

OAK LEAVES

The Quarterly Journal of Ár nDraíocht Féin

Fall 2011 ~ Issue No. 54



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Table of Contents

Features

| | |
|---|----|
| ATC: Pocket Art, Pocket Piety..... | 3 |
| Sexual Relationships in Your Grove..... | 10 |
| The Four Treasures..... | 18 |
| A Year in the River Styx..... | 22 |

Columns

| | |
|---|----|
| From the Archdruid..... | 2 |
| Review— <i>Stone Age Soundtracks: The Acoustic Archaeology of Ancient Sites</i> | 8 |
| Review—PaganFest in Prison..... | 14 |
| Review— <i>Delhi 2 Dublin</i> (2007)..... | 26 |
| Review—2011 Wellspring Artisans Competition..... | 28 |

Departments

| | |
|-----------------------------|----|
| Crossword Puzzle..... | 36 |
| Key to Summer Puzzle..... | 37 |
| News and Announcements..... | 38 |
| Contributors..... | 39 |
| ADF Directory..... | 40 |
| Submission Guidelines..... | 43 |
| ADF Membership Form..... | 44 |

Bardic

| | |
|--|----|
| Poetry: <i>The Land Sea and Sky</i> | 6 |
| Poetry: <i>The Triple Goddess</i> | 13 |
| Invocation: <i>Invocation to Aphrodite and Pan</i> | 17 |
| Poetry: <i>The Four Treasures</i> | 21 |
| Poetry: <i>Cloak</i> | 27 |
| Art: <i>Spirit song</i> | 27 |
| Art: <i>Fitheach Mor</i> | 32 |
| Poetry: <i>Borderlands</i> | 33 |
| Art: <i>Bent Not Broken</i> | 33 |
| Art: <i>Fallen Tree</i> | 33 |
| Invocation: <i>Bardic Inspiration Invocation</i> | 35 |



ADF is, in many ways, a virtual church. Many of our members have no grove or protogrove connections, and their only contact with other like-minded ADF-ers comes through the Internet, or in the pages of this journal.

But what happens should the web go down? Many scientists predict that there will be occasional systematic failures in the 'cloud,' and even solar flares could disrupt the flow of the Internet (and even our power distribution systems). While there is not a high risk of this happening any time soon, it is inevitable that our virtual world will face disruptions in the future.

The idea of being cut off from our iPhones and Blackberries, our computers, tablets and iPads, even our electricity, is a sobering one. Our culture has become used to being constantly connected, and the possibility of becoming isolated from each other, even for a fairly short time, can be unsettling.

This is where our religious and spiritual practices come in. As orthopraxic Pagans, our *praxis*, or practices, are what make us who we are. Meditation helps us find our centers as well as discipline our minds. Daily devotionals keep us in touch with our Kindreds and our inner selves. Full rites, conducted alone, with our families or in our groves bring us a connection with Spirit: a give and take that can sustain us in difficult times.

So when all else fails, we may always fall back on our usual practices to provide a quiet and stable foundation in our lives.

Brightest Blessings

Rev. Kirk S. Thomas
Archdruid, ADF

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Cover: *Huginn and Muninn* by Melissa Hill

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Article

ATC: Pocket Art, Pocket Piety

by Traci Auerbach



In the Fall of 2010, several members of the ADF Artisans Guild were brainstorming on other projects the Guild could work on after the ADF Quilt Banner Project was coming to a close. I had done several ATC swaps through a craft site, <www.craftster.org>.

I explained the idea that in a very short commitment of time, we could create miniature pieces of art that could help us commemorate the high days. So these works would not only be beautiful and inspire people to create, but could also be helpful tools for Our Druidry.

What is an ATC, you might ask? Part art, part craft and part trading card, the Artist/Artisan Trading Cards (or ATC's as they are commonly referred to) are cards that are 2½ x 3½ inches (63mm x 89mm), or about the size of a standard baseball or collectible trading card. In 1996, M. Vänçi Stirnemann from Switzerland was attributed with popularizing this art form, where artists created pieces on this small scale.

Generally speaking, any type of art can be used, from decoupage, to painting to scrap booking or any other paper ephemera arts. The only rules are the size and the fact that ATC's are intended to be traded or exchanged, rather than sold; however, Artist Cards, Editions and Originals (ACEO's) are a similar art that can be sold.

It was decided that we would try one each High Day, so the project commitment would not be too high, and we started our first ATC Swap Samhain of 2010. Since then, dozens of these handcrafted works have been created and shared with participating members of the Artisan's guild, each with the recipient in mind and created to commemorate the High Day with respect for the recipient's hearth culture or patrons.

It is a beautiful and convenient way to carry around not only artwork created by an ADF artisan, but also a little piece of piety.

We have been posting the pictures we've taken to the Artisan's Guild community on:

LiveJournal: <adf-artisans.livejournal.com/>

Facebook: <www.facebook.com>

(search: The Artisan's Guild of Ar nDraiocht Fein)

ADF website: <www.adf.org/members/guilds/artisans/artwork/trading-cards/>

Each piece has a message and a symbolism of its own. A few members of the Artisan's Guild would like to take a moment and illustrate and describe their work:



Melissa Hill: Yule ATC

I wanted to incorporate images that interested Caroline, since the card was for her. I looked at her ATC questionnaire, which had each artist

answer questions about their hearth culture, interests, and other pertinent data, so that the artist could craft a card that would be suited to them.

I saw that she had a huge list of animals that she liked, so I decided to focus on that for her card. I wanted to keep it fun and light since that was the mood I was in. So I picked three animals, the fox, the hedgehog and the penguin to put on the card. I liked the idea that they were all piling on each other for warmth, like the folktale about the animals squeezing into a mitten, but I figured a penguin wouldn't huddle much. I drew in the snowflakes and holly, and colored the holly and the animals with colored pencils.

On the back side I stamped the card with a holly stamp that I hand-carved out of a synthetic rubber material, and then when I sent the card, I sent the stamp as well as a little extra gift.



Holly Bird: Imbolc ATC

I'm a printmaker, illustrator and graphic designer by trade, and I'd always secretly wanted to indulge myself in doing an ATC swap just for fun. When Caroline suggested a High Day swap for the Artisan list, I thought it was the perfect

opportunity to try out ATC's with an inspiring theme and a talented group to trade with.

The ATC questionnaires are enormously helpful. I was happy to get Caroline's name for Imbolc — my personal favorite High Day — because her questionnaire provided a serendipitous combination of some of my favorite stuff for a card. A depiction of Brigid for Imbolc? Oh very yes. Caroline likes Art Nouveau? Funny thing. So do I. Hearth culture? Yes. Favorite colors? All of them. Don't mind if I do. She likes animals, **bronze, green, garnets and on and on...** Easiest ATC commission ever.

I flashed on Alphonse Mucha's posters for my Art Nouveau style inspiration while reading through her questionnaire. (Steampunk, mentioned in the questionnaire, was a close second. Now, *there's a challenge...*) While flipping through my old Dover copy of Mucha's *Figures Décoratives* and looking at sketches, I saw an expression on one of his models who was old and young and wise, all at once. She became the face of Brigid. In my drawing, She wears a torc for divinity and holds a lamb nestled under Her right hand — referring to the etymology of "Imbolc". She holds Her cross of rushes in her left hand. Candles glow in the lower corners and a simplified version of one of Mucha's poster borders ties everything together. Mucha's stars decorate a February night. The period font traced for "Imbolc" is Belgravia.

I sketched everything out on layers of tracing vellum until satisfied and transferred the sketch (using Saral transfer paper) to a pre-cut card of Strathmore bristol illustration board. I then inked the drawing directly onto the card with a crowquill pen and black, waterproof FW ink. Layers of Windsor & Newton watercolor were then glazed over the drawing, and I gilded the border and earrings with real 23.5kt gold leaf. Multiple coats of Krylon Crystal Clear spray protect the surface of the ATC.

The ATC's have been a welcome, meditative exercise for me. Free of any commercial assignment, they provide a spiritual break from my regular art show & business agenda. Doing the hearth research for Artisans whose names I've been given has also been extremely interesting. And it gives me an opportunity to get to know other

ADF'ers a little better. I've greatly enjoyed doing these; kudos to Caroline for the idea and to the rest of the Artisan Guild for all of their ATC's, their inspiration and fine work.



Caroline Farrow: Spring Equinox

For this ATC, I wanted to do something very painterly and realistic. My confidence in my skills has been growing lately so I felt I was up to the challenge. I like to make an ATC that a person can put on an altar if they like so I try to do a Patron Deity, although for Samhain and Yule I did Ancestors and Nature Spirits. Deb Field, my swap partner this time, has Silvanus as one of her Patron Deities, and He seemed to be the most appropriate out of all her Patrons for the Spring Equinox. I used a statue of Silvanus for as my guide and sketched Him and the dog first. When I was satisfied with them, I then sketched in the background. Silvanus is the God of woodland and also boundaries, so I wanted my landscape to be partly a wood in spring and fields separated with hedgerows and rock walls.

Whist painting (with acrylics), I quickly relearned quite a bit about shading and human proportions! The hardest parts were the knees, hands and feet. At one point, I had to completely redraw and repaint His left arm, as it was far too short. I admit I was late sending this card to its recipient, as I kept going back to the feet and working on them and tweaking them. When you are painting a God, even if it's only a 2.5x3.5 painting, you want to get

it right! In retrospect I am glad I did spend the extra time because I learned some important things about how to paint feet; I honored Silvanus, and I gave my recipient the best work I could do.

I think the ATC swaps are a great way for the Guild to make spiritually-themed art on a continuous basis, and I think it boosts confidence in our abilities. I look forward to seeing where we take them, possibly expanding the theme to include other aspects of ADF cosmology and culture.

If you would like to participate in the ATC swap, join the Artisans Guild e-list at <<http://www.adf.org/members/forums/lists/subscribe.html>> and just ask for an ATC Questionnaire.



Shining Lakes Grove, ADF
wishes to congratulate
Rev. Jean 'Drum' Pagano
for his ordination as an
ADF Priest!



Poetry

The Land Sea and Sky

by Chelly Couvrette



The land supports us, the trees grow thick and wild
in forests,
Shrubs and flowers interspersed, where sun comes
through the canopy,
Ferns grow fiddle heads, as they unfurl themselves
throughout.
Deers and wolves they make their homes, within
their natural habitat.
Wilderness surrounds, and animals run wild.

The land supports us, in farmer's fields with
sheaves of wheat,
Feed for human and beast, and where rows of
vegetables grow,
Potatoes, tomatoes, berries and squash.
Seasons come and seasons go, and farmers see
them most.
Cows and pigs are housed, used to feed society.

The land supports us, in cities and towns the
concrete jungle,
Domesticated plants flourish, where we make our
homes,
Nature unseen by many, and taken care of by few,
Manicured lawns by the suburb full, seasons are
complained about,
Squirrels and cats are plenty here, where much of
society lives.

The land supports us, our home among the
cosmos.

The sea surrounds us, the water which supports
this world,
Filled with corals and algae, giving homes to those
within,
Fish and eels swim these waters, and things deep
within the unknown.
Depths unexplored and unknown, hold the
wilderness below,
Watery depths hide the light, and flow among the
world.

The sea surrounds us, the waters flowing through
the lakes,
Connecting us all to the watery depths, the closer,
but still unknown,
Trout and salmon are fished, for society to take,
Pleasure-craft boats hum through the waters,
disturbing peace,
Society flocks to sandy beaches, for tans and fun.

The sea surrounds us, the waters flowing through
the rivers and creeks,
Companies pollute them, as they dump their waste.
Many ignore, the small tributaries, running through
the suburb,
While some try to clean them up.
Frogs and toads are plenty, but really for how
much longer,

The sea surrounds us, teeming with
otherworldly life.
The sky stretches above us, from clouds to the
edge of space.
Jet stream blowing, causing weather around the
world.
Rain brought through the clouds, and the sun
obscured by them
Drought and sunshine, with no clouds in sight.
Nothing lives this high in the sky.

The sky stretches above us, just beneath the clouds,
Trees stretch into the sky, seeds blow through the
air,
Insects buzz, as they travel from plant to plant.
Birds swooping amongst the trees, completing the
food chain.
The natural world is around us, showing us what it
wants to be.

The sky stretches above us, that which we affect,
Car emissions hang heavy here, affecting how we
breathe,
Companies spew toxic smoke, from smokestacks
high above,
Rain falls through the air, filtered by toxic waste,
We must change how we treat the air, so it may
carry our voices.

The sky stretches above us, displaying the order of
the gods.

*Inpired by Dancing Lights Grove "Three Realms" section
written by Lisa Wasilkowsky and also by A Ritual Opener
written by Ceisiwr Serith*



The Chenille Canopy wishes to congratulate
Rev. Barbara Wright on her consecration.

Congratulations, Barbara!

"The Chenille Canopy is a forum for all ADF members who identify as women, providing protection for new ideas, a safe haven for discussion and problem resolution as well as a supportive structure for women to pursue higher visibility roles within the organization.

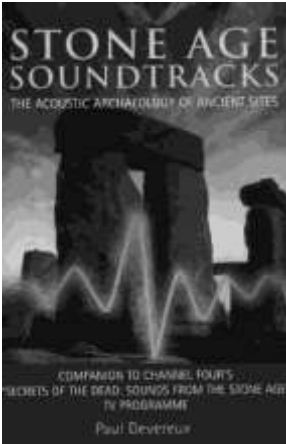
For more information, please visit: <http://groups.yahoo.com/group/chenillecanopy/>"



Book Review

Stone Age Soundtracks: The Acoustic Archaeology of Ancient Sites

by Janet McCandlas



Stone Age Soundtracks:
The Acoustic
Archaeology of
Ancient Sites
Paul Devereux, 2001
Vega
ISBN 1-84333-447-X

I read this book as part of background research for a paper I am writing about music and the evolution of human consciousness. The book discusses acoustic phenomena in sacred sites around Europe and the Americas, and I feel that it holds much information of interest and relevance to Our Druidry today.

Paul Devereux is considered by some to be a bit on the fringes of academic and scientific research—mostly due to a few UFO experiences he wrote about 'back in the day'. I feel that he writes with real professionalism in this book, avoiding speculation and providing a solid list of references at the end. I feel the book is credible enough to use as source material for an academic paper being prepared for publication.

This book is relatively short, just under 150 pages long. It is not a scientific or academic text, the language is accessible, yet it is well-referenced and contains interesting diagrams and photographs which are helpful in illustrating the points the author strives to make. Oddly enough, it was written as a companion to an episode of the television program *Secrets of the Dead: Sounds From the Stone Age*. This is written on the cover, and the cover itself is quite humorous in its henge-and-soundwave graphic, but it is a detraction from the competent and well-reasoned style of the narrative.

Part One of the book is an overview of sound from cultural perspectives, ritual aspects such as sound and trance, and physiological/emotional

effects of sound on the human organism. In Part Two, there are detailed descriptions of acoustic explorations of a number of neolithic and megalithic tomb sites, prehistoric painted caves, and other ancient ritual sites. I will focus on the survey Devereux made of the tomb sites.

Devereux and his team explored a number of chambered tombs and passage tombs as part of their acoustic survey. They wanted to find places of resonance in the tombs, and which frequency of tone resonated most strongly in the space. The strongest resonance was produced at 110 Hz, right in the middle of the male baritone range. Concave niches in the walls of the tombs increased the resonance of the sound. This resonance was recorded at nearly all the sites, leading to speculation that men led ritual activities in these places.

Another interesting commonality was noted in the placement of stones which closed the tomb entrance, yet left a small opening between the top of the stone and the lintel of the entrance. The opening, or 'roof box', could either be left open or closed off. One theory is that this small opening distorted the voices of those shouting into it in such a way that the returning echoes were perceived as oracles.

An experiment which was carried out had the objective of discovering just how aware the builders were of the acoustic aspects of these tombs. It centered on the passage tomb at Newgrange, Ireland. A tube of glass (Kunst tube) scaled to the proportions of the passage was used, and smoke was pumped into the model. Sound at 110 Hz was then produced. The effect of the sound waves on the smoke was clearly visible. Further research is needed to determine if the tomb builders knew about this phenomenon and built the tomb to make sound visible when smoke or incense was present, and what this may have symbolized to them if so.

Devereux states that the research he and his group conducted was, at best, a preliminary survey. He states the need for further research and documentation of nearly everything he has discussed, then goes on to reference the research of others in the field, such as Watson and Keating in England and Reznikoff in France. It is largely due to their research that Devereux is able to reach some of his conclusions, and he is gracious in his acknowledgment of their work.

Acoustic archaeology is a field in its infancy. Archaeologists started recording acoustic information as part of their site surveys relatively

recently, within the last 30 years or so, and the practice is still not common today. Acoustic research may help to solve some of the lingering puzzles archaeological sites present, but it is regarded as a complementary field to archaeology, rather than one that stands alone.

If you are interested in learning more about how our ancestors may have thought about sound, used their ritual spaces, and their mindset during ritual, I can recommend *Stone Age Soundtracks* as an entertaining and informative read.



The Chenille Canopy wishes to congratulate
Rev. Jessie Olson on her elevation to Senior Priest.

Congratulations, Jessie!

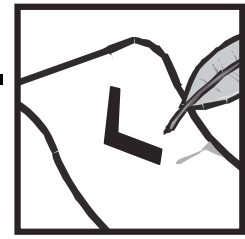
"The Chenille Canopy is a forum for all ADF members who identify as women, providing protection for new ideas, a safe haven for discussion and problem resolution as well as a supportive structure for women to pursue higher visibility roles within the organization.

For more information, please visit: <http://groups.yahoo.com/group/chenillecanopy/>"



Article

Sexual Relationships in Your Grove



by Rev. Jessie 'Medb' Olson

In general, Pagans are a lusty bunch. We celebrate the freedom and liberation of our sexual and personal power. We worship in keeping with the seasons. Rites of fertility and rites of pleasure are celebrated and sit at the heart of many Pagan religions. So, when someone says that the leaders of our faith need to be careful with their sexual behavior, it almost goes against the grain of what has come to be the norm in Neopagan religion.



As a leader, you are held to a higher standard, and within Western culture, sexual relationships between Clergy and the members of their congregations are largely frowned upon, if not viewed as downright criminal. This is the world we live in today, and, while societal norms are often in conflict with the norms of our faith in several big ways, this is probably not one that we should ignore.

Now, we are not talking about having absolutely no sexual relationships at all within your faith group. We are discussing the ethics of being a good leader, protecting your membership, and preventing yourself from ending up in jail, or causing yourself, your Grove, or ADF to be sued for sexual misconduct.

If you are not particularly worried about societal norms and the legal ramifications of your sexual relationships, consider this: I cannot even begin to count how many Groves and Protogroves have failed because of, in part or in whole, the sexual relationships of its members. This, in combination with fiduciary issues and burnout, is one of the single most common reasons I have heard from former members of ADF Groves that have failed.

If you are looked upon as a spiritual leader, you should be especially concerned. Clergypersons of many different faith groups, albeit mostly Christian ones, have been sued or jailed for inappropriate sexual relationships. An inappropriate relationship has the potential to exist any time a leader serves in the capacity of both leader and at least one other role with the same Grove member.

Most commonly the secondary relationship is a social one, but sometimes it can be a professional, financial, sexual, or romantic. While professional and financial relationships with other Grove members have their own pitfalls to watch out for, none of these has as much potential for damage as the sexual or romantic relationship does.

The power differential between a leader and a client has the potential for exploitation and harm. When a professional in a position of power carries on more than one type of relationship with another individual, this is often called a *dual relationship*. Dual relationships can erode and warp the professional relationship, they can create conflicts of interest that can compromise the professional judgment of the leader, and they can create situations where the leader is faced with putting his or her own personal needs above the needs and welfare of the Grove member and the Grove itself (Pope and Vasquez 193-195).

Now, not all dual roles are unavoidable. Given the small Neopagan populations in many areas and even smaller Grove sizes, it is understandable that your dating pool is probably somewhat limited. In small communities such as ours, dual relationships are really unavoidable and are not necessarily considered inherently unethical (Brownlee 497-503; Schank and Skovolt 44-49). However, as a leader, it is your responsibility to take some steps to minimize the harm that can be caused to yourself, your potential sweetheart, your Grove, and ADF, if you should choose to undertake a romantic relationship with someone in your Grove or the Neopagan community.

Gottlieb's ethical decision making model (41-48), which is based on three dimensions – power, duration, and termination – could be useful here.

1. Assess the current relationship in relation to power, duration, and termination.
2. Assess future relationship in relation to power, duration, and termination.
3. Evaluate the role incompatibility of these relationships.
4. Seek professional consultation, from a colleague or a supervisor.
5. Discuss the possible ramifications before embarking on a romantic or sexual relationship.

Table 1 - Dimensions for Ethical Decision-Making

| Low Power | Mid-Range Power | High Power |
|---|--|---|
| Little or no personal relationship or Persons consider each other peers (may include elements of influence). | Clear power differential present, but relationship is circumscribed. | Clear power differential with profound personal influence. |
| Brief Duration | Intermediate Duration | Long Duration |
| Single or few contacts over short period of time. | Regular contact over a limited period of time. | Continuous or episodic contact over a long period of time. |
| Specific Termination | Uncertain Termination | Indefinite Termination |
| Relationship is limited by time externally imposed or by prior agreement of parties who are unlikely to see each other again. | Professional function is completed but further contact is not ruled out. | No agreement regarding when or if termination is to take place. |

Step 1: Assess the current relationship. Look at the **relationship from your potential sweetheart's** perspective. How great is the power differential? How long has the existing relationship been in effect? And is it still in effect? If the current relationship falls in the high power, high duration, indefinite termination range, the potential for harm is very high.

Step 2: Assess the potential relationship. Again, examine the relationship you are contemplating in the same way. If it would result in a high power, high duration, indefinite termination range relationship, the potential for harm is again very high. This is why ongoing sexual and romantic relationships can be of particular concern; they almost always fall into the “high” category.

Step 3: Examine both relationships for incompatibility. Role incompatibility increases when there are great differences in expectations between multiple roles. The greater the divergence between these expectations of these roles, the greater chances there are of harm to yourself, your potential sweetheart, your Grove, and ADF.

Step 4: Obtain consultation from a colleague or supervisor. You may not be in a position to be very objective in this situation; consulting with an unbiased colleague or supervisor could be very helpful in this case. In fact, it should be routine because we are not always aware of our own biases in our decision-making process, especially when it comes to love or sex.

Step 5: Discuss the potential relationship openly with your potential sweetheart. If you have decided to pursue a relationship with this person, discuss openly the potential risks involved. Talk about how to minimize conflicts of interest and ways to prevent your judgment from being affected in situations involving them within the Grove.



You may also want to discuss these things openly with your Grove. It is highly likely that members of your Grove will be apprehensive about your relationship and how it will affect the group as a whole. You may choose to make policies to prevent individuals who are in a romantic or sexual relationship from holding office simultaneously, or assign an impartial Members Advocate to handle issues where your judgment may be impaired. Providing these protections will help make your Grove members feel more secure about the choice you are making, so they can celebrate your happiness with you.



Rev. Jessie Olson was recently elevated to Senior Priest. She has been a member of ADF since 2003; in that time she has served ADF as Regalia Manager, Northwest Regional Druid, Deputy Chief of the Northwest Regional Council, a member of the Clergy Officers Council. Currently she is on the Mother Grove as a Non-Officer Director and has been active in the Risk Assessment project.

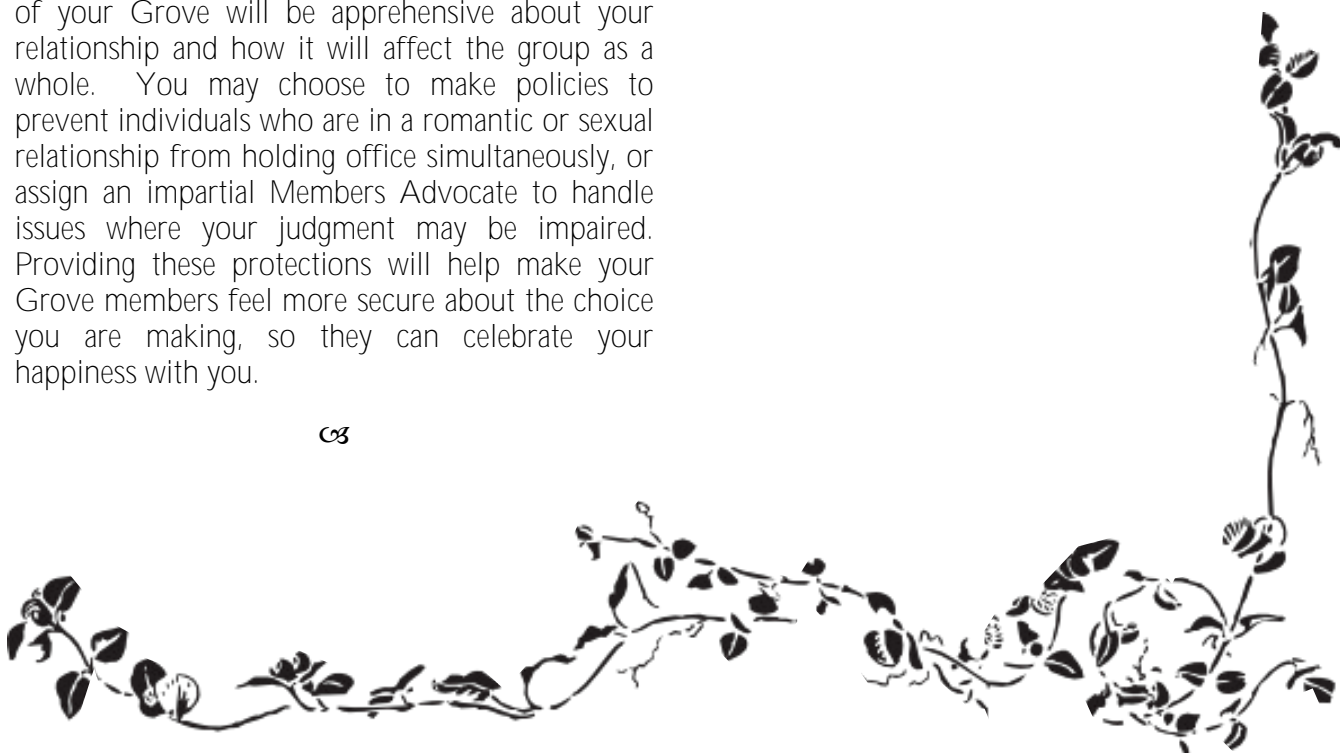
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Poetry

The Triple Goddess, from Maiden to Crone

by Rev. Barbara Wright



In early times I was a wild thing
Tossing caution in the air
To laugh, to dance, to loudly sing
Weaving flowers in my hair

A nestling's chirp
A baby's cry
New lambs frolic
In fields nearby

But days did pass
All things are grown
And seed of womanhood
Are sown

Now nestlings chirp
And babies cry
Under a mother's
Watchful eye

Things of childhood
Put away
Until I dance
Another day

Time passes by
Young ones are grown
And now I find
Myself alone

My hair is gray
My vision wanes
Once limber joints
Protest in pain

My mind looks back to times of old
To tossing caution in the air
When I was young and
Brave and bold
Weaving flowers in my hair

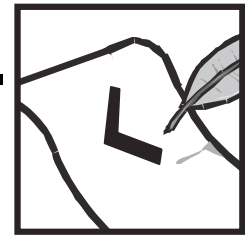




Festival Review

PaganFest in Prison

by Rev. Kirk Thomas



On Saturday, June 11, 2011, a small group got together in Connell, WA to bring a Pagan/Heathen festival into a state prison for the men incarcerated there. As part of my ministry in ADF, I volunteer as the sponsor for the Druids in the prison, holding High Day rituals there and acting as a religious mentor to the men, many of whom are paid members of ADF. One of them, Thomas Brown, has already completed his Dedicator Path documentation and is now working in the ADF Initiate Program.



Credit: Coyote Ridge Corrections Center

Patricia Layfallve, Barbara Lauderdale, and the Asatru in the prison

And it was Thomas who gave me the idea to organize this event. One day after ritual he asked me if it might be possible someday to have some local Druids visit and give workshops. That started the wheels turning in my mind. As a Druid, I am the only Pagan sponsor for a religious group at Coyote Ridge Corrections Center, Washington's largest prison, and I know that both the Wiccans and the Asatru men really feel a need for help and support. And then the Rev. Eric Askren, the prison's very supportive chaplain, suggested that a Pagan music or singing group would surely be welcome sometime, should I know of any, and this brought everything



Credit: Coyote Ridge Corrections Center

Right to left: Rev. Ian Corrigan, Rev. Sue Parker, Rev. Kirk Thomas, Thomas Brown, and the Druids in the prison

together for me. If the men cannot go to a Pagan festival, maybe we could bring a Pagan festival to the men!

I immediately contacted Rev. Ian Corrigan and his wife, Rev. Sue Parker, and asked them if they would be willing to come out to Washington State and work with the Druids at the prison, as well as give a concert for all the men. When they agreed, I then invited Ashleen O'Gaea, an old friend from Tucson who is a prominent Wiccan author (her newest book, *Enchantment Encumbered*, was written as a guide for Wiccan prison ministry) and a co-founder of Mother Earth Ministries, a Neopagan prison ministry. She would be a natural for this, I thought, and sure enough, she happily agreed. Then I contacted an Asatru friend, Patricia Layfallve, a past Steerswoman for The Troth and the author of *Freyja, Lady Vanadis*, and she, too, agreed to attend. We now had the basis of what may well have been the first pan-Pagan festival held within prison walls.

Chaplain Askren then got the support of Joenne McGreer, the person in charge of the religious and family programs for all the prisons in Washington, and together they managed to get three chaplains from other state prisons to attend for this opportunity to learn about our minority religions. Joenne, herself, attended, and she brought Barbara Lauderdale, who is a prominent sponsor for Wiccan and Asatru groups in prisons on the other side of the state.

The day itself started at 8 am with a plenary session where everyone got together for introductions, and I began the event with a prayer to the Earth Mother, thanking Her for Her support and asking Her to aid us all in finding fellowship and unity that day. Then the men broke out into three groups for the day's activities.

Patricia and the Asatru went out to the prison's stone circles for ritual (they held a blot to the Ancestors), Ashleen met with the Wiccans for a question and answer period, and Sue gave a workshop for the Druids on Indo-European goddesses. After this, the Asatru came in for workshops with Patricia, Ashleen continued with workshops for the Wiccans, and the Druids went out to the stone circles for an ADF Unity Rite and to hear two of the men give their First Oaths. Since the men had been listening to



The Isaac Bonewits Icon Pendant



The Wiccans in the prison discover their blessings during their rite

Credit: Coyote Ridge Corrections Center

Credit: Coyote Ridge Corrections Center

me for the last two years already, I thought it best to stand back and let Ian and Sue do the bulk of the rite, though three of the men performed the Kindred Invocations. Thomas Brown appeased the Outdwellers, and as the only ADF Dedicant among the men, was also honored to read the list of Solitaries and Groves (including their own Frog Stone Circle Prison Worship Group) during the Unity Rite.

At the beginning of the rite, the Druid men presented ADF with a pendant icon of Isaac Bonewits, handcrafted in beadwork by them in honor of our late Founder. Ian wore this amazing piece of art for the duration of the rite.

The third workshop section involved the Druids returning to the buildings for a workshop by Ian on trance and trance induction, and more Asatru workshops with a question and answer period. Ashleen and the Wiccans went out to the stone circles for their rite celebrating Litha, and every man got to pull a blessing from the rays of a sun symbol that she had created for the ritual.

Lunch was managed with each group eating **independently with a 'shared meal'**. The prison provided a lunch of peanut butter and jelly sandwiches, fruit, and brownies, so our vegetarians in the group could join in with everyone else.

Once the workshop sessions were over, Ian and Sue held a concert for an hour and a half, singing sea shanties, pirate ditties, and Pagan songs. While some of the men appeared skeptical at first, by the end everyone was applauding and tapping their feet, and the concert was a great success, ending with the upbeat and affirming song, **'Ordinary Day'**.

For dinner the men went to their usual dining hall while the chaplain treated us visitors to a buffet of

sandwiches, fruit, vegetables, hummus, cookies and chocolate. This was another chance for the outside chaplains, who had been attending workshops and rituals all day with the rest of us, to ask questions. I gave each of them (including the other visitors) a copy of the ADF Dedicant Path booklet (with permission from the Mother Grove), and the other presenters also donated books to the chaplains and to the prison library.

After dinner we all got together again for a ritual stressing the unity of all Pagans and Heathens. I opened the rite by singing Cei Serith's Cosmos Chant, Sue called on the Earth Mother, and then Ashleen and four of her men cast the Circle and called on the Quarters. I called on a Gatekeeper and opened the Gates in my usual, spinning style, and then Sue called on the Ancestors, Ian called on the Land Spirits, and Thomas Brown called on the Gods and Goddesses. For the blessings, Patricia led a Sumbel with a horn filled with apple juice, and Ashleen and her men closed down the rite **ending with the old phrase, 'Merry Meet, and Merry Part, and Merry Meet Again!'**

This was followed by the roundtable where we all talked about Magic, with Ian setting the pace with a short discussion about what we meant by the word. What became obvious was that we all favor different magical techniques, which is fitting for a group of diverse Pagans.

All in all this festival day lasted 13 hours. It was intense, but fulfilling, and I hope that similar prison festivals can take place someday in other prisons and for other incarcerated people. The mere fact that five prominent Pagans were willing to come and celebrate for a day with the men gave them a sense of validation, an understanding that they truly aren't forgotten, and that they, too, matter in the world. And this can only be a good thing!





Invocation

Invocation to Aphrodite and Pan

By Jan Krueger and Irisa MacKenzie



Aphrodite, teach me to ride the tides of passion in my life
Guide me through love, heartbreak and my own sexuality.
Teach me to love deeply and whole-heartedly.
Walk with me as I deepen my relationships with the Gods and Men.

Pan, teach me to find my soul's music
Guide me to dance, sing and love the rhythm of my life
Teach me to embrace life's passion
Walk with me as I go to that deep part of the forest and myself.

Lady Aphrodite and Lord Pan, Teachers of Passion and Joy
In reverence and love, I call to your wisdom and light-heartedness
You who embody Love, Lust and Sexuality
Walk with me on the path into my own heart and soul.

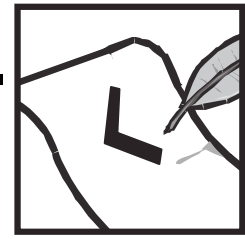




Article

The Four Treasures

by Linda Costello



From various sources, we can learn of the Four Treasures of ancient Ireland; our guide information (<www.ireland-information.com>) still includes the ancient legends that continue to be retold, *The Donne-Yeats Letters, 1893–1938* make reference to them, and of course, from the ancient texts, such as the *Cath Maige Tuired*, in which many references are made to the Four Treasures and the powers they represent. In researching this topic, I have found that there are many discrepancies and inconsistencies in what is being presented. Therefore, for purposes of this article, I shall use the following attributes.

The four purported treasures were brought by the Tuatha De Danaan when they came to Ireland around 1897 – 1700 BC. The first treasure was the 'Stone of Fal' or *Lia Fail*, which would scream when a true King of Ireland stood on it. In later years, this stone was placed on the Hill of Tara, the seat of the High-Kings of Ireland. The second treasure was the 'sling-shot of the God Lugh' or the *Spear Luin*, which was known for its accuracy. The third treasure was the 'Magic Sword of Nuadha', or *Claiomh Solais*, which was capable of inflicting only mortal blows when used. The final treasure was the 'Cauldron of Daghdá', or *Coire Acseasc*, from which an endless supply of food issued.

The treasures came from each of four ancient cities, believed to be located in the "Northern Islands," from where the Tuatha De Danann purportedly came. Each treasure was carried by sacred poets, gleaned to be wizards who taught the Tuatha De Danann all that they knew. Each was the wizard of the city from which the treasure originated.

These four treasures, whether they actually existed or not, continue to be brought up in modern-day writings as sacred symbols. There is much we can glean from the gifts that they bestow. Let's look at each one separately.

Lia Fail

The first treasure of Ireland was the *Lia Fail*, or the Stone of Destiny, which came from the ancient northern city of Falias, and brought by the poet, Morfessa. This stone would cry out when a true King of Ireland stood on it. We see echoes of this in the story of The Sword in the Stone from the Arthurian legends, where only the true and rightful king could remove the sword from the stone. As a Stone of Destiny, the *Lia Fail* also symbolizes our truth, our word, our integrity.



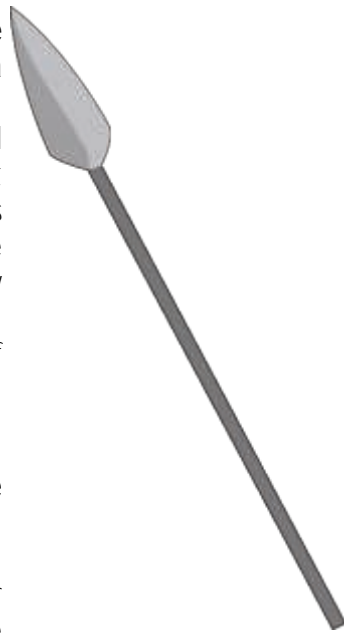
There are other stones which are well-known in history, such as the Philosophers Stone, purported to alchemically turn lead into gold, the Rosetta Stone from ancient Egypt, which provided keys to interpreting hieroglyphics, and of course, the standing stones of Stonehenge, Avebury, and other sites around the world. Throughout time, famous stones have stood for that which is right, just, and true, and have represented a bridge between earth and the heavens.

From an archetypal perspective, the stone represents that part of us that is solid, firm, and true; a part we can always count on to authentically reveal who we are to ourselves and to others. As we stand on our own inner stone of destiny, we know our true path, and we speak from our deepest being. We are fully free to be who are truly are.

Spear Luin

The second treasure, the Spear of Lugh, came out of the eastern city of Gorias, and was brought by the poet Esras. The Spear of Lugh was renowned for accuracy. No battle was ever sustained against it, nor against the man who held it. The Spear represents laser-like focus. One must have the aim, attention, and vision to hit one's target with

pinpoint accuracy. The Spear also symbolizes a devotion to honor and dignity. The spearhead itself is said to represent dexterity and nimbleness of wit. All of these attributes are definitely characteristics often bestowed upon Lugh of the Long Arm, or Lugh, the Many-Skilled One.



Throughout history, the Spear has been a symbol of power and conquest. The Chinese Spear (Qiang) is considered the King of Weapons. In the Norse tradition, it was said that Odin's spear, Gungnir, never missed its mark. Zeus's lightning bolt is also often referred to as his spear. Spears were the main weapons used in Homer's *Iliad* and we see them throughout history as a weapon for thrusting or throwing.

The archetypal symbolism of the Spear is of direct action and focus, of power and strength. We use our inner spear to guide us to our goals, to provide that concentration needed to flawlessly and accurately hit our mark, wherever we choose to focus our attention. We hone our skill with the Spear by building our own inner power and perseverance. We become a direct arrow that never misses.

Claiomh Solais

The third treasure, the Sword of Nuada, came from the southern city of Findias by the poet Uiscias. No one ever escaped from the Sword of Nuada once it was pulled from its sheath, and no one could resist it. Nuada was the beloved king of the Tuatha De Danann, who ruled for many a year, his sword at his side. The Sword represents the power of the king to use force to establish justice by destroying evil, or by establishing boundaries.



Again, we see echoes from the Arthurian stories of the power of the sword. Excaliber is one of the most widely-known swords ever. Durendal was the Sword of Roland and was said to be indestructible. Joyeuse was Charlemagne's sword and represented joyful victory to its wielder. Hrunting was the sword of Beowulf and was used to defeat Grendl. The Curtana, or the Sword of Mercy, is still used to this day in the coronation of kings and queens in England.

The word 'sword' comes from the proto-Indo-European word 'swer', which means 'to cut or to wound'. Archetypically, we see that the sword represents that which we cut out of our lives that does not serve us. It is a form of purification as we claim our own power and sovereignty, and set boundaries to support ourselves. The Sword, stands for the courage and fortitude to stand up for ourselves. In its role as purifier, it also symbolizes Truth, and here is where we claim our own Truth with our inner Sword held high in victory.

Coire Anseasc

The fourth and final treasure brought by the Tuatha De Danann is the Cauldron of the Daghdha, sometimes referred to as the Cauldron of Bounty. The poet, Semias, carried the Cauldron to the new land. It was purported that no person ever went away from the Cauldron unsatisfied. It was bottomless, capable of feeding an army, and thus had the ability to bring forth plenty from nothing. It also had the power to heal. The Daghdha was known as the Good God, the god of fertility and of abundance.



We see the Cauldron in history, often in different forms. In addition to the Gundestrop Cauldron, an archeological discovery from the first or second century, other famous Cauldrons include those used by the witches in Shakespeare's *MacBeth*, and the Cauldron of the Olympic Flame that burns for the complete time of the Olympic Games. We also see the Cauldron in the form of the Holy Grail of the Arthurian Legends.

A cauldron is a vessel, often used to hold nourishment, such as a cauldron of soup cooked at the hearth. Therefore, we can see that the archetypal symbolism of the Cauldron would include nourishment and healing. The Cauldron is also associated with Wisdom, the wisdom of knowing the secrets of creation, life and death, and sustenance. It can also be compared to the womb, the Great Womb from which we all emanate. The Cauldron within us is that part of us that nourishes and sustains us, the part from which creativity springs, our own deep Wisdom that guides our lives.

As you can see, the four treasures live within each of us – our Destiny, our Direction, our Truth, and our Prosperity. Using these symbols assists us in incorporating the qualities of freedom, focus, courage, and wisdom into our beings so that we can live more fulfilling and joyful lives.

Linda Costello has been a member of ADF since 2002. She started the Grove of the Rising Phoenix in 2003, and finished her Dedicants Program in 2004. Linda has held many leadership positions in ADF, including: ADF Treasurer, Chief of the Naturalists Guild, and founder of the Ecstatic Trance SIG (as well as several other Guilds). Linda's hearth culture is Irish Gaelic, and she uses the four treasures in her own devotions.

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Poetry

Four Treasures



by Linda Costello

I hold this spear
as an extension of my reach
for a spear is as true as my aim
I must be strong, and
My aim must be steady and sure
to accomplish the task at hand

I hold this sword
to cut away that which does not further
for a sword is as true as my discernment
I must be wise, and
My discernment must be clear and definite
to reach my goal

I stand before this cauldron
to take my nourishment
for the cauldron is ever nurturing, ever full
I must be well, and
My good fortune will flow outward
to fill others

I stand upon this stone
to claim that which is mine
for the stone recognizes truth
I must be sovereign, and
My truth will prevail in harmony
with the lives I serve

I stand here in the center
With spear and sword and cauldron and stone
My feet planted firmly upon the land
My eyes gaze out across the boundless
sea
I raise my arms to the great blue sky
In gratitude for such treasures.

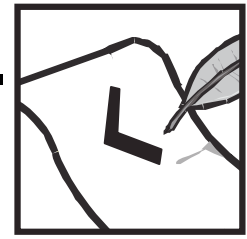




Personal Story

A Year in the River Styx

by Anthony Bentley



About a month before Spring Equinox 2010 I had a little revelation: man cannot survive on wine alone. To my fellow Hellenes, I understand the initial atrocity of this statement; I found it just as foul when the thought first hit me. It wouldn't be so bad if I didn't have a 20+ bottle collection of Smirnoff vodka and enough cardboard boxes of Coors Lite for my cat to play in a fortress the size of the Vatican. Knowing my family's history of substance abuse, something had to give. I don't mean to make it sound like I was an alcoholic on the brink of insanity, but I was giving Macaulay Culkin's character in "Party Monster" a run for his money.



With the superhuman ability to rationalize my way out of anything, I knew that I couldn't just say "stop drinking" and watch my problems disappear. There had to be spiritual value, because the Gods and my ADF friends made it abundantly clear that my lack of resolve wasn't going to get me anywhere in the Pagan community, besides the title of "that guy". Between the guidance and genuine concern of my Senior Druid and Members Advocate, we all agreed that an oath to stop drinking would be the

best way to contain the Party Monster within. Seeing as my 21st birthday was only a few weeks in the past, I knew it was now or never.

Missy Burchfield had suggested that I invoke Styx in my oath. Having no background in Paganism other than a half-read Scott Cunningham book, I wasn't in any position to decline. Plus when the person who babysat you as a child tells you it's time to take responsibility for yourself, the inner child tends to listen. After a quick Google search on Styx and some Greek Myth 101 lessons, I began writing my oath without any clue of how much it would change my life.

I decided one year would be the time frame. If I could go the rest of my time being 21 without drinking, then I would never again in my life have any reason to doubt my ability to "just say no". I was fairly confident in my ability to complete the oath, but just to make sure I stuck with it I decided to invoke the fearfully portrayed Styx. Being a Titaness that held the Olympians to their word I knew that failure simply wasn't an option.

Spring Equinox eventually rolled around, and the pre-ritual jitters were coming to a crescendo. Besides the nerves of the oath, I was also dealing with the nerves of running the ritual itself. Thankfully I was only co-leading; I had the help of my fellow Hellene KC in our ritual to Demeter and Persephone to relax me. Even though Jamie had told me a dozen times "you're going to do fine" I was still a little worked up. I didn't yet believe I was ready. I was still a very inexperienced Pagan, what if I messed up? What if the visitors gave me looks of confusion and said "this doesn't feel real"?

I wanted to hop in my car, renounce my Paganism, and drown myself in Chipotle burritos and salty margaritas. Thankfully the second that thought crossed my mind Missy came cascading into the ritual site and my heart and mind were finally at ease. Barely able to run fast enough, I wrapped my arms around her and felt my worries drain down

into the ground below. I was ready to take on the world.



The ritual progressed smoothly. Therapeutic smiles from my Grovemates kept me at ease, and the faces of those in attendance showed that mine and KC's ritual was very real to them. It came to the time where I took my oath. Feeling only faint shudders as the weight of my bargain with Styx came into play I walked to the center of the sacred space and spoke my oath.

“One year of no drinking, and no recreational use of pharmaceuticals. Should I fail on my part, then the grove gets to shave my head.” The words rang out to the air and suddenly I realized there was no turning back. Gone were the Long Islands, and no longer would a frozen daiquiri cool me off in the warm air that was around the corner. That moment I felt as if all things I held dear were gone from me, however shortly after they were replaced by a very different energy that said “Maybe things will be okay”.

At first it was difficult to explain the significance of my sobriety to my drinking friends. I was always the friend you could call at 3am when you needed to let loose and get a kick out of life. When I had to say “sorry, I'll drink some coffee with you instead” most people just turned away from me without a second question. I will say that I was very impressed with some of the people I thought wouldn't handle it well. Although, now that everybody had a designated driver they could depend on I can understand the warm welcome.

The first four months of the oath went well, a little too well. I trusted my resolve, but I had a looming sense that it wasn't going to remain this easy for the whole ride. It's easy to boast a year-long oath when you're only a third of the year deep. As I suspected, the difficulties came bounding along with the warm summer weather. Having to spend days by the pool watching everyone enjoy their frosty beverages made me thirsty with jealousy. Anger soon followed jealousy, as it normally does, and that set me into a reclusive state where I wanted very little to do with anyone.

At this point Styx began to wander a little closer, it was as if I could hear her traipsing alongside me whispering into my ears, “well this just isn't fair for you” she would taunt. “Certainly no one would ever know if you only had a small sip” I could hear far off in the distance. It was at that time I was thankful for the summer sun and knowing that Helios was overhead and would certainly know if I only had a small sip. Nevertheless, Styx continued taunting and I found myself becoming more and more frustrated.

I began to resent the oath, and partially myself. I felt as if this would never end, being at the halfway point I thought to myself “you're at six months, can you really do everything you just did AGAIN?” and I was thrown to confusion. As a Reiki healer, I was taught that “if doubts arise about your goal, know that this is normal and assume that they have entered your mind only because they are passing out of you”. In hindsight, I realize that this was my turning point where the ugly part of the blockage was on its way out. This bull was going to buck until I was thrown to the ground.



I realized that I needed to look Styx in the face and tell her I had enough of feeling powerless, and I was sick to my stomach of beating myself down for doing something as virtuous as this. Sure she might be the personification of hatred and wrath, but catch me on the wrong morning without coffee and I'll give any raging daimon a run for their money. It may be foolish to admit to a deity that you're fed up with their taunting, but I learned that sometimes that is exactly what needs to be done.

From that point forward I was absolutely astonished with the role Styx took in my life. Gone was the taunting, gone was the doubt. I felt refreshed, and I knew without a doubt that I could finish my oath and find the growth I sought after. Styx understands anger, confusion, wrath, and delusion. By learning how to work with her very unique energy, I knew I could not only sense when those emotions were overcoming me but one day actively stop them dead in their tracks.

Styx dared me to look at my reflection in her rivers, and face myself for who I was. I realized that I am solely responsible for all actions, and that when I

learn how to take responsibility for my actions I take active control over my life. By pulling tightly on the reigns I control my own life, and by sticking to my resolve I need not worry about the bucking bull beneath me. I was reminded of the spiritual growth I craved and that I would only gain it by sticking to my faith.

Over the remainder of my oath Styx slowly became more of a caring figure for me, dare I say even motherly at times. I learned much about what it means to believe in yourself and that sometimes that means believing in your friends who support you. I owe many thanks to Silver Falls Grove for believing in me from day one, and to the White Owl Kin for providing what became the most intimate connection of love and trust I've ever seen. Also if it weren't for our beautiful Members Advocate who fights so hard for all of us to solve our problems I would have had a much more difficult path. I fondly look to the inviting strangers who turned into friends and slowly evolved into family for everything they've done for me.

And lastly I encourage all of you to not fear the powers you do not understand. While Styx originally fought against me I now realize just how beautiful her power is. She is the promise of the sun rising after a dark night, the promise of a rainbow after the rain. Styx is the binding force of our *ghos-ti that enforces the ideas of receiving when you give freely of yourself. Styx is the promise of brighter days ahead. Do not fear her, respect her, and she will return your bravery with spiritual growth and blessings never ending.

☯

Anthony Bentley is a two year member of ADF and a newly initiated member of Sassafras Grove, ADF. He is also a member of the Healer's Guild and the White Owl Kin.



The ADF Clergy Council has approved a new ADF Order, the Order of Bardic Alchemy!

The Order of Bardic Alchemy is a place for our members to explore the misty places where the Bardic Arts and Our Druidry overlap. Practical Bardry is a sacred and magical part of Our Druidry. Long-recognized as a source of magical power, the use of words, whether spoken, written or sung, is a big part of the history and evolution of magical workings. Through devotional and practicum work, our Order members will be crafting rituals, workings, training materials (including exercises and articles based on their research and fusion of Magic and the Bardic Arts), and forging relationships with the Bardic Deities of Our Druidry. Our training program is designed to engage our members in the practical work of performing magic with a bardic flair, writing liturgy and ritual workings using the bardic arts as tools, and performing this work at a home shrine or religious group setting, where applicable.

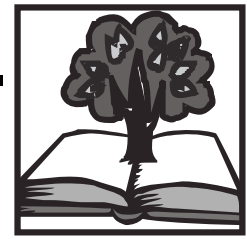
For more information, check out the new webpage at
< www.adf.org/members/orders/bardic-alchemy/index.html. >



Music Review

Delhi 2 Dublin (2007)

by Deb Field



I have to begin this review with a well-deserved shout-out to Ian Corrigan, who with a simple Facebook post, introduced me to this fantastic Bhangra/Celtic fusion group. Delhi 2

Dublin's self-titled debut album, first released in December 2007 is an energetic and creative whirl through Celtic airs and jigs married to the electric rhythms of modern Punjab Bhangra that slides effortlessly into reggae and hip hop beats. If that sounds eclectic, it is meant to. Delhi 2 Dublin describes themselves as "kick ass fiddle players rocking out with a kilt-wearing Korean flanked by two bouncing Bhangra percussionists and a vocalist who looks like he would be at home in a Bollywood music video"

For those of you unfamiliar, Bhangra is a Punjabi dance/music form with its roots in Indian harvest celebrations. Traditional Bhangra folk dance mimics farming movements and is usually accompanied by dhol and tabla drums, other percussion instruments and sometimes flutes. It has morphed over time into a popular dance style at Indian wedding ceremonies and has also become a prominent form of aerobic exercise.

Delhi 2 Dublin is a five person group hailing from Vancouver. The group consists of the sizzling fiddler Sara Fitzpatrick, Andrew Kim on guitar and electric sitar, Tarun Nayar handling the traditional Tabla drums and electronics, Ravi Binning providing animated Tabla and traditional Dhol beat, and Sanjay Seran lending his talents to vocals. These young musicians form a tight group that is clearly not afraid to stretch their musical creativity. They are touring extensively in British Columbia and in the Pacific Northwest. Reviews posted of their live shows rave about their energy on stage, so I took a peek on YouTube. I highly

recommend checking out their appearance on ideaCity09. The audience starts out looking reserved, even a bit confused, but is on their feet jumping around at the end of 20 minutes!

The Delhi 2 Dublin album starts out with Fitzpatrick's haunting Celtic fiddle on Synchronicity, and then morphs into a fusion of Celtic and Bhangra with an almost reggae feel on the spirited tune Apples. This diverse ride continues to grow in energy as the percussion takes center stage in Get on the Bus and Dil Nachde, and then rolls into a fiddle backed hip hop/rap on Celtic Dub. Most of the vocals are sung in Punjabi, but the music is brilliant enough that there is no language barrier.

The track which caught my attention the most, especially the first couple of times through is the incredibly dynamic Supafunkdaholic. If you are doing something boring, pop this track on and you'll find yourself jumping all over the room - it's almost impossible to sit still to! The group then begins to calm things down a bit with the breezy African Odyssey, where the combination of tabla drums, guitar, and high octave fiddle evoke feelings of being one a warm beach somewhere. Nightstep and the aptly titled Dreaming highlight the Celtic melodies again with slower tempos that create a meditative mood. The album concludes with remixes of Apples and Dil Nachde.

I have been listening to Delhi 2 Dublin for about three weeks now, and have yet to tire of it. Played straight through, it is a great mix of energizing and relaxing music. Throw it on shuffle and it becomes a party - you never know whether you'll be in India, Ireland, or somewhere in between.

Available at <www.cdbaby.com/cd/delhi2dublin> or <itunes.apple.com/ca/album/delhi-2-dublin/id271013288>



Poetry

Cloak



by Jean 'Drum' Pagano

From the darkness
Lifts the cloak
The Goddess peers from underneath -
The world,
Sheltered and warm,
Held in loving incubation,
She is the Great Mother,
And the furnace of life,
Is held fast against her soul

Under her cloak,
The Earth lays waiting
Under her cloak,
There is no sky
Under her cloak,

All protection is afforded
To the world inside

From the darkness
The Earth is born:
The cloak lifts away,
Transformed into a raven
With wings across the sky
The Great Mother
Soars overhead
As her wings make the oghams
The Sun erupts into the sky:
The first oak is born
And lifts its branches
In song



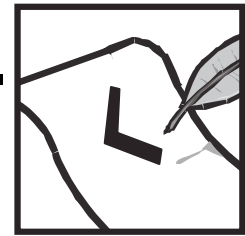
Spirit song by Melissa Hill



Festival Review

2011 Wellspring Artisans Competition

by Amy Castner



Credit: Diane Watson

The 2011 Artisans Competition at Wellspring was a huge success! This year we had 25 entries that all showed superb workmanship and creativity. Nice job, artisans! It was wonderful to see the amazing talent and the diversity of entries that our folk contributed! You can view most of the pieces in full color at <<http://hausvontech.net/pics/album71>>

Archdruid Kirk Thomas graciously agreed to be our judge, and each piece was judged on a point scale with 100 points possible based on workmanship, creativity, and use of materials.

It was a tough job because there were so many wonderful entries, and he took time out of his very busy day to examine and judge each and every piece. Thanks, Kirk!

The winners of each category are as follows:

- **Sacred Objects:** Beth Savage of Beautiful Rivers Grove, *Core Order Beads*
- **Textiles & Fiber Arts:** Amy Castner of Cedarsong Grove, *Mid-summer Sunset* altar cloth



COoR Beads by Beth Savage



Credit: Diane Watson

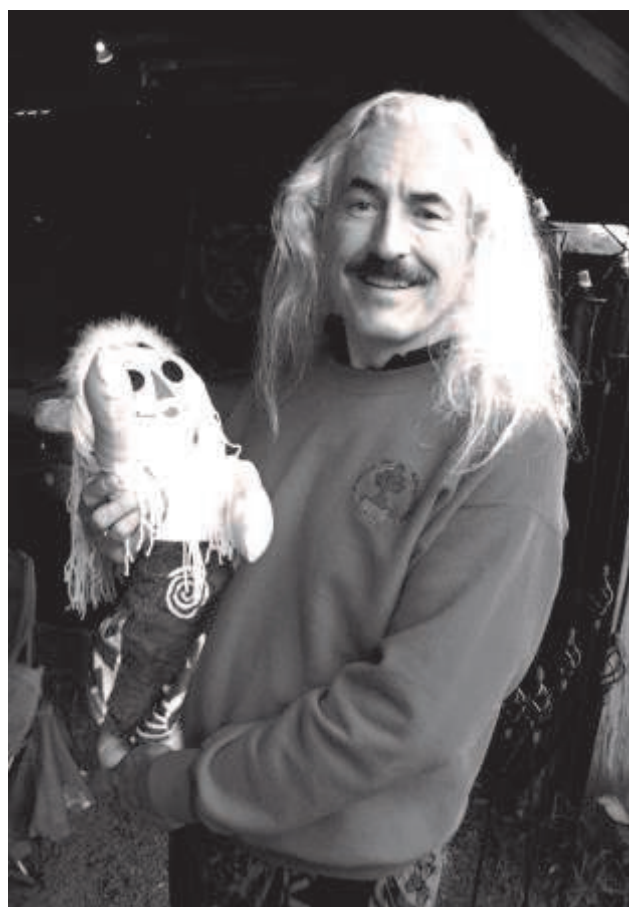
Maria Viking Doll by Janet Klinecredit

- **2-D Fine Art:** Melissa Hill of Cedarsong Grove, *Huginn & Muninn* painting
- **3-D Fine Art:** Janet Kline of Sassafras Grove, *Maria Viking Doll*
- **Media Arts:** Willow Nimfeach of Muin Mound Grove, *The Seer* digital art
- **Other Crafts:** Amy Castner of Cedarsong Grove, *Fertility Ram* Pysanky egg



Credit: Diane Watson

Kirk Doll by Janet Kline



Credit: Diane Watson

Kirk and Little Kirk

her *Maria Viking Doll* that took first place in the 3-D Fine Art category and her *Rev. Kirk Thomas Doll*, which was fondly named 'Little Kirk.' Little Kirk even made a surprise appearance with 'Big Kirk' at the Bardic Night on Saturday in his white silk gloves and pink sparkly tiara!

The competition was especially fierce in the sacred objects category. Each entry was beautiful and well thought out, and we even had an installation piece

Our wine and cheese reception was wonderful refreshment right after the annual meeting on Sunday. Over 50 people joined us to view the pieces and vote for our Best in Show award, which was done by popular vote. The Best in Show winner was Melissa Hill with her lovely painting *Huginn & Muninn* done in vivid yellows, golds, and black (see front cover) with Diane Watson's watercolor painting *Adirondak Portal* a very close second.

Janet Kline of Sassafras Grove submitted some wonderful entries, including



Credit: Diane Watson

Ritual Vessel by Shawneen



Credit: Diane Watson

Acorn by Rhiannon Ellison

– the lighthouse across from the bathhouse called *Sacred Enlightenment on the Move*. It actually lit up! The winner of the sacred objects category was Beth Savage for her string of COoR beads, but Shawneen was a very close second with his hand-carved ritual vessel that stood out with its excellent workmanship that showcased the beauty of the wood grain.

A big shout-out goes to Rhiannon Ellison of Muin Mound Grove with her piece entitled *Acorn*. It was a lovely piece up against some very tough competition in the 2-D arts category. We'll be adding a children's category next year so that our young artists can develop their skills and get the recognition they deserve, too! Keep drawing, Rhiannon!

Next year we plan to keep the same categories, so start planning ahead. We will also add a photography category and the children's category. All ADF members are invited to submit pieces to the competition; you are not required to be an artisan's guild member!

Special thanks go out to Diane Watson, Melissa Hill, Willow Nimfeach, and Chelly for all of their helping hands and great ideas over the weekend! Together we made a great Artisans Competition team and we're already planning for next year!

ADF Store

Ár nDraíocht Féin's member store



- Books
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- Music

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



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



Fitheach_Mor by James Acken



Visit us at: www.adf.org/podcast/
Send submissions to
adf.podcast@gmail.com



Poetry

Borderlands

by Debra Grove



The gateways of the world stand half ajar,
And twilight gathers as the old year wanes;
No moon tonight, and but a single star
As yet, to light the pathways of the lanes
Where rustling leaves betray a traveler's feet,
And half-heard music lingers in the air
As mist like incense rises, cold and sweet.
So still a time, so silent and so rare
Its magic calls me forth into the night
Along the fading edges of the year
To walk as one accustomed, and by right,
As ever spirit moved in her own sphere.



No need to fret that I should too far roam –
Between the worlds has ever been my home.



Bent Not Broken by Traci Niklas



Fallen Tree by Drake Collins



Invocation

Bardic Inspiration Invocation

by Skye Windsinger



Flame inside my heart, forever glows.
Spark within my mind, forever grows.
Fire consuming my soul, forever I know,

I have heard Brigid's Song.

May Brigid light the flame inside your heart, the
spark within your mind, and the fire which con-
sumes your soul and bring to you words of inspira-
tion!

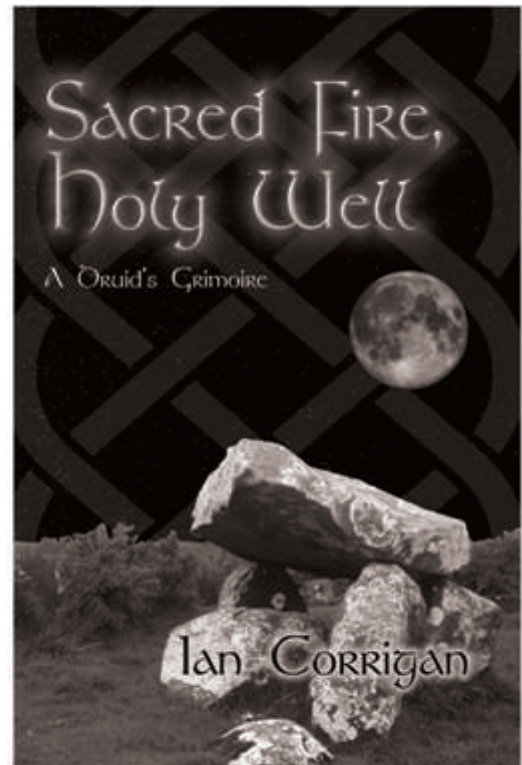


Coming
Soon

Sacred Fire, Holy Well
A Druid's Grimoire

Ian Corrigan

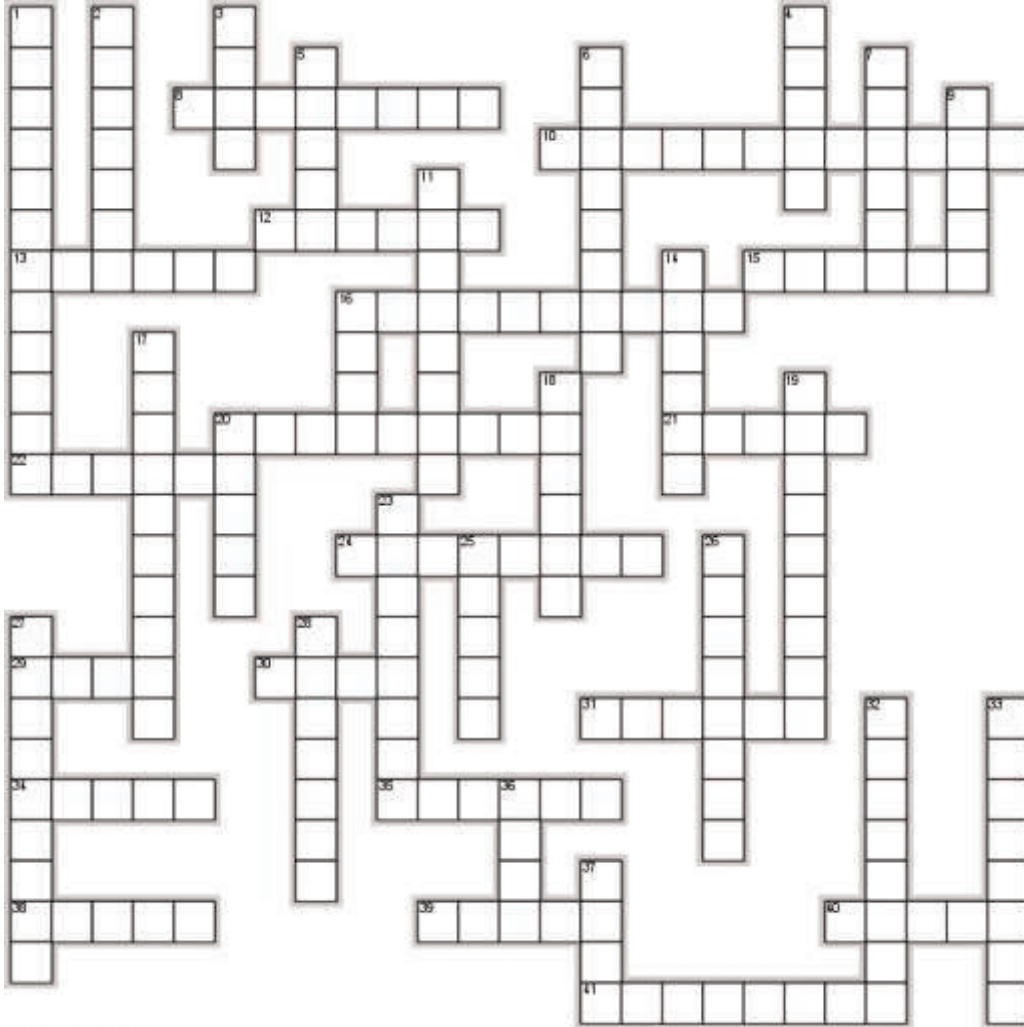
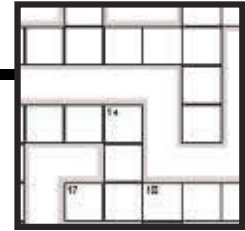
A detailed guide to the myth, worship,
and practical magic of the Pagan Gaels,
re-envisioned for the modern practitioner.





Crossword Puzzle

by Chris :)



EclipseCrossword.com

Down

1. Podophyllum peltatum
2. (Indian) primordial man
3. (Norse) Of his sweat the sea was made
4. Ulex europaeus
5. (Indian) Heaven Deity
6. (Greek) Stole the Geryon cattle
7. Located on Mt. Parnassus
9. (Celtic) Dagdas lover
11. (Welsh) she offered ppl rides on her back
14. (Greek) These hags were sisters to the Gorgons
16. (Celtic) Satirized by cairbre
17. (Celtic) AKA Setanta
18. (Greek) Saved Dionysus from the fire
19. (Norse) Yggdrasil squirrel
20. (Celtic) He had a cloak of invisibility
23. (Norse) This hall is located in Asgard
25. *Hyperbolus, Victories, Cleophon, Phaon*
26. "As for me, all I know is that I know nothing"
-Author
27. (Norse) world of ice
28. Pinus Microcarpa
32. (Norse) Fenrir's chain
33. (Norse) Guardian of the Gods
36. Ivatis tinctoria
37. (Roman) Feriae Marti festival was his

Across

8. (Greek) Pushed the rock up hill
10. Daemonorops drago
12. (Roman) She collected the golden wool
13. (Norse) Fjalar & Galar killed him
15. (Roman) Father of didactic poetry
16. Rubus fruticosus
20. “All virtue is summed up in dealing justly” - Author
21. (Greek)- Son of Iapetus & Asia
22. (Greek) Father of the Chimaera
24. “Follow your bliss” –Author (last)
29. Hesiods 5th age
30. (Indian) - First Ancestor
31. (Celtic) Manannans Horse
34. Ilex aquifolium
35. (Welsh) The Cauldron of Arawn is found here
38. (Greek) Zeus swallowed her and bore Athena
39. (Indian) Born from Brahmas forehead
40. (Indian) Airavata is his mountain
41. (Norse) Loki's eight legged horse

Last Issue's Puzzle Key

Across

4. PLAUSTRUM—Celtic name for Ursa Major according to Ovid
7. EYEBRIGHT—AKA Euphrasia officinalis
8. GOFANNON—(Welsh) Son of Don
10. MARS—(Roman) Bellona's Husband
12. REMEMBRANCE—(Greek) 1 of 2 springs in Hades
18. PARIS—(Greek) This prince of Troy chose Aphrodite
19. CERBERUS—(Greek) borrowing this hound was a Herculean labor
20. WORMWOOD—AKA Artemesia absinthium
21. LEVI—Author, *Transcendental Magic* (last)
24. BRAGI—(Norse) Patron of Bards
25. CERIDWEN—(Celtic) Goddess of Inspiration
26. DEMETER—(Greek)- Goddess of Agriculture
29. DEOSIL—AKA sun-wise
31. PATCHOULI—AKA Pogostemon heyeanus
32. BALOR—(Celtic) Lugh's grandfather
34. MOUNTAIN—(Norse) Gleipnir ingredient: “roots of a ____”
35. VIRGIL—(Roman) Author of *The Georgics*
36. CAD GODDEU—(Celtic) a tree poem found in the *Book of Taliesin*
37. COURAGE—(Greek) Plato *Early Dialogues* “Laches or _____”
38. JUPITER—AKA Jove

Down

1. ELDER—AKA Sambucus nigra
2. YMIR—(Norse) The Earth was fashioned from his flesh
3. CARDEA—(Roman) Goddess of thresholds & doorways
5. ANNWFN—(Celtic) Welsh otherworld
6. PTOLEMY—(Greek) Renowned astronomer
9. HERMES—(Greek) Psychopomp
10. MEAD—AKA Honey Wine
11. PYTHAGORAS—(Greek) Author of *The Golden Verses*
13. ASURA—(Indic) Demons
14. VISNU—(Indic) Three-stepper
15. GARDNER—Author of 1959's *Witchcraft Today* (last)
16. AILLEN—(Celtic)-He burned down Tara every Samhain
17. HESIOD—(Roman) This classical writer was murdered
22. AIRMID—(Celtic) Sister to the healer Maich
23. AMALTHEIA—(Greek) She was both nymph and goat
27. TYR—(Norse) One-handed God
28. LOKI—(Norse) He cut off SiF's hair
30. EROS—(Greek) He has golden wings and four heads
32. BARDSEY—(Celtic) Merlin's glass house was on this island
33. SILVER—Hesiod's 2nd Age



News and Announcements



Dedicant Path Completions

Arielle Finberg
Sierra Madrone Grove, ADF
Completed April 2011

Mac-tire ('Wolf')

Grove of the Rising Phoenix, ADF
Completed June 2011

Study Program 3rd Circle Completions

Melissa Burchfield
Bardic – Composition Poet
Ranked Journeyman Bard
Completed April 2011

Rev. Amber Sky Spirit
Generalists Study Program
Completed April 2011

Rev. Sean Harbaugh
Generalists Study Program
Completed April 2011

Rev. Jean 'Drum' Pagano

Generalists Study Program
Completed April 2011

Clergy Program *

Rev. Jessie Olson (Medb Aodhamair)
Third Circle
Completed May 2011

Rev. Barbara Wright
Second Circle
Completed April 2011

Rev. Amber Sky Spirit
First circle
Completed April 2011

Rev. Sean Harbaugh
First Circle
Completed April 2011

Rev. Jean 'Drum' Pagano

First circle

Completed April 2011

~ Congratulations to all ~

New Protogroves, Groves & Regions

Sacred Oak Grove
Prichard, West Virginia
Provisionally Chartered: May 2, 2011

Frithstead Protogrove, ADF
Londonderry, NH
Founded: June 7, 2011

Asia-Pacific Region, ADF
Western Pacific Ocean
Founded: September 1, 2011

Other Announcements

2011 Wellspring Bardic Chair:
Maria Stoy
Sassafras Grove, ADF

Summerland Gathering
August 18-21, 2011
Yellow Springs, OH
<www.6thnight.org/summerland.html>

Midnight Flame Festival
September 8-11, 2011
Bellaire, MI
<www.grovemidnightsun.org/midnightflame.html>

Harvest Nights Gathering
October 14-16, 2011
Otis, MA
<www.charteroakadf.org/harvestnights/>

See <www.adf.org/events> for further event info.

*Note: New admissions to the Clergy Training Program are temporarily suspended as of 3/1/11 for program revisions. This applies to new students only; current students may continue their studies. New admissions are expected to resume by 11/1/11; interested students are encouraged to participate in the General Study Program in the meantime, as many of the courses overlap.

The New! ADF Store is open for business! This includes the ability to receive credit-card orders directly without PayPal. Many new items have been added; requests are welcomed.
Visit: < www.adf.org/store >

Contributors List

Art

James Acken

Art: *Fitheach Mor*

Drake Collins

Art: *Fallen Tree*

Melissa Hill

Art: *Huginn and Muninn*

Art: *Spirit song*

Traci Niklas

Art: *Bent Not Broken*

Articles

Traci Auerbach

Article: *ATC: Pocket Art, Pocket Piety*

Anthony Bentley

Article: *A Year in the River Styx*

Linda Costello

Article: *The Four Treasures*

Rev. Jessie 'Medb' Olson

Article: *Sexual Relationships in Your Grove*

Crossword

Chris :)

Bardic

Linda Costello

Poetry: *The Four Treasures*

Chelly Couvrette

Poetry - *The Land Sea and Sky*

Jan Krueger & Irisa MacKenzie

Invocation: *Invocation to Aphrodite and Pan*

Debra Grove

Poetry: *Borderlands*

Jean 'Drum' Pagano

Poetry: *Cloak*

Skye Windsinger

Invocation: *Bardic Inspiration Invocation*

Rev. Barbara Wright

Poetry: *The Triple Goddess, from Maiden to Crone*

Columns

Deb Field

Music Review: *Delhi 2 Dublin (2007)*

Amy Castner

Festival Review: *2011 Wellspring Artisans Competition*

Janet McCandlas

Book Review: *Stone Age Soundtracks: The Acoustic Archaeology of Ancient Sites*

Rev. Kirk Thomas

Festival Review: *PaganFest in Prison*



ADF Directory



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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

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Rev. James 'Seamus' Dillard
Ed Reis
Rev. Rob Lewis
Melissa Burchfield
Jean Pagano a.k.a. Drum
Flip Rutledge
Francesca Hedrick
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South West Regional Druid
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Canada East Regional Druid
Europe Regional Druid
Asia-Pacific Regional Druid

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Archdruid Emeritus
Archdruid Emeritus
Archdruid Emeritus
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Information Manager
Listmaster and Moderator
Preceptor
Regalia Manager
Webmaster

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Rev. Isaac Bonewits
Rev. Ian Corrigan
Rev. John "Fox" Adelman
Rev. Robert 'Skip' Ellison
Peg Glosser
Rev. Rob Lewis
Jean Pagano a.k.a. Drum
Crystal Groves
Rev. Robert 'Skip' Ellison
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Council of Lore
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Grove Organizing Committee
Prisoner Relations Committee

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Chair Rev. Crystal Groves
Chair: Rev Caryn MacLuan
Chair: Aigeann
Chair: Rev Barbara Wright

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Artisans Guild
Bardic Guild
Brewers Guild
Dance Guild
Healers Guild
Liturgists Guild
Magicians Guild
Naturalists Guild
Scholars Guild
Seers Guild
Warriors Guild

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Chief: Emerald
Chief: Flip Rutledge
Chief: Zona-Lisa Bennett
Chief: Irisa MacKenzie
Chief: Carrion Mann
Chief: Rodney Cox
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Kins

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Gael Kin
Kin of Fire and Ice
White Owls Kin
Proto IE Kin
Roman Kin
Slavic Kin
Clan of the Red Dragon

Leader: Arielle Finberg
Leader: Sean Harbaugh
Leader: Anna Sowell
Leader: James Lock
Leader Briar
Leader: Deana Swendsen
Leader: Art Shipkowski
Leader: Steph Gooch

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Brigid's Hearth SIG
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Ecstatic Trance SIG
Foireann Mhorrigan
Military Outreach SIG
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Polyamory SIG
Safe Haven SIG
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Coord: Beth Savage
Coord: Eremon
Coord: Ashley Price
Coord: Kathleen Pezza

Coord: Siobhan
Coord: Athelia Nihtscada
Coord: Medb Aodhamair
Coord: Ruwenna
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Muin Mound Grove, ADF

Local to: NY

sharonel@twcny.rr.com

Our Whole Protogrove, ADF

Local to: NY

info@urtharts.com

Paumanok Island Protogrove, ADF

Local to: NY

ravenslairli@yahoo.com

Tear of the Cloud Grove, ADF

Local to: NY

contact-us@tearofthecloud.org

Mystic Ash Grove, ADF

Local to: OH

selene@zoomtown.com

Silver Falls Grove, ADF

Local to: OH

silverfallsgrove@gmail.com

Stone Creed Grove, ADF

Local to: OH, PA

seniordruid@stonecreed.org

The 6th Night Grove, ADF

Local to: OH, IN

6thnight@6thnight.org

Three Cranes Grove, ADF

Local to: OH

threecranes@threecranes.org

Clan of the Triple Horses Grove, ADF

Local to: OR, CA

triplehorses@gmail.com

Coho Cloud Protogrove, ADF

Local to: OR

go@pdx-druids.org

Dragon Stone Hill Protogrove, ADF

Local to: PA

edragon@ptd.net

Maple Hart Protogrove, ADF

Local to: PA

maplehartprotogrove@gmail.com

Sassafras Grove, ADF

Local to: PA

info@sassafrassgrove.org

Snow Water Grove, ADF

Local to: PA

info@snowwatergrove.org

Whispering Lake Grove, ADF

Local to: PA, OH, NY

grollwynn72@hotmail.com

Ocean's Tide Grove, ADF

Local to: RI, MA, CT

seniordruid.oceanstide@gmail.com

Eagle Mountain Protogrove, ADF

Local to: TX

faoin.crann@yahoo.com

Protogrove of the Live Oaks, ADF

Local to: TX

p.mcfadin@chaosbutterfly.com

Henge of the Sacred Fire Protogrove, ADF

Local to: UT

ambiorixdruid@hotmail.com

Grove of the Seven Hills, ADF

Local to: VA

sevenhillsadf@yahoo.com

Protogrove of the Shenandoah, ADF

Local to: VA

gotshenandoah@gmail.com

Twisted Tree Protogrove, ADF

Local to: WI

milwaukeedruids@gmail.com

Sacred Oak Grove, ADF

Local to: WV, KY, OH

moondraaggon@suddenlink.net

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: