frame did not carry a lot of goods around with them, most owning (essentially) what they carried on their backs. From these basic assumptions, I felt that anything they might have used would be portable, easily concealable, and extremely easy to use anywhere.

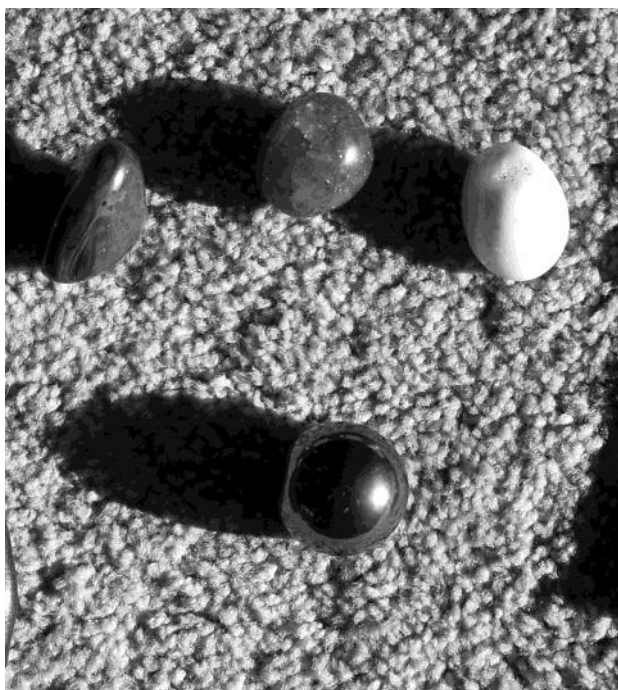
Neldoracht (Nel door oct) or augury by sky, using clouds or perhaps the stars, is something many historians wrote about being done without exactly telling us how they did it. *Faisnach Uisge* (Faw ees nick Whis guh), or divination by water, and *Faisnich Teine* (Faw ees nik Tay nuh), or divination by fire, both point to the use of a medium with which to interpret the signs of portent. But, again, we do not know what they were staring at or how they determined an outcome. I chose these three for a very good reason as well, since I noticed another similar scheme in these three methods; Land-Sea-Sky. Although they are not exact matches to the three realms, they can be said to represent each of them: Fire representing the Land, Water representing the Sea, and the Stars or Clouds representing the Sky. I was unable to discover any other method of *Fiosachd* that used ‘Earth’ or ‘Rock’ by name and so *Faisnich Uisge* remains the only ‘Land’ methodology I am advancing for now.

In our rites we often asked for a ‘bit of *Awen*’ or a ‘moment of *Imbas*’ in the middle of our rites right after making our offerings. We tried using Runes and Tarot and even a pendulum several times, but each time we ran into difficulties. Rain or winds or low light prevented us from really achieving our goal of a simple augury that anyone could do without having to open a book, turn on a flashlight, or watch the divinatory implement get ruined in the rain. I had been reading about the *Glann na Draoi* prior to one ritual and had been carrying three stones in my crane bag for several weeks. As I watched the worship leader try desperately to shield his Tarot cards from the rain I had a mo-

ment of inspiration... “USE THE STONES” sprang into my head.

I took out the stones and studied them and all of a sudden it hit me—I knew a way to use the stones for a simple augury. The stones were light, dark, and red and shimmer in the moonlight so they are easy to see regardless of where they land. Being stone, they are not likely to melt in the rain and are quite durable if stepped on. We were using a black oak stump as our ritual center altar, so I pronounced what my augury was about and threw them onto the altar top. The red crystal and the light stone landed and stayed nearly together, while the dark stone bounced off the altar, landing several feet away. I pronounced the augury to be good and we went on with our ritual. These stones have been with me ever since that day and became our normal augury tool for both ritual and personal use as well.

As our ritual got bigger and we began to take on students, all of them began asking how to perform divinations. We had been teaching them the Runes and the Tarot, of course, but inspiration struck again. Our students needed to be familiarized with performing rituals, and I saw an opportunity for them to do both: augury and ritual. When the ‘moment of *Aven*’ was called for in our ritual, I began handing the stones to the students. After a quick explanation, all of them were able to perform the augury without having to hold cheat sheets in



their hands. Some novel ways of reading the stones cropped up and are featured here as well.

The Implements

Three stones are needed that fit in your hand and are of similar weight, size, and texture. These stones can easily be found or purchased from any gem shop or roadside curio stand or river bed for that matter. The stones should be carried in bag of some sort, and I carry them continuously at my side so they feel like they “belong to and are connected with me.” I prefer a leather bag with a sturdy drawstring that I can loop through my belt, which I also use to carry my Hearthstone and a small silk pouch with some ‘quick’ offerings.



Usage

The stones are taken out and held in your hand while you clearly state the question on which you are about to ask for an augury. The stones are rolled in your hand until they warm up to a comfortable temperature. This should take only a few moments, but I have had them sometimes take several minutes. I tell people that they are “up to your question,” and it is a good analogy.

Once the stones have “warmed up to you,” they are cast onto a surface that should have a boundary edge or limit of some sort. Since we are talking about stones, you don’t really want to chase the stones down the street on the pavement. I normally aim them towards a patch of grass or use a tray or rug. I prefer not to have an edge that they can bounce off, but some may want this. The stones will roll or bounce on their own and settle down finally.

The augury is actually very simple at this point. The light stone is your “Yes” or “Affirmative” answer, while the dark stone is your “No” or your “Not Inclined” answer. The red stone is how you measure, each answer with the closer stone being the ‘correct stone.’ If both stones are equally distant to the red stone, then you have what we call the “Ask Again Later” reply.

More detailed answers can also be gleaned from the stones:

Where are the dark and light stones?

The dark and light stones should be inspected for close proximity to the red stone and might indicate that the resolution is near. For example, if the dark stone is resting right next to the red stone, then the ‘Awen’ might indicate that it is happening right now. If the closest stone is the light stone but it is several feet away, it might indicate that the ‘Awen’ will not happen for some time or that the ‘Awen’ might not happen at all unless a lot of effort is put into it.

How close are the two stones to the red stone?

The distance of the light and dark stones to the red stone should be measured in arm’s lengths of the person casting the stones. For each arm’s length distance the stones are apart from each other, a

time period or an amount of effort is indicated. If the stones are within a hand’s distance, then the effect is more immediate and if they are touching, then the result is probably happening right now.

How close are the two stones to each other?

If the light and dark stones are on opposite sides of the red stone, then they are not really affecting each other. Results are going to happen independently of the positive and negative influence surrounding this question. However, if the two stones are close to each other, the results are going to arise from an interaction between the two forces.

Are the stones closer to one person than another?

Once the ‘Awen stones’ come to rest, you can read into the positions of the stones with regard to people standing around them. Since we use these stones in the middle of our ritual circle with everyone equally spaced and distanced around us, it is easy to use the stones in this fashion. One of the best uses I saw was one of our students asking the question: “Who should lead us in the offerings?” They tossed the stones and chose the person closest to the light colored stone.



Here is a picture of my stones, my bag, and my offerings pouch. The pouch is where I carry small things to offer for those times when the “Awen strikes and an offering should be given.” The Hearthstone is the larger round hematite sphere that I use to keep me connected to my stone altar at home.

Did either of the two stones bounce off each other?

One of the things that you do not always see is the stones interacting after they hit the ground. Some tosses result in the stones travelling away from each other and some tosses result in them landing together, but occasionally they hit each other either in flight or on the ground. If the light or dark stone ricocheted off the red stone, we assumed that this influence was going to have a ‘forceful impact’ on the outcome regardless of the eventual augury. If the light and dark stone struck each other before coming to rest then we said the stones were saying that the two forces were going to go “head to head” in this augury before a resolution would come.

Multiple readings?

As in the Tarot cards or Runes, you can use the results of one reading to ask more in-depth questions. I caution people from doing the “let’s double-check the answer” by asking the same question over and over again. You can do this if you so desire, but in my mind it just dilutes the answer and ends up being too wishy-washy. Asking more in-depth questions, though, can lead to some interesting insights, especially if you are delving into why the stones interacted in the way that they did in the previous toss.

In conclusion, the stones were written about in several treatises without really explaining how they worked. The methods offered here are just my way of using them and some hints and tips that have worked for me in the past. It is my preferred method of augury now, and I like the fact that I can carry them easily, use them anywhere, and never have a non-Pagan even realize what I am doing. I have pulled them out in a restaurant to ask the question “is the beef good tonight?” or “red wine or white?” Most of the authors mentioned agree that the stones existed and that they were used for some form of divination purposes. Although none offered any suggestions as to how these were used, I would like to think that this

method is at least a plausible one. Many of the experienced Pagans have found this to be an easy method to pick up, a simple thing to make, and something they could easily make very personal. These stones also fit with my view of what the Ancestors would have preferred: something light, durable, and easy-to-use. Our European tribal ancestors were not known to carry a lot of things with them and anything they had was usually close to them and very portable and durable. It is important in my Path to pay reverence and homage to my Ancestors, and I do feel as though I have stumbled upon one method for using these stones that my Ancestors might have used as well.



Mark Bailey has been a member of ADF since 2003 and is active in the Phoenix, AZ Pagan Community. Although he began his Dedicant Program in 2003 he was deployed for action in Iraq and has not yet completed it. He is also a member of and has completed training programs in the British Druidic Order (BDO), the Bandarach College of Druidry (BCD), and the New Order of Druids (NOD). And he is a member of the Order of Bards, Ovates and Druids (OBOD).

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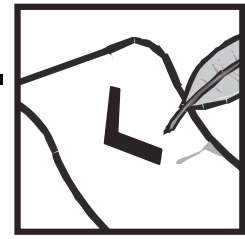




Article

An Irish Vision of Creation

by Ashley Price



The traditional Indo-European creation myth is one of primordial sacrifice. A person or God is dismembered, either as part of a religious rite or a battle of succession, and his body is used to form the various parts of the world. For the Vedics it was Purusa, for the Norse Ymir, for the Greeks Uranus. Ireland has no such myth, and consequently it is popularly believed that there is no Irish (or Celtic) creation myth. However, I believe that a key passage of the *Lebor Gabála Éirenn* does provide a vision of creation, and one that has several Indo-European parallels. As Amergin, leading the Sons of Míl, sets his right foot on the shore of Ireland, he utters the following famous poem:

*I am the Wind on Sea
I am the Ocean-Wave
I am the Roar of Sea
I am Bull of Seven Fights
I am Vulture on Cliff
I am Dewdrop
I am Fairest of Flowers
I am Boar for Boldness
I am Salmon in Pool
I am Lake on Plain
I am a Word of Skill
I am the Point of a Weapon (that poureth forth combat)
I am God who fashioneth Fire for a Head
Who smootheth the ruggedness of a mountain?
Who is He who announceth the ages of the Moon?
And who, the place where falleth the sunset?
Who calleth the cattle from the House of Tethra
On whom do the cattle of Tethra smile?
Who is the troop, who the god who fashioneth edges...?
Enchantments about a spear? Enchantments of Wind?
(Rees 98-99)*

By looking deeply into the Irish poetic tradition and comparative mythology, I think it is clear that this poem shows an Irish vision of the creation of the cosmos.

The poet held an extremely privileged position throughout the Indo-European world. The poet, like the priest, was responsible for upholding Order

over Chaos (Watkins 70). His word was magic, and by its truth could produce a “definite, usually immediate effect on the external world” (Watkins 85). This idea, that the truth of an utterance had power, was applied to sovereignty in the Irish world with the concept of the Prince’s Truth, or *fir flathemon*. In Ireland, a true judgment could make a king, bring prosperity to his people and victory to his armies. A false judgment wreaks havoc on his kingdom and invalidates his rule. Bres, the half-Fomorian king of Ireland, overworked his subjects, the Tuatha Dé Danaan, impoverishing them. When they finally grew tired of it, Angus Mac Oc gave The Dagda the idea of tricking Bres into a false judgment (Cross 31). Bres follows along, and this is the first misfortune to befall him before the battle that ultimately gives the Tuatha sovereignty over Ireland. It is no coincidence that Amergin’s first judgment, to leave Ireland for three days, is one that leads his people to conquering it (Rees 96).

The position, situation and form of the Song of Amergin place this episode firmly within the Irish magical poetic tradition. First, after landing on Ireland and being repulsed by the three kings Mac Cecht, Mac Grian and Mac Cuill, the Sons of Míl retreat “past just nine waves” (ibid). The Irish Otherworld exists in two places; underneath the sidhe mounds, and on a series of islands in the sea, beyond the ninth wave. The 8th century tale “The Voyage of Bran” (Imrama Bran) gives a stirring depiction of the “many shaped” islands beyond the sea as a place where “there is nothing rough or harsh,” and where the people “look for neither decay nor death” (Cross 589-590). This marvelous land is ruled by Manannan Mac Lir (Son of the Sea) who rides the waves like a plain and describes a world of unending beauty. This heavenly place is, of course, the Irish Otherworld. Although the text gives no details of their journey, the Sons of Míl leave this world and return empowered. It is to the Otherworld that the Sons of Míl go before making their second and ultimately successful attempt at claiming Ireland.

When they approach Ireland the second time, Amergin lays claim to it by placing his right foot on the land, leaving his left in the sea. By doing so, Amergin straddles the sacred inbetween, a space that cannot exist. It is neither land nor sea, but something that transcends both. This place is where magic occurs, where the “supernatural intrudes through the surface of existence” (Rees 94). It is in this place of power that one can access the Otherworld and its magic. In one story, Finn Mac Cumail, one of Ireland’s greatest heroes, gains access to divine wisdom when his thumb is caught in the threshold of a sidhe mound (Chadwick 7). When Bres, the half-Fomorian king of the Tuatha, was unable to entertain a poet due to his miserliness, the man chanted the following over Bres’s threshold:

*Without food quickly on a dish:
Without a cow’s milk whereon a calf grows:
Without a man’s abode in the gloom of night:
Without paying a company of story-tellers, let that be
Bres’s condition.
Let there be no increase in Bres.
(Cross 33)*

From that day forward Bres lived in poverty and it wasn’t long before he was forced from his rule (ibid). It took only the word of a poet spoken at a place that was neither inside nor outside a home to bring down the rule of a king.

And lastly, the form of the Song of Amergin is that of a *cetal do chennaib*, one of three sacred poetical forms (along with *imbas forosnai* and *tenm láida*) mentioned in Cormac’s Glossary (Chadwick 4). While technically distinct from *imbas forosnai* in the Glossary, the *cetal do chennaib* is consistently mentioned alongside *imbas forosnai* throughout Irish tradition. Chadwick, working through a variety of instances and translations of this phrase and its variants, concludes that it bears the sense of “to chant in prophetic strains” (Chadwick 3) and in the tales of Finn Mac Cumail it seems that *cetal do chennaib* is something one learns *through* a mantic process, one of the hallmarks of the training of an Irish poet (Chadwick 9).

The Cauldron of Poesy, a 7th century text, part poetry and part prose attributed to Amergin himself, goes into some detail of these mantic experiences that create the poet.

The Gods touch a person through divine and human joys so that they are able to speak prophetic poems and dispense wisdom and perform miracles, as well as offering wise judgment and giving precedents and wisdom in answer to everyone’s wishes. But the source of these joys (the God) is outside the person although the actual cause of the joy is internal. (Laurie 3)

As the Cauldron of Poesy makes clear, poetic ecstasy was an all-consuming experience sent from the Gods and cultivated by years of study. It provides the poet with wisdom in the sense of an understanding of the cosmos, which he can then manipulate. Erynn Laurie calls this a “passionate, sometimes uncontrollable engagement with the fabric of reality” and suggests that this state is what Amergin refers to when he proclaims “I am a God who shapes fire for a head” (Laurie 6).

In the “I am” statements that comprise the bulk of the Song, Amergin in a moment of poetic ecstasy is proclaiming himself to be one with the cosmos, and consequently shaping it. The symbolism of much of this poem is obscure, but a few key points can be made.

*I am the Wind on Sea
I am the Ocean-Wave
I am the Roar of Sea*

He begins with the sea: first he is the wind that moves it, then the wave that is moved, and lastly the fearful sound created by the wave’s power. With these three lines he declares himself to be both the cause of change, and the change itself.

*I am Bull of Seven Fights
I am Vulture on Cliff
I am Dewdrop
I am Fairest of Flowers
I am Boar for Boldness*

He is the most fearful of beasts, and the most delicate and beautiful items of creation. His identity spans all of creation

I am Salmon in Pool

This is presumably the salmon in the Well of Segais who eat the hazels of wisdom that drop into it. This well is the source of Otherworldly wisdom in the tales of Finn, and is said to be the source of the Boyne (Bóann) river. Not only does Amergin have

power, like Finn he has access to Otherworldly wisdom.

*I am a Word of Skill
I am the Point of a Weapon (that poureth forth combat)
I am God who fashioneth Fire for a Head*

Here Amergin invokes the fearful power of the poet. With his words he has the might of a warrior, the power of the Gods.

*Who smootheth the ruggedness of a mountain?
Who is He who announceth the ages of the Moon?
And who, the place where falleth the sunset?*

Here Amergin declares that he can shape and organize the cosmos. By his words of skill he changes the face of the mountain and determines the course of the heavenly bodies. Both of these themes are common to other Indo-European creation tales.

*Who calleth the cattle from the House of Tethra
On whom do the cattle of Tethra smile?*

Tethra is a Fomorian king who is associated with the sea. It could be that the House (alternatively Plain) of Tethra is the sea, and thus the cattle of Tethra a kenning for fish (Jones, *Tethra*). An alternative interpretation is that this is referencing the primordial cattle raid. The cattle raid is one of the most common mythic forms throughout the Indo-European spectrum. The central myth of Indra is that he slays the serpent Vrtra and releases the waters, restoring wealth/cattle/fertility/women to the land. This tale shows up in a variety of forms throughout the Rig Veda alone, and consequently the symbolism is complex and layered. In the Irish tradition there are at least two other cattle raids: the famous Táin Bó Cualnge (Cattle Raid of Cooley) in which the armies of Connacht steal the cattle of the Ulstermen, and at the end of the Second Battle of Mag Tured when the Dagda steals the cattle of the Fomorians and restores agricultural prosperity to Ireland. Fundamentally the cattle raid myth tells of the Gods creating or reinstating their sacred Order from the clutches of a monster, typically a serpent that represents Chaos. The Fomorians are monstrous, with only one eye and one leg, suggesting that they are the Irish reflex of this enemy of the Gods (Mac Cana 61). With this statement Amergin equates himself with the greatest of the heroes, the God who creates Order, and thus himself creates a new Order, this time with men in the ascendancy.

In Indian tradition Krishna and Vishnu are similarly equated with creation through a long series of “I am” statements, and consequently key to its manifestation (Rees 99). Amergin begins the Song showing how he is (or has the power to effect) change on the primordial sea, how his power is tied to all of creation, how he has access to Otherworldly wisdom and consequently can create Order from Chaos.

After the Sons of Míl win their battle against the Tuatha Dé Danaan, Amergin divides Ireland in two, giving his own people the upper half of the manifest world, and banishing the Tuatha to the sidhe mounds of the Otherworld (Rees 38). Through Amergin’s judgment the world is divided between the Gods and Men, and reality as we know it is solidified. This episode may be an attempt by the Christian authors of the Lebor Gabála to explain where the old Gods went when Christianity came, but I find it interesting that, like the lines invoking the cattle of Tethra, it reflects the Indo-European myth of the division of the world between Order and Chaos, or more appropriately in this situation, the mythic time of the Gods and the historical time of Men. This is the genius of Amergin’s creative powers; while he may not have assembled the physical world from nothing, he does shape and organize the cosmos.

Amergin, returning from the Otherworld, enters the magical space of liminality, and sings a spell which reorganizes the world according to his own design. Through the word of the poet the cosmos achieves form and structure, the human race assumes their proper place in relation to the Gods, and a new phase of history is begun. With Amergin we leave the mythical past of the Gods and enter the more human, legendary phase of the heroes.

¹The translation by T. P. Cross has significant differences after the “house of Tethra.”

*What person, what god,
Forms weapons in a fort?
In a fort that nourishes satirists,
Chants a petition, divides the Ogam letters,
Separates a fleet, has sung praises?
A wise satirist. (Cross 21)*



Hailing from Apple Branch Protogrove, Ashley Price has been a member of ADF since 2004. Having completed her

Dedicant Program in 2006, her obsession with mythology is currently being channeled by the Clergy Training Program. Ashley is also the Coordinator and a Flametender of Brigid's Hearth SIG.

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Children's Story

The Raven and The Ant

by Melissa Torres



Our story begins in a beautiful meadow of rolling green hills, Oak trees taller than the universe and wider than the world. In the top of one Oak in particular there lived a stark black Raven darker than a new moon sky. His feathers caught the sun and looked like a river of ink or what I imagine the tears of a heartbroken fairy must look like.

At the bottom of this particular Oak lived a hard working Ant whose brown exterior matched that of the earth he moved so delicately in his work. While most Ravens eat Ants, this Raven never much cared for the taste and instead made conversation with the Ants as he searched for a more suitable meal for the day.

“Are you not miserable that you cannot leave the ground and take flight as I do? Does it not bore you to work the earth endlessly with no sight of what it must look like above it all?” said the Raven to the Ant.

The Ant replied, “I have no need to fly; do you not tire of never having your feet on the earth from which we come? Don't you ever wish to sleep in the cooled and silky comfort of the soil, rich and moist with dew?”

The Raven paused; he'd really never considered the thought. The Raven was silent for a moment pondering this and he said to the Ant. “Alright, I'll try it! I will sleep on the ground for one moon and you will sleep in my nest”

The Ant decided there was no harm in this exchange and he agreed. The next night the moon rose from over the green hills, casting a yellow glow that made the field look like a sea of blue dancing in the wind to the song of the breeze. The Ant and the Raven met under the tree. “Climb to the highest branch on the tree,” the Raven said, “and there you will find my home, high in the heavens, and next to the Gods

themselves. You will see how wonderful it is to be above the earth.”

The Ant nodded his head and replied, “Journey through the darkness of the tunnels, through the earth until you reach her waters, there you will find my home among the birth place of all life and there you will see why I never leave her womb.”

The Raven began to walk down the tunnels deeper and deeper into the earth twisting and winding; it was very tiresome not to be able to fly.

The Ant patiently made his climb mile after mile. You see, Ants are very tiny and this tree is as tall as the universe. Both the Raven and the Ant reached their destinations in just half the night's moon, but you see, time in this meadow is not quite the same as we know time to be. Half a night's moon would be 60 years here in this realm. The Ant reached the Nest and he looked around him. He was beyond words; he tried to find them, but how can you speak words for creations you've never seen or known until you meet them? So he sat in awe of the velvet blanket with silver glitter covering a bed full of light and twice as warm. He snuggled into the bed and all night he dreamed of the most beautiful things he had never seen and the most beautiful people and creatures he had never met.





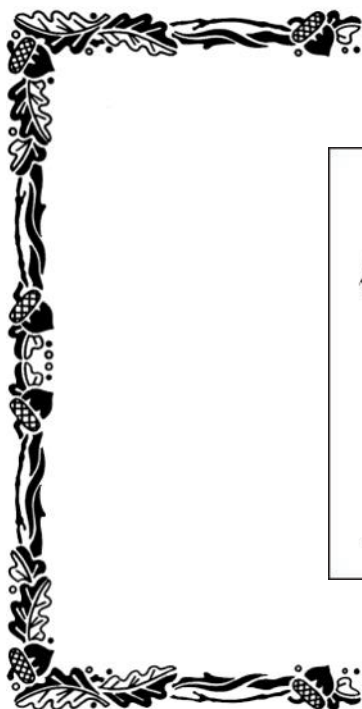
After much journeying and more walking than the Raven had ever known, he reached the waters of which the Ant spoke and he watched them coursing through the soil. He saw the strong and deep roots of the mighty Oak literally drinking life into itself, making his home even possible. He nestled in to a soft, moss-laden patch of earth and slowly sank into the moistness of the ground. He watched as seeds sprang to life before him, he watched the heart and soul of what the home he cherished so much, called home for itself. And the whole night he dreamt of the fields of green and all of the things he loved so much from the sky, being born and drinking life.

The next morning the Ant woke as the sun broke over the mountains and he shielded his eyes. It was not easy to wake up to such brightness when you have slept in the dark for so very long. But

soon his eyes adjusted and he began to see the wonders of the morning. The mountains seemed to stretch as their shadows grew shorter and the sun felt warmer than it had ever felt. He could touch the clouds and he truly understood what the Raven found so beautiful about his home.

The Raven woke but not to the light of the sun; he woke, feeling the tide of the cool waters rising and washing over him, leaving him in awe of the touch that is life. He had never felt so clean and so at peace as he did now, knowing both the earth as he did the sky.

That afternoon each of them made the long and arduous journey back to the spot beneath the tree where they last met. Neither of them had to say a word; they both understood. But they turned together and thanked the Mighty Oak stretching between the worlds showing them the way to wisdom. They agreed from that point forward to meet at this very spot when the moon is at her fullest to make this journey again. And to this day if you are in this meadow under the full moon you may just see a single Ant crawling, an Oak as tall as the universe and as wide as the world, and a Raven traveling into the depths of the Earth.

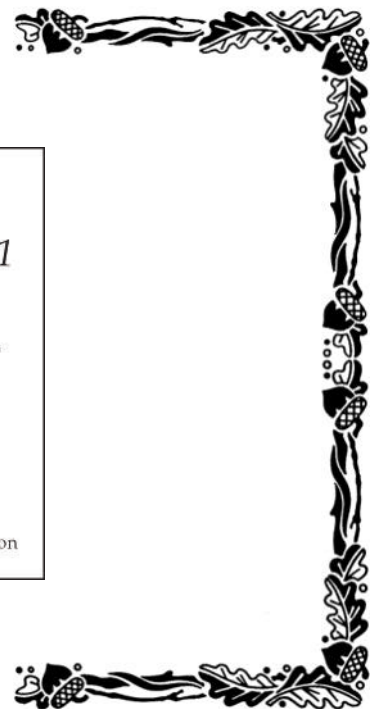


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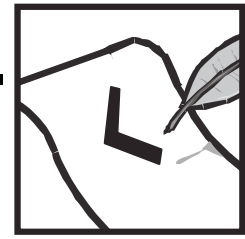




Article

Exploring Oaths

by Rev. James 'Seamus' Dillard



*Come hither gentleman,
And lay your hands, again on my sword:
Never speak of this that you have heard,
Swear by my sword.*

(Shakespeare, Hamlet I:v)

We talk about oaths in ADF everywhere; from the pages of “*Our Druidry*,” to lifting the horn in sumble. We have oaths for Orders, Clergy, elected offices and sometimes even membership in groves. But what does it mean to swear an oath?

Catholic priests swear a vow of celibacy. Couples vow to each other at weddings. But what is a vow? Why do we use these words interchangeably, and should we? The simple fact is, over time we have become indifferent to the use of the words, but there is a difference between oaths and vows, and we shouldn't confuse the use of the two. Our current misuse of the words has lessened the value of oaths, as well as the commitment of the oath-taker. By examining the history and use of the word “oath” and finding a better understanding of the sacredness of the act, we can return the act of Making an Oath to its true stature in our spirituality.

According to Webster's dictionary, the word oath means:

- A) *ritualistic declaration, typically based on an appeal to God or a god or to some revered person or object, that one will speak the truth, keep a promise, remain faithful, etc.*
- B) *the ritual form used in making such a declaration, or:*
- C) *the thing promised or declared in this way (Oath – Definition 1).*

If we dig deeper, we find that the term ‘oath’ will be defined in accordance with the palmary formulation of Richard Janko, whereby “to take an oath is in effect to invoke powers greater than oneself to uphold the truth of a declaration, by putting a curse upon oneself if it is false.”

An oath, that is, is an utterance whereby the speaker – the *swearer* – does the following three things simultaneously:

1. *The swearer makes a declaration. This may be a statement about the present or past, in which case the oath is assertory; or it may be an undertaking for the future, in which case the oath is promissory. (Oaths)*
2. *The swearer specifies, explicitly or implicitly, a super-human power or powers as witnesses to the declaration and guarantors of its truth. In English, the swearer is said to swear “by” (sometimes, colloquially, “to”) this power or powers; in Greek the guarantor power was normally the direct object of the verb of swearing – strictly speaking, one did not in Greek “swear by Zeus”, for example; rather, one “swore Zeus.” (ibid)*
3. *The swearer calls down a conditional curse on him/herself, to take effect if the assertion is false or if the promise is violated, as the case may be; that is, (s)he prays that in that event (s)he may suffer punishment from the guarantor power. This element need not be, and often is not, explicitly spelt out; it is often left to be understood from the words of the oath itself, particularly the performative verb ‘I swear’ (in Greek omnumi, later omnuō); but it can always be made explicit when there is need for special assurance. At any rate, whether explicit or not, it is the true defining feature of an oath: an oath is a declaration whose credibility is fortified by a conditional self-curse.” (ibid)*

Oaths were (and are) encountered by all cultures and peoples around the world. They were (and are) of fundamental importance across social interactions, and in terms of social stability and harmony, they are one of the most important contributions of religion (Oaths). It has been said that they are a primal symbol of religion and one of the very reasons we have religion at all. Without Gods there would be no oaths. Gods are needed to validate oaths in a way that no other person could. Oaths are the basis for trust, cooperation, business

and legal actions. They were indispensable in all social interactions, intra-tribal to international, private or public, economic or juridical. No contract, justice, or treaty happened without the swearing of oaths. This is a confluence where law, morality and religion met/meet (Burkert, *Creation of the Sacred*, 169).

Oaths at their very basic purpose are to show that both parties swear to exclude lying in their contract, “to tell the truth and nothing but the truth,” to exclude tricks, distortions and/or elaborations. To take an oath is to reduce the complexity of language, to create or establish with unequivocal meanings and to create a world of order -- to create a world with clear divisions between right and wrong, true and false, ally and foe, friend and adversary (Burkert, *Creation of the Sacred*, 170).

Even in this basic purpose, people tend to use language, rhetorical devices and other types of deception to lessen the contract or understanding of the oath. Many myths show how the swearing of oaths became a craft in and of itself; the Latin give us *verba dare* or to give words meant to deceive. So even as we tried to simplify the process, humans began to devise tricks and language to confuse the essence of their oaths. This is when oaths began to be sworn in front of witnesses. These witnesses helped guarantee a shared mental world. Shared common knowledge from “independent” witnesses helped guarantee truth; it is worth noting that the same Indo-European root, *wid-*, means “to see” or “to know” and is used both in the English word *witness* and the ancient Greek word *histor* (Burkert, *Creation of the Sacred*, 169 and 170).

But, as we could guess, witnesses are not independent, are forgetful with age or could even lie in the future. This was the first step in taking the oath to a higher power. One such higher power might be the chief or king. One could invoke “the oath of the king” which makes the monarchy itself indispensable as the keeper of oaths. But how could the king “know” everything? This led to oaths being sworn on the permanent phenomena of the natural surroundings. Beginning in the Bronze Age, we see oaths sworn on “the sun and the sky, heaven and earth,” etc. Among the Babylonians, we see Shamash (the sun god) “who sees everything” as the main guarantor of oaths. For the Hittites, we see their treaties invoke “the mountains,

the rivers, the springs, the great sea, heaven and earth, the winds and the clouds – let these be witnesses to the treaty and the oath.” The Celts would also invoke the sea, sky and land with something like: “If I break my oath, may the land open to swallow me, the sea rise to drown me, and the sky fall upon me.” Homer has the Trojans offer one sheep to the Sun and one to the Earth at their oath ceremony. They also invoked the sun, rivers, the earth and the punitive powers of the netherworld (Burkert, *Creation of the Sacred*, 170).

And yet, even this was not enough and ever higher ranking witnesses were called upon to represent the inflexible truth. Enter the Gods: those venerated powers who guaranteed order. These powers, who were already partners in the gift exchange, were held responsible for the well-being or illness of people (individual, family, tribe, country, etc). These powers were already experienced in terror and punishment, and using them in the context or oath-taking proved to be very useful (Burkert, *Creation of the Sacred*, 172).

Oath rituals are sophisticated yet primitive at the same time. From basic symbolism to elaborate rituals, we have seen every attempt for the swearer of the oath to match the need for validation with the art of deception, but in all cultural systems we see the proper use of oaths outweigh the misuse of them (Burkert, *Creation of the Sacred*, 175).

We have already touched on some of the ritual language of some cultures used above; let us now take a look at some of the rituals that these cultures developed in regards to “taking oaths.” The Greeks believed that Zeus was the preserver of oaths. In this function he was known as *horkios* (originally known as the shining sky). Homer tells us that it was to Zeus that the Achaeans sacrificed to and was also first to be oathed to by Odysseus, followed by the table and the hearth. The Athenians would say “Zeus throws his thunderbolts at the perjurers” (Burkert, *Creation of the Sacred*, 172). It is also said that Greeks stood on the dismembered remains of their sacrificial animal and swore for that same kind of destruction should they break their word (Jones & Pennick, *A History of Pagan Europe*, 15). In the Iliad, we see sheep are slaughtered in the oath ceremony and as the blood pours, the participants would also pour wine and they would say, “Whoever does wrong against this oath,

his brain shall flow to the ground as does this wine, his and his children's and their wives be given to others" (Burkert, *Creation of the Sacred*, 173). Some cultures summoned special demons to watch the oath and punish the perjurer; the Greeks called these demons *Erinyes*. They circle the Oath as he/it is born and will chase transgressor and exact punishment even beyond the grave (Burkert, *Creation of the Sacred*, 173). We also have Horcus or Horkos, the son of Eris and the personification of an oath, and he is described by Hesiod as the avenger of perjury (Horkos).

In Rome Jupiter fulfilled the same role as Zeus. We know that the *fetiales* (a sect of priest) would sanctify oaths with a sacred stone known as "Jupiter the stone" (Jones & Pennick, *A History of Pagan Europe*, 37). The *fetiales* would also proclaim "If the Roman people should fail (to perform this treaty), then you Jupiter shall hit this Roman people just as I here and today shall hit this pig; you shall hit it all the more, the more able and potent you are." They would then kill the pig with the stone (Burkert, *Creation of the Sacred*, 173). Another tradition was to hold the stone and recite "If I hold to the oath, good things shall come to me; if I should plan or act differently, all the others shall be safe, but I alone shall fall off as this stone does now" The then they would throw away the stone.

In Syria they would slaughter a sheep and say "Let me die this way if I take back that which I gave to you" with a transfer of property.

Some believe that for the Celts, Lugh or Lugo was the god of contracts. Juliette Wood, as well as Anne Ross, amongst others, have linked Lugos' name to the Old Celtic *lugios (oath) which would support this belief (Lugus).

In Orkney, there was a holed stone, known as the Odin Stone, that was used for oath taking. When visiting the stone, one would offer bread and a piece of cloth on the stone. In 1791 the Elders of Orkney arraigned a young man for breaking his oath. The stone was destroyed in 1814 by a farmer (Jones & Pennick, *A History of Pagan Europe*, 160).

In the Germanic tradition, we take the passage for the eddic poem *Helgakviða Hjörvarðssonar*, "That evening the great vows were taken; the sacred boar was brought in, the men laid their hands thereon, and took their vows at the bragarfull" (sacred-

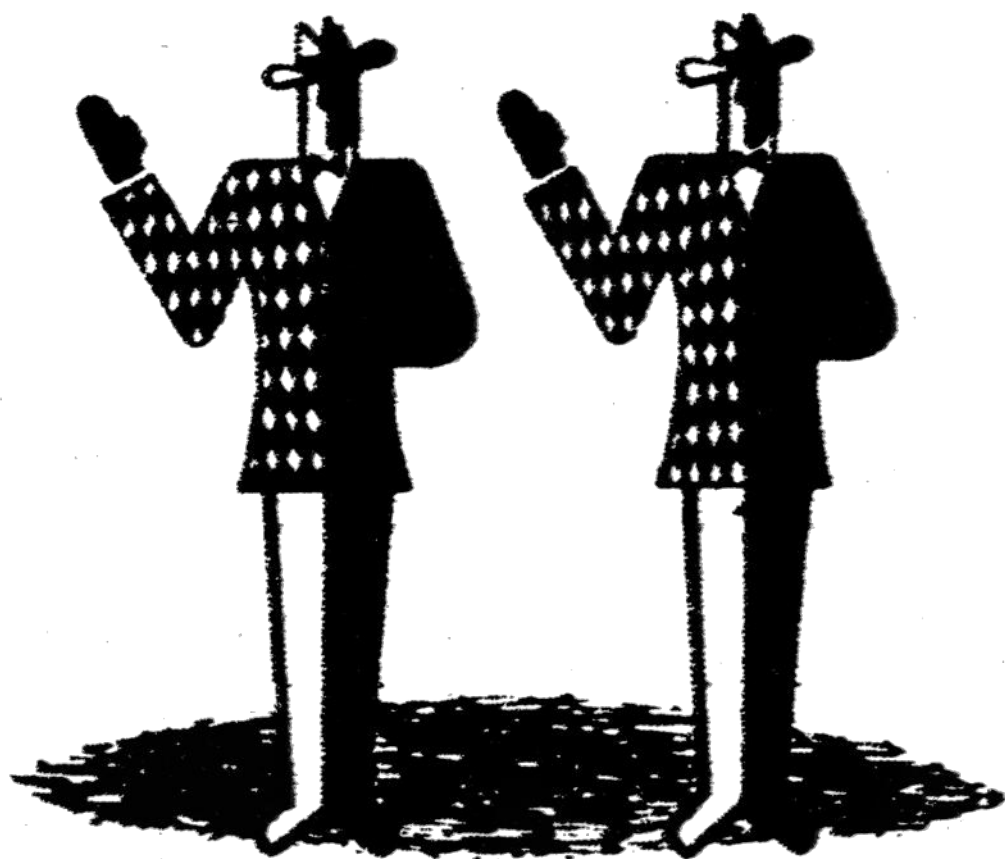
texts.com). We also see Germanic people swear oaths on a sword hilt since antiquity, as the custom is attested to in the writings of Ammianus Marcellinus (Ellis-Davidson, *Sword in A-S England*, p. 185). We see many early Germanic swords with special rings set into their pommels, and it is believed that these rings were used as oath-rings (Ellis-Davidson, *Sword in A-S England*, p. 75); also used for swearing oaths on were the sacred arm rings made of silver or gold, which were kept in the temples of Thórr. The oath-giver would place his hand upon the ring while swearing the oath (Ellis-Davidson, *Gods and Myths*, pp. 76-77).

These are but a handful of examples of the cultural customs of oath taking; we could continue on in history and myth to fill a book, but for this paper let us now look at oathing in ADF. We have three oaths in the Dedicant Path manual, *Our Own Druidry*, and we have oaths for grove membership and ADF offices, for clergy and more, but are we using the word correctly? Are we in fact oathing in the DP book, or would we be better served by changing the name and idea surrounding the pledges to vows instead of oath? One may argue that it is just semantics, and I would agree. I think we need to be careful with our use (or overuse) of words or we co-opt words and strip them from their original meaning and power. Oaths should be a powerful, meaningful thing, and by introducing them to new druids three times in the DP, we are stripping the act of its importance and meaning. A vow, on the other hand, would fit with the spirit of the action being performed and would better describe what the dedicant is in fact doing. Let us take a look at the meaning of vow so that we can compare it to the above meaning of oath. The meaning of vow according to Webster's Dictionary:

- A) "a solemn promise, pledge, or personal commitment: *marriage vows; a vow of secrecy*."
- B) "a solemn promise made to a deity or saint committing oneself to an act, service, or condition."
- C) to **dedicate** or devote by a vow: *to vow oneself to the service of God*" (Vow –Definitions 1,2 and 7).

The other two "oaths" in the DP manual could easily be viewed under this same lens, as pledges, as vows of dedication. In traditional religion, we see

clergy taking vows, not oaths, and I think the missing element in what we are doing wrong is twofold: first, we do not understand the true meaning of oaths; and second (maybe by default of the first), we are not subjecting the oath-taker to the condition of punishment. The end result is that we have hollow oaths in ADF without meaning. I would suggest that we re-evaluate our use of the word and edit all future publications to reflect that assessment. Let's keep oaths sacred and in the proper place in the cosmos.



This brings me to my last point: the keeping of oaths, along with **ghosti-*, are the two pillars that uphold order in society and ritual. If people were allowed to break oaths, then **ghosti-* is destroyed and the tribe, group, family, etc., could fall into chaos. In the first chapter of *Our Druidry*, we begin with the words about Cosmos and Chaos: “to the ancient Proto-Indo-Europeans, the only part of their world that they could reasonably control was their own encampment, and perhaps the fields immediately around it where they kept their cattle. But out beyond those fields were unknown steppes or forested lands populated by wild animals, ghosts and hostile tribes. This outer, terrifying land they called chaos. Cosmos, on the other hand, means order, and the cosmos of these early tribes consisted of those things they could rely on—such as their encampments, their warriors’ prowess, their cattle, the seasons and the great, annual dance of the stars across the sky as they circle the Pole Star” (*Our Druidry*, 20). What other internal concern would hold that order in balance more than keeping of oaths? In ritual this chaos would magnify and ripple into our daily lives. Ceisiwr Serith reminds us in his essay, *The Place for Ritual*, that everything that happens in ritual affects our lives and future. “All actions

taken within sacred space have an effect on both worlds. All ritual acts are effective acts. What is scary is that all *non*-ritual acts, performed in sacred space, are also effective. This is implied in the fact that ritual space maps both ways. It is, in a religious sense, the same thing as both worlds, and what happens in ritual space happens in both worlds, whether intended or not. If there is disorder in actions performed in sacred space, there will be disorder both in the people performing and attending the ritual and the Cosmos as a whole” (Serith, *The Place of Ritual*). So we see, not only is the keeping of oaths important socially, but also ritually. In ritual, this chaos would magnify and ripple into our daily lives.

In the past, failure to keep oaths resulted in the perjurer having to pay recompense, or be forced out of the village, settlement etc. — out into the chaos, away from the boundaries of the ordered support system of friends and family. So, if ADF and its members wish to continue to throw the act of oathing around, then we as a community need to establish a way of challenging unwise, vague, frivolous oaths. We also need a way to verify that oaths are kept and lastly enforce that *shilds* should

be paid, or punishment handed down, to those who break their oaths.



Rev. Seamus has been a member of ADF since 2003, served locally as Pursewarden and Senior Druid of Three Cranes Grove. He passed the DP in 2007, completed the Warriors Guild 1st circle training program in 2008 and became clergy in 2009. He has co-written two books (Fire on the Hearth and Call of the Crane), and just finished an up-coming book on warrior spirituality. He is head of the Order of the Crane and is also currently serving as Vice Archdruid of ADF.

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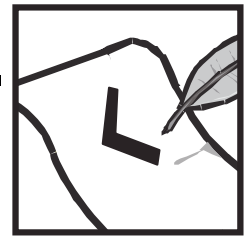




Article

Using Primal Tone in Meditation and Ritual

by Janet McCandlas



It is interesting how events come together in our lives. For example, I read an article in *OakLeaves* (Spring 2011) by Melissa Burchfield which in many ways touched on the research I was pulling together for a major paper and presentation on the topic of music and the evolution of human consciousness. I was moved by what she wrote to write this response.

In no way am I criticizing, correcting, or otherwise reflecting negatively on Melissa's article—because it was a great one! — I am merely adding my thoughts and the fruits of my research and experience to a worthy subject.

More (but totally not in a Zombie way) about Brains



Melissa's article started with a discussion of how music is processed in the brain. This reminded me of my training as a music therapist. Today, the field of neurological musical therapy (NMT) works in a very practical way with

music and the brain, especially in the rehabilitation of people with neurological damage due to injury or disease.

Cognitive research has shown that listening to music produces activity in both hemispheres of the brain that is similar in many respects to how the brain functions during REM and deep sleep. Helen Bonny took research in this field to a new level in the 1960's and 1970's (during the time of the famous university LSD experiments with altered consciousness) and developed the Bonny Method of Guided Imagery in Music (GIM), using the altered state of consciousness which music induces to aid the psychotherapy process.

Investigations into how musicians' brains work while they play show that both hemispheres are active in sending information to direct the move-

ments of playing a piece, but also of coordination of eye and ear in reading and intoning the music correctly—while on a completely different level, analysis of the structure and form is going on, at the same time as comparisons are being drawn between what is happening in the moment and what has already been played. But the completely mind-blowing piece of the puzzle, to me at least, is that all this is going on while the brain is also processing what the musician is anticipating will happen next—even if they have never played the piece before.

Suffice it to say, that is a lot of activity! But wait—*there's more.*

The Burden of Form

You see, all this brain activity is taking place as the result of the eons we humans have spent making and listening to music. We didn't always think about music the way we do today, and this can pose an obstacle to our reaching a state where the subconscious can take over and the group mind can be achieved. For example, the musical forms we live with today (and that we see so much of in popular and folk music) are the result of a major shift in human consciousness around the time of the Renaissance. How can we tell? Fortunately, we have a record to refer to.

Any art student knows that the Renaissance was the advent of perspective drawing. We have a record of visual art which shows that before this time, people *saw* things differently, or at least they chose to represent what they saw differently, than they do today. Thanks to the efforts of the Catholic Church in large part, there is a record of written music that shows that they *heard* differently as well.

Music as we know it today is dominated by forms which arise out of the use of major and minor scales. The English-language designations do not adequately describe the experience of these scales, so some people characterize major tonality as 'happy,' and minor tonality as 'sad'. The inadequa-

cies of these descriptions become clear when one considers, for example, that the great majority of Scottish laments are written using major tonality, so we will go to the Germans for help. Why? Because they have preserved the Latin-derived words for major ('dur' from the Latin 'durum') and minor ('moll', from the Latin 'molle'), which mean 'hard' and 'soft,' respectively. The German words are a constant reminder to us that the concepts of major and minor originally were applied to *two intonations of a single tone*, not to the character of intervals, chords, or key signatures.

The birth of the Latin-derived names 'durum' and 'molle' come from a time when the ecclesiastic modes (scales), which were in use from the time of Pope Gregory until the end of the Renaissance, were altered by the addition of the **leading tone** of the scale (in the scale of C, this is B natural). The advent of the leading tone was also the advent of vertically stacked, chordal harmonies. The use of chords led to chord progressions, from which the forms of music that surround us today were born. Major tonality became an expression of extroversion, brightness, of 'daytime,' as it were, and minor tonality became an expression of introversion, darkness, or 'nighttime'. This led to an experience of music which could be both objective and subjective at the same time: 'How is that piece of music constructed?' and, 'How does that piece of music make you feel?'

Through the evolution of major/minor tonality from modal tonality, music became in a new and different way a journey from inside out, outside in, or a combination of the two experiences. This change in the way that we experience music and tone—in increasingly personal, subjective ways—is but one sign of a shift in human consciousness from the group, to the individual, around the time

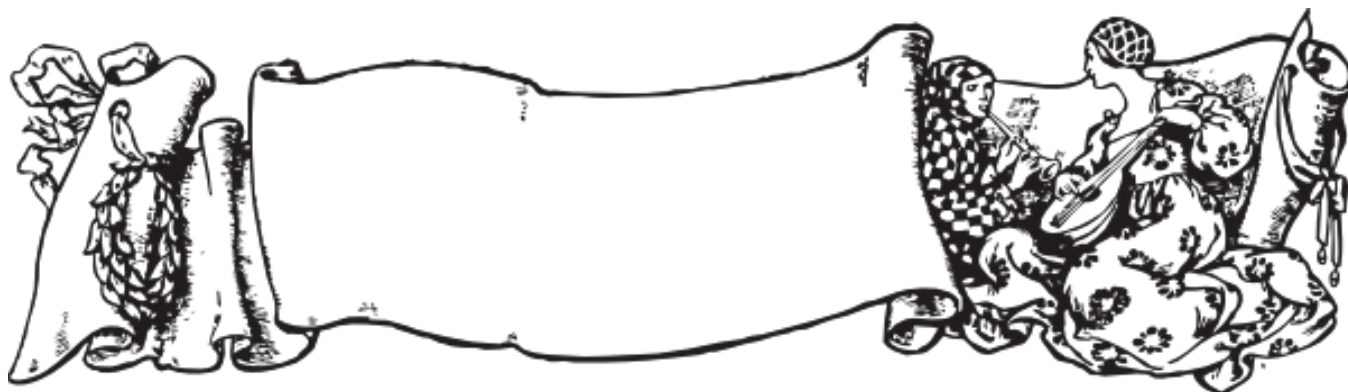
of the Renaissance, and this individualized consciousness remains with us today.

It is the structure and form of music today that contributes greatly to the brain activity that we experience when we play or listen to it. Musicians spend countless hours mastering mechanics, technique, and nuance so they can 'get back' to the pure experience of music rather than being forever stuck in the jaws of self-conscious analysis and criticism—10,000 hours on average for the concert musician **before** they ever play their first professional concert. For those who do not have the time or inclination to make that kind of investment in musical training to overcome the burden of form, is there another way?

Go Back

If major and minor tonality, and the vertically stacked harmonies which were born from them, arose in the Renaissance, what lived in music before then? The simple answer is: among other things, melody.

Melody was ascendant for a long, long time before we got the chordal harmonies we have today. Sure, there was harmony even before the Renaissance—but it arose from melody which interwove with either itself (the canon/round, and 'lining out' melodies), or from melodies which interwove with each other (organum, polyphony, counterpoint). The brain still works hard when 'early music' is made, but, as I can personally testify, it works differently. The level of analysis is different. Forms aren't quite as familiar, and they are simpler. The music can lead to unexpected places, and sometimes it leads nowhere at all. I can assure you this is a little disconcerting to the performer as well as the listener!

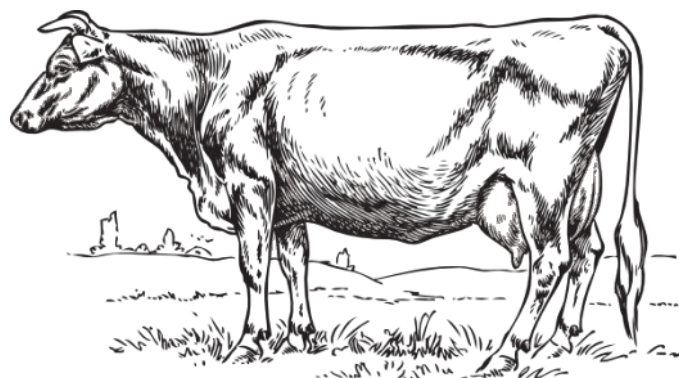


If you want to connect with music in a more simple or primal way, try working with simple melodies which can be sung in round form, with a limited range of notes (within the octave or a 10th at most). Pay attention to the text—do the words match the music? Does the melody go up when the words talk about being in the trees, for example, or does it dip? Text setting was (and still is, or should be) very important in medieval times.

Go Further Back

In our quest for primal tone, however, we cannot stop in the Middle Ages. We must go yet further back. Our next stop is Sweden of 2,000 years ago. What can we learn from our visit?

An ancient form of music has persisted in Sweden down to this day in the form of cow-calling. Don't laugh, it's true! Cow-calling has been practiced for as long as anyone can remember in Sweden; general estimates are from the time of the Roman Empire or before. A long time ago, it evolved from a fairly cool way in which to call the cows home for milking to the art form that it is today. Through listening to it and actually doing it, one can connect with the ancient impulse of music in Europe in a way that few other forms of music offer.



If you want to learn cow-calling today, there are schools of traditional music in Sweden where it is still taught. The one prerequisite: you must have a place outdoors, with echoes, to practice in.

Echoes—or should I say, resonance—keep popping up when one studies ancient music. The resonance of spaces was something that our ancestors were aware of, and apparently considered to be important enough to construct ritual spaces around. They either chose a space which had natu-

rally occurring resonance and echoes, or they built a space which resonated in a particular way. Why? No one knows for sure, but the harmonic overtone/undertone sequence, and the way that speech and music express this, could have something to do with it.

In every tone, all tones live. This sounds cool and existential, but it is a truism that can be scientifically proven in any middle-school science lab. The harmonic overtone/undertone sequence simply means that when a tone is played on, say, a guitar string, every other note in the octave actually resonates off that string. We don't really hear them unless the instrument is especially made to produce these overtones (like certain bells, gongs, or bowls in Asian instrumentariums do), but they are there. Pythagoras talked about this, and our scales evolved from the harmonic overtone series. This sequence lives around us, and it is close to the subject of primal tone.

ALL the Way Back: Primal Tone

“Then the voices of the Ainur...began to fashion the theme of Iluvatar to a great music; and a sound arose out of endless interchanging melodies woven into harmony that passed beyond hearing into the depths and into the heights, and the places of the dwelling of Iluvatar were filled to overflowing, and the music and the echo of the music went out into the Void, and it was not void.” —JRR Tolkien, *The Silmarillion*

Austrian philosopher Rudolf Steiner described the spiritual realm as a realm of tone. He called this realm Devachan, and stated that it is the abode of the human soul between incarnations. Highly evolved spirits dwell there, and it is from this realm of tone that the universe evolved. Whether you believe some, all, or none of what Steiner said, this is as good a starting place as any for our discussion of primal tone.

Steiner believed that music and speech are the most direct way in which we can connect with the spiritual world today. He earnestly sought a way to make music and speech visible, and used what he described as his clairvoyant abilities to find archetypal forms for musical tones, consonants and vowels. This resulted in the performance art form of eurythmy, in which I have been involved as both

student and artist for nearly a decade. Using the gestures Steiner gave and my own musical training, I have used primal sound as a tool in individual and group meditation and ritual for several years now. What follows is a description of the practical use of primal sound and gesture as a ritual tool.

The Imagination

To the German speaker (as Steiner was), language is special. Vowels have a connection to the world of spirit, and consonants are connected to the world of form. Other cultures reflect this as well. Take, for example, the OM of India. The long intonation of the vowel is completed by the hum of the consonant. In a setting where the OM is used as a tool for meditation, one can feel the incarnation of the sound through the M to the point where it is almost a physical presence. We can do the same with the 'Awen'.

To the ancient bard, his Awen was his muse, his inspiration, his guide. The Awen today can similarly inspire and guide us, and greatly enrich our rituals and the establishment of the group-mind. How?

When we intone Awen, we actually say 'aah-oo-ehnn'. Three vowels and a consonant, a lot of connection to the world of spirit with the ending consonant connecting to the world of form. Using the archetypal gestures Steiner indicated as a guide, we can find meanings for each of these sounds.

The Soundings

'Ahh'. This gesture, one of open arms uplifted, is reminiscent of the infant raising its arms to its parent and sighing. It is a gesture of union, of surrender, of the recognition that we are cosmic beings. It brings us into a closer relationship with the Shining Ones.

'Ooo'. This gesture brings the arms to parallel directly overhead, arms straight, and carries the parallel all the way down until the fingers point to the floor. It takes the cosmos and roots it firmly in the depths of the world, the well.

'Ehh'. This gesture is of the arms gently crossed at the wrist. It reminds us that although we are cosmic beings, the evolution of our consciousness has brought us to the place of individuality. We stand as individuals before the Gods. This is a gesture of

warding and protection as well, and through it we acknowledge ourselves and others.

'Nnnn'. This gesture is one of both hands reaching just the fingertips to lightly touch something imagined—I always think of reaching to touch a feather pillow without leaving an imprint on it. The incarnation of this vowel/spirit-filled intonation is very light. It hints at the possibilities and hopes of what is to come. It is not heavy with our expectations, needs, and wants. Through this gesture, we stand in the world, ready to receive its wisdom and gifts.



The Exercise

Pick a tone which is comfortably within your speaking range. This tone is by its own nature musical, don't try to sing. Breathing deeply from the belly, intone the Awen. Take time to let each individual sound be heard, but don't make too much of a separation between the sounds. You should feel that the sounds belong together in one word. Complete the intonation while you still have air (vocalists' rule of always having a 'quarter tank in the lungs' applies).

If it helps, read the description of the sounds given above. Try the gestures if it feels right. Intone the Awen a number of times, imagining the incarnation of your own inspiration through it, your own personal magic.

Try using the Awen along with the Two Powers meditation. See what its effects are on your efforts to ground and center.

Group Work

In group work, the Awen can be very helpful before the ritual starts for grounding and centering, during the prayer for bardic inspiration, in opening the gates, or other times when the group needs to access their own powers to aid magical workings yet stay in the group-mind.

Before ritual, or at a grove meeting: as a group, take a few minutes to softly intone an 'Ooooo' on whatever note you individually choose. Breathe when you need to, but intone the same note when you have taken your breath. After a minute or so, still intoning your note, start listening to those around you. Hear all the individual tones and see if there is one that seems to be more present—not because someone is singing more loudly, but because the tone lives more strongly in the room. Through listening (and musicians will have to work not to lead this by singing more strongly on the note *they* want to sing) and sliding the pitch up and down, let everybody eventually come to a unison. This is the group tone. This exercise is very helpful for establishing the group-mind, and the group tone can be used thereafter to intone the Awen.

A benefit of intoning the Awen in unison is that, at the right pitch, the group produces its own overtones. The pitch has to be fairly low but still comfortably within the speaking range of the individuals (if men and women are present, they will probably end up intoning at different octaves), but if the pitch is true and strong enough, you will hold all the tones of the universe in your group—and that is a remarkable thing to do together.

Conclusion

I have been a practicing musician and music educator for 25 years. In this time, I have studied, played, performed, and taught a tremendous amount of music. It's interesting to read about what scientists are learning concerning music and brain activity, and it is wonderful that this information is being put to use in therapeutic settings.

It is also interesting to look at music today and compare it with music in the past. Examining this, and the music of different cultures, gives us a window into how we are evolving as a species. But in the end, it's all tone. Strip the ego and performance aspects away (although I would never deny they have their place, after all, it's what I do for a living) and the pure, primal tone can be a powerful aid in our continuing spiritual development. Music truly surrounds and permeates our very beings, and is at the deepest core of the universe.



❧

Janet McCandlas is a member of Grove of the Seven Hills, although her current home is in Germany. She recently finished the Dedicant Program. Janet has worked as a professional musician and music educator for 25 years. She is currently studying for her Master's Degree in Waldorf Education, writing a book on music literacy for grades 1-12.

Source Materials

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ADF Store

Ár nDraíocht Féin's member store



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- Music

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Or email us at adf-store@adf.org



Poetry

The Regret of August

by Wayne Keysor



August is falling.
The wind shakes out its last flowering
And the sun gives no clue
That its rays will soon fade
Into pale effervescence.

What majesty there is
In the crisp blossoms
Patiently waiting
For their time to fall away.

What contentment there is
In the inevitability of the season.
Who can know how many days
Until the cold wind banishes warm breezes.

There is no regret in the passing of August
Except for the regret of not having been in each
moment more.



Poetry

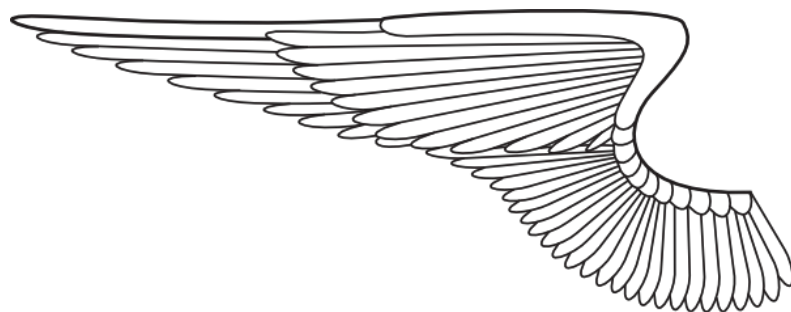
One Wing

by Jean 'Drum' Pagano



One wing,
Black against a blood-red Moon:
The Goddess,
In flight,
Shows her presence

(dedicated to the Morrigan)





Invocation

Invocation to Ausrine

by Melissa Hill



High up in the sky, you kindle the fire
O morning star
Each morning opening the gates of dawn

Ausrine, I call to you
Galloping across the sea plain
O Sea Mare
Wild and untamed

Ausrine, I call to you
Witness to the creation of man
O Beautiful maiden
When you touch the waters so comes the land
Ausrine, I call to you

Ausrine, shining one, with your radiant locks,
I call to you!
Shapeshifter between the realms
Walk between the worlds with us
Come with us.
Guide us.
Ausrine, I call to you!



Druid Kirk's Dream

Archdruid Kirk tells us that he has a vision for ADF. He said, "someday, though probably not in my lifetime, ADF will own a moderate sized piece of land that will have a temple to the Kindreds, grounds for camping and festivals, buildings for scholarly study, an ADF office, and an indoor rite space for inclement weather. But even with such a grand dream it cannot come to pass unless we start helping now."

"We may not live to see this property become real, but our children of blood and spirit will", says Archdruid Kirk. "There is a need for a permanent office and land that we cannot be asked to leave; a place where our yearly meeting can be held, and a place where our Nemeton can stand proudly on land we own".

There are many ways to financially help ADF grow and to fulfill this vision. Every donation large or small helps us build for the future.

Won't you please consider helping? Here are some funds that you can donate to:

Land Fund: We have a goal of building a temple to the Kindreds and permanent office and school on a medium size piece of land.

Memorial and Named Gifts: Honor a family member, loved one or friend by donating in their name or in gratitude or celebration for a special event or life occurrence

Planned Giving & Legacy Gifts: Support ADF's goals through bequests, charitable remainder trusts and gift annuities and maximize personal objectives while minimizing after-tax costs. Put us in your will.

Compassionate Member fund: A fund set up to make it possible for people without adequate income to be members of ADF.

Clergy Travel Fund: To provide for clergy to travel to provide education and training for groves, solitaries, and pagan events.

Workplace Automatic Donations: Sign up at your workplace for a small amount to be held out and mailed to ADF. Some employers match your charitable donations so check with them.

We are a 501(c)(3) tax-exempt organization (EIN 51-0328645).

In order to qualify for an IRS deduction, you must meet these criteria: No goods or services were issued in exchange for your donation. Under Internal Revenue Service guidelines the estimated value of the benefits received is solely "intangible religious benefits": therefore the full amount of your payment is a deductible contribution.

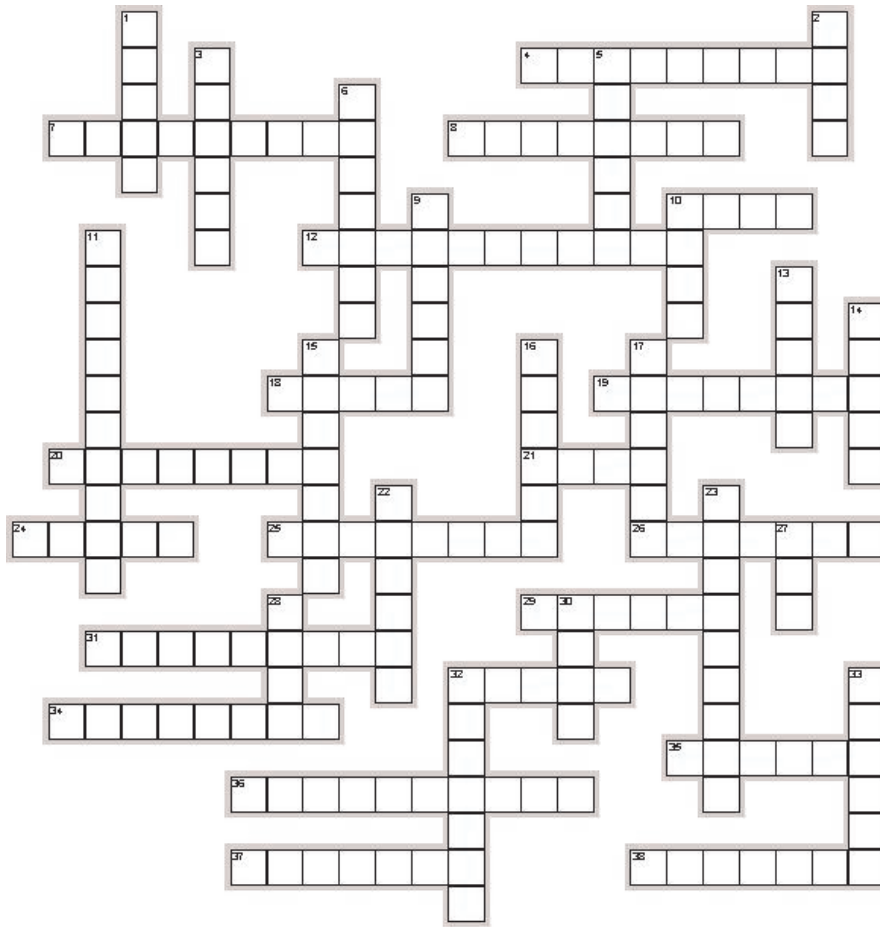
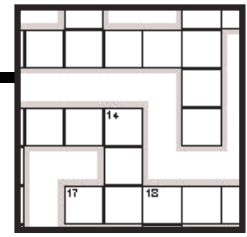
Contact ADF at ADF-Office@ADF.ORG or ADF PO Box 17874 Tucson, AZ 85731





Crossword Puzzle

by Chris :)



EclipseCrossword.com

Across

4. Celtic name for Ursus major according to Ovid
7. AKA *Euphrasia officinalis*
8. W— Son of Don
10. R— Bellona's Husband
12. G— 1 of 2 springs in Hades
18. G— This prince of Troy chose Aphrodite
19. G— borrowing this hound was a Herculean labor
20. AKA *Artemesia absinthium*
21. Author— *Transcendental Magic* (last)
24. N— Patron of Bards
25. C— Goddess of inspiration
26. G— Goddess of Agriculture
29. AKA sunwise
31. AKA *Pogostemon heyeanus*
32. C— Lughs Grandfather
34. N— Gleipnir ingredient-Roots of a ____
35. R— Author of *The Georgics*
36. C— A Tree poem found in the *Book of Taliesin*
37. G— Plato: *Early Dialogues, Laches* or ____
38. AKA Jove



Down

1. AKA *Sambucus nigra*
2. N— The Earth was fashioned from his flesh
3. R— Goddess of thresholds & doorways
5. C— Welsh Otherworld
6. G— Renowned Greek astronomer
9. Greek Psychopomp
10. AKA honey wine
11. G— Author of *The Golden Verses*
13. Indic Demons
14. I— Three-stepper
15. Author of 1959's *Witchcraft Today* (last)
16. C— He burned down Tara every Samhain
17. R— This classical writer was murdered
22. C— Sister to the healer Maich
23. G— She was both nymph and goat
27. N— One-handed God
28. N— He cut off Sif's hair
30. G— He has golden wings and four heads
32. C— Merlin's glass house was on this island
33. Hesiod's 2nd age

Last Issue's Puzzle Key

Across

2. **PURIFICATION**—This COoR event must take place prior to opening the gates
6. **TRIPLEGUILD**—What festival was the Warriors guild formed at ...
8. **FORTYNINE**—Isaac was born in nineteen
12. **TRIBEWAYS**—ADF's podcast is called
14. **NINE**—ADF currently has this many fully chartered groves
16. **BALTIMORE**—Cedarlight Grove is in this city
17. **ELLISON**—Author of- Ogham: The secret language of the druids (last)...
21. **CORRIGAN**—Sacred fire, holy well -author (last) ...
23. **WELLSPRING**—What was ADF's first Festival
26. **BONEWITS**—Who was ADF's first Chronicler (last)
27. **NEWYORK**—Currently this state has the most ADF Grove/Pgs
31. **SOLITARIES**—The creation of what list was announced on Mar 4 1996
33. **ELEVEN**—How many public lists does ADF have
35. **THREE**—The term of office for the AD is
36. **REALMAGIC**—Item 403 in the ADF store is
37. **PANDORA**—Fire bright fire was written by
38. **NYBOR**—Name the man who designed the ADF logo
39. **SEVEN**—The First addition of Oak Leaves was nineteen ninety ...
5. **EUROPE**—What is ADF's largest region
7. **FOUR**—The Liturgists year book first came out in Two thousand and
8. **FIVE**—Last addition of Druids Progress was nineteen ninety ...
9. **TEMPLE**—Who was the last person to complete the GSP (last)
10. **SPIRITDANCER**—The article Great Burdock is by (last)
11. **DAVID**—Ceisiwr is also known as
13. **TREASURER**—What is the only appointed MG/BOD position
15. **SEVENHILLS**—The latest ADF Grove to attain Full Charter is Grove of the ...
18. **BROOKS**—A Druid Ritual Primer author (last) ...
19. **LIVEJOURNAL**—See ADF on Twitter, Facebook, Myspace and
20. **TRILLIUM**—This ADF event takes place in Junction Va
21. **CRANE**—ADF's First order is called Order of the
22. **DANGLER**—Who was the 2nd person to complete the initiates program (last)
24. **NINETYONE**—What year was ADF's fist festival held nineteen ...
25. **TWO**—How many ADF staff members are paid
28. **STONECREED**—Which was the first ADF Grove
29. **REDMAPLE**—The first ADF PG recognized outside the USA was ...
30. **GREER**—ADF & OBOD was written by (last)...
32. **DISCUSS**—ADF's first list was...
34. **NEWARK**—The registered office of ADF is located in this city

Down

1. **BARDIC**—Name the very first ADF Guild ...
3. **HOLLOWHILLS**—The UK Grove is called
4. **ELEMENTS**—ADF ritual does not include these 4 things



News and Announcements



Dedicant Path Completions

Debbie Brodeur (Stardanya)
Cedarlight Grove
Completed December 2010

L Gardner (Dawn)
Stone Creed Grove
Completed January 2011

John Hyatt
Coast Oak Grove
Completed January 2011

Michael Golden
Solitary
Completed January 2011

Amy Castner
Cedarsong Grove, ADF
Completed February 2011

Aaron Musick (Aeryn Musick)
Three Cranes Grove, ADF
Completed March 2011

Janet McCandlas
Grove of the Seven Hills, ADF
Completed: March 2011

Study Program 3rd Circle Completions

Melissa Burchfield
Three Cranes Grove, ADF
Bardic – Composition Essayist
Completed Mar 2011
Bardic – Composition Storyteller
Completed Feb 2011

~ Congratulations to all ~

New Protogroves & Grove Approvals

Inis Ull: Apple Isle Protogrove
New York, New York
Date founded: January 28, 2011

Sacred Oak Protogrove
Prichard, West Virginia
Date founded: March 8, 2011

Other Announcements Trillium Spring Gathering

April 14 - 17, 2011
TLC Campground
Cross Junction, VA
<http://www.adf.org/events/trillium/>

Wellspring Gathering

May 27-30 2011
Brushwood Folklore Center
Sherman NY
<http://www.adf.org/events/wellspring/>

Spirit of the West Druid Gathering

June 10-12, 2011
Pigeon Lake Alberta <http://www.druidgathering.ca/>

Eight Winds Festival

June 23rd-26th 2011
Prosser Ranch group campground,
Truckee, CA
<http://www.adf.org/events/eight-winds/>

Donations

Mother Nature's recent wrath has left many in need. Don't forget you can help through ADF with ADF CARES. To donate go to:
www.adf.org/donations/donate
And select ADF CARES.



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

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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 *[deceased]*
 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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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

Holly Bird

Cover: *Manannán's Midsummer Ride*

Articles

Rev. Kirk S. Thomas

The Well-Trained Ritualist – Part 4

Crystal Groves

A Year-Long Fundraiser

Mark Bailey

Aven Stones

Ashley Price

Creation in Irish Myth

Rev. James “Seamus” Dillard

Exploring Oaths

Janet McCandlas

Using Primal Tone in Meditation

Crossword

Chris :)

Bardic

Melissa Hill

Invocation: *Invocation to Ausrine*

Wayne Keysor

Poem: *The Regret of August*

Maghnus na Mathanan

Poem: *Lughnasadh*

Jean ‘Drum’ Pagano

Children’s Story: *Blue Moon Creation Myth*

Poem: *One Wing*

Melissa Torres

Children’s Story: *The Raven and The Ant*

Wigeon

Poem: *Silvanus and the Laboratory Scientist*

Columns

Melissa Burchfield

Review: *The Bardic Handbook*



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. Submitted materials will not be returned to the sender, unless specifically requested.

Art Submission Guidelines:

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

Deadlines for submissions are:

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





Ar nDraiocht Féin: A Druid Fellowship

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

Membership and Subscription Form

One form per person please.



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

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

The information on this form represents a:
 ___ New Membership Renewal Revival of Expired Membership.
 ___ Information Update (If name/address changed indicate previous)

If this is a new membership, where did you hear about us?

 If this is a membership renewal please state your ADF membership number:

 In which ADF Grove do you intend to participate in, if any?

I am 18 years of Age or Older: { } Yes { } No (If no, see waiver below.)

ADF Membership Rates:

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

Total Due \$ _____

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

Under 18 Membership Waiver


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

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

Parent/Guardian Signature

Parent/Guardian Printed Name

Notary Seal:



The 6th Night Grove, ADF & Whispering Lake Grove, ADF
are proud to present

Summerland

An ADF Unity Festival and
and Pagan Spiritual Retreat

August 18 – 21, 2011

*Camp Clifton
Yellow Springs, Ohio*

Summerland Meal Plan provided by
Cedarsong Grove, ADF

Find more information and register online at

www.6thnight.org

ADF's first and longest-running gathering is back again, with teaching, rituals, fellowship and competition that will inspire your heart and refresh your spirit.

- Norse Kindred ritual, Friday Evening
- Music and Bardic stage Saturday night
- ADF's final Rite of Memory for Isaac Bonewits on Sunday Evening.

Workshops and instruction from ADF's leaders and teachers, handicrafts, music, and fun!

May 26 - 30

The Wellspring Gathering 2011

Brushwood Folklore Center,
Sherman, NY

\$30 for ADF Members

\$40 - Non-members

Membership payable at the door

Campground fee of \$10 per night
payable to the camp on arrival

- The 3rd Wellspring Bardic Chair
- National Warrior's Guild Games
 - Brewer's Guild Competition
 - Artisan's Guild Competition
 - Meet your Guilds and Kins

The ADF National Meeting



Contact us, & pre-register the event
fee by Paypal at:
www.stonecreed.org/wellspring.htm