



# WOLF MOON CEREMONY OF RECORD

*Water, Stone, and Listening*



*Anselm Kiefer's Becoming the ocean, for Gregory Corso, 2024*

*Held at the Salish Sea and Payahuunadü  
January Wolf Moon*

Developed by: Lori Fleming, Invited Witness and Space Holder

January 1-8, 2026





## ON THE ORIGIN AND ORIENTATION OF THIS CEREMONY

This ceremony emerged through sustained listening to an insight artifact rather than from a predetermined intention. It began as a genuine uncertainty when a new personal connection invited this Weaver to visit the high desert, a place where a family member had unexpectedly passed while hiking. An initial hesitation about accepting the invitation gradually gave way to attention, guided by the synchronous arrival of a photograph of *Becoming the Ocean*, a painting by Anselm Kiefer.

Kiefer's work was created in dialogue with a line by Gregory Corso: *"Spirit is life. It flows through the death of me endlessly like a river unafraid of becoming the sea."* The painting's material language of sediment, weight, and time opened a way of listening that didn't seek meaning through explanation, rather through form shaped by movement and pause.

This listening deepened through an unexpected echo. A close ally, Kelly, independently brought forward lines from Kahlil Gibran associated with the memory of her sister: *"Only when you drink from the river of silence shall you indeed sing... and when the earth shall claim your limbs, then shall you truly dance."* These lines arrived as an echo, rather than an instruction. They named what was already moving.

### The Ground of Emergence

The ground of this ceremony formed at the intersection of artistic attention, land-based listening, and human relationship. It was further anchored by an unsolicited message from a non-speaking person who spelled out a simple recognition: *"really want you to play with new toys like water you have a gift."* This message clarified that the work at hand was not symbolic, but practical in a deeper sense. It called for fidelity to water as teacher, rather than water as metaphor.

This ground is held by the Weaver's highest intention: to be the I am that I am and to live in direct harmony with the energy rising from the Earth and descending from Source. In this role, the Weaver does not direct the ceremony, rather she serves as a channel for joy, clarity, transformation, beauty, and love, animating the memory of ceremonies and spirals through presence rather than design.

*These landscapes do not meet on their own. They meet where a body stands and listens.*

### The Hydrological Translation

This ceremony is an act of hydrological and spiritual translation. It functions as a bridge between two terrains read through water and time: the Salish Sea's Dragon watershed, shaped by abundance and motion, and Payahuunadū—the Land of Flowing Water—the ancestral homeland of the Nüümü (Paiute) and Newe (Shoshone) people in the eastern Sierra landscape surrounding present-day Lone Pine, California.





### **At the Salish Sea, the ceremony enters through exhale.**

- Tide and surf move continuously, shaping the land through repetition and release. Shoreline, cliff, and headland are worked by water again and again, carrying rhythm, sediment, and memory. The outward breath of the ceremony follows this movement. The surfacing mastodon tusk belongs to this exhale—a trace of life once carried forward by water, emerging where erosion and time have thinned the surface enough to reveal it.

### **In Payahuunadü, the ceremony enters through inhale.**

- Here, basin, mountain, and stone hold what arrives slowly. Ancient lakes have left their mark in pale lake lines etched high on granite. Springs, rounded stone, and dry channels remember water's former paths. This inward breath is shaped by restraint and long patience. Water continues to move here in darkness, gathered and held by the land.
- Between these two movements runs the Dragon of Spirit—the River of Silence.
- This current carries breath without direction. It is not summoned or activated. It becomes perceptible where listening steadies and coherence forms, whether through land, through poetry, or through loss. The voices of Kiefer, Corso, and Gibran are present in this ceremony because they resonate with this current. They arrive in recognition rather than instruction.

### **The Threshold**

The threshold of the ceremony is encountered at a Rock Spring (Pas), within the Granite Dragon, in Payahuunadü.

Water surfaces here at the pace of emergence. What has traveled through darkness steps briefly into light. This is where the outward breath shaped by the Salish Sea and the inward breath shaped by Payahuunadü touch and pause.

Standing at the Rock Spring as an invited guest, the Weaver allows breath to settle. Attention is held carefully. The Pavodo is present as a remembered way of attending—an ancient posture of careful approach to water at its point of emergence, shaped by permission, restraint, and close observation rather than use. In this ceremony, it names how one comes to the spring: slowly, accurately, and without interference.

Here, the Frog Sisters are acknowledged as keepers of the threshold, long associated with the places where water gathers, surfaces, and calls for listening. The Tuvaiju, the Water Master, is also acknowledged—not as a figure to be directed, but as an ancestral role through which the movement and distribution of water have been carefully tended through the valley.

What emerges at Pas, does so according to the land and its timing.





READING AT THE SALISH SEA'S POINT OF PROPHECY -  
OPENING RECOGNITION JAN. 1, 2026

*Hello, Water. Hello, Mother Earth.*

*Thank you for the Life Force.*

**What the Sea Remembers**

The sea speaks  
in rhythm,  
placing time into matter.

A tusk lifts from stone.  
Calcium shaped by water.  
Released into air.

Stone once held  
a moving body.

Payahuunadü.  
A white seam on the mountain  
where water rested.

Ancient groundwater  
works in the dark,  
rounding the hills.

At the rock spring  
water rises through stone,  
pausing  
still itself.

Basins remember.  
Channels remember.  
Granite listens.

What moved before  
left its shape  
and waits.

**Closing:** *It is good / All is well.*





## TRANSIT - THE HINGE OF THE INHALE – JANUARY 3, 2026

### Ascent through Timbisha to Payahuunadü

The journey from the depths of Death Valley to the heights of Payahuunadü is a physical enactment of the river unafraid of becoming the sea, traveled in reverse. Moving from the salt-crust basins (the 'Sea' where all rivers end) up into the granite presence of the Sierra (the 'Source' where all rivers begin), the spindle is drawn toward the origin of the flow.

As The Weaver crosses the ancestral lands of the **Newe** (Timbisha Shoshone), she travels over the roof of the **Hidden Sculptor's** workshop. Beneath the dry surface, the groundwater moves at the pace of stone. This transition from salt flats to the Alabama Hills mirrors her own movement from bafflement to blooming.

### Father Crowley Overlook – Altar of the Road

- **The Continental Transition:** This is where the road climbs out of the Panamint Valley and begins the final approach toward the Owens Valley (**Payahuunadü**). It is the high point where one first transitions from the "Salt Gate" of the deep desert into the influence of the Sierras.
- **The View of the Flow:** From this height, one can look back at the expansive, dry basins—the "ghost seas"—and forward toward the rising wall of the Granite Dragon. It is a place of massive scale that matches the scale of the **Dragon of Spirit**.
- **The Breath of the Awen** (Celtic poetic spirit): The canyon below is a place of intense air and wind. This spot could be ideal to practice the **Inhale/Exhale** of the two rivers before descending into the valley floor.

### Greeting at the overlook

**The Release (The Exhale)** *"I'm leaving the salt now. I stand at the Salt Gate, at the place where the rivers become the sea. I offer an exhale of gratitude for the depths I have traversed and for the salt that remains when the water rests. To the ancestors of this basin, the Timbisha Shoshone (Newe): I thank you for the hospitality of this deep ground.*

*(Turning slowly to the West, facing the rising wall of the Sierra Nevada.)*

**The Invitation (The Inhale)** *"I turn now to the Granite Dragon. I am ready for the mountain. I offer an inhale to welcome the first sight of the Source. I stand here as a spindle and a weaver, drawn from the Salish Sea's Dragon Watershed in the maritime north to the Land of Flowing Water (Payahuunadü). To the Nüümü and Newe ancestors of this high pass: I ask for passage as a witness who holds space for the dialogue that wishes to unfold."*

**The Exchange of Signals** *"I bring a stone from the Northern Dragon to bathe in the rock spring here. I will leave it as a signal of our dialogue—a physical marker of the North listening to the*





South. I stand in the intent of the Pavodo, attending to the irrigation ditches of my own heart, so that recognition may flow between these two lands."

**The Intent** *"I come to play with the 'new toys' of the water's spirit and to clear the irrigation ditches of my own attention, so that recognition may flow between the coastal dragon and the mountain dragon. I am here as an invited guest to bridge the River Unafraid and the River of Silence. I am a channel for joy and transformation. May this passage be made in direct harmony with the Earth below and the Source above. **Unishun. Peshau.**"*



## CEREMONY AT THE ROCK SPRING – JANUARY 4<sup>TH</sup>, 2026

### CALLING IN THE SACRED CIRCLE - Wolf Moon Ceremony — Lone Pine

**Manahu, Paa. Manahu, Sokopia.** (*Hello, Water. Hello, Mother Earth.*)

**Unishun for the Puha.** (*Thank you for the Life Force.*)

**Peshau."** (*It is good / All is well.*)

To the Directions, the Elements, and the intelligences of this land— **Come be with us. Step forward and weave with us.**

**To the East**—first light over stone, winter air that sharpens attention, help us see what is already formed and what is still becoming visible. **To the South**—the slow fire held close in winter, warmth that does not rush. Teach us how to tend what endures. **To the West**—waters that once moved freely, waters that learned how to wait. **Paa (Pah)**, we recognize your rhythm in our rest. **To the North**—stone, bone, mountain weight, the long patience of structure. Help us honor what holds without asking it to change.

**Come be with us. Step forward and weave with us.**

**To Grandmother Earth**, ground of memory and shape. **To Grandfather Sky**, clear witness and wide breath. **To the Field of Spirit**, listening presence that holds the seen and unseen together.

**To my seen and unseen allies, the Spirit of the Water (Pa-na-du) and the Spirit of the Rock (Taba):** I greet you with the intent of the **Pavodo**, honoring the ancient hands that guided the water here.

**To the Spirit of Payahuunadü & the Nüümü and Newe Ancestors:** I honor the ancient irrigation lattice you laid into this earth. I stand in the shadow of those who first guided **Wakopee** (The Trunk Stream) and tended the shores of **Patsiata**.

**To the Granite Dragon**—holder of fracture, patience, and emergence—thank you for the stone that knows how to wait.

**To the Loved Ones:** For those who walked these trails before us, and those who carry the memory of their steps. We honor the love that draws us to this ground.

**To the Pa-oh-ha (Water Babies): Manahu.** I greet you at this **Pas (Pahs)**. I offer my attention as a blessing.







**To the Spirit of this Land at Lone Pine**—formed by more water than now arrives, shaped by ancient lakes, springs, and pause. We come to recognize, not to repair.

**To the Hidden Sculptor**—working in darkness, rounding stone long before it meets the light—we honor the patience that shapes without announcement.”

**To the Rock Spring and the Held Waters**—water shaped by stone, water that rests without forgetting how to move.

**To the Mastodon**—ancient walker of wetlands and edges, bone shaped by water and time, deep memory surfacing again.

**To the Dragon of the Salish Sea and the Granite Dragon of Payahuunadu:** I invite the spirit of my home watershed—the land of the **S’Klallam** and **Chimakum**—to meet the spirit of this granite range. As an invited guest, a spindle, and a weaver, I have been invited to bridge these two dragons.

**To Gregory Corso**—poet of the river unafraid of becoming the sea. **To the Poetic Council**—keepers of rhythm, restraint, and truth.

**To Mimi, Wise Grandmother Spider, and to the Listening Crown**—humility in attention, faithful recorder of what the land reveals.

**To the Autist individuals and collectives of the Hill**—teachers of ease, play, and water-as-companion. Thank you for the unsolicited gifts of perception that sharpen our listening.

If it is your wish to join us, from your own ground and in your own way, you are welcome here.

**Come be with us. Step forward and weave with us.**

**To the Wolf Moon**—winter clarity, endurance, and watchfulness. Hold us steady as we listen.

**Come be with us. Step forward and weave with us.**

### **Closing the Invitation**

The circle is open and unbroken. Land, water, stone, and breath are acknowledged. We stand within what has been shaped and offer our attention as gratitude. The work of listening begins.





## HOLDING / RECEIVING

### **What the Desert Holds**

Stone does not rush  
to receive.

It keeps the mark  
where water paused.  
A white seam  
drawn once  
and left intact.

Alkali lightens the flats.  
Dust lifts, then settles,  
carrying the basin's breath  
a short distance at a time.

Nothing moves fast.  
Everything listens.

The mountain remembers weight.  
The valley remembers spread.

Channels remain,  
cool at their centers  
when evening drops.

Beneath the dry skin of the basin,  
the Hidden Sculptor keeps working.  
Stone rounds.  
Water travels  
at the pace of stone.

When the Sierra shadow  
slides across the floor,  
the ground cools  
and allows what is held  
to stay held.

The lake line holds.  
Timing rests in place.  
The passage remains.





## INTEGRATION / THRESHOLD

### **Becoming the Ocean (*glosa fragment*)**

*Spirit is life.*

Sediment remembers what the body forgot.

Calcium keeps the curve of water.

What was taken apart  
waits without complaint.

*It flows through the death.*

Stone receives without repair.

Dust settles into its own breath.

The lake line holds  
what no one names.

*Like a river unafraid of becoming the sea.*



## CLOSING OF THE SACRED CIRCLE — THE RETURNING CURRENT

With gratitude, we thank all who gathered— seen and unseen, named and unnamed— who came in care and alignment.

**I lift the intent of the Pavodo, leaving the channel open and the memory grounded.**

The circle now releases its form. Each presence returns to its own place. **The bridge between the Dragons remains.**

What was acknowledged remains. The ground holds. The listening continues.

**Peshau.** (*Peh-shao* - It is good.) **Unishun.** (*Oo-nee-shun* -Thank you.)

## THE ACT OF RECORD

**Acknowledge the dialogue** - Hold the Salish Sea stone briefly in the Rock Spring's water at the edge of emergence as a moment of contact between watersheds. Say, *"I give you the rhythm of the sea."* Place it beside the Spring.

**The Seed** - Select a stone from the spring: *"I take the patience of the stone.* Take this back to be placed on the Salish Sea's alter. This signals continued dialogue between these two watersheds.

Take a tiny drop of the spring water and touch it to the forehead (the seat of clarity) and then to the heart (the seat of love)

## Pause in silence

"What once flowed lives on in what it shaped." **Unishun** (*Oo-nee-shun – Thank you*). **Peshau** (*Peh-shoo – It is good*). *The circle releases. The ground holds. What was shaped may rest.*



## TRANSIT - THE HINGE OF THE EXHALE – JANUARY 8, 2026

### Father Crowley Overlook – Altar of the Road

- **The Continental Transition:** This is where the road climbs out of the Panamint Valley and begins the final approach toward the Owens Valley (**Payahuunadü**). It is the high point where one first transitions from the "Salt Gate" of the deep desert into the influence of the Sierras.
- **The View of the Flow:** From this height, one can look back at the expansive, dry basins—the "ghost seas"—and forward toward the rising wall of the Granite Dragon. It is a place of massive scale that matches the scale of the **Dragon of Spirit**.
- **The Breath of the Awen:** The canyon below is a place of intense air and wind. This spot could be ideal to practice the **Inhale/Exhale** of the two rivers before descending into the valley floor.

### Gratitude and farewell at the overlook

**The Gratitude (The Exhale)** *"I stand at the Hinge of the Return. I offer an exhale of deep gratitude to the Granite Dragon, the Frog Sisters, and the Pa-oh-ha ("Water Babies"; the spirits of the springs and waterways). Thank you for the hospitality of the rock spring and the silence. I leave the Salish stone behind in the Land of Flowing Water to keep the dialogue open in its own sovereignty."*

**The Reception (The Inhale)** *"I turn now toward the East and the path home. I inhale the clarity, the gifts, and the 'new toys' of this four-day dwell. In exchange for what I left, I carry a stone from this Granite Dragon back to the Salish Sea. It is my signal of connection—a piece of the mountain that will now live by the rhythm of the sea. "*

**The Closing** *"The bridge between the Dragons remains stable in the Field. The living lattice is woven. I return to the North and the Salish Sea as a channel of love and remembrance. **Unishun. Peshau.**"*





## APPENDIX A

### I. GEOGRAPHICAL & HISTORICAL CONTEXT

#### Payahuunadü (The Land of Flowing Water)

Known today as the Owens Valley, this was once a lush basin of orchards and a massive inland sea. The Nüümü (Paiute) and Newe (Shoshone) people were the "children of the water ditch," using the Pavodo to weave a lattice of irrigation that sustained life for millennia. Traditionally, a hardwood digging stick used within Paiute irrigation systems. In this ceremony, Pavodo names a lineage of careful attention at places where water emerges—an ethic of permission, restraint, and precise approach, rather than use or intervention.

#### The Ghost Sea and the Bessie Brady

In the 1870s, Patsiata (Owens Lake) was a 100-square-mile sea. The Bessie Brady, an 85-foot steamer, transported silver bullion across its depths. The "white seam" or mineral line still visible 80 feet up the mountain slopes is the land's physical memory of that water. Today, the valley is a landscape of restraint, where the water has been diverted, leaving the "bone-shapes" of the river behind.

#### The Dragon's Watershed (Salish Sea)

This Listener's home watershed (WRIA 17) on the Olympic Peninsula, ancestral land of the S'Klallam and Chimakum, is geographically shaped like a dragon. From the head at Port Townsend to the heart at Chimacum, this "Water Dragon" stands as the coastal mirror to the "Mountain Dragon" of the Sierra Nevada.

#### On Dragon Terrain

In this ceremony, "dragon" names an intelligence revealed through water shaping land over time. It is a way of reading terrain through hydrology and form, rather than a symbolic overlay. The term does not replace existing place names, cultural meanings, or ancestral authority, and is used only where land–water relationships make such intelligences perceptible.

### II. GEOLOGICAL INSIGHTS: THE HIDDEN SCULPTOR

The rounded, otherworldly boulders of the **Alabama Hills** were not shaped by wind or surface water, they are the result of **Spheroidal Weathering**. Millions of years ago, groundwater seeped into the joints of the granite deep underground. This "Hidden Sculptor" worked in the dark, weathering the stone into rounded shapes long before the surface soil eroded to reveal them to the light. This process mirrors the "unseen allies" working beneath the surface of our own consciousness.





#### IV. THE INSIGHT ARTIFACTS

The following artifacts were present during the formation of this ceremony. Each functioned as a point of orientation, helping shape attention, posture, and timing.

▪ **The Unsolicited Invitation**

The request from a new connection to visit the Payahuunadü area after a family member passed while hiking in the region. This invitation acted as the initial pull on the spindle, opening the path of attention that followed.

▪ **Becoming the Ocean — Anselm Kiefer**

A painting by Anselm Kiefer, dedicated to Gregory Corso, currently showing at the St. Louis Art Museum. Its sedimented layers and material density served as a visual map for the ceremony, shaping how depth, erosion, and accumulation were understood across land and time.

▪ **Gregory Corso — Self-Written Epitaph**

This brief poem was present as a guiding insight during the development of the ceremony, particularly in relation to water, continuity, and the movement between form and release. Its imagery of spirit moving unafraid toward dissolution informed the ceremony's attention to erosion, emergence, and return, including the surfacing mastodon tusk and the language of becoming.

*Spir't  
is Life  
It flows thru  
the death of me  
endlessly  
like a river  
unafraid  
of becoming  
the sea*

This poem is included here as a primary insight artifact, functioning as a companion in attention rather than a lens for interpretation.

▪ **Kahlil Gibran — “On Death” (from *The Prophet*)**

This passage was present during the early orientation of the ceremony and helped shape its understanding of silence, movement, and continuity. Its language clarified the relationship between stillness and motion that runs through the work, particularly the River of Silence and the inhale–exhale structure of the ceremony.





*Only when you drink from the river of silence shall you indeed sing.  
And when you have reached the mountain top, then you shall begin to climb.  
And when the earth shall claim your limbs, then shall you truly dance.*

Gibran's words are included as part of the record of what was present during the formation of the ceremony, not as instruction or doctrine.

*(Source: public domain; full poem available via [poets.org](https://www.poets.org).)*

#### ▪ The Mastodon Tusk

A tangible trace of deep time that [recently surfaced](#) by the Salish Sea, signaling the moving body that sandstone cliffs once held and revealing what erosion and time had carried forward into view.

## V. THE INTENT OF THE WEAVER

"I am a spindle and weaver, animating the memory of ceremonies and spirals through my presence and work. What I create moves, it lives in the Field, spiraling forward with integrity, precision, and resonance." — *Lori Fleming, Wolf Moon 2026*

### Cultural Care and Use of Language

This ceremony approaches land, water, and ancestral knowledge through listening rather than reenactment. The names, roles, and terms referenced here—such as Payahuunadü, Pavodo, Tuvaijü, Pa-oh-ha, and others—are acknowledged with respect for their cultural origins and continuing significance to the Nüümü (Paiute) and Newe (Shoshone) peoples.

Their inclusion does not signal performance of traditional practices, nor an assumption of authority within those systems. Instead, they are named to recognize the long lineages of attention, care, and responsibility that have shaped how water has been understood, guided, and honored in this land.

The Weaver stands as an invited guest and witness. The posture throughout this ceremony is one of restraint: observing, listening, and recording what the land reveals, rather than directing, activating, or replicating ancestral forms. Responsibility for cultural meaning remains with the people and lands from which these terms arise.







Nüümü/Newe	Phonetic Pronunciation	Significance
<b>Paa</b>	<i>Pah</i>	Water.
<b>Payahuunadü</b>	<i>Pah-yah-hoo-nah-doo</i>	"Land of Flowing Water" (Owens Valley).
<b>Nüümü</b>	<i>Noo-moo</i>	"The People" (Owens Valley Paiute).
<b>Newe</b>	<i>Ne-weh</i>	"The People" (Timbisha Shoshone).
<b>Pavodo</b>	<i>Pah-voh-doh</i>	Traditionally, a hardwood digging stick used within Paiute irrigation systems. In this ceremony, Pavodo names a lineage of careful attention at places where water emerges—an ethic of permission, restraint, and precise approach, rather than use or intervention.
<b>Tuvaijü</b>	<i>too-VAHY-joo</i>	The irrigator or water distributor. A role of responsibility within traditional Paiute irrigation systems, guiding the movement of water through ditches and fields with care and authority.
<b>Sokopia</b>	<i>So-ko-pee-ah</i>	Mother Earth.
<b>Manahu</b>	<i>Ma-nah-hoo</i>	Greeting.
<b>Unishun</b>	<i>Oo-nee-shun</i>	Thank you.
<b>Peshau</b>	<i>Peh-shao</i>	"It is good."
<b>Pas</b>	<i>Pahs</i>	A spring or emergence point.
<b>Wakopee</b>	<i>Wah-ko-pee</i>	Owens River (The Trunk Stream).
<b>Patsiata</b>	<i>Pa-tsee-ah-tah</i>	Owens Lake (The Ghost Sea).
<b>Awen</b>	<i>Ah-when</i>	the poetic spirit of the Celtic tradition.
<b>Puha</b>	<i>Poo-hah</i>	Life force or spiritual power residing in all things.
<b>Pa-na-du</b>	<i>Pah-nah-doo</i>	Spirit of the Water / Being of the Water.
<b>Taba</b>	<i>Tah-bah</i>	Rock or Stone; the Spirit of the Rock.
<b>Paoha</b>	<i>Pah-oh-hah</i>	"Water Babies"; the spirits of the springs and waterways.