



PENDRAGON

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Pendragon investigates Arthurian history, archaeology and the mystery and mythology of the Matter of Britain. All opinions stated are those of the writers concerned.

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Main theme for this issue - What Arthur Means to Me.

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EDITORIAL

It is an esoteric truth, vouchsafed to few, that 'Michaelmas' is actually a corruption of 'mickle' (from OE mical = much) and 'mass': a crowd. Michaelmas, then, means a large crowd, and that is what we had at Tewkesbury on the occasion of the 1990 Pendragon AGM. Comparatively speaking, that is. The 20 attenders DID represent an 81% increase over last year. Which shows the great wisdom of Pendragon's officers in choosing such an auspicious day.

[Yes, Deirdre of Chipping Sodbury, I know you CAN derive 'Michaelmas' from the Cornish 'mygyl' (half-hearted) and Mass (a ceremony) but it WASN'T a half-hearted ceremony. Leave ME to do the etymology, will you? Just go and peddle your pessimism elsewhere.]

For those stuffy types who prefer etymology to Eddie-mology, or even Deirdre-mology, Michaelmas is the Mass of the Archangel Michael, and hence the AGM was preceded by topical readings from members St. Michael Darling and Geoff Dando, with support from lesser angels in the audience, pressed into service for the occasion.

The most euphemistic thing one can say about the weather is that it was better than nothing. It was at least changeable. The skies were by no means uniformly grey: they were relieved in places by patches of black, and the torrential rain of early morning soon eased off to a steady, day-long downpour. This was almost certainly the cause of train delays and cancellations which hampered the start of the proceedings.

Apologies were read out from members who had hoped to come but couldn't. In particular, Zodiac boffin Mary Caine expressed her regrets at being absent. At this point Deirdre's disembodied voice was heard to remark: 'A Mary Caine Express: that'll do nicely', but this was quite rightly ignored.

[Some Pendragons, by the way, did not get the allusion in Issue No. XX/3 to Deirdre's boyfriend Garlon, when mention was made of the fact that they were 'two of a kind' and that they planned to make a visit - but not an appearance - at the AGM. The reference (for those who found this remark obscure) was to Garlon the invisible knight slain by Balin at the court of King Pelles at Carbonek which resulted in the 'dolorous stroke' which laid the land waste.]

The AGM, chaired by Fred Stedman-Jones, was lively and enthusiastic - which augurs well for the future of the Society. The officers were re-elected en bloc, except for Marilyn Stedman-Jones who was prevented by ill-health from attending and tendered her resignation by proxy from her post of Vice-Chairperson. Simon Rouse was elected in her place. All elections were unanimous. So Pendragon office-holders are now:

Chairman - Fred Stedman-Jones.

Vice-Chairman - Simon Rouse.

Secretary - Anne Tooke.

Editor/Treasurer - Eddie Tooke.

Ordinary members of the committee are: Geoff Bird; Geoff Dando; Alex Freeman; David Pykitt and Russell Rees. Due to an incredible oversight on everyone's part, Kate Pollard, a continual tower of strength to the Society, was not proposed for re-election at the time. I think everyone just took her position as Senior Statesperson for granted. No time has since been lost in co-opting her on to the Committee.

CONSTITUTION. A minor change was made in order to "legalize" a variation in subscription-collecting policy which the Treasurer sometimes finds expedient. The amended Constitution appears elsewhere in this issue.

FINANCES. The Treasurer's report showed that, although the Society is solvent, this is entirely due to the generous donations made by many members during the year. Without them we would have been £80 - £90 in the red. As it is, most of the cost of telephone calls and postage between the far-flung production team has been borne by them. Such a

situation is not satisfactory and the Treasurer set all the figures before the meeting and requested approval for an increase in subscription rates (the first since 1983!) It was proposed from the floor and unanimously agreed that the subscription rate from June 1991 should be increased to £6.00 per annum. (assuming the continuance of the current four issues a year). This figure was accepted by the Treasurer. (Overseas subscriptions will, of course, go up pro rata.)

EDITORIAL POLICY. It was emphasised by the Editor that a continual supply of literature for publication is required if the Journal is to remain virile. One reason why material not strictly Arthurian in content is published is because without this there would be a shortfall and the reissuing of old articles would become necessary to avoid a skimpier Journal.

[Some members are frequent contributors; some are occasional ones. How about hearing from you other folk once in a while?!!]

OTHER BUSINESS. New members Rita Tait and Russell Rees of Caerleon outlined plans for establishing their town as an important Arthurian site. Details appear in 'Hear Ye'. Their plans have since hit one or two snags but we'll keep you posted about the situation.

The lack of current field activities was brought to the attention of the meeting by the Chairman. The Society's functions, he said, have become more passive than active. A balance can only be achieved if members promote or involve themselves in such activities in their own areas and keep us informed. We'll give publicity and support.

The AGM ended rather abruptly at 5.15 pm when a gaggle of smartly dressed yuppies and bobos arrived, led by a dignitary complete with a chain of office and a scowl, to take over the venue as pre-arranged with the proprietor of the premises. We ignored the scowl: Pendragons don't stoop to such puerility. Anyway we must admit we WERE a bit late leaving ...

So we went out into what remained of the weather, where, after exchanging warm felicitations, we made our various ways home by car, train, charger, ley-line and broomstick. All agreed that it had been a jolly good day and looked forward to the next time.

If you looked closely you may have noticed that this Bumper Edition has a two-colour cover. We would like eventually to make this a regular feature if - and when - finances permit. But it won't be just yet!

THE NEXT THEME. As we have one item left over from the 'What Arthur Means to Me' theme and one or two other unclassifiable but interesting articles, the next issue (March 1991) will be a MOTLEY edition. So write on any Arthurian or associated topic you like. If you don't, Deirdre of Chipping Sodbury may step into the breach with a full-length article (heaven help us!). So DO write. This is YOUR Journal: it can prosper or perish. But it all depends on YOU!

SEASON'S

GREETINGS!



WHAT ARTHUR MEANS TO ME: :: BERYL MERGER ::

What Arthur means to me: I had to think about this for quite a while, because Arthur has always been 'there', if you know what I mean, and I've never felt obliged to question that presence. However, I can only describe him as the spirit of Britain - unquenchable, undefeatable. But I have never been entirely happy with the Christianized, chivalrized (If there isn't such a word, there OUGHT to be!) Arthur as presented by the later Norman versions. I believe that there WAS an historical Arthur, a Romano-British chieftain/warrior who made a name for himself fighting the Saxons, and that this name was later used as a basic framework on which to hang all the later chivalric stories. So the man became an archetype: the same may apply to Merlin.

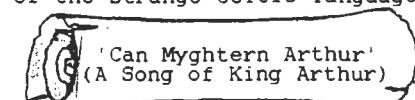
As for the legend that Arthur will return in the time of Britain's need: being a firm believer in reincarnation, I am of the opinion that he has, and does, and will continue to do so. There is a saying: 'The hour is come, but not the man' - but on occasions it can be seen that the 'hour' actually produces the needed man. To me, one of the most obvious examples of this is Alfred, the first king of all England, and the only monarch of ours ever to be given the title of 'the Great'.

Arthur, a Celt, fought the Saxons - but even he came to see the necessity and advisability of trying to come to terms with them. Alfred, a Saxon, fought the Danes; he couldn't drive them out, any more than Arthur could drive out the Saxons, but he did confine them to eastern England. And I gather he gave them the fright of their lives when he attacked them on their own element, the sea. Not for nothing is Alfred known as the father of the British Navy! As an ex-Wren, I salute him!

And the last war? Some people have nominated Churchill as the WW2 Arthur, but I always plumped for (Sir) Douglas Bader. His Spitfire was his Excalibur, and 'The Few' were his Companions. Personally I revered the man, and wept buckets when he died. But he'll be back, if Britain ever has need of Arthur again.

(I wonder where he was in 1066 and all that? Perhaps Britain, or her aristocracy, needed a transfusion of new blood, the blood of the Nor(th)men, and so the invasion was 'allowed' to succeed...?)

The following is a short extract from a poem by N.J.A. Williams (Bardic name: Golvan), a Celtic scholar, whose play 'Trelyans Sen Pawl' won the Cornish Gorsedd award in 1961. I think it links well with Beryl: being in Cornish. It contrasts with her ideas of an Arthur who defends our islands still with his 'sword', and gives readers a glimpse of the strange Celtic language that Arthur may have spoken:



Nyns yu marow myghtern Arthur
nyns yu marow whath yn sur
rag un jeth y whra dewheles
dh'agan rewly-a-ny gans gwyr
mesny'n hembronk-ny gans cledha
rak may fedhyn-ny y'n gas
mes yn cres ha dre gerensa
a Vap Marya lun a ras.

King Arthur is not dead
indeed, he is not dead
for one day he will return
to rule us with justice
but he will not lead us with a sword
so that we win in battle
but in peace through love
and grace of Mary's Son. F. S-W.

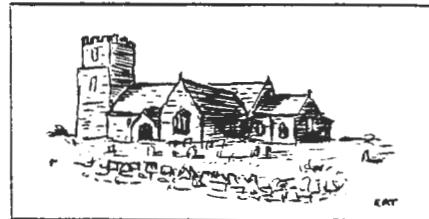
... once and future dig ...

Tintagel captures the public imagination as a legendary Arthurian site. Whether or not Arthur actually resided there, the excavations, funded by Mobil North Sea Limited at St. Materiana Church above the little town, can only be welcomed and the 1990 phase has produced, among other things, hints of 5th to 7th century Christian burials and various activities on the site.

The 1991 excavations are again being funded by Mobil and are expected to begin immediately after Easter. Details of the work so far carried out can be obtained free on application to: 'Tintagel Report, Mobil Court, 3 Clements Inn, London WC2A 2EB.'

Mobil's 'Camelot' field off the coast of Norfolk is expected to be followed by fields with other Arthurian names: Lancelot, Gawain, Guinevere and Avalon being among them. This all reflects the surge of interest in matters Arthurian which seems currently to be taking place. Even the latest amusing Carling Black Label advertisement on television features the Lady(-ies) of the Lake!

[Yes, Deirdre of Chipping Sodbury, I suppose one COULD describe the Mobil people as being among King Arthur's 'fuel oil' subjects, but only you would want to.]



Not everyone would associate Bran, Odin and the Fisher King, but this is the title of a very interesting article by Alby Stone on the Norse tradition and the Grail legends, which was published in FOLKLORE in 1989.

Alby would be happy for us to use his article in serial form in PENDRAGON, but in case there were any copyright problems with FOLKLORE he has kindly offered to do a special updated article for PENDRAGON on the subject. We eagerly look forward to it. He has sent us a copy of a 48-page treatise entitled 'Wyrd, Fate and Destiny in North European Paganism'. This is an absorbing and deeply researched booklet and includes original translations from the Old Norse. Alby Stone paints a picture of what the Germanic peoples believed regarding the future. Was it inexorable, or could it be 'manipulated by a person with the right qualifications or knowledge?' Among the many topics covered are runes, divination, shamanism and Celto-Germanic rites and practices. The bibliography contains over eighty references - which shows the extent to which the author has done his homework. If the subject interests you, as it does us, there are shops in London where the booklet is obtainable. Or it can be had for £3.00 per copy (incl. p. & p.) from Alby Stone, 20B Cranfield Road, Brockley, London SE4 1UG.



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WHAT Arthur MEANS TO ME ~

Fred SEDMAN-JONES

I suppose stories of Arthur and the Knights of the Round Table were told to me as a child, but my first recollections of knightly exploits and chivalry were of films seen during the last war when most families visited the cinema on a regular basis. Papier mache castles a mile high and handsome knights, whose acting was made wooden by their heavy armour, making mincemeat of each other before bold-eyed beauties in anachronistic dresses. Strutting home in the blackout, safely flanked by my parents, the most redoubtable knight in the world with spurs clanking; and then, lured by a bewitching perfume, we passed between thick curtains into the heady atmosphere of Morgan's fish shop *, to witness the mysterious activities of the Fisher King. After queueing patiently for half an hour and speaking the correct words we emerged with a grailful of chips to make our way home to Camelot, or was it Cartref?

This account is not as facetious as it sounds; identification with the 'stars' of the silver screen was the norm, even for those older than myself. It proved disastrous for many girls who semi-blinded themselves by wearing their hair over one eye like Veronica, the Lady of the Lake. The 'stars' were role models, stereotypes - a step on the road to archetypes. The naive and feeble-minded content themselves with this outward imitation of their one-dimensional heroes and heroines and believe in the simple melodramas as life more real than that in which they find themselves cast.

'This is too philosophical, too abstract.' With one eye on my reviews I'll step into the spotlight - for much of my life has been spent in the 'artificial' world of drama and theatre, as teacher, lecturer and practitioner. In this work I have found great fulfilment. It has been my privilege to work with people whose status as artists is known, some internationally. But the greatest pleasure of all has been to explore the meaning of the term 'play' as it manifests as a natural instinct and modus operandi in children. It is this mysterious complex of activity which helps a child to accommodate himself to the chaotic world he finds around him, and which, continued progressively into adulthood, is the key to all that is creative in human behaviour. Later I shall tell you how the Arthurian mythos has provided the stimulus for moments of great truth and beauty in my working life with children.

You will have guessed by now that I am a student of Carl Jung and Joseph Campbell and hold with their theories of the power of myth, legend and folk tale to inform our lives. I wouldn't wish to offend those for whom only 'fact' is truth, for whom the great heroes must be given local habitation and names, but it has been said that man cannot live with too much 'truth', and 'fact' carried to excess may lead to a Thomas Gradgrind view that is as dangerous as the simplicity of those for whom fiction is fact.

It has always been the nature of human societies to explain the



universe through metaphor and story. I am as interested in juggling with academic evidences as anyone else, and have been trained to do so, but there may be a greater truth embedded in these tales of a Golden Age, led by a noble king, which flourished and perished, but may return again. Through imaginative insight and the fresh interpretation of these rich patterns of human experience, we may find sustenance for our own lives - as the Greek tragic poets did from their dying myths long ago.

Touring Greece some years ago, I asked a guide to tell us when the road from Delphi met the place where three roads meet, the place where Oedipus confronted his father: two arrogant men and neither would give way, so the son fulfilled the prophecy and slew the father. The guide said he didn't believe it had happened and the blazing Greek sun dimmed for me. For Oedipus has killed his father a myriad times in the hearts of men and women everywhere and the terrible consequences have led to a painful understanding of human nature in extremis ever since. That guide did not deserve to be a kinsman of Sophocles nor a citizen of Athens in my eyes.

The versions of Arthur's story found in John Masefield's poems 'Midsummer Night' are provocative, so is the presentation of Gwenhwyvar as the Sovereignty figure, a Daughter of Branwen, in John Arden and Margaretta D'Arcy's play 'The Island of the Mighty'. Each variant version of the tales dares to do what the true artist always does: it conjectures afresh, each is an exploration of the possible meaning of the tale. The callous battle-scarred Arthur of Arden's play resembles the Arthur of Robert Sherriff's play 'The Long Sunset' - both are recognisable C6th figures: but Arthur may also be Richard Burton in cloth of gold singing nostalgically of his lost Camelot.

The dramatic experience is based on the principle that Coleridge called 'the willing suspension of disbelief' and this is the natural basis of children's imaginative play as much as it is of actors and audiences. To act well is to play well, with half an eye objectively observing what the other one and a half eyes agrees is real, for the moment. Have you seen the TV advert where the little boy pulls back to call a sausage a sausage when his father intrudes on his playful imaginings?

For many years I have used the Arthurian legends with postgraduate teaching students and large numbers of primary children in one-day school workshops. In these workshops students and children have explored together vocal sound and language, solo and chorus: music, song, rhythm and dance: body posture and grouping; and experimented with drapes and lights, space, levels, masks and rostra. They have composed music (I remember a child making wonderfully effective atmospheric sound with a double base, never having played one before), songs, chants and spells (I remember a group of children singing a beautiful lullaby of their own making which sent a dragon to sleep, just long enough for Lancelot to rescue the Maiden).



I remember Sir Gawain journeying through a wasteland of sound and ghostly draped figures to the Castle of the Green Knight. Best of all I remember the unselfconscious rapport of child and young adult as they discussed meaning in the stories and experimented with form to express what it meant to them - intellectually and emotionally. I would defend the educational value of such work with my last breath, but what I cannot sufficiently describe is the depth of human sensitivity I have witnessed in these activities: the intuitive understanding that children have which they may not yet have the words to tell and the involvement and concern of caring adults helping them to find them: in a shared response to the rich stimulus of that which belongs to us all - The Matter of Britain.

Many years ago I acted as a study-leader and camp-fire leader at camping holidays for children from Buckinghamshire. These were held at the beautiful Beddgelert forestry site under the foothills of Snowdon. Each and every child was encouraged, coaxed, persuaded to ascend Snowdon on their own legs during the holiday (heavily supervised I would add). That night at the camp fire they were 'knighted' as Knights and Ladies of Snowdon; they drank a draught of pure spring water and were given a scroll to tell of their quest to the summit of Y Wyddfa, the Tomb of the tyrant giant slain by Arthur. (They also learnt the names of geographical formations, lakes, rivers, cloud forms and peaks, etc.) Then as the Whitsun evening faded into magical moonlight, in the dancing glow of the fire, huddled in warm blankets, they listened to the stories of Arthur and his vision of Logres: magical memories indeed. And - for the cynical - nine years later I met a young man who had attended one of these camps. His first words, after greeting me, were: 'I remember the camp fires. Mr. Jones, and the stories of King Arthur.'

* [No, Deirdre of Chipping Sodbury: Morgan le FRY; not Morgan le FAY]



Letters

I listened to the first instalment of Radio Four's production ['Arthur - the King']. People still have a mental image drawn from Tennyson's work - he obviously tried to model his King Arthur on the Prince Consort and formed his Round Table according to the stuffy conventions of his own period. As for the Pre-Raphaelite paintings which I have seen - their subjects are definitely 'wimpish'! PENDRAGON does a splendid job of curing and putting straight such ideas, balancing fact, legend and humour.

I would like to see in the future a publication of all the very good cartoons which have appeared in the Journal.
(Mary Bonney. Windsor)

(Ed. Note: Music to our ears!
Thanks Mary!

I read with interest Fred Stedman-Jones's article entitled 'Perpetual Choirs' and I am of the opinion that this presents a very promising line for research. According to Isabel Hill Elder, many of the so-called caers were in actual fact sacred Druidic groves. John Michell, in 'The New View Over Atlantis' (1983), says that these holy places were omphali, or magnetic centres, and were linked by a network of sacred paths. He goes on to relate how King Arthur and his followers, haunted by the memory of a vanished glory, set out along the old straight paths by adventurous mounds and castles in a last attempt to recreate the former enchantment.

This is very significant for, according to the 'Brut Tysilio', two of Arthur's victories over the

enemy were gained at Caer Llwyd Coed (Letocetum = Wall-by-Lichfield) and Caer Baddon (Bath). He re-possessed Caer Llwyd Coed from the Middle Angles and Caer Baddon from the Gewissei. It is a known fact that both these caers were important religious centres. It is also interesting to note that Geoffrey of Monmouth records that Arthur was crowned at Caer Vudei, which he erroneously identifies with Silchester when it should be Woodchester, which Ronald Fletcher claims was once a Druidic seat of learning.

(David Pykitt. Burton-on-Trent.)

Your editorial - XX/3 - gives a theme 'What Arthur Means to Me', and the answer is terse. The recorded stories and the Earth Mysteries revival of some aspects of them, may throw a light on C.G.Jung's theory of cultural archetypes.

I am no student of literature and would not trust to find genuine archetypal thought in the works of J.R.R.Tolkien, about whom I heard a little in a London University symposium on 'Geology in Literature' - which I attended a year or two back.

(Fred Hadley. Surbiton)

Many thanks for your letter of 23rd September with the rash suggestion that I might amplify my remarks re Jungian cultural archetypes.

Toying with this invitation, I have been re-reading 'Jung: the WISDOM OF THE DREAM', in which the Index misses the first mention completely. It occurs on p.34, amongst references to the Swiss 'Mardi Gras' called Fasnacht. Jane Wheelwright, an analyst in the USA who worked with Jung in Switzerland, is quoted as saying: 'There's a lot of ritual in

Europe. Fasnacht, apparently, is still connected very much to the archetypes ...

The first reference in the index is to page 71, so I quote: 'The archetype is a concept so central to Jung's work, which nevertheless appears to defy all attempts to give it definition.' On page 72 the authors have recovered their composure and tell us 'Jung's use of the term 'archetype' is what has given it wide currency - we talk quite readily of the 'archetypal politician' or the 'archetypal priest' - the ones who conform most completely to a general set of assumptions about the way such people behave or look.'

Most PENDRAGON readers will understand my term 'cultural archetype' in this wide, general sense, but I do not mean it that way. The way I want it used is set out by Peter Quiller on p.115 of his book 'Merlin Awakes'.

(Fred Hadley. Surbiton)

P.S. The publishers of the book from which I have quoted a few remarks were Weidenfeld & Nicolson Ltd. In association with Channel 4 Television Co. Ltd. and Border Television p.l.c. Copyright 1989 - Stephen Segaller & Merrill Berger.

These two producers of the TV series 'The Wisdom of the Dream' spent over two years interviewing Jung's descendants, followers, students and friends. Material not used for broadcasts was cobbled to make the book. 'Fasnacht' scenes were strongly featured on TV, and introduced ostensibly to explain where young Jung got his ideas of collective folk memory from.

(Ed. Note: 'Merlin Awakes' was reviewed in PENDRAGON No.20/3. On p.115 Quiller refers to the 'four basic energies that make up the building blocks of the universe; gravity, electro-magnetism, strong atomic force, and weak atomic force.' He associates them with

the Magician (God); the King (Jesus); the Holy Lady (Mary) and the Mystic (Saturn). 'This pattern of 'four' echoes and re-echoes throughout the whole gamut of human experience. I believe it also colours our subconscious thinking. C.G. Jung brought this into finer focus in his study 'Archetypes of the Collective Unconscious'. Archetypes, then, are not to be thought of as mere subjective classifications of 'types' but real, dynamic forces that mould and influence our world and our lives.]

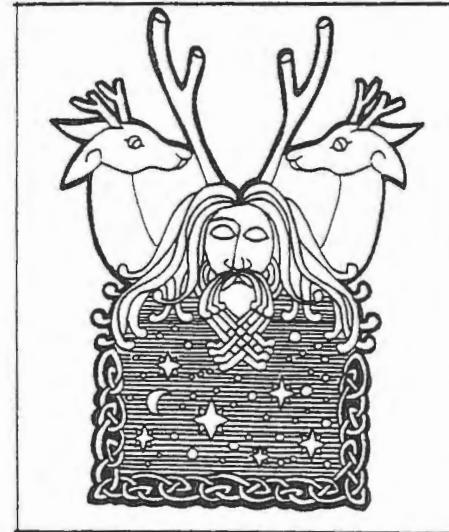
[No, Deirdre of Chipping Sodbury; you can't call dark age archetypal martyrs 'Joan of Archetypes.' The Maid of Orleans wasn't around then. Your 'etymological proof' just doesn't stand up. 'D'Arc age' is spelt with a 'k'. Just drop back again into the collective unconscious, will you.]

Lately I have pondered about Merlin, and if he was a shaman, as found among the South African 'Bushmen' and displayed in their rock art. So I read with benefit your review of 'Merlin Awakes', followed by Fred Stedman-Jones' 'Perpetual Choirs'. In his Section (5) under Llandovery I found 'Merlin ... Unusual mastery over stags, may be late British shaman.', and, under 'The Stag' is written 'The 10-pronged antler headdress is sacred to the life-renewing healing work of Siberian and Scandinavian shamans.'

Now the Bushmen - more properly called the San People - were hunters and gatherers, among whom the Eland was supreme in the chase, and greatly revered as the creature through whose suffering they achieved enlightenment. Its equivalent in the northern hemisphere is the Red Deer.

Perhaps the reason why Merlin

[Ed. Note: Thanks for your letter, Victoria. As your membership of the Society dates from 1983, your trip is obviously what prompted you to join us. Items like this are always of interest to other members. We're glad you're one of us!] -----



appeared as an energy rather than as a solid, identifiable individual' (I quote from your review of 'Merlin Awakes') is that his characterisation in the Matter of Britain is that of a survivor from the Old Stone Age.

You may expect to hear more from me on this theme.

(Steven Banks. South Africa)

Would that I were articulate enough to write an article on 'What Arthur Means to Me'. in response to your kind offer. However, I just do not have the experience to even attempt such an article. That is why I'm so eagerly awaiting your next issue to learn the views of your excellent writers.

As with so many others, my fascination goes back to childhood. One of my happiest memories is the trip I was able to make to the U.K. in 1983 for a tour sponsored by the University of California and conducted by Geoffrey Ashe on Arthurian Britain.

(Victoria Young. U.S.A.)

In the Rennes Prose (1492) and the Breviary of Leon (1516), St Arthmael is invoked as the 'armigere' (armour-bearer) against the enemies of our salvation. The Latin version of Arthmael's name is Armagillus which may well be derived from armigere. In many of the churches founded by St. Arthmael in Brittany he is portrayed as mailed beneath his habit, wearing gauntlets, and trampling on a dragon. This is a reference to his designation as 'Miles Fortissimus' (Mighty Warrior). It is surely more than a coincidence that Nennius, in his 'Historia Brittonum' Chap.73, calls Arthur - 'Arturus Miles', and in the 'Life of St. Efflam', the text of which is contained in Arthur de la Borderie's 'Annales de Bretagne' (1892), he is called 'Arturus Fortissimus'.

The cult of the great soldier saint Arthmael was encouraged by King Henry VII of England, who

firmly believed that he was saved from ship-wreck off the coast of Brittany through the intervention of the spirit of St. Arthmael. Consequently there is a fine statuette of the saint in King Henry VII's Chapel at Westminster Abbey. Arthmael in Breton is Armel. St. Ermyn's Hotel, Westminster, stands on St. Ermyn's Hill, and is first mentioned in 1496 as St. Armille's. An Armill is also the name for one of the coronation regalia.

Although the word means bracelet, it is in this case applied to a garment resembling a stole, both in the Liber Regalis and in

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AT LAST! A 50-minute

VIDEO

Production and photography
by Jonathan Barnett.

Paintings and air-
photography by
Osmund Caine.

Script by
Mary Caine.



£12.60 post free
 (£13.70 with map)
 from Mary Caine
 25 Kingston Hill
 Kingston-on-Thames
 Surrey. KT2 7PW.

of Britain's largest, oldest
and most mysterious antiquity,
viewing its vast effigies
from the air and from
the ground.

To Katharine Laltwood
who found it, it is the
Original ROUND TABLE
in AVALON, with Arthur,
his chief knights, Merlin
and Guinevere still seated
about it as the Zodiac signs.

Knights questing the Grail were

thus seeking — Themselves. For here
we are among the Ancient Mysteries, whose
axioms "Man Know Thyself" and "As Above, So Below" are both expressed in this
Zodiac, its stars reflected on earth. Revealing Evolution's purpose for Man --
no less -- its message is valid as ever for us today.

VIDEO REVIEW.

Years of research and a great deal of money have gone into the making of this unique tape. Much has been written about the Glastonbury Zodiac, but here, for the first time, we are taken on a conducted tour of this legend-riddled area - by air as well as by land. Much of the photography is very beautiful and the background music is adequate and supportive of the theme.

But who fashioned the Zodiac - and why? And how does it tie in with Arthurian legend? The commentary, by Osmund Caine, puts us in the picture - literally. Maps are shown when he names places and significant features - usually with the spot clearly ringed around for quick location, but I still found frequent use of the pause button an aid to more intensive study.

The legitimacy of the effigy outlines has long been a bone of contention between the pros and the antis and some figures may appear to sceptics to be rather contrived. But as Osmund Caine argues - and with some justification - the fact that as many as a dozen outlines are involved, all in their proper Zodiacal order and correctly positioned under their heavenly counterparts, is hard to explain away. Two or three, perhaps, but not twelve.

So the problem really boils down to statistics and it is here that the argument for the Zodiac is at its strongest. About 100 place names are in appropriate positions on the effigies. Cinnamon Lane and Actis Fields in the Phoenix symbol of Aquarius are examples; Cinnamon being one of the spices the legendary bird used in the building of its funeral pyre, and Actis being associated with Heliopolis, the 'City of the Sun', whither flew the newborn phoenix carrying the ashes of its father. (There is also an Ashwell Lane!).

Guarding the Zodiac and just outside it is another effigy, five miles long and the subject of still-extant folk rhymes: the Girt (great) Dog of Langport. No local peasantry could have become aware of this gigantic configuration from personal observation of evidence on the ground; the effigy is far too big to be visible. Yet there are over 20 place names in appropriate positions on the creature's anatomy - Earlake Moor on its ear, Little Hook on its collar and Wagg on its tail are particularly compelling.

But whether you believe that geomantic zodiacs exist in reality or in the imagination, what IS certain is that no one alive today knows more about the Glastonbury one than Mary Caine, and in this 50 minute video tape she makes out the best possible case. If this intriguing subject interests you, you will need to see it.

[Ed. Note: An article by Mary Caine will appear in our next issue.]

the modern Coronation Service. It has been held to signify the quasi-priestly character of the anointed king. It was placed on the king's shoulders by the Dean of Westminster as one of the 'garments of salvation'. St. Arthmael is often portrayed with a dragon at his feet bound by his stole.

Therefore it would seem likely that an armill is derived from Armel and, thanks to the influence of King Henry VII of England and his involvement with Westminster, a memory is preserved of the illustrious King Arthur, the Defender of the Faith!

(David Pykitt: Burton-on-Trent)



I was pleased to see that Fred Stedman-Jones saved me the trouble of pointing out that the quoted aphorisms in his 'Perpetual Choirs' (PENDRAGON 20/4) were indeed those of Amergin and not Taliesin - though I must admit that I was reminded of this by Susan Cooper ('Silver on the Tree'), not by Robert Graves, though I HAVE read his 'White Goddess'.

But I must, I MUST take issue with him when he says, on p.26, re Enderby: 'Richard III slain at Bosworth - Tudor king ascended throne of Britain - Arthur restored.' Oh Fred, how COULD you! To compare our mighty Arthur with that treacherous, murderous Tydder who had not a vestige of a claim to the English* throne! And who made sure he hung on to it by eliminating every single Yorkist survivor - including the Princes in the Tower! From which you will gather that I am an ardent Dickon-supporter. Quick, somebody, lend Fred a copy of Josephine Tey's 'Daughter of Time' and stand over him until he's read it ...

*NOT British.

(Beryl Mercer. Truro)

Help! I am beset by the brood of the boar!

I hasten to assure Beryl that I do have a copy of Josephine Tey's 'The Daughter of Time' but confess that I prefer her other detective novels.

Whether Richard was patriot or tyrant is debatable; the modern whitewashing of his reputation is in line with the romantic taste in fiction for dark, brooding, Byronesque anti-heroes.

'That the king can do no wrong is a necessary and fundamental principle of the English constitution' (according to Sir William Blackstone). Presumably, under English law, each of these contestants became morally justified instantly upon his seizing the crown: which both did with dubious claims to it.

It is interesting that Henry made safe his claim to Stoke by defeating Lincoln's army of German mercenaries: no wonder the Bards proclaimed him 'Y Mab Darogan' (The Son of Prophecy): The Second Arthur.

Sorry, Beryl, only teasing, but I did say that the Decagon was based on the symbolic significance of myth, legend, folklore and historical fable.

(Fred Stedman-Jones. Cheshire)

Paul Screeton of Folklore Frontiers writes suggesting that the corn circles letter printed in September's PENDRAGON might be an under-graduate hoax. He points out, among other things, that the address of the writer is Cambridge and goes on to cite another instance that came to his notice while working for the Hull Daily Mail some years ago. Two newspapers published letters about the city parks by a 'Polish' student called Mito Czaritchyn (My toes are itching) - or something similar. The penny eventually dropped but not before the sub-editors had egg on their faces.

Personally I'm always on the alert for this sort of hoax. So when I received, on November 5th, a closely-reasoned essay entitled 'Did Alfred's Burnt Cakes Rout Danes at Edington?' I wasn't fooled for a moment. The author's innocent-seeming name - Dr. Bunfire Crispie-Goody PhD - was an obvious anagram of Deirdre of Chipping Sodbury ...

ARTHUR — THE KING

BBC RADIO 4: SUNDAYS 10.15pm

On Sunday 11th November a new drama series began on Radio 4. The first of seven episodes saw the realisation of a 20-year dream for producer John Powell, to bring the legend to life.

The first episode, entitled 'Merlin', dealt with the background to Arthur's sovereignty. The birth of Merlin through a union between his mother and a spirit; his call to the court of King Vortigern; his eternal quarrel with Morgan le Fay; his part in the conception of, and his power over, Arthur.

Paul Scofield, as Merlin, had a difficult task set him in this first episode. Acting as narrator he was on for practically the whole forty-five minutes. He drew a picture of a character which oozed evil from his very being. He hovered in ghostly vapours over every scene. He portrayed a powerful character, guiding and controlling the young King Arthur. All-seeing, he foretells the troubles which will beset the King's fine ideals of chivalry and honour. He sees Arthur's final downfall and tries to warn him. But he has his own weaknesses. Nimue, played by Tara Dominick, the Damsel of the Lake, whom he loves, threatens to ensnare him. And Anna Massey, as Morgan le Fay, presents him with an equally powerful adversary.

Leith Baxter describes Arthur as 'a tragic figure, very much a human being, made of flesh and blood'. Only entering the episode half-way through, he worked hard to establish Arthur as a basically weak character being manipulated and governed by Merlin. But at the same time he is an intelligent man whose disputative powers are a match for the magician. We see Arthur grow from a frightened child, who discovers he is King of Britain, upon pulling the sword from the stone; through a diffident young man slowly asserting his authority; to a King, respected. We see his ideals start to take form with the establishment of the Round Table, but all the time there is the underlying tension of impending doom, which he does not, or will not, acknowledge, despite Merlin's warnings. He takes Guenevere to be his bride and welcomes Mordred to the Round Table ignoring Merlin's advice against these acts.

The whole production was a marvellous mixture of modern technology to build up an atmosphere of love, honour and ambition, as well as mystery and magic.

Script-writer, Graeme Fife, drew on original material in German, French and English in both prose and poetry to construct a dialogue with 'Shakespearian structure to give a feeling of the time. There is also the structure of the medieval disputation and many of the light-hearted scenes are reminiscent of Shakespeare's comedians.

Steve Faux's musical score is a well-balanced use of instruments of the time and electronic effects. It enters and exits unobtrusively to give both mise-en-scene and atmosphere. It helps in building the picture of Epiphany revelry; regal palace; reverent cathedral and mist-enshrouded moor.

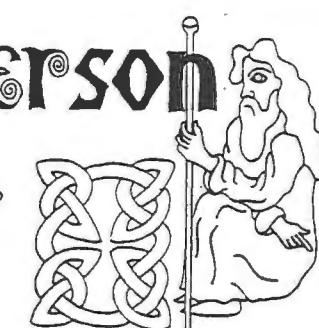
This is the first radio play to be given a costume budget. The actors have volunteered to don heavy chain-mail suits and fight with genuine broadswords and shields in order to ensure the battle scenes are as authentic as possible. (Reviewed by Geoff Dando.)



R4 The magician Merlin (played by Paul Scofield) dominates the first episode of *Arthur — The King* (10.15pm). In a world where dragons are commonplace and magic is the norm, Merlin dreams of a coming Golden Age. But the enchantress Nimue threatens to ensnare him.

Missing Person

REG BAGGS



Two ageing postcards hold for me a memory of when King Arthur stood out less than Robin Hood in a location of trees and ditches. The cards stirred a small interest. Tintagel Castle would have to be visited one day. As for the attractive picture of 'Excalibur', it presented a lady's sword or letter opener and the name belonged more to a scimitar. Anyway, I liked the card and the name held magic.

Years later, having been in Bahrain and other countries for a while, Arthur had been forgotten. I returned to a greener, misty land and in those elements found aspects of local history in Windsor for exploration which, in turn, led to some general study about the hero. The subject remains open.

I see 'King Arthur' as an appellation embracing those traces, vocal traditions and figments which echo mainly military conflict and concern — sometimes strangely — a person living in a mysterious age. Arthur would be — hopefully — someone of appropriate credit and position, faithfully recorded, but with his status enhanced and his story enriched by good creative minds.

What Arthur means to me so far — if the patient study of serious writing and evidence from archaeology proves true — is a leader and skilled fighter who gave his best against overwhelming odds for a long time: to assert the right of an ancient people and protect their land. He also presents the earliest possible record of properly organized, plain warfare with basic weapons by the British against invasion. Next to that is a legend which gave momentum to my appreciation as I am interested in folklore also.

But Arthur gives something deeper which is difficult to express with excitement or conviction — though a hint of close battle at the right time, or faint evidence of defences carved from the soil or chalk on Windsor Castle site round about the Iron Age period before so much construction took place, would be enough. Fortunately the able Edward III, by trying to create what Arthur meant to him and turn any success to military advantage, has left a legend from his time at least — linking, perhaps, with some pre-Norman event from earlier people's minds.

The third area of interest, that of fiction, has created an ideal of mediaeval chivalry and an impressive 'Knights' Hall' in Tintagel: being, from 1928, what Arthur meant to a group of people dwelling in the small town. Although the compositions of Sir Thomas Malory have little meaning for me, what has obviously been produced through his work in that hall alone is acceptable where art and atmosphere are concerned.

Identification with village, town or city is important for most people, and local claims about the ancient involvement of a place often count for as much as later established facts or solid objects. New Windsor is at present accepted as a town of mediaeval origin, yet the River Thames which now passes within a good bow-shot of the

Lower Ward of the Castle, served a Saxon site not far from the opposite bank, two sites further upstream and two downstream, including Old Windsor two miles away - all within a six mile radius.

Maidenhead to the north held a Roman settlement as well and is close to Taplow, site of a well-documented burial mound of a Saxon chieftain.

A good-quality local history book, printed in 1950, quoting from 'The Storming of London' by Major Godsall, repeats that Aella, who became chief of the South Saxons, was the man buried there. He was very old when he died, and the location overlooking the Thames was where he had advanced into Buckinghamshire and met fierce resistance and a 12-year battle with Roman and British forces commanded by Ambrosius Aurelianus; the invader having had to come to terms.

The name 'Arthur' in legend or history never emerges now in Taplow or Maidenhead as far as I know, and is hidden from Windsor except in rare, insignificant words.

'King Arthur' is a fascinating subject, a puzzle and a challenge, being generally ignored where I live. Unwanted centuries ago (after a short-lived possibility of national acclaim), he yet remains a shared interest today and an historic figure worthy of serious national research.

BOOKREVIEW

The Mystery Of King Arthur - Elizabeth Jenkins
Michael O'Mara Books, reprint, 1990.

NICK GRANT
NOV. 1990

Elizabeth Jenkins' book is a straightforward account of the development of the Arthurian legends, from their semi-historical origins through their flowering in mediaeval romance to their literary development up to the end of the 19th century. It is a well-written study and is complemented by an excellent and abundant range of black and white and colour illustrations, drawn in the main from mediaeval art.

The book starts rather shakily with an overly simplistic review of the early Arthurian material, without giving much indication of the controversies and doubts that lie behind the scraps of British chronicle and poetic evidence, and how varyingly these have been interpreted. However, once Ms. Jenkins moves onto the mediaeval period, the writing becomes confident and flows fluently between topics, the author carefully drawing out and then linking the major themes. The literary expansion of the legends is treated in strict chronological order, from Geoffrey of Monmouth through the French Vulgate Cycle to Malory, and thus stages in this development, such as the introduction of Lancelot to the romances, are clearly delineated. Parallel to this, Ms. Jenkins describes the historical events forming the background to the evolution of the legends, such as the anarchy of Stephen's reign, the flourishing of chivalry, and the Wars of the Roses, showing how contemporary events were reflected in, and influenced, the legends' development. However, a further

strand is also teased out, namely the reciprocal influence of the Arthurian legends on mediaeval life itself, for example the desire of kings such as Henry VII and James I to establish their descent from Arthur, or to be seen as Arthur returned. There is also a hard-headed chapter on Glastonbury, identifying the origin of Arthurian associations with Glastonbury as the identification, first recorded in the late 12th century, of Glastonbury with the mystical 'Isle of Avalon'.

After the legends reached their apogee in the works of Malory in the 15th century, they remained a fruitful source for later writers, and the author continues the story of the legends' literary development up to the end of the 19th century. Again this is well-described, and it is a shame the 20th century is not also covered.

The book, originally published in 1975, is well worth its 1990 reprint; however, despite a new cover illustration, it is a straight reprint. The text and bibliography have not been updated at all, and the occasional error in the text remains (p.14, line 8, Nennius not the Anglo-Saxon Chronicle, p.22, line 23, Aylesford not Aylesbury, p.64, lines 24-7, the quote is from William of Newburgh's 'Historium Rerum Anglicarum' not William of Malmesbury, p.93, line 19, Abbot Whiting not Abbot Whitehead).

In fact with this book Elizabeth Jenkins has described the 'mystery' of King Arthur so clearly and succinctly that a lot of the mystery is actually dispelled, and the Arthurian legends' inexorable rise to become the pre-eminent British legend in the mediaeval period is well explained. The question that is not answered - and we would be at the very heart of discovering the truth about Arthur if we could answer it - is why and how Arthur had become the pre-eminent Celtic hero by the 11th century, ready for appropriation by the English.



The response to Geoff Dando's 'Christmas Special' mail-shot was only moderate: we cleared expenses with about £8.00 to spare. This is to remind members that the Pendragon notelets will remain on sale at 50p per pack of six, including white wove envelopes. Add 35p p.& p. on orders under £2.50.

'A for Arthur', the reprint of Jess Foster's 16-page + cover history of the Society, is available at £1.00 per copy, including p.& p. Note: except for a couple of pages which would not reproduce satisfactorily and hence had to be retyped by Geoff, the typescript is her original.



MORTE D'ARTHUR

Saturday, 8th September, 1990 : Lyric Theatre
Hammersmith.

This was a very ambitious project: the dramatisation of the whole of Malory's book. In his programme notes the Director, David Freeman, describes Malory's work as 'an intricate tapestry of non-perspective figures in which a whole series of events may be taking place simultaneously.' He observes, 'if one is searching for artistic unity this is not the place to find it...in the dramatisation and the staging I have tried to find a theatrical form to express Malory rather than press him into any readily available theatrical form.'

I saw the fifteen actors present the 48 episodes over a seven hour period in one day. The integrity of their playing was heroic: their concentration and involvement in the production was total. Simultaneity of action was a challenging feature - eight episodes were acted in parallel and, once, three scenes at one time. Malory's language was used throughout, or, where there was no original text, pseudo-Malory. Music, sound and mime were also used as expressive modes throughout.

There were four blocks of enactment, each one-and-a-half hours long: 1 and 4 were performed in the theatre, 2 and 3 at St. Paul's church nearby. I found that the initial period in the theatre was somehow 'stagey' and too overtly 'heroic'. The gold and plush theatre with its picture-frame proscenium testified to the 'unreality' of the story; the skeletal scenic elements necessary for the multi-locational action seemed isolated and contrived. They did not assist the movement patterns in any way, dividing the 'geography' of the stage awkwardly. In short: I was disappointed and thought seriously of leaving. I had a beer and moved to St. Paul's church.

There, simultaneous staging 'mansions' were set up around the huge empty nave. Some were fixed and had emblematic devices, others were bare and were moved silently in the darkness by stage hands. There was no seating, the audience perambulated, following the action by moving to wherever a scene appeared in the darkness, sometimes choosing between alternative actions. Like real life more was going on around us than we could focus fully.

Then a strange thing occurred, the actors became flesh and blood yet, at the same time, archetypes of humanity. A great empathy was established: there was a mesmerising sense of being involved in a deeply meaningful ritual of life and love, of treachery and death. The action became detached from time and place, its symbolism echoing in the deepest recesses of our minds; the resonance of the language was vibrant in our ears. The actors became our brothers and sisters, they rejoiced & suffered on our behalf we followed them with something like reverence, perhaps even love.

I shall always be glad in my heart for that magical experience in St. Paul's, where I followed Elaine's barge to Camelot; when Lancelot ran mad in the forest; when Dinindrane gave her blood to heal a dying lady and when Galahad restored the broken sword of Joseph of Arimathea and drank from the Holy Grail.

When we returned to the theatre the magic dispersed, the actors again separated from us by a yawning gulf - lost down the wrong end of a telescope. We yearned for the reality of their presence and for the vision they had shared with us. Even the relentless rain which fell throughout the last act - drenching the actors and flooding the stage - could not invoke the loss of Camelot: it was striking theatre but not fine drama.

I wish old Joseph Campbell could have been at St. Paul's church with us, he would have rejoiced in this living testimony to his life's work - which we glimpsed so vividly, if only briefly.



I came to Arthur first of all through his echoes in the Mabinogion and then through the history of the British struggle against the Saxons in Geoffrey of Monmouth. Consequently it was not the love triangle nor the personal tragedy of Arthur himself which attracted me; rather the surprisingly sophisticated account of the grim struggle of the last outpost of the old order against chaos, and the choices facing the people.

On the one hand there was nationalism and the British heresy of Pelagius, advocated by Vortigern (who paradoxically and to his ruin was forced to use Saxon mercenaries in the Roman style against the Britons' traditional enemies); on the other was the traditionalism of Ambrosius who proved that Roman political and military organisation, adopted honestly by and for the Britons, would win through - ultimately at Badon Hill. There was a real political drama here. For me the conclusion is that no matter what clothes the ruler wears - patriotism or nationalism - ultimately his success depends upon his faith in and his acceptance by his subjects.

The tale of 'Peredur' led me to read 'Parzival' and 'The Quest for the Holy Grail'. There is a gnostic premise of these stories - that there is a pristine and absolute dimension to existence which underlies and occasionally interacts with normal life. It is this phenomenon that makes the Arthurian ethos so attractive - the thread throughout the stories that there is an absolute 'rightness' or balance which is perceived but never attained by the protagonists, except Galahad - and having attained it he departs from the world altogether, leaving his companions' spiritual failure to be actualised physically at Camlann.

There is an analogy encapsulated by the Arthurian literature: the places involved still exist today, though mined or developed. However, their magic still remains. In the same way, that flash of spirit and idealism still exists within the British, although buried beneath the debris of distorted values, particularly in our current times. The fact that we can produce poets like Blake, and the fact that the stories of King Arthur are known to all, indicates that the spiritual essence of the British people is perhaps not too far below the surface.

When I had the time to produce music I wrote the following song about the greatest event of the British dark ages which is still passing its legacy on today. The lyric may not be to everyone's taste, but it encapsulates my feelings on reading such works as 'The Dream of Rhonabwy' and immersing myself in Geoffrey of Monmouth.

BADON HILL

Europa fell a-writhing to the raiders from the East:
Stood Albion alone before the dark, consuming beast;
So beacons burned out brightly from the crest of every hill.
To summon all to share this greatest test of Britain's will.

The beacons bright on Badon Hill
Would spurn the night on Badon Hill;
So bright
Burned Badon Hill.

From misty eastern marshes to meadow marches west;
From Alba to Cumbria the humblest men, and best.
They left their farms and families: they marched with common will:
They hit the road to head for Badon Hill.

The brotherhood - these sons of Brutus - met the British foe
And on the brow of Badon Hill they laid invaders low.
Though dead for fifteen centuries, these men could teach us still
How Britons stood united on the brow of Badon Hill.

Where today is unity when old folk die of cold?
Where today is unity when millions take the dole:
When children play precariously by ruined mine and mill?
Let's hit the road and head for Badon Hill.

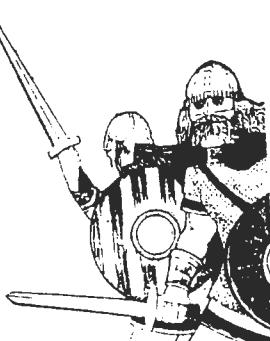
The guardians of the Grail have failed to feed the famished land.
But spread instead its fruits among their own exclusive band.
A wasteland lies a-waiting for the words to break the spell:
I'll hit the road and bawl them from the brow of Badon Hill.

A question bawled from Badon Hill:
A nation called to Badon Hill:
Come all
To Badon Hill.

A pilgrimage to Badon Hill will pass by fields, by towns:
By forest glades and motorways, by moors, by dales, by downs.
The magic once within the land reveals itself there still.
When pilgrims pass these places on the road to Badon Hill.

Beneath the British asphalt lies Albion, asleep:
Within the soul soil sterile his seed lies buried deep.
We'll shake him from his slumber: we'll tend that seed until
Those beacons burn once more on Badon Hill.

The beacons bright on Badon Hill
Would spurn the night on Badon Hill;
So bright
Burned Badon Hill.



TALKING head

CELTIC & ARTHURIAN ART:

In our last conversation I mentioned that Courtney Davis was to produce embroidery designs. This material is available now in a Dover publication titled 'Celtic Iron-On Transfer Patterns.' There are 65 patterns which can be used for quilting, embroidery, applique, fabric-painting, wood-burning, etc. The book is a treasure trove, and, at £2.80, great value. Details: Dover Needlework Series, Dover Publications. ISBN: 0-486-26059-3. British publishers: Constable & Co., Ltd.

If you would like to be truly creative and devise your own twined and twisted knots, plaits and key patterns, then the book for you is 'Celtic Knot-work' by Ian Bain. Bain is the son of the famous George Bain of 'Celtic Art - The Methods of Construction' (1951) fame. The son has devised simpler and clearer principles and his book makes it possible to create these beautiful if complex designs for yourself.

Details: Constable & Co., London (1986). ISBN: 0-09-4698-10-4. £6.95.

I was appalled to read that admirers of Adolf Hitler in Perth, Australia use the Celtic Cross as their symbol, printing it on their posters and daubing it on their city walls with their excremental graffiti.

THE CELTIC TAROT:

This eagerly awaited deck is now available, with accompanying book by Helena Patterson (Aquarian Press, 1990; ISBN: 0-850030-919-0). In contrast to the Arthurian Tarot which is a 'pictorial' pack, adapting its 78 images to its overall theme, this is a 'standard' pack - only the major trumps and court cards bearing pictorial designs. This is not meant to be a criticism, Courtney Davis's designs are true to the heritage of tarot imagery whilst each card is a beautiful composition in its own right. The Celtic aspects of the designs do not prevent the cards from operating within their standard definitions; at the same time their detail has significance for those eager to use them within a Celtic system of their own. Helena Patterson's book examines each card, explaining its meaning and relating it to Celtic archetypes, and is a seedbed for further personal creative explorations in this area. Highly recommended.

ARTHURIAN POSTERS:

Member Ian Forrester Roberts's splendid LAND OF ARTHUR Exhibition is well worth visiting wherever it appears. I will try to keep you informed of forthcoming venues. You might be interested in obtaining some of the beautiful and informative posters which are a part of the Exhibition; currently these are: 'The Once & Future King.' 'La Bretagne Enchantée.' (English or French). 'The Winchester Panels.' 'Knights of the Round Table, their Heraldry & Lives.' 'Arthurian Cornwall.' 'Land of Arthur.'

Ian also has postcards, etc. Posters vary between £5 and £8.



SYMBOLS OF THE GRAIL QUEST:

This is another of Ian's productions. A fascinating section of his Exhibition is The Search for the Holy Grail by Perceval/Parsifal. Ian illustrates the themes of this story by analyzing 15 of its most significant symbols for their underlying psychological meaning. These themes include: The Mother; The Round Table; The Waste Land; The Grail King; The Loathly Damsel. Each of these has been illustrated by Courtney Davis. Members can now own this material themselves: it has been printed on fine quality paper in full colour by the St. Justin Press. By special arrangement with St. Justin's we can supply copies (see separate advert.) Very *Parsifal* highly recommended.



VISITS AND TOURS:

1. Embassy Learning Breaks: Embassy Hotels have run a number of Leisure Learning Breaks between April & November this year, average cost for a weekend £105. While none has been specifically Arthurian, the range includes 'Historic Towns & Houses'; 'Pages of History'; 'Famous People' (including Henry VIII, Hadrian AND 4 weekend locations on Richard III!). Write to: Embassy Leisure Learning Breaks, 107 Station Street, Burton-upon-Trent, Staffs. (028) 66587



2. The Knights Caverns: This is a commercial venture by the H.B. Leisure Group and Sarner International (of the 'last Labyrinth Experience' at Land's End.) Described as 'a spine-tingling walk through supernatural, mythological North Wales: You will be scalded by dragon's breath, encounter goblins, witches, a cursing well, Arthur's stone, and BRAN'S HEAD.' (a model only!) There is also a high-impact AVA presentation of 'The Castles of North Wales.' The kids will love it even if you don't! Details from: The Knights Caverns, 38-41 West Parade, Rhyl, Clwyd.

CHELTENHAM FESTIVAL, October 1990:

This year there was an Arthurian & Dragons Theme to the 2nd Family Fun Weekend. Events included: An Arthurian riddle Treasure Trail; a join-in Mural-Painting of The Return of Arthur; a Drama Workshop to prepare a performance of The Sword in the Stone; An Arthurian Display based on Tennyson's poems and including the mural and dragon mobiles and banners made in the workshop. Wouldn't it be fun if the Society could sponsor a similar activity - perhaps our new Caerleon connections might lead to something! (Thanks to member Michael Darling, a committee member of the Festival, for the information).

MUSICAL ARTHURIANA:

The Summer '90 issue of 'Quondam et Futurus' contained an interesting list of Musical Arthuriana which includes opera, ballet, cantata, symphonic poems, lyrics, oratorios, masque, incidental music, interpretations, etc. Member Tim Porter's 'Trystan & Essylt' (1980) is included. A footnote states: 'Richard Barber is working with John P. Nevin towards a comprehensive survey of Arthurian legends and music and they are seeking additional entries. In England please contact: Richard Barber, Stangrove Hall, Alderton, Woodbridge, Suffolk IP12 3EL.'

SOUND RECORDINGS:

Sulis Tapes: Members may have come across or heard of these tapes for Meditation and Visualisation and Imagination. They are the brainchild of Bob (R.J.) Stewart of Merlin and Celtic Magic fame. Titles include: 'Cuchulainn: Epic Irish Poetry,' 'The Western Way' (John & Caitlin Matthews), 'A Quest for Arthur' (a talk by Geoffrey Ashe), 'More Magic Songs,' (Bob Stewart), and 'The Rollright Ritual' (W.G. Gray). All tapes are £7. Details from: Sulis Music, BCM Box 3721, London WC1X 3XX

Anvil Store Cassettes: are produced by member Anthony Smith-Masters. They make excellent presents for young people and there is an extensive list of fables and fantasy, myths and legends, verse, fairy stories - including Celtic and Arthurian tales. Only £2.99 each (and this includes postage!) Lists from: Anvil Cassettes, 4 Reeds Corner, Marlborough, Wilts SN8 2RR. (0672-514649)

COURSES & CONFERENCES:

Two interesting courses are to be held next year, one in Oxford one in London. **The Celts and their Society:** A group of tutors from varying disciplines (linguists, archaeologists, anthropologists, historians), led by Barry Cunliffe, will lead this course to be held in Oxford between 8th & 10th February, 1991. The



Janus, God of Stereo

'migratory Celts' invaded Italy and Greece and Asia Minor in the 3rd and 4th centuries B.C. Pushed back by the Romans, they later settled the 'Celtic Fringe' lands of Brittany, Cornwall, Wales, Ireland & Scotland. The conference will consider if there is an identifiable Celtic identity in these Western lands. Residential or non-residential; write to: Archaeology/Local History Secretary, University of Oxford Dept. of External Studies, Rewley House, 1 Wellington Square, OX1 2JA.

2. King Arthur in Myth, Legend & Romance:

7 meetings will be held at the City University, London, beginning 22nd April, 1991. Details from: Courses for Adults, Centre for Continuing Education, City University, Northampton Square, London, EC1V 0HB. Fee: £20.

5th Merlin Conference:

This was held in Bath, September 29-30, 1990. The theme was 'Magic, Ballads, Bards and Fairy Tales.' Guest speakers included Monica Sjöö, Ann Monger, Colin Harrison, Bob Stewart, John & Caitlin Matthews and Denise Coffey. Unfortunately, this event collided with Pendragon's A.G.M. Did any member attend? If so - what about a report?

KING ARTHUR'S DAY:

Reginald Wright is a 77 year old author from Hartlepool; members will recall Paul Screeton's article about Mr. Wright's theories of Arthurian associations with Crimdon in SE Durham (Pendragon XX/1). Since then Mr. Wright has been campaigning to have an annual holiday declared to commemorate King Arthur. He has written to Prince Charles, the Prime Minister (Thatcher vintage), t.v. personalities and others - to gain support for his idea. He has also completed a non-stop round-trip of Britain, 1260 miles, to promulgate his splendid idea. I am sure he would be pleased to receive support & encouragement, why not write to him (enclosing an SAE): Pilmore House, Coast Road, Hartlepool, Cleveland, TS27 4AV.

Mr. Wright has also written 'King Arthur's Prayer' based on the format of the Lord's Prayer - 'Our Father.' It begins, 'Arthur, once and future King, revered is thy name.' I will seek his permission to print it in full next time.

NEWS OF GLASTONBURY:

I visited Glastonbury myself in September, to attend Gothic Image's launch of John Michell's 'New Light on the Ancient Mystery of Glastonbury.' Everyone in British Mysticism must have been there - needless to say, none of them recognised me! I made four revivifying visits to The Tor, to Wearyall Hill and the Thorn, to Chalice Well (replenishing supplies of healing water) and to The Abbey. I love to visit the Abbot's Kitchen, but did you know the first science laboratory at Oxford was modelled on it? (Not many people know that!). I also came up with ideas for an article, I'm waiting for an excuse now to inflict it on you some time in the future. I also bought 'The Sun & the Serpent' by Hamish Miller & Paul Broadhurst: it describes their dowsing of the St. Michael line. The patterns traced on Glastonbury Tor are too good not to be true. A must for all readers (Pendragon Press, Launceston, Cornwall, 1989).

The Glastonbury Zodiac Companion:

This is a new magazine, the organ of the newly formed 'Companions of Glastonbury Zodiac.' Elizabeth Leader of RILKO seems to have spearheaded this venture, in order to preserve the zodiac for future generations. The aims of the Companions are to: Achieve formal recognition of the Zodiac; to Preserve both its outline and characteristics; to encourage Research into all its aspects; to Educate and Enable people to become aware of this Heritage through Lectures, Discussion papers, etc.; to facilitate Visits to the sites; to promote appropriate Publicity. The Companions have exciting ideas such as to visit the signs at appropriate astronomical times; to explore the subject through dance, song, drama, art, sculpture, etc. Other ideas are to organize signposting, even balloon trips! - and to create a Visitors' Centre. The first edition of the magazine may be obtained from: The Avalon Library, 8a Market Place, Glastonbury, Somerset, BA6 9HW. It costs £1.50.

ANTHONY ROBERTS:

The first issue of the Zodiac Companion is dedicated to Anthony Roberts, who wrote the leading article a day or so before his death on the Tor on February 9th, 1990. I never met Anthony Roberts and I am sure he could be a difficult man, but this does not excuse the obscene 'obituary' which appears in FOLKLORE No. 11. * This

* [Ed. Note: Not, incidentally, approved or by editor Paul Screeton.]



obituary is in the worst possible taste. It opens with the sentence: 'One must have a heart of stone to read of the death of Anthony Roberts without laughing.' It continues with sentence upon sentence of hyperbolic vituperation and calumny and ends, 'A more pitiful, gasping, blustering, blathering, spitting tomfool I never knew. May his body rest in peace, and may his soul be delivered from purgatory.'

I cannot guess what personal experience has led Maggie Russell to write this obscenity but it is inexcusable: we can only hope that her final pious tag will be operative at her own demise.

'To Mercy, Pity, Peace and Love All Pray in their Distress'
(William Blake, THE DIVINE IMAGE)

Jill Bruce, alias Smith:

On a more pleasant note, Jill Bruce with her then husband, Bruce Lacey, made an intuitive, scatty and fun journey around the Glastonbury Zodiac in 1977 - improvising ceremonies based on one of the four Elements at each sign. She has re-emerged as Jill Smith and lives on the Isle of Lewis. Various publications and artwork by her are available from: Tigh-A-Chlinne, Gavir, Isle of Lewis, PA86 9QX.



EXCHANGE JOURNALS:

1. DRAGON: Charles Evans-Günther refers to a shortage of contributions and letters to his journal in the October '90 edition. In an eloquent editorial he expresses his fears for the future of the 'Old Dragon' - which seems to be ill and may die.' Dragon emphasises the archaeological and historical aspects of the Dark Ages, with Arthur as a constant focal reference: it is a worthy obverse to our own journal. It would be a great loss to our field of interest if Dragon were allowed to die for lack of support. Why not join BOTH Societies and receive 8 fascinating magazines a year? Address: Dragon Society, c/o Charles Evans-Günther, 9 Earls Lea, Flint, Clwyd, CH6 5BT. (N.Wales, U.K.) Charles will be pleased to forward a leaflet describing the availability of back numbers of DRAGON.

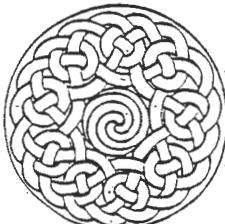
Two exchange journals have ancillary book services:

2. MERCIAN MYSTERIES: Bob Trubshaw has a new publishing venture under way, which aims to 'draw attention to the more unusual aspects of Midlands history and archaeology.' Write for list of publications to: The Heart of Albion Press, 2 Cross Hill Close, Wymeswold, Loughborough, LE12 6UJ.

3. EARTH PULSE: This newsy contact magazine is run by Sharon Dunlop (see ad.), send for list of books for sale, second hand and remainder books sometimes available: (SAE: Earthpulse, 14 Linden Close, Exmouth, Devon, EX8 4JW.)

CROP CIRCLES:

The Cereologist: this is a new magazine, edited by no less a person than John Michell. A single copy costs £2.50, or a one-year subscription (3 issues) £7.50, post free. P.O.'s or cheques to: The Cereologist, 11 Powis Gardens, London, W11 1JG. Articles on Crop Circles:



1. Gloucestershire Earth Mysteries No.9:

- (i) An Overview of the Crop Circle Phenomenon,
- (ii) Crop Circles in Gloucestershire.

Two full and interesting articles, with illustrations.

2. Gloucestershire Earth Mysteries No.10:

Dowsing Crop Circles, interesting notes of a lecture by Richard Andrews who is co-ordinator of 'Circles Investigation Group', 22 Markhall Close, Chesiton, Alresford, Hants SO24 0OF Books on Crop Circles:

1. The Crop Circle Enigma: Ed. Ralph Noyes, Gateway Books, 1990. ISBN 0-946551-66-9 £14.95

60 excellent photos. Interesting theories, contributors include John Michell, Ralph Noyes. Information on the Centre for Crop Circle Studies.

2. The Circles Effect & Its Mysteries: Dr. G.T. Meaden. Artech Publishing, 54 Frome Rd., Bradford-on-Avon, Wilts. £9.95. By the editor of the Journal of Meteorology.

3. Circular Evidence: Pat Delgado & Colin Andrews. Bloomsbury, £14.95 Comprehensive, well illustrated.

FILM, T.V. and RADIO:

There has been much to enjoy in recent months:

Joseph Campbell & the Power of Myth: heroes, labyrinths, star-wars, gods and gurus. It was good to hear the old man in person after reading his works for half my life. He viewed everyone's life as a heroic journey: 'People say that what we're all seeking is a meaning for life, I think what we're seeking is an experience of being alive.' Safely taped.

In September we saw John Boorman's 'Excalibur': no doubt most of you now have your own copy. It was surprising to hear this great film maker describe how he had once fallen out of a tree and been supported safely to the ground by

'The Green Man'. November saw Omnibus' programme on this male symbol of vegetation. There were some fine images, but while Kingsley Amis Birtwistle and Co. 'discovered this pagan symbol of male potency' the people who could really have told us all about him (Nigel Pennick, etc) were noticeably absent - even the witches seemed dispirited and overdressed!



In September I journeyed to Salford to see 'Camelot' in the splendour of giant 70mm screening and bounced in my seat to the six track stereo sound. Richard Harris and Vanessa Redgrave led the beautiful people - who were even more beautiful on this scale.

Radio: Another recent, in fact still running, treat has been 'Arthur the King' on Radio 4 (Sundays 10.15 p.m.) in 7 parts. Keith Baxter (Arthur) is quoted as saying, 'I lost my voice completely - I'd done too much weeping over Guenevere, and I couldn't speak at all - I had to come back and record my stuff on my own. Powerful stuff Malory! I expect you've recorded this epic of words and music for yourself.'

THEATRE:

The Merlin Play by Matchbox Theatre Co. at Edinburgh was not worthy of a review, I'm afraid, even though I wrote one. My memories of the performance are vivid still: a Japanese family, parents and two children, staring uncomprehending as the audience streamed out whenever the dry ice was at its thickest. Some of the stand-up-and-sing numbers were not too bad, after all it was a Merseyside company, but they seemed to have wandered in from another show.

Dragon King:

This play has been presented around the south and west of England during 1990 by Factotum, a Sussex-based company of professional actors. The play is adapted from Malory by Alistair Palmer. Their publicity quotes the *Guardian*: 'committed, exciting, inventive... this company is not too far away from the RSC in acting skills.' Address: 13a Goldstone Road, Hove, East Sussex, BN3 3RN. (0273-729276)

FORTHCOMING BOOKS ON ARTHURIAN STUDIES:

1. The New Arthurian Encyclopedia: Ed. Norris Lacy & Geoffrey Ashe, Garland Publishing Co., New York. No price in this country quoted.

This indispensable reference has now been rewritten to bring it up to date (it now includes Indiana & the Last Crusade!). At 800 pages it will be even more indispensable. Take out a second mortgage and buy it.

2. The Arthur of the Welsh: Ed. Rachel Bromwich, University of Wales Press, Cardiff.

The roots of Arthuriana are to be found in Early & Medieval Welsh traditions - this volume, to be published in 1991 - will deal with these sources: from Medieval Welsh literature and Latin literature composed in Wales.

MAN & HIS SYMBOLS:

Carl Jung's last work has been reissued. At 83 he planned this famous work and edited it up to ten days before his death. It was his attempt to make his ideas accessible to everyone. Over 500 illustrations: when I'm invited onto Desert Island Discs I'm going to ask Sue Lawley to pack it for me, otherwise I'm not going! Arkana £10.99.

GAWAIN & THE GREEN KNIGHT:

I believe there is to be an opera of this story next year. Must keep our ears open. I make a habit of reading this fine poem at Christmas each year, after all Gawain travelled this way-through Cheshire.



YEAR OF THE MAZE, 1991:

The Year of the Maze began in October. 'Minotaur designs' has been the prime mover in conjunction with the English Tourist Board. A series of events is planned, including an exhibition in London at Liberty's, a National Design-a-Maze Competition. Nine or ten new mazes are expected to open.

The Sunday Times on 25th November announced a competition for designs of a maze which will actually be planted at Chenies Manor in Bucks. Prizes of £100, £75 and £50 are to be awarded. Details from Sunday Times Newspaper. Nigel Pennick is to be one of the five judges.

Join the Maze Society: £10 individual, £15 family, details from the Membership Secretary, Capel Manor, Bullsmoor Lane, Enfield, Middlesex, EN 4RQ. Visit the Jubilee Maze at Symonds Yat at lovely Ross-on-Wye, Herefordshire. It is kept by Lindsay and Edward Heyes, and has what is claimed to be the 'world's only Museum of Mazes.' Phone: (0600) 890360.

Books: The Art of the Maze: Adrian Fisher (professional maze-maker of Minotaur designs) Weidenfeld, £18.

Spectacular aerial photographs, discusses evolution, design & psychology.

Mazes & Labyrinths: Nigel Pennick, Hale £16.95.

The place of labyrinths in human consciousness through the ages.

Pendragon: In February 1982 a Maze Weekend was held by the Society in Bristol, with lectures by Adrian Fisher, and I believe a maze was constructed at Brandon Hill (XV.1.) also reported in (XV.2.). In Spring 83 it was suggested that an Arthurian Maze should be considered in 1991! (That's forward thinking!) A Bristol Water Maze was reported in (XVII.2.) Spring 84. I'm sure members active on these ventures will be able to let us have more information in our Spring edition.

Do your own Maze: Earthpulse, Winter '90 contains a letter from a lady who has built a maze on her front lawn this year; 13' in diameter, it has 5 circuits and a sundial in the centre. The turf paths are 13 inches wide. The entrance is to the west, so that one enters the maze facing the sunrise. Marilyn Clarke invites visitors or those seeking advice to ring: Nottingham 268690.

Mazes can be constructed in just about any medium—mosaic, brick paths in turf, hedges (yew, beech, hornbeam and holly are good, but slow-growing—hence Pendragon's foresight in 1983!) I am currently planning a combined circular megalithic garden and maze for my own garden in 1991. If you can't actually have a maze why not make a plaque of one or carve a maze on a flat stone to use as a paper-weight. (The flat pebbles in Merlin's Cave at Tintagel are perfect, being soft and flat—but I don't know what Merlin would say about your taking ONE.)

There is a review of a children's novel 'The Maze Stone' in Pendragon, Spring 84 (XVII.2.) reviewed by young Florence Lovegrove, then 12 years old. She loved it (Oxford University Press, 1982). It's about a 'weird Drama Teacher' who wears a mysterious maze pendant (there is a lovely illustration of it with the review).

THE MATTER OF FRANCE:

Member Peter Wood of Bristol comments, 'I was recently in France at a conference and met a French colleague who is interested in 'The Matter of France.' We visited a number of bookshops that concentrate on this area and I was amazed that it's quite an industry there. A lot of publications touch on the fringe interests and, in addition to the Grail Romances, there is masses of stuff on the Cathars/Templars/Grail, etc., that PENDRAGON has touched upon in the past. (Bran: with the Channel Tunnel soon to be opened perhaps we shall return to these areas.)

ARTHUR'S O'ON:

(Abject grovelings) I saw this on my visit to Scotland, but my wife thought it was dwarfed by the Edinburgh Glass showrooms!

Best Wishes for 1991 to all our Members in 38 British counties and 8 foreign countries.



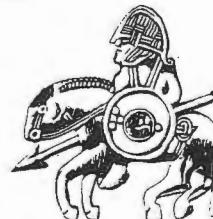
THE FEAST OF THE DEAD

When the tables are cleared and the guests have gone to bed their share is left, and it is then that the souls come back, released after the midnight Mass from their nightly vigil, and taste at these tables the illusion of a renewed earthly existence. One night in the year at Christmas only their sufferings cease; the purifying flames of Purgatory die out: a wave of happiness comes over all the world. And what miracles do not happen during this holy night! Tonight no animal sleeps, save the serpent. The cock crows at every hour, and certain animals—the ox and the ass—converse in human speech. That is why one must not enter a stable on Christmas Eve.

And this is so truly the Holy Night for the Bretons that they believe Our Lady and the Child, under the escort of Saint Christopher, walk the roads inquiring about the needs of their people; and in vain do they assume the dress of the peasants they visit, since the brilliance which streams from them soon betrays their incognito.

Happy the sons of misty, shadowy Celtia! They are not like us, prisoners of the palpable: the supernatural surrounds them and bathes them in its enchanted waves.

(Charles le Goffic)



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EARTH PULSE,
14 Linden Close,
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THE WASSAIL BOWL

Wassail is a centuries old toast. It was a pagan tradition which the church did nothing to stop. The word comes from the Anglo-Saxon 'wes hal' meaning literally 'be whole'. It was a custom for every family to have a wassail bowl steaming away through the Christmas season. In some parts of England it was the custom for singers to go round from house to house with a wassail bowl decorated with ribbons, garlands and sometimes a gilded apple. At Kingscote, Glos. the wassailers were accompanied by a man wearing a bull's mask, and the Christmas Bull, with his keepers, was allowed into every house.

The traditional content of the wassail bowl was 'lambswool' which was made by mixing hot ale with the pulp of roasted apples and adding sugar, spices, eggs, thick cream and snippets of bread.

Christine Hartley wrote in her seminal book 'The Western Mystery Tradition':

In Celtic mythology it is the apple which is the sacred fruit - which led people to the land of the gods and provided them with life and love and joy ... the sacred drink of the Druids was La Mas Ushal (pronounced lambswool) ... it was especially brewed at the end of October and it is a point worth noticing, perhaps, that the Druids called November 1st 'Mas Ushal', the day of the apple - November the First being dedicated to the god presiding over fruits and seeds, and the time of the preparation of the soil for the beginning of the winter season, when germination took place in the quiet dark.

Who knows what once lay behind the cheery song of the Gloucestershire wassailers?

Wassail, wassail all over the town.

Our toast is white, our ale is brown.

Our bowl is made of a maplin tree;

We be good fellows all - I drink to thee.

One of the few places in the West Country where the ceremony of wassailing the apple trees is still observed is Carhampton near Dunster. It is interesting that this land is said to have been given to St. Carantoc by King Arthur, after the Saint had rid the area of a fiery dragon.

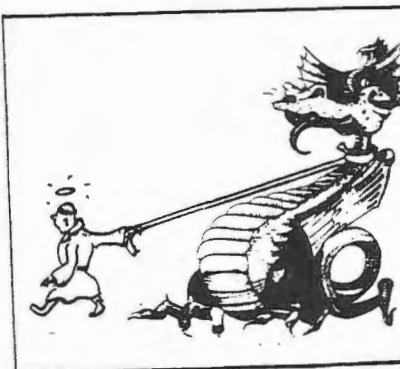
[Ed. Note: As a dragonophile I am pleased to be able to tell you that there is no record of St. Carantoc killing the dragon. He simply tied his stole round its neck and the dragon allowed itself to be led meekly away. Carantoc was obviously much more civilized than the butcher St. George!]

A RECIPE

When famed King Arthur ruled this land
He was a goodly king
He took three pecks of barley-meal
To make a bag pudding.

A rare pudding the king did make.
And stuffed it well with plums,
And in it put such lumps of fat
As big as my two thumbs.

The king and queen did eat thereof,
And noblemen beside,
And what they could not eat that night
The queen next morning fried.



THE BOAR'S HEAD

At the Scandinavian festival of Yule the Boar's Head was eaten in honour of the Sun-boar and was a dish sacred to the heroes of Valhalla. In the Dark Ages Britain's forests were filled with wild boar. They were hunted in winter and roasted for the Yule feast. The story of Culhwch and Olwen describes a hunt led by King Arthur in pursuit of the boar Trwyth. The Christian church was quick to interpret such legends and made the boar symbolic of the powers of darkness, while Arthur and his knights symbolised those who fought the good fight. In the Middle Ages boar's head became the recognised dish for Christmas; it was carried into the great hall on a silver or gold dish to the sound of trumpets at the head of a procession of lords, knights and ladies:

Caput apri defero (I carry the boar's head)
Reddens laudes Domino. (Giving praises to God)
The boar's head in hand bear I,
With garlands gay and rosemary,
I pray you all sing merrily
Qui estis in convivio? (Who are you at the banquet?)

The famous boar's head ceremony at Queen's College, Oxford is said to commemorate a student who once escaped from a boar by thrusting his copy of Aristotle down the beast's throat, proclaiming: 'Graecum est' (it's in Greek) as he did so!

CHRISTMAS FARE

Geese, capons, pheasants, bustards, swans, pickled oysters and, above all, peacocks, were almost equally important. The serving fell to the most distinguished ladies present, either by birth or beauty!

A LORDLY DISH

(This recipe comes from the time of Malory: it is certainly fit for King Arthur's table.):

At a Feeste-Royall Pecokkes shall be dight on this manere:
Take off and flee off the skynne with the fedurs
tayle and the nekke, and the hed thereon; then take
the skyne with all the fedurs, and lay hit on a
table abrode; and straw thereon grounden comyn;
then take the pecokke, and roste hym, and endore
hym with raw yolkes of egges; and when he is rosted
take him of, and let hym cool awhile, and take hym
and sowe hym in his skyn, and gilde his combe, and
so serve hym forthe with the last cours.
(Arundel Collection)

[Ed. Note: It will not have escaped readers' notice that scant mention is made of meat juices or sauces in early recipes. This is only to be expected. Truly it has been said: 'A mystery to the world is the gravy of Arthur ...']



HEAR YE.

Caerleon on Usk

For some time plans have been mooted for the founding of a society at Caerleon on Usk, Gwent, to promote the town's links with the legendary King Arthur and his Round Table.

In spite of long-accepted claims by several areas outside of Wales to be centres of Arthurian association, the right of Caerleon in the Usk Valley to explore its connections through various forms of activity can no longer be ignored.

At the recent AGM of the Pendragon Society it was pledged that the society should make 1991 the year in which it supported Caerleon in attempting to re-establish the importance of its Arthurian associations.

Apart from events to be organised and advised by Caerleon member Dr. Russell Rees, there is planned a programme of publications on areas including the Holy Grail and Arthur at Caerleon. These are scheduled for the Green Round Press which is the new publishing arm of the Caerleon based Arthur Machen Society founded by Pendragon member Rita Tait. A programme of events is planned for the new arts and crafts centre at Caerleon House, ie FFWRRWM, which will become the headquarters of the Arthurian revival.

In thinking about what our proposed venture might include, we have been at pains to avoid encroaching upon 'territory' which other established societies might feel to be theirs. We are therefore keen to work with the cooperation of the Pendragon Society, which two of us have joined, and to this end have been in touch with its officers from the beginning.

Dr. Rees will be pleased to welcome Pendragon members who wish to visit his exciting new premises at Caerleon, itself very near to the Roman amphitheatre, possible site of the Round Table."

(C) Rita Tait, 19 Cross St., Caerleon, Gwent NP6 1AF)

Ed. Notes:

(1) You can telephone Dr. Rees on 0633 420535, or write to him at Porth y Wynde, High Street, CAERLEON, Gwent.

(2) Pendragon feels that no society or body of opinion has a monopoly of any territory in the Arthurian landscape or of any particular path through it. Insularity and elitism are counter-productive and mature Arthurophiles like ourselves should be above such infantile disorders.

(3) To avoid misconceptions, it should be stressed that while Pendragon whole-heartedly approves of Caerleon's aspirations and activities, it is aware of the equally valid contentions of other Arthurian areas and will not, as a society, take sides in any claims to pre-eminence.

(4) For those ignorant types who don't know today what Russell told me over a week ago, 'Ffwrwm' is Welsh for 'Forum' and has nothing to do with speedway racing.

hear ye (again)

1991 is 'The Year of Arthur' - 800 years after the discovery of the grave at Glastonbury. (It is also designated 'The Year of the Maze' by maze authority Adrian Fisher.) Kate Pollard has been pursuing the matter with the Taunton Tourist Office but found that there is no 'Year of Arthur' being currently planned by them. The finds from the Cadbury dig have been in remote hands for the last twenty years and Kate would like to negotiate them back to Somerset where they belong. To this end she has had a discussion with the tourism officer at Bristol's County Hall, who is an Arthurian buff. He has provided her with a contact to write to for advice: so 'more powerful agents' may be enlisted to assist her in her efforts. She'll keep us informed. Kate also has plans for an article outlining some of the Cadbury background for 'younger readers'.

'A for Arthur', the reprint of Jess Foster's account of the founding of The Pendragon Society and its role in inaugurating the Cadbury venture (which no experts or authorities originally wanted to know about) is obtainable from us at £1.00 per copy, incl. p. & p.

Copyrights. I was a little brash when I told other non-profit-making journals they were welcome to reprint PENDRAGON articles. Copyrights, of course, are held jointly by the author and PENDRAGON and while this Journal is happy for material to be freely used, anyone who wishes to do so should contact me and I will clear it with the appropriate author. Just enclose an SAE. A copy of the journal with the article in would be appreciated.

Now here is a service for members. (What a caring bunch your editorial team is!) If you want to buy, sell or exchange any books, give us the details and we will publish them on your behalf. Any transactions carried out, however, must be conducted directly between vendor and purchaser. This office cannot become involved or accept any responsibility.

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Beryl Mercer draws our attention to the notion that 'Lyonesse' may have been derived from CaerLEON-ON-USK. The etymology, but not the venue, receives support from Baring Gould's 'A Book of the West' (1899): 'Lyonesse is the realm of Leon in Brittany, so-called because it was founded by colonists from Caerleon who fled from the swords of the Saxons.'

We have discovered in our possession - passed on by Kate Pollard - an interesting 235-item list of Arthurian sites in Britain (including a few abroad). We propose to serialize these in alphabetical order in subsequent issues - as and when space permits.

EXCHANGE JOURNALS

CAERDROIA - Editors Jeff and Deb Saward. 53 Thundersley Grove, Benfleet. Essex SS7 3EB. Mazes and labyrinths. Yearly. Write for details with SAE, or phone 0268 751915.

DRAGON - Editor Charles Evans-Gunther. Dragon, c/o 9 Earls Lea, Flint, Clwyd CH6 5BT. North Wales. Arthurian and Dark Age matters. Four issues for £4.50

FOLKLORE FRONTIERS - Editor Paul Screeton. 5 Egton Drive, Seaton Carew. Hartlepool. Cleveland TS25 2AT. Four issues for £4.00

GLOUCESTERSHIRE EARTH MYSTERIES - Editor Danny Sullivan. GEM Magazine, 49 Moorend Road, Leckhampton, Cheltenham, Glos. GL53 0ET. Three issues for £5.00

MERCIAN MYSTERIES - Editors Bob Trubshaw and Paul Nix. 12 Cromer Road, St. Ann's. Nottingham NG3 3LF. Four issues for £5.00

NORTHERN EARTH MYSTERIES - Editor Rob Wilson. 40b Welby Place, Meersbrook Park, Sheffield S8 9DB. Three issues for £2.95

THE BRISTOL TEMPLAR - Editor Julian Lea-Jones. 33 Springfield Grove, Henleaze, Bristol BS6 7XE. Local history. Membership with monthly meetings and 4 journals p.a. £8.00

QUONDAM ET FUTURUS: Quarterly for Arthurian Studies. Mildred Leake Day, editor, 2212 Pinehurst Drive, Gardendale AL 35071. Overseas subscriptions \$20.00, by first class airmail. An 'Independent newsletter' sharing Arthurian news from several Societies, Academies and Universities in America. Academic and literary emphasis. Board of directors includes Valerie Lagorio. University of Iowa.

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ARTHUR has meant many things to the British; for close on 1000 years he has been the national hero. In the middle ages he came to embody all the qualities of knightly chivalry, while for Tennyson he was the selfless leader of the companions of the Round Table. All these aspects of Arthur are found in Richard Barber's *The Arthurian Legends*, a richly-illustrated international anthology of writing on Arthur from the middle ages to the present day (£6.95, £12.95 hardback). The same author's *King Arthur: Hero and Legend* (£9.95, fully illustrated) is a companion volume which presents a complete survey of Arthur in history and literature. More mysterious yet than Arthur himself is the legend of the Grail, in Chrétien's *Perceval* (£9.95), one of the most dramatic and exotic adventures of romance. Poets within the last century responded deeply to the matter of Arthur, Swinburne created poetry of pure feeling from the romances (£9.95); Matthew Arnold and William Morris brought to the stories melancholy and psychological depth (£6.95), and the American Edwin Arlington Robinson brilliantly caught the tension between reason and passion that drives the Arthurian characters (£10.95).

The Arthurian Encyclopedia (£9.95), a compendium of all you need to know about Arthur and the fellowship of the Round Table.

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The cross preserved at Glastonbury in the late 16th century, said to be that found in Arthur's tomb. From William Camden, Britannia (London 1610).

PENDRAGON SOCIETY: 1990 CONSTITUTION

A AIMS AND OBJECTIVES.

The aims and objectives of the Society are to stimulate interest in and investigate the archaeological and historical background of the Arthurian period and the Matter of Britain and other aspects of British mystical and mythical culture.

B MEMBERSHIP.

(1) Members shall be admitted at the discretion of the Hon. Secretary to whom application should be made.

(2) The Committee may expel any member from the Society, giving one month's notice of the same. The member so affected may appeal against such action to the Committee; or to the Society at the first General Meeting to take place after notice of his or her expulsion and at no subsequent time.

(3) All new members shall be issued with a copy of this Constitution.

(4) Members hereby undertake at all times to behave in an orderly manner, and on any excavation or historical site that may be visited shall act in such manner that no offence or damage may be caused.

(5) Members may bring guests on any such visit, having given due notice to the Hon. Secretary.

(6) Annual subscription to the Society shall be recommended by the Committee and ratified by the Society at a General Meeting.

(7) Membership subscriptions are, in general, due in June each year. New members joining from December may pay a half year's subscription.

(8) Members shall be entitled to all privileges and benefits of the Society and shall be bound by these rules.

C POWERS OF COMMITTEE.

(1) The management of the Society shall be vested in a Committee to be elected by and out of the members at an Annual General Meeting.

(2) The Committee shall consist of Chairperson, Vice-Chairperson, Hon. Secretary, Treasurer; and any three ordinary members or more.

(3) The Committee shall only meet with a quorum of 4, consisting of no less than three officers.

(4) The Committee shall have the power to co-opt members as needed.

(5) The Committee shall call an AGM and any extraordinary meetings they think fit.

(6) Members will be notified of the AGM in the preceding issue of the Journal.

(7) Closure clause. The Committee shall have the right to call an Extraordinary General Meeting at which they will recommend closure of the Society. Members shall be given notice of the proposed closure and reasons for same at least one month before such a meeting. Those unable to attend may vote by post or by proxy. Such closure shall only be implemented if at least 75% of those voting agree to the closure.

(8) The Hon. Secretary shall keep a record of all formal meetings.

(9) The Committee shall make or modify or revoke such bye-laws as they from time to time think necessary for the efficient running of the Society, and such bye-laws shall be binding on all the members.

(10) The Committee shall be the sole authority for interpreting the rules and bye-laws of the Society and for settling disputes relating to the Society and the conduct of members in relation thereto.

D ADDENDUM.

(1) Grievances should in the first instance be notified to the Hon. Secretary, and if not settled should then be referred to a following General Meeting.

(2) These rules may be repealed or amended by the Society at an AGM or Extraordinary General Meeting.

29th September, 1990.

ARTHUR MACHEN LITERARY SOCIETY
(PATRON JULIAN LLOYD WEBBER)

"...it will not be amiss if I speak somewhat of Caerleon, whereat the
tospots of Gwent were first banded together by our glorious king
Arthur, of right worthy memory."

The Chronicle of Clemondy by Arthur Machen

Founded in 1986 at the writer's birthplace Caerleon on Usk Gwent, the society exists to promote the life and work of Arthur Machen through writing, publishing, talks and tapes. Members meet several times a year at events such as the annual Machen birthday memorial dinner, held at Caerleon.

The subscription is £12 per annum to include two issues of both the journal (*Avallaunius*) and the newsletter (*The Silurist*) free. USA members please send dollar equivalent. Others by arrangement. A booklist is available on request.

The society is associated with the Green Round Press which has just published its first hardback book a reprint of Machen's *Strange Roads*, numbered run of 350 copies.

Enquiries: Rita Tait, 19 Cross St., Caerleon, Gwent, NP6 1AF UK

