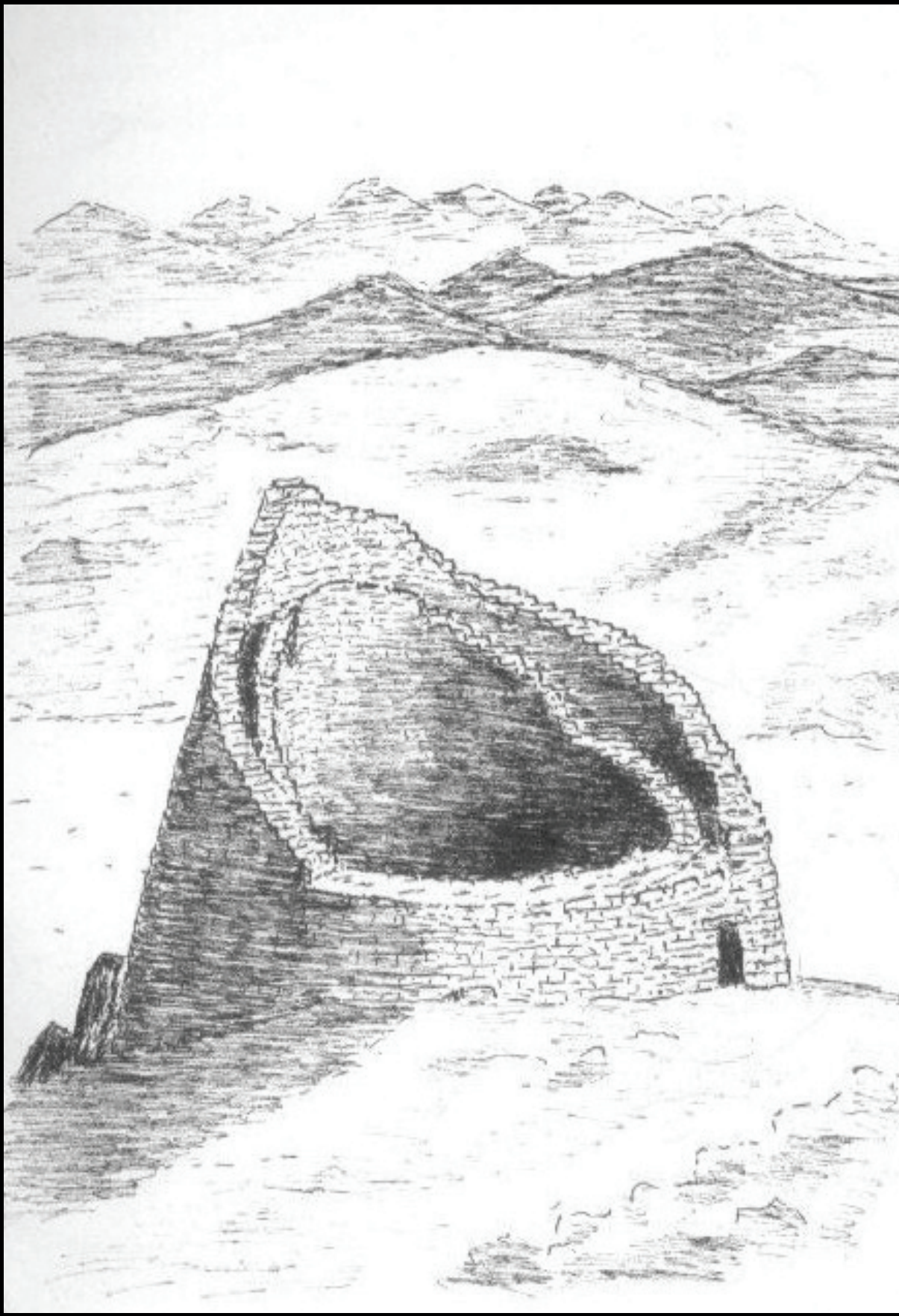


ON AR LER FAFES

The Quarterly Journal of Ár nDraíocht Féin

Winter 2012-13 ~ Issue No. 59



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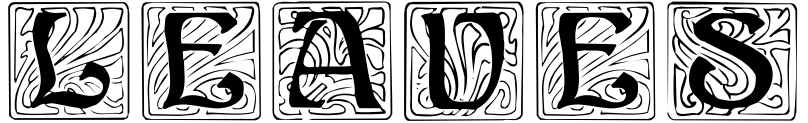


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Archdruid

Winter can be a time of contemplation, when we are less inclined to spend time outdoors due to the short days and long, cold nights. Once the solstice season is over there are few opportunities to celebrate until the February High Day, at least in the northern hemisphere. Long nights seem made for good books, and for reflection on our lives.

As I write this, the air is filled with smoke from a forest fire burning on Mt. Adams. It's been a dry summer and autumn here, something that has occurred over much of the world in the past few months. Bizarre weather seems to have become the norm. The climate of the world is rapidly changing.

Perhaps now would be a good time for each of us to take stock of our lives, to actually understand our impact as individuals and as a group on the Earth, our Mother. As Druids, we claim to follow a religion of nature and the natural world, but how many of us are actually doing that in practice? How many of us recycle, cut down on electricity use (or better yet, generate some of our own electricity), and conserve water? How many of us have any idea of what our carbon footprint may be?

How many of us even think about these things?

It's true that a single person can have little impact on the environment, but a group can have a tremendous impact. Foolish politicians deny the changes that are happening, and people stick their heads in the sand. Life goes on as normal, as if climate change were just an illusion.

We, as Druids, can change our own behaviors. We can be politically active, we can recycle and reuse, and we can educate ourselves about the coming changes.

And the long nights of winter are a great time to start.

Rev. Kirk S. Thomas
Archdruid, ADF

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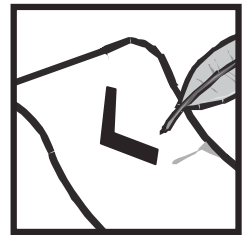
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Winter Solstice

Customs of the Provence

by Ishtar vom Sternenkreis



While living in the South France, I participated in an association to preserve the traditional dances, songs, language and customs of the Provence. There I found a small treasure crest for the Winter Solstice, easily integrated into Pagan practice. I would like to share these customs with you, hint at some parallels to other customs and inspire you to include some of these practices into your own.

The Provence is a cultural very rich region: inhabited by the Ligures and Celts, Hellenized, re-invaded by Celts, Romanized and invaded by multiple German tribes: Merovingians, Carolingians and finally Franks. As an additional curiosity, the first cabbalistic manuscript, the *Sefer ha-Bahir*, has been first published in the Provence. In this environment many customs of unknown ancient provenance have emerged who are now in modern time at the verge of disappearing. This article covers the customs of the *Calendale*, the Solstice tide.

La Calendale

The celebration time around the solstice is called *la Calendal* in the Provence. It begins on December 4th and lasts until Candlemass on February 2nd. *Calendale* clearly comes from the Roman *calendae*, the first day of the month.

4th December: Lou Blad/The Wheat (The Day of the Fertile Weather Goddess)

It is custom to line three bowls with wet cotton and let wheat sprout upon it. This is called the *Lou Blad* (the wheat). If the seeds sprout straight and green, it will be a fruitful year. As the first sprouts of seeds are seen, a ribbon is tied three times around the bowl. Traditionally the bowls are white and the ribbon red. Later these bowls are used for decorating the table on Christmas. After Christmas the wheat should be buried in the garden to protect the house against lightning.

In some Catholic parts this is the day of Saint Barbara, a not assured Christian saint. Arab-Christians celebrate her feast with seeds and include some customs which recall Halloween. This is paralleled

in German *Oberallgäu* where women dress as old hags, give nuts to children but as well canings. A parallel can be drawn to the rites of *Bona Dea* in Rome, celebrated the same day and the myth of this Goddess includes a rod too. In German folklore this day is connected to *Holle*, a figure related to weather, abundance and fertility. In Germany and Switzerland rods of fruit trees are brought into the houses so they may bloom by Solstice. The Jews include from here on until *Pessach* bidding for a rain blessing in their prayers. We can assume that the customs of this day have been originally connected with a weather governing fertility across many cultures.

It is easy making the three bowls, but you should remember keeping some grain (maybe three ears of grain?) from Lughnasadh, as the Provence is the only place I know where you can actually buy some in December. For divination you could connect the wheat to your achievements in work and attach a symbol of your work to the ribbons. As a prayer for fertile blessing you could bring in the rods (forsythia, apple and cherry tree are often used) and hang as symbols in the area you wish to receive that fertile rain.

La Crèche et les Santons/The Solstice Lararium

La crèche is the Nativity scene of the Christian Jesus representing his birth with little figures. In Provence the crib tradition takes a very important role. Starting with the 4th of December it is built with great care and attention in a special place. The Provencal crib knows so-called *Santon* (little saint). But far from representing actual Christian Saints, the *Santon* represent the trades, important figures from the village life and characters from Provencal narrative tradition. Usually the *crèche* shows a Provencal village that has heard of the birth of Jesus and goes to see him. Many cribs are associated with a family tradition, the trade of the parents holding a special place and this tradition is passed on to the children. Others play in several stages according to the Christian Christmas story. Only after the midnight mass in the night of the 24th December the



Credit: Işhar vom Sternenkreis

A Solstice Lararium

Baby Jesus is placed in its crib, and only on the 6th of January the three kings are placed in the crèche as well (though sometimes they can be seen from afar).

Although Francis of Assisi is often cited as the inventor, figurative representations of the infant Jesus are already seen in early Christianity. In my opinion it is a high possibility that this custom emerged as a Christian reflection of the Roman Lararium. A Lararium is a small house shrine with different small figures representing Gods (Lares) who should protect the household and the family.

Can we use this tradition for us? Definitely! Small figural representations of Deities are well known among the Romans and other IE-cultures and we could even go further back to Non-IE cultures, like the Mesopotamian Religion. So why not portray a Pagan Solstice Story with these figures? The picture of the Sun God or Sun-Champion being born in a cave seems to be an old pattern, not only tied to the IE realm. Especially the Santons of the Provence, which can be bought online without having to buy a costly trip to the Provence, have through the trade representations, many possibilities to represent different Deities. It is possible to buy some raw to paint oneself. I am using symbolism like the primordial mound, the world tree and usually make a cosmic story with the imperishable stars and the constellations of the month coming to greet the sun (I am still working on a really good story). A few years ago I settled on the name Solstice Lararium instead of “crib”.

Cacho-fio – Solstice Log

Cacho-fio means "light the fire." This refers to the lightning of a log. Similar customs are known from England, Tuscany, Catalonia, Bulgaria and Serbia. In Provence it should consist of a fruit tree (pear, cherry or olive). The small ceremony connected to it will take place in front of the fireplace before going to dinner on Christmas. It is performed by the eldest and youngest Person attending. Both should hold the log and walk three times around the dinner table. Then the wood is placed into the fireplace. The youngest pours three times some young wine onto it and a blessing for fertility and happiness is spoken. The ashes are carefully preserved as they protect the house and its inhabitants. Sometimes they are even used in a medicinal way to cure fever by marking a cross on the forehead of the sick. Since the 19th century the custom of a cake designed in the form of a wooden log, *la Bûche de Noël* is found, later it even often replaced the traditional custom. This cake can be found in France and Switzerland and other francophone lands. This is a nice alternative for people who don't have a fireplace at home.

To make your own cake buy or make your favorite roulade, cut it at one or both ends and use the small pieces to imitate branches. Then you make a butter cream topping cream and spread it over the complete cake. Using a fork you try to make it look like a tree bark. Add appropriate decoration ad gusto.



Credit: Ishtar vom Sternenkreis

Bûche de Noël decorated as the flowering tree

Gros Souper/Great Dinner

The "Gros Souper" is served on Christmas Eve before the midnight mass. Nothing is left to chance and the food is saturated with symbolism. The table is covered by three white tablecloths, each one a little smaller than the other so that you can actually see the three different cloths. It is very important to fold in the edges of the cloths, so that "bad spirits" cannot climb up the table. Folding the three cloths at the four corners you get twelve folded edges for the solar months or the constellations. Three white candles are placed on the table together with the three bowls with wheat (Lou Blad). It is custom to decorate with some other greenery but not with Mistletoe, since it brings bad luck (perhaps in connection with the death of God Balder who has been killed by a mistletoe arrow?) Of course, the Christian interpretation of the Trinity is well seen, but counting you get three times three and suddenly a very Celtic connotation. Traditionally, a plate for deceased family members is dressed. Later it became the place of the beggar should one come along. The food consists of seven lean dishes that are reminiscent of the seven sufferings of Mary. It is served with 13 small loaves of bread as a side dish. The seven lean foods vary from place to place. Often there is celery, cauliflower, spinach, cod, omelets, snails, clams, garlic soup - but they never ate meat, only fish, shellfish, gratins, vegetables, soups and Anchoiade. So although lean, no-one has to go hungry. To see the complete table of the "Gros Souper" as homage to the fertility of the Earthgoddess (and maybe a prayer for it) is not hard. I would like to emphasize the magical number seven for the week and the

known planets of the ancient world as well as the 13 moons, underlined by the small round buns.

The whole of creation can be represented at this table: The table itself being the primordial mound clothed by the three worlds, pointing to the four corners of the world and the twelve solar month and monthly constellations. Three bowls of wheat representing the bounties of the Earth mother. Or you could connect the three table cloths to the starry sky and the primordial waters, so you can represent all three Hallows: the wheat for the Land as representations of the tree or you even put the hopefully blooming fruit rod on the table for a tree representation and the candles representing three fires. Or you connect the table cloths to the Earth-goddess using dark green, red and white as colors (which would be very typical colors for Solstice too). I think you get the idea, that many possibilities open up for connections. Through the numerical symbolism we can see the relationship with the year (four seasons, 12 months, 13 moons, and 7 days of the weeks).

Midnight Mass und Pastorage

In the Christian Midnight Mass, the story of the birth of Jesus is once again re-enacted with people during the mass. The pastor bears the Baby Jesus as the mediator of God and places it in the crib. Each individual old craft then comes forward and gives the baby Jesus his gifts. Also, sheep, donkeys and goats can be found in this short procession in the Church.

A nice idea for a ritual drama springs to mind: Each Grove member could symbolically stand for his /her profession. By laying down the gifts of my profession to the divine I show that part of my everyday work is for the Gods and for the community. This theme could be integrated ad gusto into the solstice ritual. And probably could serve as a good food for thought of finding symbols to represent "figuratively" today's often quite abstract jobs. Be sure to think of currently unemployed people or people in parental leave. It is possible to represent one's craft even if we don't work in it at the moment and many contribute a lot to society but don't get money for it!

The Thirteen Desserts

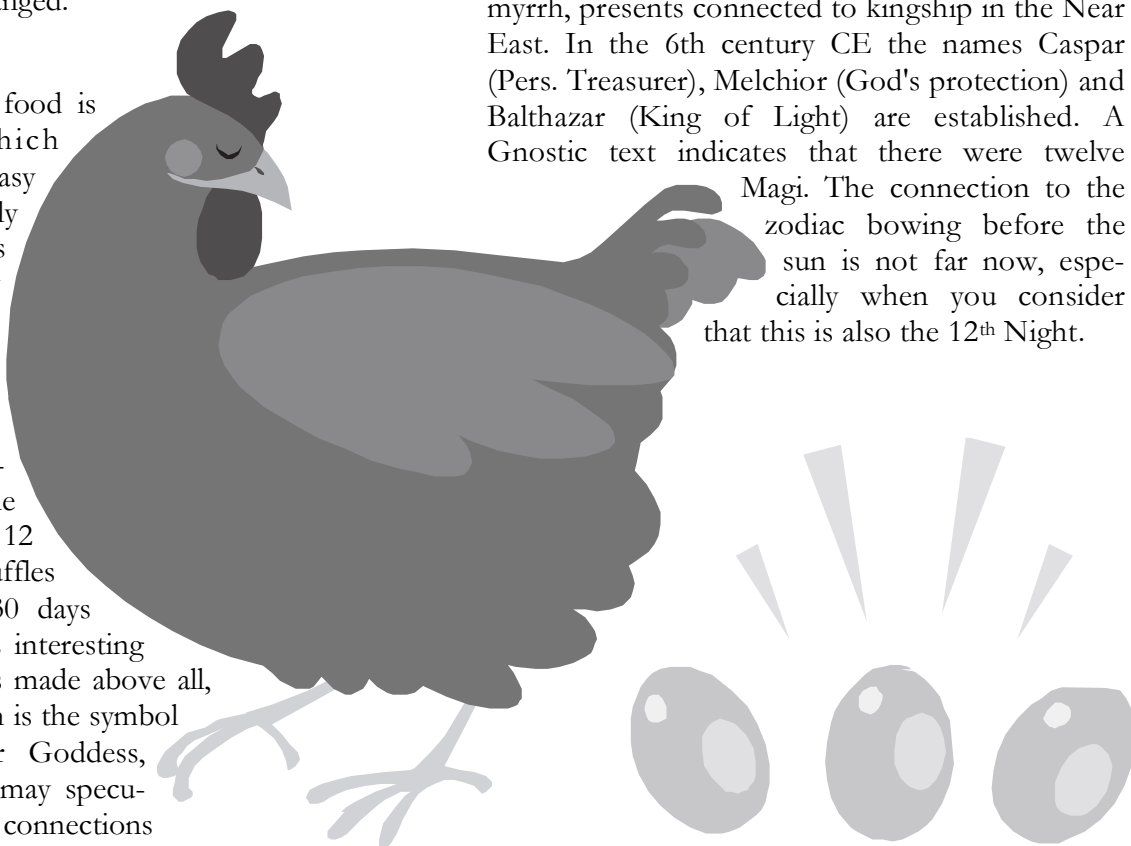
Back from the Midnight mass the Thirteen Desserts are eaten (don't worry; your diet won't blow

into your face). They traditionally remain during the next three days on the table from which everyone can nibble (usually one has to fill them up). These desserts vary geographically and are made of local specialties, nuts and dried fruits. They consist mostly of: Dry figs, almonds, raisins, hazelnuts, dates, white and black nougat, pita bread (la pompe), quince paste, honey comb, fresh fruits (mandarins, oranges, apples, pears, grapes and winter melon). You just chose your 13 desserts from among. In Christian tradition they symbolize Jesus now born with his 12 Apostles. As the 13 desserts are not considered so much “dessert” anymore, many people eat the above described chocolate log instead or together with the 13 desserts.

In a Pagan context you can take a Sun God and the 12 constellations (or just take Gods connected to the specific season and constellation). You could chose appropriate Gods or if your grove honors the same Gods for certain High Days you take them and add a few more. Some plates are very decoratively arranged.

New Year

The traditional food is chicken, which should be greasy and beautifully decorated. It is accompanied by 12 guinea fowl, 30 black truffles and 30 eggs. The chicken symbolizes the year, the guinea fowl the 12 months, the truffles and eggs for 30 days and nights. It is interesting that reference is made above all, a chicken, which is the symbol of the Mother Goddess, and eggs. You may speculate about the connections to the world egg. Additionally the use of the truffles is quite interesting, as even in a truffle area most people probably wouldn't have had the means to come up with 30 black truffles. A woman told me that they simply took one and grated it in 30 discs with an appropriate truffle-grater. If you



have problems with it you could try staying with the symbolism using *vitelotte* (a blue violet potato), black olives or simply another amount of eggs dyed in tea could be used. For a greater grove you can always go for a cake in Chicken form and cupcakes with icing representing day and night. Or you make chocolate truffles – I think you can come up with a few alternative ideas. The amount of eggs is quite noteworthy. It could be a memory of the “New Year” maybe originally starting at the spring equinox.

6th January: Galette des Rois/Kings' Pancake

The legend of the three Kings or Wise men is based on the Christian Evangelist Matthew (2:1-16), who tells of Wizards (magoi) who have followed a star to the birth place of Jesus Christ. Historically they are not maintained and their symbolic interpretation sometimes seems a bit bumpy. They are regarded as members of the Medo-Persian priestly caste, astrologers, Diviners or Seer. They brought gold, frankincense and myrrh, presents connected to kingship in the Near East. In the 6th century CE the names Caspar (Pers. Treasurer), Melchior (God's protection) and Balthazar (King of Light) are established. A Gnostic text indicates that there were twelve Magi. The connection to the zodiac bowing before the sun is not far now, especially when you consider that this is also the 12th Night.

In the Provence a special cake is eaten on this day, the (three) Kings' Pancake. The nature of the cake varies locally. A very thin cake is made and sometimes a Galette (crepes, thin sort of pancake) is put as a decoration above it. With the shiny yellow



color it does
r e m e m b e r
again of the
solar disc. It is
usually decorated
with a paper crown.
A small plastic
figure or a bean
can be found in
it. If you find
this particular
piece, you must
pay the next
cake or drinks
for all. In Switzerland
the finder is
crowned king,

which commemorates the coronation of the "scorn-king" at the Saturnalia. The Swiss cake is of sweet bread one large round pieces surrounded by smaller round pieces around it, remembering us of the Sun again.

This is a nice custom which can be easily adapted. The important part seems to be the representation of the Sun and the crown. The connection to the "Crowning" is again stressed by the Magi bringing the Kingship presents. An alternative explanation could be that this custom was originally connected to the Spring Equinox New Year festivities, where in the Near East different rituals involving the king (one of them in which he got slapped by the High Priest and crowned again – because he certainly had done something wrong during the last year).

2nd February: la Chandelle/Candlemass

As this is one of the major High Days again, I am mentioning only a peculiarity that in Provence connects this festival with the winter solstice and possibly makes a nice addition to the usual Festivities. It is customary that crepes (pancakes) and Navettes (small boat cookies) are made to eat. Again the pancakes as the solar disk and in my humble opinion the Navettes as the solar barque known in Egypt and Sumeria, but shown as well on the German Neolithic Disc of Nebra. In the Christian interpretation, it is the boat with which the three Marys came to bring the Bible and Christianity into the Provence. With regard to all the cosmological symbolism we had until now it is a bit bumpy again as an explanation. It is said that the crepes should

be turned while holding the pan in the right hand and a silver coin in the left. If you succeed you should put the crepes on a high place in the house (throw the one from last year away) and the new crepes will bring wealth to the house. This could be a far off hint of an offering on a place on high. In the Provence weather conditions in February would be good enough to go walk on a High Place for offerings!

With this day the Calendale is finished and the crèche (solstice lararium) and all the other decoration is put away for next year.

I hope you've found a few inspirations to use for your next High Day and those to come with your family.



Ishtar has been an active pagan for 20 years and an ADF member since 2010. Originally from Switzerland, Ishtar lived in Provence for three years and has been living in Germany for the past decade, trying to make ADF more known there.

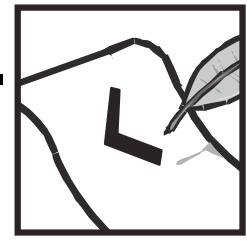
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The Solitary Druid Fellowship

by Teo Bishop



Solitaries face unique challenges. Our practice must be self-directed, self-motivated, and many times self-designed. We have books to guide us, and websites to reference, but we often lack a sense of direction around our personal practice. Our religion may be an extension of Our Own Druidry, but it often feels like My Private Druidry.

In response to this reality which many of us face, I've organized the Solitary Druid Fellowship, an extension of ADF which seeks to provide a new way of engaging with solitude. Those who join us in a shared liturgical practice are, in effect, experiencing congregation in solitude. We are entering into the silence with the awareness that others in different physical locations join us in a similar, sometimes identical practice. Each of us brings our own sensibilities and style to our worship, but by joining one another in shared practice we experience a new sense of belonging and community.

Solitude is not a liability. In solitude we develop a deeper connection to our own inner voice and to the voices of the Kindred within us. In solitude we may become contemplative, centered, and discerning.

The Struggles of the Solitary

ADF is, in large part, an organization built around the idea of group worship. Members gather in Protogroves and Groves, celebrating the High Days together and building a religious practice in the company of other ADF members. Those who take part in group worship on a regular basis experience what it is to belong to a congregation, and this experience is tremendously valuable. It's a large part of what makes a church feel like church.

But solitaries rarely experience congregation in this way. Our religious work is done without the immediate feedback of a community, and while this independence can be empowering to some of us, it can also feel lonely. Whether we are solitary by choice or by circumstance, our challenge becomes to keep our personal practice relevant, interesting,

and sustainable through the transition of the seasons. It's somewhat of a monastic challenge.

Solitaries do have ways of connecting to the broader ADF membership body. There are the ADF lists, but for many of us - myself included - the format feels antiquated and cumbersome. Social networking is only slightly better. But it would be shortsighted to perceive the act of making connection with larger groups as a solution to the struggles of the solitary.

In truth, the problem is not the solitude. Solitude is a gift. The problem is that we've never been encouraged to engage with our solitude, nor have we been given ways to do so that unite us with other solitaries.

How Do We Worship Alone?

We are a people of practice. Our beliefs vary, sometimes to the extreme, but we value a common practice. For those of us on the Dedicant Path, we are offered many tools to craft a practice which is both distinctly ours, and distinctly ADF in style. These tools are of great use to the solitaries among us.

But I believe we can take it one step further. I believe that in addition to tools, solitaries can benefit from the same kind of structure and consistency offered by clergy to members of Protogroves and Groves. Protogrove Organizers and Grove leadership work to facilitate a regular, reliable pattern of worship for their congregants. While they cannot guarantee that ritual participants will be engaged with or understanding of all aspects of ritual, their responsibility is to provide the service. That's the foundation. The rituals occur each High Day, and the cosmos continues to be recreated on schedule.

But for solitaries, on account of our circumstances, we need organization to be made more personal and singular. We're not going to arrive at a ready-made ritual; we have to

orchestrate it ourselves. But this doesn't mean that we shouldn't be offered guidance as is done for members of terrestrial groups.

For members of Groves, congregation is experienced through these Grove services, but more specifically it is experienced through the presence facilitated by them. Presence is what distinguishes the solitary religious experience from the group one, and solitaries are not, by the nature of being solitary, offered presence.

But there is another way to experience congregation. Presence is not the only way of uniting a body of people. ADF, itself, is evidence of what can be built when there are shared agreements about concepts, ideas, cosmologies and ritual forms. On the level of the individual, when presence is not a factor, the means of uniting solitaries to other solitaries, forging as it were a congregation in solitude, is the adoption of a shared liturgy.

Liturgy Creates Unity

Liturgy is an underutilized tool in the service to solitaries. Liturgy, when organized around and synchronized with the Wheel of the Year, is a way of uniting solitaries in a shared practice that does not simply mirror the experience that one can have in a Protogrove or Grove; it does something altogether different. Solitaries joining other solitaries in a shared liturgical practice make possible a transcendental experience of congregation.

The one becomes the many.

This is where the Solitary Druid Fellowship enters in. The Fellowship, as an extension of ADF, is organized to provide solitary Druids, as well as any solitary practitioner in the general public, with an opportunity to engage more deeply with their ritual practice by adopting a shared liturgical form. This

form is unique to the Fellowship, just as the rituals designed within Protogroves and Groves are unique to them. But, the form follows the Core Order of Ritual (COoR), and is in keeping with the traditional ADF rite.

From High Day to High Day, SDF will help transition ADF solitary members and non-member participants through the changing seasons. There is a blog on the Fellowship's website, Solitary-Druid.org, and on this blog there are weekly posts which reflect on the seasons, on the meaning of solitude in the lives of solitary Druids, and on various aspects of Pan-Celtic culture, mythology, and religious practice. These posts are not instructive so much as they are reflective, and they will help create a contemplative environment in which solitaires can prepare for the coming High Day. Additionally, these posts will be written by other ADF solitaires, as well as solitary Druids and Pagans of other traditions who have insights to offer on the experience of solitude.

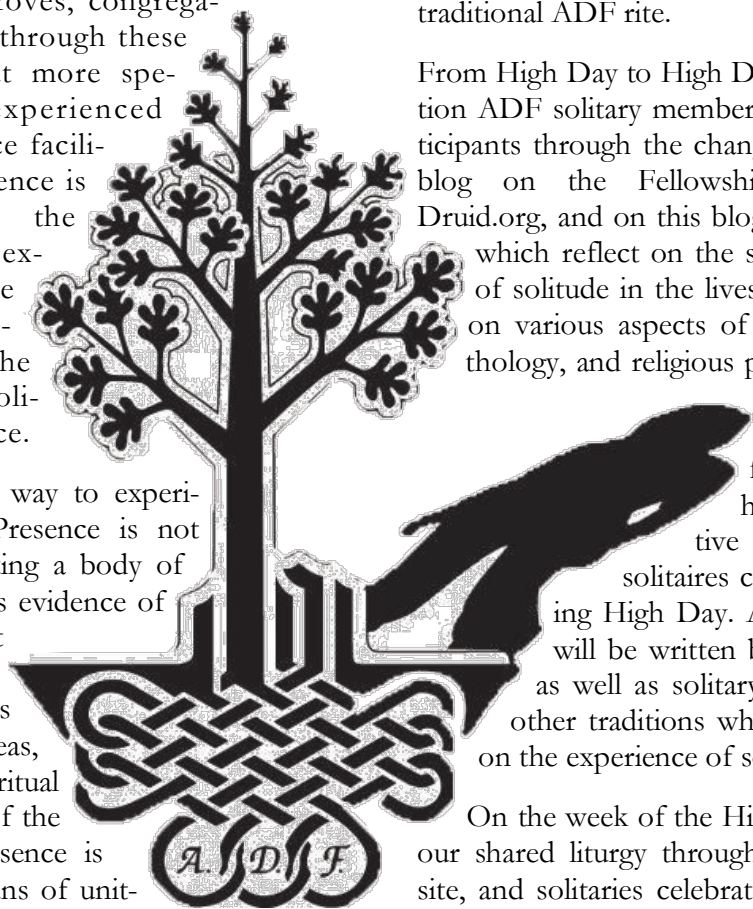
On the week of the High Day, SDF distributes our shared liturgy through the Fellowship's website, and solitaires celebrate the High Day in solitude. On the following week, participants will be called upon to reflect on their experiences of shared, solitary worship, and the cycle begins again as we move toward the next High Day.

By taking part in this communal, albeit private practice, we join in a kind of long distance fellowship; in a shared celebration of our gods, our ancestors, and the spirits of the land on which we live, using many of the same words, invocations, and prayers.

All of this through liturgy.

Where This Might Lead

I see no reason why there couldn't be other forms of outreach to solitaires that mirror the form and function of the Solitary Druid Fellowship. One could put into place a similar structure and use a different hearth culture, tailoring rituals and blog posts to reflect on different pantheons. Solitaires who feel more drawn to Norse or Hellenic cultures could be provided liturgies that reflect the customs,



traditions and mythologies of those cultures. There could be as many different ways of building these solitary fellowships as there are expressions of Neopagan Druidism in ADF.

It should be made clear that what is happening with the Solitary Druid Fellowship is not some kind of virtual experience. That word characterized much of the "cyberspace" gathering that took place in the 1990's and early 2000's, and it lessens the magnitude of the work done in solitude by painting it as merely a digital imitation of a "real world" form.

The Solitary Druid Fellowship is offering something altogether different. It will provide a service which is meant to enrich, inform and provide structure for the work of solitary ADF members, and solitary Pagans who have never been exposed to ADF. In this way, the Fellowship is operating on Isaac's vision for a church that serves the greater Pagan public.

After a period of time, once there have been enough cycles of liturgies created through the Solitary Druid Fellowship, I imagine there being a liturgical book created which contains the rituals and that can be used to traverse the Wheel of the Year. Perhaps the book will be enhanced to include additional poems and devotionals, or suggestions about from participants about how to make one's solitary practice more dynamic.

These books could serve as liturgical tools for other ADF solitary fellowships, as well as for individual members of Protogroves and Groves in need of aids for their private, solitary practice. Those in ADF with the initiative to create liturgy for solitaries (and I know there are many), and who wished to do this kind of outreach to people who share their heart culture (I suspect that there are few there as well), could fashion their own, hearth-culture specific solitary fellowships and books of liturgy. Each would be distinct, each a reflection of ADF principles and practices, and each a new form of outreach and service to solitary Druids and Pagans.

Solitude As A Calling

Solitude is the staging ground for real, transformative change. Solitude is not a liability. Solitude introduces unique challenges, but if we are imaginative and willing to suspend any favoritism we might unconsciously place on work done in traditional, terrestrial groups, we can find new ways to serve the solitaries among us.

Brendan Myers writes in his book, *Loneliness and Revelation*:

The great task of crafting a good and beautiful life cannot properly begin until we honestly recognize the occasions of solitude in our lives. To be is to be alone. Only when this proposition is properly acknowledged can the great work properly begin.

The Solitary Druid Fellowship as a means for helping solitaries of the Pan-Celtic hearth culture to cultivate a deeper relationship with their own solitude for the purpose of crafting this "good and beautiful life" Brendan speaks of. SDF can be a model for how we might reach out in service to other solitaries, keeping alive Isaac's vision of a Neopagan church that serves the entire Pagan community. The future of ADF is dependent upon the health and vitality of the solitaries among us, and by creating services such as the Solitary Druid Fellowship, we can help to support the life and growth of this church.

So this Yule, I invite you all to visit SolitaryDruid.org, to read the blogs and reflect on the meaning of solitude in your life, and to join us in a shared liturgy on the next High Day.

May you pray with a good fire.



Teo Bishop has been a member of ADF since 2010. Currently working through the Dedicant Path, he is a member of the Bardic Guild, the Brigid's Hearth SIG and the Solitaries SIG.

Cited Source

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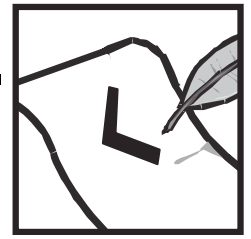
Deb Field

for completing the Dedicant Program



The Value of Ritual

by Linda Costello



I recently read a book called *Spiritual Hunger*, by Dr. Allan G. Hunter, in which he talks about how we, as Americans, tend to chase after empty, materialistic dreams to the point that we are disconnected from the Earth Itself.

He discusses the importance of establishing meaningful rituals to reconnect us to the sacredness of life and to each other.

Hunter also discusses the five stages of myth-making, referring to the work, "Mythologies," by Roland Barthes, and published in the 1950's. He explains that the first stage is simply a neutral fact. The second stage is seeing that fact in a local context of meanings. The third stage is what happens when an emotional component is added to that content of meanings. This is when the neutral fact begins to take on the aspect of a ritual. The fourth stage is when the ritual is seen as a part of something larger, and finally, as more stories and beliefs are told around those emotional and historical contexts, a myth is born.

Myths can be beneficial or detrimental. For example, a myth that develops out of targeted propaganda can affect an entire country negatively, such as in the case of Nazi propaganda, where a certain race is depicted as being supreme, and hundreds of thousands of others were killed in the process. In America, the acquisition of material goods for a meaningful life could be just as harmful, as making money becomes more important than relationships.

On the other hand, myths that connect us to something palpable and eternal are quite beneficial.

For those of us on an earth-based spiritual path, as we celebrate the turning of the year in our seasonal ceremonies, we are tapping into these myths, and adding deep meaning and resonance to our lives. In addition to remembering our interconnectedness and the cycles of nature, we are feeding our souls, or inner beings. Life becomes multi-dimensional and worth living.

Let me illustrate how a celebration of one of our high days fits into this model of creating meaningful and beneficial myths for our times.

Stage 1: Fact

May 1st is the date between the Spring Equinox and the Summer Solstice.

Stage 2: Meaning

In northern hemisphere cultures, this time of year coincides with an acceleration of growth and vegetation, and with increased mating activity, thus establishing an awareness of abundant creative energy surging forth.

Stage 3: Emotion/Ritual

As we watch buds open into blossoms, and new life emerge, we rejoice at the wonder of such beauty, and the promise of a healthy harvest to come. We are filled with hope. We tap into the creative energy of the season as we open our windows and doors to air out our homes after winter. We celebrate the coming of summer.

Stage 4: Stories

While recounting our observations of the world around us, we remember other years when we were struck by the vibrancy of blossom and color, and we talk about times from childhood when we could play outside later as the days grew longer. We may even tell stories from long ago, remembering the ancient myths of deity lovers or the annual may-pole celebrations of other cultures.

Stage 5: Myths

We have woven our own ritual celebration of this time of year into the tapestry of the annals of time. In the process, we have connected with the earth, the seasons, the energy, with both our personal history and ancient history. We have contributed to the ongoing energy of this time of year, thus tapping into eternity. We truly are in a time without a time, a place without a place.

In her book, *In Search of Woman's Passionate Soul*, Caitlin Matthews says that, although most of us have mystical experiences, we don't have a social framework in which to share them. She encourages people to attend to the imaginal realm for "messages."

Matthews says, "Those subtle messages are most often neglected, or discounted as irrelevant, but are potent signposts of experience nonetheless.... They give us rich resources to sustain, support, and transform us. If we steer without imagination we find our lives petrify, solidify, cease to sparkle; daily life becomes a route march to be endured."

Living within our rituals and myths, tapping into the depth of meaning, sustains, supports, and transforms us, as well as those whose lives we touch.

As one who follows a druid path, regularly celebrating the changing of the seasons for the past

two decades, I am grateful for the meaning I add to my own life and the lives of others. The world needs it!



Linda Costello has been an active member of ADF since 2002, and has served in various offices both locally and internationally, including ADF Treasurer, Grove Coordinating Committee DP Mentor, and Mother Grove. She has also been a member/officer of various Guilds/SIGs, including the Ecstatic Trance SIG, Naturalists Guild, Seers Guild and the Artisans Guild.

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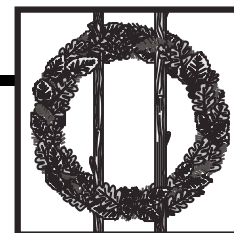
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Poetry

The Battle

by Brenda N. Lively



Mother Night passes her hand above the field...

A mist rises;
Warriors gather...
The battledance is joined.

Shields clash;
Armor to armor.

Fiery flashes as the banners catch flame
From the sparks that fly
From metal grinding on metal.

Steam rises from the sweat and blood
To mix with the mist.
'Til foe and friend alike
Are obscured.

Amidst the smoke and the crash,
A scream...

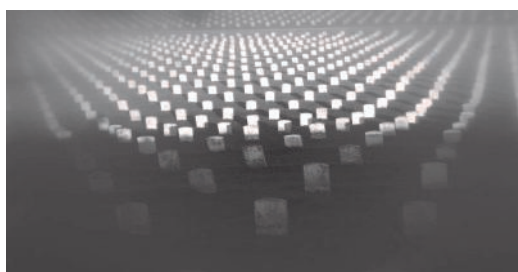
A low murmur rides the silence in its wake,
Billowing out into a victorious thunder.

First kill is made;
The battle is won.

The mist parts and the warriors withdraw
Into the dawn...

To sleep and heal
And make ready their swords...

'Til Mother Night rises again.

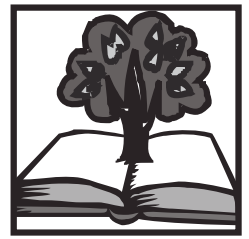




Book Review

Introduction to Pagan Studies

by Leesa Kern



Introduction to Pagan Studies.

By Barbara Jane Davy

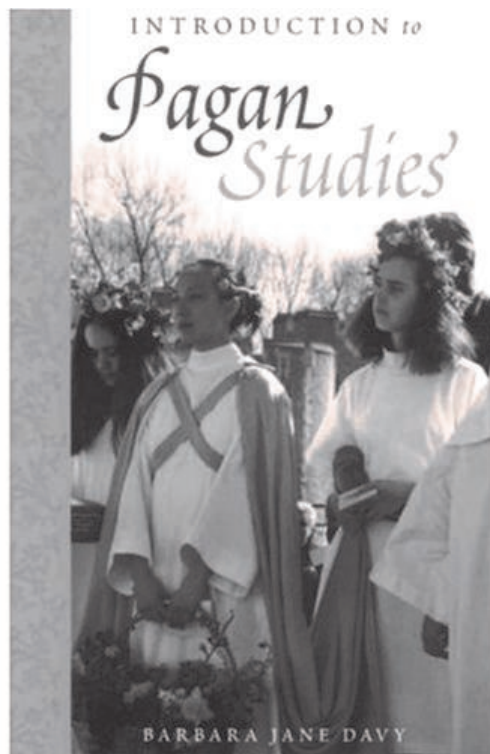
Alta Mira Press, Lanham, MD 2007 (243 pages)

I was very excited to get the approval of the preceptor to be able to review this book. I came across it as I was looking for the other books on the Dedicant Path reading list, and as I looked at the table of contents, it seemed that this book was about paganism in general, rather than just Wicca and then some additional chapters as afterthoughts. And that is more or less what it is. There is still a heavy focus on Wicca, and given the way neopaganism developed in the United States in general, this makes sense. However, Davy explicitly uses examples from other neopagan faiths, most significantly Asatru and Druidry in her analysis.

Davy's approach is clearly drawn from the academic study of religion. She first starts with outlining the beliefs and social organization (or lack thereof) in neopagan religion. She discusses common practices both at the individual and group level, and lists the various influential patterns and people in the history of the movement. She discusses the various denominations and the role of other issues in Neopaganism.

While Davy does address a wider breadth of neopaganism than the other offerings, and her book reads like an introductory college-level textbook, some of the writing is awkward. In most cases, this can be traced to the difficulty of actually trying to nail down neopagan beliefs, due to the general tendency of neopagans to defy classification, and some to actively resist it. Many para-

graphs are of the format "Some pagans believe this, others believe that," which gets a bit tedious at times. Still, Davy is able to pull on common themes of polytheism, animism, immanence of divinity, belief in an "otherworld," belief in magic, and romanticism of the past. It is also worth noting that throughout the book, I found myself trying to figure out if Davy were studying from the outside, or if she were a neopagan herself. By the end of the book, I was not certain, however a glance at the back cover indicates she is a member of the Nature Religion Scholars Network.



The major significance of the book is that it situates the rise of neopaganism amid a number of other social trends, beginning with English Romanticism, and then extending through time to dovetail with emerging feminist, environmental and new age thought. As such, the book presents both a history of the development of neopagan religions, and treats its development as worthy of scholarly thought and interpretation. It is this last bit that, in my experience, has been lacking in other writing on the subject. By taking neopaganism as academically worthwhile, the text places it on even ground with the serious study of other religions, instead of relegating it to a "special topic." Davy is also

not naïve to the significance of this, as she explains that paganism can be difficult to study, since pagan "organization" eschews the usual classification systems that most academics use in the study of religion. However, rather than dismiss it as 'unstudyable,' Davy embraces this as a unique form (or more accurately, forms) of religious expression.

Probably one of the biggest strengths of the book is the inclusion of the history of a variety of neopa-

gan organizations as showing the variety of denominations that fall under the umbrella of neopaganism. While there seems to be a disproportionately heavy emphasis on Starhawk's Reclaiming in San Francisco, the author also includes a history of both The Troth and our own Ar nDraiocht Fein, as examples of non-Wiccan organizations. Additionally, denominations include discussion of Kemeticism (Egyptian reconstructionism), Hellenismos (Greek), Roman reconstructionism, Romuva (Lithuanian), and others.

This strength however leads to a considerable weakness. Some of the references to ADF are outdated. The book was published in 2007, yet some of the things referring to ADF clearly come from an earlier era. For example, on page 47, she states "Until recently, ADF published the journal *Oak Leaves*." While publication of *Oak Leaves* was suspended for a time, it has been coming out regularly as long as I have been a member, which extends before 2007. On page 138, she does what I regularly warn my students about, quotes a source with-

out going to the original. She cites Margot Adler's *Drawing Down the Moon*: "Bonewits later founded Ar nDraiocht Fein (ADF), which grew into a much larger organization than RDNA. He has since run ADF as a self-admittedly 'benevolent dictatorship.'" A fairly quick search of ADF's website would reveal that Isaac had stepped down as Arch Druid well before the book was published. There may be some inconsistencies in her review of the founding of The Troth as well, from what I have been told by Troth members. The point, however, is that the two (and maybe three) errors discussed above, cast a pall on the rest of her research, leaving one to wonder how accurate the other information she presents is. I would recommend this book, but due to some of the errors above, it would be with caution. I think it would be a good idea to include it as an option for the Dedicant Program's Modern Pagan studies section, due to its inclusion of reconstructionist and other faiths. However, there should be a disclaimer attached at our website about the inaccuracies listed above (and others, if found).



Poetry

Night

by Rev. Jean 'Drum' Pagano



Night and the world sleeps around us
Silence
Quiet
Stillness
And only ourselves
To be found

Time passes
And we feel the seconds
Seemingly alone
And each movement
Of the of time
Anchors us in the present



Night and the darkness hold us
Awake
Aware
Awaiting
But it is only the beat of our own hearts
That reminds us that we are alive

Time passes
Yet we feel a presence
And
For a moment
We feel as though someone else is there
Joining us in
Our long moments
And as the softness of night
Closes in around us
We know,
As we slip down into slumber
That we are not alone
And that fact carries us into the quiet night
Warm and waiting
As we fold into the arms of Nuit
As one



Guided Meditation

Building the Midworld for Unity

by Matthew Rutledge



This is the meditation used at the most recent Festival of the Midnight Flame (September 6-9, Bellaire, MI). The Purpose of this work was to have an effortful process bringing a large group together for the purpose of the Unity Rite:

Stand tall with your feet planted firmly. See in your mind's eye a dry, barren place upon which you stand. Reach downwards with your feet. Look for the waters of our Ancestors. As you begin to feel the moisture, pull it up towards your body. Allow it to pool inside of you, flowing through your feet, your loins, pouring out of your hands.

Off in the distance, there is a mountain. At the peak, there is a light. Imagine you can reach it if you just climbed high enough. Now walk toward the top of the mountain, towards that light, taking the water with you. As you walk, the waters pouring through you are soaking the land. When you reach the top, that light comes into you, warming you from the face and working its way toward the waters. You feel the inspiration and the wisdom of the Gods pouring through you. The waters begin to bubble and steam from the warmth of the sky power.

Now, turn around and come back. As you walk down, you go through a mist. Down by your feet, moss is growing, and animals begin to emerge. As you emerge from the other side of the mist, you see it was the clouds above. There are birds flying around, deer running and fish jumping from the water.

Credit: Melissa Hill

As you return to this place again, open your eyes and look around. See those around you, the many groves of ADF. We are many, but we are one family come together, purified by the Ancestors, Gods and the Spirits of Nature in this cosmos we have created.



'Two Worlds'

Although this guided meditation was written with the Festival of the Midnight Sun in mind, it lends itself to being used in many other purposes. Inspiration for this writing comes from a couple of sources. First is the two power meditation that is common used during the opening of rituals, next are the blessing and purifying power of the kindred and third is a nod to Mount Olympus, a home to Hellenic gods. During the main Unity rite, this was read and very well received. It works by being an effortful process that is perceived as individual at first that at its culmination reveals and draws upon the power of us being one people with a common goal.



Part of a family of ADF druids, Matthew Rutledge has been a member of ADF since 2000. He completed his Dedicant Path in 2010 and is currently the Outreach Coordinator for Grove of the Midnight Sun, the hosting grove for the Festival of the Midnight Flame.

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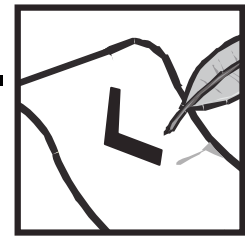
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A Question of Magic

by Rev. Jean 'Drum' Pagano



As humans and as Druids, we instinctively have the ability and desire to perform natural magic. In its most fundamental manifestation, this is seen as prayer, where we ask for something from the universe or the powers that be and we hope and anticipate a result or return. If our request is answered, then we say that we have worked magic or that our prayers have been answered. This type of informal magic working may manifest itself in many different ways but success is always measured by attainment. Greer uses an excellent analogy about natural magic. He compares natural magic to learning to make pottery by hand. One works with it until one gets it right. (Greer 16)

Natural magic is magic that anyone can do, almost instinctively. One feels a need, one formulates an approach to dealing with that need, one gathers the materials needed to do the work, and one does the work. This is very similar to Greer's Four Steps to Natural Magic, which are:

- 1)choosing the purpose for the working;
- 2)choosing the correspondences for the working;
- 3)selecting the specific materials to be used; and
- 4)combining purpose, correspondences, and materials into the actual work of natural magic. (Greer 17)

Let me use Greer's methodology to describe how to accomplish a task using natural magic. I would like to do some magic to help a friend who is trying to get pregnant. Therefore, in choosing the purpose for the working, this is to help my friend get pregnant. For choosing correspondences, I will need something to symbolize the fertile earth, as in a place to plant a seed, and I will also need something that will act like a seed. The earth will be the potential of pregnancy; the seed will be the actuality of potential. The specific materials that I will use will be a bowl with earth in it to represent my friend who wishes to be pregnant and an acorn will be used to represent that seed that will be planted in the ground, (Greer 47) actualizing the pregnancy. For the actual working, the soil will be in-

dentented to make a place to put the seed; the seed will be placed on the soil, and the acorn will then be pushed into the soil and covered up.

Ritual magic describes a process by which one desires a particular result, there is a documented way to go about asking for that particular result, and one goes about using that way to obtain the end to which it is ascribed. Greer's analogy is learning to read music. Musical notation is a formalized system with rules and regulations as to how things are done to achieve the desired results. As in music, the language of ritual magic is precise. If one learns the notation and plays the piece correctly, the desired result is attained. (Greer 16) Let me give an example of ritual magic. In *Lesser Key of Solomon* or *Clavicula Salomonis Regis*, a demon named Vassago is described (as a Spirit of a Good Nature), and a methodology is described by which a person can obtain information about the past or the future. By using this detailed and specific process, one is able to protect from Vassago, connect to Vassago, and interact with Vassago to get the information needed about the past or the future.

The question now arises as to what methodology should ADF adhere to – natural magic, ritual magic, no magic whatsoever, or natural and ritual magic. While I am surely in no position to establish a direction, I can surely suggest what seems practical to me. There are those in ADF who have worked with magic, both natural and ritual. One is surely easier to propose and demonstrate to a group of people; another is more complex and may be difficult to teach but not that difficult to observe. I often feel that ADF, overall, is rather light in magic. Granted, opening the Gates and Hallowing the Waters are both magical acts that exists somewhere outside of the strict confines of natural and/or ritual magic. They are magical acts to be sure, but they are neither one nor the other.

The Workings (if any) section of the Core Order of Ritual is where I would expect to find magical tasks. I would venture a guess that most if not all

of ADF uses some kind of magic, be it lighting candles or something more elaborate and ritualistic. Should some kind of magic be done at every ritual? It already is, opening gates, hallowing the waters, taking the omen – all of these involve some kind of magical effort. Should natural magic and ritual magic be included in each ritual? This is a more difficult question to answer. Not everyone in ADF is interested in more magic that is already present, but it is possible that it is only because many people have a limited exposure to magical rites. Magic is all around them – requests for healing, requests for rain, requests for abundance – all of these things are magical acts that employ most if not all of Greer's methodologies. Yet, what is to be done about *ritual* magic?



The use of ritual magic in ADF would be easy for people to view and much harder for those untrained in ritual magic to participate. While those trained in ritualistic traditions would be able to perform some of these ritual magic feats, they may seem rather arcane to the uninitiated in the crowd or seem out of place in a nature-based religion. One way to remedy this situation would be to develop magical methodologies within ADF that are ritually structured and that are workable and repeatable. This would require training programs (such as the Magician's Guild) or Orders to accomplish the tasks at hand. Once exposed, people may find interest in pursuing these methodologies by joining said training programs or Orders. Special rituals for Magicians could be organized either locally or at festivals where magicians could get together to exhibit their ritual skills and do the work. Natural magic could be done at High Days and Ritual Magic might find a venue at Druid Moons – which are presented by a growing number of groves within ADF. Conversely, Ritual Magic displays could be incorporated into High Days, if members feel the

need, and Natural Magic efforts could move to the Druid Moons. There are many ways to bring magic to ADF members.

Magic belongs to everyone and the ability to practice and view magic is available to anyone with some training, a venue, and the desire to do the work. Both Natural and Ritual magic have practitioners within ADF and I believe that the more people see of these methodologies, the more interest people will want access to do the work themselves.



Having joined ADF in 1984 as the 8th member, Rev. Jean 'Drum' Pagano has long served the organization in many ways, including his long years as Listmaster (extraordinaire) and he currently serves ADF as Vice Archdruid of ADF.

Citation

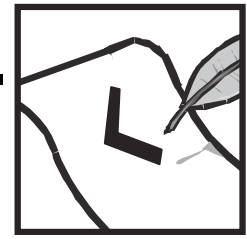
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SIG Column

What is the Brighid's Hearth SIG?

by Grey Catsidhe



As Imbolc draws near, many Druids' thoughts turn to Brighid. Known for healing, crafts, and bardic skills, she somehow fits that time of year. While history links the Goddess and her holiday to lambing, few of us are connected to those sides of her. Rather, the chill in the air draws us closer to hear tales, to crochet warm scarves for loved ones, and make warm teas for scratchy throats. Brighid's influence is so strong at this time. As the wheel turns, some leave Brighid at Imbolc but for others, such as the members of the Brighid's Hearth SIG, devotion to Brighid is of importance throughout the year.

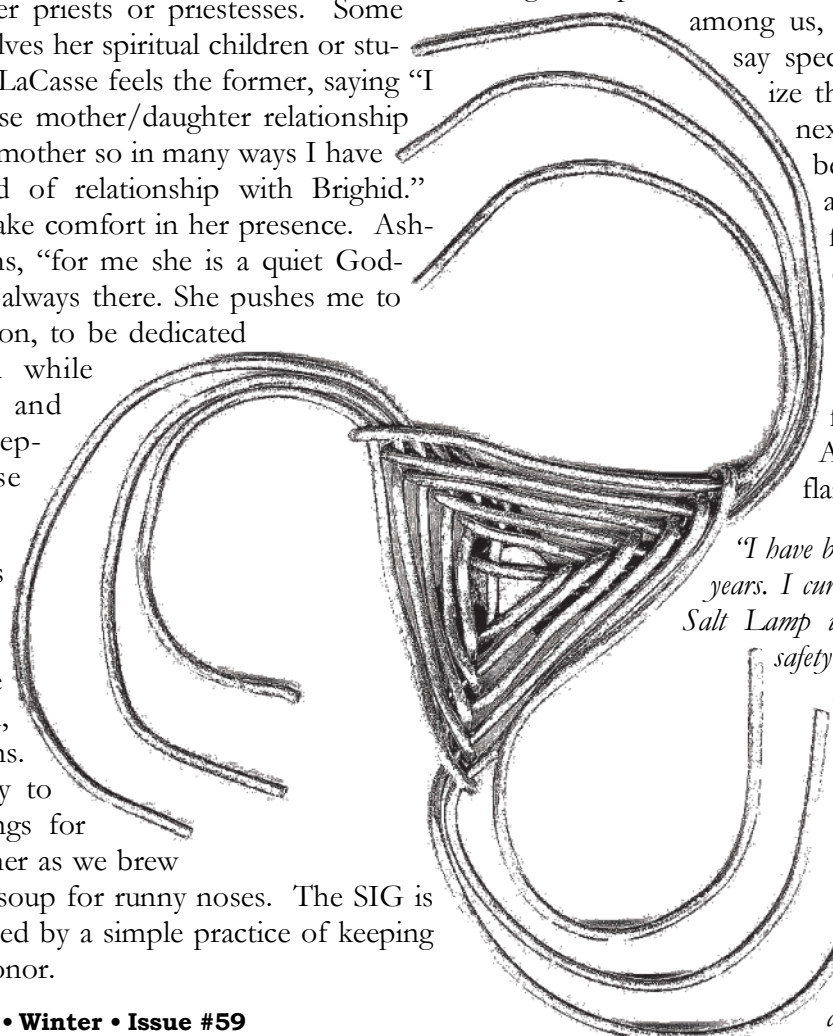
This SIG was made for people in ADF who feel especially called to Brighid. We approach her in various ways for a plethora reasons. Many of us call ourselves her priests or priestesses. Some consider themselves her spiritual children or students. Niniann LaCasse feels the former, saying "I never had a close mother/daughter relationship with my earthly mother so in many ways I have found that kind of relationship with Brighid." Others merely take comfort in her presence. Ashley Price explains, "for me she is a quiet Goddess, but she is always there. She pushes me to be a better person, to be dedicated to my religion while grounding me, and with flame keeping I touch base with her."

SIG members feel called to Brighid because they take the role of bard, healer, or artisans. We write poetry to her, sew offerings for her, or pray to her as we brew chicken noodle soup for runny noses. The SIG is diverse but unified by a simple practice of keeping a flame in her honor.

Based on the evidence that a sacred flame was kept for Brighid in Kildare, Ireland, ADF's own devotees to Brighid formed a flame keeping group. We are divided into 19 shifts (the 20th belonging to

Brighid herself) and on our scheduled day, we "keep the flame." The purpose is to honor Brighid, to thank her for her gifts, and to grow closer to her. Bridgette Adkins sums it up wonderfully: "I see my flame keeping as a chance to take the time and be grateful for all of the blessings she has given me. I take that day to honor the love she has shared with me." How we go about this varies greatly. For some, it's as simple as lighting a candle and saying words of praise and thanks. The candle is left to burn for the duration of the shift or for as long as is possible due to safety. There are some

among us, such as Brighde, who say special prayers and visualize the flame passing to the next keeper. Other members, who may lack the ability to burn candles for one reason or another, wear special stones with fiery associations, or meditate on the image of a flame. One member, Adara, describes her flame keeping as such:



"I have been tending her flame for years. I currently use a Himalayan Salt Lamp instead of a candle for safety reasons. When my shift starts, I put on my Fire Agate pendant, make an offering (she asked for Irish Oats), and fill a bowl with water. The water represents her Sacred Well. I say prayers and 'light' the lamp. At

the end of my shift, the offering goes outside, and I drink the Well Water. For I see her as blessing the water for me, and in my drinking it, I receive that blessing."

Shifts may be spent in quiet contemplation, in a flurry of creativity, or in conjunction with life's other demands. The purpose of the SIG is truly to unite us in our devotion to Brighid and to help us create a special time to honor her in our own special way.

Although we are not all cloistered together under a single roof as the flame keepers of old, we strive to strengthen the bonds within our community. Using our SIG e-list, we share our rituals, photos of our shrines, and reflections as we go through our shift calendar. Many people have posted prayers and welcome others to use them in their practices. In the summer of 2012 at the Wellspring Festival, several flame keepers organized special meeting times and activities to further bring us closer to each other and Brighid. Future group projects include more meetings at festivals and possible fundraising projects to help the contemporary flame keepers in Kildare build a new retreat center.

Taking on a flame keeping shift is not necessary to join in our fellowship, nor does membership in another flame keeping organization exclude you from our own activities. Many members also belong to Ord Brighideach International <<http://www.ordbrighideach.org>> and find no difficulty maintaining their practices since we allow each person who desires to choose their own shift. What you do in your shift is up to you, but we are there to offer suggestions and share resources, many of which are available on our SIG page at <<http://www.adf.org/members/sigs/brighids-hearth/>>. If you feel a deep calling to Brighid, we invite you to our SIG. Come celebrate Brighid's blessings all year!



Grey Catsidhe completed her Dedicant Program in 2009 and is a member of Muin Mound Grove where she serves as secretary. She is the coordinator of the Brighid's Hearth SIG as well as an active member in the Artisans Guild and an editor for OakLeaves.



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Opinion

The Place of Scholarship in My Religion

by Jeremy Baer



As ADF member # 5674 I have been a Neopagan of some sort for a decade. Having been exposed to many different Neopagan faiths in my quest to understand the divine, and having actually practiced a few of those faiths, I have seen my share of differing needs, methods and goals among those who count themselves Neopagan. There are perhaps as many different paths as there are people to walk them, and the differences have been known to collide dramatically. Many arguments in Neopaganism, however, can often be reduced to one central dichotomy: the tension that exists between scholarship and historical veracity, on the one hand, and on the other hand the need for modern innovation and personal experience. I would like to offer my own thoughts on where I fall in the spectrum in the hope it might create a dialogue to spur further discussion.

First, a note about my religious background as it is pertinent to the discussion. I was briefly a generic Neopagan, informed by little more than the works of Scott Cunningham and a vague reverence for the mysteries of nature. That didn't quite service my metaphysical needs, so I then explored the hedonistic philosophies of Laveyan Satanism and its relatives. After growing somewhat bored with that, I moved onto Greco-Roman Reconstructionism, where I spent the bulk of my pagan experience. Eventually I then moved on to both Druidry and Heathenry/Asatru. I currently occupy the space somewhere between those two faiths and am still etching out my spiritual calling within ADF.

My religious experiences run the gambit of the dichotomy between personal revelation and modern innovation versus historical veracity and scholastic precision. General Neopaganism and Satanism are cousins, both grandchildren of the Romantic revolt against modernity. Neither are in any sense ancient religions, but neither need claim historical precedent to be personally enriching experiences in the modern world. Greco-Roman Reconstructionism stands at the opposite end. Classical authors left

hundreds of worthy tomes on their history and religion, and the point of Reconstructionism is to rebuild the religions of those cultures with the available data. Heathenry is a Reconstructionist religion as well, but given the paucity of information relative to classical society there is far less with which to work. Finally, there is Druidry, which like general Neopaganism and Satanism is another child of the Romantic age, but which I feel has evolved into its own entity.

I am a man of moderate tastes who usually eschews extremes. In my opinion, most Neopagan religions ally themselves too strongly with one end or the other. Too little scholarship and historical awareness lead to solipsism and flights of fantasy; this was my problem with many Neopagans. Too little room for modern innovation and personal experience leads to stale museum piece religions and dry academic discourse at the expense of meaningful relations with the gods. This was my problem with many Reconstructionists. At one end stand well-meaning but utterly clueless individuals who claim to be in touch with ancient Atlantean dolphin masters; at the other end stand intellectually sharp but often humorless pedants whose idea of religion is debating the minutiae of some obscure text. Too much time in proximity to either type of individual can tempt one to ingest cyanide capsules.

What attracted to me to ADF Druidry was what I perceived as a reasonable median between said extremes. ADF respects scholarship. Unlike many offspring of the Romantic age, it cares about what ancient people did or did not do under the auspices of religion. But unlike the Reconstructionist faiths, that scholarship is not about recreating Iron Age practices but rather illuminating how people can forge meaningful connections with divinity in the modern age. ADF scholarship does not automatically preclude modern innovation and personal mystical experiences. I thus consider ADF adopting a pragmatic compromise.

Nonetheless, even within the broad middle ground adopted by ADF, one can find variances of opinion, with individual preferences skirting one end or another. For instance, on the Dedicant List I have been privy to arguments over the utility of Llewellyn books versus academic books. My opinion that most Llewellyn books are of spurious merit was not universally shared. There again, we witness the tension between modern mysticism versus historical knowledge.

So when it comes to scholarship and history versus personal gnosis and modernism, which should win? I cautiously assert that when there is a disagreement between the two, it is the former which should be given precedent.

There problem with personal gnosis is how to consensually validate those experiences. Some unscrupulous individuals in Neopaganism keenly fabricate their 'great mystical insights' in order to give themselves status within community, to sell books, or simply to garner attention. Pruning the charlatans from the earnest truth seekers becomes an issue. Where outright duplicity is ruled out, one must question whether individual mystical experience is an authentic experience with a supernatural force,

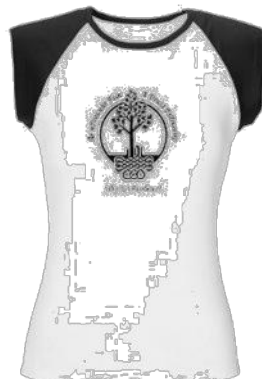
or whether it was a bad chemical reaction to the spicy burrito one ate the other day. Finally, even if a mystical experience is genuine, it does not necessarily make it universal. In other words, whatever transcendent advice Brigid gave you the other night may not benefit me or others. Personal mysticism is, well, highly personal.

Scholarship and historical records do not offer a divergent reality among different individuals. Primary texts and archeological remnants cannot be dismissed as products of the imagination. They are tangible artifacts of a cultural reality who knew the gods closely. They point rather objectively to what was or was not done in the past. The writings and material artifacts of our ancestors are our greatest source of insight into their religions.

And yet, any true scholar or historian must be careful not to erect a panacea out of scholarship or history. For while writings and material remains can not be disputed, their logical interpretations certainly can be. Theories are simply assertions that fit known facts; they can be overturned if new facts come to light. More so, if there are certain "mystics" who have an interest in fabricating otherworldly communications to win attention and book

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revenues, there are "scholars" who have an interest in fabricating theories to fit their personal or political agendas. The "fluffy" aspects of Neopaganism that many people complain about are themselves often the product of atrocious scholarship of previous generations. Margaret Murray's now thoroughly discredited hypothesis of a universal witch cult is still with us, and has done more damage to the credibility of Neopaganism than any individual flake's supposed communication with Atlantean dolphin masters.

To get around the limitations of both mysticism and scholarship, both are needed. They should exist as a polarity, rather than a dichotomy. They should exist in dialogue with one another. But the scholar's pen must guide the mystic's intuition.

Let us say you meditated the other night, and you told me that Thor came down from the clouds and revealed himself dramatically to you, showing you an aspect of himself that isn't mentioned anywhere in Norse Lore. I will take what you told me and compare it to the bulk of known Norse Lore on Thor. If what you say simply does not conform to the general spirit of extant Lore about Thor, I will be highly inclined to dismiss it as a product of your imagination. If however what you tell me supplements rather than supplants the historical record on Thor, then I will allow for the possibility you had a genuine mystical experience. If other people have mystical experiences on Thor that are similar to your own, then I think the collective gnosis is entitled to even more validity. The point is that we are using scholarship as a kind of yardstick to validate personal gnosis.

In regards to tradition versus modernity, I simply feel any tradition that works in the modern world should be kept, while what doesn't should be scrapped. For instance, gifting the holy powers with offerings in exchange for their good will was

the central concept of ancient Indo-European religions, and still retains its validity today. However, one of those offerings - animal sacrifice - no longer works in the modern age due to various cultural and sanitary considerations, and therefore should be forgotten.

We can and should have mystical experiences that go beyond what is written in some text or another. We can and should innovate and modernize Iron Age religions for the Digital Age. But without the guiding light of scholarship to reveal the praxis of the ancients, such pursuits would quickly become untethered to anything our ancestors would recognize. Scholarship is the bones of the druid man or woman; personal revelation is the flesh. The latter is measured against the former; if modern mysticism can wrap comfortably around a known skeleton then we have a healthy

human being. If it does not, then we must discard it lest we create some ungainly homunculus.

I view scholarship and the historical record as the necessary beginning of all religious knowledge, though not necessarily the end of said knowledge. When I finish my Dedicant Path I intend to pursue both scholastic and mystical programs of study, as I feel both are needed to forge a credible paganism. But the scholar's path for me is what will always ground the mystic's path, the former fencing in the latter with much needed boundaries, and the later providing shades of personal intuition to compliment the well-worn communal path of our ancestral religions.



Jeremy Baer has been a member of ADF since 2009.



Song

Hall and Hearth

by Dave 'Thexalon' Kleinschmidt



dm C dm C dm G

In the time of cold and wind and snow, To hall and hearth we
Well-armed Thor woke to find his hammer gone, and from the Trick-ster
Lo-yal Skir - nir was sum-moned to Frey's side. And gran-ted steed and
Hel-gi Hun-dings-bane found love of val-kyr maid, but for to claim his
Lis-ten close-ly to these sto - ries of our folk, From gods and men passed

6 am dm C dm dm C dm am

ga - ther and let the storms blow. There we hear of tales of he - roes long a-
learned its place, twelve mi - les un-der-ground. In re - turn, de-mand of Fre - ya for a
sword would try to win him et- in bride. Ran through flame, and to the maid - en's bow-er
wife a- no-ther coun - try did in- vade. Though his foe's brave son did fell him with a
down the gen-er - a - tions skalds spoke. Bles- sed mead with the gift of ly-ric

12 dm am G dm am dm C dm C

go Who braved the worst and came through to tri-umph ov-er woe. For hall and hearth,
wife, But took her place as bride-to-be , he smote the gi-ant down.
came, Though not with gifts or threats did win, by rune-lore won his fame.
spear, she met him in the bar- row when from death he re- ap- peared.
verse so we can fill our hearts and minds with joy 'til sum-mer's birth.

18 dm G dm C dm G am7 dm

for hall and hearth, Hear of migh-ty As and men! For hall and hearth, for hall and hearth, Hear of wis-est ones.

One of my winter traditions is joining my family around Yule to snowshoe in the New Hampshire mountains. I find that a few days of traipsing around in the cold and wet always gets me in the mood for some stories of the Norse, who without a doubt appreciated the joys and challenges of winter, so after making it back to base camp I typically spend the evening curled up with the *Poetic Eddas*. This song, *Hall and Hearth*, features three highly summarized stories from that well-known collection, drawing specifically from *Thrymskviða*, *Skirnismál*, and the set of three lays about Helgi Hundingsbane.

Musically, this should be kept fairly slow and steady, allowing the lines to flow along until each

rest. In Scandinavian folk music, performers commonly take some rhythmic liberties, so slow down or speed up as you like. Pay close attention to the key – it is in a B-natural key to put this in the haunting mode of D Dorian rather than D minor (the saddest of all keys).



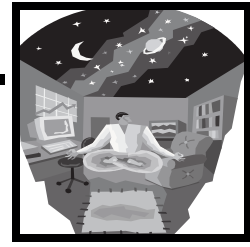
Dave 'Thexalon' Kleinschmidt has been a member of ADF since 2008, a Dedicant since 2011 and is currently pursuing the Bardic Guild Study Program. He is active in the White Owls Kin (Oi Asproi Koukouwayies, the Hellenic subgroup of ADF), and the Bardic Guild.



Meditation

Partnering with Nature

by Paul Wasson



This is the time of the awakening of nature. This meditation is designed to establish a connection to the nature spirits, to request a partner for your continuing journey. This is just a start. After you start to work on your connection, visit the field, forest, or creek near you to continue and expand on this connection. Or return to this spot in the meditation. Nature is waiting, all we need to do is open our eyes, heart and mind.

I would recommend recording yourself reading this into your phone or recorder and then playing it so that you can focus only on the meditation. I would also recommend that you do not have your significant other record it... Since we have a tendency to tune them out... Right?

Start by getting comfortable either sitting or lying down.

Take 3 deep breaths.

After the first breath, close your eyes.

On the second breath, feel your body relax.

After the third breath, picture yourself getting up and leaving your body.

Walk to the door.

Open the door. It is now night. Ahead of you, you see a tree line.

As you walk along the tree line, you see an entrance to a path.

You enter the break in the trees, and the lights and sounds from the world fade.

The path is like a tunnel, the branches from the trees on either side meeting above you.

The moon makes the bare dirt of the path seem to glow. Even in the dark, the path is easy to follow.

The sounds of the world fade even more. The only light is the moon.



Credit: Melissa Hill
Up ahead, there seems to be a soft light at the end of the path; you cannot see the source.

You get to the end of the path and see that the light is the light of the moon shining on a grassy meadow.

On all three sides of the meadow is the water of a large lake. You are on a small finger of land that extends into the lake. In the center of this meadow, there are three trees growing together: a large oak, a

Sun in the Trees

young maple and a bushy dogwood. They are the Guardians of the Meadow.

You sit on the grass and open all of your senses to the wild world around you.

You see with your eyes the bats flying, the lightning bugs flashing.

You feel with your skin the breeze off the lake, the soil under you.

You hear with your ears the deer in the woods, the ducks swimming.

You sense the fish in the water knowing where they are without seeing them.

You feel the beavers in their den to one side even though they are in the dark and sleeping.

You send out an invitation to the wild nature around you for a nature spirit that can be a partner, a protector, a teacher and a friend.

You sit and observe waiting for a response, whether it comes from the woods, the lake the earth or the air. Welcome what responds with friendship and equality. Spend some time sharing, playing and feeling emotions from each other.

*****give three minutes of silence*****

You feel that it is time that you must return to your world.

You say farewell to your new friend, knowing that they will be there when you return; they may even visit you in your world. There is a bond between you now.

You stand up and turn to enter the path, thanking the Oak, Maple and Dogwood that protect this land as you pass.

You enter the tunnel formed by the trees and leave behind the brightness of the moon.

As you walk, you start to hear the sounds of this world again, the cars, the sirens in the distance. You start to see the light at the end of the path, this time, from the light of your home.

You exit the path and see your home.



You walk in the door and find your body again. Sit or lay back into your body. Feel your body, taking a deep breath.

After the second breath, open your eyes. You return knowing that you now have a connection with nature that will always be there.

After the third breath, you have completely returned to the present.

You may want to stand, stretch your body and move your arms to re-anchor yourself.

Next time that you visit your favorite field, forest or stream, call on your new connection. Welcome them into your meditations. Keep your connection alive, and you will feel more of a connection with the natural world around you. You have started on your path.



Paul Wasson has been a member of Three Cranes Grove and ADF since April 2009. He is part of both the Healers and Naturalist Guilds. He has also been Druid in Charge or Co-Druid in Charge of two high days to the Nature Spirits. Currently he serves as Pursewarden of Three Cranes Grove.



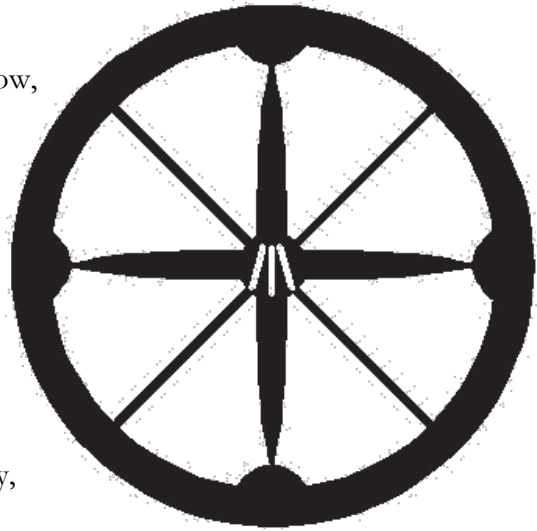
Poetry

The Sun King Is Born

by Laurie 'Lankelly' Brothers



The wheel turns, the sun king is born,
 Lying dormant but not forgotten,
 Waiting until the moment is right
 To release himself from the Earth Mother
 And emerge once again, triumphant.
 This time of darkness allows the Earth Mother to lie fallow,
 Nurturing life in the warmth of her womb
 As above her, grey skies reign overhead.
 We rejoice on this longest night,
 Welcoming the darkness that surrounds us,
 Welcoming starlight and moonlight,
 Thanking the sleeping Mother
 For giving us this quiet time to honor the winter gods –
 The Cailleach, Cerridwen, Gwion Bach.
 May they grant us their blessings on this Yule,
 And may the sun, on this shortest day,
 Travel onward, toward the zenith, toward the longest day,
 Bringing back its warmth and light and new life
 To awaken once again our sacred fires.



Poetry

Snow

by D. Rowen Grove



A thousand, thousand birds set free to fly
 and wheel, white-wingèd in the winter night,
 till feathers cloak the ground, and softly lie
 bright-spangled on the trees, reflecting light
 where none should be; so holding back the dark
 that overflows the land in Winter's tide,
 until the Sun shall waken, and some spark
 of life re-ignite, that in Earth abides,
 and call the summer birds, in singing flight
 to bid the growing Sun to rise, and burn
 within the sky, and that same waxing light
 shall set the Green tide flowing, in its turn.

As feather-beds do ward our dreams within,
 so snow the Land's, till Light shall come again.





Ritual

An ADF styled Athenian Noumenia

by David Crawford



The ancient Greeks had a lunar based calendar as did much of the world. The official ritual calendar varied from city state to city. What we know the most about comes from the Athenian Festival Calendar. Though they have different festivals that come around each year what seemed the most important of all were the monthly festival cycles that started at the beginning of each month.

The first thing to look at is that the New Year started with the first new moon after the summer solstice. Second is that that Greek day began with the setting of the sun, not with the rising of it. Each new moon was then celebrated and termed *Noumenia*, or new moon Day. In some cases this was not the first day of the festival cycle for the new moon. Some of the city states used the four days preceding the new moon to honor the Chthonic Deities and land spirits, this was done for three days, then the last day of the old month to was for giving offering to Hekate, which were usually done in private.

Each day thereafter for eight days had specific deities or entities associated with its celebration with the acceptance of the 5th day where there seems to have been a day of rest. Then the cycle would begin again with the changing of the moon.

In ADF we adapt many of the ancient customs to our modern ways of worship. The Hellenic culture is very near and dear to my heart so I wanted to bring some of the deeper aspects of their customs

into my spiritual path. I have taken the previous understanding of the Athenian Calendar and Lunar Festival cycle modify it, creating my own personal set ritual schedules to work into my monthly devotion cycle.

I begin just after sun set. As was the custom I start all my rituals in this cycle giving offerings first to Hestia, the Hearth Goddess, for first offerings in the home go to her. From there I perform the rituals I have written in standard ADF ritual format. As it was standard practice to honor Zeus before all gods I have written the rituals so that he is the first Kindred of Occasion in all these rituals.

The *Libation Hymn* in the ritual was heavily influenced by Aeschylus' Queen Mother, Atossa, in *Persians* (vv.607-99), she using an invocation and hymn to call forth her dead son, much of which is very beautiful. When I read through her call to her son there just seemed to be very 'right' about it. It also was very Greek in its offering to the dead and would be fitting for the gods as well. Here is the Libation Hymn I wrote that was so inspired by Queen Atossa:

Libation Hymn:

*Great Ones, Shining Gods and Goddesses,
I come to you as in times of old, bringing libations, gifts to honor and soothe:*

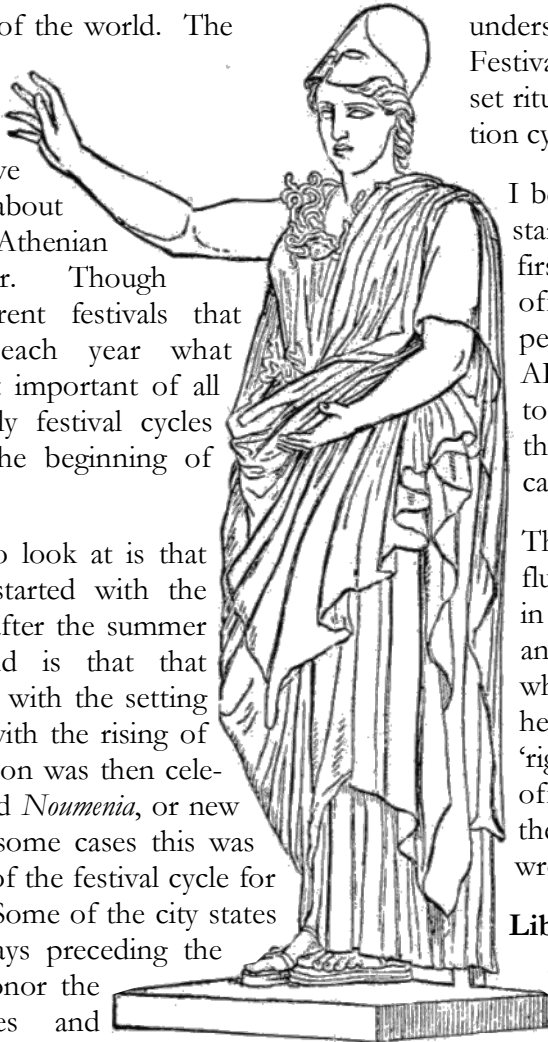
*To you all that have come, to all that heard my call I
give you these gifts;*

*White milk, sweet to drink from the animal sacred
Hermes, the cow;*

*Golden honey, the distillation of the bees that work on
sweet Persephone's blossoms;*

*Holy water brought from the source a pure spring do-
main of the Nymphs;*

*This refreshing, unmixed drink from the ancient vine,
its mother Demeter the Goddess of all growing things,
the gift to human kind from Beloved Dionysus;*



And the fragrant fruit of the pale green olive that lives its abundant life among the leaves and light of Helios, the gift of Athena to her people;

These gifts I give to you in love and in respect, in friendship and kinship.

Mighty Ones accept my offerings!

The following is the schedule I use for the version of an ADF Athenian Noumenia:

4 Days before Noumenia (New Moon Festival)

Chthonic Day 1: Chthonic Land Deities, Nymph's and Nature Spirits

Chthonic Day 2: Chthonic Sea Deities, Nymph's and Nature Spirits

Chthonic Day 3: Chthonic Sky Deities, Nymph's and Nature Spirits

Hekate's Deipnon: (Last Day Before the New Moon) Celebration for Hekate

Noumenia: (New Moon Festival of New Moon) Celebration for Selene, Apollon Noumenios, and the Ancestors

Agathos Daimon: (2nd Day of New Moon) Celebration for the Good Spirits

Birthday of Athena & the Graces: (3rd Day after Noumenia)

Aphrodite, Hermes, Herakles & Eros: (4rd Day after Noumenia)

[5th Day is taken off]

Birthday of Artemis: (6th Day after Noumenia)

Birthday of Apollon: (7th Day after Noumenia)

Poseidon: (8th Day after Noumenia)

The following is an example of one ritual I use during this lunar ritual cycle. It is the ritual for Hekate's Deipnon.

Offering to the Outsiders: *You who are not a part of our right, though your ways are mighty they are not our ways, we give you this offering and ask that you leave us in peace, Outdwellers, turn from our grove!*

Purification

Two Powers Meditation

Consecration of Place and Time

Offering to Hestia:

Gentle and eldest and youngest daughter of Cronus and Rhea, we call to you.

Virgin maiden of fire, Tender of the Sacred Fire on Olympus, we call to You.

Sister to the Great Zeus, Teacher of Human Society, whose altar lives in every hearth on Earth, we call to you.

As in days of old we call onto You and ask that You be always in our hearts and homes.

Great and Glorious Hestia, You who has no throne upon Olympus, You whose True Throne lives in the hearts and homes of all human kind, hear our call! Accept this offering and be with us now.



Offering to Zeus:

All-Father, Master of All Worlds, Kind of the Gods; Ruler of the Heavens, God of Clouds, Rain, Thunder and Lightning, Great Zeus I welcome You to my home and give

You offerings this the dark night of the moon. Accept this offering and be with us now.

Offering to the Earth Mother:

Great Mother, You who gives live to all to all things that dwell upon Your land, sea, and sky, You who bears the green of the land and the fruit of the sea, Blessed Gaia, Accept this offering and be with us now!

Earth Mother Chant/Ziker:

Chorus:

*The river is flowing and it is growing.
The river is flowing down to the sea.
Mother Earth carry me, your child I'll always be.
Mother Earth carry me down to the sea.*

Verse 1:

*Her sacred ground we walk upon, with every step we take.
Her sacred ground we walk upon, with every step we take.*

Chorus

Verse 2:

*The Earth is our Mother, we must take care of her.
The Earth is our Mother, we must take care of her.*

(Repeat three times total; final phrase: chorus)

Offering to Poetic Inspiration:

Oh Great Goddesses, Patrons of the Arts and Sciences, bringers of man's art locked deep within, I call upon You, the Divine Keys of our soul's true self, Giving honor to You and Your Lord Zeus.

Praise be to the Great God King Zeus, Father of the Gods, Hero against the Titans, Son to Kronos and Lord to the Divine Muses!

Praise be to the Great Divine Muses!

*Praise be to the **Elder Muses**, You who came first, You who brought the dawn's light of soul to man!*

Praise be to Melete, the Muse of Meditation, She who gives deeper, inner thought to man!

Praise be to Mneme, the Muse of Memory, She who gives the gift of what man has forgotten!

Praise be to Aoide, the Muse of Song, She who gives the divine voice to man!

*Praise be to the **Younger Muses**, those who brought new enlightenment to man!*

Praise be to Calliope, the Muse of Eloquent and Epic Poetry!

Praise be to Clio, the Muse of Historical and Heroic Poetry!

Praise be to Erato, the Muse of Erotic and Love Poetry, of Lyrics and Mimicry!

Praise be to Euterpe, the Muse of Lyrical Poetry and Music, of Joy and Pleasure, and of the Flute!

Praise be to Melomene, the Muse of Tragedy!

Praise be to Polyhymnia, the Muse of Sacred Hymn, of Eloquence and of Dance!

Praise be to Terpsichore, the Muse of Dramatic Chorus and Dance!

Praise be to Thalia, the Muse of Pastoral Poetry, of Comedy!

Praise be to Urania, the Muse of Astronomy and Astrology!

As beauty is for beauties sake, I give this prayer to You!

I give of myself, And ask only that You give more of myself to me, than I had before!

Praise be to the Great Muses!

Praise be to the Muse within me!

Recreation of the Cosmos & Establishing Sacred Center

Invocation of Gatekeeper:

Oh Great One, Swift fleet footed herald of the gods,

You who are the Son of the Great Zeus and the blessed nymph Maia,

Smiling Lord of shepherds and merchants, I call to you!

Master of travel, roads seen and unseen,

You who ushers the living after death into the realm of Hades,

Lord of time and space between the worlds,

I call you!

Most cunning and shrewd among the immortals,

God of balanced energies and esoteric magics,

Walker among the dreams of mortals,

I call to you!

Might Hermes, I come to You at this time of magic, to this place, before the Gates,

I make offerings to You and ask that you be with me now!

Blessed Hermes Chthonos, accept my offerings!

Invocation of Spirit of the Well:

Spirit of the Well, who's form is every changing, flow about, beneath, and through us,

*Let this well be no more a simple well but all wells and all waters of the seas, and the foundation of all the worlds!
Spirit of the Well, be with me now!*

Invocation of Spirit of the Tree:

Spirit of the Tree, who's body give us the air we breath, grow beneath, above, and within us, let this Tree be no more a simple tree but all trees of all the lands and the Axis of all the Worlds! Spirit of the Tree, be with me now!

Invocation of Spirit of Fire:

Spirit of Fire, who's essence sustains the souls of all shine above, about, and within us, let the fire be no more a simple fire but all the fires of all the heavens and the crown of all the worlds! Spirit of the Fire, be with me now!

Opening of the Gate: Well, Tree, Fire

Chorus

*By Fire and by Water, between the Earth and Sky
We stand like the World-Tree rooted deep, crowned high.*

(repeat once)

(makes offering of silver to well-opens the gate)
*Come we now to the Well, the eye and the mouth of Earth,
Come we now to the Well, and silver we bring,
Come we now to the Well, the waters of rebirth,
Come we now to the Well, together we sing:*

Chorus

(make offering to the tree; open the gate)
*Gather we at the Tree, the root & the crown of all,
Gather we at the Tree, Below & above,
Gather we at the Tree, Together we make our call,
Gather we at the Tree, In wisdom & love.*

Chorus

(make offering to the fire; open the gate)
*We will kindle a Fire, Bless all, and with harm to none,
We will kindle a Fire, and offering pour,
We will kindle a Fire, A light 'neath the Moon & Sun,
We will kindle a fire, our spirits will soar.*

Chorus (with gusto)

*Let the gates be OPEN!
Let the gates be OPEN!
Let the gates be OPEN!*

Chorus

The gates are OPEN!

Kindred Invocations

Offering to Ancestors:

Mighty Dead ancestors to us, those that have come before so that the way was cleared, we come to honor you this day, come forth to our fire we pray! Beloved Ancestors, accept our offering!

Offering to Nature Spirits:

Creatures of fur, feather, flesh and scale, cousins to us all mortal and spirit alike, you who give so much so that we may live, we come to honor you this day, come forth to our fire we pray! Spirits of Nature, accept our offering!

Offering to the Gods:

Great Shining Ones, gods and goddess of all times, you who bring order to the cycles of the cosmos we come to honor you this day, come forth to our fire we pray! Mighty gods, accept our offering!

Prayer to the Kindred:

(either in Greek or English)

Μέσω των προγόνων κερδίζουμε το θάρρος.
Me-saw tawn pro-gon-awn ker-de-zoome tab thab-rros
Through ancestors we gain courage.

Μέσω των πνευμάτων φύσης βρίσκουμε την ειρήνη.
Me-saw tawn pnel-mab-tawn fus-ais bris-koome tain bee-rain-ai.
Through nature spirits we find peace.

Μέσω των Θεών μαθαίνουμε τη φρόνηση.
Me-saw tawn the-awn mah-thigh-noome tai fronai-sai.
Through gods we learn wisdom.

Μέσω του σογιού είμαστε ολόκληροι.
Me-saw too so-gi-oo bee-maste holo-kler-oy.
Through the kindred we are whole.

Song:

*Gods & Dead & Mighty Sidhe,
Powers of Earth & Sky and Sea,
By Fire & Well, by sacred Tree,
Offerings we make to Ye!*

Kindred of the Occasion Invocation

Invocation to Hekate:

Great radiant one, Lady of torches, Guiding light, hear my call I pray! Daughter of Perses and Asteria, though Titan

*born you were, a goddess you became, Hear my call I pray!
Chthonic goddess of crossroads, She who is the keeper of
keys, bear my call I pray! Mistress of magic, with your
ghostly hounds, I seek to honor your great works, I welcome
you to my home and give you offerings this the dark night
moon day.*

(offering of grain cake with olive oil and honey)

Praise Offerings:

(a round for each Patron)

Main Offering

Prayer of Sacrifice-Communion:

(Hold Plate of meat, fat and bones towards the fire)

*As in times of old, I come forth this day to share the sacred
meal with the does.*

*I share this sacred meal with you on great and shinning god-
dess of the cross roads,*

Accept this offering and commune with me!

(Place Fat and Bones into the Fire. Then circle
through those attending so they make take their
portion of the Sacred Meal)

Prayer of Sacrifice Libation Hymn:

(Pour each out as it is said)

Great Ones, Shinning Goddess Hekate,

*I come to you as in times of old, bringing libations, gifts to
honour and soothe:*

*To you all that have come, to all that heard our call we give
you these gifts;*

*White milk, sweet to drink from the animal sacred Hermes,
the Cow;*

(Pour Milk)

*Golden honey, the distillation of the bees that work on sweet
Persephone's blossoms;*

(Pour Honey)

*Holy water brought from the source a pure spring domain of
the Nymphs;*

(Pour Water)

*This refreshing, unmixed drink from the ancient vine, its
mother Demeter the Goddess of all growing things, the gift of
human kind from Beloved Dionysus;*

(Pour Wine)

*And the fragrant fruit of the pale green olive that lives its
abundant life among the leaves and light of Helios, the gift of
Athena to her people;*

(Pour Olive Oil)

*These gifts we give to you in love and in respect, in friendship
and kinship.*

Might Ones accept our offerings!

Taking of the Omen

Cup Litany

You among the Mighty Dead, ancestors to us all,

Offerings I have made, offerings you have received.

*I ask that you bless these Waters so we may share in the
wisdom of Your great Knowledge!*

(All): *The gifts of the Ancestors for the people of the Ancestors!*

You of land, sea, and sky; both mortal and spirit alike,

You who are the Nature Spirits,

Offerings I have made, offerings You have received.

*I ask that you bless these Waters so we may share in the
warmth of your Great Kinship!*

(All): *The gifts of the Nature Spirits for the kin of the
Nature Spirits!*

You among the divine and Gods and Goddesses of all time,

Offerings I have made, offerings you have received.

*I ask that you bless these Waters so we may share in the
great Light of*

Your Truth!

(All): *The gifts of the Gods for the children of the Gods!*

In the name of Memory, the preserving shrine. (Well)

In the name of Earth, our common mother. (Tree)

*In the name of Truth, the light which has no beginning and
no end. (Fire)*

May We never know thirst our need while in your service.

Amen!

(Make sign of ADF sigil over the Waters of Life)

Return the Waters of the Earth:

I return the Water of Life so that the land will be better for us having been here. Hail great giving Earth! Keep safe always the sacrifice, keep it ever holy!

Thank the Deity of Occasion

Thank the Gods:

Might Gods and Goddesses, we of the Ozark Mountain Grove thank you for being with us. Be with us always in our hearts!

Thank the Nature Spirits:

Blessed Nature Spirits, cousins to us all, mortal and spirit alike, we thank you for being with us. Be with us always in our hearts!

Thank the Ancestors:

Glorious Ancestors, kin to us all, we thank you for being with us.

Be with us always in our hearts!

Thank the Spirits of Inspiration

Thank the Earth Mother:

Blessed Gaia, Mother to us all, we thank you for being with us. Be with us always in our hearts!

Thank Zeus:

Mighty Zeus, King of all the Gods, we of Ozark Mountain Grove thank you for being with us. Be with us always in our hearts!

Thank Hestia:

Bright Virgin Hestia, tender of the sacred flames, we thank You for being with us. Be with us always in our hearts.

Close the Gate:

By the powers of the Kindred, by the powers of three realms, and by the power of Well, Tree and Fire;

(All) *Let the gates be closed!*

(All) *Let the gates be closed!*

(All) *LET THE GATES BE CLOSED!*

The Gates are closed

Thank Hermes Chthonos:

Mighty Hermes Chthonos, we thank you for being here at our rite, we ask now that you spend upon your way carrying our prayers and offerings to the Other Worlds and be with us when next we call!

De-Hallowing

Fire:

Let this Fire be no more the Crown of all the worlds but simply a fire! Spirit of the Fire we thank thee!

Tree:

Let this Tree be no more the Axis of all the worlds but simply a tree! Spirit of the Tree we thank thee!

Well:

Let this Well be no more the foundation of all the worlds but simply a well! Spirit of the Well we thank thee!

Closing Two Powers Meditation

End of ritual

Recessional Song:

*Walk with wisdom from this hallowed place.
Walk not in sorrow, our roots shall ere embrace.
May strength be your brother, and honour be your friend,
And luck be your lover until we meet again.*



David Cranford has been a member of ADF since 2006 and completed the Dedicant Path in 2007. He is an active member of the White Owls Kin (Oi Asproi Koukouwayies, the Hellenic subgroup of ADF).

Cited Sources:

The Sacred and Civil Calendar of the Athenian Year, by Jon D. Mikalson, Princeton University Press 1975

The Oxford Classical Dictionary, ed. By S. Hornblower and A. Spawforth, Oxford University Press 1996

Arcana Mundi, by Georg Luck, Johns Hopkins 1985

Hellenion: <http://www.hellenion.org>





SIG Column

Have You Hugged Your Grove Artisans Today?



Edited by Grey Catsidhe

Successful groves have a variety of talented people on board. Clever, innovative liturgists come to mind as well as bards with their moving voices and poetic invocations. We consider those roles when planning ritual, but what about the artisan? Every successful grove seems to have an Artisans who contributes to the visuals of a ritual and creates objects that serve magical and practical purposes for the group as a whole.

I'm not musically inclined, nor am I yet confident enough to lead a ritual, but I am lucky to have found my niche as an Artisans in Muin Mound Grove along with the very talented Willow and Phoenix. We collaborate together (as was the case with our Unity Quilt block) and take turns creating useful ritual items and group sacrifices. I believe that our artwork adds a new spiritual dimension to our rites, making our magic physically tangible. The work of the Artisans can also act as a mental key and assist participants in reaching an altered state of perception. Outside of ritual, artisans help unite the grove and educate the curious.

The Artisans Guild has had a very successful year. Our Unity Quilt project brought many groves, guilds, kins, and SIGs together. The annual Artisans competition was one of the most memorable thanks to a wide variety of submissions. Some of us sell our work through the ADF store. Internally, we've been very active in creating a calendar and exchanging Artisans trading cards (ATCs). I started to think about what else Artisans Guild members get up to - specifically to help their groves. When I questioned my guild mates, I was delighted with how creative, selfless, and talented

the members are. Time for some artsy toasting and boasting!

Muin Mound Grove – Syracuse, NY

There have been many opportunities for artisans to offer their services at Muin Mound Grove in Syracuse, NY. Willow, a trained artist in several mediums, has helped create many treasured items. One you may have seen is our grove banner. She collaborated with a former grove member (Michael Redturtle) to design it and we proudly fly this piece at Wellspring each year.



Muin Mound Grove Banner

Phoenix is a talented jeweler who specializes in beadwork. She's made several tools for grove use including a handmade basket in which everyone placed a harvest item for a

Autumn Equinox ritual. The food was dispersed for the Nature Spirits to enjoy while the basket went into the fire as a sacrifice. Knowing how long she worked on that piece made the offering very moving and amplified the energy of our rite.

As for myself, I am only just starting to come to my own as a grove artisan. I have many ideas for



Tailtiu doll

future projects but I'm proud of what I've shared thus far. One of my first contributions was a handmade doll of Taitiu. Similar to Willow's basket, everyone brought harvest items to place in her apron. The food items were given to Nature and the doll was given to the flame as an offering and a reminder that Taitiu sacrificed her own body. Most recently, I sewed a representation of Airmid's mantle for our Midsummer rite. I experimented with embroidery to stitch an outline of Airmid's brother, Miach, onto the fabric. During ritual, I placed the mantle on the ground and each participant placed an herb on it, stating its magical and healing properties. The herbs were distributed along the hedge as offerings because some of them were unsafe to burn. The mantle itself was saved for next year. I am truly honored to have contributed to my grove's "treasure trove" of ritual items.



Airmid's Mantle

Wild Onion Grove – Chicago, IL

Caroline Farrow is the Artisans Guild chief so it's no wonder that she and her grove are artistically active. If you follow Wild Onion Grove on Facebook, you've likely seen the unique altars they create for each high day. They are visually stunning and must play a significant role in assisting the worshipers reach an appropriate mindset for the day. It is my opinion that the altars also reinforce the purpose of the ritual as they utilize seasonal and mythologically appropriate symbols.



Brighid Candleholder

For Imbolc 2010, Caroline created candleholders for an altar by attaching a wooden candle cup to a disk. Next, she painted each to represent nine aspects of Brighid.

Sacred Arts

- Bard (Blue)
- Healer (Green)
- Smith (Silver)

Sacred Places

- Sacred Wells (Blue-Green)
- Hearth Fires (Orange)
- Skies/High Places (Purple)

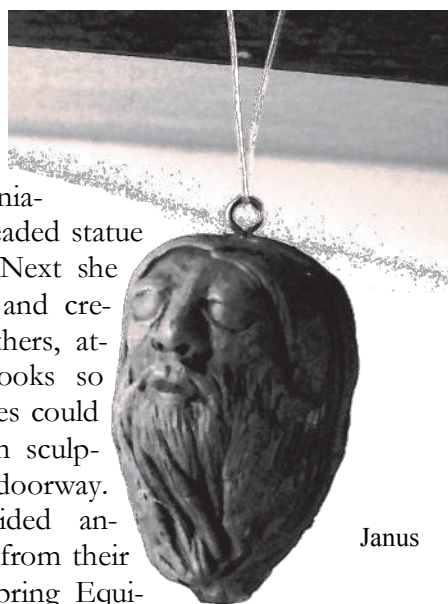
Sacred Duties

- Warrior (Red)
- Sovereignty (Gold)
- Mentor (Yellow)

Everyone who attended the ritual was able to take a candleholder home for his or her own altar. Caroline says, "We always like to have something for the attendees of our rites to take home with them as a reminder of the ritual." This may be too ambitious for some groves, but

those groups with artisans who just can't help but create might want to consider such projects. Prior

to a Samhain ritual dedicated to the Roman deity Janus, Caroline sculpted a miniature, double-headed statue of the God. Next she made a mold and created several others, attaching eye hooks so that grove mates could hang their own sculpture from a doorway. Caroline provided another example from their most recent Spring Equinox ritual.



Janus

Rather than making the "favors" on her own, Caroline worked with other grove members and artisans (named Jack, Chris, and Jen) to create seed cards using homemade paper. She explained that Jack purchased a kit (<http://www.amazon.com/exec/obidos/ASIN/B002KBEDDC/arndraiocefinadr/>) to help them along. "The idea," said Caroline, "was that we would have Frigg and Freyja bless the papers and each person could write something they wanted to grow in their life on the paper and then

plant it and as the plants grew, so would whatever they wrote on the paper.” Caroline feels this project was very successful and hopes the grove will try it again using different plants, natural dyes, and other kinds of recycled paper. Not only does this project lend itself to nature awareness and artistic expression, it was interactive. Each grove member



Papermaking

personalized their paper and could continue the magic at home.

Black Bear Grove - Bloomington, Indiana

Autumn Aelwyd is another multitalented artisan. A small sampling of her talents include sewing, embossing, drawing, painting, and sculpting. She put the latter talent to use to in a wordless Samhain ritual she led. Using unfired clay, Autumn designed two large masks to represent An Dagda and Donn. Their exaggerated features were inspired by the Gundestrup Cauldron. A second grove member made a representation of Cernunnos. Autumn recalls, “Everyone was able to feel the masculine power of these deities as others drummed and intoned, as there were no spoken invocations.” The Goddesses Boann, Morrigan, and Brigid were honored earlier in the rite with interpretive dances and keening. “It was very primal and powerful,” Autumn explains.

The handmade masks, included with bardic arts and the kinesthetic grace of dancers/warriors, surely created a vivid ritual experience for everyone involved. In the end, Autumn’s creations not only acted as ritual tools for everyone in the grove to interact with, but were sacrifices to the land. After the rite, Autumn destroyed the masks. She feels that the ritual and her props

were very successful and would love to lead such a ritual again. Next time, she hopes to photograph the masks.

Enchanted Desert Protogrove - Alamogordo/Tularosa Basin greater area, NM

Not all art has to be incorporated into ritual. Artisans can create visually stunning educational pieces, as is the case with Enchanted Desert Protogrove. Founding member Polarity Phoenix-Mane wanted to create an interactive, informative piece for a local Pagan Pride event. Without the money to invest in a digital photo frame, Polarity decided to make a “motion display column” that visitors could spin and read. This idea was inspired by “the ancient columns bearing symbols at entrances of boundaries and ritual spaces.” The result is a spectacular, reusable piece that, when not at Pagan Pride events, can be set up at the grove for newcomers to explore.

To make the column, Polarity went to the concrete/mortar section of a local hardware store. Polarity explained, “The cylinder used for this project is actually a form used to pour concrete into, to create a column. It’s made of a heavy duty cardboard and



Motion Display Column

weighs a few pounds.” Next, the cylinder was painted and covered with illustrations, photos, and text using the decoupage method. “The pictures decoupage on the cylinder,” Polarity said, “were of events such as rituals, of protogrove members, places we’d gone together, the Pagan Pride Day Logo with the New Mexico state logo of the Zia symbol superimposed on it; pictures of Deity shrines, and artwork drawn by one of our Protogrove members of the Green man, Todd R. of El Paso, ..., our Fellowships’ quarterly periodical. Also ... our Founders’ Day award presented to our Protogrove, Enchanted Desert Protogrove, ADF, as well as the Adopt-a-highway sign...” Polarity recycled the tops of laundry detergent buckets and attached them to the top and the bottom, but you may have to cut cardboard discs depending on the circumference of your cylinder.

Polarity explained how the piece was displayed: “Place the plastic disks on the top and bottom of the cylinder; then rope is pulled through the top and bottom plastic disks (detergent bucket lids) via holes that have been punched through the center of each disk; a knot is tied to hold the disks tightly in place, the length from the outer top is then suspended from something overhead. We tied it overhead onto the hook that was hung from one of the stronger cross bars on the pop-up we set up at the Pagan Pride Day event. This display was large enough to be seen at a distance.”

Because of the weight, Polarity may consider attaching the display to a lazy Susan, so that it can sit safely on a table.

Sierra Madrone Grove - Sacramento, CA

Continuing with art outside of ritual, Jen H, a talented weaver and spinner, of Sierra Madrone Grove assisted

her fellow Druids by creating a prize for their Lughnasadh games. Traditionally, her grove holds a Velcro “Eye of Balor” darts competition. Jen hand dyed silk then wove it into a bookmark. Included is an ogham inscription which reads “ADF.” Emily Bolmen was the lucky recipient of this lovely piece.

Custom-made Silk Bookmark

Creating prizes for grove events is an excellent way for an Artisans to get involved. Consider it a donation to the grove. This may enable your group to save money, which is a benefit for everyone. The prize awarded will motivate the competitors, and the winner will truly appreciate and treasure it as a one of a kind art piece!

Charter Oak Grove - Glastonbury, CT

Grove Artisans Deb Field does a lot of work with mosaics but she is also handy with sewing and painting! One of her most recent grove contributions was a handmade, hand-painted altar cloth. It is trimmed in a lovely green and features Charter Oak Grove’s logo (which she also designed) in acrylic. Altar cloths serve magical as well as the obvious practical purposes. Similar to some of





Charter Oak Grove's Altar Cloth

the other projects described, altar cloths can help ritual participants achieve a mindset appropriate to the task at hand. In Deb's case, her altar cloth also acts as a reminder of the grove's identity and union.

Finally, one of Deb's grove mates, Kathleen, gifted her group with a white piggy bank. As Charter Oak Grove's purse warden, Deb felt the little guy needed some decoration and used acrylic paints to represent the grove. Again, personalizing a tool, even one for collecting donations, can further unify a grove and enhance its identity.

What Can You Do?

If you are a new grove member or protogrove, or even if you're a well-established grove that's fallen into a rut, getting in touch with your artistic side is an excellent way to add spiritual power to your rites. The visual arts can create an intense spiritual experience, strengthen bonds, or educate newcomers. Furthermore, artisans help establish a grove's personality. For example, a visitor's first impression usually includes a website with logos or the sight of a decorated altar. So get your thread, needles, paint, clay, and beads ready! For those of you not called to that

path, make sure you give your grove artisans a hug! They deserve them.



Grey Catsidhe (aka the Ditzzy Druid) is a member of Muin Mound Grove and the Artisans Guild. When she isn't at work, taking classes, or sewing dolls, Grey enjoys gardening and slowly (very slowly) working through the Initiate Study Program and helping out with Oak Leaves.

Note: the photos in this article were provided by the artisans named in the article. Some may have been taken by friends of the artisans or by the artisans themselves. They all depict artwork made by the artisans themselves.

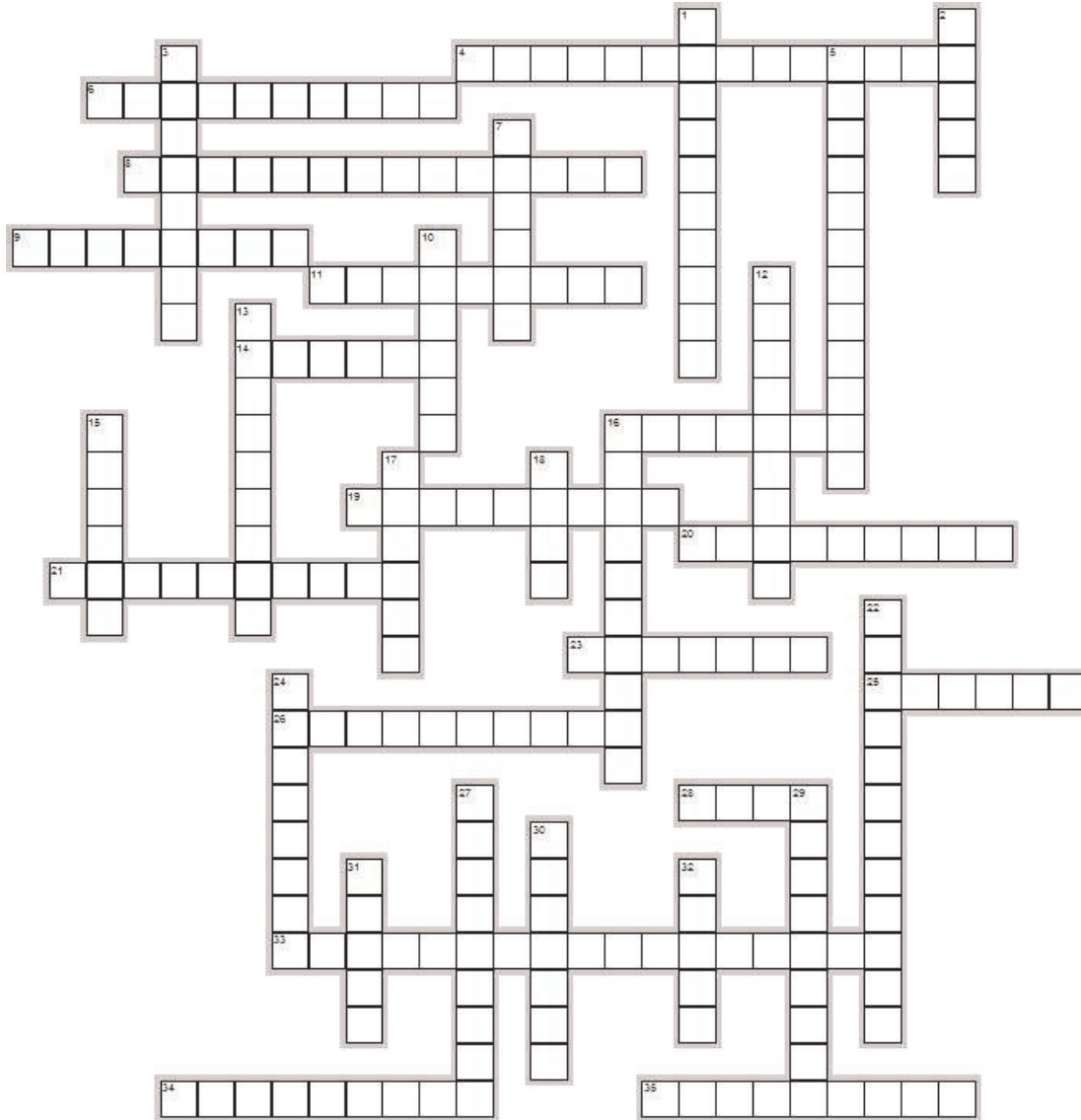
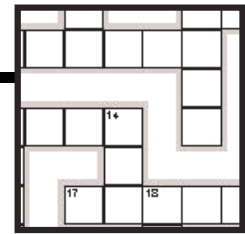




Crossword Puzzle

Pagan Friendly Films: The Good, The Bad & The Ugly

by Chris :)



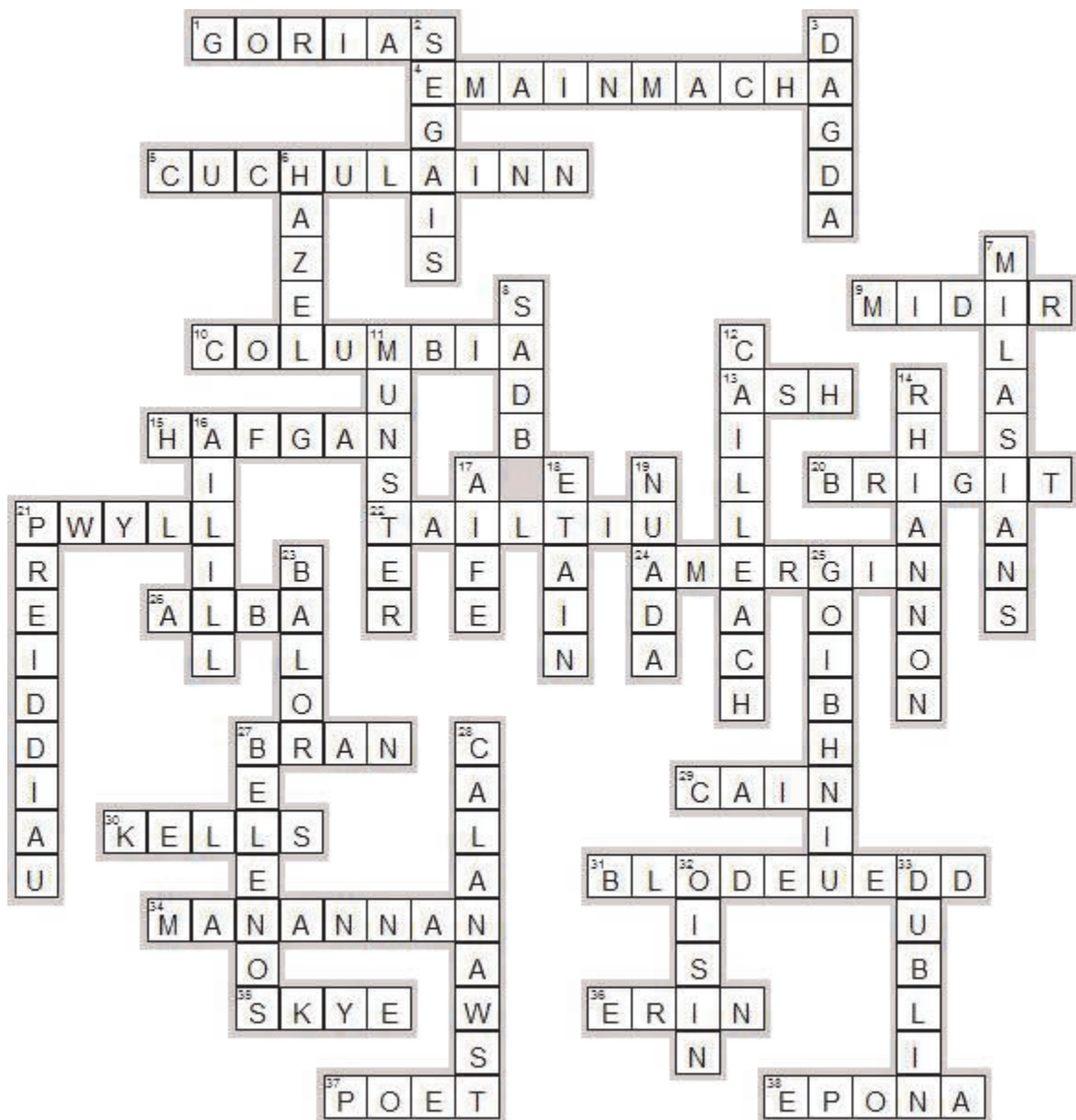
Across

4. This story follows a Norse warrior named One-Eye and a boy named The Boy (2 words)
6. Natives, Vikings and Vinland are central to this 2007 movie
8. 2 sisters live with a love curse. (2 words)
9. Marcus Flavius Aquila, seal people & an Aquila.
11. This 1981 film stars Nigel Terry as King Arthur.
14. Tom Cruise is the hero of this fairy tale
16. She leads her tribe into rebellion against the Romans in this 2003 British film
19. This 1973 movie's story takes place on Summer Isle
20. In the made for television series, *Mists of Avalon*, she played Morgaine (last)
21. 1960's _____ and the Little People (2wds)
23. Ray Winstone plays a legendary Norse hero in this 2007 movie
25. Liam Neeson plays an 18th century clan leader in this 1995 film
26. This 1986 film follows a Scot warrior through time
28. 2011 Story of the Asgard crown prince
33. Movie made from the book *Eaters of the Dead*
34. Theseus vs King Hyperion in this 2011 action film
35. Mathew Broderick helps 2 lovers separated by a curse

Down

1. 2001 Frodo Baggins actor (2 words)
2. This 2009 movie stars Rachel Weisz as Hypatia
3. This 1977 film is called a 'modern epic space opera'
5. Humans are changed into animals in this 2001 Japanese anime (2 words)
7. 1981 *Clash of the Titans* lead actor (last)
10. 1958 movie *Bell, Book and _____*
12. Kali worshippers dominate this 1988 movie
13. A story following Maximus Decimus Meridius
15. A story about the Na'vi on Pandora
16. A medieval story starring William Wallace
17. Warwick Davis plays _____ Ufgood in this 1988 fantasy
18. 2004 movie based on the *Iliad*.
22. A 2007 retelling of the Battle of Thermopylae.
24. A gypsy woman's business changes the lives of the town folk
27. Santeria, human sacrifices and Martin Sheen
29. Fiona discovers *Secrets of _____* while living in an Irish fishing village (2 words)
30. The 1973 movie, *Brother Sun Sister Moon*, was the story of this saint
31. Professor McGonagall actress (last)
32. This story's star is the Scottish lass, Merida

Last Issue's Puzzle Key





News and Announcements



Dedicant Path Completions

Deb Field

Charter Oak Grove
Completed: July 2012

Sandra Yost (Asenath)

Sassafras Grove, ADF
Completed: July 2012

Kevin Silverstag

Solitary
Completed: July 2012

Amanda Lynne Nash

Solitary
Completed: July 2012

Candee Wadsworth (Eir Thorsdottir)

Solitary
Completed: August 2012

Kristin McFarland

Black Bear Grove, ADF
Completed: August 2012

Guild Completions

Melissa (Missy) Burchfield

3rd circle Bardic Guild Study Program
Completed: Sept 2012

New Protogroves & Grove Approvals

Bright Falcon Protogrove

Boynton Beach, FL
Date founded: June 21, 2012

Maple Hart Protogrove

Columbia, PA.
Date founded: July 31, 2012

Gold Coast Cypress Protogrove

Miami, FL.
Date founded: September 13, 2012

~~~ Congratulations to all ~~~

## Upcoming Festivals

### Pantheon

February 15-18, 2013  
San Jose, CA

Visit [www.adf.org/events](http://www.adf.org/events) for further information

## New Non-Officer Director:

At the September 19 meeting of the Mother Grove, changes to the ADF Bylaws were adopted. The position of Treasurer has been moved from a voting member to a Non-Director Officer. This was done in large part because the position is an appointed position (and has been for a long time).

To keep the Mother Grove at an odd number of members (to help prevent tied votes), another Non-Officer Director (NOD) was added to bring us to four NODs. This means that we now have two NODs to vote on each year instead of one in one year and two in the other year. The person with the next highest votes from the recent election has been appointed and accepted to fill this vacancy until the elections next Spring.

Please welcome **Rev. Barbara Wright** as the newest member of the Mother Grove!

## Seeking New ADF Treasurer

The Mother Grove is now accepting applications for the position of ADF Treasurer.

This position is appointed by the Mother Grove for a term of two years and is responsible for overseeing ADF finances, keeping ADF financial records according to generally accepted accounting principles, creating quarterly financial reports, proposing the annual budget, and any other duties normally performed by a non-profit corporation Treasurer.

If you are an ADF member and are interested in applying for the position, please contact the ADF Office at [ADF-Office@adf.org](mailto:ADF-Office@adf.org) with your qualifications, background, experience in ADF, etc. You may use the same email address for any further questions regarding the position.



# Contributors List



## Art

D Rowen Grove

Cover: *Dun Charlobhaigh broch Isle of Lewis Outer Hebrides*

Melissa Hill

*Sun in the Trees*

*Two Powers*

## Articles

Teo Bishop

*The Solitary Druid Fellowship*

Linda Costello

*The Value of Ritual*

Ishtar vom Sternenkreis

*Winter Solstice: Customs of the Provence*

Rev. Jean 'Drum' Pagano

*A Question of Magic*

## Columns

Jeremy Baer

Opinion: *The Place of Scholarship in My Religion*

Grey Catsidhe

SIG Column: *What Is the Brigid's Hearth SIG?*

SIG Column: *Have You Hugged Your Grove Artisan Today?*

David Crawford

Ritual: *An ADF-styled Athenian Noumenia*

Leesa Kern

Book Review: *Introduction to Pagan Studies*

Matthew Rutledge

Guided Meditation: *Building the Midworld for Unity*

Paul Wasson

Meditation: *Partnering with Nature*

## Crossword

Chris :)

*Celtic Conundrum*

## Bardic

Brenda Lively

Poetry: *The Battle*

Rev. Jean 'Drum' Pagano

Poetry: *Night*

Dave 'Thexalon' Kleinschmidt

Song: *Hall & Hearth*

Laurie 'Lankelly' Brothers

Poetry: *The Sun King Is Born*

D Rowan Grove

Poetry: *Snow*

Special thanks to all our Contributors, without whom, *OakLeaves* could not be what it is!



**Congratulations** to our own **LaDawn S.** for receiving the **Distinguished Volunteer Award** for her service as Graphic Director of *OakLeaves* from Vice Archdruid Rev. Jean 'Drum' Pagano, seen here at Summerland Festival.



# ADF Directory



## The Mother Grove

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

Rev. Kirk S. Thomas  
Rev. Jean 'Drum' Pagano  
Rev. Francesca Hedrick (interim)  
Rev. Robb Lewis  
Melissa 'Missy' Burchfield  
Sharon Gorbacz  
Flip Rutledge  
Rev. Francesca Hedrick  
Rev. Sean Harbaugh  
Rev. Susan Parker-Wyndham  
Rev. Barbara Wright

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Archdruid Emeritus  
Archdruid Emeritus  
Archdruid Emeritus  
Chronicler  
Public Relations Director  
Information Manager  
Listmaster and Moderator  
Preceptor  
Store Manager  
Webmaster

Selene Tawny  
Rev. Isaac Bonewits  
Rev. Ian Corrigan  
Rev. John 'Fox' Adelman  
Rev. Robert 'Skip' Ellison  
Peg Glosser/Steph Gooch (Deputy)  
Jennifer Lee  
Rev. Rob Lewis  
Jean 'Drum' Pagano  
Crystal Groves  
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Rev. Robb Lewis

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## Committees

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

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

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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



Oak Leaves welcomes submissions of artwork, articles, poetry, letters to the editor, and anything else that might be of interest to our Druid 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: MS Word, Rich Text Format (RTF), or PDF . 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: Publish-able (P), meaning it can be printed in ADF publications and we can give it out freely to people who wish to contact you; Sharable (S), meaning we can give it out to ADF members who request it; or Confidential (C), meaning that only the Mother Grove and ADF office staff will have access to it.

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

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

If this is a new membership, where did you hear about us?  
 \_\_\_\_\_  
 If this is a membership renewal please state your ADF membership number:  
 \_\_\_\_\_  
 In which ADF Grove do you intend to participate in, if any?  
 \_\_\_\_\_

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

### ADF Membership Rates:

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

Total Due \$ \_\_\_\_\_

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

### Under 18 Membership Waiver

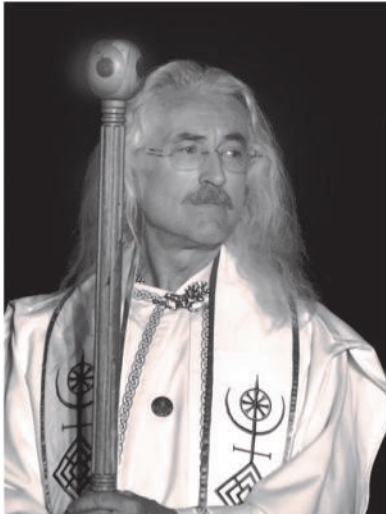
If you are under the age of 18, you must have a parent or guardian sign this waiver to indicate her/his permission for you to join ADF, and that signature must be notarized.

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

\_\_\_\_\_  
Parent/Guardian Signature

\_\_\_\_\_  
Parent/Guardian Printed Name

Notary Seal:



## 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.

**PLEASE HELP US KEEP THE FIRE OF OUR VISION  
BURNING BRIGHT**



Together we can do amazing things.  
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or

Sign up at your workplace for an automatic donation. Some  
Employers match your charitable donation!

EIN 51-0328645

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