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The Quarterly Journal of Ár nDraíocht Féin

Spring 2012 ~ Issue No. 56





# Eight Winds Festival

Thursday, June 28- Sunday, July 1

Prosser Ranch group campground  
Just outside Truckee, CA ~ in the Tahoe National Forest

Highlights Include:



Workshops  
Rituals including:  
ADF Unity Rite  
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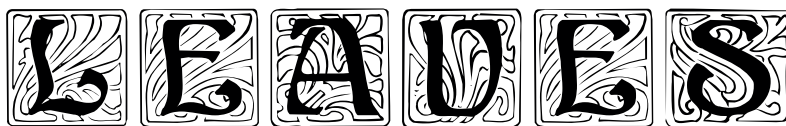
Plus there is a Meal Plan available

Eight Winds is a Family Friendly Event.

Registration: adults \$40, children 6-13 \$20, children under 6 free

See website for more information and registration:  
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# Archdruid

The Equinox is in our minds now as the seasons change once again. And this time is a time of balance, when the days and nights are of equal length. And it is as though the Earth is holding Her breath for a moment before sliding headlong into the new season. And at this time of balance, it might be fruitful for all of us to take a moment in our busy lives to examine ourselves, our hopes and desires, our intentions, and our shortcomings. Where are we going? What are we doing? Have we become so caught up in our lives that we haven't taken the time recently to experience the (real) world around us?

We live in an age of electronic communication, where we can reach out and touch someone instantly, and as a result, many of us have become tethered to our computers, smart phones and tablets, texting and surfing and living on Facebook (or similar sites). We find ourselves living in a virtual universe. When was the last time that any of us spent an entire day without turning to our electronic devices? When was the last time we allowed ourselves to just 'be'?

The philosopher Jean-Jacques Rousseau claimed, "The more ingenious and accurate our instruments, the more unsusceptible and inexperienced become our organs: by assembling a heap of machinery about us, we find afterwards none in ourselves."

I challenge all of us to take a day in the very near future and not turn on any of our electronic devices. Don't even turn on the TV or the radio (OK, you can turn on the coffee pot if you like). Take a walk in the country or in a local park. Listen to the wind, to the birds, and other wildlife. Listen to the Mother Herself, and feel Her heartbeat in the Land. Re-connect with the Gods and all the Kindreds once again.

I guarantee that you'll be smiling all day long.

Rev. Kirk S. Thomas  
Archdruid, ADF

Greetings!

In the previous issue of *OakLeaves* (#55), there was an article printed in which member, Howard Scroggins, told the creation story of his beautiful Ogham set, complete with photograph and dedication to spiritual use. A similar set was also made in February of 2010 by Sarah Lawless (a witch from British Columbia), which should have been referenced: <http://witchofforestgrove.com>

May the Kindreds continue to inspire all those of us who walk the Elder Ways to such acts of beauty and creation!

Melissa Burchfield  
Members Advocate, ADF

## OAK LEAVES

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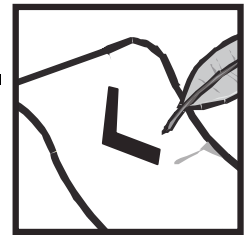
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## Series

### The Descent of Orpheus: The Evolution of the Orpheus Myth in Literature Part I

By Wayne Keysor



#### Introduction

The myth of Orpheus, the divine poet of Classical Greece, is wide-ranging in its influence on later western cultural expression because its themes appeal to some of the most basic questions of human experience. This paper will demonstrate that the myth of Orpheus has been adapted widely in literature from the Classical period to the twentieth century. It will argue that the form of the myth as originally transmitted from Greek oral culture in the pre-Classical period has remained relatively static, but the meaning behind the myth has varied dramatically depending on the era and the uses to which it has been put. Yet paradoxically, it is the myth's expression of emotionally powerful and universal aspects of human experience that continue to give it the relevance to command the attention of artists ranging in time from Pindar to Denise Levertov.

The myth, like the liminal hero to which it refers, mediates between two different worlds. The story of Orpheus reflects on such universals as the meaning of death, the attempt to use art (and by extension, culture) to control death or make it meaningful, and the force and limitations of human love. These themes clearly are not bound by time or culture, but rather appeal to something basic to human experience. However, it is equally true that the answers to these questions are expressed particularly and uniquely depending on the cultural context in which they are asked. Thus, the myth expresses many different and conflicting responses to the human condition depending on the spirit of the times in which it appears. The many different interpretative frameworks upon which the form of the myth has been hung have generated an inexhaustible chain of mythic meanings, each interpretation, like the head of the Hydra, growing anew as time and circumstances kill its predecessor. It is precisely the power of myth to clothe basic human questions in imaginative language and metaphor that makes it so useful.

#### Orpheus in Antiquity

To begin to understand the various transmutations that the myth of Orpheus has undergone, it would be useful to discuss first its essential narrative outline. Orpheus was the son of Calliope, the chief of the Muses, and either Apollo, God of the arts and healing, or Oeagrus, king of Thrace. These conflicting stories concerning his parentage are impossible to resolve given the protean nature of myth, but if Apollo was his father, it would be very unusual in Greek myth for the union of two gods to produce a mortal. Whatever his parentage, the accounts are quite consistent that his birthplace was Thrace, an area in northern Greece that was considered on the fringes of Greek civilization (Marlow 362). Not wholly barbarian and not wholly Greek, this area was in some sense culturally liminal for the Greeks of the pre-Classical and Classical periods and therefore, most appropriate for this figure who consistently straddled different worlds.

Orpheus' signature feature was the lyre, which is present in almost all of the extant images of which we are aware. With this instrument and the power of his poetry, he could charm animals, plants, and even the stones of the earth. He was said to have lived in the generation of heroes immediately before the Trojan War heroes, being roughly contemporaneous with Herakles and Jason. He accompanied Jason as one of the Argonauts on the famed quest for the Golden Fleece. Upon this journey, he is able to use his music to charm the Sirens, those monsters that lure sailors to their deaths on the rocks through their beautiful music. It is probably in reference to this journey with the Argonauts that the archaic lyric poet Simonides says of Orpheus, "Above his head flutter innumerable birds, and from the dark-blue sea fishes leap straight up in harmony with his lovely song" (Segal, *Orpheus: The Myth of the Poet* 13).

This journey marks one of the defining characteristics of Orpheus, his ability to repeatedly cross between worlds. Some scholars consider the Argonauts' journey to Colchis to secure the Golden Fleece to be a journey to an otherworld in an original ur-myth, a myth that was eventually rationalized to locate Colchis in the geographic area of the Black Sea. They cite the fairytale quality of Colchis with its dragon, fire-breathing bulls, golden treasure, and the sorceress Medea as evidence that the myth originally referred to an otherworldly location. For these scholars, the main mythic function of Orpheus is to serve as a psychopomp who leads the crew of the Argos into the Otherworld to gain a treasure and then safely leads them back out again (Robbins 7-8).

The most famous episode of the Orpheus myth is his journey to the underworld to recover his wife, Eurydice. Eurydice, while being pursued by a shepherd on her wedding day, was bitten fatally by a poisonous serpent. Upon her death, she went to the underworld, and Orpheus mourned her loss for a year. Finally, unable to reconcile his loss, he descended into the underworld and charmed the gods of the dead with his music. Moved by his singing, the gods of the dead agreed to release Eurydice and allow Orpheus to take her back to the world of the living. They granted this boon on one condition: that Orpheus not look at her until they have returned to the land of the living. Orpheus leads her back, and when they almost reach the boundary between the living and the dead, Orpheus cannot help himself and looks back at her. She disappears like mist before his eyes and becomes unrecoverable because of his transgression (Ovid, *Metamorphoses* 10.1-73; Horace, *Georgics* 4.455-527). Although in these versions he fails in his task, we again see Orpheus' ability to cross boundaries that for the normal human is impossible.

He returns to the upper world alone, and wanders the wild places of Thrace lamenting through song the fate of his wife. There are two versions of what happens next. In one, his singing interrupts the rituals of the Maenads, the female followers of Dionysus possessing supernatural abilities, and they descend upon him and tear him apart. In a second version, he rejects all women because of the death of Eurydice, and the women of Thrace stab him to death in anger for introducing male homosexuality



(Heath 166). In both versions, his head is thrown into the river Hebrus and floats downstream still singing and prophesying.

On its journey downstream, the head is threatened by a giant serpent, but is saved by the direct intervention of Apollo. This episode is somewhat reminiscent of Apollo's earlier confrontation and besting of a giant serpent at Delphi. The head then washes up on the Island of Lesbos where it is enshrined by the people living there. Once it is enshrined, Apollo forbids the head from prophesying, probably to forestall any competition with Apollo, who was one of the main gods of prophecy in Greece. In one final gesture, Apollo places Orpheus' lyre in the heavens (Robbins 13-15; Santos 15).

Understanding the myth and the uses to which it was put in its earliest incarnations is difficult. As the oral tradition of Greek myth was translated into written form starting in the mid-eighth century B.C.E., not all myths appear to have been equally represented. For example, we have an unusually rich collection of myths from the Trojan War cycle. However, the story of Orpheus is not so abundantly represented. It is not clear if the stories were written down and lost, or never made it into the literary record in their complete forms. Whatever the reason, Orpheus' myth is not

centrally located in one text, but scattered throughout numerous poems, dialogues, plays, and literary fragments. In most of these works, a single element of his story is mentioned only briefly, serving an allusive function to illuminate a theme that the author is interested in developing, rather than Orpheus being the central subject of the work (for some examples of this allusive style in tragedy and philosophy, see Mezzabotta, "Jason and Orpheus" and Cornford, "Plato and Orpheus").

Additionally, some of the most interesting elements of the myth, Orpheus' journey to the underworld and his death, are attested to in their complete form only in the Roman period. These Roman interpretations of the myth by the poets Horace and Ovid are self-conscious literary works, which take a myth that was handed down to them from the Greek oral tradition and work with it to communicate the authors' own themes. Thus, we lack a direct sense of the earlier myth. This fact makes it impossible, for example, to determine how much, if any, these two authors might have altered the myths to make their own points.

This issue and interpretations of the scattered references from the classical period have led scholars to postulate an earlier version of the myth where Orpheus was successful in obtaining Eurydice's return from the underworld. They advance the hypothesis that the dominant version in the oral tradition contained the successful outcome, and the mythic innovation of the failure occurred during the Hellenistic period, which tended to emphasize themes of tragic love and loss. It was this Hellenistic version of the myth that Horace and Ovid used to construct their narratives in the first century B.C.E. This has been an influential scholarly position in the twentieth century and probably represents the consensus view (Heath 163; Bowra 113-126). However, there are scholars who challenge this position and contend that there was no lost Hellenistic version and that the dominant, if not only, version of the myth coming out of the oral tradition was the failure narrative (Heath 163-196).

There is compelling evidence that during the classical period, the myth was far more concerned with Orpheus' power over nature and his ability to cross over into the land of the dead as a living man and return, than with the love story surrounding

Eurydice. There seemed to have been a particular emphasis on his ability to transcend death. How the voyage of the Argonauts possibly relates to a quest to an otherworld has already been mentioned. The hypothesis that the classical myth in its earliest incarnation emphasized Orpheus' ability to transcend death is strengthened by the attestation during the classical period of a mystery cult surrounding Orpheus.

This cult promised to grant the initiate escape from the prison of reincarnation. It saw the body as a prison and this life as a punishment. By being initiated, one could escape torment in the afterlife and avoid being reborn into this life. It apparently advanced a Gnostic doctrine that made a sharp delineation between the body and the soul. The soul was a divine spark, which was inherently good. The body was a gross prison trapping the soul in a mire of earthly debasement (Guthrie 156-171). The complexities of the Orphic cult are fascinating, but beyond the scope of this paper. What is important for our purposes is to note the emphasis on the experience of the afterlife and Orpheus' association with it. This emphasis supports the argument that Orpheus' original function was as a sort of shaman who could move back and forth between worlds and, through this travel, bring back knowledge on how to achieve a better outcome after death, which he then could pass on to his followers.

Contrast this thematic emphasis with Charles Segal's interpretation of Vergil's Fourth Georgic, where Vergil introduces the story of Orpheus' journey to the underworld. Segal argues that Vergil intended the Fourth Georgic as a comment on man's relationship with nature. Particularly, he intended to emphasize the complicated and mysterious interaction of "man's power over nature and nature's power over man" ("Orpheus and the Fourth Georgic" 321). Orpheus stands in for the tragedy of man and civilization. Orpheus cannot resolve himself to the fundamental facts of existence expressed by nature, especially the inevitability of loss and death, and therefore struggles vainly to overcome them. His inability to reconcile the "laws of nature brutal, unfeeling, [and] unjust," leaves him still suffering even as he succumbs to the irresistible tide of nature (311).

This Roman interpretation, if it can be sustained, shows a vastly different picture of Orpheus than the magician who successfully brings back the secrets of a happy afterlife. Putting aside the question of whether Vergil based his work on a Hellenistic original, this interpretation by Segal points to the very real possibility that already by the first century B.C.E the meaning of the myth had already been profoundly transformed by cultural change in the Hellenistic and Roman worlds. This will be the first of many changes that we might document and marvel at the ever-changing face of Orpheus.

### **Orpheus in the Middle Ages**

The myth of Orpheus was transferred into the Middle Ages through two primary textual sources: Ovid's Metamorphoses and Vergil's Georgics (Louis 643). However, the culture that received the myth from these works was vastly different than the culture that had created them. The medieval period saw the disappearance of the pagan culture that spawned Orpheus and therefore, necessarily, if the myth was to maintain any relevance, it was going to have to transform to meet the new cultural conditions. Based on the host of surviving medieval Orphic commentaries and translations derived from these primary works, we are forced to conclude that it did. From King Alfred's version of Boethius to the highly influential fourteenth-century work, Ovid Moralise, which interpreted Ovid's Metamorphoses as a series of allegorical moral tales, Orpheus appears repeatedly in texts throughout the Middle Ages (Louis 643).

Beyond this textual tradition, there was also an active oral tradition that continued to employ Orpheus as a standard trope. The twelfth-century Provençal poem "Flamenca" mentions the myth of Orpheus as being part of a typical bardic repertoire for the region. An instrumental lai of Orpheus is referenced in three twelfth-century works: Floire and Blancheflor, the Lai de L'Espine, and the Prose Lancelot. The most complete and complex example of the medieval oral Orpheus tradition was the late thirteenth-century English poem based on an earlier Breton lay, "Sir Orfeo," which merges Celtic and classical elements within the retelling of the myth of Orpheus. The story revolves around Sir Orfeo, not descending into the classical underworld to recover his love, but traveling to the Celtic Otherworld to recover his kidnapped lady,

Heurodis, who had been taken by the ruler of that strange and mysterious place (Louis 645-6). Finally, the medieval treatment of the Orpheus myth might be considered to have culminated in the fifteenth century with Robert Henryson's major epic poem, "Orpheus and Eurydice" (Louis 643).

Given that Orpheus not only survived, but continued to be relevant, in what ways did the myth transform to accommodate changed circumstances? Jean Seznec notes that classical myth was interpreted in the three general ways during the Middle Ages: as distorted accounts of historical circumstances, including as Hebrew history and theology; as obfuscated descriptions of the powers that ruled the physical workings of the world; and as rhetorical devices for teaching morality and theology (Vicari 64). The myth of Orpheus fits nicely into this schematization.

There was a medieval tradition that the writings of Orpheus represented distorted accounts of historical circumstances. This tradition originated in the writings of the early Greek Church Fathers, particularly in the writings of Pseudo-Justin, Clement of Alexandria, Eusebius, and Proclus. These writers embedded fragments of Orphic verse within their theological texts that were attributed during the Hellenistic and Roman periods to the historical personage of Orpheus, who was still viewed in late antiquity and throughout the Middle Ages as a once-living man. They used these verses to argue that anything valuable from Greek philosophy originally had been appropriated by the Greeks from Moses, usually suggesting that the historical Orpheus had visited Egypt, where he had received Hebraic teachings (Walker 103-4). St. Augustine, perhaps the most influential of all Church Fathers, even assigned to Orpheus, along with the Sibyls, the distinction of being one of the few pagans who predicted the coming of the True God. Justin the Martyr lovingly presented a picture of Orpheus teaching his son Musaeus about the one God and the promise of immortality (Louis 644). This euhemeristic tradition was carried intact through the Middle Ages and into the Renaissance.

It is perhaps partly because of this tradition that we see across the Mediterranean from the second through the fifth centuries mosaics, amulets, gems, and ivories depicting Orpheus as the Good Shepherd. Orpheus is one of the few mythological

figures from classical antiquity who appear consistently in Christian catacomb paintings and sculptured sarcophagi. There are clearly Christian inscriptions that directly equate Christ with Orpheus, including a third or fourth-century ringstone of Christ on the cross that includes the inscription "Orpheus Bakkikos" (Louis 644; Vicari 73-4). This seems to be a case of the new religion reaching back to the old, borrowing familiar figures, who fulfill comparable functions, to make more understandable new and potentially strange doctrines.

Employing the myth as a rhetorical device to teach morality and theology was perhaps the most frequent use of the story during the Middle Ages. The explicitly moral purpose of the highly influential Ovid Moralise, which was read more often by French poets of the time than the original, has already been noted (Louis 643). Another influential reading of the myth was the version supplied by the early medieval philosopher Boethius, who applied an allegorical interpretation to the myth, giving this lesson to his readers:

*Alas, near the limits of night Orpheus saw, lost, and destroyed his Eurydice. You who seek to lead your mind toward the bright day above, to you this tale applies. For whoever is vanquished and bends his eyes toward the cave of Tartarus loses whatever excellence he draws forth while he gazes on those below.* (Boethius, Consolation 49-58)

Segal characterizes Boethius' intended lesson, quite correctly I think, as saying that Eurydice represents the material world and its enticements, and Orpheus' backward glance represents a turning back toward base or earthly desires (Orpheus: The Myth of the Poet 167). This moral interpretation captures within it Boethius' Platonism, and in some sense moves beyond a simple moral lesson, also encoding, as Seznek suggests, an obfuscated description of the physical world. Boethius is instructing his readers that the world operates at two distinct levels; the higher, more real, more truthful level, and the lower, transitory, and to some degree, illusory level of everyday objects and experiences.

Vicari notes that, in the Neoplatonic worldview of the Middle Ages, love was not "base sensuality but a glorious natural principle holding the elements of the cosmos together in their beautiful

order." Thus, the lover exemplified the harmonious processes of nature in a universe that was in a real sense alive and which operated on the principles of sympathy and correspondences (Vicari 77-8). Under this reading, the myth of Orpheus can be seen as a description of how the laws of the universe actually work. Orpheus as the perfect poet and lover has power over the universe because he understands and exemplifies these sympathies and correspondences. Vicari is sympathetic to the reading that Boethius was operating on both levels in his discussion of the Orpheus myth.

Concerning these various medieval transformations of the myth, Vicari makes the important point that, "the form of the myth got separated from its content of meaning and was made to bear a new meaning relevant to and compatible with the new culture. Thus, Venus became Eve, and Orpheus, [...] Christ." In this way, we see the medievals engaged in a meaning-making exercise with a myth that they inherited from their parent civilization, a civilization that in many important ways possessed vastly different values and sensibilities.

The universal themes of love, death, and the limitations of human culture remain in the myth; these are the elements that give it its power, but are responded to differently by the medievals. These elements remain malleable and take on Christian and Platonist meanings in the Middle Ages, where once they held Classical, Hellenistic, and Roman meanings

*Editor's note: This article will conclude in a future issue of OakLeaves*

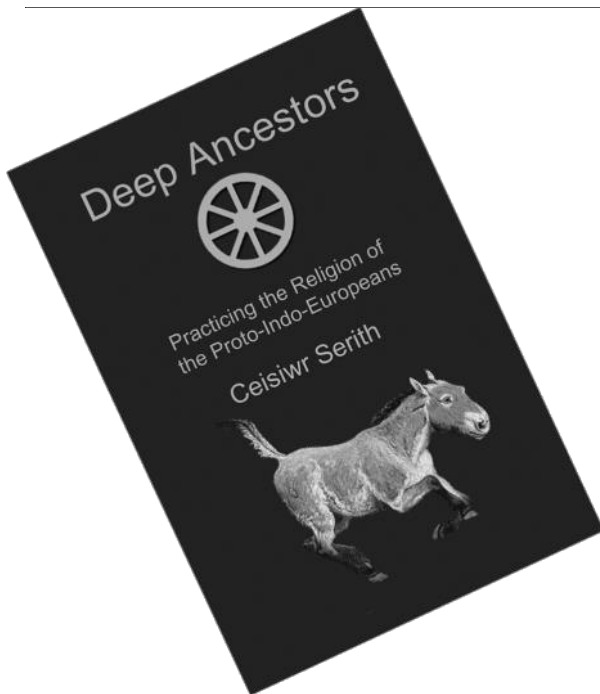


*Wayne Keysor is a member of CedarLight Grove and finished his Dedicant's Program in 2010. He is a ranked member of the Bardic Guild and is currently the Preceptor of the Scholars Guild. He holds a B.A. in Philosophy and a M.A. in Liberal Studies with a concentration in Philosophy and Religion.*

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## Deep Ancestors

Practicing the Religions of the Proto-Indo-Europeans

by Ceisiwr Serith

Around 3000-4000 BCE, Proto-Indo-European culture was at its height before splintering into the Indo-European group of cultures we recognize in history. Ceisiwr synthesizes the commonalities across the Indo-European cultures to postulate what the source culture was like. Through a combination of the linguistics of a reconstructed language, archaeology, and comparative mythology, Deep Ancestors breathes life into the ancient Proto-Indo-European culture and religion. Ceisiwr states: "This book must be considered a work in progress. As time goes by, new research will be done, new ideas and data presented, and old texts and archaeology reinterpreted. This will require changes in the beliefs and practices of reconstructed Proto-Indo-European religion. Consider this a process of progressive revelation, except that instead of coming from the Gods, it comes from scholars."

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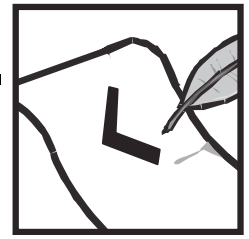
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# Article

## Teaching Primer for Laymen and Clergy

by Grace Doyen



What can we teach to children in ADF? What do we know that we can share? How do we find what they want to learn? How can we teach it to them? What will this look like?

In working with children of all ages and going to school to learn how to teach children, I find myself pondering questions like these on a regular basis. Not just specifically to ADF, but to teaching spirituality of any kind. Spirituality and religion are extremely personal experiences for each individual – so what is it like for individuals who are still developing into adults, and what are ways I can help them in their journey?

In working with the public in my local government, these questions still come up with my students. When at work I divert such discussions to the student – asking what they think and feel, and telling them to follow up with their parents. I never continue a conversation that makes me feel that I am violating separation of church and state, which I personally adhere to. Over the years this has proven a lot more complicated than I would have ever imagined. It looks something like this:

**Student 1:** “Jason says he believes in Santa Claus. That’s stupid. Everyone knows he’s not real; it’s your parents who give you presents.”

**Student 2:** “We don’t celebrate holidays. It’s against our religion.”

**Student 3:** “Who is this Santa Claus, anyway? I thought Christmas was about Jesus?”

And inevitably, they turn to me as the teacher to solve their arguments and answer their questions, with the question of: “What do YOU believe, Ms. J?”

I do my best to explain to children what I believe. I respect that their beliefs are different from mine. In response to questions like, “Is Santa Claus real?” I divert to, “Why don’t you ask your parents?”

Now to bring the question home – my son is three years old as I write this, and he will be four when you read this. What will I tell him when he asks this question? My nieces are seventeen and twelve, Catholic, and I am their God Mother. What will I tell them when they ask questions like this (or, more likely, what is God/Deity and what do I believe about It/Them?) How will I answer the question for future children in my Grove or pagan community if they come to me and ask these questions?

### What Can I Teach? What Do I Know?

This is the first question I ask. Teachers don’t know everything. There is no one person who has all the answers. And that’s ok. As a teacher it’s my responsibility not to teach what I think my students should know, but instead to teach them how to learn for themselves what they want to know. What I know is how to discover different ways of learning things – I know the process, and that is what I teach.

Beyond the process, there are many small things I know. I know interesting facts about ancient Rome, I know about my experiences and relationships with Roman deities and I know about self-discovery and reflection. I consider myself pretty darn good at meditation. I also know what works for me does not work for everyone. I could throw these things at children and see what sticks, but just how effective would that be? Sometimes children will be enthralled by all my interesting facts and knowledge and sometimes they will develop glazed-eyes and smile and nod. Sometimes they simply will not be interested in anything I know or anything I have to say.

### How Do We Find Out What Children Want To Learn?

The simple answer to this is to ask them. Some children are more than happy to tell you where their interests lie and what they want to learn. However, not all of them will know. My three-year-old son would most likely not be able to tell me

what he wants to learn about ADF if I were to ask him. His current interests lie in trains and cars, and his daily questions are more relevant to the use of the English language and where we're going and what we're doing for the day. Another way of finding out what children want to learn, especially if they don't know themselves, is to ask those people closest to them – their parents, family members, and friends.

When those routes are not available and you still wish to learn more about your students, there are ways to help them discover their interests using established theories related to child development.

### **Piaget's Theory of Cognitive Development**

Jean Piaget developed the theory of cognitive development in his studies with children. The theory involves four stages of development that can help in understanding children of different ages. There is a plethora of information available about Piaget and his theory, but here I will focus on how we may use his theory to understand and help children in determining what they want to learn.

The first of the four stages is the **Sensory Motor stage of Infancy**. This generally covers newborns to toddlers. At this stage of development children's thinking involves the senses – hearing, moving, touching, tasting, etc. Because infants are developing object permanence and goal-directed actions (Woolfolk), every object they see is capable of magic – if it isn't in sight, it either doesn't exist, or they don't have the capability to remember it. At the end of this stage, a child can logically think through a step-by-step process to perform simple tasks, such as opening a container, tipping it over, shaking the items out and watching them fall.

This first stage of development means that children in this stage are likely to have very simple interests. Many babies and toddlers are interested in hearing music and stories and manipulating things with their hands. Once they start moving, there is no stopping them. At this point in their development, they are likely to have short attention spans and probably won't be able to give a lot of feedback, especially not the verbal kind.

The Second of the four stages is the **Preoperational Stage**, from early childhood to early elementary years. At this point children begin

to talk and use symbols (words, gestures, signs, images). They have difficulty in thinking backwards (reversing steps in a task, such as recreating their steps in order to find a lost item) and have difficulty focusing on one aspect of something at a time (they recognize a button, but not the difference between a button with two or four holes, or buttons of different sizes and colors). Children at this stage are often egocentric – they assume that everyone else has the same feelings, reactions and perspectives. If they do not like broccoli but do like raisins, they will assume that you share that preference.

This stage may make it easier to learn a child's interest. My own son's interest (we often call it an obsession here at home) with trains is a great example. The challenge is in relating that interest to what I have to teach him. It's difficult to see similarities and comparisons between the Roman Pantheon and Thomas the Tank Engine and then to explain things in a way that he would understand.

The third stage is the **Concrete-Operational Stage**, later elementary to middle school years. Children may require more "hands-on" thinking and experimentation. They recognize the logical stability of the physical world. Just because they can't see it, doesn't mean it doesn't exist as they believed in the Sensory Motor stage. They realize that elements may change but still conserve their original characteristics. They can also now classify items by multiple characteristics and think in reversible steps. For example, they can deduce that buttons can be categorized as being different colors AND having different sizes AND having different numbers of holes.

This is the fun stage where children's interests can become more apparent – if not to them, then to those who spend time with them. Sometimes children will just be discovering what interests them at this stage. Their interest will be mild – they may enjoy camping, but only to the point where they're doing it with friends. Their interests can also be intense or focused – I once had a student who wanted to know everything and anything about water taxis and only water taxis. This is a great age for teaching the basics of ADF, and children are generally curious about many things in the world around them.

The fourth and final stage is the **Formal Operations** stage, generally through High School and College. This stage includes abstract thinking, coordination of a number of variables, Hypothetical-deductive reasoning (if something is like this, then I can conclude that as the reason) and thinking about what “might be.” Children now accept that other people have different perceptions and beliefs but become very focused on their own ideas. This could lead to insight and self-knowledge, or an imaginary and judgmental audience – worrying about what other people think of them. (Woolfolk)

This fourth stage applies especially to those students ready to pursue the Dedicant Path. Teens may or may not find interest in specific topics. They are often very independent, wanting to do their own thing and make their own discoveries.

Although Piaget’s four stages are useful for determining the rate at which children are developing, there are some problems. Not all children develop at the same speed. There may be a great deal of overlap, where a child may show signs of development in multiple stages. Some children begin speaking, crawling, walking and potty training sooner or later than other children their age, for example. Development changes may be abrupt, but some may appear slow or non-existent.

### **How Do We Help Them Learn What They Want To Know?**

In order to help children learn, it’s good to know how children learn – indeed, how we all learn:

### **Vygotsky’s Sociocultural Theory and the Zone of Proximal Development**

In addition to Piaget’s theory, there are other theories that help us understand child development and how we can help and encourage children. Lev Semyonovich Vygotsky’s Sociocultural Theory fills in some of the holes in Piaget’s theory in that it addresses how a child’s culture and upbringing influence their development.

According to Vygotsky’s theory, children learn first from an outside source (another person) and then internalize their thinking to work through problems. This happens when another person walks a child through a thought process to teach them something. This is later transferred to

individual thinking when a child starts walking themselves through their own learning process. I do this by using a verbal checklist when walking out the door in the morning. I will say to my son: “Did you put your dish in the sink? Did you put your shoes on? Do you have your jacket on? Are you ready to go?” and, as an adult, I now use it, too, when I say to myself: “Do I have my coffee? Do I have my cell phone? My purse? My Bluetooth? My keys?” In this way, I am teaching my son through cues and simple instructions and leading by example with my own process, even though in the moment I’m just trying to get myself and my slow child out the door in the morning. Teaching processes like this can be individual to a child’s home life and culture. In context with ADF, each family or Grove has different prayers or practices for mealtimes, bedtimes, and daily devotionals. Sometimes they involve all members of the family, and sometimes they are a solo exercise.

The Zone of Proximal Development is perhaps one of the most important aspects of Vygotsky’s theory. The zone is the teaching space between too hard and too easy – the magic middle where students are on the verge of discovery, but not challenging them enough can lead to boredom because material is too easy, and making the challenge too difficult can lead to frustration. Using Piaget’s theories of the four stages can help to determine the ideal Zone of Proximal Development for students, but it also helps to know the child as an individual.

### **Gardner’s Multiple Intelligence Theory**

The fourth stage of Piaget’s theory of development didn’t address the question of how a child could show stage four development for a specific skill, yet an adult may not be able to. One possible answer to this is Gardner’s Theory of multiple Intelligences.

The concept of Gardner’s theory is that there are more forms of intelligence than can be determined with a traditional paper and pencil test. Also, one person is likely to have intelligence in more than one area to different degrees, and no two people are alike in their learning styles and intelligences. The Multiple Intelligences are currently: linguistic, musical, spatial, logical-mathematical, bodily-kinesthetic, interpersonal, intrapersonal, naturalist and existential. It is interesting to note that the

existential has to do with spiritual intelligence. This latest intelligence is still being studied by researchers.

Each individual student learns in different ways and exhibits their knowledge in different ways. I am a musician, and I enjoy working with people as well as studying my innermost thoughts and feelings – intelligences of musical, interpersonal and intrapersonal. I am not as strong in bodily-kinesthetic intelligence as I have two left feet on the dance floor, nor am I as strong with logical-mathematical skills needing calculators and computers to solve simple math and science problems. Some children will be proficient in only a few of these intelligences, and some children will be like the God Lugh and show their intelligence in every possible way. To help children learn what they want to know, it is helpful to know in what intelligences they present their knowledge.

### **Maslow's Hierarchy of Needs**

When a student's needs are met and they are comfortable and satisfied, they are more likely to be motivated to do the work necessary to reach their goals and will need less coaxing and prodding to follow through. Abraham Maslow's theory of the Hierarchy of Needs can be helpful for determining if a student's needs are being met. (Gwynne) Hopefully, students will come to you with their most basic physiological needs met – those needs for air, water, food, sleep (and for adults, sex). Imagine for a moment you have a student who is missing just one of these basic needs – how receptive is a student to learning if they have not had enough to eat or drink? What if they have not had enough sleep? Adults may cope with these deprivations better than children. If you are holding a ritual or workshop for toddlers and they have not had their afternoon nap, snack, or lunch, I can guarantee it will be more difficult to teach them or coax them into doing anything without tantrums and tears.

Physiological needs are the most basic needs, at the bottom of the pyramid. After these needs are met, the next needs on the list are, in order – safety, love, esteem, and self-actualization. Safety involves the need to feel safe and secure, not only physically but psychologically. The security of a home and family, a safe neighborhood, protection from fires, robbery, assault, bullying and threats all help one to

feel safe and secure and meet this need. If a student is more concerned about their safety, they are less able to focus. Young children afraid of lightning and thunder may not feel safe in an outdoor ritual where a storm is looming. Children may not feel comfortable being alone with an unfamiliar adult at a workshop, if they don't feel safe around strangers.

Love and esteem needs are especially important when teaching children, and teaching provides a great environment for meeting these needs. The need for love is the need for being accepted, appreciated, and needed, as in a group, club or other social setting such as a church or Grove. Including children in activities is a simple and effective way of meeting this need. Self-esteem,



attention and recognition from others are similar to the needs for love and belonging but go further. Being praised and applauded, or simply encouraged and complimented, can fulfill this need for a student.

The need for self-actualization is the need to be above and beyond – the need that may drive people towards religion in the first place, to seek knowledge, peace, self-fulfillment, etc. Our work in ADF is the perfect opportunity to fulfill this need and is likely what students will be interested in learning in the long run. In order to be comfortable and more receptive to having this need fulfilled however, the other more basic needs should be met first.

### **What Will This Look Like?**

I have already given some examples in this article as to what this information and theories may look

like in practice. Because all students and all teachers are different and unique individuals, there is no “One Secret Formula” from which all teachers should teach all children. The theories I have included here are simply that – theories. They are not proven facts. They have, in my experience, opened my mind and given me valuable insight in teaching students of all ages and given me cause for reflection in how people learn and are motivated. In addition to all of these theories are some observances and theories of my own.

**Ownership and Choice** – giving children ownership and choice will likely make experiences more powerful to them. Think about it; would you get more satisfaction and pride out of creating something of your own choosing, on a topic of your choice? Or a standard multiple-choice test some supposedly highly-educated people you don’t know made up for you and told you to take?

**Variety** – if children aren’t sure what they like, offer them a banquet of new things to try. Encourage them to discover and persevere on a given topic, and help them learn that if it isn’t working for them, it’s ok to try something else.

**Connections** – if there is something you want someone else to learn that does not interest them in its own right, find a way to connect it to something they are interested in. If you would like them to learn about Celtic religion and culture when all they’re interested in is Egyptian, show them connections between burial practices and ancestor worship. Even if they don’t pick up the

interest, they’ll learn enough about both to have a basic understanding. Everyone will win learning about each other’s interests and come away with more knowledge than they had before in learning from another person’s perspective.

**Know yourself, know your student** – I can’t stress this enough; if you want to know more about a student – ask them. Even a toddler could tell you that they prefer the color blue or cookies to raisins. You may be surprised at the complexity of a child’s interests. Knowing yourself and your own interests, preferences and biases is also incredibly important, because it will give insight into how you react with others – especially students.



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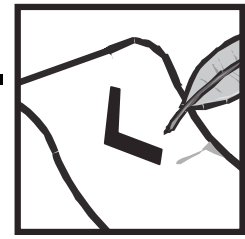
Coming  
Soon



# Opinion

## Laugh!

by Jackie Greer



A Grove member participated in our Yule Rite despite being busy with a toddler who had just joined her household. She is also a student so her schedule was overwhelming. As we said our goodbyes outside the Taco Bell where we had gone to indulge in some junk food after our Rite (budgets were also extremely tight), she whipped out her cell phone and played a brief recording I'll never forget.

The air rang with the loudest, most joyous, most uninhibited laughter I've ever heard. It was the laughter of toddlerhood, of innocence, of wild, primal, surging joy—and damned be anyone who tried to contain it, to make it conform!

A toddler boy's laughter rings in my memory as I contemplate Beltane. Daffodils, tulips and trees exploding in pink and purple are visions of that laughter, that play, that flirtation, that is the first step to new creation.

A toddler's laughter makes me yearn to laugh that way, play that way, feel that way—the way I felt when school was about to pause for the Winter Holidays or summer vacation, when I sat around a campfire next to a snug little travel trailer that would soon shelter me for the night, when my birthday arrived, on Christmas Eve. Everything faded into a bright mist of contentment and happiness.

Beltane's archetypes resonate with all living things. There are the obvious—sacred sexual encounters and the Chalice and the Blade uniting in the Great Rite. I struggle with that archetype because I am not sexually active. But that laughter brought the deeper meaning, the one that applies to all Life, into sharp focus. I am constrained by my workplace and by being spiritually in the closet at home but my Soul can soar with that passion.

I can unite the Blade of my passion, energy and strength with the Chalice of receptivity to my every experience.

I can bring passion to answering letters and e-mails at work as completely and clearly as I can. I can bring passion to my relationships, especially a passion for what will serve my loved ones. I can bring passion to my stolen moments with the Nature Spirits and Shining Ones. I can bring passion to cooking to nourish my father and me. I can even bring passion to washing a dish or mopping a floor!



A little boy's laughter echoes from a cell phone speaker and Beltane's Needfires shout to me from ancient Celtic hills: "Don't hold back!" Cry, laugh, dance, release! "

Nothing can manifest without a union of Passion and Intent, of Yin and Yang, Male and Female, flint and stone. Hold back and there can be no spark to light the void. The time for rest, for constraint, is over. It is time to run, to shout, and to roll in the grass, to fertilize the Universe and be fertilized by the Shining Ones.

What sparks will you ignite?



*Jackie Greer is Senior Druid of Clan of the Triple Horses Grove, Southern Oregon. She entered Druidry with a non-ADF Grove in Sacramento, California, and then was invited to join Sierra Madrone Grove in Sacramento as well. She transferred her membership to Clan of the Triple Horses upon moving to Medford in 2005, and is in her third Celtic Year of service as Senior Druid. Her Hearth interests are Pan-IE and Roman.*

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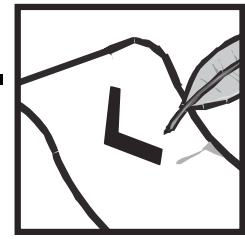
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# Series

## A Welsh Wheel of the Year: Part 2

by Rev. Kirk Thomas



The goal of this exercise is to create a system of Eight High Days that would fit the Welsh climate using Welsh tales that also incorporated some Welsh folk customs. There are many possible tales that could be chosen for this sort of project, and I have decided to stick with the Four Branches of the Mabinogi (with one exception) for this interpretation, and when I could not decide which tales would be most desirable for what High Day, I would turn to the Irish High Days for inspiration. In many cases, a solitary practitioner could use the customs I have chosen, but in others, a group or Grove would probably be required to enact them. Please note that this is merely one of many 'possible' structures for a Welsh Wheel of the Year.

### The Wheel of the Year

A wheel, or circle, has no beginning or end, so we can start wherever we choose. As a result, we might come across the end of a tale in this paper before we hear the beginning of it, but who's to say where we must begin when the circle is endless?

We have already covered Alban Gaeaf and Calan Gwanwin. Now we continue starting with the High Day for the Spring Equinox.

### March 21 (Equinox – September 21 in the Southern Hemisphere)

**ALBAN EILIR** (Al-ban EYE-lir) – 'Spring Equinox'

This is a day of balance, when the day and night are of the same length, but the world is heading towards longer days than nights. This is a time of new life springing forth in the world for the good of all. In many groves, the Land Spirits are also honored at this time.

**Customs** – Sport competitions would begin about now, but there are also four customs that could be adopted by modern Pagans, even though they were connected with the Christian holiday of Easter.

1. Greeting the Sun – On the morning of the

equinox, the sun may be greeted with three somersaults. Also a pan of water would be taken to the top of a high hill and the sunrise would be watched in the reflection on the water (Owen 84).

2. Clapping for Eggs – Children would take wooden clappers around and clap for eggs from the neighbors. This may symbolize the awakening of animal and plant life (Owen 86).

3. Morris Dancers – These are dancers known even today who dance in groups and tie bells on their costumes. The Fool and Megan (a man dressed as a hag who would wield a ladle to keep the crowds back) would accompany these troupes of dancers and make jokes and general merriment (Owen 92).

4. Lifting – Three or four men would go around with a chair, and if they should see a woman outside, they would sit her in the chair and lift her up into the air three times. They would then get to kiss her and she would have to give the men a gift. The next day, though, the sexes would be reversed and the women get to carry the chair and chase the men. This was obviously some sort of fertility rite (Owen 89-91).

A grove could do something like this for fun.

**Lore** – As this is a time of new life, perhaps the story of the birth of a child and his connection to a colt would fit in well here. The tale of the birth of Pryderi actually takes place on Calan Haf (as so many Welsh tales do), but the date is close. This tale comes from the *First Branch of the Mabinogi*, and the Deities of the Occasion would be Pryderi (pruh-DAIR-ee) and His mother, Rhiannon (rhee-AN-on).

*Synopsis* – Pwyll, Pen Annwfn, had his palace next to the Mound of Arberth, a place where tradition held that if a nobleman should sit on top of it, he would either be wounded or he would witness a

wonder. And he sees a wonder! A woman dressed all in gold, sitting on a white horse, rides by. He sends one of his men on horseback to catch her and find out who she is, but the man, riding as fast as he can, is unable to catch up to the white horse, which is only walking. The next day Pwyll tries again, to no avail, and so on the third day he tries to catch up with her himself. When he sees that he cannot, he cries out, "Maiden, for the sake of the man you love most, wait for me!" She stops, they talk, and he falls in love. They agree to be married a year later. But at the wedding feast, Pwyll is tricked into giving her up to a former suitor of hers, Gwawl (GOO-awl). Horrors! But Rhiannon comes up with a plan that they will use at the new wedding feast a year from then. When the time comes, Gwawl and Rhiannon are seated at the dias for their wedding, when Pwyll approaches asking a boon. He wants his small bag filled with food. Gwawl agrees, but no one can fill the small, but magical, bag! Pwyll tells Gwawl that only when a great lord, such as himself, stomps on the food in the bag will it be filled, so Gwawl jumps in it, and Pwyll and Rhiannon quickly tie him up inside of the bag and beat him until he agrees to let Rhiannon marry Pwyll. This was the first time that 'Badger in the Bag' was ever played in Wales.

In time, Rhiannon bears Pwyll a son, and the night of his birth, the boy disappears. The serving women charged with watching over the child are filled with fear of retribution, and so they kill a puppy and smear the sleeping Rhiannon's face with blood and claim that she ate her own child. Though Pwyll does not believe this, he is forced to punish her. She is forced to wait at the gate of the town and when anyone arrived there, she would have to offer to carry them to the court on her back, like a horse.

Meanwhile in another part of Wales, the lord Terynon (ter-UH-non) is spending that night watching over his newborn colt. Every year at this time a newborn colt would disappear, and he was determined that this would not happen again. Suddenly a huge claw comes in through the window, and Terynon cuts it off with his sword. There is a loud screech, but when he runs outside the monster is gone, and lying by the doorway is a small newborn baby boy, wrapped in fine cloths. He gives the child to his childless wife and they pretend that she gave birth to him. They raise the

child, and he grows faster than normal, bargaining with the stable boys to lead the horses to water when he was only four years old. Terynon notices a very strong bond between the boy and the colt, so he gives the colt to the boy.

When Terynon hears of Rhiannon's punishment he looks at the boy and realizes who he must be. The lord and his wife take the boy to Arberth and return him to his parents. When Rhiannon discovers the truth she exclaims, "I have been delivered of my anxiety!" The word in Welsh for 'anxiety' is *pryder* (PRUH-dair), so the boy is named Pryderi (pruh-DAIR-ee). (Ford, 42-56)

### **May 1 (November 1 in the Southern Hemisphere)**

**CALAN HAF** (KAL-an HAV) – *The Beginning of Summer'*

The more modern name for this day is *Calan Mai*, or 'Beginning of May'. *Calan Haf* is the older name (Owen 95). This is the second of the three Spirit Nights (*Y Tair Ysbridnos*) when the veils between this world and the others are thin, and the spirits of the dead were thought to roam the night (Owen 97).

But it was also a time of dancing and fiddling. From now until Calan Gaeaf, folks would dance on a hilltop to the music of a fiddler seated on a stone at the center. This place, the village green, was called the *Twmpath Chwarae* (TOOM-path CHWAR-eye)(Owen 95-6). And it was popular to decorate the *exteriors* (not interiors) of houses with flowers and the branches of Mountain Ash, Birch trees, and blooming Hawthorne branches (Owen 99).

**Customs** – There were three main customs for this day that bear mentioning here.

1. Leaping Bonfires – *Coel Certh* (KOIL KERTH) – First, men who have no money or metal in their pockets would build the fires. They would gather sticks from nine different trees for the fire, and they would start it by rubbing two pieces of oak wood together.

Then two types of cake would be used, one made of oatmeal and the other out of a brown meal of some kind. The cakes would be broken up and put into a bag, and people would reach into the bag and pull out a piece of cake. The people who pulled out a piece of

dark cake would have to leap over the bonfire (or cross between the two fires if two were built) while the other people would point and laugh, and sing and dance. This was believed to bring on a good harvest (Owen 97-8).

(NOTE: And this may be a folk remnant of an ancient practice of human sacrifice for plant and animal fertility, but it's hard to say.)

In a less common variation, sheep or cattle would be driven between the two fires to 'stop the disease spreading'. (Owen, 98)

The ashes from the fire would be taken home and used to ward off disease, especially when placed in shoes.

2. Dancing the May Pole – While this may have been a custom imported from

England, it occurred at different times in different parts of Wales. In the south, it occurred at Calan Haf and was called the *Codi'r Fedwen* (KOD-ear VED-wen), or the 'Raising of the Birch'. In the north, it was *Y Gangen Haf* (uh GAN-ghen HAV) or the 'The Summer Branch', and would take place at the Summer Solstice.

In south Wales on this day, the birch pole would be painted in many colors and decorated with flowers, colored paper, and colored ribbon. A Fool called the *Cadi* would dress up half as a man and half as a woman and wear a mask or hideous make-up and would entertain everyone (Owen 101-3).

Modern groves or groups could easily dance the Maypole for this High Day.

3. One custom I want to mention was the *Crogi Gŵr Gwellt* (KRO-ghée GOOOR GWEKLT), or 'Hanging the Straw Man'. Should a young man lose his sweetheart to another man, he would create an effigy and hang it at her window or near her house where all could see it. He would then place a letter detailing the wrongs done to him by the couple on the effigy. Naturally enough, this often resulted in a fight between the two young men at the May Fair on Calan Haf (Owen 98-9).

I mention this only because of the lore that I chose for this High Day.

**Lore** – Many mythical events took place on Calan Haf in the tales (just as the Irish tales place many occurrences on Samhain). Pryderi was snatched from his mother and found near a colt on that day; Gwyn ap Nudd and Gwythyr would fight yearly over Creiddylad; Gwyn ap Nudd would lead the Wild Hunt, bringing the dead back to Annwfn; and Taliesin may have been recovered from Gwyddno's weir on this day.

Because of the tradition of Hanging the Straw Man, I chose the tale of Creiddylad (cray-THUH-lad) from *Culhwch ac Olwen* (KEEL-hooch ahk OL-wen), a tale usually grouped with the rest in the *Mabinogi*. This is my one exception from using only tales from the *Four Branches*.

*Synopsis* – King Lludd Llaw Ereint (KLEETH KLOW AIR-eyent), or Lludd the Silver Handed, had a daughter, Creiddylad, who was 'the most majestic maiden there ever was in the three isles of Britain and their three adjacent islands.' (Ford, 131) She was to marry Gwythyr ap Greidawl (GWUH-ther ahp GRAY-dowl - Gwythry son of Greidawl) but before he could sleep with her, she was abducted by Gwyn ap Nudd (GWIN ahp NEETH – White or Holy One, son of Nudd). Gwythyr gathered a host and went after them, but was soundly defeated by Gwyn. (Ford, 151)

If the solitary or grove want, they could say that Gwyn ap Nudd then led the Wild Hunt, and Creiddylad, down to Annwfn. But that's my own unverified personal gnosis.

(NOTE: Ludd and Nudd are probably variants on the same name, which would make Gwyn the brother of Creiddylad. For this reason, folks might want to choose a different tale for this High Day.)

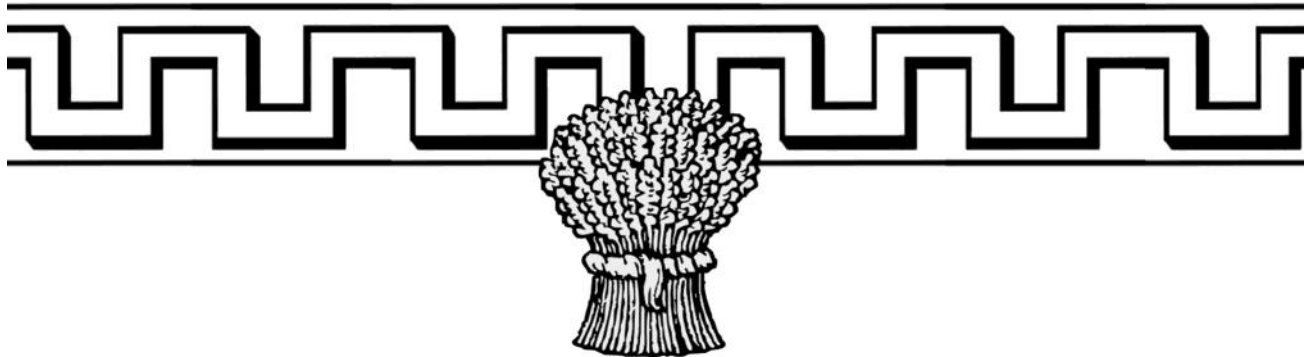
This Wheel of the Year will continue with the next issue of *Oak Leaves*.



*Rev. Kirk Thomas has been a member of ADF since 2001, and has a Masters Degree in Celtic Studies. He has completed the Dedicant Path, all three circles of the Clergy Training Program, the first circle of the Liturgists Guild Study Program, and was the first to complete the Initiate Program. He is active in the Welsh Kin and in the Scholars Guild. He currently serves ADF as the Archdruid.*

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### *The ADF Clergy Council has approved a new ADF Order, The Demeter and Eleusinian Order*

The Demeter and Eleusinian Order (DEO) exists for the sole purpose of bringing the teachings of the cycles of life, death, and life again as taught by Demeter through the Eleusinian Mysteries into a modern ADF Druid context.

DEO shall create a standard of shrine devotionals, publishable ADF Eight High Day rituals, and in depth study and working program, and a supplementary cycle of rituals centered on a Demetrian cycle to create Order and hearth traditions that will serve the individual and the greater ADF community.

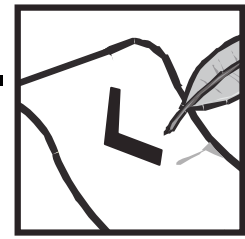
For more information, check out the new webpage at <http://www.adf.org/members/orders/DEO/index.html>.



# Article

## What Do You Mean This Doesn't Flush?! Pagan Festival Tips

by Leesa Kern



Pagan festivals can be intimidating. Over and above the usual discomfort of meeting new people in a strange setting, most festivals are not held in hotels. Paganism is about getting in touch with the Earth, and what better way to do that than by sleeping upon her! CAMPING! But, many new attendees have either never been camping or it's been ages ago, in scouting. Plus there are all those people, men in skirts, women topless, and copious amounts of alcohol: all of which can overwhelm the novice. Heck, it can overwhelm the expert too!

What is the novice festival goer to do? As part of an earlier attempt at the DP Nine Virtues essay, I attempted to apply our Nine Virtues to this situation. The following list of hints is by no means exhaustive, and will not cover every contingency. However, these hints are gleaned from going on 10 years now (wow!) of festival attendance and organizing. Keep in mind though: I regularly forget to do at least about half of the things in this essay. Then the next festival, I forget the other half.

**Wisdom**, as ADF defines it, is good judgment. There are a whole host of things to figure out before you go, first and foremost is whether you can afford it. Even if you can afford the entry fee, you will need food and other supplies, and camping gear. If you cannot afford to feed yourself while there, you probably should reconsider, even if you think you can find people to feed and house you (see **Hospitality** below). You will also want to consider if you can get the time off work and transportation to get there. It's not worth it if you'll come back to unemployment!

You will also want to ask around about the festival you are considering, and weigh all opinions you get carefully. Be wary of glowing recommendations where everything was great, and also those that are exceedingly negative, as both sides may have agendas or axes to grind. (Of course, if you only get one or the other, that tells you something, too.) Read the rules for the festival in question, as well. If pets are not allowed, and you can't bear to board

your dog, perhaps another festival is for you.

Lastly, find out about the location and site. Will there be cabins or is it all tenting? What is the climate like? Camping in Arizona is going to be significantly different from camping in Sherman, NY. You'll want to be prepared for anything, and the festival organizers are usually happy to give you suggestions. After all, they want you to have a good time so you'll come back next year!

**Piety** in ADF means "correct observance of ritual and social traditions; the maintenance of the agreements." In addition to workshops and meeting new people, most festivals have a variety of rituals to attend, including a main rite. Attend as many as you can, even if they aren't necessarily your own tradition. You might learn something! And it will remind you of the reasons why you are there. There is something about standing in ritual with anywhere from 50 to 1,000 people that rejuvenates my own spirituality, and the post-festival buzz this creates is amazing.

Even though the "maintenance of agreements" portion of ADF's definition refers to our relationships with the Kindreds, I feel it can apply to our relationships with each other as well, the 'social contract,' as it were. In the festival setting, this means having consideration for your fellow campers. Adhere to those rules mentioned above under **wisdom**. And basic common courtesy will go a long way towards making your stay and others' problem-free. Not leaving food out for animals, keeping your campsite mess-free, helping those who need it all demonstrate that you don't just talk the talk in ritual, but walk the walk in day to day life.

**Vision** in ADF is "broadening our perspective." If this is your first festival, you may be subject to all sorts of new ideas. I have encountered novices who are unfamiliar with homosexuality, casual nudity, polyamory, different varieties of Paganism ("What do you mean you don't cast a circle?"),

different political views, opinions on children, and just about anything else. Be aware that you will be exposed to these things, and be open to learning about them, so that you may "broaden your perspective." But be aware, not all are going to share this vision.

I think **vision** can also refer to the planning ahead mentioned in **wisdom**. Before you leave, make sure you have considered all possibilities. That means you may pack more than you end up needing, but there's nothing like being in a rainstorm with no raingear because you didn't think it would rain. (Yes. This is experience talking.)

**Courage**. Just the act of going to an unfamiliar place with a whole bunch of unfamiliar people can be seen as courageous. Learning about new and different things is also. Willingness to deal with showers that may be less than private, and outhouses or porta-potties can even be courageous. (It is for me, hence the title of this essay.) But, that doesn't mean you have to try to learn about everything that is available. Have the **courage** (and **wisdom** for that matter) to know your limits and say no to those things you think are beyond you. Which leads us to:

**Integrity**, as defined by ADF is "honor; being trustworthy to oneself and to others, involving oath-keeping, honesty, fairness, respect, self-confidence." I'm not sure I can add anything to that, in the festival context. I place it here mostly for completeness and as a reminder that we should be doing this daily. Just because no one knows you, doesn't mean you can leave your integrity in the car with your tent bag. You will enjoy yourself more if you follow this, and your new friends will respect you.

**Perseverance** is "Drive; the motivation to pursue goals even when that pursuit becomes difficult." Sometimes it rains. Sometimes it's blazing hot. Sometimes it's cold and dreary. Sometimes the schedule gets changed with very little notice. I helped organize one festival where the group scheduled to perform the main ritual had a car break down on the way and was unable to make it. There was some confusion as we sorted that out, but it did get sorted. The point is things happen, and you can either grumble about it or accept that things happen and make the most of it.

Even better, if it's something you can help the organizers with, do so!

**Hospitality** is the big one. Think of it this way. If you were at someone's home for a meal or ritual, you would probably ask if you could help them with dinner preparation and clean up, or anything else. This is no different. The festival organizers have rented the property, therefore it is their 'home' for the weekend, and they have invited you there. Hospitality means being a good guest, just as it means being a good host.

What this means for the camper, first and foremost, is follow the rules. You knew about them before you came (see **wisdom**), so this should be no problem. Taking care of yourself and your campsite are also part of this. Also, if it is offered, pre-register. Not only is it usually less expensive, but it also lets the hosts know the guest is coming.

Once on site, only camp where allowed. Some locations are larger than the festival, so stay where the organizers have indicated you may. Be kind to the nature spirit hosts as well, and don't camp where you will disturb them. Many veterans can help you with finding a suitable location. Try to avoid the obvious bad decisions. Dry creek beds don't always stay that way (and yes, I know someone who found that out the hard way).

I wasn't sure which virtue to put this under, but **taking care of yourself** is paramount. I suppose it fits here, since the hosts and organizers, who are typically very busy, do not have to take care of you much beyond the festival itself. Because this is important, and I've seen some bad things happen, this is worth a bit of a detour from the virtues themselves. First and foremost, drink plenty of water. I cannot stress this enough. Living "outside," especially in the heat, will cause more perspiration, and lead to greater chances of dehydration. If you indulge, or overindulge, in alcohol, being dehydrated can be dangerous. No one needs a wicked hangover or alcohol poisoning to ruin their trip. At the very least, not enough water can make certain bodily functions very difficult, which can make camping an unpleasant experience.

Almost as important as staying hydrated is to EAT!! To be blunt, deciding to start your diet while

camping is stupid. Those with degrees in physiology can probably explain this better than I, but it takes more energy to live outside than we are normally used to. Skipping meals is dangerous. Eating less is dangerous. Just EAT. Don't use the excuse of being 'too busy.' Many festivals schedule meal hours, and many presenters don't mind if you snack during their presentation, or at least they shouldn't. If they do, reconsider attending their workshops. What to eat? I recommend PLENTY of fruit, both regular AND dried. Mostly for the health of the aforementioned bodily functions, but also because they also are a source of water and energy. In addition to fruit, almost anything healthy is probably okay for camping, but the extra salty stuff will make you thirsty, so avoid that. Remember, if you can't afford anything but chips and soda, you should probably rethink whether or not you should go.

Now, pagans can be very hospitable, and someone may feed you out of the goodness of their heart. Be sure you aren't taking advantage of them, and be sure to find a way to pay them back for their generosity.

Some festivals have their own meal plans but you should still bring food for in between. Common meal times are a great way to meet folks. This also helps keep you fed and grounded. These do cost extra, and may also involve some volunteer time on your part. More on volunteer time later.

On the subject of food, and getting us back towards **hospitality**, many festivals have potlucks. The way potlucks work is that everyone brings a food item to share. Or at least that is how they are supposed to work. If you can't afford to bring

something, even a loaf of bread or two liter bottle of soda for a potluck, you may want to reconsider going to the festival itself.

Lastly, under **hospitality**, many festivals ask you to volunteer two (or more) hours of your time helping the festival run. (From what I've seen, ADF festivals do not, and that's a shame). Volunteering does two things. First, it gives the organizers some assistance, and occasionally a much needed break.

Running a festival is hard work, and organizers are entitled to a little relaxation. (In fact, even if there isn't official volunteer time, ask someone if they need help with anything.) Second, it's another great way to meet people. Most of the people in my current coven [*editor's note: outside of ADF*] are folks I met while volunteering at my first pagan festival. There will be some that grumble at this. To those that do, I would remind them that **hospitality** means "acting as both a gracious host and an appreciative guest, involving benevolence, friendliness, humor, and the honoring of 'a gift for a gift'." The hosts and organizers have given the gift of the festival. It is not

too much to ask for an hour or two of help from guests.

**Moderation** can involve many things at pagan festivals. Drinking is probably the one that comes to most people's minds first. It's very easy to drink too much at pagan festivals. The alcohol flows like water sometimes, and in the excitement of meeting new and old friends, we can sometimes lose track. And we've all done it. Or will do it soon, even if we



Photo: *Found Object* by Jen Koagel

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<sup>1</sup>There are substances besides alcohol that may circulate. The same considerations and comments from **moderation**, **courage**, and **wisdom** should apply to them as well.

have a lot of experience. The best advice is to know your limit and try not to go too far over it. Health issues aside, do you really want to be the person who keeps everyone up to all hours and gets escorted out for being disruptive? Do you really want to be known as "That person?" If you don't know your limit, now is not the time to find it. Be smart.<sup>1</sup>

There is also a phenomenon at some festivals wherein people meet others to whom they are attracted. Be responsible, and remember the virtues. Which unintentionally leads us to...

**Fertility** for ADF is "bounty of mind, body and spirit." Don't just sit alone, at your campsite, with people you know well. Go to workshops. Stay up late for fire-side conversations or get up early for coffee talk with people you don't know. (Or do both, if you can.) Take a walk along the paths in the woods, and listen to the Nature Spirits talking to you. Feel the presence of the Shining Ones, and let those experiences stimulate your spirituality.

The Nine Virtues are meaningless if we don't try to apply them in life. Hopefully this essay has given you some ideas on how to do that, some hints to

make your next festival more enjoyable, whether it's your first or your hundredth.



*Leesa Kern joined ADF in 2003 and completed the Dedicant Path in 2010. She is past Scribe of the Welsh Kin, and current Preceptor of the Warrior's Guild, and past Scribe and current Senior Druid of Three Cranes Grove.*



## ADF Store

Ár nDraíocht Féin's member store



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

Visit us at: <http://estore.adf.org/>  
Or email us at [adf-store@adf.org](mailto:adf-store@adf.org)



# Song

## Give Us the Brighter Days

by Dave 'Thexalon' Kleinschmidt



### Give Us the Brighter Days

Dave 'Thexalon' Kleinschmidt

**Leisurely**

F Bb F C

The light of the sun spark-ling ov-er the ice seas-on's  
 The wa-ters can move and the bur-rowed can stir, In their  
 Stand tall from the roots and reach ov-er the land, Now come

dm gm7 C7 F Bb F gm7

work now be-gun, warmth en-tice. From where I sit it's the re-birth of  
 dig-ging out a groove shin-ing fur. From where I sit it's the re-birth of  
 out with green-ing shoots catch the strand. From where I sit it's the re-birth of

dm F/A gm7 C F Bb C

all, From that flame with its in-spi-ration spring can now crawl. Ma-ny names we give it,  
 all, From that ground with po-ten-tial, the creat-ures can crawl. Ma-ny names we give it,  
 all, From both wa-ter and bands of light new growth can now crawl. Ma-ny names we give it,

am dm Bb gm7 C7 F

en-er-gi-zing rays, So Sun-na, great god-ess, give us the brigh-ter days.  
 en-er-gi-zing rays, So Brighid, great god-ess, give us the brigh-ter days.  
 en-er-gi-zing rays, So He-lios, great god, give us the brigh-ter days.

In many ways, the period from Imbolg to Beltaine is my favorite time of the year. Early on, there are the mere stirrings of life returning to the world, but forming a steady crescendo of activity, and eventually we're happy to be outdoors and looking forward to the upcoming festival season.

So it is fitting, I believe, that we give special due to the sun in these days, as a personification of the fiery energy of the Sky that is a regular part of our worship. One of the few virtually universal early human beliefs appears to be recognizing the Sun as a deity, giving us all warmth and light and, by extension, the energy that makes us more than mere rocks. This view even matches our current scientific understanding of the rôle of the sun for life on Earth.

Musically, this is a simple, slow, and folksy waltz-beat. Guitarists will probably want to capo up 3 frets and play it in D. It lends itself to playing

a bit loose rhythmically, so feel free to slide around a bit and enjoy yourself.

I always enjoy hearing others perform my work, especially if they perform it in their own unique way. We all gain from that: I hear what others found in what I wrote, the other performer gets a new tune in their repertoire, and the folk get to hear more varied performances. I only ask that you give credit where credit is due, and give any revisions you may have back to the folk.



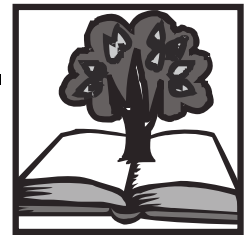
*Dave 'Thexalon' Kleinschmidt has been a member of ADF since 2008, a Dedicant since 2011, and is currently pursuing the Bardic Guild Study Program. He composes and performs regularly for ADF rites, and has competed for the Wellspring Bardic Chair. He is active in the White Owls Kin (Oi Asproi Koukouwayies, the Hellenic subgroup of ADF), and the Bardic Guild.*



# Book Review

## Book Review: Scottish Herbs and Fairy Lore

by Melissa Hill



Scottish Herbs and Fairy Lore  
Ellen Evert Hopman  
Pendraig Publishing, 2011  
ISBN: 978-1-936922-01-7

I was excited to get the chance to review a book by Ellen Evert Hopman. I have to admit, owning The Druid's Herbal and Tree Medicine, Tree Magic, might bias me toward her work, since I really enjoyed them as well. Her new book, Scottish Herbs and Fairy Lore, would be an excellent addition to the library of anyone who is interested in herbal lore or the traditions of Scotland.

She starts out by giving an introduction into the history of Scotland and the Druids, and gives a large list of Gods and Goddesses honored in various areas of Scotland. Obviously no one person could have done every thing or honored every Deity she shares in the book and it shows the diversity and depth of tradition in Scotland, from the highlands to the coastal fishing villages.

Though herbal lore is in the title, it is only a small part of all the information packed into the book, including ideas for stone magic, traditional spells and invocations that have been re-paganized for ritual use, bird and animal lore, as well as information on the winds, fire, water, and earth lore. She shares recipes in her chapter about holidays, and I couldn't resist trying one out. Though I admit, I was daunted by haggis, I gave the Scottish oatcakes a try, and they came out wonderfully. I was happy to find a recipe that was already gluten-free, and the family declared them "cracker like" and wonderful with

our soup for dinner that night. It was an extra thrill to be able to serve my Dad authentic Scottish cooking since my paternal Grandmother emigrated from the Buckie area of Scotland when she was a girl.

One of the things I appreciated most about the Scottish Herb and Fairy Lore book is the detailed directions on the dosing and method of creating herbal remedies. From my own experience there is a huge gap between knowing which herb to harvest and how to successfully turn it into anything useful for human consumption. I can't tell you how many times I've been excited because I correctly identified and harvested an herb only to be unable to use it. All too often, herbal books pull from archaic knowledge bases and don't update that knowledge for modern times. Prepping herbs is a lot like cooking, and needs detailed directions. Hopman provides some wonderful modern directions, using materials that one might actually have in a well-stocked kitchen.



*Scottish Oatcakes, from a recipe in this book.*

Credit: Melissa Hill

With each plant entry she includes the English, Gaelic, and Latin names of the herb, the medicinal properties, dangers and contraindications, and the Scottish lore about the plant. Hopman is quite thorough, with information on the herbal properties of standards such as comfrey and calendula, as well as information about ferns, trees, and mosses which I have not seen elsewhere. She is also very clear about the dangers certain herbs pose, proper dosages, and peak harvest times, all of which are very important for anyone who is interested in practicing herbalism.

Whether you are a gardener, an herbalist, a ritualist, or even a fisherman, there is interesting and useful information in Scottish Herb and Fairy Lore that shows the deep and abiding connection that the folk of Scotland had with the land, sea, and sky.



# Song

## Sixth Night of the Moon

lyrics by Maria Stoy  
filked from "By the Rising of the Moon" (an Irish folk tune)



As ancestors in elder days lit fires in night,  
We come today to worship in their memory and  
light.  
In our groves and sacred circles like the ancients  
we commune  
When the druids pray together at the sixth night of  
the moon.

At the sixth night of the moon, at the sixth night of  
the moon,  
When the druids pray together at the sixth night of  
the moon.

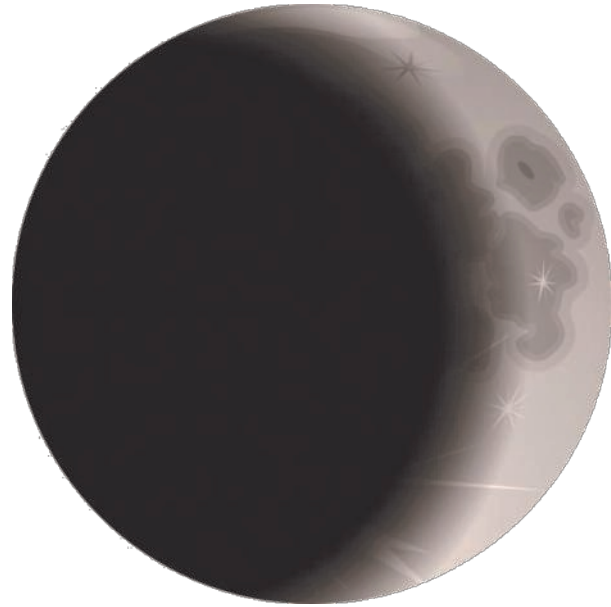
Sound the call for inspiration; feel the Awen's  
shining grace.  
Sing out praise to Earth our Mother who holds life  
in her embrace.  
Touch the waters far below us, touch the sky  
where stars are strewn,  
Now the Druids stand united at the sixth night of  
the moon.

At the sixth night of the moon, at the sixth night of  
the moon,  
Now the Druids stand united at the sixth night of  
the moon.

We honor those who came before whose vision  
lights our way.  
We give thanks to worldly spirits who in sun and  
shadow play.  
To the blessed gods and goddesses we raise our  
grateful tune,  
Where the Druids sing together at the sixth night  
of the moon.

At the sixth night of the moon, at the sixth night of  
the moon,  
Where the faithful sing together at the sixth night  
of the moon.

There is drumming, there is dancing in the fire's  
sacred light,  
And stories told of days of old bring comfort in  
the night



When the priests pour out their offerings, may the  
Kindreds grant their boon,  
And the blessings fall upon us at the sixth night of  
the moon.

At the sixth night of the moon, at the sixth night of  
the moon,  
And the blessings fall upon us at the sixth night of  
the moon.

Scholars, bards and seers stand together hand in  
hand,  
Joined with warriors, priests and artists and with  
those who work the land.  
Though we come from many pathways in the  
grove our hearts attune  
And the Druids pray together at the sixth night of  
the moon.

At the sixth night of the moon, at the sixth night of  
the moon,  
And the Druids pray together at the sixth night of  
the moon.



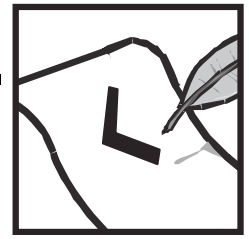
*Maria was inspired to write this after attending the 2010  
Summerland Gathering. It was the song she presented in  
the Bardic Chair Competition at Wellspring 2011.*



# Article

## A Measured Approach to the Study Programs

by Rev. Jean 'Drum' Pagano



It took me years to finish the DP. At first I wasn't interested, then after attending Summerland a few years ago, the notion of finishing the DP started to grow on me, like young spring buds on a tree. After attending a Cedar Song Grove ritual where Melissa Hill made a vow to finish her DP, I made a silent, accompanying vow to do the same. Lo and behold, both Melissa and I finished our DPs around the same time (I didn't tell her at the time about the "silent vow").

After finishing the DP, I enrolled in the Bardic Guild Study Program and my journey through the Study Programs began. I found the Study Programs to be totally different than the DP – much more focused on singular topics as opposed to the broad-brush of the DP. Once I started the Bardic Guild Study Program (BGSP), I realised that many of the courses in the BGSP were the same as in the Generalist Study Program (GSP), the Initiates Program (IP), and the Clergy Training Program (CTP), used many of the same courses as the individual study programs, but in some cases the courses in the GSP, IP, and CTP were more detailed and contained more questions. I jumped into the GSP and started in on the courses.

The Tracker, the methodology by which courses are submitted, graded, and tracked, is a brilliant piece of software that keeps the student on top of their progress. It measures courses submitted, courses in review, courses returned for corrections, and courses completed. It also lists study programs that the student is enrolled in, as well as a listing of course statuses. For reviewers, it keeps track of courses yet to be reviewed, courses in review, and courses returned. Typically, reviewers are to begin reviewing items within two weeks of submission and then be completed with their review two weeks after the date of the most recent submission. Therefore, if a class is submitted today, the reviewer should pick it up within 14 days and then turn it around (return or approve it) within the subsequent 14 days thereafter.

The study programs are not trivial—they require research, citations, attention to detail, and a commitment of time. It is perhaps the last of these items that can be the most challenging, especially for those who have other time commitments in their lives, such as work, school, family, etc. Once enrolled, the light at the end of the tunnel can look like the Sun from the planet Pluto—just a pinpoint of light. I have a few ideas that I would like to share that have made my progress through the various study programs a little easier. Perhaps they may help others as well.

Taken *in toto*, the programs look daunting. For example, the GSP has eleven courses in it:

### GSP (Active)

Critical Thinking

Divination 1

General Bardic Studies 1, **Approved, 1 January, 2011**

History of NeoPaganism and Druidry

Indo-European Language 1

Indo-European Mythology 1

Indo-European Studies 1

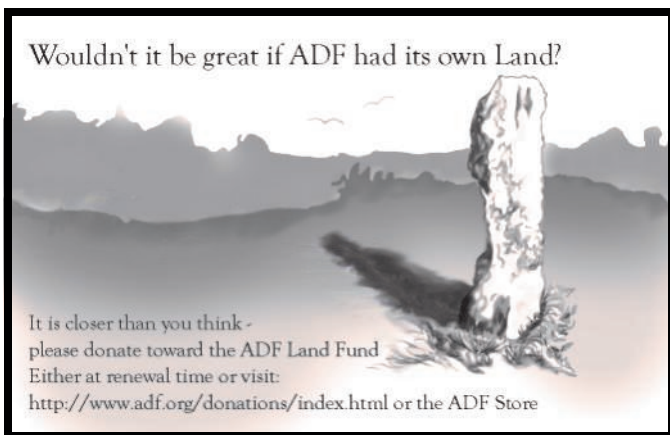
Liturgy 1, **Approved, 12 January, 2011**

Magic 1

Nature Awareness 1, **Submitted, 1 February, 2011**

Research and Composition

As you can see, there are eleven courses in the GSP, and in this example, this hypothetical student has completed 2 of the eleven courses, and one has been submitted. This image is identical to what one would see in the Tracker – in fact – it *is* from the tracker. Interestingly enough most, if not all, of the courses have correspondences in other study programs, such as the Initiates Program, the Clergy Training Program, the Bardic Guild Study Program, the Liturgist Study Program, the Naturalist Study Program, and the Seers' Guild Study Program. If a person is enrolled in multiple programs, upon completion of a given course, credit will be listed in the various study programs in which the student is enrolled.



Let us examine Liturgy 1, which was completed on 12 January, 2011. There are 16 exit requirements for this course – this is not a trivial course. At first sight, the requirements look daunting:

### Exit Standards

- Describe the purpose and function of ritual. (*minimum 300 words*)
- Describe some of the roles individuals might take on within the context of ritual. (*minimum 100 words*)
- Describe the concepts of the Center and the Gates in ADF's Standard Liturgical Outline. (*minimum 300 words*)
- Discuss why ADF rituals need not have a defined outer boundary, or "circle" and the sacralization of space in ritual. (*minimum 100 words*)
- Discuss the Earth Mother and her significance in ADF liturgy. (*minimum 100 words*)
- Discuss the ritual significance of Fire and Water in ADF liturgy. (*minimum 100 words*)
- Discuss the origins of the Fire, Well and Tree, and the significance of each in ADF liturgy. (*minimum 100 words for each of the Fire, Well and Tree*)
- Discuss the Outdwellers and their significance in ritual (or not, as the case may be). (*minimum 100 words*)
- Describe the intention and function of the Three Kindreds invocations, and give a short description of each of the Kindreds. (*minimum 100 words for each of the Three Kindreds*)
- Describe other possible models for the "Filling Out the Cosmic Picture" sections. (*minimum 100 words*)
- Discuss how one would choose the focus (or focuses) for the Key Offerings. (*minimum 100 words*)

- Discuss your understanding of Sacrifice, and its place in ADF liturgy. (*minimum 100 words*)
- Discuss your understanding of the Omen. (*minimum 100 words*)
- Discuss your understanding of the Blessing Cup, or "Return Flow". (*minimum 100 words*)
- Describe possible cultural variances for elements discussed in questions 3 through 14 above. (*minimum 100 words*)
- Describe how ADF liturgy corresponds with your personal or group practice. (*minimum 100 words*)

Once again, these are not trivial requirements—how can one person possibly work through all of these? There is a way...

In order to wade through the Study Programs, one must have a plan, I believe, to make it happen. For those with limited time, it is almost essential. Part of the challenge of the Study Programs is getting one's hands on the reference material. I get much of the study material for what I do from the Inter Library Loan System—called **MelCat** in the State of Michigan, through my local public library. The books are free and it is the lifeblood of the Study Programs, in my opinion.

The second and most important point is the plan. For the program listed above, there are sixteen exit standards; I would break this down into sixteen time periods. For example, for a person with lots of time on their hands and relatively few family or time requirements, one could break this task down into sixteen days, one for each day. For the person with more obligations and requirements on their time, perhaps one question a week would work. Yet, for those with children and parenting and/or school requirements, one course a month might be just right. In any event, once a plan is in place, the goal comes much quicker with each passing accomplishment. At the end of sixteen days/weeks/months, Liturgy 1 will be complete and ready to turn in.

Some courses in the GSP, IP, and CTP require keeping a journal. In some cases, entries must be made at least weekly, although daily is recommended (for Divination II for example). Some of the journaling can last four to five months. While this may seem like a very long time, by establishing a disciplined approach and a plan, it can all be done.

When a study program is chosen, set up a plan and stick as close to it as possible. It *is* hard at first, but, as results are seen, the tasks become easier and easier. And, in no time first one course will be done, then another, then another. There is a great sense of accomplishment with the completion of a course or study program. As a student and as a reviewer, the challenges are negated by the rewards.



courses move from one to the next and so forth. Before long, your goal will be achieved and then the next challenge will beckon you. There are just as many rewards within the Study Programs as there are challenges. One need only take the first step.



*Rev. Jean 'Drum' Pagan* has been a member of ADF since 1984. He has completed the DP, the GSP, the IP, CTP I, the 1st, 2nd, and 3rd Circles of the Bardic Guild, 1st Circle of the Liturgist Guild, 1st Circle of the Naturalist Guild Study Programs, and the Scholar's Guild Circle Semester. He is Pursewarden of the Bardic Guild, the Upper Midwest Regional Druid, the Chief of the Council of Regional Druids, and the ADF ListMaster.

There is much to be learned from the various training programs within ADF. Generalist Study Program, Initiate Program, Clergy Training Program, Guild Study Programs—all have their challenges and none is easy. Yet, with some planning and a healthy dose of encouragement, the

The Chenille Canopy\* wishes to congratulate:  
Rev. Ayliah 'Amber' Cannon  
on her Ordination as an ADF Priest.

Congratulations, Amber!

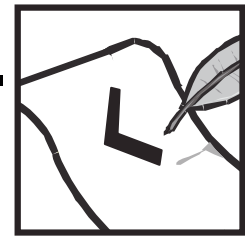
\*The Chenille Canopy is a forum for all ADF members who identify as women, providing protection for new ideas, a safe haven for discussion and problem resolution, as well as a supportive structure for women to pursue higher-visibility rôles within the organization. For more information, please visit: <http://groups.yahoo.com/group/chenillecanopy/>



# Article

## Prayers, Chants and Devotionals, Oh My!

by Rev. James 'Seamus' Dillard



Every musician has a bag of tricks that they develop over time. The endless boring practice of scales and chords day after day does more than build blisters on your fingers; they help you to begin to hear what notes belong together and help your motor skills and hands begin to build a bridge to your subconscious; later when you need the information, you will have not only recall but a feel for what works. Creating prayers, chants and devotionals operates the same way. It is creating a system that works for you, and then allowing inspiration take over. The basic scales you learn playing piano or guitar are just springboards to the melody and magic that will come later. This is my basic approach to learning new systems and routines.

In my personal practice, I have been trying to develop a devotional system that relies less on the COoR, but instead mirrors (hopefully) what the IE cultures might have done. As I so often do when I am trying to understand something, I go to the dictionary to make sure we have not drifted too far away in the intent (and understanding) of the words we use:

### **Worship**

noun

1. reverent honor and homage paid to God or a sacred personage, or to any object regarded as sacred.
2. formal or ceremonious rendering of such honor and homage: They attended worship this morning.
3. adoring reverence or regard.

### **Lament**

- verb (used with object)

1. to feel or express sorrow or regret for: to lament his absence.
  2. to mourn for or over.
- verb (used without object)
3. to feel, show, or express grief, sorrow, or regret.
  4. to mourn deeply.

-noun

5. an expression of grief or sorrow.

6. a formal expression of sorrow or mourning, esp. in verse or song; an elegy or dirge.

### **Hymn**

-noun

1. a song or ode in praise or honor of God, a deity, a nation, etc.
2. something resembling this, as a speech, essay, or book in praise of someone or something.

-verb (used with object)

3. to praise or celebrate in a hymn; express in a hymn.

-verb (used without object)

4. to sing hymns.

### **Prayer**

noun

1. a devout petition to God or an object of worship.
2. a spiritual communion with God or an object of worship, as in supplication, thanksgiving, adoration, or confession.
3. the act or practice of praying to God or an object of worship.
4. a formula or sequence of words used in or appointed for praying: the Lord's Prayer.
5. prayers, a religious observance, either public or private, consisting wholly or mainly of prayer.
6. that which is prayed for.
7. a petition; entreaty.
8. the section of a bill in equity, or of a petition, that sets forth the complaint or the action desired.

### **Invocation**

noun

1. the act of invoking or calling upon a deity, spirit, etc., for aid, protection, inspiration, or the like; supplication.
2. any petitioning or supplication for help or aid.
3. a form of prayer invoking God's presence, esp. one said at the beginning of a religious service or public ceremony.
4. an entreaty for aid and guidance from a Muse,

deity, etc., at the beginning of an epic or epic-like poem.

5. the act of calling upon a spirit by incantation.
6. the magic formula used to conjure up a spirit; incantation.

### ***Incantation***

noun

1. the chanting or uttering of words purporting to have magical power.
2. the formula employed; a spell or charm.
3. magical ceremonies.
4. magic; sorcery.

Once I had reviewed the list of words that we commonly use when talking about daily devotionals I then looked to what the ancient world did. Many cultures followed a common theme or form when creating a prayer or hymn. In Greece the most often used steps would be the invocation to the deity in which one would call on them in a way that includes mention of their many epithets and the places they are worshipped. This would lead to the second part of the prayer- what one might consider the “argument” or explanation to the deity as to why they should help or be interested in the worshipper. The last part would be the “petition” to the deity in which the worshipper makes the formal request for help or for new to continued blessings, good or warding (Johnston, p. 363).

In Mesopotamia they followed a similar formula; they began with the “address” to the deity. Here they too would use epithets and laudatory descriptions of the deity. They would also frame the relationship of the deity’s place within the divine community in relationship to humanity. This backdrop was used to help the petitioner get the deity to listen to him or her. Think of it as praise or flattery. It also helps remind the deity of their powers and functions (Johnston, p. 353).

The second step again would be the actual petition of the deity. This would include the lament of the petitioner and the presentation of the supplicant (humble prayer), and ritual acts (offering/sacrifice).

This would be followed by the third and final part which is the promise of praise should the petition be granted; to give thanks, praise, and honor to the deity publicly (Johnston, p. 353).

As I begin to explore and deepen my hearth piety I am looking for ways to reconnect with the patterns

that the ancients did and re-imagine them in a modern context. One thing that I have begun to do is to reconnect with these three steps of prayer. Again by doing it at home, I hope to build those basic patterns that allow me later to jump off and begin to create these and other liturgical pieces later “off the cuff.” Because I have practiced “my scales and built up the blisters” I have built a common litany of phrases and images that I can call on when needed, much like that guitar player who whips off a solo when sitting in with a new band.

Listed below is a current sample of my opening daily devotional. I always start with the Earth Mother and Garanus (my gatekeeper) since beginning my clergy work:

*Earth Mother, All-mother, you who feed us, shelter us and clothe us, all that we are and all that we have is because of you. Today I honor you with devotion, praise and sacrifice. Take this token sacrifice of rose petals and know that it is just a small token of my love and praise to you. My real sacrifice is walking gently upon you. I will serve to protect you and all your children. I ask that you bless me with enough food to survive. Give me shelter against the storm, comfort in your arms. These things I pray to you, oh wise and gracious one.*

*Garanus Crane, teacher, friend, warder and watcher; you who teach me the power of transformation. You who lead the way, great one, walker between the worlds. Today I honor you with devotion, praise and sacrifice. Take this token sacrifice of fennel and know that it is just a small token of my love and praise to you. My real sacrifice is walking in balance with you, to be a testament of your strength and wisdom.*

I then say similar things to the Three Kindred and do one last offering and praise:

*To the Kindred, the All-mother and Garanus I once again sing out to you. I give thanks for all your blessings. The love in my life, good work in ADF, health, family, friends and enough money to survive. I thank you for your blessings and ask that this day finds me and mine better than yesterday, and let tomorrow bring us even more blessings. Let me be a beacon unto the world of your power oh Mighty Ones, may the whole world know me by my virtues. May I walk in balance, honor, and service to you; may I be a reflection of you. I pledge my hands, my heart and my head to you and to the folk of ADF.*

*So be it!*

To me this serves as a daily reminder of what is important to me and sets the tone for my day. I often think back to this during the course of the day and it has been a real calming experience. I think my relationship with the Kindred has grown stronger. I'm not sure if this means anything to anyone else but it has been another step in my journey and I hope it at least gives you food for thought as you develop your own personal hearth piety.



*Vice-Archdruid, Rev. Seamus, is a member of Three Cranes Grove, ADF and has held various positions in ADF over the last 8 years.*

**Works Cited:**

Dictionary.com. June 2011, <*dictionary.com*>

Johnston, Ms. Sarah Iles. Religions of the Ancient World, Belknap Press of Harvard University Press, 2004



# Poetry

## Beltane

*by Wayne Keysor*



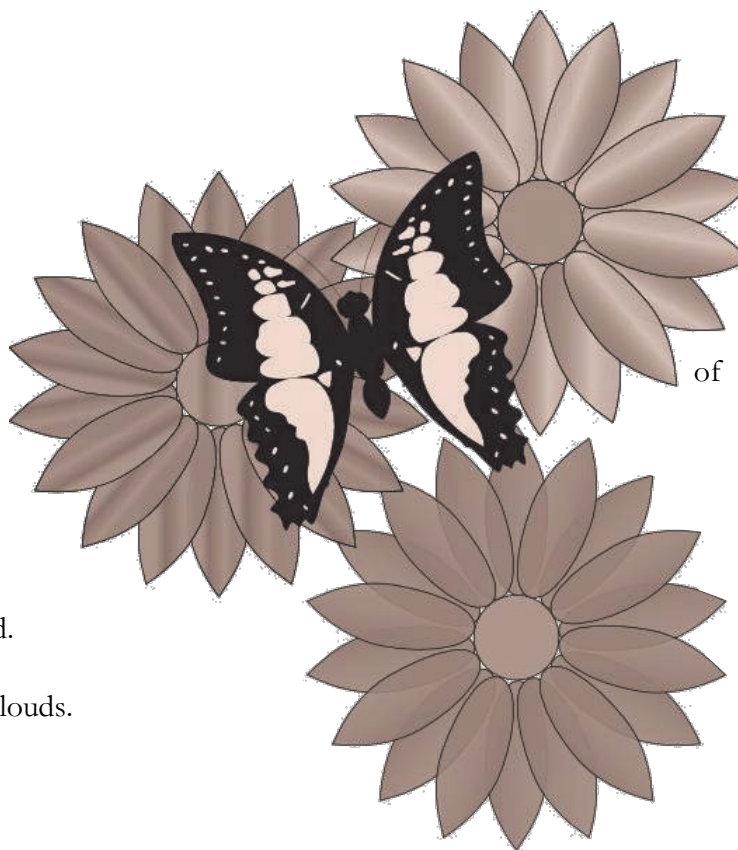
When Beltane comes calling,  
it comes on the bright wings of May,  
an explosion of color that darts and dances  
in startling lines among the spring blossoms.

It arrives in a sudden explosion of motion,  
the mysterious revelation of now,  
the finitude of the moment  
that takes our breath away.

We hear in its wild progress its demands,  
in voices loud and raucous, it calls to us,  
instructing us to caper madly along the roads  
of the world,  
fools in love with everything we see.

O Beltane, Blessed Beltane,  
let us careen and cavort,  
cantillate and concelebrate,  
let us conspire and commit eagerly to this world.

For at least this one day, let us live among the clouds.





## Poetry

### Charge of Cernunnos

by Edan Nighthook



In the woods and glades  
Beneath the sun and sky  
Dance and beat the drum  
For I am the rhythm in your music  
I am the passion in your steps  
I am joy and sorrow  
I am life and death  
But fear not  
For I am the hope within sorrow  
And rebirth after death

Rejoice and give greatly to the pleasures of the  
flesh  
For it is my praise  
Commune with the animals  
For it is to me you speak  
Give greatly to mirth and merriment  
For this is my nectar  
Walk among the forest and trees  
For this is my home  
And remember that I am with you always



## Poetry

### Homecoming

by Jennifer Lawrence



The price of your return is this:  
To know it is never permanent.  
Still, I run to meet you as you emerge from the  
darkness,  
Cloaked first in the shadows that seem to cling to  
you,  
Loving, as he can never love you,  
Adoring, as the whole world adored you,  
Stubborn, as I have been stubborn,  
Ready to destroy everything living  
To have you by my side again.  
I leap to embrace you,  
One with the sun  
(The sun which also leaps to embrace you,  
As the grass around your ankles--  
Newly sprouted--  
Surges to hold the bare soles of your feet)  
And whirl you into my arms.  
The birds break into an epiphany of joy  
Flowers bloom where your shadow passes  
(As if even that brief whisper of darkness  
Is fruitful, where His darkness is not)  
And all the world rejoices with me.  
Daughter, Kore, Spring child,  
I can smell the scent of pomegranate on your lips



As I fold you to my bosom,  
And it--sweet as no other sweetness  
(Not honey,  
Not apples,  
Not the light of Helios himself)  
--can ever be  
Is all too bitter a reminder:  
In six short months, I must lose you again.  
Therefore, let us go now,  
Down through the meadows,  
Down to the riverbank,  
Down where the fertile mud cakes between our  
toes  
And wash away that darkness that clings to you  
So I can pretend--at least for a little while--  
That you are only and ever mine,  
And I will never have to say good-bye again.



# Poetry

## The Cruelty of the Gods

by Samantha Noll



I used to puzzle over  
love songs on the radio.  
They made it seem like  
the world was filled  
with couples connected  
in some basic way;  
a way that I couldn't  
understand.



Like that story in Plato  
where humans were once  
physically attached  
to their soul-mates but  
jealous gods broke their  
bonds with rods of lightning.

Why would people waste  
their time searching for

their other half? What's  
the point, I asked myself.

But then I met you and  
suddenly life was too short  
and just the thought of your  
loss was enough to light  
my stomach on fire, the  
agony of that first break  
a memory waking  
in my bones.



Now I no longer puzzle  
over love songs on the  
radio but I have also learned  
to fear lightning strikes and  
the cruelty of the Gods



# Poetry

## The Gathering

by Laurie 'Lankelly' Brothers



Standing on the dock's jutting wooden fingers,  
I experience the perfect convergence of earth, sea,  
and sky,  
The perfect convergence of fire, well, and *bile*.  
I share myself with this primordial place,  
Connecting with all that is sacred,  
Feeling at one with the gods, the spirits,  
the ancestors.

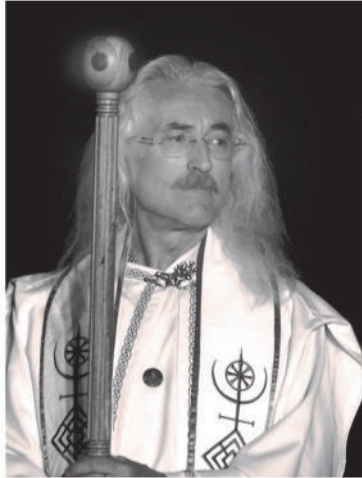
Mute, alone, in awe before the deities,  
I watch as four sandhill cranes fly overhead,  
Breaking the silence into shards with their  
raucous cries.  
Three ebony crows stand sentinel at water's edge,  
A triple iridescent image, my beloved Morrighu  
Presenting her crone face.  
Across the placid lake,

A small island, cloaked in yellow flowers,  
Adds golden brilliance to the misty grey morning.  
A cautious alligator, startled by my presence,  
Turns and dives into a circle of lily pads.

I am insignificant, I know,  
My soul cannot put voice to feelings.

I am overwhelmed.





## 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, a building 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.**

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.



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

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

Please take a moment and donate now at:  
ADF at [ADF-Office@ADF.ORG](mailto:ADF-Office@ADF.ORG)  
or ADF PO Box 17874 Tucson, AZ 85731

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.





# Poetry

## In Like a Lion . . .

by Colleen Sorbera



Blustering winds and driving rain,  
 March is pounding the windowpane.  
 Like a lion bursting from its cage,  
 March storms across the young year's stage.  
 The month comes in bitter, cold, and harsh,  
 And desolate is the empty marsh,  
 Until one precious afternoon,  
 Comes a ringing tell-tale tune.  
 One blackbird calls forth from the grass,  
 Declaring, "Spring is here, at last."  
 Nothing warms the heart quite so



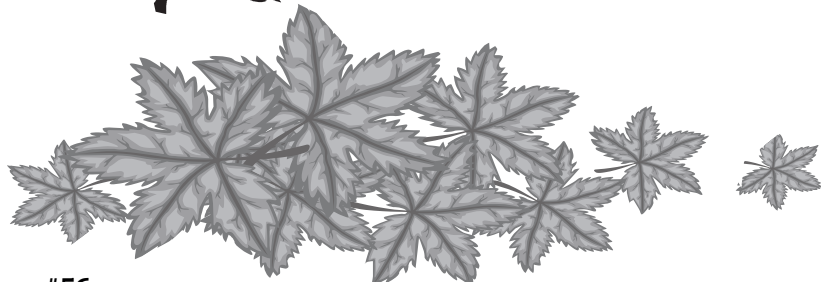
# Poetry

## Sugar Maple

by Chelly Couvrette



Snow melts and birds chirp,  
 As buds form on the maple tree,  
 The sap runs to the forming leaves,  
 And back down to the ground,  
 Harvested, and boiled,  
 In years past and years to come,  
 To make a syrup,  
 Tastily sweet,  
 From the sap of the sugar maple.



The Magical Druid is dedicated to helping people live better, more fulfilling lives by providing quality spiritual, religious and magical products and services to Neo-pagans locally and around the world.

-Rev. Michael J Dangler

- Rev. James "Seamus" Dillard



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and more!



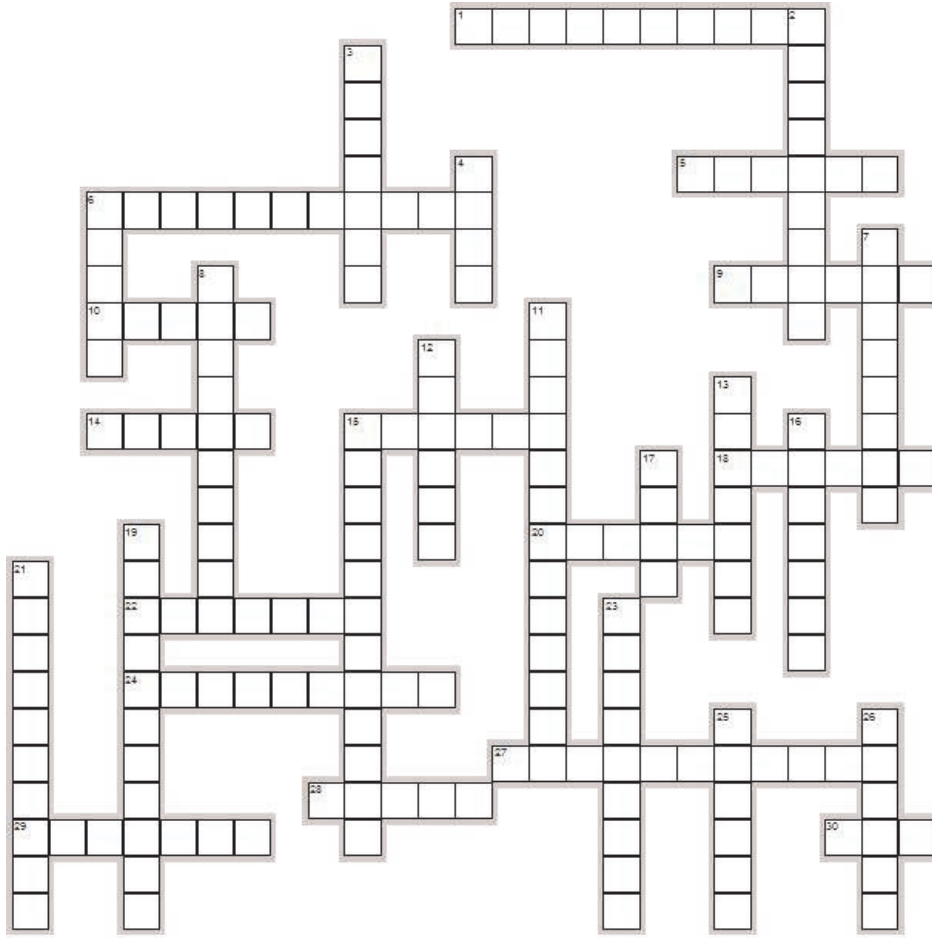
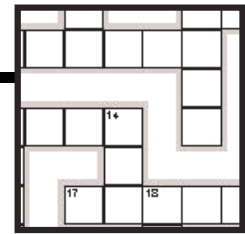
[www.magicaldruid.com](http://www.magicaldruid.com)



# Crossword Puzzle

## Eleusinian Mysteries

by Chris :)



### Down

2. The procession from the Cemetery to Eleusis was called \_\_\_\_
3. The Telesterion temple was build in 5 BCE by \_\_\_\_
4. A blindfold or a \_\_\_\_ was used to cover the face
6. He said -those who are initiated will dwell with the Gods
7. He survives an encounter with Persephone due to being initiated in her Mysteries.
8. The Lesser Mysteries were predominantly for this Goddess \_\_\_\_
11. The Greater Mysteries were about \_\_\_\_ and pondering, according to Celment of Alexandria
12. He said: "These mysteries bring people out of their barbarous and savage mode of life..."
13. Her cult was believed to be formed around 1500 BCE
15. The Lesser Mysteries took place in the Greek month of \_\_\_\_
16. Completing the Lesser Mysteries made you worthy to do the \_\_\_\_
17. At the conclusion of the Mysteries, a \_\_\_\_ was sacrificed.
19. Clement of Alexandria says the Lesser Mysteries were about teaching and \_\_\_\_
21. The Greater Mysteries took place in this Greek month
23. By taking part in the Mysteries, you were \_\_\_\_
25. \_\_\_\_ the Visigoth was the last destroyer of the Telesterion
26. This king was one of the original priests

## Across

1. The cemetery at which the procession started
5. The Greater Mysteries included a sacred drink called \_\_\_\_\_
6. Persephone ate some of this fruit in the underworld
9. Men, Woman and \_\_\_\_\_ were all allowed to join
10. The Telesterion was destroyed \_\_\_\_\_ times
14. King of the Underworld
15. The Mysteries represent the descent, the search and the \_\_\_\_\_ of Persephone
18. Speaking Greek and committing no \_\_\_\_\_ were the only requirements.
20. The Lesser Mysteries included sacrificing a \_\_\_\_\_ to Demeter
22. The Mysteries took place predominately in \_\_\_\_\_
24. The words and actions at the Telesterion were called in Greek \_\_\_\_\_, or the Unrepeatables
27. Demeter taught Triptolemus the secrets of \_\_\_\_\_
28. The sacred drink was believed to contain ergot, or contents from this sacred flower
29. Purifying yourself in this river was part of the Lesser Mysteries
30. The Greater Mysteries lasted \_\_\_\_\_ days

## Last Issue's Puzzle Key

### Down

2. **AMAETHON**—He taught Gwydion magic
3. **BOANN**—Her name means white cow
4. **LLEU**—Melyngan Gamre belongs to
5. **MEBD**—Queen of Connaught
9. **ANGUS**—He has an invisible cloak
11. **NUADA**—Bres replaced him
12. **LEINSTER**—1 of 5 provinces of Ireland
14. **GOIBNIU**—His mead gave invulnerability
17. **AOIFE**—She loves her chariot most of all
18. **DONN**—Welsh Mother Goddess
20. **FIANNA**—Finns band
23. **TUIREANN**—His sons killed Cain
25. **LIR**—Bodb gave 2 daughters to him as wives
30. **CAER**—Daughter of Ethal
32. **CONCOBAR**—King of the Red Branch
33. **CALANAWST**—Welsh name for August 1st
36. **AMERGIN**—His wife was Scene
37. **FALIAS**—The stone of destiny comes from this city
38. **MIACH**—His father killed him with an axe



### Across

1. **MANANNAN**—He instituted the Feast of Goibniu
6. **GRANNUS**—Gaulish God of healing
7. **BLODEUEDD**—wife of lleu
8. **DAGDA**—His cauldron is never dry
10. **RHIANNON**—she is accused of infanticide
12. **LUGH**—aka Samhildánach
13. **MORRIGAN**—Battle crow
15. **BADB**—She terrorized Queen Medb's army
16. **TRIADS**—The Red book of Hergest contains...
18. **DIARMAIT**—His vulnerable spot was his heel
19. **HAFGAN**—Rival of Arawn
21. **OISIN**—His mother was a Deer
22. **NEMETON**—Sacred Space
24. **BRAN**—AKA Bendigeidfran
26. **IONA**—Famous Scottish Island
27. **CERIDWEN**—Creirwy's mother
28. **EPONA**—Gaulish Goddess of fertility
29. **BALOR**—An Irish God of Death
31. **MATH**—Goewin was his foot holder
33. **CERD**—Welsh Craftsman
34. **COLUMBIA**—June 9 is his holiday
35. **ETAIN**—She married Midir
39. **MABINOGION**—medieval welsh manuscripts
40. **GWYDION**—Welsh magician



# News and Announcements



## Dedicant Path Completions

**Jennifer Koagel**

Muin Mound Grove  
Completed Oct 2011

**Peter 'Carraig' Coughlin**

Apple Isle Protogrove  
Completed Nov 2011

**Ryllwynn White Raven Black Moon**

6th Night Grove  
Completed Nov 2011

**Larri McKnight**

Soilitary  
Completed Nov 2011

**David 'Thexalon' Kleinschmidt**

Stone Creed Grove  
Completed Nov 2011

**William 'Conal' Ashton II**

Silver Branch Golden Horn Grove, ADF  
Completed Dec 2011

## Guild Completions

**Rev. Jean 'Drum' Pagano**

Liturgist Guild First Circle  
Completed Nov 2011

## Clergy completions

**Rev. Ayliah 'Amber' Cannon**

Clergy Training First Circle  
Completed Dec 2011

## New Protogroves & Grove Approvals

**Ad Astra Protogrove**

Topeka, KS  
Date founded: September 23, 2011

**Lake of Oaks Protogrove**

Ottawa, ON  
Date founded: September 23, 2011

**Red Pine Protogrove**

Lecenter, MN  
Founded: October 6, 2011

**Cottonwood River Protogrove**

Bakersfield, CA  
Founded: October 19, 2011

**Cranberry Protogrove**

Mars, PA  
Founded: November 14, 2011

**Nemos Ognios Grove**

Durham, NH  
Provisionally Chartered: October 20, 2011

**Dark Waters Grove**

Jacksonville, FL  
Provisionally Chartered: October 20, 2011

**Apple Branch Grove, ADF**

Champaign, IL  
Provisionally Chartered: November 30, 2011

## Other Announcements

ADF is pleased to announce the approval of a new ADF Order: **The Demeter and Eleusinian Order!**

## Upcoming Festivals

**Trillium Gathering**

Cross junction, VA  
April 19-22, 2012  
<http://www.trilliumgatheringadf.org>

**Wellspring Gathering**

Sherman, NY  
May 24-28, 2012  
<http://www.stonecreed.org/wellspring.htm>

~ Congratulations to all ~

# Contributors List

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## Art

Jen Koagel

Art: *Found Object*

## Articles

Rev. James 'Seamus' Dillard

*Prayers, Chants and Devotionals, Oh My!*

Grace Doyen

*Teaching Primer for Laymen and Clergy*

Leesa Kern

*What Do You Mean This Doesn't Flush?!*

Rev. Jean 'Drum' Pagano

*A Measured Approach to the Study Programs*

## Columns

Jackie Greer

Opinion: *Laugh!*

Melissa Hill

Book Review: *Scottish Herbs and Fairy Lore*

Wayne Keysor

Series: *The Descent of Orpheus*

Rev. Kirk Thomas

Series: *A Welsh Wheel of the Year*

## Crossword

Chris :)

*Eleusinian Mysteries*

## Bardic

Laurie Brothers

Poem: *The Gathering*

Chelly Couvrette

Poem: *Sugar Maple*

Wayne Keysor

Poem: *Beltane*

Dave 'Thexalon' Kleinschmidt

Song: *Give Us the Brighter Days*

Jennifer Lawrence

Poem: *Homecoming*

Edan Nightoak

Story: *Charge of Cernunnos*

Samantha Noll

Poem: *The Cruelty of the Gods*

Colleen Sorbera

Poem: *In Like a Lion*

Maria Stoy

Song: *Sixth Night of the Moon*





# ADF Directory



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Members Advocate	Melissa Burchfield	adf-members-advocate@adf.org
Chief of the Council of Regional Druids	Rev. Jean 'Drum' Pagano	adf-cord-chief@adf.org
Chief of the Council of Senior Druids	Flip Rutledge	adf-cosd-chief@adf.org
Non-Officer Director	Rev. Francesca Hedrick	athomps@adf.org
Non-Officer Director	Rev. Sean Harbaugh	seanthedruid@gmail.com
Non-Officer Director	Rev. Medb Aodhamair	knottydragon@hotmail.com

## Additional Leadership Positions

Administrator	Selene Tawny	adf-administrator@adf.org
Archdruid Emeritus	Rev. Isaac Bonewits	[deceased]
Archdruid Emeritus	Rev. Ian Corrigan	tredara@ncweb.com
Archdruid Emeritus	Rev. John 'Fox' Adelman	john.adelman@trw.com
Archdruid Emeritus	Rev. Robert 'Skip' Ellison	skip@dragonskeep.us
Chronicler	Peg Glosser	adf-chronicler@adf.org
Information Manager	Rev. Rob Lewis	adf-info-manager@adf.org
Listmaster and Moderator	Jean 'Drum' Pagano	adf-listmaster@adf.org
Preceptor	Crystal Groves	adf-preceptor@adf.org
Regalia Manager	Rev. Robert 'Skip' Ellison	adf-store@adf.org
Webmaster	Rev. Rob Lewis	adf-webmaster@adf.org

## Committees

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

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>>

# Submission Guidelines

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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](mailto: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

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](mailto: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

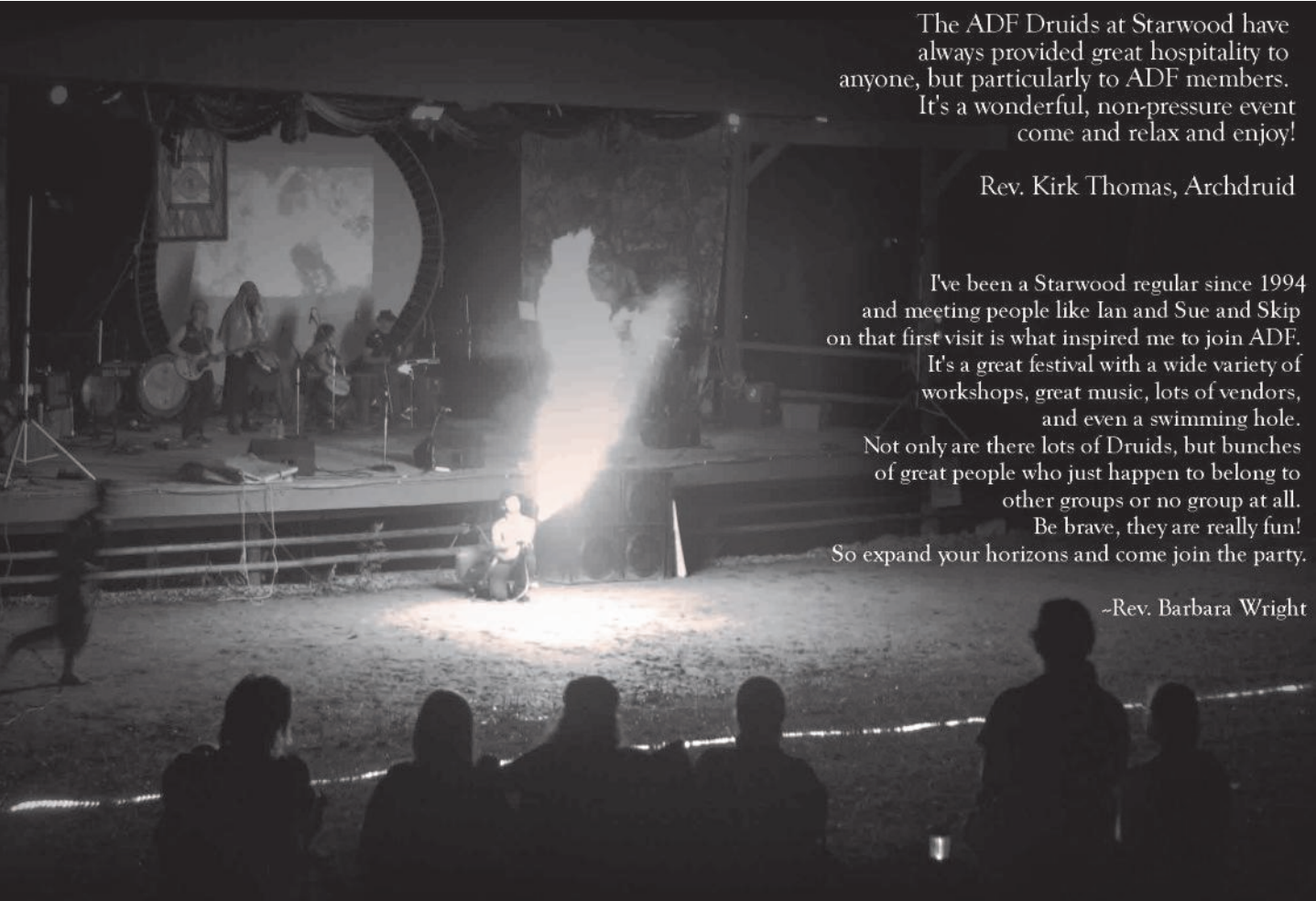
If you are under the age of 18, you must have a parent or guardian sign this waiver to indicate her/his permission for you to join ADF, and that signature must be notarized.

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 ADF Druids at Starwood have always provided great hospitality to anyone, but particularly to ADF members. It's a wonderful, non-pressure event come and relax and enjoy!

Rev. Kirk Thomas, Archdruid

I've been a Starwood regular since 1994 and meeting people like Ian and Sue and Skip on that first visit is what inspired me to join ADF. It's a great festival with a wide variety of workshops, great music, lots of vendors, and even a swimming hole. Not only are there lots of Druids, but bunches of great people who just happen to belong to other groups or no group at all. Be brave, they are really fun! So expand your horizons and come join the party.

-Rev. Barbara Wright

# STARWOOD FESTIVAL 2012

July 10th - 16th

Wisteria Event Campground  
Community & Nature Retreat  
near Athens, OH

<http://www.rosencomet.com/starwood/2012>

<http://www.facebook.com/StarWoodFestival> (please "like" our page!)

<http://wisteria.org/>

The **Starwood Festival** is a 7-day camping event with fire dancing & spinning, jam sessions & drum circles, unique merchants, all-night drumming and more than 20 performances of music, dance and theatre on four stages! We offer over 150 classes, workshops & ceremonies given by teachers from many fields, disciplines, traditions and cultures at a clothing-optional campground with hiking, a swimming pond, hot showers, free wi-fi, youth programs & co-op child care in our Kid Village, a Kid's Costume Parade with giant puppets, multimedia parties in The Pufferdome (our air-supported hemispherical nightspot), and an unforgettable Saturday night bonfire.

Imagine a Brigadoon-like UniverCity, a celebration of diversity, that springs up in the middle of a beautiful natural place, then disappears 'til next Summer.

**THAT'S THE ONE TRUE STARWOOD FESTIVAL: ACCEPT NO SUBSTITUTES!**

# Wellspring 22

## May 24-28, 2012

Brushwood Folklore Center  
Sherman, NY

ADF Annual Meeting  
Friday Night Bardic Rite

Live band Saturday night:  
**Rogue's Cross!**

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

Potluck Dinner  
Hospitality

PayPal pre-registration at the website:  
[www.stonzerzed.org/wellspring.htm](http://www.stonzerzed.org/wellspring.htm)

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

**Festival fee:** \$35 ADF members/\$45 non-members\*

Limited handicapped accommodations available:

Reserve early via [seniordruid@stonzerzed.org](mailto:seniordruid@stonzerzed.org)

\*we will honor memberships paid for at the event