



## Lughnasadh Issue Y.R. XLVIII

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### Editor's Notes

Lughnasadh, it's really summer-time, with just a few weeks left before school picks up. Time to wrap up those projects, and so I've put the final touches on a pilgrimage, a third edition of UWP to welcome new Druids, and launching another DANAC contest of the arts. I'll continue with a few other writing projects, web-site clean-up and other matters.

Deadline for the **Fall Equinox issue** is Sept 10, 2010. For Submissions of essays, poems, cartoons, reviews, conferences, events, grove news, articles of interest, etc: Send to [mikerdna@hotmail.com](mailto:mikerdna@hotmail.com)



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## **Sacred Groves**

# **News of the Groves**

A fuller list of the known active Reformed Druid groves is available at  
[www.rdna.info/wheregrove.html](http://www.rdna.info/wheregrove.html)  
<http://rdg.mithrilstar.org/grovelist.htm>

### **Carleton Grove: News from Minnesota**

Laura and Paksahn are doing well at Carleton and met with Mike the Fool briefly in July. All seems in order for them to recruit a new batch of Druids this fall with the incoming First-year students. We all naturally wish them the best. Mike noticed that there were several new stones raised since 2003 at Carleton, and the prairie patches had replaced all the dull-boring landscaping of standard flowers throughout the campus, such that it seems the prairie is eating up the campus. Mike hopes to visit again around Samhain, if schedules permit.

### **Grove of the Local Woodland Druids & the Habitat Grove: News from Quebec**

Sebastien and Mike the Fool, had their first convocation of their two Quebec Groves and met at nearby Ottawa for a lovely picnic by Carleton University (not to be confused with Carleton College). They talked of Sebastien's many projects and work with other Druid movements and what distinguishes Reformed Druidism. They plan to meet up again, in Montreal, later this fall.

### **Koad Protogrove: News from Ohio**

Koad Protogrove is alive and well in Toledo, Ohio  
The current Archdruid is Jean (Phagos) Pagano  
We currently have four members  
Our website is located at -> <http://koadprotogroverdna.weebly.com/>  
We are hoping to transition to a full Grove within the next three months

That is all for now!

Yours in the Mother, Jean (Phagos) Pagano



## **Dr. Druid**

A column for medical questions, concerns and confusions with answers from Dr. Druid.

Submit your questions to:  
Doc.Druid (at) Gmail (dot) com.

*He hasn't quit, just waiting for you to write him!*

## Druids in the Media



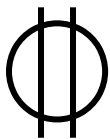
COMIC BOOK HEROES ARRANGED BY  
SUPPOSED RELIGION

[http://www.adherents.com/lit/comics/  
comic\\_collage.html](http://www.adherents.com/lit/comics/comic_collage.html)

Somebody with just too much time!

Here's a snap shot of supposed, "Druids"

[Ham, the Weather Wizard](#) [Druid \(Cadre of the Immortal\)](#) [Doctor Druid](#)



### The third edition of the "Un-official Welcome Pamphlet" for Prospective Reformed Druids and Proto-Grove Planners

by Mike the Fool

I originally published UWP in 2005, just before joining the foreign service. As you know, over the years, I've welcomed a lot of new Druids to the Reform, and it had become burdensome to continually assemble collections of essays, and thoughts into writings; an activity that I would have less and less time to do so. So rather than point them to the monstrously large and confusing ARDA2, I put them into a format, not unlike the new membership guides of ADF, Keltria or OBOD; but in a certainly less structured way; with enough caveats that it isn't necessary to get too complicated about things.



Well after 5 years, the collection was showing a bit of wear and dating, so I decided to add some articles from the Druid Missalanay, Druid Inquirer and from other intro-books from other organizations, and patch up a few holes here and there with some new essays of my own. A few essays were relocated to better fit the flow of the document. I hope that you like it. It only speaks for my own personal style of training Druids. You are welcome to do more or less, or rewrite it entirely for your own purposes. If you'd like to add an essay or two to the next edition, feel free to e-mail it to me.

The articles below with a star (\*) are new to the third edition (there is no published 2<sup>nd</sup> edition).

- The 117 page version (up from 93) is available at <http://www.rdna.info/uwp.doc>

- The old version will be available at [www.rdna.info/uwp-version1.doc](http://www.rdna.info/uwp-version1.doc)

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## The 2010 Annual Golden Oak Awards (The third annual "Oakie" Awards)



The Druid Academy Nomination Award Committee (DANAC) consists of a member drawn from six different Druid organizations that share a historical connection to each other and are primarily located in North America. The DANAC members wish to learn more about happenings in their own group, and in other groups, and encourage the best works of modern Druids by acknowledging their annual accomplishments.

The six judges are not official representatives elected by their respective groups, but were actually hand-picked experts by Michael Scharding, because he thought they were extremely knowledgeable famous folk who knew well both their own organization and the activities of other modern Druid groups. Therefore, their votes are therefore only a personal preference, not representative of any endorsement by their organizations.

- Tony Taylor of Henge of Keltria (HoK) [tony\\_taylor@keltria.org](mailto:tony_taylor@keltria.org)
- Skip Ellison of Ar nDraiocht Fein (ADF) [skip@skipellison.usv](mailto:skip@skipellison.usv)
- Michael Scharding of the Reformed Druids of North America (RDNA) [mikerdna@hotmail.com](mailto:mikerdna@hotmail.com)
- Ellen Evert Hopman of Order of the White Oak (OWO) [saille333@mindspring.com](mailto:saille333@mindspring.com)
- Ellis Arseneau of the Reformed Druids of Gaia (RDG) [pendderwydd@reformed-druids.org](mailto:pendderwydd@reformed-druids.org)
- Thomas Harris of the Missionary Order of the Celtic Cross (MOCC) [previously known as Reformed Druidic Wicca, RDW] [ra\\_sput1n@yahoo.com](mailto:ra_sput1n@yahoo.com) (note the underscore)

### SIMPLE RULES

In the first round, each judge can nominate up to two entries for each of the eleven categories of awards, choosing Druids who belong to any of these six organizations. Naturally, most judged tend to nominate entries from within their own group, which they know the best.

In the second round, each of the judges can vote for one entry from each of ten categories, but can not vote for their own nominee. If any nominee received two or more votes in the second round, then it will be declared a winner. If a nominee receives only one other vote in the 2<sup>nd</sup> round, then it will be declared to be an "honorable mention".

**Note:** If anyone wishes to enter a piece into the 2010 Golden Oak Awards of the DANAC committee, then send an e-mail to one of those judges that you know (from any group), listing a work from one of the eleven categories that was first released or completed between December 21 2009 and December 21, 2010. The judges may designate an alternative judge if they would like to not participate in 2010. Different rules or categories may be used next year possibly.

You can see just the names of winners at the Hall of Fame at [www.rdna.info/danac.html](http://www.rdna.info/danac.html)  
You can see details of winners's entries for 2009 & 2008 at [www.rdna.info/danac2009.doc](http://www.rdna.info/danac2009.doc)

#### PRIZE:

Winners of each the 10 DANAC awards will receive a \$33.33 prize from the Druid Academy, a blessed pretty rock, and international fame and kudos

## The Eleven Categories

The categories are again, as following:

1. Most interesting internal grove project begun or completed in 2010 Non-exhaustive examples include: liturgical design, fund- raising, recruitment, education, development, site-planning, web- development, meeting style, festival/meeting idea, etc.
2. Inspiring external project begun in 2010 by a grove or member (s) of ADF, Keltria, RDNA, MOCC, OWO, RDG. Non-exhaustive examples include: activism, ecology, public outreach, legal moves, publishing, charity, civic involvement, interaction with other religious organization, etc.
3. Greatest hardship overcome in 2010 by a member of ADF, Keltria, RDNA, MOCC, OWO, RDG. Publicly admissible, of course, no gossip please. Non-exhaustive examples include: persecution, financial obstacles, medical impairments, isolation, time constraints, educational restraints, etc.
4. Best poem or song released in 2010 by a member of ADF, Keltria, RDNA, MOCC, OWO, RDG.
5. Best work of art completed or released in 2010 by a member of ADF, Keltria, RDNA, MOCC, OWO, RDG. Non exhaustive examples: painting, drawing, sculpture, digital art, clay, collage, photography, etc. Dance choreography will be considered if an internet video is provided. Collaborating artists will receive a single prize.
6. Best craftwork completed or released in 2010 by a member of ADF, Keltria, RDNA, MOCC, OWO, RDG. Non exhaustive examples: leatherwork, metalwork, clothing, needlepoint, moulding, weaving, jewelry, basketry, woodwork, stonework, etc. Food, drink, cosmetics and brewing can't be tested easily enough in disparate parts of the U.S. Collaborative craftspeople will receive a single prize.
7. Best academic book released in 2010 by a member of ADF, Keltria, RDNA, MOCC, OWO, RDG. At least 50 pages in length, can be on any subject somehow applicable to "Druidism", modern or ancient, such as history, religion, crafts, art, philosophy, spirituality, ethnicity, language, etc.
8. Best novel released in 2010 by a member of ADF, Keltria, RDNA, MOCC, OWO, RDG. At least 50 pages in length with a Druidical bent.
9. Best short story released in 2010 by a member of ADF, Keltria, RDNA, MOCC, OWO, RDG. In principle, under 50 pages in length with a Druidical bent.
10. Best "Druidical" essay or article released or printed in 2010 by a member of ADF, Keltria, RDNA, MOCC, OWO, RDG
11. Best movie or video-clip or instructional video, released or revised in 2010, that advances the positive perception of Druidism in some way produced by a member of ADF, Keltria, RDNA, MOCC, OWO, or RDG.
12. "Lifetime Achievement Award" for any member of ADF, Keltria, RDNA, MOCC, OWO or RDG with usually 20+ years of activity in Druidism, exceptional contributions to the field of Druidism, and usually at a "retirement" point from intense public activity in their career. This special category

requires 3 or more judges to vote for the candidate, in addition to the nominator. A Druid cannot receive this reward twice. Generally, at most, one candidate will be awarded this in any year, and it should not be given out lightly. It is requested that a one or two page biography be provided about this candidate, if they are not well-known outside their group.



## Music & Poetry of the Celts, Part 2

By Daniel Hansen

### *Songs and chants*

The bards of the ancient Celts, frequently referred to by Classical writers and corresponding to those of the Irish and Welsh Celts, composed poems of various kinds – epics, satiric, panegyric. Some of these were improvised and were sung to the accompaniment of the lyre. Glimpses of these bards, attached to the train of chiefs or great men, singing their praises or those of their guests on festive occasions, are found in classical sources. They sang also of the heroic deeds of the past and of great warriors. They were doubtless also the composers of the battle-hymns, which warriors sang before or after battle while they beat their arms in rhythmic cadence or danced. These may have been invocations of the gods, or traditional warrior songs, or even spells to ensure divine help. Individual warriors sometimes improvised their own songs. The priestesses of the isle of Sena also sang chants in order to raise storms. Traces of archaic hymns, doubtless of the order of spells, are found in Irish texts, and Irish Druids used incantations for their magical actions. Of the words of the hymns or chants of the continental Celts no trace now remains.

### **Love of Music**

The love of the Celtic people for music is reflected in well nigh every old legend and tale, and is a well known characteristic. The peculiarly intense emotional effects produced on the people by their own songs or instrumental music are very striking, and are felt by those who have even the slightest strain of Celtic ancestry. Nowhere is this love of music better seen than in the tales of the Celtic Elysium a land where music, sweet, delightful, and soothing, is constantly resounding. Not only do the birds on the trees sing most ravishingly, but also there are the trees themselves, which produce music, like the silver tree with musical branches in the story of Cuchulainn's sickness. 'There is nothing rough or harsh, but sweet music striking on the ear,' says the mysterious visitant in the story of Bran. Even its stones are musical. There is a stone 'from which arise a hundred strains'; it is not sad music, but it 'swells with choruses of hundreds.' 'Harpers shall delight you with their sweet music,' says the maiden who would lure Oisín to the Land of Youth. Mider describes Elysium to Etain as 'the wonderland where reigns sweet blended song.' Its inhabitants 'hear the noble music of the sidhe,' says Loegaire Mac Crimthainn after his sojourn there. The belated traveler passing by fairy mound or fairy haunted spot, hears the most ravishing music. All this is the expression of a radical love of music, passionate and satisfying.



The love of the Pagan Celts for music remained when they became Christian. This is borne witness to by the hymns composed by early Celtic saints and by ecclesiastical music, and also by the secular music - vocal and instrumental, as well as dance music - so prominent in the social life of all Celtic regions. Of late years in Wales, the West Highlands, and Ireland there has been a great revival and development of native music. This is a popular movement and already has been productive with interesting results.

## ***HYMNS***

Apart from scanty notices in classical authors, documentary information regarding the continental Celts is lacking, and we have no relics of their sacred chants or poetic invocations or hymns. Caesar writes that those who went for instruction to the Druids 'are said to learn a great number of verses' and there can be little doubt that many, if not all, of these were of a religious or magical character – runes, poetic invocations and incantations, and hymns. The prayer, which accompanied sacrificial rites or were used in invocations and the like were perhaps couched in formulae of verse like the Roman carmina. This is certain so far as the loud war cries, which are referred to by several writers, and are also called cantus. These ritual battle-chants were accompanied by a dance, as well as by the waving of weapons and shields, and by measured noises – the clashing of the weapons. In single combat, warriors chanted and declaimed as they advanced on their opponent. After a victory an exultant chant was sung ('ovantes moris sui carmine'). These warrior chants were composed by bards, and doubtless included both invocations of the war gods and the recital of ancestral deed's and they may have been a kind of spell ensuring the help of the gods. The 'priestesses' of Sena for the purpose of raising storms likewise sang chants.

Such hymns were used also by the Irish Celts. A curious archaic chant, preserved in the *Book of Leinster*, is said to have been sung by Amaigen, the poet of the Milesians, as they approached Ireland, and by its means the magical dangers raised against them were overcome. It is an invocation of Nature or of the natural scenery and products of Ireland, and was evidently a ritual chant used in times of danger. The following represents the translation of the Book of Leinster:

'I invoke the land of Ireland!  
Shining, shining sea!  
Fertile, fertile land!  
Wooded valley!  
Abundant rivers, abundant in waters!  
Fish abounding lake!  
Fish abounding sea!  
Fertile earth  
Irruption of fish!  
Fish there  
Bird under wave!

**Great fish!**

Irruption if fish!

Fish abounding seal'

Such archaic formulae, unrhymed and alliterative, which have parallels in savage ritual, may have been in common use.

There is a similar one in the words spoken after the destruction of Da Derga's hostel, by MacCecht on his finding water. He bathes in it and sings:

'Cold fountain, Surface of strand  
Sea of lake,  
Water of Gara; stream of river;  
High spring well; cold fountain.'

At a still later period there is a trace of hymn-invocations in Highland folk-custom in Lewis. A man waded knee deep into the sea and poured out an offering of ale or gruel into the waters, chanting:

'O god of the sea,  
Put weed in the drawing wave,  
To enrich the ground,  
To shower on us food,'

Those on the shore took up the strain in chorus, their voices mingling with the noise of the wave (Carmina Gadelica). In Ireland, the Scottish Highlands, and Brittany many charms still survive and are sung or chanted in connection with magical rites, usually for healing, or as invocations for a variety of purposes. In these, names of the Persons of the Trinity, the Virgin, and the saints have taken the place of the older divinities. Scanty as these data are, they prove sufficiently that the Pagan Celts must have had a large number of hymns, chants, and the like in common uses.

## **EISTEDDFOD**

The eisteddfod is an annual assembly of Welsh poets and musicians. Literally the word eisteddfod is 'sitting' in Welsh. The National Eisteddfod, established in 1860, has become the principal cultural festival of the Welsh people, held each year in the first week of August, at venues alternating between north and south of Wales. Since 1880, the National Eisteddfod has been the charge of a professional association under the aegis of the Honourable Cymmrodorion Society. The Welsh language has always predominated in proceedings, and was made the rule in 1937. Usually attended by crowds of 150,000, it is the model for cultural assemblies in other Celtic lands. Although the term is now colored by 19<sup>th</sup> century cultural revival, the origin of the eisteddfod can be traced to the bardic order and can be traced with certainty to the 15<sup>th</sup> century and perhaps as early as 1176. Historically, from the 12<sup>th</sup> century, congresses of bards were often held at the capitals of the Welsh princes – for instance, at Cardigan in 1176 – as much for regulation as for performances of music and poetry. The English monarchs continued to permit them occasionally, until 1576, summoned them by royal mandate; thereafter, and until the late 17<sup>th</sup> century, private patrons sponsored them. The 18<sup>th</sup> century saw the near extinction, but by the end of the century, local literary societies were encouraging a cultural revival. In 1819 came the first of a series of nationwide meetings, which have since become annual and the central feature is Welsh national consciousness. The 19<sup>th</sup> century added much archaizing ceremony to the Eisteddfod.

The Gorsedd Beirdd Ynys Prydain or "Throne of the Bards of the Isle of Britannia," is a society founded by Iolo Morganwg in 1792 to celebrate Welsh poetry, music, and culture, its first meeting held at Primrose Hill, London, to remind the English of their Celtic antecedents. Although the word gorsedd is found in the early Welsh texts, as in the gorsedd of Arberth, the present celebration of the Gorsedd unquestionably begins with Iolo; he later encouraged the establishment of a gorsedd in each province of Wales. By the mid-19<sup>th</sup> century, the Gorsedd became a part of the national Eisteddfod. Membership in

the Gorsedd was about 1,300 at the end of the 20<sup>th</sup> century. A Breton Gorsedd, Gorzez Breizh, was founded in 1901; the Cornish, Gorseth Kernow, in 1927.

Cymmrodorion Society, founded in 1751 by a group of Welsh businessmen living in London, under the patronage of the prince of Wales, to promote Welsh culture and literature, study antiquities, customs and manners, language, natural philosophy and manufactures, and education and relieve their distressed countrymen; Richard Morris, editor of the Welsh bible, was an active member. It was dissolved in 1787, but the Cymreigyddion Society, established by the older society's assistant secretary in 1772, carried some of its projects on; this group revived the Eisteddfod in 1789. The Cymmrodorion Society, refounded in 1820 with a more strictly literary emphasis, organized the modern Eisteddfod from 1821. It too declined, but was refounded once more in 1873.

Iolo Morganwg of Glamorgan (Eye-Oh-Low), which is the pseudonym of Edward Williams (1747-1826), was a Welsh poet, antiquarian, and founder of Welsh Meso-Druidism. A stonemason by trade, Iolo was deeply influenced both by the late 18<sup>th</sup> century antiquarianism and by the political radicalism attractive to many intellectuals following the French Revolution; he called himself 'the Bard of Liberty'. Critics have pointed out that he also had a lifelong addiction to the drug laudanum. He is best remembered for having launched the cultural pageant gorsedd, or Gorsedd Beirdd Ynys Prydain [the throne of the Bards of the Isles of Britannai], in 1792 on Primrose Hill in London. His Gorsedd ritual was created entirely by himself and was adopted by the Welsh as part of the annual Eisteddfod (Welsh poetry competition). Iolo has remained a controversial figure during and well after his lifetime. While thousands still devoutly practice Neo-Druidism, marching around decidedly non-Celtic megaliths at Stonehenge, informed opinion has long since portrayed this form of antiquarianism as Iolo's own creation. He is the counterpart of the Scottish 'translator' James MacPherson and the Breton revivalist Hesart de La Villemarque. He was a contemporary of the Chosen Chief William Blake, the mystic visionary writer and artist and was almost as great a creative genius. Unfortunately, where Blake never claimed his writings were anything but his own creations, Williams took a different route. Iolo combed the libraries of the Welsh upper class and found many unique manuscripts of medieval Welsh writings and music (in a notation system seemingly indiscernible today). However none of these documents provided a coherent Pagan religion that Iolo had hoped to find. To repair this deficit, he proceeded to "create" the missing documents himself – his work was so skillful that it took Welsh scholars a century after Iolo's death to distinguish his contributions from authentic documents. Among his many publications were poems purportedly by the 14<sup>th</sup> century Dafydd ap Gwilym, which have since been proved to be his own works. He was a brilliant but eccentric scholar who founded modern Welsh studies, but whose forgeries of Welsh manuscripts confounded scholars for about half a century – and still confound the unwary layperson. His greatest work is the "BARDDAS" which uses the transformational myth of Taliesin as the basis of his form of Meso-Druidism.



## The Sustainability of Music in Paganism

**Author:** Alfred Surenyan

Used with permission.

The Neo- Pagan Movement has now been active for roughly 50-60 years. The movement included the birth and growth of several different religions including Wicca, Feri, Reclaiming, Druidism, and many other traditions. Any type of organization, religious or non- religious that the human race participates has included many of their artistic values; and music is among them. Music has been a part of civilization since the pre-historic man. Man has been creating organized sound since the forming of the primitive tribes with rhythmic drumming, singing, and the use of many musical instruments. It is only

natural that the Neo- Pagan Movement would include music in man's religious practices.

This paper is the investigation and study of the sustainability of the music of the Neo- Pagan Movement under the classification of Pagan Music. Part of the study was to reach out to the Community itself in order to have a better understanding on the amount of practice of music that is involved in the sacred rites. A survey of ten questions was asked in order to get a complete picture on how music has been sustained in the Pagan Community. The general outcome of the survey (from 100 participants) was an interesting result that many Pagans make use of music in their sacred rites and rituals.

In order to truly talk about Pagan Music, a definition is needed. The definition could not come from my view only, so one of the questions in the survey was "What is your definition of Pagan Music?" The following definition is a culmination of this question asked to the 100 participants. Pagan Music is music that is used in Pagan sacred rites, magickal practices, or performance on the concert stage that includes themes and subjects of Pagan beliefs and Pagan theology or mood of the sacred rites, either instrumental or vocal.

During the beginning stages of the Neo- Pagan Movement, there was no original music composed specifically to the religious rites. Therefore, as in any practice, people of the religion took what they knew from their own background. They either took instrumental music that fit the mood of the sacred rites or reworked text of songs to fit the views and beliefs of Paganism.

Most of the songs used in the practice were Celtic Folk Songs with the lyrics switched to become a story, myth or a section of the sacred rites. Such themes would be about a goddess or god, the four elements, magickal practices, or songs in love and honor of the earth. One such song was Sidney Carter's *The Lord of the Dance*. This song makes use of the folk tune *Simple Gifts* and originally meant to be used in Christian theology. With a switch of a few lyrics, it is possible to make use of the son in Pagan theology. This practice is not new nor considered stealing of copyright work. It is a practice of human nature since the early development of art forms. It was a normal practice of notable composers such as J.S. Bach, L. van Beethoven, and W.A. Mozart who took music that was already written and reworked them. Gwydion Pedderwen and Isaac Bonewits recorded several albums making use of folk songs with lyrics reworked to fit Pagan themes and beliefs. Gwydion made available *The Lord of the*

*Dance* to the general public on his album titled *Songs of the Old Religion*. This recording is known to be the very first available musical album within the Neo- Pagan Community.

The creation of original music was brought into the movement in the early 1970's. Z. Budapest's *We All Come From the Goddess* is one of the very first original musical works that has been passed down in the community and is now considered to be a standard. Though there were original works composed in the early days, more original works were written in the late 1970's, especially with the first presentation of Starhawk and the Reclaiming Tradition's first ritual in 1979 of the spiral dance. This ritual included original music titled *Let It Begin Now*. These songs were later available on recording to the public.

Another major creation of Pagan specific music in the 1970's was Circle Sanctuary's collection, *Circle Magick Songbook*. It includes songs used by The Circle group at many of their camp gatherings. It includes both original works composed by Tim Allen and Selena Fox and folk songs with reworked text. It includes the well-known song *The Twelve Days of Christmas* as *The Twelve Days of Yuletide*. This collection also has several chants that are used in casting the sacred space. A recorded companion audiocassette was made available that could be used in learning the songs.

Two other early Pagan musicians who recorded music specifically to Paganism were Lady Isadora and Todd Allen. Lady Isadora recorded three albums in relation to music about the goddess and the practice of magick. Todd Allen was among the first to record and perform music known as Pagan Rock. Many of his songs were in concern to the environment of the earth. He also recorded his own version of *The Lord of the Dance*. This recording includes a different ending creating an instrumental dance as a coda.

All of these were among the first practice of music in Paganism. The recordings by Gwydion, Isaac Bonewits, the Reclaiming Tradition and the songbook by Circle are the foundations and groundbreaking materials that influenced the creating of music specifically to be used in Pagan sacred rites. All of these works continue to be available to the present day on Audio CDs and publications. They are also readily found on the Internet.

In recent decades, more Pagan Music artists emerged and created various songs and chants. Many of these songs and chants were first performed and used at sacred rites during Pagan events and campouts. Many songs were created not specifically on the casting of the circle, but also on the honor and love of earth mother. Such songs as *The Earth is our Mother* was composed and performed in the continued concern of the environment, an important theme among Neo- Pagans. The lyrics of the song mention that we must take care of her because she is our home and land.

Charlie Murphy created the song *The Burning Times*. This song is in a genre known as "historical songs." The song looks back at the middle ages and the history of the Witch Burnings. Later Isaac Bonewits reworked this song to be adapted to modern scholarship on the topic.

Chanting and drumming became a popular musical practice in the Neo- Pagan Community. Chanting has been a tradition of expressing spiritual beliefs of many religions; thus it became a standard among Pagans. Many new chants were composed during Pagan Camps, especially during Witch Camps hosted by Reclaiming. Ellen Cannon Reed also made use of chanting during her camps in the Los Angeles Mountains. Drumming has been a simple method of raising energy by the ancient Pagans and Mesa-Pagans, thus taken up by the Neo- Pagans. Drum circles and the use of drumming became a major factor in many sacred rites and workshops.

Throughout the 1980's and 1990's many more chants and songs were created. Sacred rites were using many new original chants as well as rhythmic instruments, including drums, rattle, and tambourines. Though this practice has never stopped, especially among tribal cultures of North America and Africa, it became a very popular form of spiritual practice among the Neo- Pagan Community.

Many public rituals started to arise and included both drumming and chanting. In the survey, more than 80% of the participants included answers with musical experiences during rituals. Several mentioned that music is an integral part of their tradition and make use of chanting. One survey answer was an experience where the ritual was practiced entirely of music and musical instruments. Less than 5% of the survey participants mentioned no experience of music in sacred rites or prefer silence during ritual practices. Many of the answers included the popular chants such as *We All Come From The Goddess*, *Hoof and Horn*, *Ancient Mother*, *She Changes Everything She Touches* and *Kore Chant*.

Another practice of music among Neo- Pagans is the use of pre-recorded music. Most of the music used was either Pagan specific composed music or Non- Pagan instrumental music that fit the mood of the specific ritual. Some of the recording mentioned by participants of the survey was Gwydion, Reclaiming Tradition's Chant recordings, and Gaia Consort. Other sources of recordings were mostly Native American drum and flute music, New Age, World/ Ethnic and Ambient music. It appears to be a common factor among the Pagan Community not only makes use of music specifically written for Pagan Rites, but also anything that is pleasing and feels fit to the mood of the spiritual practice.

With the growth of Paganism and the growth of Solitary practitioners, many workshops and drum circles were created to fulfill the spiritual needs of these individuals. Many Pagan events such as Pagan Pride and Pantheacon included music performances, workshops for drum circles, chanting and instrumental world music. These workshops also include dancing and movement. These workshops thus created a learning center for practitioners to take with them into their own practice and sacred rites. Many of the popular chants that were composed specifically in Paganism have been taught during these Pagan events. These, of course, were done out of experiencing the practice just like any other oral tradition.

Pagan Music recordings and performing of Pagan specific music grew in numbers. Over the past 30 years many new names have grown into the Pagan Community. In the 1980's notable performers such as Enchantress and The Moors recorded albums in their respective styles. Both of whom were known as Pagan Rock artists, building the style influenced with Pagan themes. Pagan musicians who now currently record are among different genres that emerged in the past two decades. Some notable artists are Wendy Rule, T. Thorn Coyle, Emerald Rose, Lisa Theil, and Hauk. Each of these Pagans who are also musicians create songs and music in their respective genres.

The creation of Classical Style Pagan Music has also been done. James Gagne (known as Seumus) composed two pieces in the early 1990's. They are *The Cantata for Beltaine* and *The Oratorio on the Charge of the Goddess*. There has also been many other various Choral works created on the basis of Pagan Chants and influences of Paganism in various other original Choral works created in the past 15 years.

Pagan Music even was created for Children. Anne Hill recorded a companion Audio CD to the book she co-authored titled *Circle Round*. The recording includes songs and chants from the book. One of the songs *Who Where The Witches* became a standard among children raised in homes of Earth Centered Religions.

There are many published songbooks available with Pagan Music and Chant. Kate Mark's *Circle Song* was published as a means of music for healing. This publication includes various standard Pagan chants: how to create a chanting circle using different movements and the use of musical instruments. An accompanying CD is also available to help in the learning process.

Additionally, Julie Forest Middleton has compiled and published several songbooks. One of her publications is *Songs For Earthlings: A Green Spirituality Songbook*. This is an excellent songbook with collections of standard Pagan chants, songs concerning the environment, and prayers and praises to the

Earth Mother. The a cappella group, Libana recorded two CDs in the classification of Pagan music or Earth Centered themes. These also have accompanying songbooks. *Circle Magick Songbook* continues to be published and is available through Circle Sanctuary.

There are many others who have recorded but can't be listed as it goes beyond the scope of this paper. However, there is many ways in finding Pagan Music. The main source is the Internet. Serpentine Music is a large distributor of Pagan Music. Other websites that include information on Pagan Music are Circle Sanctuary, Witchcraft Music, and PaganMusic.com. Several podcasts have become available to the Pagan Community. One is the weekly show A Darker Shade of Pagan. Each week, this podcast features several different Pagan Musicians, Pagan Music, and Pagan related music. With a Google search, various websites can be found with Pagan chant lyrics and audio files. YouTube also includes many Pagan chant recordings and performances of Pagan music. With the Internet, any Neo- Pagan can easily find a song or chant that they can use in their sacred rites.

From these examples given, Paganism has created music to fit the artistic and musical needs of the sacred rites. As long as there are Neo- Pagans, there will be music accompanied to traditions and practices. This is a given. The classification of Pagan Music has grown, but yet it appears that it is still in the process of developing. It is something that will not become "mainstream" with the current popular trends, as it does narrow down to a particular group of practitioners. This is no different than Christian Music, Classical Music, and Jazz. It is a style and classification that is contained within a group of listeners who seek out the music for their needs.

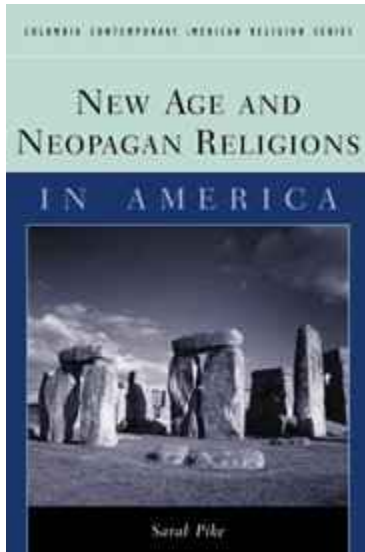
A Pagan Musician or Pagan Band is not part of this classification. Pagan Musicians do not necessarily record and perform Pagan Music, but also Pagan Music does not have to be performed nor recorded exclusively by Pagan Musicians. No matter how Pagan Music is viewed, there is a background of support and the community has sustained it. It has grown to a larger degree, but not beyond the framework of Paganism. It does however have room for further growth.

Pagan Music is not static and will continue to evolve as Paganism evolves. It well includes new concepts and materials as new evolutions are brought into the religious practices. It is the practitioner who brings the music into the practice. When a certain concept or idea or belief is practiced, artistic expressions are also brought into the system. Many Neo- Pagans are creative individuals. They will continue to bring in arts, crafts and music into their practice. Thus, creating a further growth to Pagan Music in Paganism.

**Alfred Surenyan**

**Location:** North Hills, California

**Website:** <http://www.witchcraftmusic.com>



## Book Review:

### **New Age and Neo Pagan Religions in America By Sarah Pike**

256 pages, published in 2004

Reviewed by Mike the Fool

The following two reviews will fully cover more of the details and contents of the book. I read it while on vacation, and I think it's quite an interesting view on where some of the big-ideas or tenets of neopaganism and new age originate from in the 19<sup>th</sup> and 20<sup>th</sup> century religious and spiritual movements of the US and Europe, and how they came together again in the post WWII environment to coalesce into two streams of activity.

I was a bit disappointed that she spent so little time talking about reconstructionist movements; like Celtic, Nordic, etc.; but she would focus on more broad ideas like feminism, reincarnation, astrology, parapsychology, healing, nature orientation, gender, etc. One result of reading this book, is that it made both movements, seem less strange or “new”, and more part of “the American experiment”. Towards the end, the book kind of peters out and would really benefit from a conclusion chapter to restate the main thesis, what her points are, a review of how the threads came together, and perhaps a chart that shows (in short hand) similarities and differences between the two groups (in general).

I'd give the book an 8.5 out of 10, and recommend it as good background movement for an academic course or seminary program.

#### **Publisher's Jacket Comments:**

From Shirley MacLaine's spiritual biography *Out on a Limb* to the teenage witches in the film *The Craft*, New Age and Neopagan beliefs have made sensationalistic headlines. In the mid- to late 1990s, several important scholarly studies of the New Age and Neopagan movements were published, attesting to academic as well as popular recognition that these religions are a significant presence on the contemporary North American religious landscape. Self-help books by New Age channelers and psychics are a large and growing market; annual spending on channeling, self-help businesses, and alternative health care is at \$10 to \$14 billion; an estimated 12 million Americans are involved with New Age activities; and American Neopagans are estimated at around 200,000. *New Age and Neopagan Religions in America* introduces the beliefs and practices behind the public faces of these controversial movements, which have been growing steadily in late twentieth- and early twenty-first-century America.

What is the New Age movement, and how is it different from and similar to Neopaganism in its underlying beliefs and still-evolving practices? Where did these decentralized and eclectic movements come from, and why have they grown and flourished at this point in American religious history? What is the relationship between the New Age and Neopaganism and other religions in America, particularly Christianity, which is often construed as antagonistic to them? Drawing on historical and ethnographic accounts, Sarah Pike explores these questions and offers a sympathetic yet critical treatment of religious practices often marginalized yet soaring in popularity. The book provides a general introduction to the



varieties of New Age and Neopagan religions in the United States today as well as an account of their nineteenth-century roots and emergence from the 1960s counterculture. Covering such topics as healing, gender and sexuality, millennialism, and ritual experience, it also furnishes a rich description and analysis of the spiritual worlds and social networks created by participants.

### Amazon Review by Christopher Chase

By [Christopher W. Chase "Christopher W. Chase"](#) (East Lansing, MI) - [See all my reviews](#)  
(REAL NAME)

**This review is from:** [New Age and Neopagan Religions in America \(Columbia Contemporary American Religion Series\) \(Hardcover\)](#)  
Sarah Pike's 2004 study is an accessible, enjoyable, very general overview of New Age and Contemporary Pagan religion in the United States. It is intended for students and interested non-students, rather than the religionist per se, and is written from a balanced, critical point of view. Her introduction provides a quick guide to most other major works of this kind, including Graham Harvey's study, and is a vast improvement over other, more polemical studies, such as Philip Davis's "The Goddess Unmasked." Pike's biggest challenge, and a controversial one, is to include yet separate New Age and Pagan religion from each other. Her efforts are probably more successful in this area than other attempts to either totally distinguish them or collapse them together.

What makes Pike's study different is that her goal is not to provide a comprehensive guide to traditions and practices. Rather, her work concentrates on situating the contours of these religions in an American historical context, and demonstrating their continuity, as well as divergence, from other aspects of American Religious History. As well her main areas of investigation are trends in healing, gender/sexuality, apocalypticism/millennialism, and in the ethics or style of practice, rather than content or specific denominations. This is significant because New Age and Neopagan religions are radically decentralized movements. Lacking a single charismatic leader, or even one authoritative organization, these movements are for the most part, difficult to study. Unlike early century or 19th century esotericisms, they lack founding texts, or single leaders.

Pike begins by spending a chapter compressing and extending, in parts, America's unchurched religious traditions, including Spiritualist trance, which she considers a significant antecedent to Pagan possession and New Age channeling. We know that Spiritualist demonstrations were attended by many, including Abraham Lincoln, Mary Todd Lincoln, Harriet Beecher Stowe, and James Fenimore Cooper. One of the major ways spirits communicated in Spiritualism was by "rapping," or making noises then interpreted in a narrative fashion. As well, Spiritualist publications and proponents were widely known to engage in ethical advocacy of issues of the day, including the treatment of Amerindians, liberal causes such as death penalty reform, and wage reform, causes advocated by many (but not all) New Agers and Pagans. While discussing Neolithic and Jungian approaches in Pagan myth, Pike firmly locates these traditions as emerging from mid-20th century revivals and transformations of 19th century (and earlier modes of religious expression), even as many Pagans trace their deities directly to classical sources. Pike correctly traces the focus on personalization in this form of religion to the highly personal, ecstatic, and optimistic ways Americans have historically related to sacred power, such as reformist movements and the Great Awakenings. One debatable point is her location of the "birth" of NeoPaganism in the United States with the founding of Feri and the Church of All Worlds in 1967.

While many New Age practitioners and Pagans tend to pursue worship and transformation in an entirely private way, there are those who pursue a highly political and even oppositional form of public worship. In Ottawa in 2001 at the World Bank meeting protests, a Pagan group formed a "living river" as part of the protest. At the School of the Americas Protest in Columbus, Georgia, in the same month, several religious groups, including a group of Witches, conducted an "Earth-Based Blessing." Isaac Bonewits has been regularly promoting the use of spellwork in encouraging people to participate in the

Democratic process in the United States, calling for collective simultaneous action over the Internet, and teaching political ritual workshops at Pagan Festivals. Others take a wider view of activism beyond the nation-state. Some groups take political action in the form of ecological magic, or conducting rituals at threatened natural sites. As well, some of these sites may be contested with indigenous peoples, which adds a whole other dimension and layer of complexity to this issue. Gender activism is particularly important, given the connection to feminism which transformed the movements in the 1960's. Pike as well discusses the tensions between Goddess as mythic symbol, feminine life-force, structuring reality, and ontological literal truth, and clearly debunks much of the fantastic myths surrounding sexuality and its relationship to worship and practice.

Healing plays a central role for New Agers and Neopagans, according to Pike. The influence of wholism and health movements in the United States has a long history in religious communities as well. But its interpenetration with the New Age and Neopagan movements was key to the development of each during the 1970's. Religiously, the older inherited occult notions of correspondence and interconnectedness promote analogical healing of "macrocosm" and "microcosm." The increasing emphasis on a spiritual side to science, including Hindu and Chinese interpolations with quantum mechanics and relativity, gave weight to the increasing view that life and its environment interact at the levels of subtle threads, layers, and relationships of energy. Herbalism continues to be common, with its ties into folk medicine and vernacular lore, while auric healing and direct manipulation/transformation of subtle energies, at the other end of the spectrum, is easily as well known. Sometimes energy manipulation via earthen means combines these notions, such as in crystal healing. Deities may also be part of the healing process. Nurturing powers may be called upon, but ones of fierce defense, and regeneration, such as Kali, are commonplace as well. In any case, Pike continues to make the point that self-exploration and self-understanding are in many cases, foundational to New Age or Pagan forms of healing, both in the sense of deconstruction and regeneration.

Apocalypticism is treated by Pike in a single chapter. The scope of the spectrum she explores again ranges from a totalistic immediate shift in the physical environment to personal transformation. There is more than some elitism among New Age practitioners and Neopagans who see themselves as part of a vanguard that will help usher in the elite, and a corresponding underlying concern that those dragging their feet, so to speak, may not end up with a share in this future world, or paradigm. Pike locates much of her discussion of Pagan Sacred Geography, or dedicated sacred lands, to this topic.

Highly recommended for the student, general reader, or historian of American Religion. Advanced practitioners may find much of the non-historical material redundant. Pike includes a resource guide for those interested in continuing their study in this area, either in terms of scholarship or practice.

## TWO EVENTS



ICCS & OBOD WARMLY  
INVITE YOU  
TO A UNIQUE EVENT  
THE ONE TREE GATHERING  
*Celebrating and Exploring the  
Connections  
between Druidism and the  
Dharma*

*If you are seriously thinking of going, e-mail me at [mikerdna@hotmail.com](mailto:mikerdna@hotmail.com) and we may coordinate.*

### **30-31 October 2010 at the Shri Venkateswara Temple in Birmingham UK**

The ancient Dharmic religions of India share many points of connection with Druidism. Often spiritual seekers feel inspired by the teachings, myths, songs and rituals from both ends of the Indo-European arc, and those who find their inspiration in both Druidism and the Dharmic religions may well be reuniting strands of a common cultural and spiritual heritage.

In this weekend we are bringing together members of the Druid community with members of the Dharmic community to share rituals, meditation, songs, dances, stories and teachings. The gathering is sponsored jointly by the International Centre for Cultural Studies and The Order of Bards Ovates & Druids. If accommodation is required, delegates can be matched with host families in the region. The cost will be a nominal £30 per person to include all food and accommodation.

### SCHEDULE

**Friday Evening:** Time to arrive in Birmingham and settle into your accommodation, if you are travelling from afar.

**Saturday:** After a meditation, and both Hindu and Druid ceremonies, the day will unfold with interactions and explorations in small groups and with talks. There will also be an opportunity to watch Satish Kumar's beautiful film *Earth Pilgrim*. Lunch and supper will be vegetarian Indian food supplied by the temple, and in the evening a joint Eisteddfod celebration will be held with music, song and dance.

**Sunday:** After a Druid blessing and a puja, there will be chanting of Vedic and Druid mantras, and then the morning will unfold with talks and interactions and explorations in small groups. The gathering will finish after lunch in the temple. We hope that the weekend will foster greater understanding between the traditions, will inspire delegates to explore new avenues of understanding, and will offer a balanced range of activities: rituals, meditation and chanting to inspire our souls, social and artistic interaction to feed our hearts, intellectual stimulation to feed our minds, and wholesome and tasty food to feed our bodies.

If you feel inspired to join us please send your payment of £30 per person or £20 for a student (cheques made payable to OBOD) to: Penny Billington, OBOD, 4 Park View, Silver Street, Wells, Somerset BA5 1UW or email [touchstone@druidry.org](mailto:touchstone@druidry.org)



## **SAMHAIN AT TARA 2007 -2010**

**Submitted by Ellen Hopman  
to Mike the Fool**

A very special Samhain Celebration was held at Tara in 2007. Tara campaigners came together to resurrect an Ancient Irish tradition based on evidence from Tara's history and mythology.

Tara was always associated with Samhain and in Ancient times a tri-annual Feis (Festival) was held there, the Feis Teamhair. According to some researchers, a Beacon Fire was lit first by a woman (a personification of the Goddess) at Tlachtga now known as the Hill of Ward in

Athboy. From there, its flames were sent by a fleet of chariots to Tara to where the High King and his assembly awaited their arrival. The High King then lit the Sacred Fire at Tara from the flames of Tlachtga's heart. Once this had been done, Tara's seven surrounding hills were lit with flames from the Tara fire. From hill to hill and on every high place, beacons were lit in response throughout the land. It is said that no hearth in Ireland could be lit until it was lit by a brand from the fire at Tara. Some accounts say that the feasting and celebrations that occurred with this triennial celebration could continue for two weeks.

Based on this story, Tara campaigners created a Global Chain of Light on Oct 31st 07 with beacons being lit not just in Ireland but in countries worldwide to draw attention to the plight of the Tara Skryne Valley.

In a massive show of support for our cause, Fire Pledges came pouring in from people lighting their fires in conjunction with ours in the following places:

### **Ireland**

Armagh, Antrim, Cork, Down, Dublin, Galway, Kerry, Kildare, Laois, Leitrim, Mayo, Meath, Monaghan, Offaly, Roscommon, Tipperary, Waterford, West Meath and Wexford.

### **Worldwide,**

Brazil, Canada, England, Germany, Japan, Netherlands, New Zealand, Russian Federation, Scotland, and Wales.

### **USA**

Arizona, California, Colorado, Connecticut, Florida, Illinois, Iowa, Kansas, Maryland, Massachusetts, New Jersey, New Mexico, New York, Pennsylvania, Texas, Virginia and Washington.

This year, 2010, we will light the Fires again ( smaller scale perhaps) and ask that you join us and encourage others to take part also. We celebrate our rich history, tradition and culture as we honour the Ancestors together this Samhain. We will be doing a very special Ceremony at Collierstown- more details nearer the time. If you cant be here please remember Tara as you light your fire wherever you are. Please help to spread the word.



## Publishing Information

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**Editor:** Michael the Fool

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Submissions Policy: Give it to me! If you have news about your grove, written a little essay, like to write up a book or move, have a poem, saw an interesting news article in the paper, or have a cartoon, send it in to [mikerdna@hotmail.com](mailto:mikerdna@hotmail.com)

I'll try to give credit to whoever the original author is, and they retain the copyright to their works, and we'll reprint it one day in a future binding also. Nasty works will not be published. Although my standards are not sky-high, incomplete works will be nurtured towards a publish-able form. Submissions are accepted from other publications and organizations, so you need not be a formal member of the RDNA to have your items published.