



Medicine Stories Podcast

Episode 29 with Amber Magnolia Hill

Otherworld Openings: When the Ancestors Call

October 8, 2018

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(Intro Music: acoustic guitar folk song "Wild Eyes" by Mariee Sioux)

[Interview Begins]

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Amber: Hey, y'all, it's me, Amber.

Just wanted to speak some of my thoughts lately around ancestry, my ancestry, my recent explorations share some stories and things that have been happening. I think as both a way for me to document what's going on, when I have so little time to actually write things out into coherent pieces of blogging or journaling like I used to have, and just speaking is easier. But also as perhaps, hopefully, some sort of inspiration for people who maybe aren't sure what ancestry research or connection can look like, and you know, just yeah, just to talk about what it's looking like for me lately.

So I've really been connecting with my Dad's ancestors. And, of course, I've talked about them quite a bit on the show if you've listened before, at least the Wrights, those family members, my dad's mom's people. But on both sides of his family, my dad's people are from the American South, like deep, going back for so many generations.

So, you know, each generation you go back the amount of ancestors you have doubles. So it's an exponential growth, and it pretty quickly gets to be a lot, lot, lot, lot, lot of people, and it's amazing.

The ones I've been able to find they're just in America, like 1700s, 1600s, they're still in America. It takes me a long time to trace them back to England, Ireland, Scotland, if at all, you know. In most of those lines of course, the trail runs out, the paper trail not there when it comes to the migration over the Atlantic.

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And you know, one thing I've noticed over the years of being interested in ancestry — it's been about eight years now, since 2010, that I really got into it — is that my pull towards different family threads, family stories, places of origin, myths, you know, food, plants from that area, it shifts. Like, sometimes I'll get really into my French ancestry, which is my pure maternal line. And sometimes I'll get really into the Southern ancestry, which is gonna lead me back to the British Isles and the Celtic peoples.

And it's just, you know, I always like to follow where my interest is taking me, and they're often overlapping, too. Like, all I need to do is start thinking about a particular grandparent or story, or just open Ancestry.com and start clicking around, and suddenly I'm really hooked into one line or another. So it's not like any of that is ever not present, but sometimes I'll just be really feeling one aspect of my heritage. And lately, it's just really been my dad's people.

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So my dad was born in McFarland, California, which nobody had ever heard about until a couple years ago when Disney put out a film called *McFarland*. I couldn't believe it when I saw that poster I was like, "But like McFarland-McFarland?" And I looked it up and sure enough, it was about I think, a baseball team. I didn't see it in that town.

And his... So this is in California Central Valley near Bakersfield, or as my dad says it "Bakersfeel" with no D at the end. And I remember my grandpa saying it that way, too. So his dad, Grandpa Wayne, was born in South Carolina. And his mom, Grandma Inie, her name was Daythel Inez Wright (but she always went by "Inie") was born in Arkansas.

So even though my dad was born in California, he was very southern. Is. He still is living, of course. I've talked about his severe alcoholism a lot. We talk every couple months maybe when he is feeling clear enough to call, and I haven't seen him for over a year now. It's just too much. He lives in a little town called Shafter now, which is near Bakersfield.

So he's just got a real Southern sensibility about him. And the way he talks like he says "warsh," you know, "Warsh your hands." "They're going out to Warshington." (*Amber laughs*) Instead of almonds, he says "ammons."

And so I've never been to the South. I've never been to the South. But I feel very comfortable there. You know, and in my heart, in my mind. And then, of course, both of my grandparents, like, were very Southern, even though they both moved out to California as babies before any of their siblings were born even. They were just steeped in that tradition from their parents and extended family members.

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And so I knew three of my great grandparents on this side as well. So I knew six of my ancestors on this line, my dad, my two grandparents, and three great grandparents, plus multiple aunts and uncles, and great aunts and uncles, and even one great great uncle. My dad's dad's mom, who we called Gigi, who was born and lived much of her life in South Carolina. Her brother, Dwyer, Uncle Dwyer, lived a couple blocks away from my grandparents in Shafter when I was growing up, and I really remember him.

So, you know, like growing up with them. I didn't even think about how different they were from, well, the kids I knew growing up in South Lake Tahoe or just California, you know. We were just California. I'm just California, which is somewhat, I don't know, homogenous, you know? Like, boring, just not a lot of, like, roots and traditions. Of course, California is kind of like the quintessential melting pot, or it was the farthest Western point in terms of colonization and how we look at how the Americas were "populated" just meaning by Europeans, but you know, it's new. California's very new when we're talking at least about like white people and the settlers and not, of course, the indigenous folks, and then the Mexicans who were here before.

But so growing up I didn't really think about how, how different they were and how they talk so differently, and their expressions. And I mean, my Great Grandma Gigi, when we left would stand on in front of her door and say, "Y'all come back now, you hear?" And you know, my Grandma Inie, I remember her, she would always say, "We're going to goat the store," or "I'm going to goat the show with my cousin, Betty McLeod," instead of "go to." And I mean, I've never, that's not something I think of as like a southern thing, you know, but she always said it that way. I always noticed that about her. (*Amber laughs*)

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So lately, I think the reason though, that this has all been coming up for me, is that I've been really falling in love with the music of Gram Parsons. And I always knew who he was. I knew he sang with Emmylou Harris, you know, kind of knew that he was like the hippie rock and roller in the late 60s, early 70s, who was doing country, and that he was, you know, people say he is the first to bridge the two which, of course, is not true. Many people had done it before, but he did it in a different way. Like he was a long-haired hippie playing straight up country music, and he was in love with country music.

And so we always — my husband, Owen, always — had this album by The Birds, you know, from the 60s, "Mr. Tambourine Man", and "Turn, Turn Turn", "Sweetheart of the Rodeo", and I always liked it. And then on Nixie's birthday a few weeks ago, he got that album out, and I put it on and then I just kept putting it on and just kept playing it and listening to it over and over, and really feeling that and falling in love with the individual songs in a way I never had before.

And, you know, I just ended up really obsessing over Gram Parsons, which is something that really happens with him with some people. He's one of those artists that if you like it, you love it, and you get obsessed. And that is exactly what happened with me.

So I bought a biography called *20,000 Roads*, which is a lyric from his best song ever — now one of my favorite songs of all time — "Return of the Grievous Angel", and so I've been reading this book.

And I've also really been reflecting on how I've always really loved and felt drawn to country music. And it's never been the main form of music I listened to. And growing up as a kid, it was like "lame", you know, but then my sister and I really got into it. Like, we *really* got into it. And my parents were into it, too.

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So my dad grew up just loving, loving country, that 50s and 60s country, and he had this great record collection of, you know, Merle Haggard and George Jones and Patsy Cline, who I just adore, and Johnny Cash, of course.

And a really interesting thing in all this, too, is that... So my mom, I really think of my parents as like my mom, born in the Bay Area of California, grew up all around California, but ended up back in the Bay Area for high school, and she went to all the amazing, cool shows that I wish I could have gone to: Jimi Hendrix, The Doors, Janis Joplin, The Grateful Dead, Jefferson Airplane. She saw the Beatles. The Beatles! She was at the last — what ended up being the last ever — Beatles concert because they just couldn't play anymore after that. They couldn't hear themselves with all the girls screaming at Candlestick Park in San Francisco.

So my mom was like, the beautiful, golden-haired, California rock and roll hippie, and my dad was the good old country boy, but they really loved each other's music, too, and had a lot of similar overlap tastes in music. And so we just grew up listening to oldies radio. And I loved, I still love it. I mean, 60s music is still what I'm most attracted to. I love a lot of modern stuff, too, especially more like beautiful, folk, mellow stuff in the modern times, but I love 60s music. And so the Beatles, so foundational to my family, and to my family now, my daughters that I'm raising, and the Beach Boys is a big one, too.

But back, like, in middle school in the early 90s, when I was discovering country and being like, "Wait, I love this. Why do I love country? None of my friends love country." My mom was into it, too, and actually — confession, embarrassing confession — my first ever concert with my mom or my sister was Billy Ray Cyrus, okay, in sixth grade 'cause that was when "Achy Breaky Heart" came out (*Amber laughs*) at Lawlor Event Center in Reno, Nevada.

But then, you know, we started listening to, like, George Strait and Randy Travis and just really loved it. And then I started getting into my dad's record collection a little bit. I was still mostly doing, like, the 60s, hippie rock, but there's just something about that music that really resonates on a very deep level with me.

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So now I'm reading this Gram Parsons' biography, and he grew up in the south, Georgia and Florida, but was really in love with, like, the folk music by the time he was a teenager in the late 60s, and just getting into, you know, of course, Bob Dylan and so many so many other folkies.

This book is really awesome because it just goes deep into, like, the musical culture in America in the 60s and popular music, and, like, I didn't know that there was this whole thing where people into folk music had like this, "Well, who's the **most** authentic and that band's not authentic!" And then, you know, when Dylan went electric, it was heresy. And it's really fun because, of course, people are still doing that same shit today like "This terrible pop music is so fake. And this guy's like a real authentic musician."

And I gotta say, I'm really into authentic music, you know, real singer-songwriters, and people doing their own stuff. And my 12 year old, of course, is really into, like, modern pop, and I'm fine with it. We listened to it in the car, but then we'll listen to, like, The Beatles or something, and I'll be like, "Hear that? Like, can you tell the difference between music where people are playing their

own instruments, and they wrote their own lyrics, and it wasn't just this, like, machine putting out pop music that they know will be popular?"

And so that's exactly what was happening with country in the late 60s around this time is called Nash... the Nashville something. Like just the Nashville sound of the late 60s was big orchestration, you know, super maudlin songs. I mean, some of my Dad's music I was like, this, like, this is so sad and awful. It's kind of that country trope, right? "My woman left me, and my dog died, and now drinking myself to death."

And actually, I very clearly remember listening to some George Jones a few years ago when I discovered that Owen has a whole country album collection, made me fall in love with him even more, but I was listening to some George Jones, and I was like, wow, like no wonder my dad's life turned out the way it did. This is the music he grew up on and the music he's listening to. It's all "my wife left me and now I'm an alcoholic" which is exactly my dad's story. Of course, he was an alcoholic before my mom left him, but anyway.

So the super overproduced, overpolished, Nashville music - that was exactly what's going on in pop music today... and in country, too, I'm sure.

And let me just clarify that I, like, hate bro country and most modern country. I would never listen to modern country radio. There's some gems every now and then, but anyway, it was this overdone sound and people knew it, and it was not authentic, and they hated it.

So Gram Parsons, like, wasn't even thinking about it at all. Gave it a second listen. But then someone played Merle Haggard and Buck Owens for him. And he fell in love with like this deep, authentic country music.

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So Merle and Buck, who are like legends to anyone who grew up in or around, or has family in around Bakersfield — me. They are legendary musicians because they created the Bakersfield sound. So I kind of heard that expression before and knew that there was, like, something interesting there. But it was really neat to find out in this book that the Bakersfield sound was exactly in opposition to this like crap coming out of Nashville at that time: super authentic, down home, rootsy, different, gritty, real.

And you know Bakersfield, as — what's his name? — Keith Richards has said, is a hard town. It's not really a place that too many people, I think, are proud of or happy to be in. Every time I've been there, which I've been going to Bakersfield my whole life because my grandparents lived in first Porterville, then Shafter near there, and my family's always been in this house in Shafter, 15 minutes away from Bakersfield. So we'd go there, you know. We'd go to the mall with my grandma and the movies and Chuck E. Cheese and Toys R Us, and, you know, it's a depressing place.

It's weird there and kind of stagnant, and it's, you know, just flat, and no ocean, no mountains, no personality. I don't know. And I think things have gotten harder over the years, too, economically. And the few times my dad has been in the hospital there for his alcoholism just like the doctors and nurses are the meanest people I've ever met. And I talked to one of them once, and she said, "Basically all we do is deal with addicts in this hospital, and like yeah, we're all sick of it," you know. So there's a lot of addiction there because it's a hard place to live.

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And so it's kind of neat, though, that Bakersfield then does have this really strong tradition of music and really made an impact on not only country music, but you know, music, American music in general, in the 1960s and I think late 50s, too, through Merle and Buck and these other people.

And in Bakersfield, there's Buck Owens' Crystal Palace which seriously, if you are ever passing through Bakersfield on the 99 or the I-5, just take some time to go in there. It's amazing. It's just this spectacular homage to the Bakersfield sound and to old country, you know. On your way in there's giant, larger-than-life statues of all the old guys, and then inside it's a restaurant bar, and like there's a dance area, too.

But lighting the walls is all this old country paraphernalia, like the Nudie suits, you know. If you don't know what those are, they're kind of like the suits Elvis was wearing in the 70s, you know, the super-embroidered, sequined ones. I'm not sure if Elvis had Nudie suits or not. I think he might have, but Gram Parsons did. Gram's was covered in pot leaves and other drug paraphernalia which, of course, no other country singers at the time wearing in Nudie suits had that kind of stuff going on.

But it's just been... So I remember in, like, the early 2000s because I was laying in my parents' bed watching this. This is before my parents divorced before they sold the house I grew up in that I dream about almost every night. And I somehow was watching the Biography Channel, which I almost never did. And it was the biography of Merle Haggard. And I watched it, and I was like... So this is... I'm telling you this because I've talked on the show before, I'm going to talk more in the future, about putting our ancestral, individual ancestral stories into the wider historical context of the time and understanding how they ended up being where they were and why their lives were like they were.

So learning about Merle Haggard's parents' story, moving from the South — I don't remember which state — to California's Central Valley to Bakersfield to farm and make a better life for themselves is exactly my great grandparents' story. And I even remember in that interview — no, this is actually in Merle Haggard's interview on Fresh Air that they played when he died a few years ago, and so I relistened to it. Talking to Terry Gross, Merle Haggard also says Bakerfield with no D at the end!

And so you know, between hearing him say that, and then listening to the story of his family, seeing this real resonance with his family and my family, and understanding why I like some country music a whole lot, a whole lot really resonates deep in my bones. And my dad loves it, too, and my sister loves it, and even my mom was into it, but not at the same level that we were. Like, you know, she kind of likes the poppy, you know, surface like Billy Ray Cyrus, when we got more into the deeper cuts and the old school stuff.

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And, you know, I think that we kind of all have these, of course, ancestral resonances in different ways: food, again, folk tales, you know, probably like jobs, activities that our ancestors were doing that could be different from place to place. And I think music is a really big one.

And I remember really clearly, like the first time I realized that I did **not** have an ancestral resonance with a type of music, and this was way before I was into ancestry. This is also in the early 2000s. I worked full time as a cocktail waitress at Harlow's in Sacramento, which was... I have never been so ill-suited for a job, you know, as a highly sensitive person, just serving cocktails to drunk people in a very, very loud environment with live music all the time. I probably lasted seven or eight shifts, but this was a night I was off, but I was there with some friends, and there was a Latin band, playing Latin music and like the horns, and all that stuff.

And I was there with a couple girlfriends, and we were having some drinks. And then finally, they were like, "Oh my God, let's go dance!" and one of them was just, like, standing up in front of the table, moving, trying to pull me out onto the dance floor, and I was like, "Uh-huh." I was just shaking my head. She's like, "Why not?!" And I was like, "I don't know. I just... no. I just can't."

And so they went to dance, and I was sitting there, and I was like, why can't I? I just don't feel this music. I don't feel it. And I remember thinking like, I must not have any ancestry from like, Latin American countries because I just can't get into this right now. And, of course, so many people feel that way about country.

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And for me, like it's the fiddle. In general, I love fiddle music. Like I can't listen to it at home. It's just pure fiddle, like, I can't really listen to bluegrass. I can't really listen to Celtic music, just sitting around my house, doing things but live? Live, I love it so much. If I hear like a fiddle in the distance when I'm at the park or something, I'm going to go over there, and I'm going to check it out.

And that, too, once I really started realizing how much I love the fiddle, this was like, when I was first getting into ancestry, I was like I must have, so I know I have Southern roots! So that, you know, makes sense that I love the fiddle, but I must have some Celtic roots, too.

This was before I knew that it's almost like 100% of my genetic makeup in the last, you know, however many years. There's been so many migrations over time, but, of course, we all started out in Africa and all that stuff, but my recent ancestry is mostly Celtic, and in the British Isles, and at the time, I didn't realize that almost all Southern white people came from that area, too. So there's, you know, a direct line of correspondence from the British Isles from the Celtic lands into the South, and then, of course, the fiddle came with them. And I just really that's it such a deep deep pull and resonance for me, too.

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And finally, yesterday, I got Owen to agree to come with me to the Celtic festival that happens here every year. I've wanted to go since I first moved here. It's been happening for a long, long, long time, and it's a big deal. You know, a lot of people go, and we had nothing to do, it was perfect weather, Sunday afternoon. We knew Nixie would love it. So we went. And yep, you know, hearing that music and being surrounded by all these happy dancing people, I was like, "This is just... I just love it here. I just love being in this space listening to this music."

And it reminded me, so they reminded me of — you know, I talked about the time that I first realized "This music is not my ancestral music. I am not resonating or feeling this right now" — but around me of the first time I really was like, "Whoa, I am loving this music right now," and it was in Titanic. Okay, so that movie came out when I was 17, you know, just at the perfect age to just, like,

obsess over it and love it so much. I saw it four times, twice with my best friend Steph, and twice with my boyfriend, Carson.

And my favorite scene was that one where Jack takes Rose down to his third-class lodgings or whatever. And they, like, party with all the poor people. And they have a big céilidh, it's called, right? I just learned this word in Gaelic, I guess, have a party with fiddle music and dancing. And you know it gets really heated, and it goes and goes, and Rose ends up having this great time dancing, and I just remember like, "I want to do that! I want to do that. I love this. I love this music, and I love these people dancing together!"

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And I've actually always loved square dancing, contra dance, too, and just people coming together and like dancing, face to face, looking at each other, dancing together. I mean it makes me super nervous too, to do that, but I always have, like, a giant smile on my face when I've done things like that, you know, as opposed to like, what does that kind of dance? Like the Five Rhythms. In my town there's like a big community of super hippie, New Age dancers who get together, like free form dance, and that I got more hit on and more gross dudes trying to come up and dance with me when I did that than ever doing contra or square dancing, which I've only very rarely done, just a few like farm events around town over the years.

But yesterday at the Celtic Fest, I went up to the booth of the Gold Country Celtic society, which I didn't know existed, and they do this like Scottish dance thing, Scottish dance lessons. And I was like, you know, that sounds so dorky and weird, not weird, just dorky and like, I already feel so overwhelmed with the things I want to do in my life, but man, I know that if I went to that, I would have a giant smile on my face the whole time. I know that I would be full of joy, and have a really, really sweet time doing it. So I might do it. I don't know. I did email the lady who organizes it this morning. It might be really fun.

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So I was recently reading Phyllis D. Light's books, *Southern Folk Medicine*, which I'm really, really loving, really loving how she just breaks down like the common elements of folk medicine all around the world. And so much of it is just like, yes, this is exactly what I believe, this is exactly what my approach to herbalism and health is, to health and having a human body is, but also just really loving the, you know, the Southern twist that's on all of this.

And she says that "All Southerners are storytellers." I just read that sentence last night, and that really struck me, too, because that absolutely describes my dad. You know, I don't actually remember either my grandparents being such great storytellers, but my dad really is, and he loves to tell his stories. And I think it was that storytelling element in him, and the fact that he would tell us all these stories growing up, combined with the fact that I knew my grandparents and great grandparents so well, that really kind of sowed the seeds of my interest in ancestry and my deep alignment with that branch of my family.

So, man, I really got to, I really need to go visit my ancestral lands, you know? Arkansas, South Carolina, and North Carolina is where the Hills are from. And the Hills are super, super backwoods, like real hillbillies. You know, there's a few photos of like my great, great grandpa, and it's almost... it just fits the stereotype to a tee. To a tee. And the paper trail dies off after him. So it doesn't go very far back. And you know, it's because I think they were just so poor and so, so backwoods.

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And, you know, in thinking also about like, what kind of alcohol do we think of when we think of the South? What kind of alcohol do you think of when you think of the Celtic Isles? As far as hard liquor goes, at least, is whiskey, right? It's whiskey, and that's my dad's drink. That is my dad's drink.

And like yesterday at the Celtic Fest, some, some Scottish guy on stage was like, talking about whiskey (*Amber laughs*), and how it's like the national drink or something like that. And just, really, as we talked about in the Episode with Daniel Foor, number 26, like the deep, ancestral patterning around addiction for so, so many people, and like drinking, in my dad's case, or taking in a substance as a form of ancestral communion, which I just absolutely believe, absolutely believe is what's going on with my dad for sure.

And then also, from the ancestor's perspective, having your living descendant constantly taking in that substance is the way that those hungry ghosts feed themselves. And so, I talked with Daniel about how you know, my dad always talked about his dad was an alcoholic, although he quit, you know. He quit in the 70s, and then didn't die until 2012, but his dad was an alcoholic, and then my dad's. And I just found out that his dad was an alcoholic, too. So you know, I know that my dad knows the ancestral story there, and that I think, in a very real way, he just feels faded to it. And maybe he is, I don't know.

But thinking about it in that context and whiskey going way back into Appalachia, and then into the Celtic lands is like, oh Dad, it goes back so much further than the last three generations from you; so much further than that.

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So I want to talk a little too about DNA tests online and the Episode 27 with Darla Antoine. We really talked about these, especially in terms of racism in America and different considerations that perhaps indigenous people might would like to take into consideration before — that was really poorly-worded — before they would take these tests. So if you want to listen to that, you can.

Darla is indigenous, and she regrets taking the test. And I was telling her that, as just like a “white person”, I am so glad that I took the test because it really showed me where I am from, you know. I did feel this resonance with the British Isles and again the Celtic lands but wasn't really sure it was there because, like I was saying, that paper trail dies out because my people in the South had been in America for so long on every branch. It's just really I feel, like, bizarre how deeply-rooted in the South on all branches of my family are on that side, but so it's been really neat for me to see this ethnicity estimate breakdown.

And we also talked about, like, the science behind how these autosomal DNA tests work, and that they work based on the results of other people who also take the test. So the more people take these tests, the more accurate they become. The science changes over time.

And literally, right after Darla and I finished recording that episode. I opened my email, had an email from Ancestry.com being like, “Your DNA has been updated.” So I click on it, and it's been updated. And the results are really different than they were before, which is really something to keep in mind because this is going to be updated again in the future, and again, and again, and

again, as more people do it. And it's probably going to change a lot. Except, you know, the things that get more that get bigger or that remain from last time. You know, the percentage that gets bigger, you can really see like, well, this is here to stay. This is definitely in my DNA and my blood.

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So what my updated results show is 59% from England, Wales, and Northwestern Europe, which they actually just define this as primarily located in England, Scotland and Wales. And so their best guess for this is 58-71%. They just give that 59 as the average of what they think, and then Ireland and Scotland is at 24%. France 16%. And that is, yeah, my pure maternal line. And then, you know, so both of my maternal grandmother's parents were French-Canadian, and going back every single generation, they're all either in French, Canada, or in France. So that's what that is.

And so you would think like that that would be 25%, right? Because she's my grandma. So if I'm getting like 25% of my DNA from each of my four grandparents, and she's purely French, you think that'd be 25%. And maybe that will change over time, but I also know that it doesn't necessarily work out like that. You know, sure, my grandma's fully French, and, in theory, I am one-fourth her, but it expresses differently in different children in different genomes. And like if my sister was tested, she might be 25% French, but she also might be like, less than I am, less than 16%.

I read a story about how these four sisters who knew they had Irish ancestry, all did I think it was Ancestry DNA test, and they all had totally different levels of Irish in them. And it was exactly how they had always considered themselves. Like, "We always knew she was the super Irish one. And she was the last Irish one." And that's actually what the DNA bore out. So I thought that was really interesting.

Oh, and then new to this update is 1% Native American. So you know, I'm not going to claim that tiny percent, and it still could be false. It's actually 0-1% when you click on it, and I've never, you know, heard that in my family stories or anything. But it's interesting because it wasn't there before, and some things that were there before are now gone, now that they have this updated stuff.

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So I wanted to talk a little bit, too, about if you have ancestry in the British Isles, which I'm guessing anyone who listened to this long probably does, there's a really neat website company, Living DNA, that focuses specifically on the British Isles. And so what it does is breaks down like the regions much more specifically than Ancestry DNA or Family Tree DNA or 23andme than these other ones do. And, you know, again, I'm not sure how accurate this is.

Although the the way they set it out makes it really... They have, like, three different degrees of likelihood. Like "Here's what we think, here's a big picture of what your ancestry looks like, and then here's a little more accurate, and then here's a really cautious look at what it looks like." So that's kind of cool.

And so this, yeah, just goes really specifically into the different regions, which I find really, really helpful because again, so many of us, you know, we lose the paper trail, so we're not sure exactly where our people came from. And, like, this is saying 34% East Anglia, 17% South Central England 12% Northumbria, 4% Cornwall, 3% Northwest Scotland — and that's my ancestors from the

Highlands, which I found going about 10 generations back through the Wrights — and then 4% Great Britain and Ireland.

So you know, this is a little different. Yes, and see then it's breaking it down into other countries like Northwestern Europe, Iberian Peninsula or other regions, Western Balkans, Southern Italy. And none of that is in my DNA or my Ancestry results. So these are all inaccurate. Like, I just read those percentages, but none of those percentages are probably exactly true. It, again, it changes all the time. And like those are really different, really different responses.

And also before I did any of these DNA tests, and I'll tell you give you a little hint: I wait until these tests go on sale, and a really, really good time, of course, to check if they're on sale is before Christmas. Probably starting, you know, right after Thanksgiving, these are all going to be put on a pretty significant sale. So that's when I bought all these.

But before I did these two tests I did, we did the Family Tree DNA and the percentage breakdowns on that are really different than they are on these two. Same with for my husband. So, as valuable as it has been for me to at least see some of the regions of origin, you know, you just have to take it all with a grain of salt. You have to take it all with a grain of salt.

[0:38:20]

One thing though that I really do love, and that's much more accurate, is getting your haplogroups tested, your pure mitochondrial, or Y-DNA, which is something else that Darla and I talked about. So you can see all that there in that episode if you want to. I did that originally through the Genographic Project, through National Geographic because that was the first DNA test I ever did back in 2012, but some of these have them all.

You can get them all at the same time, your autosomal, which is the percentage breakdown that I just talked about, and your mitochondrial, and your Y-DNA. But you can only get your Y-DNA done if you're a male. So if you're female, then you have to have a brother or father or paternal uncle, or someone else who shares your paternal ancestry, do that, if you want to know what your pure father line was, where they came from. The mitochondrial DNA is your pure mother line. And I'm not doing the greatest job explaining this, but that's because this information is out there, and I've talked about it on the podcast many times. ‘

But that's really accurate, because you know, g-g-genome... I don't know what I'm trying to say. Scientists have pretty accurately traced the way that these migrations happened out of Africa, and that's what these results are looking at. And those have been really neat, too, because they've really updated over time since 2012 when I did my first one. And that one I just did me, and so I got my pure maternal line going back 2000 generations and that's haplogroup V, which is really neat because they were in northern, northernmost Europe during the last ice age.

And then I had my dad do it a couple years later. And that was really neat, too, because when I got my pure paternal line, but I also — since he inherited his mother's mitochondria, Grandma Inie — I got his maternal haplogroup, as well. So now I have three different lines that I can follow back and just basically, you know, you learn about the migration routes that your ancestors took. And it's really, really neat.

And that's when you realize just how ancient humans are, how far back your ancestral lines go. And it kind of, for me, shook me out of this idea that I'm "just a white girl from Europe", because oh no, my people, when you go back these thousands of generations were in what we call the Middle East — that's a Eurocentric phrase — but the Middle East, the Near East and the Far East, we're in Asia. And of course, going back even farther, again, to the motherland of Africa. You know, we all end up there. We all end up there.

And it's a really good reminder of that and just that we contain so much. We contain so much in these bones and in this marrow and this blood. And like, like Daniel said, in that episode, "Your body is your ancestor altar." I was really thinking about that this morning as I was getting out of the shower.

[0:41:36]

Okay, so I also wanted to, I just pulled up my results from the Family Tree DNA website, which again, is the first one I ever did. And it's basically the inverse as far as the percentage breakdown goes, of the Ancestry.com results.

So on Ancestry, I'm like 83% British Isles and 16% French, and then there's that 1% Native American. On Family Tree DNA, it's 17% British Isles and 83% West and Central Europe, which is comprised of France, Belgium, Netherlands, Luxembourg, Switzerland, Austria, Czech Republic, and Germany. And France and the Netherlands are the only countries here that I have found in my genealogy research, and they definitely don't comprise 83% of me.

And so, you know, again, these are inaccurate, and Ancestry.com is, I believe, going to be much more accurate because they have a much bigger pool of data that they are working with. And again, the more people that your DNA has been compared against, the more accurate your results are.

So, yeah, you know, I would just, personally, selfishly, I want everyone to take an Ancestry DNA test, just so we have a huge, huge database to draw from, and it gets super duper accurate. And again, going back to what Darla and I talked about, and also Lola talked about it in Episode 21, I understand that it feels unsafe for some people, for indigenous Americans, to do that based on current and past governmental policies.

[0:43:31]

So I wanted to also talk about something else new that Ancestry DNA is doing, and this also popped up minutes after I hung up with Darla that day. It's in beta right now. It's called DNA Circles, and it's pretty neat because what they are able to do is show you people who are your ancestors, who aren't yet in your family tree, but who they can make a very, very educated guess is your ancestor because you share so much DNA with their descendants, with other people who have an Ancestry account, who have this person in their family tree.

So like I signed in that day, and it was like, "Hey, James Lee Arnold is your fifth great grandfather because you share DNA with all of these descendants of his." So James was born in 1794 in North Carolina, married Millie and had 18 children together. So I followed the paper trail to make sure and yeah, sure enough he's Grandma Inie's dad's mom's dad's mom's dad

And his wife Millie, so I clicked on her, and there's a photo of her that, you know, another one of their descendants put on, on Ancestry that I could access, and I was so struck by this photo. You know what? I'll put it on the homepage to this episode at mythicmedicine.love/podcast. She just looks like an old... she's old when the photo's taken. She was born in 1800, died in 84, old Appalachian Granny. Man, you know, and I just, I'm like, yep, that, that she looks so familiar.

Like I know that archetype. I feel that archetype in my body. I never knew anyone like her in real life. You know, my grandma, great grandmas they weren't quite like her. They were sure Southern, but they weren't like **this** Southern (*Amber laughs*), you know? This, again, old Appalachian granny archetype I just felt it and was so struck by it, and I'm grateful you know, that, that I did this DNA test, and it was able to show me that.

[0:45:54]

And, you know, there's other reasons that people have problems with Ancestry.com and with other places like this. Like I remember last year I posted on Facebook an article about how, what I was just talking about, how imperfect these autosomal DNA tests are with a percentage breakdown. And someone commented like, "I heard that Ancestry is owned by Mormons. I would never take that test. Like it's a conspiracy, you know." I was like, "Yes, it is owned by Mormons. It's, like, not a secret. It's based in Utah. It's like on their website, or at least on their Wikipedia page, you know."

The Mormons are way into genealogy and have done amazing record keeping, and we all owe them a debt of gratitude for the records they've kept, for at least white folks and people who have the records to be kept. If you are a person of color, listen to that episode with Darla Antoine because that is what we talk about, how different genealogical research looks for people of color versus white people.

But I am one of those white people who is just very, very grateful for what these DNA tests have revealed to me. And this new DNA circles I just... I love that. I can't wait to find more ancestors on it as they get more data. And now I'm scrolling down on this page for the first time, and there's a ton of other ones here that already were in my tree. But it's just proving like yep, they're your people.

And now I'm seeing my third great grandparents on my mom's dad's mom's side Daniel Ellison and Margaret Honey. There's photos of them, too. I love looking at them, and they're actually the closest ancestors to me in time who were not born in America. Daniel was born in the Isle of Man and Margaret was born in Scotland, or I think maybe it's her mom, Johannah, who was born in Scotland. But you know, I'm really interested in finding more about my Manx ancestry, the Isle of Man.

[0:47:51]

And here's a good tip for you: there's a publishing company called Forgotten Books. And what they do is publish really old books that have been out of print for a long, long time. And I first found out about them last year when I found a book called *The Golden Quartz Veins of Nevada County, California*, which is where I live.

And then recently, like last month, I was really wanting to find books about Manx folklore. And they all... I just wasn't really finding anything. The information online felt like repeats, of repeats, repeats, but this book was published in the 1800s. And it's like, you know, really close source

material stuff. I'm looking at the Forgotten Books website right now. And they have a whole section, a whole category of genealogy-related books. So that's a really neat resource if you want to go way back into the whole historical record on things.

Pennsylvania archives, American ancestry, looks like this is mostly going to be American, Irish pedigrees. There are so many. There are so many books, you guys, that these people – cemetery inscriptions. I need that.

And then I'm seeing, too, Daniel's wife, Margaret Honey, I just last week discovered that Ancestry has this whole page. I just found it by googling like “meaning of Hill last name” or something where they go into the meanings of last names. It's pretty surface stuff, but you know, it really like, yeah, every name I looked up it was like, yeah, Drouin - French Canadian, Pages - French Canadian, Hills - Irish or English. And it talks about where the people came from. It even looks at, like, the census data to see what jobs they most likely had, which, of course, for most people is farmer, but it was like neat to see that the Drouins, actually, were mostly shoemakers.

My Grandma Meme, who's still living, her maiden last name was Drouin. And when I was looking at the census records of her dad, one of those years his job was a shoemaker. Joseph Archibald Drouin was a shoemaker.

And then Hill - you know, of course, was just like going back to Ireland and England, was someone who lived on a hill, people of the hills, which also matches their time in Appalachia, and I really loved that because you know, hills are really magical places in Celtic mythology. It's where the fairy folk lived. That's where the magic happened. It's where time warped and bent in special ways on special nights.

And then Honey - honey, going back to Scotland and England, were beekeepers. So you know, it's just... that's really neat. That's another great little resource for finding out more.

[0:50:35]

And that episode with Darla is not just about anti-racist genealogical research, which is the name of the episode, but it's also really about like tips for doing genealogy, and I learned a lot from Darla doing it, and, like I said to her, I've been a pretty sloppy genealogist over the years, like just kind of going crazy on Ancestry.com and “ancestor collecting” is apparently a phrase, and I've definitely been doing this. Just being like, “Yes. Yes. Add. Add. Oh my gosh, I just found my seventh great-grandpa, oh my gosh.” And I haven't really been checking the paper trails to make sure there's documentation being like, “Yes, this is really your great-grandpa.”

If you've never done this before, the reason you're able to do that is because Ancestry will hook you up with other people who have your same ancestors in their family tree. And then they maybe have farther back ancestors, and you can just add them. So I'm, you know, going to spend a lot of time going back and double-checking the paper trails and just getting more organized, getting more organized, and more thoughtful about it.

I also really recommend the Ancestry app, if you have an account, because you can just have it on the go all the time. I've spoken before about how when my little one falls asleep nursing on me, and I'm just kind of stuck there I just open that app, and I find new stuff every time. It's really, really great. And when I have that urge to open Facebook or Instagram, I'll be like why don't I go to

Ancestry instead? Like I can connect with my ancestors right now doing that instead of like, looking at Instagram and feeling all jealous or whatever about people are doing, feeling negative feelings being on Instagram lately.

So, yeah, I think I've said everything that I wanted to say today. There's so many resources out there for genealogical research and for larger ancestral connection, and really just talking to your people, meeting them in a space that's beyond the mind and more of the heart and the bones.

[0:52:32]

Hey, it's a couple days after I recorded what you just heard, and I wanted to come back and talk about yesterday.

Yesterday, October 3, was just somehow this incredibly magical day for me, and it's related to the Celtic ancestry, really, and, you know, I find that maybe like, once or twice a year, I'll just have a day like that, where these synchronicities are just popping up everywhere, and where I sort of feel like I'm being pulled under into the otherworld. Being pulled under is really the best metaphor I have for what it feels like, but it's not into the underworld and, you know, the associations with that of like hell, but the otherworld.

And so, you know, if you haven't listened to Episode Four — now that I'm... that word, the “otherworld” is echoing in my mind — Asia Suler really talks about the otherworld in a very beautiful way. And actually, the way I ended the super magical day yesterday was by listening to her audio course online, *Herbs for the Otherworld*.

So you know, it's October. If you're feeling the magic of this month, the pull of your ancestors, the power in watching the landscape around you die and return to the earth, then I really recommend this course, *Herbs for the Otherworld*. This was 25 bucks and lots of amazing information and little shamanic journey and then a really beautiful PDF download that covers everything she talks about.

And Nixie skipped her nap yesterday. So she went to bed early, like 630, and it was amazing. It was amazing having like three and a half hours to ourselves to just be together, Owen and I, and listen, listen to that beautiful course, and anyway, three and a half hours before bedtime 'cause we got to bed early around here. Wow. Okay, a giant raven just flew outside my window, which brings me back to the magic of yesterday.

[0:54:56]

So first of all, Owen let me sleep in, because of Nixie's bedtime, not sleeping situations. I've been up with her a lot of the night. And I often find that I have my best dreams when I get to really sleep in. I call it “getting my dreams out,” you know — like, “get the lead out” when classic rock stations play Zeppelin (*Amber laughs*) — get your dreams out, just really kind of letting them run wild. And that to me seems to happen most often in the mornings.

So I woke up from this dream. It was kind of two dreams in one or two dream images in one, and basically they both had to do with a ring. One of them was a ring that this woman was wearing on her right finger, an old woman with white hair, and I was really entranced by it. It was this giant pink and white ring, and I was like so enchanted by it.

And this older man who was with us, told her she should give it to me, and I could tell she was kind of considering it, and then that was the end of that part of the dream. And then later in the dream I looked down at my hands and I was wearing this beautiful golden ring on my middle finger on the left hand. And it was kind of like fairy-like, I mean, it was kind of Celtic-ish. It was kind of like the charm that Arwen gives Aragorn in Lord of the Rings; just had that feel about it, maybe not, you know, not the exact design at all.

But I was with, again, a young woman this time, and she looked at it and was like, “Oh my gosh, like she gave this to you?” And I was like, “Yeah, I don’t know.” You know? And she was like, “It’s pure gold, and it’s so meaningful.” And basically, like, it had been given to me by someone powerful and it was like an initiation into something was my understanding of it.

So you know, definitely still working out the symbolism, the personal mythology of those images for myself. As best I can tell the ring on the woman’s right hand was rhodochrosite. I think that’s how it’s pronounced. And so I’m going to kind of learn more about that. And maybe it was nothing that actually exists in real life. But that’s what it looked like when I was looking up those, looking at pink and white stones later online.

But one thing that came to me this morning is that the first ring belonged to someone else, and I was enchanted by it, and really, like, overcome with a desire for it. And the second ring was like, on my finger without me even knowing how it got there, and without me knowing how powerful it was, and what it meant that it had been given to me. So that was kind of a neat thing to wake up to, you know.

I don’t have meaningful dreams all that often, so whenever I do, it’s a good start to a day. And so yeah, maybe it was just sleeping so late and waking up from these dreams, but I was in this otherworld, pulled under the surface of everyday consciousness for the rest of the day.

[0:57:55]

And I was really thinking about my Celtic heritage, and how I really didn’t know until recently, doing these DNA tests, how strong it is in me. I thought anything was possible when I got that test back. It could be any European country or elsewhere, you know. There’s always that or always the possibility of some sort of wildcard and surprise when you do those tests, but that is so concentrated in the British Isles and then in France, was really surprising to me.

And I was thinking about how I have kind of — so even though I’ve known for a couple years now through the genealogy because I found the people, I found the paperwork going back to Scotland and the Isle of Man, and then very recently into Ireland, with an ancestor named Crandall O’Hagan, which has the most fantastic name. I can’t stop saying that name, and, of course, I have to say it like “Crandall O’Hagan” every time I say it. — that I’ve just kind of always felt suspect about a lot of the material that’s out there about Celtic magic and folklore. And I think very rightfully so because there’s a lot of foofy bullshit about Celtic stuff, like, really I think even more so than any other tradition, spiritual tradition that I can think of it.

I think it was really like in the 90s co-opted by neopagans, Wiccans, whatever, you know, those type of people, and then people just write books, based on books, based on books, based on blog posts, and, you know, like, aren’t really going back to the source materials or really wanting to

understand what life really was like or what these people really did, but kind of make it, bend it to suit modern-day sensibilities and the ego.

A little example of this, although I really acknowledge that people are just trying to have fun at a Celtic festival. My oldest daughter used to always say “festibal”. But at the Celtic festival that we went to last weekend, the people who were dressed up were either wearing, like, Renaissance Faire garb, pirate costume, or dirndls. Owen, my husband, and I were like, yeah, I'm pretty sure that like **none** of this is actually what Celtic people were wearing back in the day. They're wearing like, rough, homespun wool, probably like gray (*Amber laughs*). And this is more like fantasy-Celtic stuff, or not Celtic at all and the pirate and dirndl stuff. But I get it. It is super fun to wear long, velvet, hooded dresses with big old sleeves, you know. I'm totally into it. But that's kind of what I'm talking about, you know.

[1:00:46]

So I was really looking online for like good books, and I was wanting some sort of like oracle deck, too, to work with. And everything just, I don't know, just like the vibe I got, and then from reading the table of contents and stuff on Amazon, and reading reviews and looking at author's websites, I was like I really can't tell what's good here. What's authentic? What's true? What isn't just someone trying to sell a bunch of copies to like spiritually hungry seekers.

And I was thinking about this one Tarot deck, though, that I've seen before called the Wildwood Tarot. And I don't really work with Tarot. It's just not... I've tried and tried for years and years, and I don't know. But I was remembering that I've always really, really felt pulled to this deck and feeling kind of silly, because then I would let my rational mind come in and stop me and be like, “Oh, it's just some stupid, like, neopagan bullshit. I'm not gonna spend 25 bucks on this right now,” or whatever.

And then I had to leave the house to take packages to the post office yesterday and driving home I was like, well, why don't I just stop at Cult of Gemini, little witch shop here in downtown Grass Valley, and see if they have any cool books or oracle cards or anything that's pulling me right now, as I really am feeling like this like portal into my Celtic and British Isles ancestry is opening for me very wide right now, which makes sense. It's the time of year the ancestors are calling.

And I went in and right away the Wildwood Tarot is right there, and I pulled a card. It was a beautiful card, number 15, The Guardian. It's a cave bear skeleton. Oh, I just love it so much. I think for caves. I have a thing for cave bears. I have a thing for bears. I have a thing for skeletons (*Amber laughs*).

So I bought it, and when I walked out of the shop, it was not raining. It has not rained here in 130 days, California. And I got into my car and I opened it up and shuffled. Have I ever mentioned that I was a blackjack dealer for one summer back in South Lake Tahoe? So I'm a pretty good shuffler. So, shuffled it up, pulled four cards. In the shop, I had pulled three cards and two of them were the same when I pulled them from my own newly acquired deck in the car, both that Guardian one and then the Two of Stones, which features two hares. And there's a lot of hares out here where I live, and I've never seen them before in this county living here for 12 years, but once we moved into this specific, tiny, little, micro bioregion of this area, there's hares all the time, skipping around, and, of course, hares are, you know, kind of classic animal familiars of old European witch lore.

So, as I'm sitting there, all of a sudden it starts pouring, pouring, like, insane downpour and thunder and lightning. And right as that was happening, a big raven flew right outside my window just like what just happened just now actually. And I had the windows down a little bit when the rain was starting, and the sprinkles blew in, because the wind was so severe and kind of like, I felt like baptized, like blessed my deck. And it just all felt like oh, you know, just those chills! I'm like, "Okay, I'm listening. I'm listening, and I'm here, and I'm paying attention."

And what I really feel like is that I am ready to let go of my over reliance on the rational mind and of my fear of being seen as irrational, and my constant second-guessing myself and second guessing is it true? Is it real? And like, "Oh, that's such bullshit because like that chick I knew in my 20s, who was all about this neo-Celtic stuff was really mean to me," and, you know, just wanting to let go of all my hang ups basically around this.

[1:04:57]

And then when I got home, I just kept looking through the deck and pulling cards. And another one I got was the Six of Arrows, Transition, and it's just this beautiful card that depicts a person on a boat with a swan prow. And I'd also had, like, swan medicine come up a couple times yesterday. And so I just really feel like that card is guiding me, and it was basically saying exactly what I just said, like letting go of old ways of thinking, just stepping outside the paradigm you've been in, like letting the magic in is kind of how I'm thinking of it.

So I just feel really excited to really dive into actually working with this deck, to letting go of all my yeah, preconceived notions about Tarot, about magic, about oracle decks, about "Maybe it's bullshit, maybe it's nothing, maybe I'm overthinking things. I'm just creating this. It's not real," you know, all that stuff. And really feel the magic of it because, dude, if like, the Celts were anything, and are anything, they are believers in magic, and makers of magic, and listeners to magic. And I'm just feeling it. I'm feeling the pull of the otherworld. I'm feeling called by my ancestors, and I don't want to shut it out anymore. How rude is that? You know? I don't want to be that person anymore.

So I'm just... I'm excited to be working with this and to move forward and keep connecting, and yeah, just happy to have had that shift in my consciousness take place yesterday.

[1:06:43]

Okay, so I thought I would just, like, dive right into the woo here and pull the card, pull a card that my intention would be for it to have meaning to everyone and anyone who may still be listening to the podcast at this point. Heh. So, I pulled this one last night, too:

Two: The Seer

She corresponds to the High Priestess in the traditional Tarot, and it's a very beautiful card. Wow, I feel super blessed to have just chosen this for you. And I will read the description from the book:

Position on the wheel:

So they have this whole framework, too, for the Wheel of the Year in this Tarot, which I really love.

The Seer is at the hub of the wheel in the quarter related to water and the emotions and linked to the mysteries of the Moon and the Earth. She is partnered with The Shaman and acts as a guide to the World Tree.

So in this wheel that they lay out, let me find it in here, The Seer sort of rules over the time between Lammas, August 1, and Samhain, Halloween. So that's the time we're in right now.

Description: *The Seer is wrapped in the owl's cloak of wisdom, decorated with totem animals of power and demonic spirits. She stands before the World Tree, drawing wisdom from the roots that are deeply embedded in the earth. Close around her are the symbols of the four elements that she mediates: the cup, staff, arrowhead, and stone. From the head of her staff hang the crane bag and a set of runes. She may be masked and her face may only be glimpsed or seen in half light. Her voice may be hushed, and she may speak in riddles, but if you listen, she can point you to new, wiser beginnings.*

Meaning: *Placed at the heart of the wheel and the wildwood in the quadrant of water (fall time), The Seer represents insight that is gained from the stillness and inwardness of the sojourn with the hooded man. She stands at the heart of an inner personal universe and can mediate that knowledge and help to externalize this energy into power, wisdom, or creative endeavor in the material world.*

The seer acts as an oracular mediator of the feminine intuitive and imaginative principle, but her mediation is based on grounded energy and skill. This is symbolized by her feathered cloak, which represents the flight of thought and intellect, matured and stabilized to her deep-rooted power, grounded in the memory of the conscious Earth.

The Seer stands at the center, both of the wheel and of the individual inner world, facing The Shaman. She acts not only as a guide to the soul, but as a catalyst for the manifestation of creative and artistic work. Ideas may be filtered through the shadowy realm of dreams and trance-like states, but the inner archetypal mediator that forms these ideas into works of literature, song, or dance is The Seer. It is she who inspires the emotional link to a book or piece of music, or brings a tear to the eye at the end of an emotional film, or laughter at a funny story.

With her inherent ability to balance the emotion, intellect, and willpower, she spurs us to create change in our material world, and as a skilled mediator of all the elemental forces found within the Wildwood. She fosters the positive exercise of will, manifested by emotion and commitment, and resulting in outer material effect. This is one of the purest and most blessed forms of Earth magic.

Reading Points: *The time has come to focus your power and let it flow through you. Many dreams or desires related to the creative, emotional process are ready to be applied in your day to day life, and you must now give vent to those hidden or suppressed longings.*

This may also relate to healing, sexual relationships, or partnerships. Now the manifestation of inner spiritual or esoteric insights into your practical and physical daily life will bring profound rewards and results. It is a sign of maturity.

The Seer also relates to creative impulses such as art, mechanical skills and crafts, and the joy of bringing pleasure and knowledge to others.

And then there's a little section on each of the Major Arcana. I think it's in all of them, actually.

“Roots and branches,” like related ideas, basically, “inspiration and wisdom, oracular prophecy, innovation, shamanic flight, soul healing, empathy with nature.”

Yeah, so if you're interested, I have a link to this deck in the show notes, *The Wildwood Tarot: Wherein Wisdom Resides* by Mark Ryan and John Matthews, illustrated by Will Worthington. I just really feel like this deck and this booklet fulfill my requirement that what I'm looking for, not ne bullshit, and be really, deeply grounded in wisdom and in the earth.

So, with that said, I'm going to close out, get back to my family, get back to the ancestors and the land, and go walk around and see how happy everyone is doing the rains from last night.

I wish you well, and I'll be back soon.

(Exit Music: acoustic guitar folk song "Wild Eyes" by Mariee Sioux)

[Closing]

[1:12:27]

Amber: Thank you for taking these Medicine Stories in. I hope they inspire you to keep walking the mythic path of your own unfolding self. I love sharing information and will always put any relevant links in the show notes. You can find my blog, handmade herbal medicines, past podcast episodes, and a lot more at MythicMedicine.love.

While you're there, I invite you to click the purple banner across the top of the page to take my quiz "[Which Healing Herb is your Plant Familiar?](#)" It's a fun and lighthearted quiz, but the results are really in depth and designed to bring you into closer alignment with the medicine you are in need of.

If you love this show, please consider supporting my work at Patreon.com/MedicineStories. There's some killer rewards there: exclusive content, access to online courses, free beautiful downloadable e-books, coupon codes, giveaways, and just amazing gifts provided by past guests of the podcasts. All of that stuff is at the two dollar a month level.

For a little more, you can access my herbal e-book or my small online course, and that's all there as a thank you, a HUGE thank you from me and from my guests for listening, for supporting this work. I love figuring out what I can gift to people on Patreon. It's so fun. And I love that Patreon makes it so that you can contribute for such a small amount each month.

I'm a crazy busy and overwhelmed mom and adding this project into my life has been a questionable move for sure, but I love doing it, and I love the feedback I get from you all. And I just pray that Patreon allows me the financial wiggle room to keep on doing it while giving back to everyone who is listening.

If you're unable to do that, or if you'd like to support further, I would love it if you would subscribe on iTunes or wherever you get your podcasts. And if you would review the podcasts on iTunes, too, it really helps getting it into other ears. It means so much to me when I read those reviews. It's, like, the highlight of my week when I check them and see new ones.

People are amazing. You guys are wonderful. Thank you so much.

The music that opens and closes the show is Mariee Sioux. It's from her song "Wild Eyes." It's one of my favorite songs of all time.

Thank you and I look forward to next time!

[1:15:18]