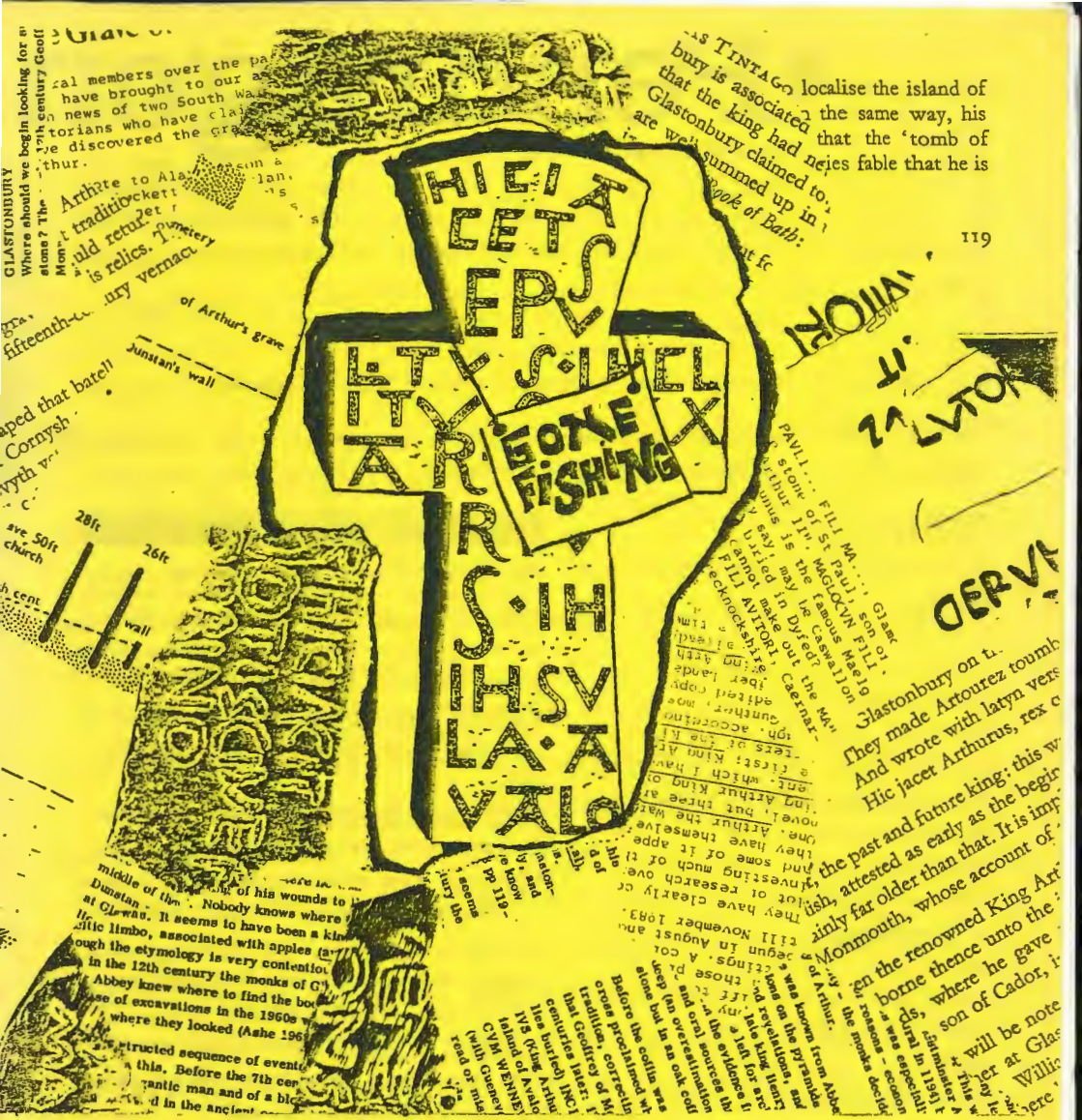


Graves edition of Pendragon





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Pendragon

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box indicates
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now due.

Pendragon investigates Arthurian history and archaeology, and the mystery and mythology of the Matter of Britain. Opinions stated are those of the writer concerned.

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EDITORIAL

Welcome to the first issue of Pendragon under my Editorship. Firstly I would like to apologise for the inordinate delay in getting this issue of the magazine into print. Unfortunately this has been due to circumstances beyond my control. Normal service will now be resumed.

This issue has a vaguely archaeological slant but no real theme. It is basically to let everyone know that Pendragon is alive and raring to go (at last!) and to reopen the lines of communication.

I would like the next issue to look at Morgan le Fay and her relevance to the Arthurian Cycle. Any ideas or articles will be gratefully received.

I intend to start a letters page to put members in touch with each other. It can also be used for a frank exchange of views; constructive criticism welcomed, but no slanging matches please!

Again, any contributions will be welcomed.

I'm currently finding out about recent and forthcoming publications so anyone who would be interested in having a go at a future book review please get in touch with me.

I hope you will forgive me for the long absence of the magazine. Assuming that all possible disasters have now happened, I will endeavour to get the magazine out on time. I would like to say thank you to Kate Pollard for her patience and understanding over the last few months.

Jacky Salter.



the Grave of Arthur (11)

Chris Lovegrove

In early 1984 I reported on two South Wales "amateur historians" who claimed to have discovered the grave of Arthur, commenting that "I'm sure we have not heard the last of Wilson and Blackett". (1). This has indeed proved to be the case.

In the meantime they have not been idle. In August 1984, while the Pendragon Society was excavating at Llanellen in the Gower, a report appeared in the local newspaper. "Former Management Consultant Alan Wilson and tattoo artist Tony Blackett," it said, claimed "the tomb of the great warrior King Arthur is not in Glastonbury but in a dry, dusty cave at the foot of a cliff face near Pen-coed, Bridgend." (2) At the same time Wilson and his partners formed a consortium, the South Wales King Arthur Research Project, to develop the cave as a tourist attraction: "at £3000 a time, you can cut yourself in for a slice of the action, and already six people are said to have done so."

The consortium claimed that Arthur's death, around 575, was kept quiet to allow support to build up around his son Morgan, a minor. St Illtyd, his cousin, secretly buried the body in a cave near Pen-coed, overlooking the Ewenny River in Mid Glamorgan.

However when Morgan came of age to rule, "Arthur was taken from his tomb in the cave and quietly buried nearby. The consortium have bought the land and are planning to excavate in search of the grave." Some Pendragon members digging at Llanellen were concerned that unofficial and probably unorthodox excavations threatened to destroy evidence before skilled archaeologists could assess the situation. In 1980 apparently the two amateurs had already uncovered a stone inscribed REX ARTORIS FILII MAURICIVS at this second burial site and removed it.

In September 1983 I had written to Wilson and Blackett telling them that this inscription as it stood was gibberish, and that in order to mean "King Arthur son of Maurice (Meurig)" it should have read REX ARTORIVS FILIVS MAURICI. "The Welsh had a better grasp of case endings than this at the time," I wrote, "and so I am led to conclude that either the inscription has been misread or else it is a hoax."

Note that I did not suggest that Wilson and Blackett were the hoaxers. I had meant that at some stage in the past the inscription might have been fabricated with a view to deceive. In November 1983 they and their supporters, the New Arthurian Society, wrote to me, saying, You are setting yourself up as some form of expert on South East Wales history and already calling the discoverers 'hoaxers'. You are a disgrace to your Pendragon Society. "As all correspondence with them had resulted in similar (and worse) abuse, I ceased to have contact with them.

In early 1986 fresh publicity was given to them by the publication of Chris Barber's *More Mysterious Wales*. (3) This book is a fascinating compilation of (mostly) Dark Age sites with associated folklore, anecdotes, photos and so on, and deserves to read for these alone. However, Barber gave Alan Wilson and 'Nick' Blackett credibility by including their theories in a special chapter and by exhibiting a photograph of the stone.

In May 1986, Charles Evans-Gunther in the magazine *Dragon* argued persuasively against some of Wilson and Blackett's claims, and added some interesting information on the possible sources of their beliefs. (4) He traced the origins of the curious identification of the legendary Arthur with the curious Athruis, son of Meurig, to Edward Williams (1747-1826). Williams, (best known as the writer *Iolo Morgannwg*) was a stonemason and scholar who is known to have embroidered material he

found in genuinely ancient manuscripts. Williams "created" a 1591 manuscript by Sir Edward Mansel of Margam which purported to mention "one Morgan a Prince who lived in the time of King Arthur and was his son as some would have it..."

This document may well have been the birthplace of the notion of "King Arthur, son of Maurice, father of Morgan" taken up with enthusiasm by Wilson and Blackett. Charles Evans-Gunther implicitly suggests that the Stonemason Edward Williams not only sowed the seed of this identification, but manufactured material evidence to support this claim namely the Antorius Stone. The lettering on this stone is suspiciously like that on the Pompeius Carantorius stone in Margam Museum, and not because they were necessarily done by the same Dark Age Mason.

But the saga continues. In September, the county planning officer for Mid-Glamorgan was seeking for independent advice on the claims of King Arthur Research which had already been firmly rejected by the Glamorgan-Gwent Archaeological Society and by Cadw, the Welsh counterpart of English Heritage. (5)

Then in November, a triumphant coup---a serious national newspaper not only gave them column space (The Guardian had already done so in 1983) but provided editorial comment. (6) "Mr Baram Blackett, a shipbuilding management consultant, and Mr Alan Wilson, a businessman with the help of friends have excavated part of the site, a scheduled monument.... At a depth of six feet they discovered a stone slab, which they say bears markings consistent with a royal tomb. They are convinced that a stone coffin lies beneath the slab..." The Pendragon Society's worries of 1984 had been justified, and illegal excavation could well have destroyed crucial evidence forever.

The Telegraph editorial muddled the situation. "The point at issue is one of mythology and sentiment, not of conservation. Arthur, Guinevere, Camelot and the Grail are the stuff of England's pre-eminent national myth." (Needless to say, this rightly drew opprobrium from Welsh readers, and A B Edwards of Cardiff wrote "King Arthur cannot really be taken over by the English so arrogantly.... As a Celtic observer I should think that you have enough troubles with the Irish without insulting us in our 'boggy damp hillsides'.") With a head-in-the-sand attitude (or perhaps tongue-in-cheek) the leader writer continued: "Such myths may survive only while they are abstract... This newspaper takes an unequivocal line in these matters. Romance is everything. That slab must be left where it is." Editorials notwithstanding, Wilson and Blackett clearly intended to leave no stone unturned.

And as recently as February 1987, History Today featured the interchangeable "Alan Wilson, a retired shipping expert, and Baram Blackett, a Businessman." (7) Its map clearly marked St Peters Church near Llanharan as the site where they claim Arthur's body is still buried. The ruins were bought by them from the church in Wales for £250, and they have founded Pendragon Tours (no connection at all with this society) to conduct visitors round the two sites. The Police have already interviewed them about unauthorised digging and the removal of the stone, so they are inviting qualified archaeologists to apply for permission to investigate the church. (Write to King Arthur Research, 3 Ty-Draw Place Penylan, Cardiff.)

King Arthur "specifically originating in Glamorgan (itself a perfectly

tenable hypothesis)" is a theory that gains grounds for plausibility the more it is repeated: even the author Anthony Powell gives it credence. (8) Is there something in it? Well, would you believe historical researchers who wrote the following to you?

"Sadly the English have done everything they can to obliterate the Kings of Wales. It really began with the effort of Edward I of England attempting to exorcise the ghost of Arthur II from Wales in 1190-91 AD with his well known fraud hoax excavation at Glastonbury...." (9)

Arthurian research is bedevilled by the antics of individuals who keep material evidence away from public scrutiny because they do not wish to lose the power it represents, and then develop a sense of paranoia when the public is rightly sceptical. Derek Mahoney's Glastonbury Cross was one such recent example, (10) and I suspect that Wilson and Blackett's Antorius Stone is another. Arthur---if he ever existed---must be spinning in his grave.... (11)

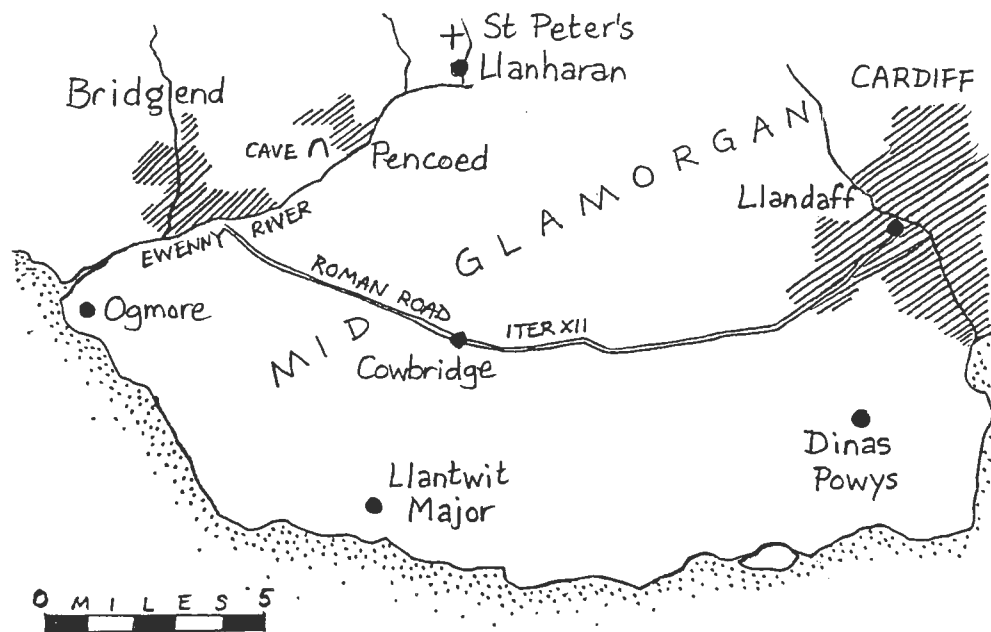
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Acknowledgements

I am grateful to Peter Ratazzi, Hazel, David Pykitt, Pat Havill and other members and readers who have sent in clippings and other items; they are in no way responsible for the views expressed above!





The two claimed burial sites, a cave in Coed-y-Mwster and St. Peter's near Llanharan, and other Dark Age sites.

LETTERS.

To Isolde Wigram:

Yes, I was wrong, and you were quite right to query my statement about the Crucifixion dates. The Last Supper must have been on the Thursday evening and the Crucifixion on the Friday. After all Christian Easter covers Good Friday (why 'good'?) for the Crucifixion and Sunday for the Resurrection. Also the Christian creed acknowledges our Lord "who was crucified, dead and buried and on the third day he rose again from the dead". Again on P 92 I stated that Easter Sunday could only fall on the exact lunar anniversary of the Resurrection day if Nisan 14 fell on a Friday. So I was well aware that three days and not two were involved. Perhaps it was inattention or failure to revise thoroughly but in any case it should not have happened, and I apologise to you and all other readers.

I. W. J. Snook

Romantics and Moralists; Pre-Raphaelite Responses to Arthurian Legend. D.G. JONES M.A.

The aim of this series of articles is to examine the response of certain Pre-Raphaelite painters to the Arthurian legends. Instead of a general survey, David Jones has selected four paintings to make a reasonably detailed study of their subject matter and sources. **PART I**

D G Rossetti's watercolour *Arthur's Tomb* (How Sir Lancelot parted from Queen Guinevere at King Arthur's Tomb and would have kissed her at parting but she would not.) (British Museum) was the first of several with an Arthurian theme he painted during the 1850s. Although it is dated 1854, Alastair Grieve argues that it was painted in the late summer of 1855 (1). It was commissioned by John Ruskin, who described it as "...one of his imperfect ones-the Lancelot is so funnily bent under his shield, and Arthur points his toes so over the tomb."

Arthur's Tomb depicts the meeting of Queen Guinevere and Sir Lancelot, her former lover, at the tomb of the dead King. The story of this encounter comes from Sir Thomas Malory's *Morte d'Arthur, Book xxi*. Guinevere has entered a convent at Almesbury and is surprised one day at the appearance of the Knight. He asks "...Madame, I praye you kysse me and never no more." "Nay", sayd the Quene, "that I shal never do but absteine you from such werkes." (3)

However, according to Malory, Arthur had been buried at Glastonbury, not Almesbury, after the battle of Camlann. Rossetti has transferred the scene of the meeting from the convent cloister, where the lovers were surrounded by 'ladies and gentlewomen', to the solitary site of the King's burial.

He has done so to intensify the psychological drama of the confrontation by making it take place actually over the grave of the man deceived by the two lovers. The Tomb is both a reminder and a reproach to them. By shifting the place of the meeting Rossetti has been able to encapsulate the whole tragedy of the legend of King Arthur in a single scene. The adulterous love of Lancelot and Guinevere set in motion the long chain of events that resulted in the break up of the Round Table, and the death of Arthur, and it is only fitting that the pair should meet for the last time at his graveside. That it was partly Rossetti's intention to summarise the legend is also suggested by the two scenes painted on the side of the tomb. On the left we see the three protagonists in happier days; the King and Queen are about to dub Lancelot a Knight. He kneels before them in gratitude and obeisance. To the right is a scene of some of Arthur's Knights receiving a vision of the Holy Grail. All the main elements are therefore contained within Rossetti's picture.

The scenes on the tombstone have other functions, symbolic and emblematic. As in many other Pre-Raphaelite paintings, the pictures within pictures comment and expand upon the main events depicted. They are also a literary device, in that the narrative implied in the painting is extended into past and future. In the scene of Lancelot being Knighted there is both an ironic contrast with the present, since all three protagonists are united there in harmony, and also a sense of foreboding and doom, because it was on such an occasion that the lovers first became aware of their fatal attraction for each other. This is suggested by Lancelot being clothed in red, the colour of passionate love. There is also a stylistic contrast between the tomb picture and the 'real' scene. On the tombstone Lancelot kneels gracefully before his King, and the three figures are part of one pattern. His posture before the tombstone is a grotesque parody of his earlier gesture of obedience and homage. Here he is, in Evelyn Vaughan's words, "crouching and peering under the beetle-back of his shield like some obscene and predatory insect" (4) as he attempts to snatch one last kiss from the reluctant queen.

As Waugh notes, "the head of Arthur butts him away with almost comic vigour." The king comes between the lovers in death as in life.

The other scene on the tombstone, the vision of the Holy Grail, has no definite setting in time or place. Its function is to remind the spectator-and Lancelot-of the life of purity and spirituality which has been denied him. Unlike his son, Galahad, Sir Lancelot is never granted a full vision of the Grail because of his guilty love for his Queen.

Other symbolic details are employed to enrich the central themes of unlawful passion and renunciation. A snake and apple appear on the lower left, beneath Lancelot's feet, and the whole scene takes place in the shade of an apple tree. Such symbolism may appear somewhat obvious and clumsy, and is moreover inappropriate unless we believe Guinevere to be tempting her former lover. On the surface it seems clear that Rossetti has followed Malory strictly in depicting the Queen as resisting Lancelot's advances. The symbols of the Fall could, however, have been inserted as a slight hint that Lancelot's renewed passion could not have been reciprocated. Since the Queen's renunciation of her Knight was such a fundamental part of the legend, Rossetti could hardly depict anything that implied otherwise except by the most indirect of means. So the symbolism may be clumsily irrelevant or a subtle indication of the artist's attitude to Guinevere; there is no way of telling. Whatever the case, it fails to cohere in the manner which Holman Hunt achieved in his best paintings. In Hunt's *The Hiring of Shepherd*, for example, the symbolic detail both enhances the central meaning and arises naturally within the scene represented. In *Arthur's Tomb* symbols taken from the Old Testament (the apple and the serpent), from the New (the cross formed by the shadow of the tree falling upon the Grail scene) and from Medieval legend sit uneasily side by side. The Arthurian legend is itself of course an extraordinary hybrid of Celtic, Medieval French and Christian elements, but this fact does not give the artist license to make of it as he wishes.

Alastair Grieve suggests that "the theme of renunciation and repentance (in the painting) unites it with Holman Hunt's *The Awakening Conscience* (completed in 1854) (5). As I have mentioned, there appears little doubt that the Queen has renounced the love which brought about the end of Arthur's reign. She kneels stiffly in an archaic posture, little more alive than the sculpted effigy of her husband at her side. Her face is as though carved from wood; her arm is raised with that angular gesture so characteristic of early Pre-Raphaelite painting. Unlike Hunt's kept woman, however, the Queen has been granted no sudden moment of illumination. She has long repented of her unlawful love, and the scene depicted is one of renunciation-not one of sudden conversion. The psychological confrontation of man and woman remains the chief interest of the painting, however-a theme found in many other artists' work in the 1850s. For example, an earlier watercolour-*Beatrice, meeting Dante at a marriage feast denies him her salutation*, of 1852-treats an apparent misunderstanding between lovers. In a pen drawing of c1854-9 *Hamlet and Ophelia*, the Prince's gifts are rejected by Ophelia. Of this Grieve states that "possibly by the time the drawing was completed the subject had a personal relevance for the artist" (6). Although apparently finished several years earlier, *Arthur's Tomb* may also refer to a difficult stage in Rossetti's relationship with Elizabeth Siddal, who modelled for Guinevere as she did for Ophelia. Waugh says the incident depicted "has been endowed by Rossetti with a guilt all his own" (7), although he is probably referring to the artist's generalised sense of guilt and frustration rather than to a specific incident. Waugh's description of the paintings formal qualities cannot be bettered.

"Three horizontals constrict the composition until it aches with suppressed resilience. Remove the apple tree and the whole composition would fly uncontrollably through the frame.... A lesser artist, certainly any other Pre-Raphaelite, would have twisted the apple tree or gnarled it and made a beautiful decoration of it; all Rossetti wanted was a clamp. *Arthur's Tomb* is important as the only complete expression in Rossetti's art of this stress of constricted energy which is so characteristic of his life" (8).

Lancelot's shield appears to be pinning him down in a position which suggests both frustrated passion, anguish and sexual energy as he thrusts himself towards Guinevere. She in contrast, is stiff and unmoving, her posture acting as a barrier to his desire.

What is Rossetti's attitude to the moral question presented by the adulterous love of Lancelot and Guinevere? The painting provides little direct evidence, but we may surmise from his other works and his writings that he would have rejected Tennyson's condemnation of the Queen as the prime cause of Arthur's downfall. Rossetti does not suggest any impropriety in Guinevere's behaviour but, as I have noted, his symbolism perhaps declares his belief in the undying power of love. Undoubtedly he would have agreed with Malory's verdict on Guinevere: "while she lived she was a true lover, and therefore she had a good end".

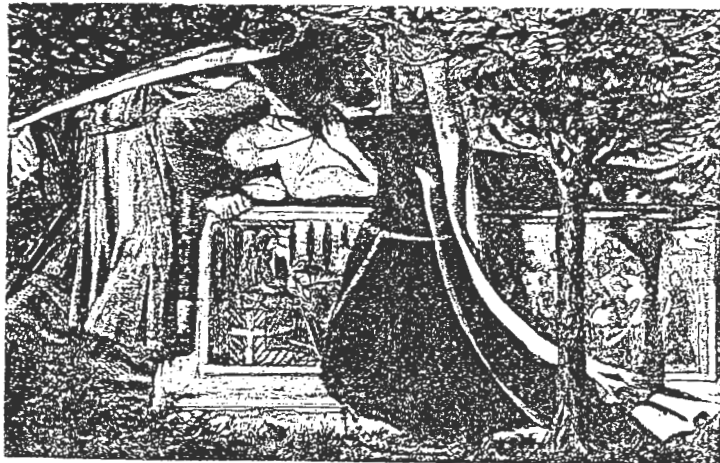
Unlike the other paintings discussed here, Arthur Hughes' *The Knight of the Sun* (*Seaburg Hotel, Lucerne, Switzerland*) of about 1860, cannot be linked to any specific literary sources. Robin Gibson states that it was commenced as a landscape study inspired by the rendering of twilight in Millais' *Autumn Leaves* (1856) and Henry Wallis' *The Stonebreaker* (1857). It evolved into "a Victorian fable in Arthurian dress with overtones of an Italian Renaissance entombment" (9). However, the subject-that of a dying Knight being taken to his final resting place-has obvious affinities with the tale of the passing of Arthur. Since this was the subject allotted to Hughes in the decoration of the Oxford Union, 1857-*Arthur carried away to Avalon and the sword thrown back into the Lake*-it seems clear that this theme was in the artist's mind when he painted *The Knight of the Sun*. As Gibson points out, however, the work has none of the traditional iconography associated with the legends. In most literary versions-and in Hughes' Oxford Union Mural-the King lies mortally wounded while waiting for Sir Bedivere to complete his mission of returning the sword, Excalibur, to the Lady of the Lake. Bedivere then carries him singlehanded to the edge of the lake where a black barge awaits them, bearing Nimue, Morgan-le-Fay and other ladies. The King is then taken to the mysterious land of Avalon to be healed of his wounds. None of these elements appear in Hughes' painting, and his Knight moreover bears the sun as his personal device-a motif not normally associated with King Arthur. Andrea Rose states that there is "an all too obvious equation between the setting sun and the dying Knight whose own device is that of the sun" (10). The sentimentality of the symbolism is reinforced by the inscription on the frame: lines from George MacDonald's "Better Things" (1857) "Better a death when work is done

Than earth's most favoured birth" (11). The sentiment expressed here recalls Ruskin's interpretation of Millais' *Sir Uther at the Ford* (1857), in which he speaks of the Knight as "....a type... of noble human life, tried in all war and aged in all counsel and wisdom, finding its crowning work at last to be the bearing of children in poverty in its arms" (12). Both paintings have a vaguely Medieval subject, and the theme of heroic and chivalric acceptance of one's fate-though Hughes' work is much less

subtle in its symbolism. Otherwise the raison d'être of The Knight of the Sun is the evocation of a serene and contemplative mood. It was almost certainly inspired by Arthurian Legend, but can be linked with no specific incident in the tales.

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'Arthur's Tomb.' (Rossetti)

Shroud Carbon Update

R. Pollard



endragon writers have often conjectured over the concept of the Shroud as Templar Grail. The current research programme being carried out on the alleged Holy Shroud is therefore of continuing interest to us and periodically someone can supply another snippet of news on the current state of play. Whilst so far the Vatican has permitted these tests, we still await with bated breath to see whether the cliff-hanging Carbon-dating will go ahead, and whether in any case, we will get to hear the result.

Progress has been reported this year in Antiquity , which I will relay, as not everyone may have heard, from whatever source.

Antiquity (March 1987) agrees with the Vatican that the C.D.test will prove nothing with regard to the Shroud's authenticity. A compatible date would be comforting for believers, but will not, of course prove that it was the shroud of the crucified Jesus. (One has to say, though, that if of the right period, the circumstantial evidence on the cloth would be pretty compelling.) A later date would lead into discussion as to the astonishing relic- spoofing employed, not to mention its reverse imaging.

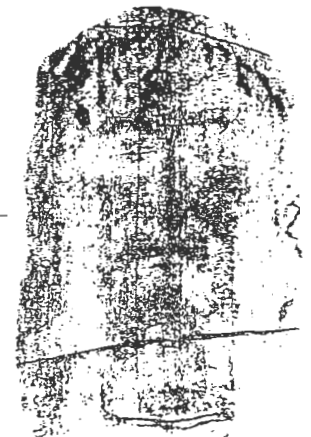
Antiquity says its money on the Shroud stakes is on the late side, and hazards a C12th. dating.

They have been influenced by a new type of C.D. test which has been made on the Templecombe painting - followers of the case will recall that this is on wood and portrays a bearded face very similar to that on the Shroud, painted in mediaeval style and depicted in a manner that links it both with the Templars and the Shroud say art experts. The test indicates a date in the late C13th. early C14th. This locates it very neatly in the high period of relic-manufacture. (Antiquity July 1987)

Antiquity provides further guide to form. Findings are quoted on St. Peter's Chair, and a fragment of the not-entirely-true Cross which are amongst the 'Relics and Shrines' described in David Sox's book of that name.

There have been other Shroud contenders. The previous one, the French Cadouin Shroud was found to have been woven in Egypt during the C10th. It was given away by its Kufic script. There are, apparently, 'Tunics of Passion' in Argentina and Trier and another Shroud in Besancon. The Argentina Tunic was held to ransom by Action Directe in 1983. It has been shown to have been woven about the time of Christ.

I do not feel the Turin Shroud story will have a neat ending - but continue to observe the fence-side view.



THE MYSTERY OF THE GRAVE OF KING ARTHUR AT GLASTONBURY

DAVID PYKITT.

In 1991 Glastonbury will be celebrating the 800th anniversary of the discovery of what are claimed to be the bones of King Arthur and Queen Guinevere. In 1191 the monks of Glastonbury Abbey dug up an oak coffin from sixteen feet underground and discovered inside two bodies which they claimed to be those of King Arthur and his second wife Guinevere. They accordingly engraved a Gothic inscription on a leaden cross. The inscription read as follows: "Hic jacet sepultus inclitus Rex Arthurus cum Wenneveria uxore sua secunda in Insula Avallonia.", which translated from the Latin reads "Here lies buried the renowned King Arthur with Guinevere, his second wife, in the Isle of Avalon." The discovery of the mortal remains of King Arthur and Queen Guinevere was widely accepted as genuine at the time, but has since become the subject of controversy. Many historians have dismissed the discovery as being part of a publicity campaign designed by the monks to raise urgently needed funds for the restoration of Glastonbury Abbey. It is my opinion, however, that the monks were convinced that their discovery was genuine, but it may have been a case of mistaken identity on their part. The custom of the Celts was to make gods out of their heroes and then subsequently to name their heroes after their gods. This custom has tended to obscure the true identities of the heroes. In order to discover the true identity of the hero buried at Glastonbury, one has to consider the early Welsh traditions regarding King Arthur.

One of the most ancient tales in the Welsh language relating to King Arthur is that of 'Culhwch and Olwen', the text of which has been dated to between A.D.1080 and 1100 and is preserved in 'The White Book of Rhydderch' and 'The Red Book of Hergest'. It is one of a collection of tales called 'The Mabinogion' by Lady Charlotte Guest. An episode in the story of Culhwch and Olwen tells how Gwyn (the White One) ap Nudd, king of Annwn, and his rival Gwythyr ap Greiddawl (Victor son of Scorchers) waged perpetual war for the love of Creiddylad (Cordelia), who was the daughter of Lludd Llaw Ereint (the Silver-handed). Creiddylad is depicted as the maiden of the greatest majesty that ever was in the Three Realms of Britain and its Three Adjacent Islands. She ran away with Gwythyr but before he had chance to make love with her, Gwyn came and carried her off by force to his favourite haunt on Glastonbury Tor, which was then surrounded by almost impassable swamps. Gwythyr collected an army and went in pursuit of Gwyn and Creiddylad, but on this occasion Gwyn overcame him and was victorious. The feud continued, each in turn stealing Creiddylad from the other, until the matter was eventually referred to King Arthur, who agreed to act as mediator. Arthur summoned Gwyn and Gwythyr before him and made peace between them, but he made the ironical decision that Creiddylad should be returned to the house of her father, Lludd, and that there she was to remain unmolested by either party, who should fight for her love every First of May and thenceforth until the Day of Doom, and whichever of them should be conqueror should win her. Eventually, Gwyn ap Nudd was killed by his rival Gwythyr ap Greiddawl. According to Robert Graves in 'The White Goddess', Gwyn ap Nudd was buried in a boat-shaped coffin in his father's honour, and the monks discovered the body of Gwyn, or whatever the original name of the hero of Avalon was, at Glastonbury. In his 'Studies in the Arthurian Legend', John Rhys observes that Gwyn's father is variously named Nudd, Lludd or Lleu, and we discover Gwyn himself under two other names - the Welsh Gwynwas and the Cornish Melwas. Melwas was the Cornish pronunciation of what was in Welsh Maelwas, but in the pages of Gruffydd ab Arthur (Geoffrey of Monmouth) one detects Gwyn under the longer name of Gwynwas, which may be interpreted as the white or fair youth, while Maelwas would seem to have meant a princely youth. Therefore, Gwyn had two names, Maelwas and Gwynwas, of which the former survived in Cornish as Melwas, while in Welsh the preference was very decidedly given to Gwyn, which was a shortened version of Gwynwas.

One of the oldest surviving Arthurian tales is contained in the Latin 'Life of St. Gildas', written in 1130 by Caradoc of Llancarfan. The story bears a strong resemblance to the one contained in 'Culhwch and Olwen', and tells us how St. Gildas arrived at Glastonbury at a time when Melwas was reigning in Gwlad yr Hav (the Land of Summer = Somerset). Glastonbury Tor was being besieged by King Arthur with a countless multitude from Devon and Cornwall on account of his wife Gwenhwyfar, whom Melwas had violated and carried off to the Tor for protection, but Arthur and his war band could not penetrate the fortifications. When he saw this, the Abbot of Glastonbury Abbey, attended by the clergy and Gildas the Wise, stepped in between the contending armies, and in a peaceable manner advised his king, Melwas, to restore the ravished lady to her husband, King Arthur. Accordingly, she was restored in peace and goodwill. When a treaty had been settled, the two kings gave to the abbot a gift of many domains. It is a strange coincidence that the battle between Arthur and Melwas and the battle between Gwythyr and Gwyn should both be fought out at Glastonbury Tor.

However, in the most widely spread early Welsh tradition contained in the Welsh Triads and Geoffrey of Monmouth's 'Historia Regum Britanniae', Melwas's role as the abductor of Gwenhwyfar is taken by Arthur's treacherous nephew Medraut and it is Gwenhwyfar's infidelity which leads to the catastrophic events culminating in the fateful Battle of Camlann. Medraut is killed by Arthur but what of Arthur himself? According to my research, he survived to punish his unfaithful spouse by condemning her to be torn apart by wild horses. He did not consider a Christian burial suitable for his rebellious nephew, but, because of his respect for Medraut's father Lleu ap Cynfarch, a close ally, he consented to a burial fit for a Celtic warrior. Consequently, Medraut was buried in a boat-shaped oak coffin in accordance with the primitive oak-cult which came to Britain from the Baltic between 1600 and 1400 B.C. Arthur also considered it appropriate for his estranged wife, Gwenhwyfar, to rest alongside her lover. It would therefore appear from the evidence of early Welsh tradition that the remains discovered by the monks at Glastonbury were those of Medraut and Gwenhwyfar.

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LLACHEU, THE SON OF KING ARTHUR DAVID PYKITT.

In order to discover any trace of King Arthur's long lost son Llacheu (the Glittering One), we must first establish the connections of King Arthur himself with the Welsh Border country in present day Herefordshire.

One of the most ancient tales in the Welsh language is the story of Culhwch and Olwen contained in 'The Mabinogion'. Culhwch is the cousin of King Arthur and an episode in the story relates how Llwydawg Govynnyad (the Hwer) went to Ystrad Yw, where he met the men of Llydaw. There he slew Hirpeissawc (of the Long Tunic), king of Llydaw, and Llygatrdudd Emys (the Red Eyed Emys) and Gwrfoddw Hen (the Old), who were Arthur's uncles, his mother's brothers. Thus Arthur through his mother, Eigr, is incidentally associated with the border country near Hereford.

The Rev. Arthur Wade-Evans in his 'Welsh Christian Origins' observes that Ystrad Yw was a district in south Brecon and was separated from the kingdom of Erging (between the rivers Monnow and Wye in Herefordshire) by the cantref of Ewyas. Gwrfoddw Hen is doubtless the Gwyndaf Hen mentioned in 'The Liber Landavensis' (the Ancient Register of the Cathedral Church of Llandaff) as ruling Erging, only one district removed from Ystrad Yw. The Emys in Llygatrdudd Emys may be, as Sir John Rhys suggests in his 'Studies in the Arthurian Legend', a scribal error for Emyr. If this is the case then the person intended is undoubtedly Emyr Llydaw, the ruler of Armorica whose daughters married sisters of King Athruis of Gwent. King Athruis has been identified with the legendary King Arthur by William Owen Pughe in 'The Cambrian Biography'.

'The Liber Landavensis' has been translated from the Latin by the Rev. William Jenkins Rees, who informs us that Cernyw was a district in Erging over which reigned Custennin Fendigaid (Constantine the Blessed), the grandfather of King Arthur and the father-in-law of Pepiau Clavorauc, king of Erging. Pepiau was the father of Efrddyl, the mother of St. Dyfrig (Dubricius). There is a district in Gwent also called Cernyw, in which is a place called Gelly-weg, a name which occurs in the romance of King Arthur as the residence of Bishop Bedwin. The Book of Llandaff records the grant of Lann Custennin Garth Benni (the Church and Monastic Enclosure of Constantine the Blessed) made by King Pepiau to his grandson, St. Dyfrig. Lann Custennin Garth Benni has been identified as Welsh Bicknor in the county of Hereford and it is called Ecclesia Sancti Custennin de Biconovria in a St. Florent charter of 1144. Thus, from what we can glean from 'The Liber Landavensis' and other authorities, Arthur was allied by family ties to the Silurian reguli. His grandfather Custennin Fendigaid founded churches in Erging and his father's sister was married to Pepiau Clavorauc, king of Erging. His cousin, Geraint Llyngesog (the Fleet-owner), is said to have founded a church at Caerffawydd (Hereford). 'The Life of St. Dubricius', contained in the Book of Llandaff records how in the year 506 St. Dubricius, Archbishop of Llandaff, crowned the most celebrated King Arthur in the 15th year of his age.

Also recorded in the Book of Llandaff is a grant made by King Athruis of Gwent to his brother Comereg, abbot of Mochros (Moccas in Herefordshire). Included in this grant is Campus Malochu which can be none other than Mals Mail Lochou (the Plain or Field of Prince Llacheu), later known as Ynys Efrddyl. 'The Life of St. Dubricius' informs us that the Saint, after leaving his monastery at Hennlann (Hentland), spent a further period of time in Ynys Efrddyl. King Pepiau Clavorauc had made the young Dyfrig heir of the whole of the island which was called Ynys Efrddyl after his mother. It is not an island as suggested but a wooded tongue of land bounded by the Wye, the Worm and the hills that divide the plain from the Dore. This wide district contained Matle (Madley), which owed its name of 'the good place' to the fact that 'the blessed man' was born there, and

Mochros (Moccas), the name of which means Swine Moor and is derived from St. Dyfrig's encounter with a white sow and her litter when he was looking for a suitable site for his new monastery. He accepted this as a good omen and there he planted his monastery at Mochros. Moccas is near to Madley, which apparently was originally dedicated to St. Dubricius. The name Campus Malochu (the Plain of Prince Llacheu) seems to survive in that of Mawfield Farm in the parish of Allensmore, the church of which is about three and a half miles south-east of Madley Church. It is to be observed that Arclestone, now Arkstone Court, close to Allensmore, belonged to the Bishops of Llandaff all through the Middle Ages, the sole remnant of all the Dubricius lands in Herefordshire claimed by 'The Liber Landavensis'.

In his 'Essay on the Welsh Saints', Rice Rees, the nephew of the Rev. William Jenkins Rees, mentions Llanllecheu in Ewyas, Herefordshire, as having been founded by St. Llecheu, who had his residence at Tregaian on the Isle of Anglesey. In the Peniarth Manuscript No. 178 it is stated that Llecheu was a saint at Tallyllychau, which is now Talley in Dyfed. Llacheu, or Llecheu, was the name of a son of King Arthur. Llacheu was slain at the Battle of Llongborth and is celebrated in the Welsh Triads.

In the Welsh Triads Llacheu, son of Arthur, is mentioned with Gwalchmai, son of Gwyar, and Peredur, son of Earl Efrog, as one of the Three Fearless Men of the Island of Britain, and also with Gwalchmai and Rhiwallawn Wallt Banhadlen (of the Broom Blossom Hair) as one of the Three Learned Ones of the Island of Britain. Apparently he was no less renowned for his warlike prowess than for his deep knowledge and he is said to have fallen fighting bravely for his country alongside his kinsman Geraint Llyngesog (the Fleet-owner) at the Battle of Llongborth. In the Book of Llandaff mention is made of Merthyr Gerein (the Martyrium of Geraint). This chapel stood near the Upper Grange Farm House in the parish of Magor, Gwent, but its remains have been removed for many years. Magor is on the Caldicot Level near the Severn Estuary, where Geraint's fleet was once moored. The Martyrium may have been raised to the honour of Geraint Llyngesog who fell at the Battle of Llongborth.

A Wonder of Britain recorded by Nennius in his 'Historia Brittonum' describes a tomb by a spring called Llygad Amir (the Eye of the Emperor), and the man whose body lies buried in the tomb was the son of Arthur the Emperor, whom Arthur himself killed and buried there. Llygad Amir has been identified with Gamber Head, the source of the River Gamber near Wormelow Tump in Herefordshire. It would appear that King Arthur considered himself responsible for the tragic death of his son Llacheu at the Battle of Llongborth and built a magnificent tomb in his memory. The alternative solution is that Llygad Amir is derived from Llygatrdudd Emys (the Red Eyed Emys). In which case the man who was buried there would be none other than Arthur's uncle, Emyr Llydaw. Unfortunately, whatever the truth of the matter is, the tomb no longer exists.

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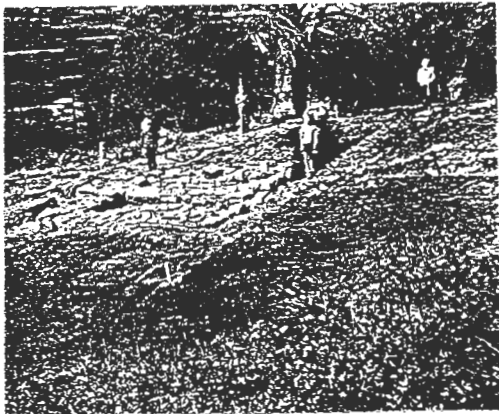
Pages from a Bristol Scrapbook

by R. Pollard

At the time of writing, I have just returned from a wonderful Summer holiday, secure in the knowledge that things are looking better for the magazine and that Jacky is plugging on with the next issue even as I unpack the last sandy bathing costume and packet of ant-enriched cocoa.

The sandiness of the cossies was only made possible by the completion of the late lamented Llanelen (Pendragon) Dig in 1985. Prior to that two 'holidays' per Summer were spent on the Gower, camping and catering and digging in all weathers and, until lately, pretty primitive conditions. The Dig has been part of our lives for a long time for many of us, and whilst we did not ever carry it out in a mood of martyrdom, (indeed, those holidays were exceedingly jolly and companionable AND of great interest to all concerned) some of us who have been involved since 1973 are wonderfully relieved to take our families off on other trips in the Summer instead, (and maybe to more predictable weather, too.)

These photos demonstrate the period of dedication that has been involved:



Llanelen I



Llanelen II

In Llanelen I, the 'marker boy' nearest to the camera is my little boy, Rupert, on the very first dig. In Llanelen II, he has been specially posed on the same corner to demonstrate the difference in age on the last Dig. The other four

children, L to R: Roland and Flo Lovegrove, Zoe, (Rupert's sister,) and Bea Lovegrove, had not been born at the time of the first Dig, with the exception of Flo, who was just learning to stand at the time!

However, in the absence of the Dig, some other meetings have been possible this Summer.

In May '77, David Pykitt came to tea, (although he didn't need much, having just been wine and dined by Bristol's Dragonara Hotel in the course of their 'Arthur, Camelot and the Quest for the Holy Grail' Week-end.) He had just completed a visitation of Somerset's traditional Arthurian sites, and a verbal one, too, supplied by Dr. Danny Williams of Leicester University.

David has two articles in this issue. He told us about some other work he is doing at the moment on sites in Brittany with strong claims to Arthur. Although we were shortly off to Brittany ourselves, we were unable to visit the sites that were of interest to David as by that time I was busy retracing the steps of the St. Anne's cult for my own purposes, (not to mention collecting the afore-mentioned sand and ants.)

In mid-June I found myself celebrating the Solstice weekend in brilliant sunshine outside the Druid's Arms Pub in Stanton Drew with members Valerie Joice and Denise Stobie, from Count Durham. I had a taste of the lovely Arthurian ballads which they write and play, right then and there; this was what they had come to Glastonbury to do, as has become part of their custom at that time of the year.

This picture of them was taken by the Stanton Drew Circle stonees. It was a memorable afternoon and hopefully it may be repeated in 1988, so if any of you are coming to Glastonbury for the Solstice please let me know and we can extend the meeting!





Next West Country visitor was Steven Banks. My picture shows him disembarking from the Brunel S.S. Great Britain being refitted and renovated in its 'home' port. I had this picturesque idea it would be a fine way to portray a retired naval gentleman, Steven being there on business and me lurking on the quay to meet him. However I managed to miss his actual descent, so we had to

do a re-run! Steven is a long-time member, friend and Llanelen digger and his name is familiar to readers of these columns. We exchanged news over a pub lunch before he had to set off back to Salisbury where his Summer base is, and from thence to Australia to visit his son and become briefly involved with apple husbandry. Steven's home is in South Africa.

July found me in Twynning, Glos. . . lunching deliciously with Anne and Eddie Tooke, also LTM's, FF and LLD's (as Eddie, master of word-juggling quips, would say.) The occasion coincided with the Mediaeval Fair, where the theme of the customary battle was to be 'Arthur'.

Eddie is seen extracting sword from stone, a symbolic act I balked at personally, having noted its tendency to result in extra duties for Pendragon members. I unfortunately had to miss the end of the battle due to having to catch the last coach home to Bristol, but it was not too much of a cliff-hanger, as I have the crib!



Here is Anne, prior to the sprint to the coach station.



Eddie, by the way, contributes articles to Prediction magazine, and one such entitled The Glastonbury Phoenix, is due to go out in Nov. '77. Back issues are available from: Prediction, Link House, Dingwall Ave. Croydon, Surrey CR9 2TA. Quote issue Vol 53 No. 11.

In retrospect I realised that quite a few members in Glos. probably vis- Forward planning in '88 could result in more of

ality of the Dig, nevertheless provided opportu-

e events of interest in your area to which you s - the excuse can be quite flimsy! Can I act

occupied with the Grave of Arthur, and this scrap-questers after the truth. This is a photo taken ve, on a steep hillside in the Wye Valley. Evid-





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Llanen on the last



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In retrospect I realised that quite a few members in Glos. probably visited the Fair on different days. Forward planning in '88 could result in more of us meeting up there.

So the Summer, lacking the conviviality of the Dig, nevertheless provided opportunities and other venues.

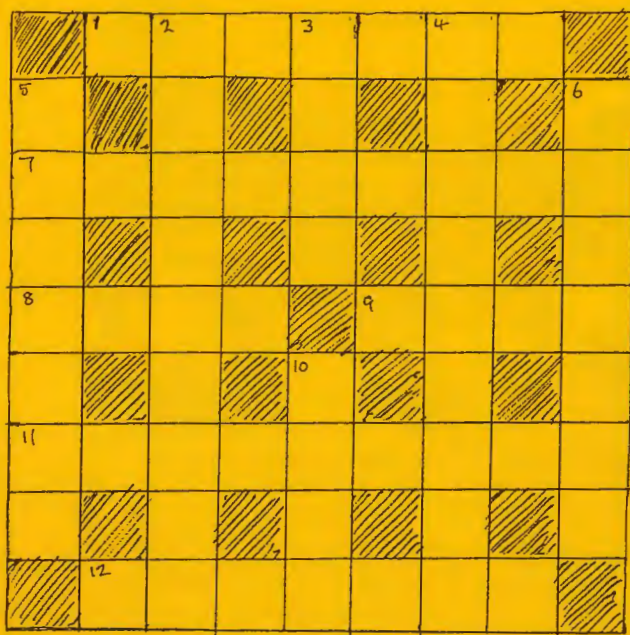
Could this be extended? Are there events of interest in your area to which you would like to invite other members - the excuse can be quite flimsy! Can I act as a link for you?

Lastly, this edition is much preoccupied with the Grave of Arthur, and this scrapbook ends with a further clue to questers after the truth. This is a photo taken during a walk to King Arthur's Cave, on a steep hillside in the Wye Valley. Evidently Arthur had a P.R. man



DARK AGE CROSSWORD

DEvised BY EDDIE TOOKE



ACROSS:-

- 1 Show shadow left by a pig in Sarras?
- 7 The aim in the arena is to lose two points - as Ephraim will reveal.
- 8 Fine for the bent knee - but don't be too eager to sit by Arthur at Camelot or you could be distressed!
- 9 Sounds in the ear of.
- 11 Route to the cities surrendered by King Solomon when Hiram in Tyre repudiated His Majesty?
- 12 Grand finish for a funny monkey? It's part of Merlin's nature!

DOWN:-

- 2 Exciting for Cabal? A bit of a tail and plenty to wag it at. I once had one myself!
- 3 Farmland dear to Palomides when we chase the French out?
- 4 Citizens of Minerva! We find as in the garbled manner, about half an anna.
- 5 Be well used, perhaps, by the Saxons to cut the Jurassic limestone back.
- 6 Round Table knight of no account - victim of a strange spell - so Sir John informs us.
- 10 Steer ahead with this, Sir Knight! It sounds appropriate.

If, even after reading Eddie's articles, you foolhardily attempt this puzzle of his, I'm afraid Jacky and I can take no responsibility for headache, loss of appetite or damage to molarcs. But if we did receive a solution from any of you we will send a fitting prize. Answers in our next magazine (which'll give you plenty of time.)