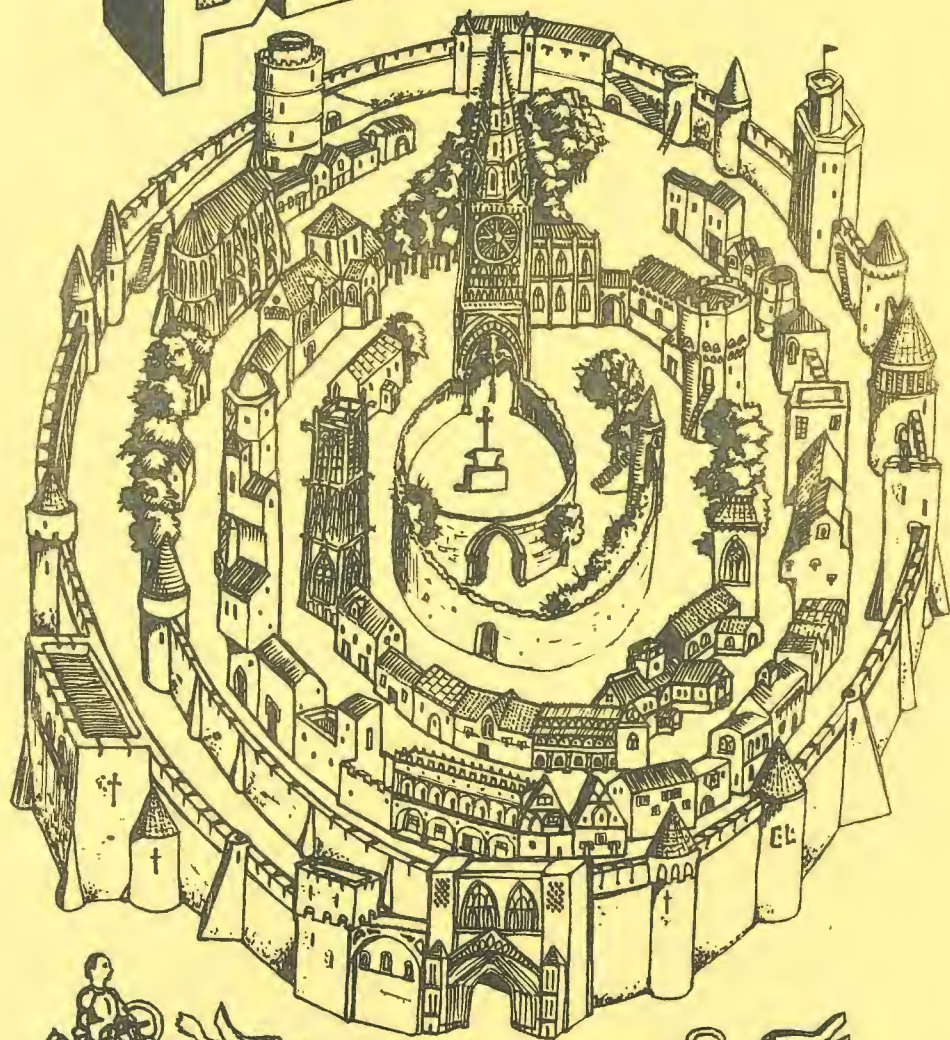


# PENDRAGON



This issue Mysteries

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# PENDRAGON

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"PLAIN truth will influence half a score of men at most in a nation, or an age, while mystery will lead millions by the nose."

## LED BY THE NOSE?

Notwithstanding this caveat by Viscount Bolingbroke in 1721, this issue has the umbrella title of Mysteries and we examine various areas of interest which relate, loosely, to the Matter of Britain. I'm afraid material has again had to be held over; please don't be offended. Apologies too to those who expected a more specifically 'Earth Mysteries' slant, but contributions didn't quite turn out that way. Hope the material is earthy enough for most of you.

## LECTURES

Paul Newman, author of The Hill of the Dragon, talked to the Society about Dragons (March 15); Bob Gilbert discussed Alchemy (Feb 16) and gave a slide-lecture on the history of the Order of the Golden Dawn (April 26). If you would like to be kept informed of future lectures in the Bristol area drop a line to the Secretary as it is impractical to give notice of these in the magazine. We are hoping for regular lectures in future but at present they are very much ad hoc. (Thanks to Sue Gorringe for taking on the task.)

## POINTS

Bristol Astronomical Society are making a survey of Stanton Drew stone circles in Avon. This will take about a year and will be published in their Journal... Alison Skinner of Bath is preparing booklists of Pendragon areas of interest (Arthur, the Grail, Celts, Saxons, Vikings). We hope to make these available soon; details next issue... Geoffrey Ashe's The Glastonbury Tor Maze (At the Foot of the Tree, 7 High St; G'bury 1979, and from Gothic Image 75p) follows up the theories of Geoffrey Russ-

ell with his own research in this 18-page booklet... A local history group at Sperry Gyroscope in Bristol are researching the Knights Templar and would like to hear of relevant books, sites etc. Write to Julian Lea-Jones, Sperry House, Temple Back, Bristol BS1 6EZ...

## PROJECTS

We are still having organisational problems with our dig at Llan-e-len in the Gower, but we'll notify those who've shown interest as soon as something is worked out.

Those who find the Hollow Hill implications of Colin Bristow's 1973 Cadbury survey exciting will realise we would like to follow up some of his recommendations. If you have any expertise in this field, or know of suitable and available equipment, please contact us with a view to organising a working party.

## NEXT THEME

The next number will highlight The Matter of Cornwall so please send us your contribution as soon as possible.



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# CAVITIES AT CADBURY C.M. BRISTOW

A preliminary report on the feasibility of using resistivity geophysics to locate air-filled cavities under Cadbury Castle (Som)

## INTRODUCTION

At the request of the Committee of the Pendragon Society a survey has been carried out to determine the feasibility of using a resistivity geophysical method to locate any air-filled cavities that may exist under certain parts of Cadbury Castle. It has been suggested that certain legends indicate the Dark Age inhabitants of the camp had recourse to an underground cavity or cavities, possibly something similar to the Cornish fogous or the Pictish souterrains. Whilst the writer does not wish to enter into an archaeological discussion on the likelihood of finding the cavities; it is necessary to start by describing the geology, which has a bearing on the nature of any possible cavities that may exist and conditions the type of geophysical survey that could be used.

These preliminary resistivity tests indicate that the single-probe technique should detect any sizeable air-filled cavities that may exist. The possibility of using other geophysical techniques, notably gravity, will also be briefly discussed in this report.

## THE GEOLOGY OF THE AREA

There is a lack of published information directly concerned with the hill on which Castle is situated, but the 1" IGS sheet No 296 (Glastonbury) covers the site and a paper by G A Kallaway and Vernon Wilson (1941) describes the stratigraphy of the Jurassic rocks in the area. There may be further unpublished information available and the writer is investigating this possibility.

From the available information it is clear that the hill is capped by Upper Inferior Oolite limestones, which are separated by the non-sequence from the underlying Upper Lias Yeovil Sands. The topmost 20cm of the Yeovil Sands are seen within the perimeter of the camp about 50m south-east of the trig point, where they are soft fine calcareous yellowish-grey sands. It is likely that the sands are at least 30m thick. The overlying Inferior Oolite is a rather variable set of limestones; the basal bed is exposed above the sands at the outcrop mentioned above and is a competent fine grained fairly massive limestone with a sharp base. The beds above appear to be thinner bedded and not so massive. This limestone has been extensively used at various times for constructing the defences of the camp.

The structure of the hill is indicated on the 1" geological map and is relatively simple. The northern two-thirds of the camp is underlain by Inferior Oolite dipping gently northwards. An east-west fault runs along at the foot of the east-west scarp through the camp. The southern third of the camp is therefore topographically lower than the northern part and is probably underlain by a greater thickness of Inferior Oolite. Along the foot of the scarp south-east of the trig point the top of the Yeovil Sands are visible. The outcrop of the sands will therefore be restricted to a small area between the foot of the scarp and the fault. The map and the section through the camp at a point 30m east of the trig point illustrate this point.

Natural solutional cavities in the Inferior Oolite are known in the Cotswolds, but are not common, due to the lack of competence in the beds of the Inferior Oolite causing collapse. A natural cavity exceeding a few metres in diameter would be highly unlikely in the Inferior Oolite. Natural cavities in the sands are not known, as far as the

writer is aware, and are probably highly unlikely. Near the top of hills, particularly at scarp edges, tension cracks sometimes develop, producing narrow vertical air-filled cavities.

Geophysically the Yeovil Sands and Inferior Oolite are probably quite similar in their characteristics for the various techniques under consideration. It is probable, however, that the Sands are slightly lower in resistance (electrical) due to the marly seams that sometimes occur in them. A marked drop in resistance will occur at the water table, which is probably at a level corresponding to Queen Anne's Wishing Well and King Arthur's Well.

There is one item concerning the sands which may have escaped the archaeologists' notice. In the trial trench in the south-western corner of the camp a layer of sand about 0.5m thick is seen in the sequence at a level which may belong to the Dark Ages refortification. This sand looks indistinguishable from the Yeovil Sands exposed near the trig point. Due to the very restricted outcrop of the sand, it is evident that this sand must have been excavated from the foot of the scarp and then transported 150m to the rampart. The sand is soft enough to be diggable by spade, unlike the limestone which would require a great deal more work to excavate. A possible interpretation is that the sand came from tunnels excavated in the sand under the basal competent bed of Inferior Oolite.

## THE GEOPHYSICAL WORK

The writer has published a paper on the detection of air-filled cavities using a graphical single probe resistivity technique (Bristow 1966). From experience gained in developing this technique and since the paper was written, it is probable that this technique would be suitable for the Cadbury problem.

A series of tests were made in the area just east of the trig point on September 2 1973 to see what sort of results would be obtainable. The purpose of these tests was to provide data for a later more systematic survey.

Stations were laid out on a 50' grid in the area just east of the trig point (see plan). Two single probe configurations were used; in the first the two potential electrodes were 20' (6m) apart and were moved away from the current electrode in 10' (3m) increments. In the second the two potential electrodes were 2m apart and were moved in 1m increments. The 6m separation should give a broad picture of the variations in resistance in the ground and can provide information for greater depths than the 2m increment configuration, which is more suitable for the location of small shallow features.\*

Taking the 6m results first, it can be seen that C20East, C20North and C22South (the east, north and south indicate the direction in which the test was carried out) all show broadly similar results. The surface resistance is 12-16 resistivity units and this increases to values of 13.5-17 in the underlying Inferior Oolite limestone. The base of the Inferior Oolite is shown in all three tests at 40' (12m), and thereafter the resistivity drops in the sands, suggesting they become marlier downwards. Sharp drops in resistance at 70-80' indicate the water table. This could be confirmed by determining the difference in altitude between the wells on the side of the hill and the area of the resistivity tests. C22S is about 10' lower in altitude than C20, so that this ties in with a water table which appears to be about 10' shallower in C22S. A high resistance peak at the base of the Inferior Oolite in C22S and C20N might suggest a possible air-filled cavity, but this is not thought to be very likely due to the weakness of the peak. These results suggest that the geophysical technique is providing predictable reliable information.



However, C20W is very different. There are two sharp high resistance peaks at 40' and 90', much stronger than anything seen on the other three 6m tests. To interpret these we must look at the data from the 2m tests.

First of all, the 2m tests for C20E, C20N, C20W and C22S show relatively featureless graphs suggesting a lack of any marked resistivity contrasts. The fact that the base of the Inferior Oolite at 12m is not clearly defined suggests that results from electrode separations of more than 10m are meaningless.

However, A20E, 20'N of A20E and 20'N of B20W all show high resistance features in the same area as the 6m spacing C20W (shown plotted on the station plan). From this it can be seen that the anomalies obtained from tests in opposing directions and using 6m and 2m spacings are consistent in indicating small shallow high resistance features. In the case of the superimposed anomalies 3m east of A20, it is possible that these could be caused by the bank, particularly if it were composed of stones. However, the anomalies and the bank were not coincidental in the field and it is thought not to be directly connected. It is possible to connect the anomalies to make a linear feature running in from the trig point. In the writer's opinion this linear high resistance feature is best interpreted as a shallow air-filled cavity. This cavity would appear to be within the Inferior Oolite and not in the underlying Yeovil Sands. Whether it is of solutional origin, a hill top tensional crack or a man-made feature is impossible to determine from the geophysical work. However, it is consistent with the suggested location for the entrance to the gallery which has been proposed by the archaeologists of the Pendragon Society. It is possible that a cavity was excavated at a deeper level and has then migrated upwards by progressive roof collapse.

Further work in this area is clearly justified. This should take the form of east-west tests in opposing directions covering the area immediately to the north and east of the trig point (shaded on the plan). The electrode spacing used should be 4m, which would be a useful compromise between the 2m and 6m tests used in the preliminary survey.

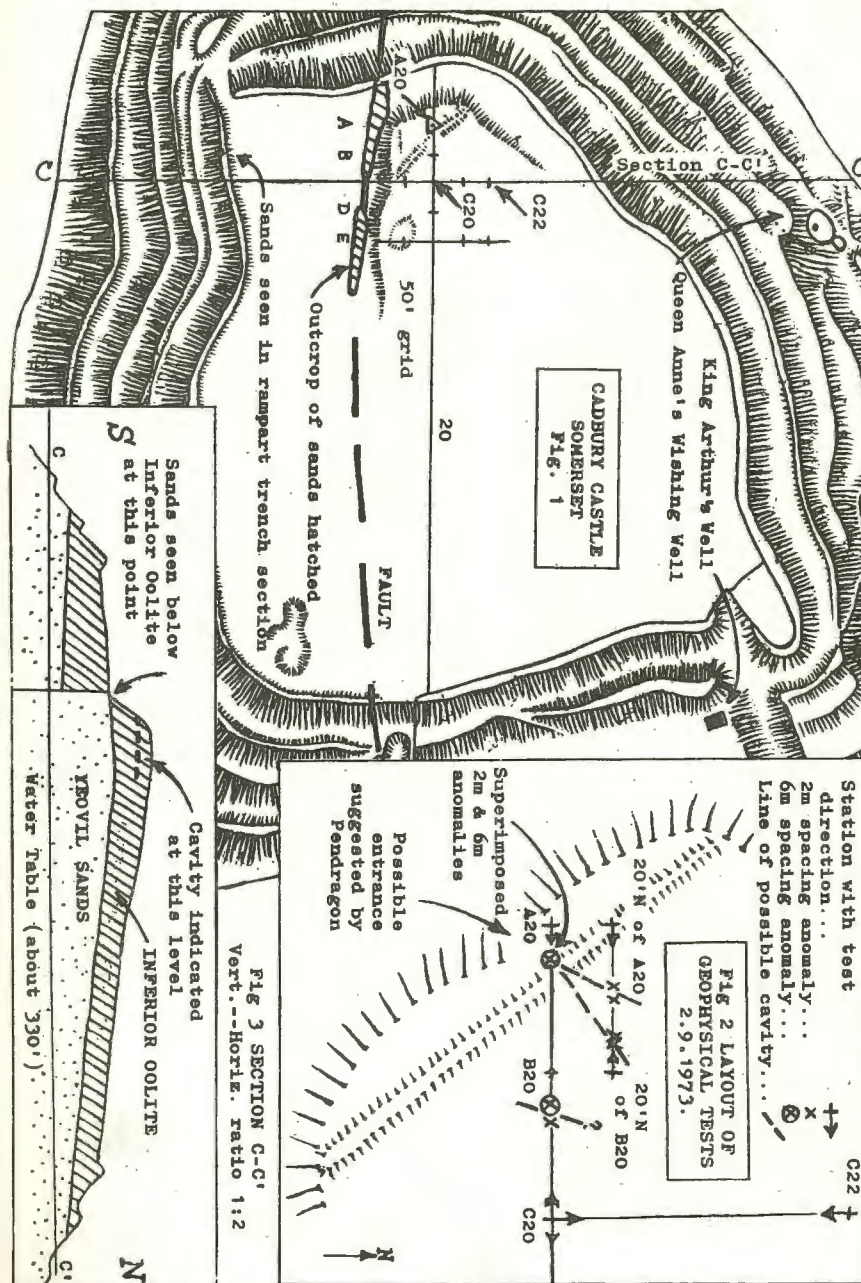
Other geophysical techniques which may be used in this context are not likely to be more effective on their own than resistivity, although they would provide useful confirmation. Gravity is an obvious candidate, using closely spaced stations (5m max.), with precise elevation control ( $\pm 1$ cm). This technique is described in Neumann (1965). The special techniques used by L Alcock and M J Aitken to plan the archaeological excavations at Cadbury would appear to be mainly applicable to near surface features in the top few metres, which are, of course, generally of most interest to the archaeologist.

© C M Bristow, October 1973

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\*Space precludes publishing the test results in full; copies may be obtained from the Society.





# LE ROI PERDU

CHRIS LOVEGROVE

"Who builds stronger than a mason, a shipwright, or a carpenter?" asked the gravemaker in *Hamlet*. The answer, "a gravemaker; the house he makes lasts till doomsday", is not always accepted as literal truth. There have, it seems, always been those who believed their future king to be, not dead, but only sleeping. Or merely lost...

## THE FIRST EMPEROR

Since 1974 an astonishing pit over 3 acres in area has been in the process of excavation at Hsiyang in the valley of the Yellow River in China. It contains an army of an six thousand men and some 400 horses pulling 100 chariots. What is unusual is that it is a legion of life-size terracotta figures, all individuals, all life-size, all originally painted and with their own uncorroded bronze weapons. This army is about a mile to the east of the site of the tomb of the "First Emperor of China", Ch'in Shih Huang Ti, builder of the Great Wall and responsible for the infamous Burning of the Books. (See *Fortean Times* No 29, pp17-19, for Steve Moore's excellent article with sources.)

When Shih died in 210 BC he was buried, it was said, in a wooden boat floating on a quicksilver sea. With him are his boots (to ascend to heaven), his whip (to drive the mountains) and his rod (to defeat his enemies); and he resides within a model of the universe, under a mound, the Mound of Li. Like a three-step pyramid, this mound is 300 x 300 yds and 50 yds high. With the body of the Emperor are also sealed in the bodies of the (real) pall-bearers to stand vigil over him.

Is he asleep like Arthur? It is to be doubted. Like El Cid (whose corpse, strapped to his horse, was sent out against the Spanish Moors) Shih's death was kept secret. "When his personal eunuchs and his chief minister realised that his corpse was beginning to

decompose before they had reached the capital, they arranged for a cart of stinking fish to travel immediately behind the imperial chariot" (from a feature in the *Sunday Times* Colour Supplement brought to our attention by Diane Binnington, December 1979).

## THE DUKE'S SECRET IDENTITY

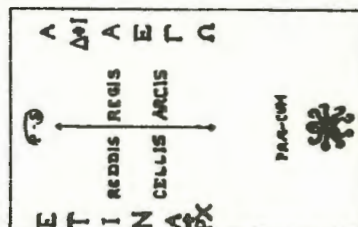
Someone who, according to *The Guardian* (20.11.79), is awaited as a Royal Messiah, is pretty definitely not dead. "A group of villagers in the New Hebrides believe that the Duke of Edinburgh is their Messiah and that he will soon return to cure all sickness and make the old young" writes Richard Yallop.

200 villagers in Io' Nanan on Tanna Island believe that the Duke has long kept his alter ego a secret from the Queen. He is really a native spirited away from them after his birth, but will return by boat (like Shih? like Arthur in his Glastonbury dug-out?), stepping onto an appointed rock to bring paradise on earth.

The cult, which developed in the early 60s, believes the Duke will, as a true Melanesian, wear the traditional nambas or penis gourd. He has already, as a great hunter, been sent a nal nal, a long wooden pig-sticking weapon.

## LE ROI PERDU: THE MYSTERY OF RENNES-LE-CHATEAU SOLVED?

But there are other ways of looking at the future of a king-whom-once-was, not involving mythology but heredity, plus a priest who defaced grave inscriptions to hide a secret...



Henry Lincoln's film *The Shadow of the Templars* (shown recently in the BBC-TV series "Chronicle") had a complex story to tell, even by the standards of his previous film *The Priest, the Painter & the Devil* (1974). Both these films followed up an earlier *Chronicle* film *The Lost Treasure of Jerusalem* (1972). For those who missed the film, here is a resumé of that programme and its predecessors.

We take up the story in AD 70 when the Romans sacked Jerusalem and stole the treasure of King Solomon's Temple. In 410 Rome was itself sacked by the Visigoths and some of the treasure reputedly found its way to a Visigothic capital Aereda (or Rhedae, meaning "travelling chariots" i.e. a nomadic encampment).<sup>2</sup> Rhedae, now known as Rennes-le-Château, in the south of France, was itself the site of gold and silver mines.

The barbarian successors of the Visigoths were the Merovingian Franks. Traditionally these kings had long hair in which, like Samson, their strength resided, and a distinguishing birth-mark, a rose-red cross. "The remarkable fact is that, alone of the barbarian dynasties, their royal blood retained a sacrosanct quality long after they had ceased to be warriors."<sup>3</sup>

In 679 Dagobert II was assassinated and his infant son Sigebert apparently carried to Rhedae. From this area the Merovingian line continued (Sigebert and his father's body being buried in the Church of Rennes)<sup>4</sup> although the power in what is now France passed to the new Carolingian dynasty.

The story resurfaces several centuries later in the person of Godfrey de Bouillon, lineal descendant of Dagobert II. Godfrey led the First Crusade (1090-1100) and was present at the fall of Jerusalem in 1099.<sup>5</sup> A shadowy group ("a medieval ecclesiastical mafia" the *Radio Times* called it) met to elect a Christian King of Jerusalem, and they offered the crown to Godfrey. Who was this group? Lincoln suggests it is the Order of Our Lady of the Mount of Sion, which he tra-

ces to 1090.

## ENTER THE TEMPLARS

In 1118 the Order of the Poor Knights of Christ of the Temple of Jerusalem - the Templars - was founded by two French knights, Hugh de Payens and Geoffrey de Saint-Omer, plus seven companions. Their badge was the rosy-red cross. It need not be emphasised that much mystery is attached to the reasons for the founding - and demise - of this Order (see XII,3). Lincoln believes that five of the founding knights were also of the Order of Sion. The King of Jerusalem vacated part of his palace at Jerusalem for the Templars (part of which is now the Abbey of Notre Dame de Sion). The site of the stables of King Solomon was even cleared by the Templars. St Bernard of Clairvaux, their spiritual mentor, made cryptic references: "The work has been accomplished... a secret, a watch, a hiding-place..." What did it all mean?

Another link seems to be with Bertrand de Blanchefort, from 1153-70 the fourth Templar Grand Master. Blanchefort is situated on a high hill within viewing distance of that other high place, Rennes-le-Château. And both were in view of the Templar preceptory of Bézus, the only place in France (according to Lincoln) that escaped King Philip the Fair's net on that fateful Friday the 13th in October 1307 when all the French Templars were arrested.

To return to the Order of Sion... Links between the Templars and this Order were broken in 1187 when Jerusalem was lost by the Christians. After this time we begin to hear of a mysterious Prieuré de Sion, details of which Lincoln uncovered in the Paris records office. It too had Grand Masters, some of whose names appear to suggest our legs are being pulled: Leonardo da Vinci, Robert Fludd, Charles Boyle, Isaac Newton, Valentin Andraea, Victor Hugo, Claude Debussy, Jean Cocteau...

Many of these are known to us as distinguished scientists or artists but some were better known as al-



chemists or for their "unorthodox" religious beliefs. Valentin Andrae indeed was associated with the mysterious Order of the True Rose-Cross which traditionally had only 13 members.

Lincoln drew our attention to the symbol that linked Merovingian Kings, Knights Templar and the Priory of Sion: the rosy cross. And also to the other link, gold, that bound the Temple of Solomon, Rhedae, the Kings, the Templars, and the alchemists.

#### THE MYSTERY OF RENNES

Finally we come to the figure that gave rise to Lincoln's investigation, the priest Béranger Saunière. This young impoverished priest, at the turn of the century, discovered under the altar of his church in Rennes-le-Château four parchments of undisclosed date with cryptic scripts. Cypher experts helped him in Paris, a copy of a Louvre painting by Poussin was bought, two bodies were exhumed from before the altar; and then the priest and the parish were impoverished no more.

Lincoln binds many apparently unrelated facts together like Ariadne with her clue of thread in the labyrinth, or the spider's enmeshing of her victims caught in her net. (1) One of Saunière's documents was deciphered as "ce tresor a dagobert II roi et a sion est et il est la mort" (this treasure to King Dagobert II and to Sion belongs, and he is there, dead). (2) Another decipherment referred to the 17th c painter Poussin's *Berger d'Arcadie*, a painting which showed a tomb near Rennes bearing the legend ET IN ARCADIA EGO (meaning Death, la mort, was to be found in Arcady). (3) Lincoln interviewed a Monsieur Plontard, introduced as descended from the line of Merovingian kings. M. Plontard acknowledged that Poussin was an *initié*, but firmly refused to comment on most of Lincoln's esoteric theories.

Henry Lincoln tentatively concluded that the Priory of Sion (the P.S. of Saunière's documents not of course referring to the Pendragon Society!) still existed, and

that it was an organisation dedicated to preserving the blood-line of the Merovingian kings. He believed that the priest's new-found wealth came not from the lost treasure of the Temple, the riches of the Merovingians, a Templar horde, nor even alchemists' gold, but from the Priory of Sion. And in support of this he points to another symbol, the pentangle.

#### ON EARTH AS IN HEAVEN

Pentangular geometry is found to be the basis, most unusually, of Poussin's *Shepherds of Arcady*; of some aspects of the Rennes altar parchments; of, amazingly, the key sites of Bezus, Rennes and Blanchefort; and of an eight-year-cycle of alignments or conjunctions between the Earth, the Sun, and Venus.

The landscape geometry and astronomical link provide confirmation of the alchemical dictum "as above, so below" (as well as in the Lord's Prayer); to emphasise this Lincoln points to the retreat Saunière built for himself at Rennes-le-Château, La Tour Magdala, which shows the traditional correspondence, Lincoln says, between Mary Magdalene and Venus.

Much of this theory hangs on the existence of the Priory of Sion. The last published Grand Master was Jean Cocteau. In London, in the French church of Notre Dame de France, we can still see the murals he painted there. At the foot of the cross, beside the weeping Mary, grows a rose...

#### EPILOGUE

Soon after the TV film a public lecture was held at the National Liberal Club (9.12.79). Diane Binnington was at the lecture and comments: "Henry Lincoln has cleverly chosen an area of investigation that holds enough knots and blind alleys to keep the esoteric sleuth hooked for as long as the alchemy of detection works within him. Whilst this, in itself, can lead to a particular state of comprehension, the quest for material treasure is ultimately barren. The work of Henry Lincoln and his out-riders is of some interest to the

serious student, but it is, nevertheless, a growth industry. Their charges are very real, and their package, a guaranteed labyrinth."

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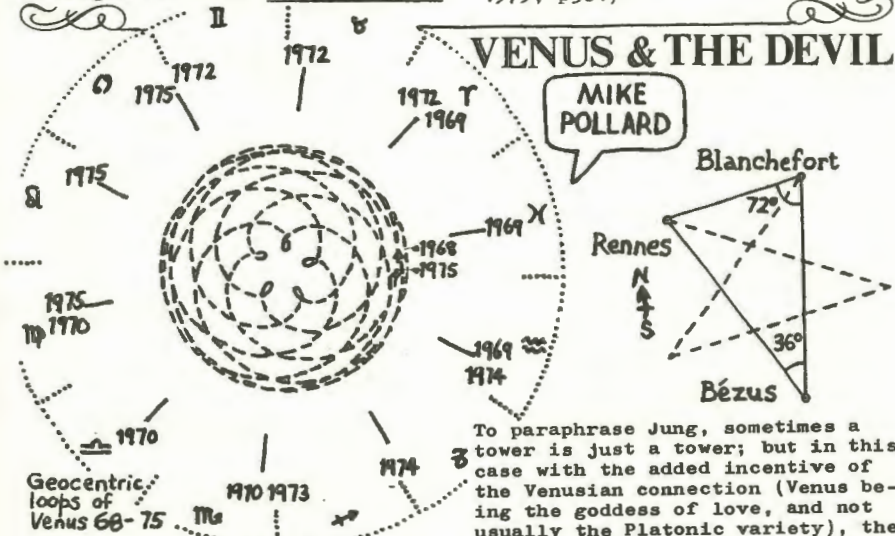
- 1 Reviewed in *Pendragon* VI.1 (March 1972)
- 2 Georges Pillement *Unknown France*

- *the Roads to Spain* (Johnson 1964)

3 Wallace-Hadrill *The Barbarian West 400-1000* (Hutchinson. p81)

4 Lincoln "The Lost Treasure of Jerusalem..." in *Chronicle* (BBC Publications 1979)

5 Wilson *The Turin Shroud* (Penguin 1979, p364)



To paraphrase Jung, sometimes a tower is just a tower; but in this case with the added incentive of the Venusian connection (Venus being the goddess of love, and not usually the Platonic variety), the pentacle, and the dubious repute of Mary Magdalene,<sup>3</sup> the inference drawn is that Saunière was practising some form of sexual Magic. Did Saunière know of the five-fold symmetry of Venus? We do know that the periods of the planet were well known to the early astronomer-priests of Babylon;<sup>4</sup> a tower set in the Pyrenees is a magnificent location for astronomical pursuits so it's not beyond the bounds of possibility that Saunière was well versed in things Cosmic.

No satisfactory explanation has been forthcoming for the riches that Saunière apparently accumulated. What possibilities do we have? Perhaps he inherited it; won it on a horse; found a cache of buried Cathar treasure... or Magicked it!<sup>5</sup> For the sake of a story let's go for the latter: it's probably more fun anyway.

"Even in Arcady am I": thus the painting by Poussin. The final mysteries of death and rebirth



have been the central feature of all major religions (so far as I know) from time immemorial. Even conservative opinions agree that some form of fertility rites might have been practised in Megalithic Europe.<sup>6</sup> From an "occult" point of view the basic human drives of birth, death, libido are recognised as powerful elements and are frequently utilized in Magical ritual.<sup>7</sup> In the Tantric tradition of N. India<sup>8</sup> the use of sex in ritual reaches its zenith (and nadir) and we find exactly the same theme in Chinese Alchemy and Yoga.<sup>9</sup> The dream of the medieval alchemists was the transmutation of "lead" into "gold", and the text of Abramelin gives explicit instructions on obtaining the vision of "the Holy Guardian Angel" (the Operation) the successful completion of which gives the Mage "supernatural" powers.<sup>10</sup> Similar powers are described in the classical texts of Indian Yoga,<sup>11,2</sup> and doubtless other "occult" traditions as well. Perhaps this might also have some bearing on the Grail legends...

Tantric Yoga is notorious as "the Yoga of Sex", perhaps unfairly. The Tantric believes that sex cannot be avoided by panic or suppression; "the Tantric Asana unite the spirit and matter and enable a person to attain full Self-realization - this effect is a transformation of consciousness. Tantric Yoga accepts this world as Purusha (Man) and Prakriti (Woman) and makes Self-realization possible; they pursue their union by deepening and making two into One. From the Tantric viewpoint the perfect human is the melting together of man and woman in the Self so that the individual consciousnesses merge into a shared consciousness. This state is called Ananda, Eternal bliss, the highest joy."<sup>13</sup> Also: "Seek first the Kingdom of Heaven, and all these things will be added unto you."<sup>14</sup>

Did Saunière get rich by standing on his head?<sup>15</sup> Was a Jesuit priest practising Tantric Yoga in the late 19th century in France? Was this man an Astronomer-priest practising "primitive" magical rites? We shall probably never

know. Perhaps he did find his Kingdom of Heaven in his bizarre tower in the hills with his housekeeper. Or maybe he did win it on a horse.

#### Notes & References

1. Critchlow, K Time Stands Still (Gordon Fraser, London 1979)
2. To understand these patterns and perhaps a little of Celestial Mechanics the following might be useful: Evans, D S Teach Yourself Astronomy (English Universities Press 1970); Tricker, R A R The Paths of the Planets (Mills & Boon, London 1967); Mayo, J The Astrologer's Astronomical Handbook (L Fowler, Romford 1976). Most public libraries should have the first two or something similar.
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11. Prabhavanda & Isherwood How to know God: the Yoga Aphorisms of Patanjali (New English Library, London 1969).
12. Sinh, Pancham Matha Yoga Pradipika (Lalit Mohan Basu, The Pannini Office, Allahabad 1932).
13. Saraswati, Swami J Yoga, Tantra & Meditation in Everyday Life (Rider 1978).
14. Christ, J (quoted in Matt 6.33)
15. This is not to infer that said Kingdom is to be found exclusively by people who stand on their heads. For some, unused to physical "exercise" such exertions could prove positively dangerous. The purpose of the yoga asanas seems to be to gently strengthen the body (the Temple in which the Work is done), as a preparation for later stages. Different cultures have evolved

different methods of "spiritual" development, and one chooses the most appropriate. All seem agreed on the need for an experienced guide, for at least part of the Way. I don't consider myself as such a person, just a traveller like everyone else, but such people have a habit of turning up, exactly when needed, if we can but recognise them.

#### LETTER



From MICHAEL BAIGENT, London NW1:

"Apropos the query on page 6 of your magazine (Vol XII No3) referring to the Assyrian wrist amulets. This form of star shaped amulet, either worn on the wrist or as a pendant, was common in ancient Mesopotamia, being an emblem of one of their gods. See for example the stele of Ashurnasirpal II, King of Assyria, in the British Museum.

The '8 pointed star, which was often inscribed on a disc, or which was represented as a rosette, was from very early times the symbol of the goddess Ishtar (see illustration). Hence, whether intended or not, its relevance to the Templars whose goddess Mary had so many attributes of Ishtar. It is not surprising that this motif has turned up in the window of the

Temple Church London, even though at a date much elater than the era of the crusades. However, I have seen this motif occurring in Templar buildings dating from the early 13th century so there would seem to be no doubt that the Templars used it for one reason or another...

On the other hand the 6 and 4 pointed star emblems are regarded as solar symbols. A stele of EL from Ras Shamra carries one of 6 points. This may be an interesting foreshadowing of the 6 pointed "Star of David" which was later, in the 14th century in Prague, adopted as the Jewish symbol. Certainly, though, it was used, along with the 5 pointed star from at least the 7th century BC in what is presumed to be magical-religious rituals within the Jewish Cult.

Given the above information it would seem unlikely that the rosette was a badge of rank, apart from perhaps designating the wearer as a follower or priest-king of the particular deity. To my knowledge, the star patterns found are only of the 8, 6 or 4 pointed variety.

I did not see your previous issue, so perhaps I am repeating something you have already printed -- that the Assyrian kings in the British Museum steles found at Nimrud have, round their necks on a thong or chain, a cross pattée. A particularly good example is that of Shamshi-Adad V. The symbol of the cross pattée is considered to be sacred to Ashur, chief god of the Assyrians. Ashur was essentially similar to the Babylonian Marduk and the earlier Sumerian Enlil, creator of the world. The king was considered as the god's earthly representative which may well account for his wearing of the emblem. The cross of Ashur is often found combined with the rays of Shamash, so that one presumes Ashur also took upon himself the qualities of Sun God and Law giver. It may be interesting to speculate whether the god YHWH of the Hebrews, who was both creator and law giver, owes anything to Ashur/Shamash.

I refer readers to the excellent study of ancient emblems in Western Asiatic Jewellery by K R Maxwell-Hyslop (1971), especially pages 140-144."



# an oblique view of STANDING STONES

ROGER DAVIE  
WEBSTER

The appeal of the Stone as a symbol of some forgotten mystical process is universal. It appears in one way or another in this light in all of humanity's many cultures. The sight of a single standing stone, erected thousands of years ago by unknown hands on some bare and rugged hillside, is almost bound to arouse in the observer some sort of response. It may be fear or fascination, he may be repelled or attracted by its presence. Whatever happens he is unlikely to remain unmoved by the sight of the stone. Why? Why should we be deeply affected by the apparently pathetic attempt of our ancestors to modify their environment, to place upon an inhospitable environment a mark of their existence, or perhaps a symbol of their mastery over nature?

Man has always been fascinated by the business of structures. The smallest untutored child, when confronted with a pile of stones on a sandy beach at the seaside, will almost immediately start to build structures. It is a compulsion. A need, perhaps, to assert our authority over inanimate objects, to create order out of chaos. Or is it the manifestation of an innate awareness of the fact that we must isolate ourselves from our environment in order to live? For this is indeed what we do. We build houses, roads, skyscrapers, tower blocks, all of which isolate us and cosset us, well removed from an environment which, if we were to go out into it naked, could very well destroy us.

However, a standing stone is hardly a fit shelter for a human being. Megalithic man was perfectly capable of building far more elaborate structures out of wood for the purposes of shelter. Why then should he expend a great deal of energy on erecting huge slabs of stone in outlandish places? There are many theories. We may be able to accept that man did this simply as a symbol of his mastery of in-

animate objects, or that it was a religious act, or even that the standing stones mark out a huge system of "leys" and terrestrial energies. There is no evidence to support any of this.\*

There is, however, in the more complex "henge" structures, evidence to suggest that Megalithic man had a grasp of Pythagorean geometry far beyond his presumed capabilities.<sup>1</sup> A grasp of the subject which, incidentally, makes the ley theory's criteria of deduction seem, at best, patronisingly insufficient. If Professor Thom's work were extrapolated to cover the whole of Britain we may find that the standing stones form part of a vast geometrical complex with, perhaps, a nexus at Stonehenge or Callanish.\*\* Even if this were done, and it would be a formidable undertaking, it would tell us nothing about the nature of the supposed "leys" or even of the stones themselves.

## HYPOTHESES

I have already mentioned man's love of structure. It is also in the nature of man not to tolerate a vacuum. When confronted with one he will fill it with the first available structure that fits. Thus it was when modern man was faced with the phenomenon of the Standing Stone. Something stood before him which evoked a deep-rooted archetypal response. It momentarily upset his new-found pragmatism and made invalid his growing grasp of reason. Why should a large chunk of rock, set roughly in the earth, call forth feelings of fear or fascination? Man had to find an answer, and quickly. The echoes of a past and barbarian society could not be allowed to stand in the way of Progress. The phenomenon had to be explained, filed away and eventually forgotten. In order that man could proceed. Thus we have the explanations. Firstly, that the response was due to residual superstition from centuries of religious indoctrination and later,

concordant with the re-awakening of "spiritual" man, that the response was due to coming face to face with the carriers or markers of the paths of terrestrial magnetism with which our ancestors may have been familiar.

These are explanations or hypotheses which we may accept or discard as we choose. It is not necessarily so. There is no evidence to back it up, or, at best, all the evidence that there is is based upon the hypotheses and not vice versa. So where might we find the truth, if indeed there is a truth to find? Surely it is within ourselves. The very fact that the phenomenon evokes a response is grounds for investigating more closely the receptacle of that response: the human mind.

Somewhere in the darkest recesses of the unconscious mind the Stone stirs an age-old race memory. Somewhere here the knowledge concealed within the Stone remains intact, untouched for millennia.

With all our modern science we can measure the Stone, deduce its composition, state from where it came, even make educated guesses as to how it was erected. We can draw lines between one stone and another and call them "leys". We can construct vast patterns in the earth; if we knew what "earthly magnetism" was supposed to be we could construct instruments to measure it. But with all this, what do we know about the Stone? Do any of our elaborate theories really explain the depth and power of the race memory evoked? If the Stone is the marker of a great ley system, why, then, are we afraid to stand alone by it at the peak of the moonlit night?

This article is full of questions, and they are questions for which I have no answers. We are in danger of becoming complacent in our attitude towards the search for ancient knowledge. A great deal, of inestimable worth, has been contributed by writers such as Watkins, Thom and John Michell, but with all this we are still skirting the edge of a sea of un-

charted knowledge. There is a grave danger that we will be content to concern ourselves with the seaweed rather than the sea and end up, as so many of our scientists do, finding out more and more about less and less until at last we know everything about nothing.

## QUESTIONS & ANSWERS

Therefore let us welcome questions and be a little more wary of answers. Let us acknowledge, without necessarily attempting to explain, the power of the Stone and search within ourselves, in the dark places of long-buried race memories, for the knowledge behind that power. It is not inconceivable that Alfred Watkins' vision of "ley" lines in Herefordshire was just such a race memory bursting momentarily to the surface of his consciousness. But let us liken that to the earliest discoveries of science. No doubt the discoverers of the time allowed themselves some complacency and their contentment with the state of their art significantly slowed the progress of science. We are in a position today to see that they had a very long way to go; let us not, therefore, make the same mistakes ourselves. It is, surely, far better to have questions which intrigue and stimulate than to be content with answers which do not wholly satisfy.



1. A Thom, *Megalithic Sites in Britain* (OUP 1967), *Megalithic Lunar Observatories* (OUP 1971)

First published in *Pendragon* Vol VII No 4, March 1974.

\* But see recent issues, especially No 87, of *The Ley Hunter* and reports on its Dragon Project.

\*\* A Thom, *Megalithic Remains in Britain and Brittany* (OUP 1978)  
S J Michell *The Old Stones of Land's End* (1974) is republished at £3.95 by Pentacle Books, 6 Perry Road, Bristol 1. C L



# EARTH MYSTERIES

SID BIRCHBY

"Time hath endless rarities, and shows of all varieties; which reveals old things in heaven, makes new discoveries in earth, and even earth itself a discovery. That great Antiquity America lay buried for a thousand years; and a large part of the earth is still in the Urne unto us."

They say that the Russian geneticists hope to re-create the extinct mammoth from frozen cell-tissue: an endeavour surely after the heart of Dr Browne. And oh for a lock of Arthur's hair! A little juggling with the DNA molecules and the King himself would stand before us to solve all our problems. For was there ever such another quest? Nine centuries since Geoffrey of Monmouth, and another six to that obscure reign wherein Camelot grew, and still the Dark Ages remain obscured. In some respects, we know more about the Ice Age.

Perhaps we should not restrict our quest to Dark Age Britain, but travel to an earlier time. Unless we are satisfied that the huge, glowing myth of Arthur sprang like a bush-fire from the embers of a Roman colony, we are almost forced to go back to the earliest days when myths arose. Back, indeed, to the Ice Age, for is it not strange that so many folk-tales about Arthur say that he sleeps in a cave, preserved like a mammoth for posterity?

Not only Arthur, but other heroes, too. Under the Brocken in the Hartz Mountains, Barbarossa and his knights slumber in a cavern locked in the ice. His beard has long since grown through the table but there he sits until the ravens cease to fly around the peak. Sometimes, his ghost is seen, the Spectre of the Brocken perhaps. Far away at Delphi, near the legendary cave of Gaea, the Earth-goddess, the eagles flying over Parnassus are a token that Zeus is yet the King. Why is it, we may

ask, that the Halls of the Mountain Kings are both under the earth and above it?

The cave-explorer would say that, since most caves occur in limestone, hollowed out by the acid rains, they are naturally to be found on hills, where the rain-first strikes. To be sure, most of those cave-mouths in which our forebears lived overlook some river-valley, as if to take advantage of its shelter and to avoid snow-drifts or flooding by meltwaters. The higher the cave, the better. So much for the legends of mountain-caverns, he might declare.

Geology says otherwise. The Ice Age began ca 1M years ago, and so far it has consisted of four major glaciations separated by long interglacials, some of which were so long and so warm that it must have seemed, each time, that the cold had gone forever. The third Interglacial lasted about 75,000 years, and Britain enjoyed a subtropical climate with hippos in the proto-Thames Valley. Let us beware that the last glacial retreat took place only yesterday!

Enter the anthropologist. At the start of the Ice Age, a million years ago, our ancestors lived a pleasant stone-age life as hunters basking in the late-Pliocene sunshine, with no more cares or ambitions than those modern living fossils, the Masai of the Kenya uplands. Yet at the end of the last glaciation, say 8000 BC, the first urban societies were emerging. Humanity took its greatest step towards awareness during the Ice Ages (for there have really been four, not one) and the long epoch of repeated climactic upheavals has implanted lasting images in us.

Not least was the racial lesson taught that, when times became cold, one could always retreat to a cave. Nowadays, caves are regarded as damp and gloomy places, but they have the advantage of retaining a constant temperature throughout the year (currently about 57°F in Britain) which is no small matter in a blizzard. Another part of the lesson was probably noted by women, who have always

augmented the cooking-pot with edible roots and grains, even in hunting societies, and this was that seeds germinate over-winter in temperate zones, but that in sub-arctic conditions something can usually be grown, even if only mushrooms, in a cave.

More than in temperate times, the earth was the womb of life, a warm cavity for survival; and a limestone hollow contained the spirit of the Earth-goddess. Who first declared that the seed of a man was little different from any other, and would grow again if the husk were buried in a cave? A man might die fighting dire-wolf or arctic bear, but only his mate could ask that his spirit should be reborn into her next child. The cave became a symbol of human survival, a seed-bed of the Future that persisted, long after the ice had vanished, into the megalithic age of passage-graves and chamber-tombs.

The idea that a man's reincarnation depends on a woman (well, of course it does!) persists in the tale of Arthur, whose fate is dominated by Morgan and Guinevere. At the end, three queen bear him away to a symbolic cave of healing. To the Anglo-Normans, the myth of Arthur was the essence of Britain, and a parable of an island often conquered yet ever drawing strength from the Past. Faced as they were with civil war at home and threats of vassalage from France, it may well be that they were imbued with an appeal to ancient heroes which dates back to the Ice Ages.

It's pretty clear that the Matter of Britain, as the old writers referred to the stories of Arthur, meant more than the subject of Britain, which would have been called something like "Res Britannicum", in the sense that lawyers still use the phrase "In re...". The matter was the substance, the measure, the essence, as in *Materia Medica*, and so Arthur was the key to the meaning of Britain.

Nine centuries of embroidery since Geoffrey's age, but little new about the historical Arthur. We never find the authentic Dark Age

squalor revealed by modern archaeologists, or know how Camelot stank, and we are in danger of a new romanticism about a supposed mana lingering in ancient sites. Possibly some such earth-force does exist, but whether it can be measured by instruments or is rather a trigger to our racial memory is debatable. In any case, which viewpoint is more important?

Suppose we beg the question and calm our hectic brains with a further draught of Dr Thomas Browne's sovereign febrifuge, Urne-Buriall, of which the label says that it was written by a Doctor of Physick and printed in 1658 at the Signe of the Gun in Ivy Lane, London:

'Tis time to observe Occurrences, and let nothing remarkable escape us. 'Tis opportune to look back on old times, and contemplate our Forefathers.

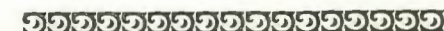
When the bones of King Arthur were digged up, the old Race might think, they beheld therein some Originals of themselves; Unto these of our Urnes none here can pretend relation, and can only behold the Reliques of those persons, who...now lye at their mercies.

But remembering the early civility they brought upon these Countreys, and forgetting long passed mischiefs; We mercifully preserve their bones, and pisse not upon their ashes.

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Walsingham Saxon urns from Sir Thomas Browne's *Hydrriotaphia* of 1658.





# Stone Age Mentality

RICK  
PLEWES

So many people, when talking of Ancient Wisdom, mean, by that, quasi-mystical numerology, secret languages and implications of a hidden hierarchy of grand masters whose images vary according to the proponent from Attila or Hitler through Pythagoras to the 9th bhodisattva of the Jade peach garden.

But I do not believe that wisdom needs to hide itself so thoroughly that it is hard to recognise even when visible. Casting no pearls before swine is one attitude but it must be balanced by hiding no lights beneath bushels as well. It is hinted that both Zen and the I Ching are older by far than the invention of literature, which in itself indicates that they come from any point at all in the preliterate prehistory of the world.

Boomerangs have just been discovered in America. If a thing works there is no good reason why it should ever be lost because some master will be able to pass it on to another generation, and the very value of it as a real solution to man's problematic life ensures that the next generation will seek it out and make it work for themselves, even if they are only given the vaguest hints of its existence.

It may be necessary to hard sell washing-up liquid because we can survive without it. It is not necessary to hard sell god because we cannot survive without it, and if it is not immediately available to us in a way that we can use then those of us who are sensitive to the need (and such people will always exist as long as homo sapiens remains human) will seek it for themselves and find it. If we find religion being sold we can assume that it is godless because god does not need to be sold.

And it is right here that we can see a common religious heritage that exists throughout the world;

it is to be found in Hinduism and Buddhism and Taoism, and it is to be found in the search for the Holy Grail. It is a heritage which assumes that anything which is self-evidently valuable need not advertise its presence, because as a goal it is only achieved after the expenditure of personal effort. The Holy Grail does not have to have colleges of priests insisting that men should pay attention. It has merely to exist and men will seek and find it. The Grail is not hidden, but neither is it sold. It is not easy to find. The Hindu teacher should not seek disciples as the phoney gurus do that have lately tried to convert the West. Rather the disciple should seek his teacher, for it is in the approach that the disciple prepares himself. If he is approached then what occurs is not enlightenment but psychotic conversion, a process directly related to the psychiatric term transference, only it is purposely brought about and abused, usually for financial gain by the self-advertising gurus. The true teaching, which I find in Arthur and in still extant stone age cultures around the world, and also in religions which trace their origins back to the stone age, neither advertises nor hides. It is simply available when a person becomes ready to seek it.

## ORAL TRADITION

This attitude is essentially an oral one, for it is very difficult to advertise by word of mouth. What happens by word of mouth is that reputations spread, which is quite different to advertising. Marshal McLuhan talks about our new electronic age as being a return to an oral culture, but it is in fact a very different kind of orality which has as a tool radio and television. Although these things do require the spoken word as opposed to the written word, in the sense that taping is possible, all the recording ability of the written word and indeed much more is implicit in our new orality.

I want to make sure that when I talk of oral attitudes I am not misunderstood. The orality of the stone age has totally different qualities and results. An oral attitude of old for example is the power of the word to bind: I give you my word as a gentleman ... My word is my bond... I swear it upon oath...

Honour has become almost a laughable code today. Honour will not earn you money or respect. We do not expect our leaders to be men of honour; we expect them to be clever which is quite different. It is an effect of an illiterate society that honour be most preciously guarded and that men do as they say they will do, because without some rigid structure to society what is left is cannibals howling in a mental desert.

The ability of man to remember is far greater when he had to rely entirely on his memory, and therefore the memories of our ancestors were better than ours. Gurdjieff illustrated the quality of this memory when he told the story of his father who was a professional storyteller in Iran. (So was Gurdjieff and I don't necessarily believe the story but it makes the point nicely.) When the recovered Epic of Gilgamesh was published Gurdjieff read it and found some verses to be word for word identical with verses his father used to recite, and the two sources were five thousand years apart.

The bondage of word-perfect learning is a direct response to illiteracy and the bondage of word/honour truth/virtue is also directly an illiterate code which loses its survival value in a literate society. We read more fiction than fact to judge by the best-seller lists, and this tends to corrupt our attitude toward our own mythology, which was, in its own time, truth as nearly as could be made. Time and linguistic invasion and literacy have all contributed to the corruption of original meaning.

The Arthur myth degenerated far faster after the stories became literate property, and to find their nearest truths we have to

search the earliest literature. In Arthurian literature (which rubbed off on the shape of mediaeval society despite the wide gaps between mediaeval and Arthurian days) we can see quite clearly the preliterate importance of word bondage. Having sworn something the Arthurian knight is honour-bound to fulfil the debt or promise. Many of the Arthurian tales seem to hold little other purpose in them than to emphasise the importance of this bond of the word. It is one of the clues by which we can recognise that the times of Arthur were not Dark Age, which despite the paucity of writings from the period were nevertheless literate, particularly among the Roman-oriented upper classes who would have been the heroes of the tales. Even the Druids were comparatively literate, though they made their literacy a secret tool of power. The word-bondage attitude places the legends of Britain securely in and before the Bronze Age.

(A map is another literate device, and we know that Caesar used maps; no doubt they were common place even in Dark Age Britain. But when our British knights set out in search of honour and the grail or simply adventure, if they follow any instructions whatever they have only a brief verbal description of the way to go, past this danger and that forest, etc. Here is yet another distinct clue pointing to the fact that the tales were put together by pre-literate people.)

When the oral traditions were first transcribed the tellers of these tales had not yet developed literary techniques, and thus there is a gaucheness or at least a distinct feel to them by which we recognise the period of their setting down. Later the tales acquire that tailored neatness which has ever since hygienically dominated our culture. Oral tales are free from the curbing carping critics who by particular reference and quotation can show that this is not so well done as that, and here a plagiarism has been subtly hidden and so but plagiarism and authority arise with



literature. We like to sign our paintings and claim our titles; this book is by the well-known author... therefore buy it! The oral story teller had an audience who could on occasion throw stools personally at his head with considerable ability, and had no ad-man between him and his fee which might well not be forthcoming if he bored too extensively...

At the same time when telling tales he was not only allowed to plagiarise, he was expected to render faithfully word for word the tale as it was given to him. But like any good actor he might suit his performance to his night's audience.

The authority of the story comes not from the credentials of the man who tells it but from the truth of the story itself. It is believable or it is not. But we can no longer tell when the bard is pulling our leg, so we assume the tellers believed every word they said and, from that, assume their audiences were dumb. To illustrate this we need to catch story-telling in transition before the literate qualities have clarified the subtle greys into the black and white of the printed word.

*To be continued...*

BELOW: Alchemical dragon...



## REVIEWS

**The Hill of the Dragon** by Paul Newman (Kingsmead Press 1979. £5.95)

This compilation of dragon myths and legend, as the inside cover states, "tackles its subject matter in the broadest sense".

This book I found to be extremely readable and useful as a basic reference work. It is written in a down-to-earth and occasionally what appears to be a slightly tongue-in-cheek manner that appeals to those of us who are not so well versed in these things as we could be.

Paul Newman does not offer any startling new theories, but has brought together many of the known ideas and theories as to origins and interpretations.

He encompasses such issues as the appearance of dragons in Early Celtic and Christian societies and in alchemy, and also takes his reader down more diverse paths during the course of the book. It has many interesting illustrations, some of which will be recognisable to readers of Picwinnard and Pendragon!

~~~~~SUE GORRINGE

**Here be Dragons** (an exhibition in the British Library until September 1st 1980)

If you find the thought of the British Museum's Viking exhibition exhausting, try this one, mounted by the Dept of Oriental Manuscripts and Printed Books, of sixteen dragonesque scenes from Persian, Mughal and Turkish miniatures. Though the image of the dragons shown is Chinese-derived and relatively late (13th century onwards) the stories they illustrate are much earlier. Other exhibits show how pervasive the dragon motif is in Oriental art. A delight, this, and well worth a visit.

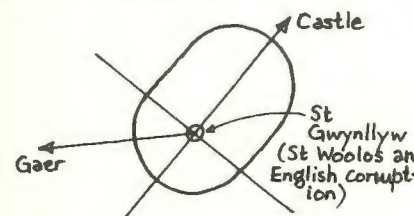
CHRIS LOVEGROVE

## THE NEWPORT HENGE

PADDY STONE

A Discourse on the suggestion of the "Oval" of Newport, Gwent, or the "Henge" of Casnewdd-Ar-Wysg.

It has been suggested<sup>1</sup> that Newport, Gwent, South Wales, has an "oval" of similar size to one traced at Canterbury. The proposal, or proposition, is based upon a map of Newport dated 1831, which includes the town at that time, the surrounding country area and part of the River Usk. The shape of the "oval" is bisected at a point, thus (NB not to scale):



Those who know the Newport area will be aware that the now very much extended town is very hilly. Upon climbing Stow hill from Austin Friars one arrives at the point of intersection illustrated, the Cathedral Church of the Diocese of Monmouth, St Woolos Cathedral. Built on the top of a ridge which dominates the town, the church lies parallel to the line of this ridge, east end to the ruins of the castle by the side of the River Usk. Another line of axis runs to the ancient British fortress of the Gaer. The suggested line on the 1831 map does not pass through the castle but through what is now Bristol Packet Wharf. The line is altered on the illustration and would therefore extend through the castle ruins to the other ancient British camp in the vicinity, that on Lodge Wood above Caerleon (Isca Silurum).

The territory of the Silures is so named by the Romans from latinised forms of the British words<sup>2</sup> Essyllwg and Essyllwr (syllt meaning view, aspect, look, and wg

place or country): a country of beautiful aspect. According to Geoffrey of Monmouth, Essyllt was the daughter of a king of Germany who had a child by Locrine; he kept her in a cave near the River Havren (the Severn). Locrine was married however to Gwendoline or Gwendolen whom he wished to divorce to marry Essyllt (could this be derived from the Goddess Eseye - Isis in Greek - whose seat and sanctuary was at Stonehenge?)<sup>3</sup>

Gwendolen, however, raised an army against her husband and he was killed in battle. Essyllt and her daughter Averre (or Sabre, Sabrina, Sabire) were both thrown into the river, Gwendolen then publishing an edict that the river should be named to perpetuate the memory of the child and the infamy of her husband.<sup>4</sup>

Some people have testified that a white lady swims in the waters of the Severn; in the days of sail sailors making their way to Bristol swore that they saw her ghost.

From the hills above Newport there is indeed a view of "beautiful aspect" - across the Severn to the shores of the West Country and fair Gwent itself: wen is fair or holy, Awen is the muse!!

### RITUAL AXES?

The point at discussion is the possibility of a "ritual" henge in the Newport vicinity. It has been suggested<sup>5</sup> that stone axes could be linked with henge-monuments. A visit to Newport Museum gives evidence of stone (and metal) axes being found, the most interesting being a bronze axe, circa 1400 BC, discovered in a garden in Gaer road; a stone axe of greenstone, probably from the Pembroke Christchurch area; two stone axes, one of greenstone, in St Marks Crescent allotments near Goldtops; a stone axe, Gaer junior school; and a flint axe head, 400 yards east of the Gaer hill-fort.

Unfortunately, as yet the hill-forts on the Gaer or the Lodge



Hill fort above Caerleon have not been extensively excavated. The Gaer covers an area of one mile approximately East-West across by about 1000 yards, and the finds have been from what is now built-up housing areas.

The greenstone axes, possibly from Pembroke, call to mind the "altar" stone of Stonehenge of pale green micaceous sandstone; the place of origin is thought to be the Cosh-eston Beds on the shores of Milford Haven.<sup>6</sup> The bluestones of Stonehenge come from the Prescelly range in Pembroke (now Dyfed) between the summits of Carn Meini and Foel Tregarn discovered by Dr H H Thomas. Addressing the Antiquarian Society in 1923, Dr Thomas remarked on the significance of the stones being contained within the region with one of the richest collections of megalithic remains in Britain. Dr V E Nash-Williams of the Welsh National Museum has suggested that the ancients regarded the Prescelly range of mountains as a place of special sanctity.

The Welsh for Prescelly is Preseli from pres a grove and Selyf the Welsh for Solomon; dare one write a symbolic, sacred ★ grove of Wales, long before Solomon existed circa 1000 BC in the eastern Mediterranean. To return to the subject of a Newport henge, there have been finds of stone axes discovered by people, most of whom have been digging their gardens or allotments...

#### THE CHILDREN OF BRYCHAN

The Cathedral Church of the Diocese of Monmouth has as its hub or centre a Celtic foundation, circa 500 AD, by a son-in-law of Brychan the Irish King of Brecon. Brychan was remembered more by his daughters e.g. Tudful (hence Merthyr Tydfil) who was martyred by the Saxons (also killed was Brychan her father, and her husband); and Gwen-Arth the granddaughter of Brychan and daughter of Arth the son of Brychan, the only historical Arth accounted for circa 500 AD in these regions.

There was ancient settlement of land in Gwent: much time has been spent on the excavation of Roman remains in Caerleon, the "Empress city of the West". Perhaps one day more hill-forts will be excavated and help to prove that the ancient British were not "barbarians" but the keepers of the Albion mysteries; hence the cry to learn the true languages of the Britons - the Latin and Greek civilisations have looked after themselves. Perhaps we Pendoragons have still something to offer.

"Their Lord they will praise,  
Their speech they will keep;  
Their land they will lose,<sup>7</sup>  
Except Wild Wales."

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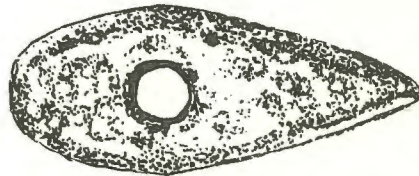


FIG: Nine-inch preselite axe found at Fifeild Bavant in Wiltshire; 1800 BC?

## REVIEWS

The Arthurian Legends: an illustrated anthology, selected and introduced by Richard Barber (Boydell Press Ltd, 1979. £10.00)

Here presented by an author already known for two Arthurian books, amongst other historical studies, are eight centuries of poetry, prose and chronicle selected from the vast heritage of Arthurian literature. This richly illuminated anthology is expressly designed to display for the first time between the covers of one volume the enormous depth and range of the Matter of Britain. The book is assembled in twelve sections beginning with early Welsh traditions and the Saints' Lives, and terminating with a glimpse at modern Arthurianism. Although the emphasis is on presentation rather than analysis, each extract is prefaced by a brief account of its origins and its place in the complicated genesis of one of the greatest literary and cultural myths.

"Arthurian literature," the editor observes, "tempts one to write in purple prose," and it is to this impulse that the book primarily pays homage. Appropriately enough the "purple prose" of Geoffrey of Monmouth's "great imitation of history" receives due recognition as the principal progenitor of the great classic production of the medieval French, German and English writers. The French 13th century Death of Arthur is represented, as is Marie of France's Lay of Sir Launfal and Chretien's Yvain. The German tradition finds voice in Gottfried von Strassbourg's Tristan and Wolfram's Parzival, whilst the glittering alliterative vernacular verse of Gawain and the Green Knight and the brilliant sunlit images of the Welsh Culhwch and Olwen testify to the strength of the native British tradition largely independent of Geoffrey.

The publication of Malory's Morte D'Arthur appears as the culmination of a long medieval tradition

of truly international pedigree which was timed to lend weight to the Tudor claims of Arthurian descent. To the reader familiar (or otherwise) with the material before him the transformation of tales about an early British warrior king into the magnificent and elaborate ideology that attached itself to his name seems alchemical in such a concentrated perspective.

The concern of the anthology is primarily "mainstream" Arthurian literature or at least that which has been traditionally canonized for its influence on what we have of a modern Arthurian myth. Thus the selection is somewhat conservative giving full recognition to the Victorian boom whether the soft post-Romanticism of Tennyson or the claustrophobic and passionate intensity of Swinburne, yet it also gives the impression that 20th century Arthurianism ends with T H White and Charles Williams. Neither is much attention given to the suggestion of a modern satiric trend characteristic of an age which has done so much to demythologize history and which arises principally out of Mark Twain's great act of heresy in the last quarter of the 19th century. Peacock's Misfortunes of Elphin is represented, but there is no room for Twain, whose infamous Yankee is just as much a founding block of modern Arthurianism as is Tennyson's Idylls.

Most welcome however is the lavish collection of many examples of the equally prolific tradition of Arthurian illustration. The text is punctuated at regular intervals by many of familiar as well as more obscure images of the Arthur stories, spanning many centuries from the famous Modena relief and the delicate closed world of the medieval manuscript illuminators to the flushed and vivid atmosphere of the Pre-Raphaelite painters and their followers.

This rather unique edition does not set out to be a quest for the real Arthur. Liberated from the tension between history and fantasy it creates an elaborate cel-



ebriation of one of the most powerful mythic vogues in our cultural history. Thus, crisply set forth, it is an edition fit for a king and would appropriately grace the collection of every Arthurian enthusiast.



**Myths of Britain** by Michael Senior (Orbis Publishing, London 1979. £6.25)

It is difficult to argue that the academic historian should include any large body of myth as source material for a history of any nation's social development, especially as definitions of myth tend to fluctuate from time to time. **Myths of Britain** argues persuasively that myth is a factor of history and not a by-product of it, and that consequently the psychological or collective awareness of a nation's own evolution is perhaps better expressed through its myths than through a catalogue of military events and the short-term economic and political decisions of its politicians. Myth, in short, can be perceived as the perpetually evolving 'dream' of history.

With this broadened concept of history in mind Michael Senior attempts here firstly to define the nature of myth at the highest level of generality, though not quite venturing into a true structuralist analysis. Secondly his book sets out, as its title suggests, to piece together a picture of what characteristics make the myths of Britain peculiarly British. This "Britishness", a certain ethnic quality to be found in our mythology, largely manifests itself, Senior suggests, through its concern with history itself. Indeed British myths seem more preoccupied with the raw material of historical events, people, places, than most other mythologies. It is not surprising therefore that this probing of "the genesis of a country as seen through the medium of its mythology" brings us round to consideration of the remarkable figure of Arthur himself; the Arthur, that is, who constitutes the archetypal hero-god to whom all other myth motifs seem drawn as if by some strange centripetal force. This may

not perhaps be embodied in the man so much as in the thing he stands for; the preservation of a definable collective self about to slowly sink forever under the overwhelming flood of a cultural invasion, a notion peculiarly appropriate to our modern society. In other words the events of history simply form the mechanism by which a collectively possessed dream of national identity is created or destroyed. It would however be a mistake to credit Arthur with any developed notion or self-conscious idea of his own glittering posterity.

Why Arthur? -- a question that has baffled many and remains as unanswerable as Arthur's historical personality remains unknowable. However, Senior does examine (though not too heavily to deter the general reader) the recurrent features of the Arthurian myth which are responsible both for making it distinct from other British myths and also for transporting it into a league shared with older and more secular myths in form and content. But above all it appears that the landscape itself is one of the most formative functions of British myth. A highly developed element in Arthurian myth for instance is what has become known as "the sense of place". Senior devotes much space to the investigation of the complicated associations of the Arthurian story with many places but principally the great 'Celtic' centres of Glastonbury, Tintagel, and Cadbury. This "sense of place" is supported by a fine selection of colour photographs particularly of sites like Deganwy, Dinas Bran, Dinas Emrys, and one of the most inspired aerial shots of a mist-shrouded Glastonbury ever taken, here set as the frontispiece.

The author, rightly for the purpose of the book, is not concerned with the historicity of Arthur the man, but with the power of the myth over men's minds. This book is not a gesture against academic demystification so much as one in favour of consolidation of our oldest traditions.

PETER K GRIFFITHS

## NO ARTHUR HERE STEPHEN BANKS

Arthur is the once and future king; he is the embodiment of grace in human life; he is also a figure of reconciliation between cultures, having been at one time a British citizen of Imperial Rome, and later an Anglo-Norman folk hero.

Reconciliation between the inhabitants of a country and its armed invaders or peaceful settlers came about when the cultures of each are not just mixed but are combined. To extend the chemical metaphor, a catalyst is required. The Romans understood this, and when they took the Etruscan city of Veii the statue of Uni was approached with reverence by a band of ritually cleansed young Romans, and she was invited to Rome. Less calculated but equally effective was the spread of the Sumerian deities and folk heroes among peoples of the Tigris-Euphrates delta and beyond. Only the Jews withstood them, and isolated their Jehovah with momentous results for the world. The exclusiveness of Jehovah was inherited by the followers of His Son, and in due course by those of His Prophet Mohamet, thus setting up antagonisms from which we yet suffer. Armed with the conviction that the followers of other creeds are eternally damned, Christians and Muslims have felt free to convert not by example and persuasion, but by the sword.

### CULTURAL FUSION

Fusions of cultures may or may not be accompanied by the mingling of races, largely depending on physical similarity between the varieties of the human race concerned, but availability of mates within the culture groups is obviously important: an invading army will bring few women with it, and men will accept uncongenial mates rather than none. When man was a rare animal, roaming Europe, Asia and Africa in small hunting bands, he seems from his skeletal remains to have been as unspecialised physically as the hand axes he used. It is now understood that the highly specialised 'black' people, with dark skin to

resist strong sunlight, and enlarged air passage to improve ventilation, developed only about 20,000 years ago when the baking hot savannah plains of Africa were first settled. Other less extreme varieties of man gained subcutaneous fat to insulate against great cold, narrow eyes to dim the desert's glare, and so on. History and archaeology demonstrate the results of the mingling of races which may accompany a fusion of cultures. When around 2500 BC the Windmill Hill People of southern Britain were invaded by the Food Vessel People, interbreeding resulted in pottery of a vigorous style hybrid between the baggy pots of Windmill Hill and the carinated vessels which gave their name to the newcomers. On the other hand there is evidence that when hordes of the people of inner Asia known variously as Scythians, Cimmerians and Sarmatians swept down into the Fertile Crescent around the 7th century BC, their violence must soon have been expended for they settled and presumably intermarried with little effect on the cultures of the Near East.

In the modern world there are sadly few examples of cultural fusion, but we may cite that between Polynesians and Europeans, limited and imperfect as it is. In the South Pacific there have fortunately been many people inspired by King Arthur's ideals, among them Sir George Grey, who translated Maori legends and recorded their music, and Tai Mitchell who was both a Chief of the Arawas and a magistrate in the district court.

### CULTURAL FRICTION

Alas in South Africa there is no fusion of cultures but a policy of 'separate development' and the disenfranchisement of all persons who do not pass as Europeans on the evidence of their appearance. Let me propose one root cause for this sad result. When a small party of Dutchmen, in the employ of the Dutch East India Company with its headquarters in Amsterdam, landed on the site of Cape Town to found a refreshment station for their Company's ships, they came soon into contact with the local



inhabitants. These called themselves 'Khoikhoi', meaning 'men of men', but the Dutch dubbed them 'hottentots' because of the clicks and gulps in their language. The Khoikhoi are genetically closer to the negro race than their copper colour and light build would suggest. They herded cattle, and used to settle temporarily within their tribal lands wherever pasture was available. Organisation was by tribes divided into clans, and their religion was animism, as might be expected. Strangely, the name of their weather-god Tsui-goab is similar to Tes-hub, the weather-god of the Hittites. Unlike the negroes they sowed no crops, and except for cairns of stones over their honoured dead they erected no monuments or permanent buildings. Being used to temporary sojourns, the incursion of the Dutch did not to them at first appear permanent, and these foreigners brought with them desirable commodities such as brandy, tobacco, knives, and above all metal in wire and sheet; which they bartered for the Khoikhoi's cattle. Friendly barter turned sour as it became clear that the Dutch intended to stay, to spread over the land, and to reduce the Khoikhoi to servitude. This they achieved by force of arms, and by force of economy, because having bartered away his cattle all the Khoikhoi could do was to follow them into the service of the Dutch. There was nobody inspired by the spirit of King Arthur to study the culture of the Khoikhoi, who were regarded as a savage and inferior race. Nevertheless the early settlers bedded with Khoikhoi women, thus giving themselves and their white descendants a guilt complex rationalised into a prejudice against their coloured descendants, which was later extended to all 'non-Europeans'.

Africa's Rift Valley was the cradle of mankind, and the whole continent is now peopled with splendid varieties of the human race who, if only they could be brought to understand and honour each other's cultures, could make Africa the envy of the world.



Fig 1

Fig 1 above is from an early photograph of a Khoikhoi man, and Fig 2 below is a head in mammoth ivory from Brassempouy (Landes, France) dated 25,000 BC; it illustrates the "unspecialised" appearance of Old Stone Age people in the Old World.

Fig 2



Photo:  
author.

## Arthur: a new line of attack... ...ADRIAN F. WATTS

**T**here are many historians who do not share the enthusiasm of Morris or Ashe in their belief in the legendary Arthur.

Some claim that several Arthurs, or men answering his description, have become enmeshed in legend and interwoven into an idyll of a military man and king who simply did not exist. They are even less pleased and somewhat bemused that this same king who was never beaten but was betrayed from his own ranks should later become a folk-hero of the English who supplanted and ousted his kinsmen.

The evidence for this man may at times be painfully thin, but there is one vital fact that all his critics and detractors have missed - he won't go away. Wraith-like and defying all known logic he calls through the ages to the British people as a collective entity. In coming to terms with our history we have to recognise that Arthur was the first man to think constructively in terms of a state of Britain as a collective whole, and be ready to defend it against invasion. Had this man never existed it seems unlikely that he could have such a fascination for some of us, or that we would sense that without coming to terms with the post-Roman Britain history would be off-balance. I believe that we must seek out the reality of Arthur using every method at our disposal, and I propose to take my cue from Merlyn.

History appears to be a succession of peoples living, colonising, developing, fighting wars, and later all too often going into a state of decay and decline after a period of stagnation. We see their ruins and artifacts and frequently marvel at their achievements, often gained in the teeth of adverse climatic conditions. Surely having lived, loved, loathed and fought fierce battles they must have left something more than that which is self-evident?

I suggest that everything that has ever happened on this world is recorded as a psychic echo of ourselves, and that which has existed in Britain in particular from time immemorial still exists both alongside us now and in our future ad infinitum. Time, that enigma, is not stretching back continuously at all. An event such as the battle of Badon exists a mere split second behind us, and is no "further back" than the Battle of Britain, the defeat of the Spanish Armada, or the success of Duke William of Normandy at Senlac Hill. If one is listening to the last movement of Beethoven's Fifth, for example, the first notes are as close to us as the note that has just finished. Unlike a film-script that could be re-written for political ends, our history waits for us, and no matter how good or bad cannot be changed.

This echo-Arthur's call will continue to reach us. It is the inevitable antidote and answer to those among us who think in terms of a divided or regional kingdom; those who think of England or Scotland before Britain. Our heritage and destiny is to think as British within the confines of a world political order, and in this respect it is doubtful if the British ever were or could be European in outlook; it is too small. If the four nations of these islands are allowed to drift into their own nationalist shells, it is unlikely that they could think beyond the confines of their own back yards; our individual destinies would be reduced to the next pay-cheque.

How then can we use our echo to seek out Arthur and dumbfound his detractors? Have we considered non-historical methods to gain an insight and point the way? Can we not seriously consider enlisting the aid of trained psychics and occultists to find the twelve battle sites? If we have the



sites there must be a chance of finding war-graves of the slain, artefacts, and perhaps even the bones of British cavalry horses killed in action. Every encampment associated with the legend could be checked and either hopefully confirmed or eliminated from our quest.

This would in no way interfere or detract from the valiant work being carried out by orthodox historians; it might point the way: a new line of attack. The echo is there. We must find Mount Badon - or should I say Blae-Dun?

## LETTER ARTHUR'S COURTS

From PETER RATAZZI, Hove, Sussex:

"In the middle ages, Arthur's Courts were halls in Central Europe in which patrician's (i.e. nobles) assembled. There was one anciently at Thorn. Before world war II, another still existed at Danzig (Artus-Hof). We note a 'Baltic' i.e. Teutonic Knights tradition here...

## ... and somehow Arthur came to Windsor

As the men of the legions were called to Rome there was one man of Roman family who remained to seek the love of a chieftain's daughter; and when an attack was made by Saxon invaders to pillage her family he came to fight for their lives with success. He was known as King Arthur.

His sword arm was strong, and the weapon cast by his own hand being very much a part of himself was given a name, and many tales there were that came from it. All that fought held their spirits with the one man and their weapons with the one blade, so that all struck down of the enemy were by the might of Excalibur.

Then one of the body wounded and weary of battle was lost to the others, thence wandered to the border lands and came exhausted to a forest by a wide stream that was near a great chalk mound. The people around, after hiding from the Saxon enemy that roved in bands, ventured out to find a tattered, marked and weary warrior laid by

From the current issue of Paneuropa III 1979 (pp 35-6) an article 'Danzig - Then and Now' in which appears a colour illustration of the Arthushof.

This imposing Gothic festival hall (Festhalle) erected shortly after 1380 served as assembly hall for Junkers and other leading citizens of the period. After a fire in the town it was rebuilt in 1476, when it was used as amber-, timber- and corn-exchange. Only the facade remained following world war II. The building was re-erected, however, and interior decoration is still going on. It is used for exhibitions. The Artusbrunnen or Arthur's Fountain is back in its old place; surrounded by tables and chairs, today's tourists in Gdansk (Danzig) find it a convenient spot to relax."



## ...REG BAGGS

the stream attempting to reach the water. The women knew in their way that he was not of the invaders so they took care of him.

His strength returned and the fighting skills realised by practice came back to him, so that he sought out other men to teach causing them to defend themselves against their foes, and was taken to be their leader.

A high wooden tower was then set up to watch the distance on the highest point that was the great chalk mound. When the enemy came to disturb the settlers for many miles around they could be seen a long way off and thus came unexpectedly against a powerful force that went in the name of King Arthur and of the sword Excalibur, being both chosen by the man who led them.

They fought until strength and time had passed and not a trace of themselves was to be found nor anywhere named. There was naught but the spirit of Arthur.

## LETTERS

ARTHUR AND WINDSOR

"One writer says that the famous British king not only beat back the Saxons but began to build the noble tower at Windsor and there instituted the 'round table'... It is said that he held his court at Windsor and out of those who came to him the king selected a certain number, some say four and twenty of the most valiant, and formed them into an Order of Knighthood.

"Edward III like many others believed that the table was placed on the mound where the tower now stands. Being like most British buildings of wood, the place decayed in the course of hundreds of years and left no trace behind it" (Albert Lee The Story of Royal Windsor, about 1912).

"Edward, Windsor born, nurtured perhaps on Arthurian legends clinging to the hill, saw visions too romantic to belong to routine, too humane to pass as mere illusions." (Olwen Hedley Round and about Windsor, 1949.)

'The Round Tower' is really a rounded tower, being described in 1951 as more like a square with rounded edges. Was it the reluctance of skilled masons forced to remain at their task that prevented accuracy?

There too ends the dragon's tale. For the dragon of the Roman mosaic displayed by the Norman shield and proudly flown with the banner of Vexsex becomes the defeated symbol on the badge of the Garter Knights.

Once more the image of Arthur is found by documentation published this year (1979) about the tapestries produced in the former Saxon settlement of Old Windsor, two miles from the castle, set up by Queen Victoria's family. Among many works, some the finest in Europe, ten of Arthurian legend existed, inspired by Tennyson.

- REG BAGGS



## ARTHUR AND BRITTANY

From VALERIE DUERDEN, Guernsey:

"Following a holiday in Brittany I am interested in finding out why the Broceliande (Paimpont) area is believed by the locals to be the source of the Arthurian legends. Why is it also a Druidic centre and why is there evidence of a Knights Templar stronghold? There is a symbolic correlation between the Holy Grail story, and the Knights Templar quest, and of both to the last supper."

"Ronald Millar's Will the real King Arthur please stand up? (Cassell 1978) attempts (unconvincingly) to make Arthur a Breton, but gives much relevant information on Dark Age Brittany and asks pertinent questions on the origins of Celtic culture there. Not much however appears authentic about genuine Arthurian connections with Paimpont, and I don't claim any knowledge about Druidic/Templar/Grail associations there. Can anyone help, please?

## THE ROMANCE OF ARTHUR

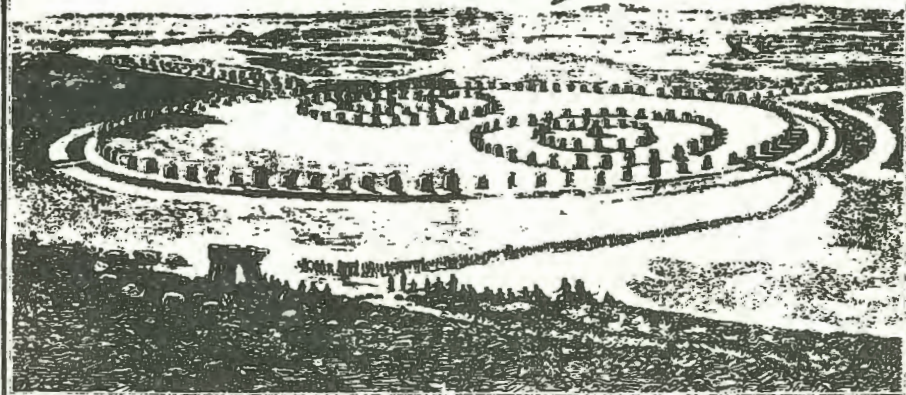
From C G RADFORD, Kingston-upon-Thames:

"Having made numerous enquiries thereabouts to find a Society, Group, Club, Association, concerned with King Arthur and his Knights of the Round Table, I was eventually put into contact with 'Pendragon' via a lovely little librarian lady at Lancaster University. The name conjured up wonderful images, jousts, tournaments, long tables laid with bygone delicacies, heraldic designs on hand made costumes.

My love, and I use the word literally, of the Arthurian legend grew from one evening in the 1960s, the place Broadway. I was attending a performance of 'Camelot' with Richard Burton and Julie Andrews... Since that time I have been passionately interested in all that appertains to the legend. My bulging bookshelves are proof enough that no-one knows the answers, but who cares:



# AVEBURY



## Advance Notice:

THINK 80 — Cheltenham's Festival  
for Creative Thinking and Living

AUGUST 30<sup>th</sup> & 31<sup>st</sup>.

(Pendragon will be there, too.)

Full details of the festival next time.

To me the romance, chivalry, colour, excitement of the time(s) is surely what it is all about.

But, really, where along the way does one find UFOs? I was truly flabbergasted when I received my back copies of *Pendragon*. Is this really the Pendragon Society. The Isle of Avalon yes but flying saucers!! (sic) Where are the people who really are not interested in standing up to their knees in mud looking for something they don't understand?

Surely there are like minds, some one who: - can hum the tune of Lerner & Lowe, paint Meraldic dragons, search for Crests of bygone Lords, stare endlessly up at the Chapel of Windsor, sit for hours in drafty cold halls bidding for thrones, swords and armour, browse through the Book of Hours with the wonderment of a child?

When all is said and done surely the legend of "Camelot" is what we search for within ourselves, the striving for those bygone ideals. He will come again to Britain, so they say, should we not be ready? What's the date for the next joust???"

\*Like minds, over to you. We will happily put you in contact with Miss Radford, and would be interested to know if you think we ought to be more concerned with the romantic aspect of Arthur. CL

### NEXT ISSUE.

Conclusion of David Stringer's dragon essay, more Stone Age Mentality, more of that cryptogram, review of *Divining*...





# PENDRAGON

**MAGAZINES :** THE FOLLOWING <sup>16</sup> HAVE AN EXCHANGE AGREEMENT WITH "PENDRAGON" :

- \*SANGREAL (Journal of the Mysteries Crafts & Traditions of Britain, £2.50 p.a. from B.M. SANGREAL, London WCIV 6XX.)
- \*ANCIENT SKILLS & WISDOM REVIEW (PAUL SCREETON'S review mag. from 5 Epton Drive, Seaton Carew, Hartlepool, Cleveland TS25 2AT for £2.00 p.a.)
- \*RILKO Newsletter (40p. per issue from 36 College Court, Hammersmith, London W6 6.)
- \*JOURNAL OF GEOMANCY (£3.00 p.a. from 142 Pheasant Rise, Bar Hill, Cambridge CB3 8SD)
- \*The ATLANTIAN (ATLANTIC AN SOCIETY MAGAZINE from 42 St. George's St. Cheltenham, GL50 4AF.)
- \*STONEHENGE VIEWPOINT (£3.00 for 12 issues from P.O. Box 152, LONDON N10 2EF)
- \*THE CAULDRON (old Religion newsletter from BCM Box 1633, LONDON WCIV 6XX.)
- \*NEWSLETTER (Paraphysics & Esoteric Arts, for details send Stamp to NL, 40 Parks Wood Ave, Didsbury, Manchester M20 0ND)
- \*The JELLY HUNTER (£3 for 6 issues from P.O. Box 152, London N10 2EF)
- \*WOOD & WATER (Sacred wells and Springs, 40p. per issue from 38 Exmouth St., Swindon, Wilts SN1 3PU.)

## GREEN BRANCH OPERA COMPANY

This Summers tour will be the first production of Tim Porters  
**"TRYSTAN AND ESSYLT"**

THIS takes the story of trystan to its Celtic roots. The production will be on tour in the West Country during the first week in August & includes BRISTOL and GLASTONBURY. Later performances will be in SALZBERG & probably LONDON. \*ENQUIRIES\* with stamped address envelope please, to :

\*TIM PORTER, HANS HILL FARM, SEZINCOTE, MORETON-IN-MARSH,\*

GLOS