

Oak Leaves

Journal of Ár nDraíocht Féin The Quarterly

Spring 2013 ~ Issue No. 62





Harvest Nights Gathering

<http://www.charteroakadf.org/harvestnights/>

*Camp Bonnie Brae
Otis, MA*

October 18-20 2013

Lake views, wooded trails, huge gathering room with big fireplace, meal plan included (vegan & gluten free options available (potluck for Friday night dinner), Saturday night ritual.



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Archdruid

The Waters support and surround us
The Land extends about us
The Sky stretches out above us
At the Center burns a living flame
-- Ceisiwr Serith

We in ADF have long venerated our Sacred Fire, that flame burning at the Center of the Worlds. The Fire transmutes and transforms our offerings, carrying them up to the Gods. It is the light of Heaven, the Hallow of the Sky, bringing order to chaos. And we love to gather around it within its light where we can feel its warmth..

This year Archdruid Emeritus Rev. John Adelman (better known as 'Fox') did extensive research on sacred fire, and one result of this was the creation of our own Sacred Flame. In ancient times this fire would be stolen from the Gods, as it were, and created through friction (and later, though use of flint and steel, or with mirrors). Each year at the same time it would be doused, purified, and re-lit using the same methods. And it would be maintained through the course of the year with careful tending, and not allowed to go out.

On Spring Equinox (in the Northern Hemisphere) Fox, in Michigan, and I, in Washington State, lit our Sacred Flames at the same time with friction using a bow drill, and these fires have been maintained ever since. We are able to travel with the flame if we are driving somewhere, and Fox brought it to Trillium and Wellspring, where it was used not only to ignite our campfires, but also for use in ritual.

This is still early days for the concept of the Sacred Flame in ADF, and the whole idea is still somewhat experimental, but it is also a wonderful way we can harken back to ancient times. Maintaining a Sacred Flame requires a fireproof location, organization, and effort, and this work certainly isn't for everyone. But we hope that we may be seeing the beginnings of a new tradition for ADF.

Rev. Kirk S. Thomas
Archdruid, ADF

OAK LEAVES

Fall 2013 • Issue 62

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Oak Leaves is published quarterly by Ár nDraiocht Féin: A Druid Fellowship. Subscription rate is \$25 for 4 issues for non-ADF members, \$20 for 4 issues for ADF members payable in U.S. funds. Please allow six to eight weeks for new subscriptions to begin.

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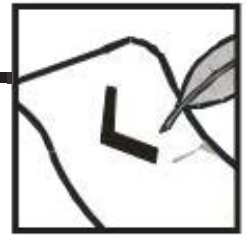
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The Flame of Unity

by Rev. John "Fox" Adelman, Archdruid Emeritus



This article is the second of two articles on perpetual flames. The first segment, entitled "Holy Fire In the Indo-European World", discusses the history of perpetual flames and worship of fire deities among various hearth cultures. This article is intended to explain how we are beginning to revive these practices today and how you can get involved if you so choose.

I want to say from the start that this initiative is going to require time and patience before it will be fully implemented and available everywhere. The production of sacred fire by ancient methods requires the use of specialized equipment such as a "fire churn" and development of the

skill. The keeping of fire in one's home is often not compatible with modern-day living, requires special safety measures and is not for everyone. The welcoming of the deities associated with the sacred fire and hearth into your home also comes with obligations that may be more than you wish to take on. Therefore, this unity flame concept is being offered as a purely optional revival of ancient custom for those who wish to participate and have the ability to do so safely.

My personal practice of keeping a perpetual flame dates back to the founding of Shining Lakes Grove, ADF nearly 20 years ago. To this day the grove maintains and continues many of the practices discussed in this article. As the result of research into Indo-European fire lore, it became apparent to me that a perpetual flame representing the unity of all of ADF was needed. In the fall of 2012, I transported the perpetual flame from my home to a clergy retreat at Ian and Sue's [Corrigan] house. Following an intensive weekend of fire lore presentation and discussion, the clergy present ritually combined my hearth flame with the fire burning on Tredara's hearth to become the seed of the unity flame.

As discussed in the previous article, Indo-European tradition holds that the community hearth fire should be "renewed" once per year by extinguishing it, performing purifications and

then ritually relighting it. One of the most important reasons for this is that the sacred fire performs the critical magical role of being a source of ritual purity. Each hearth culture had a different date for this annual renewal ranging from Winter to Summer Solstice and everywhere in between. After some discussion it was decided that ADF would use the Spring Equinox of each year as our official sacred fire renewal time, reasoning that the timing of the Equinox is easily understood and coordinated anywhere in the world.

This past Equinox a small gathering of clergy and local ADF folk gathered at my home in Michigan to perform the Rite of Renewal for the first time. Simultaneously, Kirk [Thomas] performed the same rite at his home but without having a flame already lit. We extinguished the flame that had been initiated by the clergy and lit it anew using a bow drill. The new flame was honored and blessed and now is burning continuously until next Spring Equinox. In time, it is hoped that the practice will spread until sacred flames are maintained for our folk in as many communities around the world as possible.

That sacred flame has traveled with me during the spring to festivals in my region of the country. At these festivals the flame was kept burning in a central location, and attendees were encouraged to carry it to their own campsites and for use in ritual rather than lighting new flames. This effectively gave us a united community hearth fire throughout the gathering. The flame was also used to light the Brigit shrine at the Nemeton at Brushwood and used throughout the festival for rites, including its use during the clergy ordination, consecration and elevation rite as a means of conveying the empowerment and blessing of the folk upon our newest clergy and their work.

The spread of these practices is going to be geographically challenged for a few years as more people learn the techniques involved and the

practice spreads more widely. Anyone interested in becoming a keeper of the sacred flame and who also happens to be close enough to one of the regional festivals is welcome to take it back home with them. I will provide information on the safe transport and housing of fire below.

Ancient custom holds that sacred fire must be conjured using a method that is linked to its origin in the sun. For that reason it should be lit either by the friction of rubbing wood together, the striking of flint or by concentrating the rays of the sun using a magnifying glass or convex mirror. The reason that rubbing wood and striking flint are considered as derived from the sun is the ancient belief that fire is hidden in these substances as a result of lightning strikes. The wood on wood friction method is preferable because it is the most ancient and is seen as a reenactment of the Promethean act of stealing fire from the gods.

As mentioned in the previous article in this series, the clergy are traditionally the source of

sacred fire for their people. This is not to say that others may not light their own sacred fires. Your local clergy will hopefully in time be able to teach and assist you if you wish you do this. The act of igniting a fire makes that flame loyal to the kindler. This would be a great magical skill for everyone to learn in case you ever have a need for sacred fire that is specific to you rather than necessarily being tied to the larger community of Druidism and ADF.

The purpose of this activity by the ADF clergy to light sacred fires is twofold. First, it revives the customary role of clergy in providing fire to the community for use in their home hearths and in local rites and celebrations. Secondly, by simultaneously lighting this fire throughout the world, the clergy will be bringing forth a common flame that unites us as a fellowship and connects our homes and rites together. This is in keeping with historic practices such as during the Roman Empire when the people were spread out across too great of an area for it to be practical to light a single central fire. Instead, the local priests in each area lit the sacred fire for use in each region which was still linked

through the priesthood to protection of the larger Roman state.

Periodically during the year this flame will be used in a Unity Rite for the purpose of further reinforcing our allegiance to each other and offer prayers to the gods for the growth and continuation of our faith and fellowship. During that rite we will make offerings for the continued protection, health and prosperity of all and read the names of our groves, groupings and our many solitary members into the fire to be heard and recognized by the gods as important members of our widely distributed folk. This will likely be an alternative practice to the customary pouring of libations from the cauldron.

Each Spring Equinox we will ask everyone to ritually extinguish the unity flame and conduct purifications. Then the clergy who are interested in participating in each local area will conduct the rite of renewal to reignite the unity flame. It is entirely at the discretion of local ADF clergy, but in some places the rite of renewal may be open for your attendance and participation. In some cases the local clergyperson may not be able to keep the flame themselves and will welcome help from others who would like to volunteer to sustain the flame for their region during the year.

Again I wish to caution you that this is going to take a number of years before it will be widely available, especially in remote areas and countries where we do not yet have clergy or they have not been supplied with the fire churn and trained in its use. If you are in an area without clergy we would like to encourage you to consider if such a vocation of service to your community and our wider fellowship might be right for you.

For those who do not have access to the unity flame but would still like to participate in these activities, you can feel free to follow the instructions in this article with a flame that you light yourself. When it is eventually available locally, you will be able to tie your altar into our shared unity flame ignited using the method prescribed by ancient custom.

Safety is of the utmost importance when considering if you would like to become a flame keeper. One of the most convenient ways to keep the flame is to purchase "7 day candles". These are available in most large grocery stores. They are housed in tall glass jars and will burn for many days fairly reliably. I

keep two of these going at all times as insurance in case one goes out for some reason.

If you are planning to keep a perpetual flame, it must be located away from flammable materials and safe from children or pets that might knock it over. I keep my candles inside a woodstove which protects the flames from gusts, holds them in a fire safe environment and conveniently exhausts any fumes to the outdoors. Another solution that works well is to place them in a fireplace, especially if it has doors of some kind to keep pets away. During the winter we also use the flame to heat our home. Please do not take unnecessary risks with flames; it is not worth jeopardizing your home or your life.

The safe transport of flame is also something to be done very cautiously. If you plan to pick up the flame from your local clergyperson or from a festival or if you plan to take the flame to your grove ritual site to light the central fire, you will need some way to keep it in your car for the trip. It is not advisable to attempt transporting open flames. The safest method that I know is to use a Zippo Hand Warmer. These can be purchased on the Internet for less than \$20. You will also need to buy fuel, and there are extra burner heads if you plan to use it frequently. These hand warmers work by catalytic combustion of lighter fluid. They do not burn with a flame but instead have a tiny platinum wire that faintly glows and gives off heat. When used properly they operate virtually without odor and are so safe that they are designed to be carried right in your pocket. They will burn for at least 12 hours without refueling and burn so reliably that they can only be put out by placing them in a plastic storage bag to cut off oxygen.

To use the hand warmer to safely transport flame, you simply light the burner from the fire by holding it to the flame for about 10 seconds. Then you replace the outer metal cover, slip the warmer into the cloth pouch that is supplied with it and place it in your pocket. The outside of the pouch only reaches body temperature of approximately ninety-nine degrees. When you are ready to transfer the flame out of the hand warmer, remove it from the pouch, remove the metal cover and wait for about five minutes as the burner heats up in the presence of additional oxygen. Then you can hold the head of a long

wooden fireplace match against the burner for about 1 minute and it will burst into flame. Since this method avoids a new act of ignition it is still considered to be the same flame just as when hot coals are used to move fire from place to place.

When setting up your fire altar in your home for the first time or during the annual renewal you will need to first prepare the space with purifications. When you pick up the flame from a clergyperson, be sure to also ask for a little container of clean white ash for purification of your hearth. These ashes are saved from previous unity fires and traditionally have powerful purifying properties. They can also be used in other ways such as anointing your forehead for ritual, while in mourning and so on. If you are unable to obtain the ash from a clergyperson locally you can either omit that step and simply use salt or contact me and I will mail a packet to you. Any unused portions should be stored near the flame to sustain its purity. You will also need a small quantity of salt and a clear glass or bowl of clean water.

When you return home, begin by cleaning the space that you intend to use by removing any dust or debris. Next you should rinse your hands with pure clean water and be careful not to touch anything not involved in this purification. The easiest way to accomplish this is to secure the help of another person to drizzle a small amount of the water on the fronts and backs of your hands. Shake your hands dry or pat them with a clean white cloth. Instruct anyone who is in the room with you that they should not turn their backs to the fire until this rite is complete.

Next you should take the container of white ash and sprinkle a small amount over your hearth area saying,

“By the power of holy ashes, I cleanse this place of all impurity.”.

Next sprinkle the area with a small amount of salt saying,

“With salt of the sea I cleanse this space upon the face of the earth mother.

I dedicate this place as an altar and dwelling place for the sacred flame.”

Place the candles and transfer the flame to them. Once they are burning say,

“Be welcome, god of the flame. Be welcome, holy priestess of fire.” (Add flame deity names of your hearth culture if you know them.)

Make a small offering in the form of a stick of incense or by lighting a sweet smelling herb, saying,

“I honor you and welcome you to my home. This dwelling is a temple dedicated to you. Watch over our home, family and guests as we honor your sacred presence among us.”

Place the glass or bowl of clean water near the candles saying:

“Here is some water so you may cleanse yourself.”

With that the rite is complete. The water should be left for several hours and then cleared away.

The use of white ash and salt to establish fire altars was undoubtedly a common IE custom due to their universal use as purifying agents. The specific use of these substances for the exact purpose of establishing a fire altar is recorded among the ancient Greeks and in the Vedas respectively. The offering of water to the deities to cleanse themselves in this exact form is Baltic in origin but is in keeping with temple practices documented in Rome and India as well.

Traditionally the hearth fire of each home was given an offering at the beginning of each day. In the past this was primarily done by the mother of the household who also acted as the head of the domestic cult of the hearth and the family ancestor spirits. Today this duty can be accomplished by whoever makes the most sense in your circumstance. If possible, each morning before going about your day you should stop by the hearth, check the condition of the candles and make a small offering welcoming the god and goddess of the flame to another day. This could take the form of a stick of incense or even just a polite bow to the flame.

It is also in keeping with tradition to offer the flame deities the opportunity to clean themselves with a container of clean fresh water once per week. This may seem a little odd at first. The reason for this relates to the idea that the act of welcoming these living deities into your home in effect transforms your home into their temple. In ancient temples such as those in Rome or Greece and even today in Hindu temples the priests act as servants to the gods and they treat even the simplest idol as a living royal resident. Much of the daily activity in a modern Hindu temple involves the care and feeding of the gods, waking them up in the morning, changing their clothes and garlands, feeding them meals, putting them to sleep at night and bathing them each week. This same attitude toward the deities of the flame in your home is why they should be treated as living beings, given offerings and presented with water for bathing each week. Be sure to use clean fresh water because impurities in the water are said to sting the goddess' eyes.

In particular this bathing custom can be seen in its most elaborate form in Hindu temples each weekend when the idols are purified, washed with water, doused with ash, yogurt, honey, flower petals, milk and more water before finally being anointed and dressed. In some ancient cultures the idols were taken in procession to the sea for ritual washing in the surf. Obviously in the case of a flame this washing must remain symbolic, but the attitude of service to the “master of the house” as the flame is called, is the same.

In return for this devotion these deities of the flame bless and oversee the daily functioning of the home. They provide protection to the family from outsiders and ill health, grant boons of prosperity and fertility, supervise the preparation of meals and govern the laws of hospitality. The treatment of guests in your home is of particular concern to the hearth goddess. Any failure to be hospitable to guests under her roof is considered an insult to her. In general, the more you can become accustomed to seeing and speaking to these two deities in the flame, the more their blessings will manifest in your life from your sincere honoring of them.

If you can manage it safely, the hearth flame should be used to light any ritual fires that you

may need during the year. The deities of the flame will be present in those fires, and it is important that they be shown respect. Discourage anyone from throwing trash such as cigarette butts into it or from spitting into it or stomping on the embers. You should also be sure to give the first offering of the rite to the hearth goddess as this is her traditional compensation for her personal sacrifice as a fire priestess and her dedication to the perpetual care of the sacred fire. When these fires need to be extinguished at the end of each event they should either be allowed to burn out naturally or put out with clean water.

Each year at Spring Equinox the old flame should be extinguished, even if you do not have immediate access to the new flame. Once you have secured the new flame for yourself, repeat the purifications and offerings above to welcome the flame deities back into your home.

As the keeping of the unity flame gradually spreads and becomes an integrated part of our modern practice it will help to spiritually tie our communities closer together. Each year as our fellowship grows the flame will spread wider over the land, uniting our hearth fires together. Each morning we will gather around this common flame for our devotions, and on festival days the living deities of the flame will receive offerings and honor from our folk in holy places scattered across the land.



Rev. John Adelmann is the founder and former Senior Druid of Shining Lakes Grove, ADF. He was the first person to be ordained as an ADF 3rd circle priest. He served as President of ADF in 1995 and was the first elected Archdruid(1996-2001). He now serves as a Senior Priest and Archdruid emeritus.



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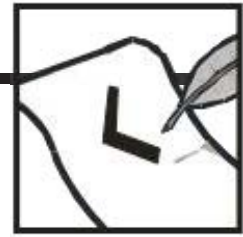
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In My Mother Tongue Please

By Ishtar vom Sternenkreis



About the importance of translations for ADF as an international organization. A study has recently shown that we may have several words in common with the Ice Age people, bringing us together not only in an Indo-European language tree, but in an Eurasian one (Pagel 2013). Nonetheless, the impact of the Mother tongue, surpassing this “super language family tree”, is not to be underestimated. We imbed the sounds of our native language within our bodies when we are still in the womb, so that it actually becomes a pre-native influence. Hearing is the first sense developed. A recent comparison of French and German babies showed that their crying already had the typical melody of their mother tongue and they already reproduced the intonational patterns of their respective native language. They have a “native crying” (Mampe 2009) so to speak. There is even a region in our brain specifically for our native language and learned languages are stored elsewhere.

No matter how proficient we are in another language, unless we have been raised bi-lingual or learned another language in our early childhood, , our mother tongue echoes in the back of our mind. We instinctively get more information out of it, because when learned at a very early age, we grasp a concept, reaching deeper than a word and its translation. Therefore, understanding comes easier, we remember more easily and we have a stronger emotional attachment to it. This is even truer in countries where movies and TV series are synchronized into the respective native languages (like Germany, France, Italy, Spain and many others). Many people are very proud of their native language and a foreigner often has to at least show some effort that they are willing to indulge in the native language of the country, before the “host” switches to a common language to suit better the traveler. Within ADF many of us do

something similar in our rituals: We greet the Gods in their “Mother tongue”. Another important aspect is that of our “child self”. Our instinctive self understands and speaks the mother tongue (unless of course you’ve been raised in a bi-lingual home or have lived really long in another country. The latter will always be a foreign language for the brain, so it will make a psychological difference). Much of the participation within a ritual, which moves us; goes through this instinctive, child-self part of our brain. Naturally, parts of a ritual can be accessed without words through

No matter how proficient we are in another language, unless we have been raised bi-lingual or learned another language in our early childhood, , our mother tongue echoes in the back of our mind.

the movements and the ritual regalia like the fire, candles, the cauldron, the offerings and the act of offering. But the words in our mother tongue reach the limbic system in our brain where our emotions reside, more easily.

The other side is that for some a foreign language has become something like a “magical language”, a religious language, the way Latin was to the medieval Christian priest. It would not be unknown in the ancient world to have a special ritual language and there seems to have been something like this in Mesopotamia as well. Many Pagans enjoy singing mantras in different languages, giving them something exotic, out of the ordinary. Nonetheless, if you don’t happen to have grown up with these languages, the quality of the really deep spiritual meanings of the words will lessen. How many people actually sing chants and songs and when you talk about their meaning, you realize, they haven’t really understood what they are singing about? It is the mother tongue that readily opens your heart.

What does this imply for ADF on an individual and international level? In a nutshell: We need translations. In the effort of an international growth, there is no way going around transla-

tions – and sooner or later more people from other countries will start bringing the flavor of their own languages and cultural influences to ADF. We could ask ourselves if we want to grow internationally. I personally believe that international growth is implied within the first vision of Isaac Bonewits, our founder. I also personally believe that ADF Druidry has much to offer for searching Pagans and it is a good feeling being part of something bigger than yourself, or your country. But many people want community as well – so many actually join different Pagan paths additionally “for the sake of community”. If you ask Pagans in their countries, they want their native languages. They want a direct understanding (at least of the words), they want (and need) songs, prayers, hymns and teachings in their own language, where they can easily connect on an emotional level. They want to indulge in the words and pictures they are hearing, without having to use a heightened concentration to understand something or feel “dumb” because they have to look up every third word. Many people actually don’t speak a second language well enough to read and understand books on a certain level. Imagine having all your liturgical stuff and the most important teaching manuscript in Latin, as it was the case during the long medieval Christian language domination, and Arabic is still the only language the Koran is allowed to be read. Pagans usually don’t want that – and luckily we don’t have to. But translations in a volunteer-run organization are a tricky thing, because most people doing it are volunteers and usually not professional translators.

A translation is more than copy - paste sentences into Google translator (which honestly for English to German, gives you horrible sentences). They are certainly helpful, as are programs like “linguee” which shows how the words are used in professionally translated books and within their respective context, but you always need to know the actual language.



A translation also has to do with conveniences, a certain vocabulary used within the Pagan community of a specific country. For example some words that are a correct translation would never be used by German Pagans, because it reminds them too much of Christian churches. Other words have been tainted badly by history, or have received a pejorative meaning.

Moreover, there are words that have no direct “correct” translation, like for example “Kindred” which has no equivalent in German, Italian, French or Spanish and so people need to really feel and test out how the words are best translated. One of the important things is expertise for the respective subject to be translated. So it certainly is a great advantage if Pagans translate Pagan material. A professional translator and Pagan friend told me that the most important thing is to

have understood the material and transport the inner meaning. This sometimes differs from a “correct” translation, including as well the cultural meaning and how a different culture would understand and interpret a text. She suggested that if there is no equivalent word, you sometimes need to write around it or try to collect a pool of possible words, talk about it with fellow Pagans and people of other religions, explaining the inner meaning to them and see what they understand from your word ideas. To ensure continuity, especially when a few people are engaged in the work of translation, it is important to write a dictionary for how certain special words are translated. Translations should be edited by someone else – here again the inner meaning is the most important carrier. Translations get even more complicated when you want the text to rhyme. Additional challenges are texts that need to be sung. The voice travels well with vocals and there are some languages using many vowels (Italian, Spanish) while others use more consonants (German). Now, especially on a long held high note you want an open vowel. So choosing the appropriate word can become

tricky. There are translations of commonly well-known English chants into German that are actually new invented lyrics because the correct translation will not fit the melody – and we’re not talking about rhyme! It is helpful to use an online thesaurus and in some languages you can find rhyme-dictionaries, where you can put in an ending and see which words would rhyme with it.

An important aspect is revision and updating of original articles. There is nothing more frustrating to have translated a complete article, let alone manual, and in the next week the “completely re-written new edition” comes out – so that the whole translation was more or less for naught. Therefore information flow should be established, so that the people translating know beforehand when an article is being revised so they don’t have to bother with translating the old version. This could be as simple as writing a short note on the Mailing-list. In ADF, the first efforts have already started to translate ADF material on a voluntary basis into other languages. At the moment we have the first articles available in Portuguese, Spanish, and German already online as well as some additional original material. And possibly there are other parts translated into other languages resting somewhere on the home computer (Sounds familiar? Do you recognize yourself? Go look for them, and send them to us, someone might be very happy about it!) If you happen to speak another language fluently, or you translated something already – please consider joining the Non-English-Speakers SIG and making your translation on our Wiki available for other members. In our Wiki you can find already translated stuff and you can easily upload yours. We are here to help you with any difficulties and we are here to talk about translations, because sometimes translations from another language might inspire you to translate some of the trickier words in your language. Even if you’re not a native speaker, your help would be greatly appreciated. You can include original material for example rituals you did in your native language as well. They are very important too.

An advantage is, that translating a text; you actually often receive a deeper understanding than

just reading it through, so it serves your own studies. A possibility could be to translate things as you move along the DP. If you’re hoping to soon be able to read the DP Manual in your native language - Please stay realistic: Within a volunteer run organization translations of a complete course or manual usually take up many (!) years. Motivation and encouragement for people who translate material is important to keep on going, because it takes perseverance to translate a complete course. We hope to be able to support each other in these tasks. The first small steps have been taken. I know we have great language potential within our community - Be part of it!

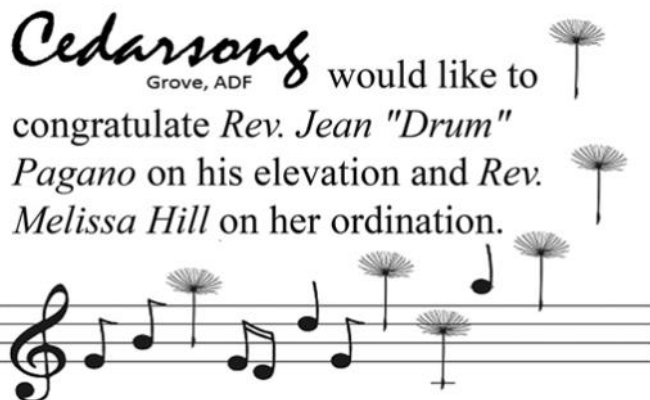


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Resources:

Pagel, M., Atkinson, Q. D., Calude, A. S., & Meade, A. (2013). Ultraconserved words point to deep language ancestry across Eurasia. *Proceedings of the National Academy of Sciences*, 110(21), 8471-8476.

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Bardic Chair Winner

From the Wellspring Bardic Chair Competition

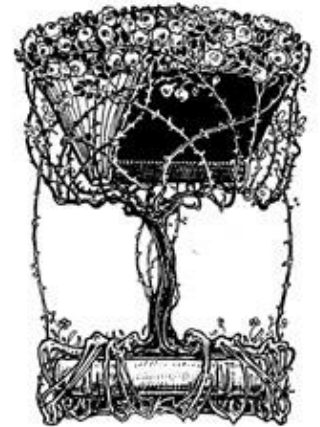
by Julie Dessrosiers



Winning Poem: Thornhaven Protection Charm



Thorn of Haw and Thorn of Thistle
Thorn of Rose and briar bristle
Surround me in a shield of barbs
Let point and prick become my guard
Drive away all ill-meant charms
Catch the malice a 'for it harms
Turn outwards all your lethal spikes
Make evil like the prey of shrikes
And pierce enchantments in the heart
If curses are their only part
Instead let goodness enter clear
Slip through the labyrinth of spears
So only blessings may be borne
Within the haven of the thorns



Winning Story:

The story of Finn MacCumhall and the Salmon of Wisdom

There once was a boy who was both blessed and cursed by the circumstances of his birth. His luck came in the form of his blood, for he was given life by the fiercest warrior in Ireland, Cumhall, leader of the Fianna, and born from his mother, the fair Muirne, daughter of the druid of Kildare, who himself was the son of the god Nuada. And so this boy was given many gifts from the start. He was unnaturally bright and strong, a warrior from birth, and a hero in waiting. However, he was most unlucky in that even before he was born, he had enemies who swore to kill him. His own grandfather conspired to keep him from being born, and his father died before ever seeing his son's face. The name Muirne gave her son was Duimne. His name was given in truth, for Duimne means certainty or sureness, and surely Muirne knew that her child's fate was already written, for good or for bad. To protect her newborn son, she gave Duimne into the hands of the druidess Bodhmall and a warrior woman, Liath Luachra, who took the child

deep into the woods, to grow up in secrecy, which also meant safety. There he grew, until his feats and strengths became too widely noticed, at which point his foster mothers sent him off into the anonymity of the wider world. Duimne then entered into the service of several kings. But each time, the king recognized him as Cumhall's son, and turned him away, fearing that they could not protect him from his enemies. It was thus that young Duimne became an exile in his own country, wandering the land and learning as he went. It was along the banks of the Boyne River that Duimne came upon a strange little man, repairing a fishing-net. Although Duimne was not yet fully grown into a man, this strange fellow only came to his chest. He was the colour of wood, with hair like sheep fleece after a long winter and he smelled like an old goat. Duimne approached the man carefully, as he seemed intent on his task. He sat watching the fellow for a while, until finally the old man dragged his eyes away from his work. "What do you want?" he asked. The boy shrugged his shoulders and simply replied "Company." The old man scoffed and returned to his work. "I have no time for company. I am on



a quest, one that I have been on for seven years now, and I cannot afford to be distracted. Now go on, before I hit you." Still, Duimne refused to leave. He sat by the old man and gestured to his fishing-net. "Is this

quest about a fish?" The little man bristled at the boy's words. "Who told you that!?" The boy shrugged once more "It's only that you are very intent on your fishing net. It must be a very fast fish to have eluded you all this time". The little man pointed his finger in Duimne's chest. "It's not a just a fast fish, my boy, it's a

smart fish. The wisest creature you are likely to ever meet." The boy saw a chance to make himself useful. "I've caught the fastest fish in the river with my bare hands. No doubt I can catch yours." The old man looked him up and down. "And who are you, to make such a boast?" "No one", the boy replied, "only I was fostered by a druid and a warrior, who taught me many skills." Now it was the old man who saw his chance, as he had been frustrated by his long seven years of questing, and had never entertained the idea of using outside talent, until now. "A druid, you say? I myself am a druid and a bard, and yet I was never taught the magic of catching fish with my bare hands. I will give you a try. I must go away for three days. During that time, I want you to catch this fish. But... and this is most important- you must not eat the fish. Not a bite, not a lick, not a crumb. If you do, I will know it, and I will kill you on the spot. Do you understand? If you catch it, I will reward you with whatever you wish, within reason. But eat even a scale of that fish, and the only reward you will receive is the sweet mercy of death." Duimne agreed to this proposition, and he and the old druid, whose name was Finn Ecces, shook hands to seal the deal.

Once Finn Ecces left on his journey, young Duimne began his magic. For three days, he did not eat or drink, only sat by the pool. He sang a song, a song that lasted three days, during which he

recounted the deeds of his ancestors, the circumstances of his birth, his upbringing in the woods, and his journeys throughout Ireland. On the third day, at last he sang about the fish herself (because she was a she), about her beauty and her wisdom, about the seven years that she had been hiding from Finn Ecces, and about the love and gratitude he, Duimne, had for her. Then he stopped singing, and held his hands under the cool waters of the pond. The fish swam up gracefully to the surface and placed herself gently into his hands. He took her from the waters, and into death. Duimne was expecting Finn Ecces to return any time now, and so he built a fire to cook the fish, and placed it in the pan with oil. A droplet of oil sprang from the pan and landed on his thumb, burning him. Without thinking, he put his thumb in his mouth to soothe the blinding pain. In that moment, he was engulfed with all of the knowledge of this world and the many other worlds besides. He suddenly knew the secret patterns of all things, the location of the ancestors, all of the languages on the wind. He saw the past, the present, and the future, the weaknesses of the Gods, and their powers too. He also understood what he had done, that the fish held the power of all-knowing, and that she had given it to him freely. All this he knew in a flash, with his thumb held in his mouth. He drew it out quickly, afraid of what he had done. Just then, Finn Ecces appeared. The old man saw the boy, and knew instantly what had happened. Along with the common look of the guilty, the boy's hair had also turned bright white. Finn Ecces, being a man of his word, held up his staff to strike the boy down. But as he gazed upon our young hero to deal the death blow, he saw through the eyes of the boy, and recognized the wise and patient eyes of the fish that he had hunted for so many years. He could not then extinguish the spirit of the fish whom he had grown to love and respect, and who now lived on in the boy. And so he dropped his staff. The boy offered his deepest apologies, and handed the fish to the old man. They sat together and shared the flesh of the salmon of wisdom in silence. Although the magic was now gone from the flesh, the spirit of the fish gave the old druid a small gift of wisdom, allowing him to see his fate, and the fate of the boy. Once the meal was over, Finn Ecces turned to the boy, laid his

hand on his head and said “You are no longer to be called Duimne. Your name henceforth, and for the rest of time, will be Finn. Your name will echo in the halls of Kings for generations to come, and your deeds will become legend. On this day, you are made a hero.”

And so it was that Finn used the wisdom he had been given by fate and the fish, and grew into the most legendary hero of Ireland, whose tales are still recounted. And Finn Ecces, he too achieved his glory, as the one who gave Finn his name, and the bard who brought Finn’s exploits into memory, and into the stories the bards speak today.



Winning Song:- Branwen's Lament

Starling, starling
Hear me sing
Of my tale of woe and drear
For my heart cannot sustain this pain
And I'll soon depart from thee thee,
I'll soon depart from thee.
One brother, king of all
Gave my hand to bring the peace
While my other brother cursed us all
With actions rash and mean, mean
With action rash and mean.
Blood has a price, Oh starling dear,
I learned through misery
By my husband's hand
I paid that debt
That never would be cleared, cleared
That never would be cleared.
Come and save me from my fate
Was the message you did bring
That brought my brother and my king
To death by treachery

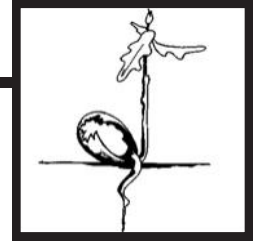


Julie is Senior Druid of Thornhaven Grove ADF, in Inkerman, Ontario. She has been a member of ADF since 2005. She is currently enrolled in the CTP, and whatever free-time she has is dedicated to study, singing in a Gaelic choir, and entertaining her household of 6 cats, 1 dog and 1 husband.





Little Acorns



Book Reviews

by Sydney G, Stardancer, and Amven McGill

Book Review: Wellspring of Magic

by Sydney G.

Book Review: Goddess Girls

By Stardancer age 7

Wellspring of Magic

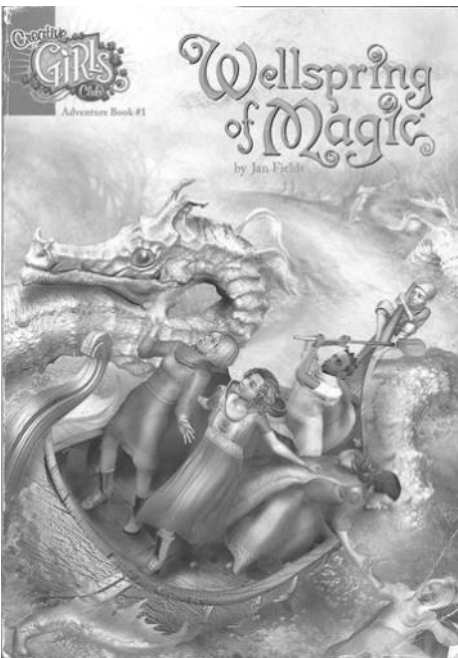
By Jan Fields

ISBN: 978-1-59635-147-9

Interest level: K-3

Reading level: 4.6 (grade level)

The book *Wellspring of Magic* is cool because it has parts where they have fun in the book. It is a story of five girls on an adventure to save and protect the Well-



spring. The girls enter the magical world through a portal and meet many people along their journey. The girls finally arrive at the Well-spring, which is under attack by spiders. The Well-spring is the source of

the magic for the land. The girls saved the Well-spring by chanting from an ancient carving, 'Bring forth light. Bring forth water. Bring forth magic and restore,' and that restored the magic to all. After restoring the magic, the girls danced around the Well-spring in celebration and then returned home.



Sydney is six years old and has been part of StoneCreed Grove, ADF all of her life. She enjoys bedtime stories, especially about Pagans, fairies and magic. This book review came from her book report for school.

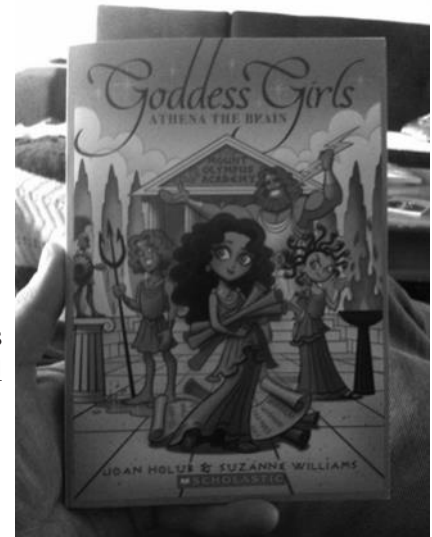
Goddess Girls: Athena the Brain

By Joan Holub and Suzanne Williams

ISBN 978-0-545-31585-2

The Goddess Girls books are Greek myths that have been changed to fit books about high school Goddess Girls or God Boys learning how to control their powers to be gods and goddesses. There are goddesses such as Athena, Artemis, Aphrodite, Medusa or PHEME. There are god boys such as Apollo, Heracles, Poseidon, Ares, or Hades. But those are only some of the characters. There are also Pandora, Zeus, Hera, Metis, or Dionysus. In Goddess Girls #1, Athena the Brain, Athena gets an invitation to go to Mount Olympus Academy. It is from Zeus, her dad! She meets

some new friends, Artemis and Aphrodite. They give her a 'GG' necklace. At her old school, she did not really fit in, but here she feels like she fits in. But it isn't all good at her new school. She has to go to school with Medusa! In



this book Athena has to make an invention for the Invention Fair. Athena thinks of Snarky Poo. But she turns it into Snakey Pool! And it drips into Medusa's eyes! It makes Medusa turn mortals to stone!

I really liked the Goddess Girls books. I think that I like them because I am interested in Greek mythology. I liked all of the parts.

I would recommend this series to kids who are interested in Greek mythology.

{Father's note - I edited this review for spelling only. Sentence structure and punctuation are all her.}



Stardancer is the nickname her father, Keith Baldwin, gave her for online discussion. She loves dancing (obviously) and reading. Within months after her sixth birthday, she read the first three books of the Harry Potter series on her own, though decided to wait a year before tackling the fourth, Goblet of Fire. She has read and enjoyed the first eight volumes of Goddess Girls, and was very excited to write this review.

Book Review: Beautiful Girl

by Anwen McGill

Beautiful Girl

By Christiane Northrup M.D. and Kristina Tracy
ISBN-13: 978-1401934033

This lovely book is not targeted at a pagan audience but is filled with imagery and thoughts that I consider to be in alignment with ADF and pagan values. This book was written with all of our young girls in mind and is uplifting and encouraging treatise on how wonderful it is to be a girl and all the special gifts that come along with it. It is written in a way so that our youngest of girls are given a small glimpse into how their bodies will change as they grow older but is done in such a subtle and sweetly written way as to not concern the more protective of parents when it comes to discussing issues of the body through books and images.

The author, Christiane Northrup, is a well known writer of women's health, empowerment, and self-help books. She creates a wonderful sort of poetry in her descriptions of how special girls are. From the very first line "Hello, beautiful girl. Do you know how lucky you are?" I was hooked. The book continues along this line with

images of flowers, gardens, winged horses, and sprouting seeds that represent a young girls growing body and mind. The full and lushly colored paintings only add to the dreamy and often romantic quality of the written words. Images of birds and trees intermingle with girls of all ethnicities, frolicking together and creating one big family of women. It is simply beautiful.

Northrup also ensures to touch on the often times difficult topic that girls may bring up as they age such as 'why my body hasn't changed when all of my friends have?' One of my favorite quotes of the book answers this very question,

"Everything in nature is perfect just the way it is. Each little seed sprouts up differently in its own time and its own way. You are the same - perfect just the way you are!"

Northrup continues in this vein, bringing up a continuing theme you may begin to notice throughout the book and that is that we are not alone. All girls experience the same changes and there is no need to be embarrassed. The author also made sure to touch on the important topic of protecting yourself from any type of harm

"Everything in nature is perfect just the way it is. Each little seed sprouts up differently in its own time and its own way. You are the same - perfect just the way you are!"

and treating your body gently. She finishes the book up with a reminder that you can always ask an adult or an older girl that you trust with any questions you may have.

This book stands to act as an introduction to growing up and as a bridge to questions that your little girl may be wanting to ask but is unsure on how to go about it. I believe that this

book should be on every mothers shelf, pagan or otherwise. The images and the written words are poetry unto themselves and send a message of love and empowerment for our little girls who will all to quickly become young ladies, wives, and mothers. The book is intended for girls ages 4 to 8 and I find that this is appropriate. For the youngest of girls this book will serve as an introduction to female empowerment and, as they grow older, budding womanhood.

Book Review

The Ancient Celtic Festivals and How We Celebrate Them Today

By Anwen McGill

The Ancient Celtic Festivals and How We Celebrate Them Today

By Clare Walker Leslie and Frank E. Gerace

ISBN-13: 978-1594772566

The Celtic holidays are possibly one of the most important of the uniting factors within the pagan community today. Almost every one of us makes an effort to celebrate the eight holy days of our Indo-European ancestors as a way to honor the Gods and/or Goddesses of our respective Hearths. This is one of the most basic features of our faith and is one of the first things we learn as pagans so it is only right that our children learn from us the importance of the holy days. This book can act as a fantastic introduction for your young ones.

This small book, it is roughly 65 pages long, specifically details the origins of the Celtic holy days and how we still celebrate them today in a variety of ways. The authors begin with a brief introduction into who the Celtic people were and then seamlessly flow into a discussion on the creation of our first calendars and how these calendars were made to help us to keep track of the seasons so that we could grow crops and harvest the goods of our labors. It is important to understand our agricultural roots as this was the foundation of our current Western culture. Even today we rely heavily on the calendar. Could you imagine life without one?! The authors then continue in this direction with a discussion on the possible origin of each holy day, what is meant to the people of that age, what God or Goddess was celebrated on each day, and what it means to us now. The authors took great care to present the holy days as correctly as they could, they do not trifle with the many made up and unsupported details found in so many "new age" books. They give detailed illustrations on the cycles of the moon and sun and how these cycles were followed by the Celtic peoples to determine everything from when to plant their crops and when to harvest them to when was the best time for getting married. Such was the nature of our earliest of calendars. Probably one of the most

impressive features of this book is the painstaking detail the authors took in making sure to present this book to be understandable to children and to their parents, pagan or otherwise.

The only part that some parents may or may not like about this book was in Part IV titled *How Natural Science Explains Ancient Traditions*. This chapter involves a discussion on the scientific explanations behind how the holy days came into being through the cycles of the sun and moon and goes into, at some points, excruciating detail for what is meant to be for young children. This personally did not bother me as I like to know that my daughter understands how nature work rather than being simply told that things "just are". I did not find this to be discouraging at all but some may find it to be a bit interruptive to the overall flow of the book and though it does give a fantastic overview of how the cycles around us affected our ancestors view of the world, it did seem to be a bit pushed in but was by no means preachy or as being for or against modern pagans. However, my daughter is 8 years old and she did need me to explain some aspects of the more scientific parts of the book but this did not impede her (or my own) enjoyment. Additionally, the lush illustrations are a big selling point. They beautifully capture the lives of the Celtic peoples and there are many diagrams of artifacts to boot, the entire book is painted in attractive colors and I believe this greatly enhances its presentation.

The bibliography was also very helpful in locating further resources that may be of interest to the reader. This book is intended for children ages 8 to 12 but I believe that even older children and adults would greatly enjoy this book. It offers a great introduction to the Celtic holy days and offers ideas on how to celebrate them. I would recommend this to any of our pagan parents, especially those of the Celtic Hearth.

Anwen McGill is an elementary school ESL (English as a Second Language) teacher at a Montessori school, Montessori methods blend perfectly with her religious and personal beliefs on education. Currently, she lives in Tennessee with her husband and daughter but since he is in the Navy this changes every few years! They enjoy the outdoors and nature related activities and one of their greatest joys is to visit the local waterfalls and to go camping over the summer. Anwen is currently working on the Dedicant Path, you can view her Dedicant blog at:



Working With the Gods of Order



by Rev. Michael J Dangler

A year or so ago, I spent some time thinking about what it is we do as ADF Priests and what it means to "advance" and move "higher" in the circles of study. Both words need their quotes because neither is really accurate, but they help make sense of things. And it's the inaccuracy that made me pause originally when I decided to do some work on my own.

Most folks know that we work with a class of spirits called the Ancient Wise, a set of beings who include all those ancient pagan priests, bards, poets, seers, and other sorts (think Dumézil's First Function, the magico-religious class). We meet with them at certain times, typically once a lunar month, and seek out their knowledge and wisdom (and sometimes, just their friendship). New Priests are given a set of "keys" to the work when they are ordained and introduced.

Readers of Ian Corrigan's blog (over at Into The Mound, <http://intothemound.blogspot.com/>) are likely aware that last year, we started doing some additional work with another class of spirits, the Court of the Sky. This work is pretty new to us (to understand the name, think about the heavens as a court of spirits: the Sun is the king, the Moon is his druid/bard/magician, the Stars are the innumerable warband, and the storms are the folk), so it's still a bit undefined, and though we sort of "got ahead of ourselves" and introduced all our Priests to these beings, originally we'd thought about providing the keys to this work to Consecrated Priests only and introducing them to this deeper work at that point.

Then again, that may still happen: we tend to focus primarily on the Ancient Wise as a group. . . likely, this is because the Spirits of the Court of the Sky

are rather weird. I use the word "weird" in a good way, but it's a pretty apt word to describe them. These spirits that we deal with exist in the realm between us and the celestial firmament, though that doesn't make a lot of sense unless I explain things a lot more, but think about it this way: rather than working with "the Sun," we work with the rays of the sun; rather than the moon, the rays of the moon; et cetera.

So, I got it into my head to do some work with a set of beings that sort of "fit" the progression. I thought about moving "down," but I had always thought that "down" would be "step 2," rather than "getting a bit higher," as it turned out to be. So now that we'd gone up a bit, maybe we should go "higher."



Picture Credit: www.theoi.com

The obvious choice to me was those deities (because we'd worked with Ancestors and Nature Spirits) who are associated with cosmic order: gods who are way up on the top of the chain, the ones who deal in those same fixed stars, the progression of the sun, and the regularity of those scales that are too large for us to fathom as humans. In other words, your Mitra Varuna, Tyr-like Gods of Order. The ones who watch over oaths, ensure that the sun rises and sets at its appointed times, and fix the stars in the heavens. Part of this was a desire I had to understand what it is that being an ADF Senior Priest means to me: there is, after all, no instruction manual, no roadmap, and no obvious model for the job (not to discount our other Senior Priests, but we all do things differently and express our vocations with our own odd and per-

sonal touches, and we're not in the business of creating cookie-cutter Priests).

One thing worth noting: you'll see that I'm going "up" all the time here: from fire to sky to deep within the celestial firmament. Mostly, it's an accident of progression, but partially, it's also a result of the general direction I see us going as Priests: places of sacrifice, vision and oracle, and creating order all tend to fit that general theme.

The "down" options that I've experienced have generally been in connection with my Initiate work: there, I found myself below the fire, in a portion of the underworld. I like that there are places I don't generally go as a Priest, places that are "outside" that function: it gives the work I do as a Priest even more meaning, as well as the work I do as an Initiate. Both become special and different, delimited from other responsibilities I have.

Anyway, back to these "Gods of Order" I've been dealing with and the "why" behind it all.

One of the things that has been vitally important to me is to understand this role that we have as ADF Priests, how it is different from the roles of others within ADF, and how it is even different between an ADF Priest and an ADF Senior Priest. After all, if the role is not different, if we do not change with the ordination, consecration, and elevation, then we have done a grave disservice to ourselves and to the folk (who accepted us at those rites) by having those levels.

At our age (ADF is just about to turn 30!), I don't see an issue with not having those changes defined or spelled out specifically. But I do see an issue if we think that some other poor priestly schmuck will take care of it.

And so I began to experiment with this next sort of "logical" (to me at least) step in the progression: these Gods of Order who are so strange to us. And I began with the first thing that came to mind: would it make sense for our Senior Priests to have a geis to speak only truth?

Over the past year or so, I've experimented with this particular notion. I approached these deities with the idea, and they have been interested in my approach, but we haven't really gotten to the

point of a geis. Where we are, though, is what is truly interesting to me: where I had expected an "all or nothing" approach from these deities, I instead encountered an interesting "half-step." I am deeply aware of the nature of the statements I make and their level of truth, which has pushed me toward an understanding of what it means to speak nothing but the truth.

And, while we are telling the truth, I haven't found any need to speak falsehoods (or lie through omission) since I started this work. It has made both my personal life and my professional life very difficult (particularly since I work in contract negotiation, a business where letting people assume things that are untrue can certainly get you ahead in life), but the rewards have been astounding, mostly in that I do not feel the need to question my own character as much as I have in the past, and I find myself more accountable for things that go both right and wrong.

An interesting thing has also happened, though, that I feel compelled to share: I say that I haven't found a "need" to speak falsehoods, but many folks will know that I love to tell stories, and that I'm of the "Jimmy Buffett School of Storytelling," which is best summed up in a song lyric (of course) written by Mac McAnally:

"The life and the tellin' are both real to me, And they all run together and turn out to be A semi-true story."

So yes, I like my stories to be told in the moment, and to be a bit exaggerated, and to be just as true in their telling as they were when they really happened. It's how I've lived my life and how I remember it: stories that just get better with the telling, that evolve and change and weave themselves into a mythical tapestry that we can look back on with both joy and pride. And one day, I was telling a story (completely true) and I exaggerated a detail for effect, because it made the story better.

And *as I was telling the tale*, I understood that this was something that was rife with problems. The words formed in my head and traveled to my mouth, and somewhere in between, I found fault with what I was doing. And there, right at that point, the change I knew this sort of work would bring to my life was very clear. It would change

how I interact with people, change how I respond to criticism, and change the way I work. And it was *frightening*.

Remember, I've taken no oath not to lie, and I'm under no geis as I type this, even a year later. This was just a "Let's see what happens if I start thinking in these terms" sort of thing. I remember a subtle but noticeable physical reaction, a slight nausea at the words I was speaking, that was not at all pleasant, and I remember wondering what it would be like if I had taken an oath to these deities.

Part of me wonders what a group of oath bound-not-to-lie ADF Priests might do: would it be good for us, bad for us, or would anyone even believe that we were capable of telling only the truth? I know I would be skeptical of others, if it were someone else reporting on such a thing. I see advantages in it (it could potentially increase trust in our Priests, for one small example), but I also see it as full of disadvantage, too: an unscrupulous person who believed that there wasn't anything to oaths (and we have them) could use the oath as a way to take advantage of others. There's also no more sparing of people's feel-

ings: I tell it like it is these days. Fortunately, I've generally done that, anyway.

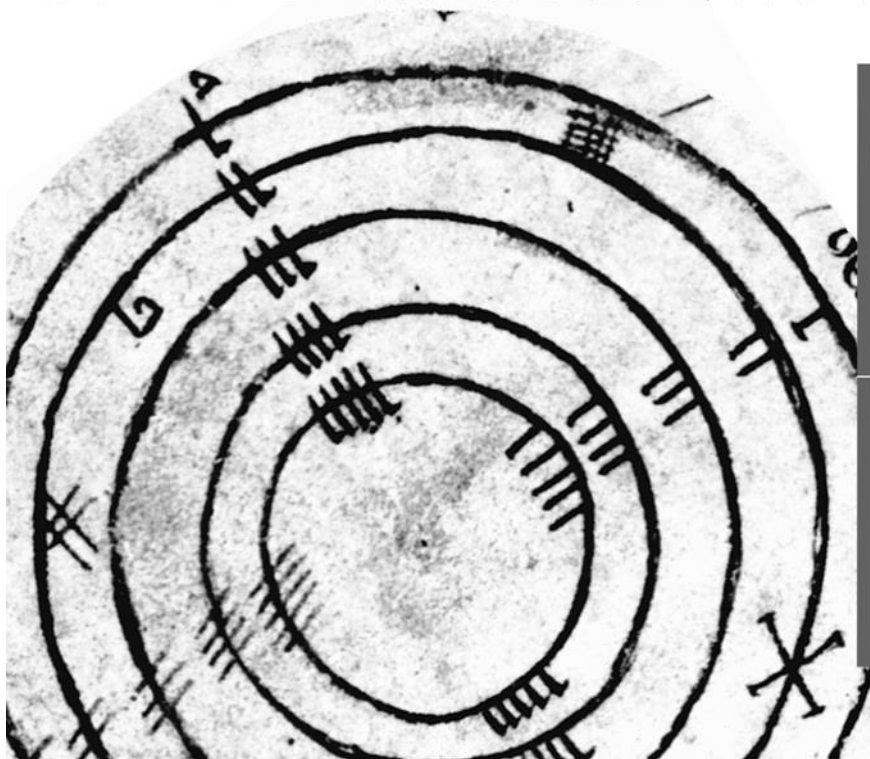
Of course, I also don't speak gossip at all, as talking about something you can't personally verify is just as bad as lying, I tend to think. This makes me not very much fun at parties, I'll wager.

So that's what I have to report, right now, about this work. It's rough and strange, and I'm no nearer to recommending it than I was when I started (perhaps I'm farther from doing so? I don't know), but it's certainly been an interesting experiment. As more and more Priests advance through the various Circles of study, I am excited to see what happens when they pause and consider what has changed in them as a result of their work.



The Reverend Michael J Dangler is a Senior Priest of ADF and a super hottie. He likes to spend his time writing, researching, and playing with wood. He can often be found talking about obscure Indo-European stuff or Jimmy Buffet lyrics. One thing to remember about Michael: there's always a cute girl.

DISCOVER THE SECRET LANGUAGE OF THE DRUIDS OGHAM BY REV ROBERT LEE "SKIP" ELLISON





Wall Shrine Explanation

by Adara



Druid prayer beads have been on my back burner for a long time. I always felt like it was something I should do. However since I never did, I started to explore why I felt that way. The prayers I found online associated with said beads were beautiful. But I didn't feel drawn to the beads themselves at this moment in my life. Once I started exploring it from a different perspective, divine inspiration struck me – I was to do this craft in a different form other than beads. The form came to me immediately then: a wall shrine.

So I bought a school picture frame. They show a child's school pictures from kindergarten to senior year. They have 12 small openings surrounding a larger opening. Once I found one on eBay, everything fell into place quickly.

For the Ancestors I chose Isaac Bonewits, a Celtic Warrior Woman, and Dr. Mikao Usui

For the Nature Spirits I chose a Dryad, an Owl, and a Selkie

For the Gods I chose Cerridwen, Lugh, and the Earth Mother

In between each Kindred is a Hallow. And in the center the Three Realms are all together.

I feel that having a solid visual of the Kindreds, Hallows, and Realms will help me with my daily prayers.



Adara has been a member of ADF since 2011. She is solitary by choice. She completed the DP, and is a member of Brigid's Hearth SIG and the Healers Guild. She is currently fulfilling her ADF Dedicator Oath Promise by practicing animal reiki.



Book Review

The Seer in Ancient Greece

by Ted P. Gilliland



The Seer in Ancient Greece

By Michael Attyah Flower

University of California Press, 2008

ISBN 978-0-25229-5

It wasn't my intention to write a book review when I first picked up *The Seer in Ancient Greece*. However, after reading through it I thought it an extensive study with Flower educating the reader with an in-depth look at the Greek seer, circa 800-300 BCE. This is a book that could easily find its place among the suggested reading lists of ADF.

As with most books of this genre (scholarly historical), the author begins with a summary of the common perceptions and misperceptions of what people think of as a seer, provides us with definitions for his translations of frequently used words, and gives us the basis for his sources. What I found refreshing was that this information, famous for being 'dry,' is not. Flower has found a way to present it so as to captivate the reader.

Continuing this style throughout the book he paints for us a clear image of who the seer was, how he viewed himself, and how he was viewed by the general public. Also, a thorough understanding is given by the author of the place of the seer within the military, polis, and society. All this is supported by writings historical, epic, of tragedy, and of comedy; though the latter three may be considered fiction, it is used as a source because of the beliefs and views of the populace at that time.

The seer was not the only type of 'diviner' in ancient Greece, and Flower explains well the differences and commonalities of oracles, sorcerers, priests and begging priests, as well as their worth in Greek society. The author has also made it unquestionably clear that virtually no decision of any import was made without first consulting a diviner, be that a seer or an oracle.

Within the book he also addresses the integrity of the seer, disbelief in the seer versus skepticism in the system (divination), avoiding bad omens, and the dangers of disregarding the omens.

Cross-cultural comparison of the seer is made by Flower, but only within the context of extispicy (divining entrails), and only to the Assyrians and Babylonians of the Near East. Personally I would like to have seen more comparisons to other Indo-European cultures. Be that as it may, whether this limitation is due to Plover's focus, design, or lack of sources is unknown, and is one of the few

detracting elements of this book.

We are told that the many roles of the seer included the abilities for augury (bird sign), extispicy, understanding portents, and interpreting dreams. He was able to purify, capable of performing rites, and had many of the same functions as the priests.

Flower touches on all these aspects, as well as stating and defining 'natural' and 'artificial' divination. However, he seems to give the majority of the focus to extispicy and the seer's role in military service which, in my opinion, presents an unbalanced representation of the seer, removing some of the potential from this book.

One kernel of information I found illuminating and would like to share, was that several references are made as to the reliability of the omens. I find this interesting because Flower points out there was a common belief that just because a seer may have been 'wrong' in the interpretation of the divination it did not constitute fault or unreliability with the whole of the system, it was simply that the seer was not very good at his craft.

Overall this was a very informative book of high value and substance. It was well written and Flower does a good job of making it extremely readable for the average person. He does justice presenting the seer as he would have been seen by the peers of his own time, rather than by a historian looking to understand him in a modern context.

In the Preface to the book, Flower stated that the reason he decided to undertake this project was because he was con-

vinced of a need for a book on Greek seers due to what he saw as a lack of scholarly representation of them. I don't disagree with his assessment. And, in my understanding, the image Flower portrays of the seer is based on solid research to enlighten today's reader on not only how the seer was perceived, but also insight into how divination was viewed as a whole.

This is the only book of its kind I have found, and though I have perused the bibliographies of other works on Hellenic culture, I ended up discovering this book elsewhere. Other than a short chapter on the role of the seer in Burkert's Greek Religion, I had no real understanding of who the seer was, what divination he performed, or his place in the community. The Seer in Ancient Greece has filled this gap in my education.

To conclude, I see this as an influential book that is well worth the read. I feel it would be a useful resource not only for those interested in Greek and Hellenic culture, but also to those in the seer's guild and to ADF members in general.

Pick it up for yourself, you won't be disappointed.



Ted P. Gilliland has been a practicing Pagan (of the Wiccan variety) since 1998, but has recently change his focus to Druidry. As a member of the Frog Stone Circle Prison Worship Group since November 2011 and ADF since January 2012, he has completed his DP, which was approved in June 2012. He has also complete the Seeker Path of the Demeter and Eleusinian Order (DEO). Currently, Ted is working on the GSP and the path of The Lesser Mysteries Initiate for DEO.

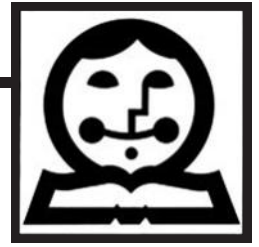
Cafe Press ADF Store Honor the Kindreds in style!

<http://www.cafepress.com/theadfstore>





Story of the Hittite Hearth



Mah, Queen of the Night

by Rev. Jean Pagano

On the first day of the Moon, the man went into the desert and looked for the Goddess. He scanned the sky; he scanned the land; he scanned the surface of the waters, but the Goddess was not to be seen. The night was deep and profound.

On the second day of the Moon, the man went into the desert and looked for the Goddess. Once again he looked around, just after sunset, and the thinnest sliver of the young moon was seen in the sky. He rejoiced and ran towards her to welcome her, but before he went very far, she was gone.

On the third day of the Moon, the man went into the desert and looked for the Goddess. The sliver was slightly larger and stayed in the sky longer, but much as he tried, he could not catch up with the Goddess before she disappeared.

On the fourth night of the Moon, the man went into the desert and looked for the Goddess. Thin sliver, longer-lasting, she hung like a bowl in the sky and he made his hands into a bowl shape like she displayed. He held his hands up to the Moon, and she looked down and shone her cold light into

his hands

On the fifth night of the Moon, the man went into the desert and looked for the Goddess. Thicker sliver, like the horns of the bull, he put his hands on his head like horns and stood in the desert, like a bull under the sky. The Goddess cast long shadows behind him.

On the sixth night of the Moon, the man went into the desert and looked for the Goddess. Half open, like an eye looking down from the sky, she looked down upon the man and he felt the blessing of the Goddess descend onto him.

On the seventh day of the Moon, the man went into the desert and looked for the Goddess. She was waiting for him there. He looked up and there he beheld Mah, the Goddess of the Moon.

“The seventh day of the Moon is mine. My eye slowly opens and looks upon the world. I have seen your devotion and now I am here to show you my true self. White light in the desert night; it is me. White eye, slowly opening in the sky; it is me. White light, shimmer on the water; it is me. I am possessed of water, possessed of warmth; and possessed of wealth. I am the Queen of the Night.”

On every night of the Moon, the man went into the desert to honour the Goddess. He held his hands cupped, and held them up to the sky.



The Reverend John “Drum” Pagano has been a member of ADF since 1984 and is a firm believer in the ADF Priest’s Oath, especially “to continue in the programs of study of Ar nDraiochtFein.” He is active in the Guild Study Programs and Clergy Training Programs as both a student and a reviewer. He is currently the ADF Vice Archdruid.

Photo Artist: Ashley Bryner 2013

Model: Jessica Truscott, <http://jaestock.deviantart.com>





Artisans Guild

Wellspring Competition Winners

by Amy Castner



Photo Credit: Ashley Bryner

Best in Show Winner: Brad MacDonald's 7 String Fanned Fret Lute

The 2013 Artisan's Guild competition at Well-spring Gathering was a huge success again this year! The entries were fewer, with only 29 entries, but the competition was fierce and the quality of the entries was excellent! The Best-in-Show winner was Brad MacDonald of Thornhaven Grove, who won a lovely handmade cloak donated by Gretchen Persbacker with his Faerie Lute. The best in show winner was determined by popular vote from Wellspring attendees at our annual wine and cheese reception.

I encourage all ADF members to enter next year's competition at Wellspring! You do not have to be an Artisan's Guild member to enter. Each artist can enter one piece per category, and mail-in entries are available for those not able to attend Well-spring Gathering in person.

2013 Category Placings:

2-D Fine Art:

24 • Oak Leaves • Fall • Issue #62

- 1st: "The Path" by Diane Watson, Sassafras Grove
- 2nd: "Cernnunos" by Cristina Mosher, Three Cranes Grove

3-D Fine Art:

- 1st: "7 String Fanned Fret Lute" by Brad MacDonald, Thornhaven Grove
- 2nd: "Posiedon's Realm" Mosaic Mandala by Deb Field, Charter Oak Grove

Media Arts:

- 1st: "Building a Home" by Karin Hullatti, Cedar-song Grove
- 2nd: "Forest Faerie" by Amanda Burdick, Muin Mound Grove

Photography:

- 1st: "Yellow Crowned Night Heron" by Diane Watson, Sassafras Grove
- 2nd: "Heron" by Karin Hullatti, Cedarsong Grove

Textiles:

1st: "Heart of Fire Talisman" by Melissa Hill, Cedarsong Grove



Photo Credit: Ashley Bryner

Sacred Objects:

1st: "Howl of the Wolf" by Shawneen, Three Cranes Grove
2nd: "Rune Dice Set" by Chris Harding, Grove of the Seven Hills

Other Crafts:

1st: "Peacock Mask" by Karin Hullatti, Cedarsong Grove
2nd: "Beltane Tree of Life Necklace" by Michelle Handa, Sassafras Grove

Kids Crafts:

1st: "Collage the Calico Cat" by Sydney Gooch, Stone Creed Grove
2nd: "Pink Pouch" by Mai Swendsen, Sassafras Grove

Special thanks:

Donations: Gretchen Persbacker, Veronica Albin, Karin Hullatti
Judges: Lisa Lea Allshouse, Jean (Drum) Pagano, Bonnie Lin Cyr
Photography: Ashley Bryner
Volunteers: Linda Hyde, Rob Steiner, Melissa Hill, Jenn Hatter, Deb Field, Diane Watson, and Amanda Burdick



Photo Credit: Ashley Bryner

Collage the Calico Cat by Sydney Gooch

CS
Amy Castner is former Senior Druid of Cedarsong Grove, current Upper Midwest Regional Druid, and chair of the 2013 Wellspring Artisan's Competition. She has been an ADF member since 2007



Photo Credit: Ashley Bryner

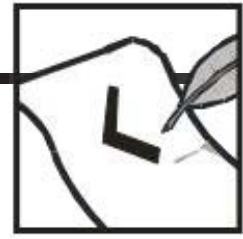
Tree of Life Necklace by Michelle Handa



Series:

Pagan Tradition in Christian Ireland As seen with St. Brigit: Part I

by Ashley Price



Nevertheless the myths and that very considerable mass of heroic romance which was pervaded by mythology, prepared the ground for the spread of the legends of the saints. To the Irish people the saints were the heroes of the new order. Emain and Tara had passed away, but Armagh and Kildare were to endure forever. —

James F. Kenney

Fifth century Ireland was a world full of magical (or miraculous) occurrences, legendary figures, and a clash between two cultures. Prior to its conversion to Christianity, Ireland was bereft of books, preferring an oral tradition to the copious literature of the Classical world. Immediately after the conversion Irish sources made their entrance onto the historical stage, allowing a fantastic world resembling the environment of pagan myths to emerge, though populated with Christian figures. The tales of St. Brigit and their uncanny similarity to what we know about the pagan goddess Brigid, fit this paradigm well. When Christianity came to Ireland there was not a sudden break in tradition; instead, the symbols and values of the old culture continued into the new. The saint's relation to the goddess is hotly contested amongst devotees, and to a lesser extent amongst scholars. Some, such as Lisa Lawrence in her article "Pagan Imagery in the Early Lives of Brigit", argue that "the goddess herself was buried with her last devotee" (39). While she admits that the symbolism associated with the saint is identical to and probably derived from that of the goddess, she asserts that this carryover does not reflect the religious practices or beliefs of the pre-Christian Irish. I believe that the identical symbolism, the singularity of Brigit's cult and hagiography, and concrete aspects of both figures' worship suggests that Brigit serves as a bridge between Pagan and Christian Ireland.

The Goddess

The irony of the study of pagan Ireland is that modern scholars must rely upon the works of monastic scribes. A great frustration for many students, the Irish did not write down any aspect of their culture until they learned Latin, and more importantly, converted to Christianity. However, many stories have survived that feel alluringly pagan, and a lot has been gleaned from archaeology. A brief summary of the relevant aspects of what we know of pre-Christian Irish religion will help make clear the degree of similarity between St. Brigit and her divine predecessor. The peoples of pre-

Christian Ireland believed the world to be infused with the supernatural, and therefore centered their religious practice on features of the natural world. Barry Raftery tells us that "the Celts believed themselves at all times to be balanced precariously on the interface between the divine and the profane. All around lived the

denizens of the Otherworld, in springs, in rivers and [in] lakes..." (179) Rivers and wells were some of the most important sites of worship for the Irish, with rivers often being associated with goddesses. Some, such as the Shannon and the Boyne, even bearing the names of those deities today. Additionally, the Irish worshipped in sacred groves, particularly venerating the oak tree.

Fire is one of the most primal and powerful forces on Earth, and has captured the imagination of many people for centuries. Recognizing its importance and capabilities, most Indo-European religions have integrated fire as a religious symbol, representing divinity, creativity, destruction, fertility, and a myriad of other aspects of worship. The Irish incorporated fire into their model of both society and the divine in a concept which Kim McCone refers to as the *áes dáno* (161). The *áes dáno*, as men of art, were a subgroup of the greater division of society,

and themselves divided into three categories related to fire. The first and most obvious is metalwork. The Irish, and the Celts in general, were masters of metalurgy; and the smith, whose connection to fire is undisputable, was an important role in this warlike society. Most gods had some association with either battle or metalwork. In a famous example of the importance of the smith, the divine king *Núadu Airgetlam's* arm, which was lost in battle, was replaced by a silver appendage, allowing him to rule once again. The second division of the *áes dáno* concerns the healing arts, whose connection to fire is apparent in the creation of medicine. As an example, the *Cethirslicht Athgabála* refers to a physician's use of medicine as "heating of brews," and the *Cath Maige Tuired* mentions that *Núadu's* medicine was only applied after it had been blackened by fire (166). The final and most abstract traditional art is learning or poetry. The *Cauldron of Poesy*, an 8th century Old Irish text, compares poetic ability to a cauldron within each person. An obvious link to the hearth fire, the text also refers to *tein fesa* or "fire of knowledge." It also mentions *imbuas for:osnai*, or "great knowledge that lights up," a rite that brings

the practitioner the knowledge of prophecy (168).

Irish mythology, which was without exception written down by Christian monks, is characterized by several invasion stories, the most important of which are found in the *Lebor Gábala Érenn* or “Book of the Takings of Ireland.” In this series of epics, the Tuatha de Dananan, or people of the goddess Danu, fought to take control of Ireland from the Fir Bolgs. It is in these stories that we first learn about Brigid and the other gods.

The *Lebor Gábala Érenn* describes Brigid as a poetess and the daughter of An Dagda, who bears a great cauldron. The brief mention of her also reveals her possession of two royal oxen, and a “demonic” scream. This scream is also present in the *Caith Maige Tuiread*, an epic battle between the Tuatha Dé and the monstrous Fomorians. Ruadán, son of Brigid and the Fomorian Bres, dies in battle, and Brigid’s keening is the first ever heard in Ireland. By bearing a child by a king of the other race, Brigid serves as a bridge between the two parties, a function that will show up when Christianity “invaded” Ireland.

The other extant source which references Brigid is Cormac’s Glossary, the oldest known copy of it being in the 13th century Book of Leinster. Cormac was a 9th century bishop and prince of Cashel whose authorship of this text is questionable. In this glossary, we find a description of Brigid that fits within the framework of the *áes dáno*. The entry is brief, but important enough to quote in full:

Brigid, i.e. a female poet, daughter of the Dagda. This Brigid is a poetess, or a woman of poetry, i.e. Brigid a goddess whom poets worshipped, for very great and very noble was her superintendence. Therefore they call her goddess of poets by this name. Whose

sisters were Brigid, woman of healing, Brigid, woman of smith-work, i.e. goddesses, from whom names with all Irishmen Brigit was called a goddess. Brigid then, i.e. breo-saigit, a fiery arrow (Stokes XXXIII XXXIV).

As can be seen from this entry, Brigid as a triune goddess was patron over the three arts which were traditionally associated with fire, effectively making her a form of fire-deity. Even her name, which Cormac suggests is derived from *breo-saigit*, has the idea of fire in it.



Image by: Melissa Hill

Lastly, it is probable that Brigid’s cult was practiced throughout the Celtic world, making her an important pan-Celtic deity. Like the Shannon and the Boyne, Brigid’s name has been ascribed to several rivers across the Celtic Northwest: the Brigit, the Brint, and the Brent. Her name is also attributed to the Brigantes, a large tribe that migrated from the Continent to Britain (McCone 164). Although so little is known about Brigid, the surviving evidence suggests she was an exceptionally important figure whose cult was not only widespread, but ingrained deep within the societal structure. As cultures seldom forego their foundational beliefs, values, and practices

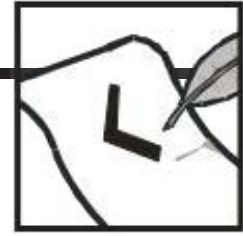
when they change religion, it is reasonable to believe that this cult and its 3fundamental aspects continued into the new era in St. Brigit. An analysis of the tales of Brigit shows that this is indeed the case.

Works Cited to be included in the second part.

Ashley Price has been a member of ADF since 2005 and completed the Dedicants Program in 2006. Marooned in the Midwest, she’s been involved with various training programs, kins, SIGs, guilds, and even ran a Grove for awhile. She has not yet earned an ADF merit badge.



An Experiment in Ritual Part 1



Space, Position, Motions, Gestures...

And Bowls

by Ceisiwr Serith

This ritual was written to be one that roughly followed the ADF Core Order of Ritual, that was both simple and intricate, and that was short enough to be performed regularly. Its primary functions are to put one in connection and

accord with the Cosmos and the Kindreds, to be empowered by the Waters of Life, and to receive advice from the Kindreds by divination. It can be used to work on relationships with particular members or categories of the Kindreds, putting this after the invocations of the Kindreds, or for other workings (such as healings), putting them after the consumption of the Waters, either to replace the meditation or after it. Because it is stripped down to the basics, it is flexible enough to serve as the basis for just about anything.

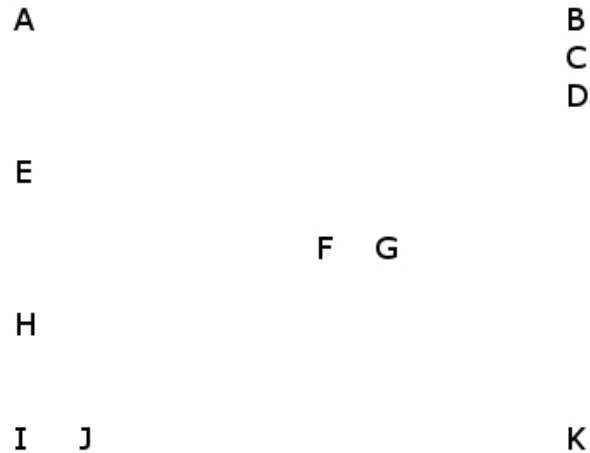
One of my main goals was to have much of the meaning carried by the motions and positions of the tools. This was accomplished by giving meaning to different areas of the ritual space, following several rules: Up is more sacred than down, right is more sacred than left, the center is more sacred than the outside, and east is more sacred than west. As you read through the ritual, keep these in mind.

Because of the importance of the actions for understanding the ritual, I've posted videos from it on YouTube, the first of which is at <<http://www.youtube.com/watch?v=eoyfKryZuAg>>; there are links to the others there. The positions of the tools frequently have practical, aesthetic, and theological reasons. For instance, the bowl containing the offering to the spirits of the home is moved to the east of the lamp. This 1) gets it out of the way (practical); 2) provides a strong central axis of body, ritual zone, fire, and home spirits (aesthetic); and 3) places it directly between you and the sacred east but within the liminal space, which is what a house is (theological). As you read through the ritual you might also want to keep this principle in mind, asking yourself what the reason for each position and action might be.

I've given the ritual without commentary. An ex-

tended version of this article, with commentary, may be found on my website, at <www.ceisiwrserith.com/adfsolitaryritualcomm>.

Part II will be about how the writing, rehearsing, and the theory behind the ritual all fed back into each other to produce the final version.



Beginning of Ritual Diagram

Diagram Legend:

- A: Libation bowl
- B: Waters bowl
- C: Oil lamp or candle on a stand
- D: Bowl of water (touching lamp stand)
- E: Manannán bowl
- F: Cernunnos bowl
- G: House spirits bowl
- H: Bell
- I: Deities stone
- J: Ancestors stone
- K: Nature Spirits stone
- L: Bowl or dish for ladle Pitcher of Waters
- M: Ladle
- N: Pitcher of Waters
- O: Pitcher of milk
- P: Matches
- Q: Runes

The stand I used for the oil lamp was one for displaying merchandise that I picked up at an antique store that also sold items for dealers. The table is a cutting board on two low stools. Any low table can be used, provided it is a convenient height, both to kneel with, and balance with the height of the oil lamp and its stand, and is large enough to hold the equipment. It should be roughly square, or at least not far off from square.

The table top is organized into the left, mundane, space; the right, sacred, space; and a liminal zone between the two marked out by the width of the lamp stand. The portion of the liminal zone between the front edge of the board and the lamp is where most of the ritual acts will take place, and is therefore called the “ritual zone.” The table is placed so that the ritualist is facing east, the Indo-European sacred direction.

The objects on the left, mundane, side of the table are arranged in order of use. Aesthetically, this helps the ritual flow more easily. Theologically, it means that the mundane side is organized in a mundane manner. The objects on the right, sacred, side are arranged in a theologically significant manner. The stones for the deities, ancestors, and nature spirits

are arranged vertically, the sacred direction, homologized to the cosmic pillar. They start from the surrounding world of the nature spirits, and end with the most divine gods and goddesses. They are in the eastern section of sacred side, close to the sacred center. The bowl of water is touching the stand of the oil lamp. This creates a connection between them which brings to mind the Indo-European mystery of fire-in-water, as well as the belief that both are pure. The location of the ladle bowl is in the most mundane location within the sacred area in the west and towards the outside, because it is only there for the mundane reasons of disposing of the match and keeping the wet ladle from touching the table.

The pitchers of milk and the Waters are on the floor because they contain offerings which will enter the sacred from the mundane world. They are put next to each other in the order of use, with their handles facing inwards to make them easier to pick up. They are next to each other horizontally, the mundane orientation. The ladle is there with them because it will serve the mundane task of transferring the Waters. The matches are where

they are for aesthetic reasons, so that they don't distract from the beauty of the table. The runes are on the sacred side because they are the way by which we receive messages from the sacred. They are on the floor for practical reasons, since they wouldn't fit well on the table. If you use a form of divination that would fit well and look good, your tools could certainly go on the table.

I chose the objects I did for both aesthetic and practical reasons. I like glass and silver ritual objects, and I had a fair number of glass bowls already. I used a ladle bowl shaped like a leaf because I happened to have one around, and it fit well with the size of the ladle, as well as being pretty. I needed to balance sizes, of course, which in the end required buying a larger cutting board than the one I usually use. If you want to do the ritual, you can use whatever objects you find attractive and that fit with each other.

Materially-speaking, the drink used for the Waters should have consciousness-changing qualities. Alcohol is the most Indo-European, but distilled liquor, unless diluted, shouldn't be used; too much is drunk during the ritual. Instead, use beer, wine, or mead. If you want something nonalcoholic, cool tea works well. I suppose even an energy drink could be used.

Alternatively, a honey-water mix (about a tablespoon per cup) is nice. There is nothing specifically psychoactive about it (although there can be a bit of a sugar rush), but it can be seen as a pre-fermented mead.

I. Establishing Sacred Time and Space

Kneel in front of the table. Take a few slow breaths to calm yourself. Pick up the bell with your right hand and ring it three times. Transfer it to your left hand and put it on the floor to the left of the table, in front of the Waters pitcher.

Pick up the bowl of water. Purify yourself. You can use whatever form of purification you are used to. I do this:

*May I be pure that I might cross through the sacred.
(Anoint forehead.)*

*May I cross through the sacred that I might attain the holy.
(Anoint lips.)*

*May I attain the holy that I might be blessed in all things.
(Anoint left hand.)*

Put the bowl down on the floor on your right.
Move the house spirits bowl into the ritual zone.
Pick up the milk pitcher and pour the milk into the bowl:

*I offer milk to the spirits of my home in return for their
protection and blessings.*

Put the milk pitcher on floor on the right side of
the table. Touch the bowl of milk to the lamp,
then move it over the lamp and place it on the
eastern side.

Light the oil lamp, putting the extinguished match
in the ladle dish:

*In the world's very center I light my fire,
here where the sacred and the mundane meet
Here I light a living flame,
though which my offerings will be transformed
that they might be received by the Kindreds
and secure for me their blessings.*

Bring your hands to in front of you, touching and
slightly cupped. Raise them in a semi-circle with
both your hands, singing:
The waters support and surround me.

Put your hands in the middle of the top of the
semi-circle, palms downward, and bring them out
to the ends of the semi-circle, singing:
The land extends about me.

Make another semi-circle upwards from the edge
of the other one, with your hands meeting at its
top, singing:
The sky stretches out above me.

Hold both your hands, palms down and touching,
out towards the fire, and then bring them in to
touch your heart, singing:
At the center burns a living flame.

Move your hands into the orans position, singing:
*May all the Kindreds bless us.
May my worship be true.
May my actions be just.
May my love be pure.*

Blessings, and honor, and worship to the Holy Ones.

Stretch your hands out to your side as horizontally
as possible, sit up as straight as you can, and say:
I sit in the center of the Cosmos.

II. Invoking the Kindreds and Opening the Gate

Invoke Cernunnos:
*Come to me, Cernunnos,
Inspirer of speech,
Come to me, Cernunnos,
Inspirer of prayer,
Come to me, come to me, Lord Cernunnos.
Come to me, Cernunnos,
God of the in-between,
Come to me, Cernunnos,
God of this and that,
Come to me, come to me, Lord Cernunnos.
Come to me, Cernunnos,
Who sits in the door,
Come to me, Cernunnos,
Who opens the gate,
Come to me, come to me, Lord Cernunnos,
Come to the one who worships you here.*

With the first verse, pour some of the Waters into
the Cernunnos bowl and then put pitcher down in
front of you on the floor. With the second, touch
it to the oil lamp. With the third, put it on right
side of the ritual zone, touching the lamp stand.
Pause, and then say:

*From tearing ocean into welcoming bay,
Come homeward, Sailor, on silver keel.
Cross beacon-guided the shattering shoal,
and gently come, and joyful stay.
From tearing ocean into welcoming bay,
past guardian jetty guide your boat,
and tie its rope to pillared pier,
and gently come, and joyful stay.
From tearing into welcoming bay,
set foot on land with blessing touch,
and enter home, and sit at hearth.
Come homeward, Sailor; come Son of Sea:
O gently come, o joyful stay.*

With the first verse, pour some of the Waters into
the Manannán bowl and then put pitcher down in
front of you on the floor. With the second, touch
it to oil lamp. With the third, put it on right side of

the ritual zone, touching the lamp stand. Hold a hand over each of these two bowls, crossing them, left over right, so that your right hand is over the left bowl and vice versa. Say:

Cernunnos, Manannán, open the way;

Manannán, Cernunnos, open the way:

Disperse the mists

Conjoin the disparate.

Through an opened gate

may my words flow;

Through an opened gate

may my blessings flow;

Through an opened gate,

may the words,

may the blessings,

of the Kindreds freely flow.

Open the way, Manannán and Cernunnos.

Open the way, Cernunnos and Manannán,

Open the way, open the way, open the way.

The gate is open!

During the next to last line, bring your hands out and up in a sign of opening, ending in the orans position. Bring your hands inwards to touch chest. *I invite the Kindreds to join me here today.*

Move the Waters bowl into the ritual zone, touching the Cernunnos and Manannán bowls. Pick up the pitcher of the Waters and pour some into the Waters bowl:

Nature Spirits, with the pouring of this libation I invite you here.

Put the pitcher back down on the floor in front of you and pick up the Nature Spirits stone. Touch it to the lamp and then place it on the left of the front of the ritual zone:

Watching Ones, may your blessings be with me today.

Pick up the pitcher of the Waters and pour some into the Waters bowl:

Ancestors, with the pouring of this libation I invite you here.

Put the pitcher back down on the floor in front of you and pick up the Ancestor stone. Touch it to the lamp and then place it in the center of the front of the ritual zone:

Mighty Ones, may your power be with me today.

Pick up the pitcher of the Waters and pour the remainder into the Waters bowl:

Gods and Goddesses, with the pouring of this libation I invite you here.

Put the pitcher back down on the floor in front of you and pick up the deities stone. Touch it to the lamp and then place it on the right of the front of the ritual zone:

Shining Ones, may your wisdom be with me today.

Put the pitcher back down on the floor in front of you. Hold the Waters bowl over the flame:

Lovely Ones, with these libations, I invite you all to join me here today.

Move Waters bowl to the right of the table, touching the lamp stand. Put hands in orans position:

Called to my presence with prayers and libations, the Kindreds are here, with blessings and friendship.

Welcome to the Kindreds, to the Kindreds all, with blessings, with honor, with worship.

III. Receiving the Gifts of the Kindreds.

Move the milk pitcher to the right of the table, in front of the milk pitcher. Pick up the runes, touch them to the oil lamp. Say:

Wiseest Ones,

whose knowledge of the Xártus is true,

send me your teaching.

Divine, placing the rune(s) to interpret in the space between the Kindreds stones and the Gatekeepers bowls, and returning the rest of them to their place. After interpreting, move the interpreted rune(s) to the left side of the table, where the house spirits bowl had been:

I hear what the Kindreds have said

and am made wise by it

Hold the Waters bowl about three inches over the flame a moment:

Through the offerings I have made

I have established the bonds of hospitality with the Kindreds, and in return they have given me this blazing water to drink,

this holy water,

this sacred water

Lift the bowl to eye level:

these Waters of Life.

Put the Waters bowl down between the Kindreds

stones and the Gatekeepers bowls, not touching any of them. Bring the libation bowl into the ritual zone, to the right of the Waters bowl and touching it. Pick up the ladle in your right hand and dip it three times in the water in the purification bowl. Then ladle some of the Waters into the Waters bowl in three parts:

May the Kindreds always receive their due.

Put the ladle onto its dish. Hold the libation bowl over the flame a moment, and then move it to the right of the lamp, touching the lamp stand. Lift the Waters bowl and say:

and may I receive inspiration.

May I receive power.

May I receive unending life.

Drink the Waters, once with each line, leaving about a third behind. Put the Waters bowl down in the same position it was in. Sit back:

I rest myself in the presence of the Kindreds.

Meditate a while. Then open arms:

With the Kindreds about me

With the power of their mystery within

I pray for the world and all in it.

May the blessings granted to me extend to them as well.

May they be happy and whole.

May they be loved and lively.

*And may they dwell in peace,
wrapped in the arms of the Kindreds.*

Gods and Goddesses,

Ancestors,

Nature Spirits,

I pray to you on their behalf.

During “May the blessings,” move the Waters bowl to immediately to the left of the lamp, but not touching the lamp stand. Touch the appropriate stone when each Kindred is named.

IV. Saying Farewell to the Kindreds

Raise your hands into the orans position:

Blessed ones, may you always be with me.

I thank all the Kindreds for your many gifts.

Pick up the deity stone and touch it to the lamp:

Thank you, gods and goddesses,

for joining me here today.

May there ever be peace between us in this world we share.

Put the deities stone down in its original place.

Pick up the Ancestor stone and touch it to the lamp:

Thank you, Ancestors,

for joining me here today.

May there ever be peace between us in this world we share.

Put the Ancestors stone down in its original place.

Pick up the Nature Spirit stone and touch it to lamp:

Thank you, Nature Spirits,

for joining me here today.

May there ever be peace between us in this world we share.

Put the Nature Spirit stone down in its original place.

Spread your hands into the orans position:

Thanks to the Kindreds, to the Kindreds all, with blessings, with honor, with worship.

Hold out your hands, one over the Cernunnos bowl and one over the

Manannán bowl, crossed as before:

Manannán, Cernunnos, you cleared the way

Cernunnos, Manannán, you opened the gate.

Close now the gate that I might end my rite.

*May the Holy Ones be yet never far away
that they might come to me in my time of need.*

With the line “May the Holy Ones ...” spread your hands into the orans position. Pause, then bring your hands together:

Let the gate be closed.

Open your hands. Hold the right one over the Manannán bowl:

Manannán, I thank you for helping me today,

and ask that you continue to help me

by clearing the mists that divide me from the truth.

Hold the bowl over the flame a moment and then pour its contents into the libation bowl. Put the bowl down in front of and touching the libation bowl.

Hold your right hand over the Cernunnos bowl:

Cernunnos, I thank you for helping me today,

and ask that you continue to help me

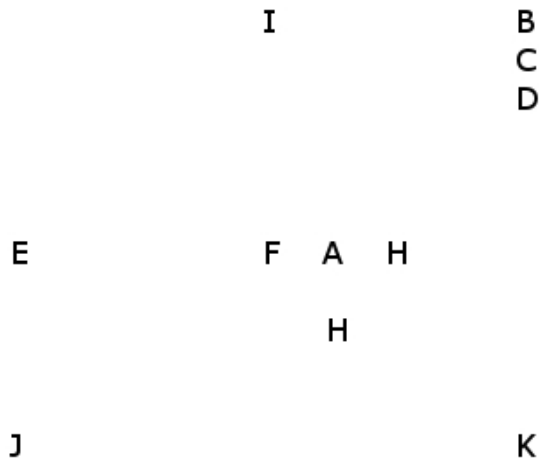
by aiding me in seeing the patterns

and in communicating them to others.

Hold the bowl over the flame a moment and then pour its contents into the libation bowl. Put the bowl down to the right of and touching the Manannán and libation bowls.

V. Closing the Rite

Put your right hand behind the flame:
Extinguished without,
 Blow the flame out. Bring your right hand to your chest:
but burning within,
the living fire flames within me.



End of ritual diagram using the legend on page 28.

Put your hands flat on your knees:
The rite is ended.
 Ring the bell four times and put it in its original place on the table. Drink the remainder of the Waters.
 After the ritual, put the two libation bowls in your home shrine for at least a day and then dispose of them outside, saying, *“To the spirits, the leavings.”*

This ritual was somewhat inspired by Ian Corrigan’s Solitary Druid Liturgy, which can be found at <http://www.youtube.com/watch?v=uvjfWmh--3M>. Other influences were the Japanese Tea Ceremony and the Zoroastrian yasna ritual (J.J. Modi: *The Religious Ceremonies and Customs of the Parsees*. Bombay: British India Press, 1922, 260-329; <http://avesta.org/ritual/rcc4.htm>).



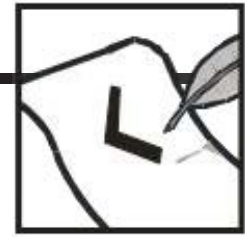
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Honoring Cernunnos

by Victoria Grammar



There are many horned deities in Neopaganism, but in the Celtic pantheon the primary one is Cernunnos. Like many Celtic deities, what we use as his name is more accurately a title, translating to ‘Horned One’. We have no written records about Cernunnos (save for a single incomplete inscription); therefore much of his lore comes from interpreting archeological artifacts (the most famous of which is the Gundestrup cauldron) and from overlapping traits with other gods or spirits. The Horned God exemplifies the divine masculine and honors strength, vitality and the power of kingship. His energy is the wild life force of animals and the forests. He is the virility which counterbalances the Goddess’s fertility; both of which are necessary to bring life to the land. Many Pagans honor Cernunnos at Samhain as a psychopomp and Underworld god, but I wanted to emphasize Cernunnos’s sacred masculinity and life-giving aspects; thus choosing to honor him at the Autumnal Equinox, just prior to the dark time of the year because if the sacred feminine energy of rebirth is honored in the spring, then autumn is the time to honor the sacred masculine energy of vitality and the equinox honors the balance between them. Thus Sassafra Grove celebrated a Celtic Autumn Equinox honoring Cernunnos.

I am the wolf that howls from the wild

I am the sun reborn as a child

I am the face that peers from the leaves

I am the corn you gather in sheaves...

— Lupis, excerpt from *The Fire Horns*

The predominant examples of overlapping Cernunnos’s qualities with other beings are the Green Man and Herne. Although never stated, general Neopagan consensus treats the Green Man and Cernunnos as one and the same even though their appearances differ greatly. The Green Man is universally depicted as a leafy face while Cernunnos’s head is always adorned with either antlers or horns. Moreover, the etymological roots of the names don’t match – the Romano-British deity Viridios has the name that most closely translates to ‘Green Man’ in Latin and Celtic languages. So

then why do we never hear Pagans calling on Viridios when invoking the Green Man? Not hard: Because we get most of our information about Cernunnos from archeological artifacts (which almost always show him surrounded by various undomesticated animals), he is accepted as the god of the wild places and the lord of animals and ‘the wild’ was equivalent to the forest. Since the Green Man is clearly a forest god there is enough overlap between the Green Man and the god Cernunnos that they are treated as a single forest god. Sometime a keeper here in Windsor Forest,
*Doth all the winter-time, at still midnight,
Walk round about an oak, with great ragged horns;
And there he blasts the tree, and takes the cattle, And
makes milch-kine yield blood, and shakes a chain
In a most hideous and dreadful manner.
You have heard of such a spirit, and well you know
The superstitious idle-headed eld
Receiv'd, and did deliver to our age,
This tale of Herne the Hunter for a truth.*
— William Shakespeare, *The Merry Wives of Windsor*

Another common overlap to Cernunnos is found in Herne the Hunter, a ghostly figure localized to Windsor Forest in the Berkshire region of Britain. The best literary source of Herne’s story comes from the Great Bard himself, recorded in *The Merry Wives of Windsor*. A few aspects connect Herne to Cernunnos: his skill in woodcraft and how comfortable he is in the wild forest, the expression of the sacred masculine as the archetypal Hunter and the antlers that a magician attached to his head which brought Herne back to life after he sacrificed himself to save King Richard II during a hunt for the white stag. Events led him to hang himself from an oak tree, and afterwards his ghost is said to appear at night, his head adorned with the antlers that originally brought him back from the dead, riding a black horse, outlined in blue fire and accompanied by a horned owl. He leads the Wild Hunt and collects souls, linking him to the Celtic psychopomp and Underworld aspects of Cernunnos and also to the Anglo-Saxon Woden as well as the Welsh figure Gwyn ap Nudd. Julius Caesar wrote that the Gauls claimed to be de-

scendants of Dis Pater, and it is this Herne/ Cernunnos intersection of characteristics that supports the theory that he was referring to Cernunnos as opposed to the Irish god Donn or to another deity entirely.

“The Goddess may be eternal, but the Horned God dies. A lot.”

— Stephen Blake, *A Quest for Horns*

Like John Barleycorn, Cernunnos is one of the god figures who are intrinsically linked to the health and renewal of the land. Cernunnos as both

fashion.

In Neopagan lore ‘King’ is synonymous with ‘sacrifice’, and so the Horned God is the sacrificed god of the harvest whose death gives the promise of continued life in the coming spring. As suggested by his title, his prowess is symbolized by horns or antlers; they are his crown, and they stand for his worthiness to be King. Like these stags, in autumn – at the height of the Horned God’s strength – his antlers are bony and strong and serve him as his weapons. But at the start of winter he loses



Photo Credit: Wikimedia Commons

the Hunter and the Stag offers us unique insight into the relationship of life and death. Hunters understand that the stag will offer itself freely when the time is right, and thus the Stag King well understands the concept of sacrificing a life for the continuation of life. His annual ritualized mortality is usually emphasized at Samhain, when Cernunnos is often invoked in his Stag King aspect. This is a significant concept that could well be specific to Cernunnos as opposed to other personifications of the more general Horned God because it is the antlers, and not bull horns or ram horns, which are shed and grown back again in an annual cyclical

them, and with them both his crown and his life, reenacting the ancient cycle...for the king must die and be cast down in turn if the Sun is to be reborn at Yule.

“My rites are of lust and joy and ecstasy. Let the psyche be rendered and let the universe be destroyed at the climax of your rites, that they may be reformed in love and laughter.”

— Message from a magical working invoking Pan, Recounted by David Rankine in *Pan, the Hidden All*

The Horned One can be the hairy chthonic Wildman, which in Jungian psychology represents our impulses, the shadow underneath our consciousness; he is the part of us that remains primal, unpredictable, and a little frightening. Cernunnos in this aspect reminds us that nature can be red in tooth and claw, and that bloodlust and violence is also present within us. But it is also in this aspect of our psyche where, when appropriately expressed, we find the passionate and vital joy in sacred ecstatic experiences.

Our society does not look kindly on many kinds of ecstatic practice. The word ecstasy has Greek roots translating to “be outside of one’s self,” and the modern Western outlook often equates this with being “out of our minds;” in other words, being crazy or mentally disturbed. Ecstatic practice requires a surrender, a willingness to be open and directly receptive to the divine, while we have a cultural fear of losing control. Working with a deity like Cernunnos is one way to overcome this fear and experience ecstasy as a sacred and devotional practice. My personal work with Cernunnos has led me to believe that a way to honor him is through body-centered practices: sacred dance, yoga, devotional singing practices... anything that is based on physical experience rather than more mind-centered practices.

First you just look, later you will find, find.

Sung by Don Jesus Yoilo’i, transcribed by Felipe Molina, — Yaqui Deer Songs/Maso Bwikam
When the stag looks us in the eye and beckons us to follow him, he embodies an energy that wants to be seen and acknowledged. He is a catalyst for change and in pursuing him we are undertaking a spiritual quest. Deer and stags show us that the boundary between our world and theirs – between physical and spiritual, mankind and beastkind – is not as clearly defined as we may think. They often appear in myth, fairy tales and dreams to guide us to an unexpected treasure, symbolic of a part of the psyche that we need to consciously integrate into our lives. Cernunnos represents this animalistic instinct, which when suppressed, simultaneously leads us to stifle our connection to nature, for they are intrinsically related.

Caring for our animal roots requires conscious attention and too many people neglect this important part of our psyches. Our society tends to idolize the overachiever, the workaholic, the supermom and in this drive to succeed in these roles we

often forget our connection to nature, to the unconscious and to the energy of Cernunnos. This frenzied, fast-paced way of life is exhausting for both our physical selves and for our spiritual selves, and we can see a lot of problems with men and women in the modern world – violence, substance abuse, sexual perversion – that arise from this spiritual lack or unhealthy expression of our animal selves. A psychologist would argue that these problems are a result of repressing the primal, masculine archetypes of our psyche (which are present in women as well as men) and can be dealt with by externalizing them. A Pagan would argue that such problems can be dealt with by approaching and working with the deities, spirit animals, or Otherworldly beings who contain or personify these energies, such as Cernunnos.

There was always a minority afraid of something, and a great majority afraid of the dark, afraid of the future, afraid of the past, afraid of the present, afraid of themselves and shadows of themselves.

— Ray Bradbury, *The Martian Chronicles*

Many Pagans omit or lessen the wild and sometimes violent aspect of Cernunnos because it touches a pretty sensitive topic – that of the Devil. Pagans must repeatedly renounce any acknowledgement of Satan to non-Pagans; sometimes I feel as if the Pagan community is constantly on the defensive: We are not Devil worshippers. We are not Satanists, for we don’t even believe in him. We are not evil. Don’t be afraid of us...

We are so intent on pointing out the differences that we tend to simply omit the fact that, just as there are similarities present between Cernunnos and the Green Man or Herne, there are also similarities present between the Pagan Horned God and the Christian Devil. These similarities have, and continue to be, a contributing factor to the intolerance that is sometimes expressed between the two religions. Ignoring them doesn’t lessen their impact; therefore I think even a brief analysis of this issue should be included in any work concerning Cernunnos.

A reduction of this issue to the simplest form reveals a simple conflict of interests: what is considered sacred to one religion is considered profane or sinful to the other. Quite a lot of Cernunnos’s characteristics fall into this category: sexuality and ecstasy, mankind’s animalistic nature, the uncivilized wilds of the forest, etc. All these things are not only accepted, but celebrated in Paganism, whereas Christianity often places value on oppos-

ing qualities like modesty, chastity, prudence, temperance, and humility. Most Pagans – and increasing numbers of Christians – recognize that this controversy has its roots in simply being different from their own religion. Unfortunately, many sects of Christianity still hold to the tenet that what is different is wrong; therefore the qualities they denounce are evil. And because Cernunnos is the personification of many of these qualities, Satan’s image was adopted from the Horned God. The crux of this particular controversy is that ‘different’ is not equivalent to ‘evil’. Cernunnos is often dark and certainly not tame, but that does not make him inherently evil, any more than dark Goddesses are inherently evil. In too many cases it is this sort of attempt to define what is or isn’t evil – and who is or isn’t evil – that is at the heart of the tragedies of our world. But that is in general terms. A more specific example is that, unfortunately, this association of Cernunnos with Satan may continue to play a role in the uncertainty or fear that prevents Pagans from exploring the masculine side of divinity, which as mentioned earlier, leads to its own set of problems. I hope that, through this article and through Sassafras Grove’s Autumn Equinox ritual, to somewhat counter this influence by introducing the god that is Cernunnos.

*Out of the spirals, out of the mist,
Out of the house of death, the Horned One rises...
Out of sleep, out of stone,
Out of the womb, the Horned One rises...
He cometh to lead the Hunt,
He cometh to lead the Dance...*

— Horned One chant, Peter J Jaynes, The Horned One Rises

The raw, ancient, and primordial force that is the epitome of Cernunnos is found all around us, and his gifts are the wondrous. I invite you to seek out Cernunnos for yourself. Call on him when you’re hunting for the inspiration held in the wildness of nature. Call on him when you want to experience the divine masculine principle. Call on him when you’re willing to transcend the safe and known boundaries of human structure. Seek him in the stillness of the forest. Seek him in the darkness of your psyche. Seek him in the wildness of your spirit. Run with him through the forest. Dance. Sing where people can hear you. Drink deeply from the cup of life and celebrate its blessings. The Horned God is alive and well, and lives within us all.



Vicki is a member of Sassafras Grove and ADF's Warriors Guild. She's a scientist by profession, and approaches the natural world with a mixture of reverence and fascination. She likes RPGs, reading, belly dancing, and quoting Firefly. Vicki follows a Celtic hearth culture, but as part of a multi-hearth culture Grove she enjoys soaking up knowledge about any of the Indo-European cultures.

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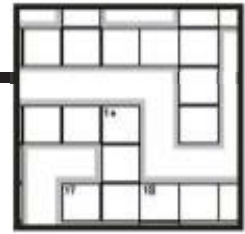
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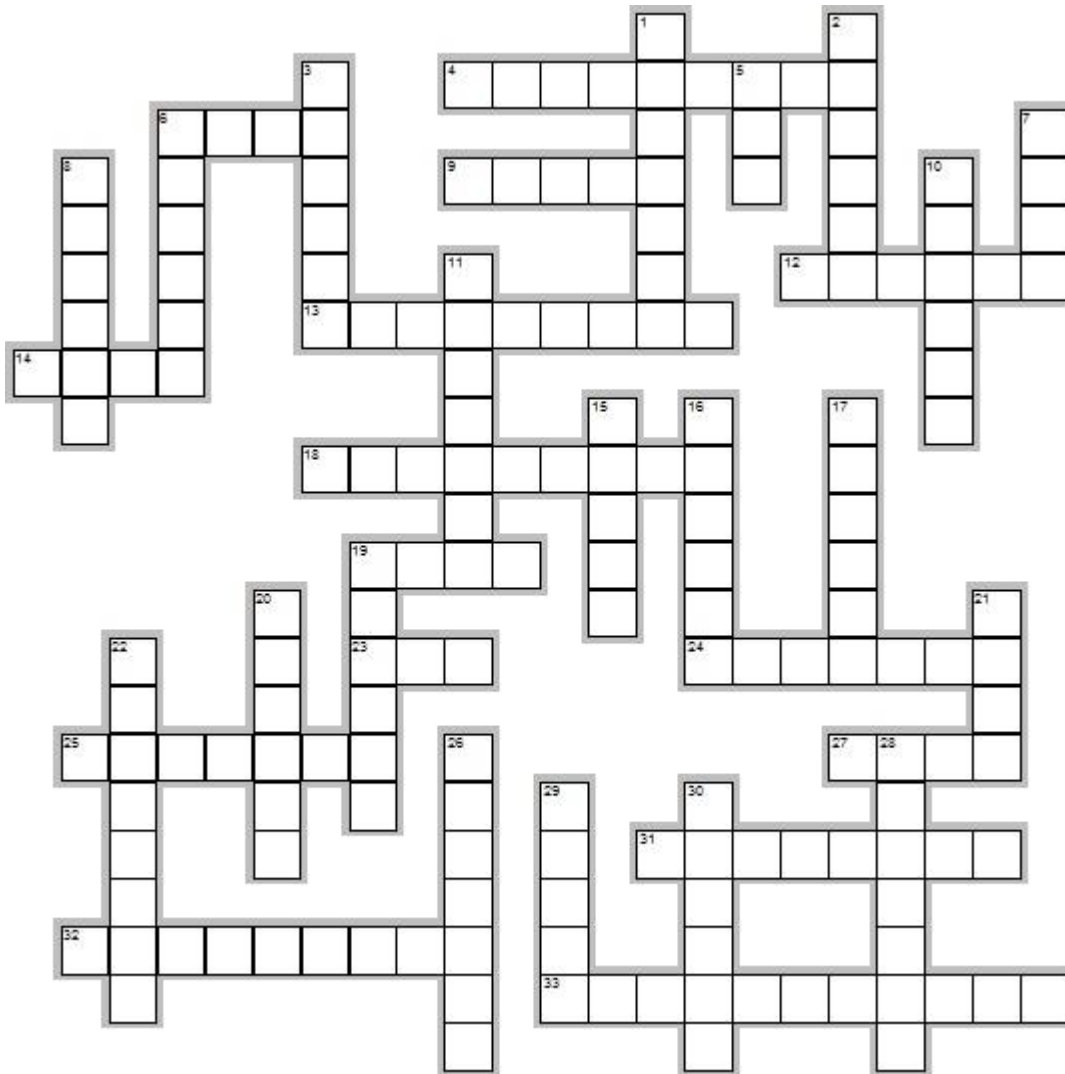




Crossword Puzzle



Easy Peasy
by Chris :)



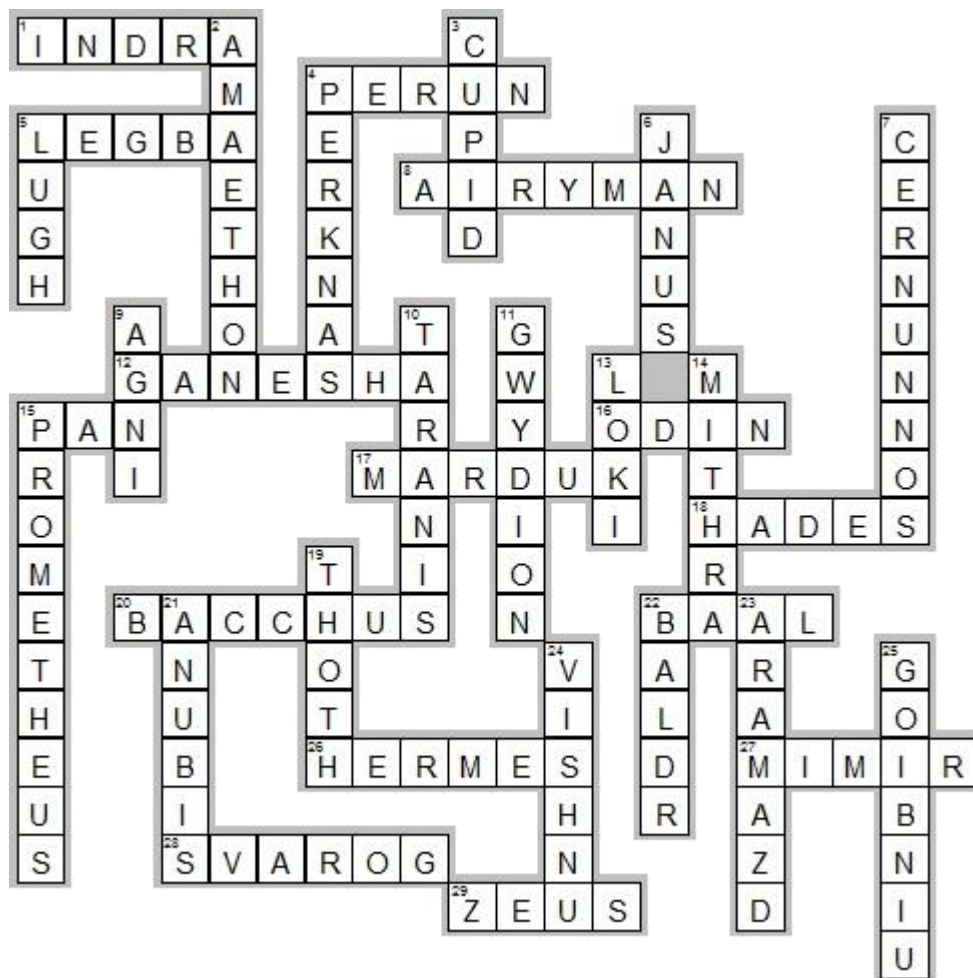
Across

- 4. Ursa major is AKA...
- 6. Manannan gave up his wife to be with her
- 9. His eyelid was lifted by servants
- 12. Zeus's father
- 13. Mother of Eros and Hermaphroditus
- 14. He burned Rome
- 18. Celtic winter Hag
- 19. Hades famous river of hate
- 23. Norse one handed god
- 24. Roman God of the Sea
- 25. The Golden Bough author last
- 27. Greek Earth mother
- 31. Power of myth author
- 32. Gundestrup cauldron's sitting God
- 33. Marcus Aurelius' book

Down

1. Bridge guarded by Heimdall
2. Married to Guinevere
3. She had snakes for hair
5. Flute playing God
6. Twin of Artemis
7. Roman God of war
8. This Norse God was killed by a mistletoe arrow
10. Full moon to new
11. He founded Thelma 1904
15. Celtic Porridge eating God
16. Famous Greek Centaur
17. Celtic Goddess of smithing
19. Zeus' equal in Rome
20. Works and days author
21. Wife of Zeus
22. Known for 12 labors
26. Famous Greek winged horse
28. He is the wind, the waves, the stag, etc
29. Home of American Witch trials
30. Scottish & Irish language

Last Issue's Puzzle Key



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News and Announcements



Dedicant Path Completions

Terrence Lewis (Ethne)
Grove of the Rising Phoenix, ADF
Date completed: December 2012

Abeer Al-Khamees (Ciannait)
Solitaire
Date Complete: March 2013

Lia Manannanac
Grove of the Rising Phoenix, ADF
Date complete: May 2013

Meadhan Latha
Solitaire
Date competed: May 2013

Michael Hardy
Cedarlight Grove, ADF
Date Complete: May 2013

Amber Doty
Solitaire
Date completed: May 2013

Lia Manannanac
Grove of the Rising Phoenix, ADF
Date completed June 2013

Richard Tullis
Frog Stone Circle Prison Worship
Group
Date complete: June 2013

Generalist Path Completions

Jeremy Baer
Generalist program
Date completed: March 2013

Initiates Path Completions

Chelly
Initiates Program
Date completed: June 2013

Clergy Announcements

Melissa Hill
First circle
Date Complete: March 2013

New Protogroves & Grove Approvals

Ozark Druids Protogrove, ADF
Fayetteville, AR.
Date Founded: April 30, 2013

Iron Horse Protogrove, ADF
El Paso, Tx,
Date Founded: May 15, 2013

Fine Na Dairbre Protogrove, ADF
Brazil
Date Founded: May 23, 2013
~ Congratulations to all ~

Upcoming Events

Eight Winds
July 25-28, 2013
Trout Lake, WA
<http://www.druidkirk.org/druid/8Winds2013.html>

Summerland Gathering
Aug 16-19, 2012
Yellow Springs, OH
<http://www.6thnight.org/summerland.html>

Midnight Flame Festival
Sept 5-8, 2013
Bellaire, MI
<http://www.grovemidnightsun.org/midnightflame.html>

Harvest Nights Gathering
Oct 18-20, 2013
Otis, MA
<http://www.charteroakadf.org/harvestnights/>

www.adf.org/events for further
information



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Working With the Gods of Order

Adara

Wall Shrine Explanation

Ashley Price

Series: Pagan Tradition in Christian Ireland

Ceiswir Serith

Series: An Experiment in ritual

Victoria Grammar

Honoring Cernunnos

Columns

Kirk Thomas

From the Archdruid

Sidney G., Stardancer, and Anwen McGill

Little Acorns: *Book Reviews*

Julie Desroiers

Bardic: *Bardic Chair Winner*

Amy Castner

Artisans: *Artisan’s Guild Winner*

Ted Gilliland

Book Review: *Seer in Ancient Greece*

Crossword

Chris :)

Easy Peasy

Bardic

Julie Desroiers

Poem: *Thornhaven Protection Charm*

Julie Desroiers

Story: *The story of Finn MacCumball and the Salmon of Wisdom*

Julie Desroiers

Song: *Branwen’s Lament*

John “Drum” Pagano

Story: *Mah, Queen of the Night*

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



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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

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. Also: please include a brief ADF-related bio for all articles and essays.

Written submissions should be sent in one of the following formats: MS Word (doc/docx), Rich Text Format (rtf), or Text Format (txt).

While electronic submissions are preferred (and may be given priority for printing), readable hard-copy submissions may be sent to:

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

Submitted materials will not be returned to the sender.

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 grayscale 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, tiff, etc. Please send them to the Art Director at adf-ol-art@adf.org. Contact the Art Director to inquire whether hard copies of your art may be submitted, depending on scanner availability.

Deadlines for submissions are:

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



Ár nDraiocht Féin: A Druid Fellowship

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

Membership and Subscription Form

One form per person please.



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

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

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

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

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

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

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

ADF Membership Rates:

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

Total Due \$ _____

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

Under 18 Membership Waiver

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

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

Parent/Guardian Signature _____

Parent/Guardian Printed Name _____

Notary Seal: _____

Oak Leaves

Is now in glorious

color

We have advertisement space

Available:

Back Outside Cover: \$75.00

Back Inside Cover: \$65.00

Front Inside Cover: \$65.00

Discounts for Groves available

Contact our Advertising Director at:

Adf-ol-ads.org for more info

Graphic design can be included.