pendragon

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The Journal of the Pendragon Society

EDITORIAL

Pendragon
No XXV1/1
Winter 1996

"What on earth's happened to Pendragon?"
"Got no idea, love, it's ages since the last one"
"I thought it was coming out in September!"
"So did I! They want to get their act together!"

(Knock! Knock!)

"Hello, who's there?"
"It's me - Jones the Post, parcel for you. Duw, it's heavy, boyo!"
"What's in it, dear? It looks exciting!"

(Rip! Rip!)

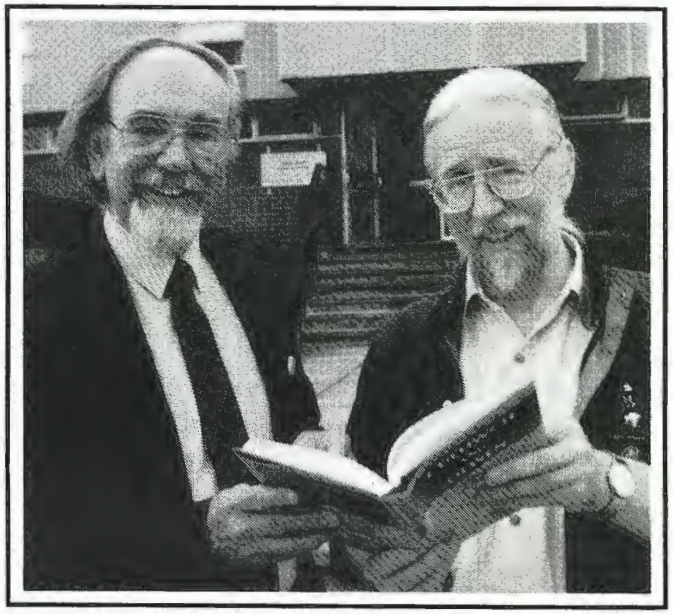
"Good heavens! It's Pendragon and it full of really spiffing things! I can't wait to read it!"
"Bags me after you!!!"

Pendragon is going through yet another metamorphosis in its long life. Like Arthur waiting the call of his people - the hour has arrived for renewal.

With the future of the Society in mind we have reorganised the team to plan the way ahead. It is our intention to bring out the journal on a regular basis and to arrange a programme of activities during the coming year. Further details will appear in the next edition.

Fred, who has now edited nine journals, is handing over the double role of Secretary/Editor to Charles and returning to the position of Chairman of the Society; he will also act as Membership Secretary. This means he and his wife Marilyn, who is our Treasurer, will deal with requests for sample magazines, inquiries regarding membership and members' subscriptions, as at present. All other correspondence should be sent to Charles in the future. Addresses will be found on the contents page. Simon Rouse, our Vice-Chairman, completes the team.

We are very appreciative of all the encouraging letters that we have received from members during this period of reorganisation and we will do our best to merit your continuing support for our thirty seven year old Quest.



The Once and Future Editor: Fred and Charles

PENDRAGON

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TABLES AND SHIELDS EDITION

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A Carol for Christmas

KING ARTHUR'S WAES-HAEL

by the Rev. Robert Stephen Hawker

Waes-hael for knight and dame!
O merry be their dole!
Drink-hael! in Jesu's name
We fill the tawny bowls;
But cover down the curving crest,
Mould of the Orient Lady's breast.

Waes-hael! yet lift no lid:
Drain ye the reeds for wine.
Drink-hael! the milk was hid
That soothed the Babe divine;
Hush'd, as this hollow channel flows,
He drew the balsam from the rose.

Waes-hael! thus glow'd the breast
Where a God yearn'd to cling;
Drink-hael. So Jesu press'd
Life from its mystic spring;
The hush and bend in reverent sign
And breathe the thrilling reeds of wine.

Waes-hael! in shadowy scene
Lo! Christmas children we:
Drink-hael! behold we lean
At a far mother's knee;
To dream that thus her bosom smiled,
And learn the lip of Bethlehem's child.

Robert Stephen Hawker was born in Stoke Danmerel, Devonshire, 3rd December 1803, son of Jacob and Jane Hawker. He was educated at Liskeard Grammar School and articled to a solicitor. Unhappy with his lot he attended Cheltenham Grammar School and then matriculated at Pembroke College, Oxford, in 1823. Hawker, aged 19, married forty one year old Charlotte Rawleigh in November of 1823. Despite the age difference the marriage proved to be a happy one. They spent their month long honeymoon at Tintagel "close to the Castle of King Arthur and amid the legends of his life and deeds". Having returned to Oxford he graduated B.A. in 1828 and M.A. in 1836. While there, now at Magdalen College, he won the Newdigate prize, in 1827, for a poem on Pompeii, was ordained a deacon in 1829 and a priest in 1831. His first curacy was at North Tamerton in Cornwall. This began a life-long devotion to things Cornish. In 1834 he became vicar of Morwenstow, where he became well known for his friendship to mariners who survived many terrible shipwrecks on the treacherous Cornish coast.

During this period Hawker was visited Alfred Lord Tennyson. The great poet had already written a number of Arthurian poems when he visited Hawker at Morwenstow in 1848. The two got on well together, wondering the shores discussing Arthurian lore. Hawker even loaned Tennyson some books and manuscripts. In 1861 Hawker's "King Arthur's Waes-Hael" was published. His first wife died in 1863 and Hawker remarried in 1864 to Pauline Kuczynski, the daughter of a Polish exile. That same year he had published "Queen Guennivar's Round" (a song about Cornish girls described as "nymphs of the tide at Dundagel") and a long mystical poem entitled "The Quest for the Sangraal". His health began to fail in 1873, he died on 15th August 1875 and was buried in Plymouth cemetery. His passing brought some controversy because he converted to Roman Catholicism on his death-bed.

Hawker, both antiquarian and poet, published a good number of books of his own poems (his most famous being "Trelawney"), Cornish ballads and other Cornish subjects. His works included 'Footprints of Former Men in Far Cornwall', 'Records of the Western Shore' and 'Echoes of Old Cornwall'. His interest in local history and traditions led him to call for the revival of such customs as the harvest festival. "King Arthur's Waes-Hael", the above poem, which became a Christmas carol, grew from the Rev. Hawker's antiquarian interests. Many of his works were collected together and published after his death. Hawker was immortalised as Canon Tremaine in Mortimer Collin's novel "Sweet and Twenty".

Special thanks to Mike Hill, of the Flintshire Library HQ, for finding the carol and information on the Rev. Hawker.

A Dark Age Christmas

What was Christmas like in the Dark Ages?

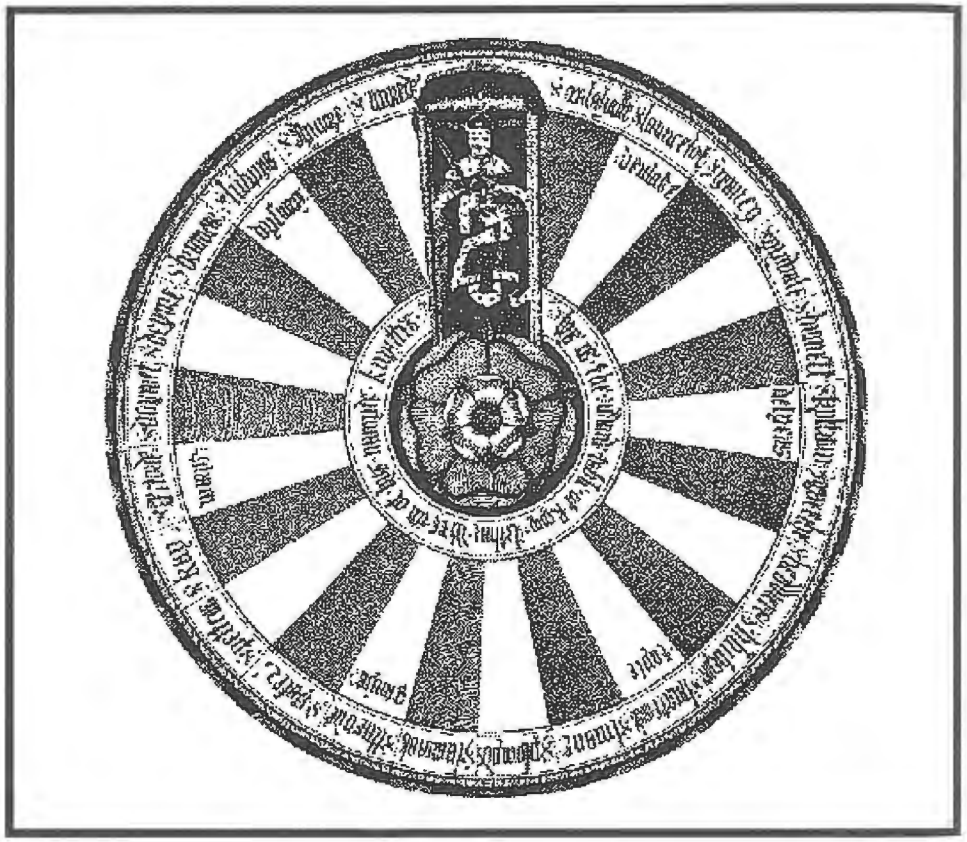
It was not until the second half of the 4th century that the Church allocated the 25th December as Festum Nativitatis Domine Nostri Jesu Christi - the Feast of Our Lord Jesus Christ (shortened to Dies Natalis Domini - the Birthday of Our Lord) and it wasn't until 1038 that it became known as Christmas. There is some evidence that the feast was introduced into Ireland in 493 by St. Patrick and since he was of British origins, it is likely that the feast was celebrated before this time in British Isles.

It can be shown that Natalis had reached France before the mid-5th century and that it was preceded by vigils and fasts from the 11th November until the 24th December called the Lent of St. Martin. The feast may have been celebrated in different ways in different countries but it is likely that it followed this formula: - fasting up until the eve of Natalis, midnight mass and morning mass followed by a festive period until the Epiphany. It cannot be shown exactly what went on during this period but it is very likely that many of the activities that were practised during the Middle Ages have their origins in this era.

The Round Table
An Introduction

Because of these noble lords about his hall, of whom each knight pained himself to be the hardiest champion, and none would count himself the least praiseworthy, Arthur made the Round Table, so reputed of the Britons. This Round Table was ordained of Arthur that when his fair fellowship sat to meat their chairs should be high alike, their service equal, and none before or after his comrade. Thus no man could boast that he was exalted above his fellow, for all alike were gathered round the board, and none was alien at the breaking of Arthur's bread. At this table sat Britons, Frenchmen, Normans, Angevins, Flemings, Burgundians, and Lohems. Knights had their place who held land of the king, from the furthest marches of the west even unto the Hill of St. Bernard. . . . From all lands there voyaged to this court such knights as were in quest either of gain or worship. Of these lords some drew near to hear tell of Arthur's courtesies; others to marvel at the pride of his state; and some to receive of his largeness costly gifts. For this Arthur in his day was loved right well of the poor, and honoured meetly by the rich. . . ."

Roman de Brut, Wace, c. 1155
(Wace & Layamon: ArthurianChronicles,trans. Eugene Mason, Everyman's Library, 1962)



This is the earliest reference to the Round Table. The Roman de Brut was written by the Jersey-born Norman, Wace, for Henry I and seems to mirror the period of writing rather than any genuine earlier history. It is suggested that the story of the Round Table was older that Wace, however, no evidence can be found of this. Some believe that it is based on a custom of the ancient Celts to sit in a circle, but, equally, little can be dependent on this theory. (The New Arthurian Encyclopedia, Ed. Norris J. Lacy, 1991) It should be noted that King Arthur, in the earlier tales, did not occupy a space at the Round Table but sat "on the dais, at the higher table, with his close friends". (King Arthur: Hero and Legend, Richard Barber, 1986)

After Wace the Round Table continued to grow in importance and was later credited to Merlin. It also came to play a part in the mystic quest for the Holy Grail with one seat being left empty until Galahad came along. What the Round Table was and its exact origins are still rather mysterious but there are many theories.

The following articles look at a number of different aspects of the Round Table and will surely satisfy a number of different persuasions - history, literature and mysticism.

The Winchester Round Table—Ian Forrester Roberts

Although the origins of the Round Table now hanging in the Great Hall of Winchester Castle are unknown, it is unquestionably the most renowned Arthurian relic in the world. It was honoured as King Arthur's table long before it was painted under the instructions of King Henry VIII in 1520. Henry had the expected visit of Charles V, the Holy Roman Emperor, in mind when he gave the order, for Charles was a Hapsburg and the Hapsburgs had laid claim to Arthurian origin. Only seven years earlier Charles's grandfather, the Emperor Maximilian, had had a splendid Durer-designed statue set beside his cenotaph at Innsbruck, in order to proclaim the longevity of his dynasty as well as his illustrious forebears. As Henry was a Tudor, with far stronger claim to Arthurian descent than the Hapsburg's could ever have, he did not intend to let Charles's visit go by without making the point to him in person. Accordingly, he had the already famous table painted, replete with twenty four knights seated around an Arthur who bore an uncanny resemblance to himself. One can picture Henry's expression of careless innocence as the two emperors gazed up at the venerated relic.

However, the images associated with the Round Table go far deeper into the realms of symbolism than such comical forays into royal one upmanship. Tennyson called it 'an image of the mighty world', and it is tempting to see it in this light. For here they all are, the nations of the world, seated around the table together; the good and well-meaning, the fractious and scheming, the humble, the testy, the proud, each so different, yet all bonded together by a vision far greater than their own individual selves, and all trying to work out their differences and destinies in a civilised manner.

It is an image which has caught the imagination of the entire world and yet the symbolism of this little band of knights has an even more profound and personal significance.

For in the powerful realms of symbolism, the circle has always represented totally or wholeness. The knights seated around this circle can be regarded as facets of our own personalities, bonded by the table, into the wholeness of the human psyche. In rescuing hapless maidens, chastising tyrants, breaking spells and slaying monsters, each knight illustrates in turn, an approach to the problems we all encounter in coming to terms with the outside world and ourselves. Some knights

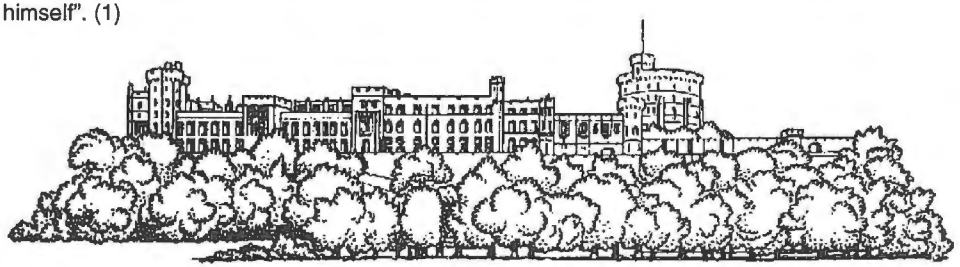
show it by a positive aspect of their natures, others by the lack of it. Lancelot, for example, illustrates all too vividly, the way that physical excellence can be brought down by our own overweening ambition. Behind Modred's devious scheming lie the corrosive effects of envy. Bors displays the admirable qualities of duty and responsibility, Gareth, of quiet humility, and so on. Each knight shows us, in allegoric form, a problem that we all must conquer of we are to become well balanced personalities in this stressful world. As we follow the exploits of each knight, we are moving around the table of life's experience, seeing the strengths and failings of our own endeavours reflected in their knightly derring do. We can identify with them because we too have monsters to fight, and giants to cut down to size, not just in the world at large, but deep within our own hearts and minds. We move around the table as we move around the great wheel of our own lives, dealing with each new challenge, resolving each new quest, as best we can and all the while trying to achieve our own personal holy grail, whatever that might be. Some say we are destined to go around the table over and over again, tilting at the same old problems in different forms, until we have learned their lessons, until we have learned all life's lessons. Then we can rise from the table, just as Galahad did, and leave the circle forever.

Looked at in this light, the Round Table is much more than a vision of the mighty world, it is a mirror to ourselves.

Windsor's Round Table

by Eric L. Fitch

Edward III (1312-77), crowned in 1327 and father of the Black Prince, was born at Windsor Castle, since when he became known as Edward of Windsor. Still preserved in the Royal Closet in St. George's Chapel is a painted window depicting an astrological horoscope of his nativity, although the building was not begun until a hundred years after his death. But there is a link between the Chapel and Edward, since it became the spiritual home of the Order of the Garter which he founded in 1348. Edward's original idea, however, was to form a chivalrous order in the fashion of King Arthur's Knights. He "did thereupon first design (induc'd by its ancient fame) the restoration of King Arthur's Round Table, to invite hither the gallant spirits from abroad, and endear them to himself". (1)



Thus on New Year's Day 1344 he issued letters patent of safe conduct to various knights, earls, barons and gentlemen from England and other countries to invite them to a gathering on the Monday after the Feast of St. Hilary, which fell on January 19th. His protection extended to their servants and goods and was to endure to 9th February. The intention was to provide "for the recreation and pleasure of the military men, who delight in the exercise of arms" and "the King would hold hastiludes and general jousts at his Castle of Windsor". (2)

Also present were Isabel, Edward's mother, his queen, Philippa and their daughter, Isabel, nine countesses and so many baronesses, ladies and girls that they filled the Great Hall. The King showed them all to their places himself, setting them in order of rank, while the Prince of Wales

and all the male guests had to feed outside in a tent set up in the courtyard. The jousts continued for three days, when the King won three out of six prizes. There still exists an account of these gatherings, written by Adam of Murimuth, a former canon of Hereford and St. Paul's, who appears to have been a guest.

He says: "At the costly banquet were the most alluring drinks in plenty, enough and to spare. The lords and their ladies failed not to dance, mingling kisses with embraces. Many entertainers made the most charming melody and sundry other diversions. The joy was unspeakable, the comfort inestimable, the pleasure without murmuring, the hilarity without care." (3) On the eve of the fourth day, the King announced that no lord or lady were to depart since their presence was required the following morning. The next day Edward appeared wearing a mantle of precious velvet and the royal crown upon his head. After mass in the Chapel everyone assembled and the King inaugurated the Round Table, at which he received that oaths of a number of earls, barons and knights.

The "King and all the others at the same time stood up, and having been offered the Book, the Lord King, after touching the Gospels, took a corporeal oath that he himself, at a certain time limited to this, whilst the means were possible to him, would begin a Round Table, in the same manner and condition as the lord Arthur, formerly King of England, appointed it, namely to the number of 300 knights, a number always increasing, and he would cherish it and maintain it according to his power". (4) After this trumpets and kettle-drums sounded and a great feast commenced.

Edward then lost no time and early commencement of the work to build a Round Table can be seen in the account roll for 1343-4 where, in the last week of January we find the following:-

To two carts with two men employed in the carrying sand for the
covering the bridges of the castle with the said sand lest they be broken
with the heavy carriage of the Round Table, for two days 2s 8d
To four men scattering the said sand upon the said bridges for two days 16d

More sand was brought for the same purpose in March and some repairs were carried out on the bridges within the Castle from April to July, probably on account of the heavy traffic on them. Actual work on the building began on 15th February and commissions were issued to the head carpenter, William of Hurley, and the master Mason, William of Ramsay, empowering them to collect workmen and materials.

Work carried on apace between February and November Alan of Killum, the clerk of the works, received the sum of £461 8s 8d for his services. The wages sheets reveal large fluctuations in the number of men employed, as can be seen from the following table of the number of chief artisans during the first six weeks' work:-

Week	1	2	3	4	5	6
Masons	15	76	170	201	210	168
Carpenters	4	8	15	15	14	14
Labourers	17	211	401	193	180	180

By the end of the third week the total wages had risen to £45 4s 10d after which all the workers were disbanded and for eleven weeks following Easter week the works were entirely in the hands of William of Ramsay, who supervised up to 28 masons. After 23rd October all the masons except Ramsay were withdrawn, and for the last seven weeks three carpenters were engaged on "covering the walls of the Round Table". By 27th November Alan of Killum records that the works came to an end.

During that period raw materials were obtained and transported by river to the Castle. Much of the stone required was quarried at Bustlesham, but £40 worth of Caen stone was purchased from the Dean of St. Paul's. Wood was cut at Bletchingley, Reigate Park, Holshot and Ruislip. The accounts also show the purchase of tiles from Penn, Buckinghamshire, which was renowned for this product, as follows:-

> For forty thousand tiles bought for the covering of the walls of the house of the Round Table, and for covering the stones of the same place. £4 0s 0d
> For carriages of stones of the same from Penn to Windsor £1 0s 0d

An account roll details that on 13th December a payment of 9d was made for "carting the tiles that were left from the covering of the walls of the Round Table for half a day". These tiles were placed on the walls to protect them from frost and it was the onset of winter which probably contributed to the cessation of work, and there is no evidence to show that the building was ever finished . Adam of Murimuth recorded that the King "for certain reasons afterwards ceased from it" and his ideas metamorphosed ultimately into the Order of the Garter.

There is little further detail as to the appearance of the Round Table building except from a 14C chronicler called Thomas of Walsingham. Under the year 1344 his Chronicon Angliae contains an entry concerning the building, in which he states that the structure's diameter measured 200 feet, which gives an indication of its size. (He also records that Philip of Valois, King of France, began his Round Table to attract knights from Germany and Italy before they joined Edward.)

In addition one John Stow, who used Walsingham's version of events, mentions in his Annales that the Round Table's circumference was just over 600 feet. As to where it stood within the Castle precincts is not clear. The idea of a large structure such as this being erected merely for feasting would, in earlier days, have been considered frivolous, since castles were built as strongholds. However, by 1344 they had largely ceased to have this function and Windsor Castle was seen as not much more than the King's fortified residence. St. John Hope therefore places it in the great courtyard of the upper bailey. Indeed it is the only place where a building of this size could have been erected.

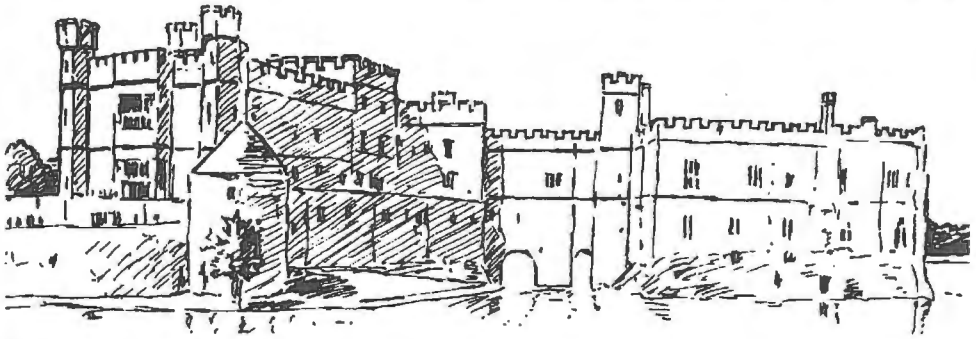
The Feast of the Round Table was held again at Windsor in March 1345, but there is no evidence that the building was used for this nor that any work continued on it after November 1344. The feast was held somewhere, however, since the accounts of John Marreys, the King's tailor, show an entry for making robes and sundry garments for the King and others between September 1344 and August 1345. These included robes of velvet and fur and a supertunic of ermine for the King, 202 tunics and hoods for the King's shieldbearer and serjeants-at-arms and 16 tunics and hoods for the King's minstrels. After this there are no records to show that a feast of the Round Table was held in 1346 or thereafter.

During 1356-7 a number of old buildings at the Castle were demolished and it is to be assumed that the Round Table was amongst them. It is recorded in December 1356 that the Prior of Merton was paid £26 13s 4d for 52 oaks felled in his woods near Reading for the Round Table at Windsor. The oaks were then transported to Westminster for works ordered by the King there. This is therefore assumed to be the end of Windsor's Round Table. From then on whatever ideas King Edward may have had for his version of the Arthurian legend were forgotten, as sometime about the middle of 1348 he founded the Order of the Garter and the rest is history.

Works consulted

(1) Elias Asmole The History of the Most Noble Order of the Garter (Revised edition, 1715)
(2) Robert Richard Tighe & James Edward Davis Annals of Windsor (1858)
(3) Hector Bolitho The Romance of Windsor Castle (1946)
(4) Williams H. St. John Hope Windsor Castle: An Architectural History (1913)
(5) Owen Hedley Windsor Castle (1967)

A Knight of the Round Table at Leeds Castle

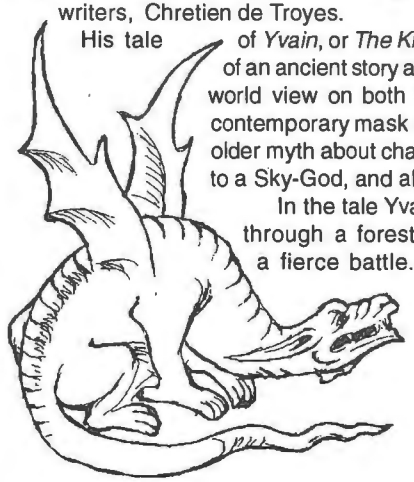


Strolling, through the immaculately sculpted gardens and elegant corridors of Leeds Castle in Kent, the much restored twelfth century fortress often evokes images more of a legendary Arthurian age than real medieval history. On a recent visit I found this feeling to be prophetically appropriate.

Coming across a sixteenth century carved staircase I immediately recognised its mythic theme. Carved from a single oak tree the staircase had a dragon crawling up its half-way point and was topped by a knight with a lion by his side. Looking for further information on the carving's history I checked with the staff, who knew nothing more than the guidebook which described the spiral staircase "up which crawls a single salamander. The post is surmounted by a knight and his dog."(1)

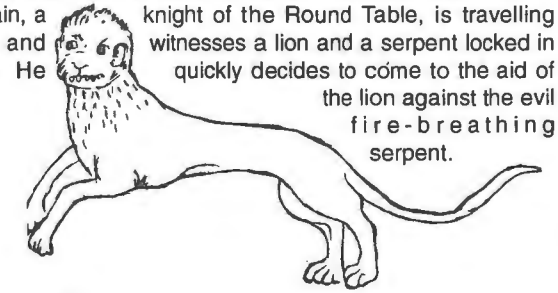
What? This seemed so blatantly incorrect. It is perhaps understandable to mistake a mythical creature for a salmander, even given the creature's large haunches and a set of prominent ears. But to mistake a maned feline alongside the knight as a dog is an insult to the wood carver's clear representative talents.

The staircase had been brought from France by Lady Baillie earlier this century after purchasing the castle in 1926. Although the image of the serpent and the lion are ancient ones indeed, the subject matter for this French carving seems to lie squarely with one of the great Arthurian writers, Chretien de Troyes.

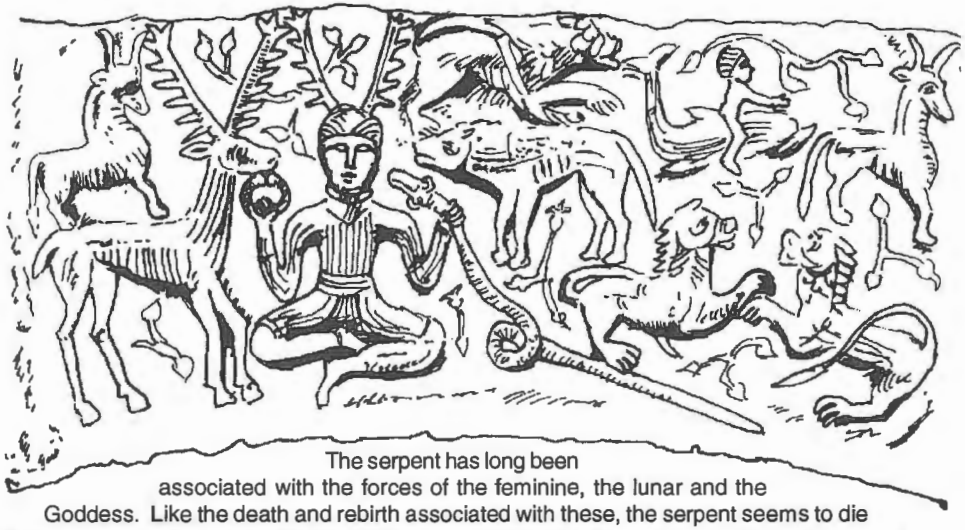


His tale of *Yvain*, or *The Knight and the Lion*, is a medieval Christianized incarnation of an ancient story about transformation from female centred to a male centred world view on both the micro- and macro-cosmic levels. Underneath the contemporary mask of honour, duty, and courtly love can still be seen a much older myth about change in a culture's beliefs from that of an Earth-Goddess to a Sky-God, and also that of the initiation of an individual into manhood.

In the tale Yvain, a knight of the Round Table, is travelling through a forest and witnesses a lion and a serpent locked in a fierce battle. He quickly decides to come to the aid of the lion against the evil fire-breathing serpent.



The image may be akin to one found on the Gundustrup Cauldron, an ornate bowl of probable Celtic origin. Here, on one side, is a horned god- or shaman figure holding a serpent in one hand and a sun-like golden torc in the other. Also surrounding this figure are many animals, including lions. The Lord of the Animals or Master of the Hunt is common in Celtic stories and may further explain Yvain's partnership with the lion.



The serpent has long been associated with the forces of the feminine, the lunar and the Goddess. Like the death and rebirth associated with these, the serpent seems to die and is reborn when it sheds its skin. This cyclical nature may be represented in the Leeds staircase by the winding spiral up which the serpent is climbing. Due to these associations with the older pagan religions, Judaism and Christianity rejected this image as evil, as in the story of the Garden of Eden, while maintaining its associations with the feminine.

The lion, on the other hand, with its flowing amber mane is a symbol of the male, the sun, and the Sky-God. The knight atop the staircase holds a shield with a sun-like face on it, radiating beams. The face is sticking out its tongue in a clearly phallic manner. When Judaism began it was the religion of a nomadic tribe, their religious focus was on the constant sky above, rather than the transitory landscape. The Sky-God centred theme was later adopted by Christianity and its subsequent mythic literary tradition.

This conflict between matriarchal and patriarchal world views can be found throughout much ancient literature. It is central, for instance, in classical Greek mythology. The reoccurring motif of the lion and serpent entwined in battle can also be seen acted out in the heavens. On the fifteenth day of each lunar month, the moon or serpent, confronts the sun, or lion, when the full moon is setting directly across the Earth's plane from the rising sun.(2) The serpent is, of course, killed and the moon wanes thereafter.

Siding with the lion, Yvain helps to slay the serpent. He squarely chooses the male, patriarchal Sky-God tradition. Like many other great knights he is the slayer of the serpent or dragon. This ancient tradition may have come down to Chretien from a variety of sources, both Christian and Celtic. The story contains substantial elements found in other works, most notably the Welsh tale of *Owain* or *The Lady of the Fountain*, but it is debated whether one inspired the other or both are derived from a common source.

Yvain is also a story of personal discovery. The adventure begins when he sets off to seek adventure and prove his honour. It is the beginning of his quest for manhood. Earlier in the story, Yvain kills a knight who guards a magical fountain which can control the forces of nature and conjure up tempests. Having defeated this knight Yvain takes his place as lordof his castle and defender of the fountain as well as marrying his widow. When Yvain becomes restless to rejoin

Arthur's court his new wife allows him to go, but insists that he must not be absent for more than a year. As time passes Yvain becomes forgetful and misses the deadline, incurring the anger and rejection of his wife.

This is the age-old seasonal myth of annual death and rebirth. Ritually, the king or priest is sacrificed in order for him to descend into the underworld or couple with the Earth-Goddess in order to bring fertility to the land. This ritual was common throughout primitive agricultural societies. Although sometimes later replaced with animal sacrifices, originally the sacred king would be sacrificed after ruling for a year, his seed literally sown into the earth to ensure rebirth of the land and the crops, and then replaced by a new king.(3) This honour was sometimes fought over, as Yvain and the Knight of the Fountain do.

Yvain takes control of natural forces by killing the old knight, representing the king or priest of old, and marrying his wife. Like nature itself, Yvain must return to his proper place in a year's time. This cultural idea of death and rebirth was central to Goddess worshipping cultures but, like Yvain forgetting to return from the male world of King Arthur's court, was abandoned with the invasion, incorporation or evolution of the patriarchal Sky-God.

Yvain is separated from the feminine world when he is rejected by his wife after failing to return on time. Here she acts as a mother figure whom Yvain must leave in order to enter the world of men.

Siding with the male force and rejecting the female, Yvain is ready for initiation into manhood. During the battle with the serpent this ritual is described, although in euphemistic terms. In order to separate the (male) lion from the (female) serpent "he has to sever a piece of the lion's tail . . . . He cut off as much of it as was necessary: he could not take less."(4) This is certainly circumcision, an ancient and still common form of male initiation into manhood. The "female" portion of the genitals must be removed from the "androgynous" boy to make him a man.(5)

The stressing of separation between the male and female in its various religious, social and gender capacities throughout the tale is a major reason why the conclusion of the story, where Yvain and his wife are happily reunited, seems contrived and forced. It is as if he applied a contemporary notion of how a story should evolve with much older sources which led the narrative in a different way.

The use of ancient sources, often about conflicting world views, was commonly adapted by medieval authors, like Chretien, in order to explore and comment on issues relevant to their time. But underneath the medieval exterior can often be seen the older tradition at work. The staircase carving at Leeds Castle is a fine representation of these concepts still capturing the imagination of people in the middle ages, even if it has singularly failed to grab the interest of today's staff at the castle itself.

Bibliography

1. Anon., *Leeds Castle - Maidstone , Kent (guidebook)*, Jolly & Barber Printing Ltd., 1994, p 48
2. Campbell, Joseph *Occidental Mythology*, Penguin Books, 1964, p 469
3. Campbell, Joseph *Primitive Mythology*, Penguin Books, 1959, pp 170-225
4. Chretien de Troyes *Arthurian Romances*, D.D.R. Owen (trans), Everyman, 1987, p 326
5. Campbell, Joseph *Primitive Mythology*, Penguin Books, 1959, p 110

Remembering:

Eddie

At 5.45 am today we scattered Eddie's ashes from the clifftop overlooking Mevagissey harbour and put to sea. As we did so the sun came out and shone across the water - a brillant beam of light as a lone fishing boat quietly set off into the distance and a small black bird passed overhead. It was so peaceful as we read the prayer - just Patti and I and the sea birds, as Eddie would have wanted it, bless him.

Anne Tooke, June 9th

(Mevagissey is a village on St. Austell Bay in Cornwall. The blessing of the waters takes place on Rogation Sunday.)

It was with great sadness that we heard from Fred of Eddie's passing. Although we'd been preparing ourselves for some time, it still came as a shock and with a deep sense of loss.

We remember the first time we met Eddie and Anne. We were greeted by this giant of a man, with such piercing eyes, full of sparkle and a humour that manifested itself in his now legendary puns. The warmth with which we were welcomed into their home and lives will stay with us always.

As we journey through life, our paths sometimes cross special people's paths and Eddie and Anne are two such people. The priest at Eddie's service eloquently profiled him by mentioning some of his interests. They were wide and varied. It's said that as we get older, we become more resistant to new ideas and set in our ways; Eddie was the opposite of this. He was always open to new concepts and willing to listen to, and publish, other people's views. Having his feet in two camps - the scientific and the spiritual - surely helped this, and we can only hope that if we should reach his age, we are as open to new ideas as he was.

He didn't know it, but Eddie was, and continues to be, a great inspiration to us both. We once read that life is like a book. The people who pass on may not play an active part in the remainder of the book, but their influence is felt throughout the following chapters and can still affect the final outcome of the story. Remembering Eddie's great love of books, we're sure he would have liked this.

Our love goes out to Anne and her family. Eddie has now taken his rightful place seated with Arthur at the Round Table in Avalon.

Simon and Anne Rouse

Spirit of Place

A haunted land where legends dwell,
Where man may seek the past and find
In sounds and silence a spell
To free the fetters of the mind.

Then fact and fable, side by side,
Lie 'meshed in some enchanted seine;
Dreams and their dreamers chear the tide,
Pass from our view and yet remain.

Here, where the moving finger waits,
Jan Opie and Lamorna Birch
Paint on, while Burnard carves his slates
And Hawker guides Morwenna's Church.

'Gainst Lyonesse the storm-waves toss;
On strong white horse Trevelyan flees,
And Ictis-Carrek Los Yn Cos -
Stands Tree-girt far from vavening seas.

Who doubts that in the vibrant gloom
Tregeagle flees the demon Horde,
While Bottreau's sunken bells still boom
And Arthur wields his sinless sword.

Spirit of place, her pilgrims stray
Trhough timeless lands beyond the veil
Some see the ghosts of yesterday -
And some the vision of the Grail.

Eddie Tooke

Remembering:

Gwyn Alf

"Focus on present cult of Arthur, Merlin, magic, alternative religion etc" wrote Professor Gwyn Williams in one of the fire-cracker notes that he used to send me at Teliesyn, the television co-operative of which we were both members. *"I, as Officially Licensed Druid, look through them all and back to their origin, in that distant period when 'Britain', remote north-western island in the mists, generated myths, romances, aspirations which flooded over Europe and the world."*

Even in that quickly typed proposal for the television series that became BBC 2's "Excalibur", you get something of the flavour of the man - his intellectual sweep, his vigorous use of language, his ability to convey the excitement of history and his perceptiveness about the interaction of history and myth. His note went on *"Its myths remain as strong as ever. I argue that their origins lie in Roman Brittania filtered through Celtic legends to power British-Welsh resistance to pagan invaders - the island of Giants, Ynys y Cewri, Island of the Mighty."*

Gwyn and I worked together on 29 programmes over 14 years, beginning with Channel 4's history of Wales "The Dragon has Two Tongues". Originally the Dragon had only one tongue - that of Wynford Vaughan Thomas - but, after filming a Gwyn speech for the series in 1981, I persuaded Wynford that a two presenter approach would give viewers an insight into the process of history. It was a stormy relationship and both produced competing books-of-the-series but there was real affection there too and, when Gwyn gave Wynford a copy of his book "When Was Wales?", he wrote in it "To My Beloved Enemy".

When Wynford died shortly after the series was completed, I suppose I became the other side of the dialectic. We had similar political positions and a shared approach to history but that didn't stop him getting cross with me too. I vividly remember him loudly denouncing my approach to a film on the Welsh dramatist and nationalist Saunder Lewis on the train back from London just after Channel 4 had given us the go-ahead.

We had different approaches to the "Excalibur" series too and I feel no inhibition about revealing them - Gwyn believed in telling the truth about the past even when it contradicted the comfortably held convictions both of the right and the left. The original title I suggested was "The Quest for the Quest" and one of his memos to Teliesyn points out that his concept of the series was different from mine. *"My idea was Island of the Mighty, tracing the ramifications of a myth through history (as in Madoc). If these approaches are pushed to extremes, they are mutual exclusive . . . "*

His memo goes on to suggest ways in which the two approaches could be married and then continues *"But I will not accept a subjection of the past to a feeble present in the name of spurious 'relevance' . . . all that mountainous labouring to produce a contemporary mouse."*

Gwyn was by then living in west Wales, I in Bristol. We met at a restaurant in Cardiff. Over a meal and two bottles of wine, we not only reconciled our differences; we discovered an insight (or perhaps we just felt that we had discovered) we would not have arrived at individually - that the tension between the pagan and Christian Arthur is at the heart of the myth's fascination and would be a major theme of the series.

We tapped too the fascination that the Arthurian myth had for him personally - a vague parallel between the Knights of the Round Table fighting for truth and justice and the 'soldiers of the Internationale' of whom he felt himself to part before and during the Second World War when he took part in the Normandy landings, a time when he said "anything seemed possible".

Eventually both the television series and his book would end with a significant quote from the words Tennyson gives Bedivere, once the old Welsh hero Bedwyr,

"Ah! my lord Arthur, whither shall I go?
Where shall I hide my forehead and my eyes?
For now I see the true old times are dead,
When every morning brought a noble chance
And every chance brought out a noble knight . . . .
But now the whole Round Table is dissolved
Which was an image of the mighty world,
And I, the last, go forth companionless,
And the days darken around me, and the years,
Among new men, strange faces, other minds."

But Gwyn did not go forth companionless. A few close friends, of whom I felt honoured to be one, were with him at his home in Drefach-Velindre during his last days. He died of cancer in November 1995 and the crematorium at Narberth was packed with those who loved and honoured him. We sang the Internationale and the Welsh hymn "O Iesu Mawr" and those words of Tennyson were heard again. Some shouted "Viva Gwyn!" and somehow it didn't sound absurd.

But there was no attempt to turn the man into a myth. Professor Hywel Teifi Edwards spoke at the ceremony with a wit and irreverence reminiscent of Gwyn himself: he had previously described Gwyn as "a hand grenade of a man" and at the cremation he suggested that, if Gwyn had been one of the Knights of the Round Table, he would certainly have argued that King Arthur's decisions should be put to a vote and probably have argued for a republic too!

Unlike Sir Bedivere I can easily recall Gwyn's presence by reaching for a cassette of one of his programmes I had made with him yet feel the same sense of personal anguish and loss. I think Gwyn deliberately omitted, in his quote from Tennyson, Arthur's words of religious reassurance to Bedivere and I have to find my comfort in the awareness that there are so many others who can say, like Tennyson in the concluding section of "Morte D'Arthur", *". . . we loved the man and prized his work".*

Colin Thomas

(Shortly before his death Gwyn Alf Williams wrote a short autobiography about his early life entitled "Fishers of Men", published by Gwasg Gomer, Llandysul, Dyfed, SA44 4BQ, (£4.95 incl. p&p.)

"There has been a veritable explosion in Arthurian studies, a torrent of books ranging from the scholarly work to the wildest speculation. . . .

Yet I feel a certain sense of doom. The major interest of most non-scholarly work - and of some scholarly work, too - lies in the authors rather than the subject. This may always have been true, but now the very difussion of the legends and the acceleration, multiplication, transformation of their interpretations threaten a kind of dissolution."

Gwyn Alf Williams, *Excalibur*, 1995

A Trusty Shield

Part 3 of The King and Icons

Chris Lovegrove

As we have seen, it is theoretically possible that in the late fifth century depictions of Mary as the Mother of God were known in Britain, contemporary with known developments in the Mediterranean world (1). Though no actual examples survive from the period in Britain, we know from St. Gildas in the mid-sixth century that such religious portraits (*simulacra*) existed because he denounces corrupt priests in these words:

Like portraits which neither see nor hear . . . you stood at the altar . . . (2).

The final part of this study examines how this image might have been displayed on a shield, and what its purpose might have been for a sub-Roman warrior with Christian sympathies.

The shield portrait

The predominant type of shield in the late Roman Empire was the *clipeus* or buckler. This was either round in shape (a form of great antiquity) or oval (probably influenced by barbarian examples, but also perhaps harking back to the so-called Boeotian shield shield of the Greek Heroic Age).

Its legacy in art was the *imago clipeata*, a portrait contained in a roundel. These *imagines clipeatae* appear as medallions in all forms of representational art, from mosaics to low-relief sculpture. In Renaissance Italy the tradition survived in the *tondo*. Coin portraits remain to this day an example of this art form in miniature (3).

In classical times it was usual to see portraits on bucklers, most commonly as a head, or a a bust. What was the point of such devices on shields? While they sometimes seem to be purely decorative, more often their purpose is to inform, identify or inspire; and at other times they appear to have a specific magical function.

The evidence of medieval clerics also suggest that the picture of Mary was not an instance of art for art's sake, but was instead expected to be for Arthur both inspirational and miraculous:

"The image of Blessed Mary with which he triumphed" (Nennius)
"Relying on the image . . . he overthrew . . . the enemy" (William of Malmesbury)
"A likeness . . . forced him to be thinking perpetually of her" (Geoffrey of Monmouth)

The shield as prayer

Such an icon, then, was virtually the visual counterpart of a prayer. Now, most prayers have three main functions: invocations, dialogue and request. In the case of a Marian icon, the portrait could have

acknowledged her as Mother of God (the invocation);
presented an argument for her intercession (the dialogue);
formally asked for help (the request).

Therefore, the action of carrying the image into battle would not only recognise her efficacy but also place trust in her support. Martin Luther's most famous hymn encapsulates these ideas:

A safe stronghold our God is still,
A trusty shield and weapon.

And yet, though religious language has always been suffused with high minded metaphors like these, Mary's image may have operated at a more magical level. For this was exactly the way that many cult images functioned in pagan times; they were made to somehow persuade the deity or power to carry out the supplicant's wishes. And, on particular occasions, they were designed to

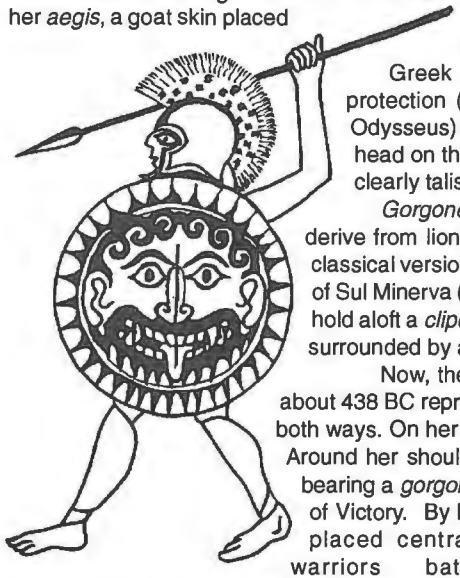
protect individuals or groups, either in a defensive or offensive mode.

Pagan practice

Modern scholarship identifies protective pagan images that are broadly defensive as *talismanic* and those that are broadly offensive as *apotropaic* (4). A classic example of an image that can function in both ways is the Gorgon's head.

You will remember that Perseus, with the help of the goddess Athene, cut off the head of the Gorgon Medusa, whose stare was capable of turning her victims to stone. He then used the head as in an offensive way to literally petrify his enemies.

Perseus in turn gave the head to Athene who then (according to Homer) set the head on her *aegis*, a goat skin placed around her shoulders. Appollodorus, however states that she affixed the head to her shield. Other Greek heroes who placed themselves under Athene's protection (such as Achilles, Ajax, Heracles, Diomedes and Odysseus) are often depicted with a *gorgoneion* or Gorgon's head on their shields (fig 1, left). Their use of this device was clearly talismanic or defensive.



Gorgoneia from the seventh century BC onwards seem to derive from lion masks, with fangs, manes and beards (5). A late classical version is known from Bath, on the pediment of the temple of Sul Minerva (a Romano-British version of Athena). Winged genii hold aloft a *clipeus* on which is displayed the famous bearded head surrounded by a victory (fig 2, below).

Now, the famous statue set up in the Parthenon at Athens about 438 BC represented Pallas Athene bearing the Medusa head in both ways. On her head she wore a helmet with a sphinx and griffins. Around her shoulders was the aegis fringed with snake heads and bearing a *gorgoneion*. In her right had was a Nike or winged statue of Victory. By her left side rested her shield, another *gorgoneion* placed centrally and surrounded by warriors battling Amazons. A five-inch high Romano-British bronze mount, found in Wiltshire, illustrates a local variant: Minerva, bearing shield and spear, wears an animal headdress, a corselet with gorgoneion, and places her foot on her totem owl (fig 3, opposite).

There is a clear correspondence between Athene with a gorgoneion on her aegis and icons of the Blachernae type where Jesus' head occupies the same position. Similarly, Athene with *gorgoneion* on her shield finds echoes in Nikopoia icons, where Jesus is held on Mary's lap in a formal manner, often in a *clipeus* (when, technically, the icon is called Platytera) or in a *mandoria* or *vesica piscis* (6). The accompanying figure of Nike as a winged statuette is matched by one or more winged angels in Byzantine icons and reliefs.

So, the Gorgon's head on a shield or cloak finds a successor in Jesus as *imago clipeata* held by Mary. In turn, the new

composite icon is transferred to Arthur's shield, if the medieval reports are to be believed. Quite how was this icon expected to function?

Apotropaic or talismanic

If we consider icons as an art form, it is often argued by conservative tastes that one of Art's functions is to imitate Nature ("What is it supposed to be?"). Leaving aside whether this is Art's primary or even only purpose, it is nevertheless interesting to contemplate certain aspects of Nature imitating Nature in an artistic way.

Much of the natural world, particularly insects, indulges in mimicry. One system of classification attempts to analyse three functions of such mimicry: *disguise*, where an animal passes itself off a belonging to another species; *camouflage*, where an animal blends into its background; and *intimidation*, where the animal paralyses or frightens its enemy (7).

The final class, intimidation, is relevant to our discussion. Apart from menacing (through inoffensive) protuberances and masks, the intimidation is most often accomplished by means of *ocelli* or eye spots. Among vertebrates, owls famously employ *cyclopobism* to mesmerise their prey (the owl, remember, was Athene's attribute), but caterpillars and butterflies, for example, often mimic *ocelli* to defend themselves against predators.

As we have noted, human art consciously utilises the hypnotic effect of the direct gaze to entrance and transfix the viewer, as in the Gorgon's head. In Egyptian funeral portraits the eyes were a window on the soul of the departed, but in Byzantine icons the portrait communicates directly. At their best, portrait icons inspired pity, altruism, peace or bliss. At their worst, they exhibited base sentimentality as typified by those countless paintings of street-urchins in sub-Murillo style. Yet, in the heat of battle, surely we may doubt their power to intimidate?

And, terrifying though they may have seemed, *gorgoneia* were primarily apotropaic, that is, they were designed to avert evil spirits more than humans. As the Christian image of a woman and child was unlikely to be inherently frightening to an enemy, its function too may have been instead to magically defend against pagan evil. In other words, a talisman. Talismans and phylacteries are essentially good luck charms, superstitious safeguards that still manifest themselves these as furry dice hanging from rear-view mirrors.

Psychologically, however, they have power that is difficult to quantify. Nennius and William of Malmesbury clearly believed Arthur relied on the image to overthrow the Saxons. We also may find it simpler to think of Arthur trusting in talismans rather than troubling with theology.

A final link with Pallas Athene occurs with the fact that many Greek cities had their cult statue of the goddess, called a palladium, as a talisman in times of war or natural disaster. That Marian icons were paraded or displayed just like palladia in Byzantine times of crisis may implicitly suggest continuity of practice.

The Arthurian image

We come now the physical appearance of the Arthurian image. Was it painted on the shield, as happened in the later middle ages? Was it a portable icon attached to a buckler? Or did it take some other form?

Many wooden or ivory diptychs survive from the late Roman period. These were pairs of hinged panels carved in low relief. Hollow inner faces contained wax for inscriptions. Used as

covers for presentation booklets, and often showing figures from the imperial circle, they are a rich source of information about official portraiture.

A typical example is a diptych of the Emperor Anastasius, who died in 517 (fig 4, right). He sits on the imperial throne, full face to the viewer. In his left hand is a sceptre, and his right holds aloft a *mappa* or napkin, which shows that he is also a consul for a year, with responsibility for organising official games. His robes are richly brocaded. Behind his head is a scalloped halo, symbol of his imperial status. His throne is magnificently decorated, with lion's heads and feet, winged Victories above, and other winged statuettes (perhaps personifying Rome and Constantinople) on the arms. These latter carry the familiar bucklers above their heads. Busts of members of the imperial family appear in medallions and square frames.

All the essentials of the holy iconography we have been examining are there: the candid gaze, the imperial throne, the winged figures, the defensive bucklers, the *imagines clipeatae*, the halo. Would an image like this have been attached to a shield?

Nennius' ninth-century work incorporates a chronological framework, of which a fixed point, particularly for dating the arrival of the Saxons, is the consulship of Stilicho in 400. A diptych apparently celebrating Stilicho's consulship still exists. On one cover is his wife and son. On the other is the consul himself, armed with a spear and *clipeus* (fig 5, left). Affixed to the *clipeus* itself is an *imago clipeata*, depicting two busts. P K Johnstone believed these represented the Virgin and Child, and suggested this may have inspired Arthur (8). However, this predates the Council of Ephesus, which declared Mary Mother of God. In any case, Stilicho was an adherent of Arian Christianity, and the concept of Mary in this role would have been repugnant to him.

It is more likely that the image represents either his own wife and child or the two emperors, Honorius and Arcadius. Stilicho's allegiance was to Honorius, and his may be the larger of the two busts. Such an arrangement was common on coin portraits of the later co-emperors. Still, we have here a clear instance of how an icon may have been attached to a *clipeus*, a practice we may guess as known in sub-Roman Britain a century later.

Figure 6 (opposite) shows a detail from a sixth century ivory in the British Museum, mother and child frontally enthroned and surrounded by the Magi and an angel, an icon manufactured perhaps in Palestine but certainly showing Byzantine influence. The Nikopoia-type image, though unknown archaeologically in Roman or sub-Roman

Britain, may be the closest we can get to speculating on the form of an Arthurian palladium.

But we also have William of Malmesbury's description of the image of Mary sewn into Arthur's armour (9). Could the icon have been carried in this fashion? This question is partly answered by another ivory diptych (fig 7, below). This probably represents the empress Ariadne, enthroned, with a footstool and, in her left hand, an orb surmounted by a cross. What concerns us is the embroidery on her robe: a bust contained within a frame of pearls and precious stones. Another ivory shows her with a bust of a consul holding aloft a *mappa*, embroidered in exactly the same position. Not only does this indicate how, at the turn of the fifth century, an image may have been sewn onto a robe, perhaps even worn into battle, but also mirrors the visualisation of the Mother of God at the same period: the Queen of Heaven, siting on her throne, with the true likeness of a male member of her family openly displayed before her.

Conclusion.

The medieval notion that Arthur may have carried a likeness of the Mother of God into battle is rarely discussed seriously except to throw doubt on his existence (10). Yet the title of Mother of God (*Theotokos*) was common from 431 onwards, after the Council of Ephesus. Before that, sacred images of the mother and child were familiar, both from pagan contexts and from Christian frescoes, for example, and later from mosaics and manuscripts.

The practice of displaying a portrait on a circular shield has a long history too. One purpose would have been to function as a pictorial prayer, certainly, but on a more primitive level it would probably have been a good luck charm. If the portrait's eyes were not remotely intimidating to an enemy, as a Medusa might have been, they could have inspired instead the devotion of the bearer and his supporting troops.

Finally, the Byzantine icon tradition suggests that a primitive version of a Theotokos image, of an imperial mother frontally enthroned, bearing her child before her like a shield or an embroidered portrait, is the most suitable for a Christian king fighting pagans. Whether the image was attached as a portable medallion to a shield's surface, or is a material likeness painted or embroidered and worn as a protective skin on some part of the armour, is a conundrum to which we have at present no answers. Of the representation was in any way organic, it is, sadly, unlikely to have survived in this country in a form recoverable by archaeology.

One faint hope remains. There are tantalising medieval mentions of remains of Arthur's shield in the church of St Mary at Stow in Wedale, in former Selkirkshire (11). Noted in a 12th or 13th century gloss on Nennius, this may have been the same item as two references to images known to have been venerated in England (12). One is *Sancta Maria de Clypeo* (Holy Mary of the Buckler) and the other is *Imago Beatae Mariae Virginis miraculosa Regia de Monte Badonico* (icon of the Blessed Virgin Mary, the wonderworking Queen of Mount Badon). While the second title seems to owe something to Geoffrey of Monmouth's version of events, the first appears to preserve a memory of the more archaic rounded shield discussed above.

The remains of this presumed buckler are no longer extant. The fact that it is described as being in fragments may rule out a medieval fake. Bucklers were however the norm in pre-Norman times and this clipeus may have not necessarily have been of great antiquity. The proximity of Melrose and the Eildon Hills (less than ten miles away) may have also influenced matters, though we have no way of telling exactly how old their Sleeping King legend is. We cannot then, unfortunately, put too much trust in this particular shield!

Notes and references

1. "The Mother of God" *Pendragon XXV/2*
2. Gildas *The Ruin of Britain and other works* (1978) ed Michael Winterbottom (Phillimore)
3. They may have influenced the depiction of haloes or nimbuses on important personages such as emperors, and later on Christ and the saints. By the way of illustration, a silver missorium, or mass dish, exists from the late fourth century. It is in the shape of an ornamental shield, designed as a gift from Theodosius I (379-95), the emperor who officially abolished paganism. The emperor and his sons, Arcadius and Honorius, are shown enthroned, and all three have haloes. Nearly two centuries later the imperial family depicted on the famous Ravenna mosaics are still sporting substantial haloes.
4. Christopher A Faraone (1992) *Talismans & Trojan Horses: guardian statues in ancient Greek myth and ritual* (OUP)
5. Thomas H Carpenter (1991) *Art and Myth in Ancient Greece* (Thames & Hudson)
6. These terms refer to the shape of the almond (mandoria) and fish bladder (vesica piscis) as the closest parallels to this geometric shape.
7. Roger Caillois (1964) *The Mask of Medusa* (Victor Gollancz)
8. P K Johnstone "Folca of Paris" *Pendragon XVI/1* (1983). Johnstone interprets Arthur's legendary shield as *Wyneb-gwrth-ucher* ("Face-against-darkness") which alludes, he says, to the Marian icon. The name is first found in Culhwch ac Olwen (perhaps 10th century)
9. "The King and Icons" *Pendragon XXV/1*
10. Geoffrey Ashe (1976) The Virgin (RKP) has stimulating discussion, but only briefly mentions the Arthurian angle (but see also his *King Arthur's Avalon*, chapter 4). Marina Warner's detailed 1976 study of the Virgin cult *Alone of all her sex* (rev edn Picador 1990) devotes part of a chapter to icons.
11. See under Guinnion in Ashe (1983) *A Guidebook to Arthurian Britain* (Aquarian Press)
12. Tristan Gray Hulse pers comm

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Figures

1. Gorgon's head shield (restored) from Greek polychrome ware, 7th century BC
2. Gorgon's head from pediment of temple of Sul Minerva, Bath, 2nd century AD
3. Romano-British bronze mount of Minerva, Market Lavington, Wiltshire (Devizes Museum)
4. Detail from ivory of Emperor Anatasius as consul, early 6th century
5. Detail from diptych, probably of Stilicho, late 4th century (Milan)
6. Detail from ivory of Adoration of the Magi with Nativity scene, 6th century (British Museum)
7. Detail from ivory of an Empress, probably Ariadne, early 6th century

Roman Coghlan
The Irish Connection

3. Ireland in the Arthurian Period

At the time when Arthur is held to have lived, Britain had known four hundred years of Roman occupation, whereas Ireland had never known the Roman yoke. However, it is now believed that there was considerably more Roman involvement in Ireland than was formerly thought to be the case. Roman troops certainly trod on Irish soil as the recent discovery of the remains of a Roman camp near Dublin has shown. It is conjectured that the Romans supported Roman-friendly Irish dynasties. There was considerable trade, to which the many finds of Roman artifacts attest. It is thought the Irish legend of Tuathal Teachtmhar, a king who was driven from Ireland by a peasants' rebellion, but who recaptured his throne with the aid of foreign soldiery, may reflect a Roman incursion in support of an exiled prince; but Ireland was not incorporated into the Roman Empire and the Ireland of the 5th Century differed greatly from Britain.

Britain was at this stage still a country of many cities, paved roads, ornate villas and all the other trappings of Roman civilisation. True, in the disorder that followed the Roman departure, the trappings were falling apart somewhat, but they had stamped themselves on the British consciousness. Among tribes in the outlying districts, of course, the stamp would not have been so heavily impressed, but such tribes would still have harboured a fair notion of what urban civilisation was. Christianity must have been the dominant religion. Gildas bears witness to this: while he inveighs against the British kings for indulging in sodomy and other frowned-upon pastimes, he makes no mention, if my memory serves me, of the worship of heathen gods by such rulers.

Irish society must have been much like that of pre-conquest Britain. There were no cities or towns, only fortified homesteads. The roads were beaten track ways. Money was unknown. Druidism was powerful, the druids combining in their function religion, law, history and poetry. If there were druids in Roman Britain after the massacre at Anglesey, we hear nothing of them. Perhaps they thought it wise, like Brer Fox, to lie low and say nuffin. The Irish wore neither armour or underpants. They used no saddles, riding bareback. In fact, if one considers the last two facts in conjunction, they bear ample testimony to the hardihood of the Irish.

Geoffrey of Monmouth treats of a conquest of Ireland by Arthur. The Irish king is called Gillamaur. The only problem is that neither the conquest nor the conquered king is known from any other source. Geoffrey Keating in his Foras Feasa ar Éirean (16th Century) makes his views on the matter clear. He states that various falsehoods have been uttered in the past about the early Irish. For example, Strabo and St. Jerome said they were cannibals. He denies this: whatever the Irish ate in the past before the introduction of the potato, it was not each other. He says that there never was a king of Ireland called Gillamaur, unless Gillamaur be identical with Muircheartach Mór, King of Tara (died ca. 536). However, he quotes the historian Speed as saying that Muircheartach was Arthur's ally, not his vassal.

Does this mean that Geoffrey's story is entirely unhistorical? Not necessarily. It is not impossible that it commemorate a victory over some Irish tribe - perhaps one settled in

Britain, where we know there were many Irish settled. However, the notion that Gillamaur or anyone else was King of All Ireland at this time time is an anachronism. The Uí Néill dynasty of Tara was in the ascendant at the time, but it was not until the reign of Mealsheachlainn I (846-862) that we can speak of a King of Tara being High King of Ireland. Later chroniclers projected the high kingship back into prehistoric times.

Ireland was in the 6th Century made up of a number of peoples who were known as the Érainn, but who were beginning to adopt the British-originated name Goidel (later Gaedheal, Gael) as their own. The ruling tribes, indeed, tried to restrict this term to themselves as a mark of distinction. The Uí Néill dynasty ruled the kingdoms of Tara, Aileach and Airgialla (the latter two carved out the once-powerful kingdom of Ulster). A stump of the kingdom of Ulster remained in the present counties of Antrim and Down. The Connachta had established a kingdom in the west while the Lagin dwelt in the east. In the south, the Eoganacht dynasty, perhaps Irish exiles returned from Britain, had established themselves in Cashel. A very primitive notion of kingship prevailed, the king being seen as the spouse of the land, to which he was ritually married in a ceremony called a feis. Each king had under him a great many sub-kings. One such minor kingdom in Ulster, that of Dalriada, existed on both sides of the Irish Sea, a goodly portion of it forming the beginnings of the Kingdom of Scotland (In Latin Scotus signified an Irishman).

One story which forms part of the Arthurian mythos and which partially takes place in Ireland is that of Tristan and Iseult. Originally, there was probably no Irish element in this story. Iseult's name being Brythonic and meaning a cynosure, but we are told in one version that the Irish king, Iseult's father, was called Anguish. As it happens, there was an Irish king of this period with a very similar name - the king of Cashel was Oengus (modern Aengus).

Ireland was in the Arthurian period a very different country from Britain, but, because of the common Celtic heritage of both, there were also significant similarities. Both had a powerful oral literature and many of the British tribal traditions, carried on in rustic places, must have been close to the Irish. But we must search in vain for any traces of an historical Arthurian conquest of Ireland.

BookReviews

Arthurian Sources Vols. 1-6
John Morris
Phillimore, 1995, each between 127-186 pages, each £19.95

In 1973, when John Morris published "The Age of Arthur", his major study of British history between 350-650 AD, he envisaged that it would shorty be followed and supported by a nine-volume series, Arthurian Period Sources. This series would make a significant library of source material easily accessible to the students of the period, to allow fresh examination of the problems faced by historians. Not only was this a laudable aim in general, in particular, the background to some of the rather speculative ideas put forward by Morris could be more closely examined. Unfortunately Morris died during the preparation of this project. Volumes 7, 8 and 9, translations of the major texts of Gildas, Nennius and St. Patrick had been completed and were published in 1978-80, but the six earlier volumes remained unfinished. The task of editing and assembling Morris' uncompleted material was taken on by a colleague, but the project was again halted by the new editor's death. After further delays, it was only in 1995, 22 years on, that Volumes 1-6 were published.

With this background, publication now ought to be a source of some excitement to students of the period. Unfortunately, circumstances have dictated that the material published lies a great way short of Morris' original concept of a wide-ranging reference library of translated sources and studies. Whilst Morris envisaged that the material might be grouped into some 20 sections, only one, Ecclesiastics, was near complete at the time of his death. There was no material at all for eight sections, and the remainder were represented by only partial or fragmentary material. This fact is made clear in the textual introduction to the series, but not in the publicity material or dust cover notes. The publishers have now offered these volumes in the belief that they will be useful and to complete the nine-volume series - not exactly the lofty ambitions Morris envisaged.

What exactly, then has been rescued for publication? Volume 1 consists of an introduction, together with a bibliography, notes and index, all updated and revised versions of those included in the original "The Age of Arthur". Volume 2, Annals and Charters, consists of notes on the Anglo-Saxon Chronicle, the Irish Annals, and charters, together with a selection of Anglo-Saxon charters in Latin. Volume 3, Persons, includes the Ecclesiastics section mentioned above, which consists of a biographical dictionary, with source references, of the major religious figures of the period. This is certainly useful, although the entries make little attempt to assess the relative value of the sources noted (a failing of Morris in "The Age of Arthur"). Also in this volume is an incomplete version of a similar dictionary of Laypeople (including Arthur). Volume 4, Places and Peoples, is another unfinished dictionary plus three essays on Anglo-Saxon archaeology. Volume 5, Genealogies and Texts, includes Welsh genealogies and notes on a number of minor sources. Volume 6 consists of previously published essays by Morris on the subject of (mostly) Celtic saints and the early church.

In summary, whilst these volumes contain much of interest (particularly Volume 3), they must be approached with caution. Much like the original Dark Age sources themselves, they are fragmentary and incomplete. It is also worth bearing in mind that some twenty years have passed since Morris originally gathered his research materials, and more recent academic work might have caused him to revise his conclusions.

Nick Grant

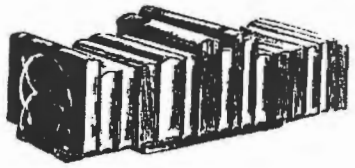
Adomnan of Iona: Life of St. Columba
translated by Richard Sharpe
Penguin Classics, 1995, 406 pages, £8.99

St. Columba (c.521-597) was one of the central figures of early Celtic Christianity, through the foundation of his important and influential monastery on the island of Iona, off the west coast of Scotland. Originally born into one of the royal families in the north of Ireland, in 563 Columba set out from Ireland to found a monastery on Iona. The site quickly became a centre of spirituality, pilgrimage and evangelism, establishing itself at the heart of a network of monastic foundations in Scotland and Ireland. Iona's religious influence was combined with political influence, with the monastery maintaining wide-ranging contacts with not only the Irish in Columba's homeland, but also the Picts in northern Scotland, the Irish settlers in western Scotland, the Britons of the Scottish lowlands and the English kingdom of Northumbria. About a century after Columba's death, a later abbot of Iona, Adomnan (c.628-704) wrote a life of Columba which is the earliest and most detailed account of Columba, and is now the subject of this translation. However, the life is not a conventional biography; its purpose was rather to present Columba as a saintly figure, a man of God in a mould that was both biblical and universal. The life is divided into three parts; Columba's prophecies, Columba's miracles, and angelic visions that appeared to Columba and others. There is thus little chronological structure to this life, and some important events (such as Columba's presence at the 'meeting of the kings' at Druim Cett) are described only incidentally, and others (such as the founding of Iona) are not described at all.

Fortunately for the student then, Richard Sharpe's book goes well beyond being simply a new translation of Adomnan's life, and forms a significant study of Columba and his life and times. An enlightening and clearly written introduction of 100 pages discusses the facts of Columba's life as far as we can establish them, and points out some of the problem areas, before going on to cover related topics such as Adomnan and his life, and the post-Columban history of Iona, the history and archaeology of Iona, and the later development of the legend of St. Columba. The translation itself occupies a further 134 pages, and is supplemented by 145 pages of very detailed notes on the text. These are particularly useful if the reader is interested in following up a particular point of detail. In his introduction (pp. 7-8), Sharpe says that "I hope both to serve the needs of those who wish to understand the history of the early church in Ireland and Scotland, and to provide a sound starting-point for those who wish to take St. Columba into their imagination." His book succeeds in these aims very well, and is highly recommended.

Nick Grant

The Celtic Sources for the Arthurian Legend
John B. Coe and Simon Young
Llanerch Publishers, Felinfach 1995, £8.50
ISBN 1 897853 83 1 (pbk) pp 179
with drawings by Lawrie Robertson



Amateur students of historical Arthuriana have in the past had to trawl through various volumes, of varying degrees of availability, to gain access to the essential source material. Here at last is the single publication they have been waiting for, and the title virtually says it all. The essential bits of Gildas, Nennius, saints' lives, Triads, genealogies and medieval Welsh poetry, together with some Gaelic material, are all given parallel text and translation, supplemented by no-nonsense informed introductions and bibliographies. For non-Brythonic speakers, non-Gaelic linguists and those whose Latin is rusty, this is an invaluable tool. Congratulations are due to both publishers and authors for their courage and foresight in bringing out what is obviously a labour of love.

Chris Lovegrove

Theoretical Archaeology
K.R. Dark
Duckworth 1995, £14.99, ISBN 0 7156 2670 1 (pbk)

Mention theory and archaeology in the same breath and many people can barely stifle a yawn. And yet all those indulging in archaeology, even if only of the armchair variety, do so within an implicit theoretical framework. So this book attempts to answer the classic questions **What? Where? When? Why? How?** and (most difficult of all) **Who?** The relevance of this to Arthurian matters is that archaeology has limitations on what we can say with confidence about the past, particularly about *individuals* in the past, and this can naturally lead to undisiplined speculation. If you want to learn about the logical framework of "doing" archaeology this title is authoritative; and if you want to know what *exactly* a cognitive-processualist does, whether *skeuomorphism* is catching (it isn't), or even (the mind boggles) what the *size-rank rule* is, then this is the book for you!

Chris Lovegrove

Three Arthurian Romances: poems from medieval France
Ross G. Arthur
Everyman 1996, £5.99 (pbk) 216pp, ISBN 0 460 87577 9

The three poems offered in new translation here are Caradoc, followed by The Knight with the Sword and The Perilous Graveyard. The first, Caradoc, is extracted from the first anonymous continuation of Perceval, the Story of the Grail. (Left unfinished by Chretien de Troyes, this has already been available since 1987 in translation in Everyman.) Part of the story of Caradoc deals with the Beheading Game familiar from the later English poem Gawain and the Green Knight, but here the ritual takes place not at midwinter but at Whitsun. The second and third romances deal with Gawain respectively as "ladies' man" and as foremost knight of the Round Table. These early 13th century poems are supported by introduction, notes and bibliography for those with critical interests, but can also be read with pleasure by those who enjoy medieval literature. (Incidentally, can Ross Arthur help being interested in Arthurian matters any more than Ken Dark be a Dark Age specialist?)

Chris Lovegrove

Shroud Mafia: the Creation of a Relic?
Noel Currer-Briggs
The Book Guild, 1996, ISBN 1 85776 041 7, £8,95 (pbk)

Since the late seventies, when Ian Wilson's **The Turin Shroud** (1978) appeared, and the same auther spoke to the Society (1979, reported in XII/3), members have remained interested in the relic claimed as the burial cloth of Christ. And despite the 1988 carbon dating which suggested a thirteenth/fourteenth century bracket for its manufacture, it is odd that, artistically, the figure imprinted on the Shroud was not only atypical for its time but also an anachronism for any period before modern photographic developments. Conspiracy theories apart (can we really credit a hush up between the Vatican and the scientists involved?) the peculiar attraction of this artefact for Pendragons is the notion that it may have contributed to later Arthurian Grail legends.

This is Noel Currer-Briggs' third outing on the subject, the second, entitled **The Shroud and the Grail** (1987), being the best known. **Shroud Mafia** takes into account the 1988 dating, the author's further researches on the matter, and newer material such as the Graham Hancock's **The Sign and the Seal** (1992, reviewed in XXIV/4). Currer-Briggs is a professional genelogist, and a former wartime cryptologist, so naturally his expertise gives authority to his theories. There is too much complex matter in this book to deal with adequately in a review, much of it indigestible

without extensive note-taking, but I shall attempt to summarise his main chronological framework and arguments.

The infamous sack of Constantinople in 1204 by the fourth Crusade was motivated in large measure by envy and greed, but of the many holy relics that were purloined the fate of just two concerns us here. One was the Mandylion or "mantle" sometimes called the Sudarium (literally "sweatcloth") supposed to have covered Jesus' face in the tomb. The other the Sindon or Shroud. Wilson argued that the two were ultimately the same, but Currer-Briggs believes the two were entirely seperate, the Mandylion kept in a chapel in the Bucoleon palace complex, the Shroud contained at the time in the church of St. Mary by the Blachernae palace.

The history of the Shroud (or should that be in the plural?) after 1204 is reliant, according to the author, on a shadowy mafia: individuals related by kinship and marriage, principally from the regions of Champagne and Burgundy in north-eastern France, playing out their parts against the background of the Crusades which gained, and then lost, the Holy Land.

This is an ingenious reconstructed history, filling in the gaps from 1204 to 1353 with a line of transition that includes not only the Templars but also an imperial personage best placed to acquire it, as well as various members of the so-called shroud mafia. As the carbon-dating placed the age of the linen as 95% certain to be between 1260-1390, Currer-briggs postulates that the Shroud may well be a surviving Templar copy of the original, woven by them in Palestine (as testified by pollen samples) and imprinted with the figure by an unknown process.

This is all very well, but what is the Arthurian dimension? The author addresses this too. He suggests (following Lois Charpentier) that the founding knights of the Templar order were sent in 1118 by St. Bernard of Clairvaux to remove the Israelite Ark of the Covenant from the Dome of the Rock in Jerusalem. Despite intense efforts, they failed to find it. However, after 1160 they would have heard from the Ethiopian prince Lalibela, in exile in Jerusalem, that the Ark was claimed to be in his country (as outlined by Graham Hancock). This may have stimulated not only the Templars to try their luck in Ethiopia but also others such as Renaud de Chatillon in 1182. In that, too, they were unsuccessful, by fair means or foul, and they must have felt the impetus fading.

The Ark was a chest, 2.5 by 1.5 by 1.5 cubits in size, containing Moses' tablets with the Ten Commandments. It represented the promise Yahweh had made that the Israelites were the Chosen People. Medieval Christians believed that this title had passed on to them, but where was the Ark that would represent the new covenant? Soon, however, reports were reaching the intelligentsia of Western Europe of the Mandylion of Christ himself, kept in a casket in Constantinople. The crusading Count of Flanders, Philip of Alsace, almost certainly knew the story, passing details on the Chretien de Troyes in the 1180s. Wolfram von Eschenbach, writing a little later, had connections in the nobility with access to more details of both the Ark in Ethiopia and the Mandylion in Constantinople. And by the time we come to Robert de Boron, the anonymous author of the Perlesvaus and others, the correspondence with the Grail stories come thick and fast.

Interested readers must peruse the book themselves to decide whether the arguments are convincing or not. **Shroud Mafia** is not an easy read, seesawing back and forth through Europe, congested with genealogical undergrowth and posing more questions than it answers. But one final tantalising mystery remains to be aired.

Currer-Briiggs believes the concept of the Grail is partly influenced by the appearance of the head of the shroud figure in its casket or jewelled reliquary. Now, the Shroud folded three times lengthways would fit comfortably into an Ark-shaped chest with a lid 2.5 by 1.5 cubits. Curiously, a painted panel exists with just such dimensions. Displaying a beared man's head, and dated between 1280 and 1310, it was found this century in England. Is this the lid of the Grail, brought to the West Country for safekeeping after the Templars' crisis of 1307? And is it mere co-incidence that Templecombe in Somerset, where it was discoverd, was not only Templar property but also not far distant from Glastonbury and South Cadbury?

Chris Lovegrove.

Towards the West & other poems
Fred Beake
University of Salzburg Press, 1995, 68 pp., £5.50
(UK distribution by Mammon Press, 12 Dartmouth Ave., Bath, BA2 1AT)

The interest here for Arthurians is given by the 26 page title poem, a quest narrative in 11 sections divided into three main parts. Though Arthurian figures are not named, this flowing melodious account of the search, by an ageing, weary and disillusioned knight for whatever salvation is to be found has him sent on his way by one who is clearly Guinevere, though her king partakes of the weakness of the Fisher King - "her king of the bleeding thigh".

Moving through a timelessly archetypal northern landscape, the knight, stoically overcoming the difficulties of journey and accreding physical weakness, faces imprisonment in a curious land ruled by eternal, and pedantically beaurocratic, dragons. Released by an inexplicable whim of their leaders, he at last reaches the place of the Grail, to find release from age and thought into rebirth as purified infant - with all the cycle of quest to come again. Lancelot becomes Parcival as it were.

The poem is accompanied by a fascinating explanation from the author of the piece's genesis, the form chosen - a neo-medieval 5-4-5 quatrain stanza which lends itself well to the limpid simplicity of chosen vocabulary and the precise clarity of imagery - and the way in which the music of such composers as Frank Bridge, Arnold Bax, Hubert Parry and Schuman, and the Imagist ideas of early 19th C poet HD, worked within his creative process.

The way such estensible simplicity is used to achieve multiplicity of meaning and association can be illustrated almost anywhere in a work which is very much a seemless whole - consider, for example, the many echoes in this stanza, the quote with which this review should finish:

> "And he took off his boots, and bared his feet, / and washed his sores in a pool. / Cool as a girl's breast the water, and he felt whole / almost. But this could not be the end."

Steve Sneyd

The Arthuriad of Catumandus
by Frederick Lees
Crane Books, P.O. Box 978, London EC1R 4UD, £11.99, ISBN 962 8110 02 0, pp. 428

The prologue of this novel tells us that it is based upon a manuscript recently discovered in Alexandria, and ascribed to a certain Catumandus (or Cadfan), written in Greek. It precisely covers the span of Arthur's middle and later life as well as narrating Catumandus' visits to Britain between 496-518 AD.

Ah, if only there were such a manuscript! Yet the yearning Arthuraphile may perhaps stop and be refreshed by this work of fiction, with its intriguingly different narrative standpoint. Catamandus, the narrator of this book, is none other than Cadfan, one of Arthur's by-blows on a Gaulish woman. Brought up in a Gaulish household and raised to take over his putative father's business, Catumandus is the cultured, classical pagan who ranges the Mediterranean, making astute political and business alliances. Underlying his upbringing, is his constant curiosity about his real father and his exploits. After his meeting with the young Merlin, doing his druidic 'Grand Tour' of the Mediterranean mystery centres and fleshpots, Catumandus is fired to discover more about his father. This opportunity soon arises when the Emperor Anastasius engages Catumandus to become his envoy to Britain: ostensibly to send back word of the state of the country, but particularly to ascertain whether Britain might still be a useful source of support to the Christian Empire.

In Britain, Cadfan finds himself in a totally different world: a kind of third-world Empire, where individual tyrants have their own proud sensibilities and misty loyalties, where Christian and native beliefs occupy often the same space, where one or more generations of south-eastern Britons become slaves and sub-workers of Saxon settlers. This is the Britain described by Gildas, but in better, balanced focus. In common memory is the death (actually, the brave defeat) of Gerontius, the militant strategies of Ambrosius, the shame and decimation of British nobility at the Night of the Long Knives - from which only Vortigern escaped.

Above all these factors, as hope and palladium to the people, shines Arthur, the Dux Bellorum, who alone coordinates, by his special magic, the disparate factors of Britain into a triumphant defensive ring. What makes this novel such a triumph is that we are able to contemplate the wreck of Britain without depression because of the incandescent power of Arthur to infuse the land and its co-defenders with a superabundant light that is truly radiant.

Cadfan is there at all the major events, including Badon: a tour-de-force which makes you weep with the immediacy of the struggle and the smashing victory that it brings to Britain in real terms. Not since Rosemary Sutcliff have I enjoyed this kind of uplift! The historical immediacy of Lees' writing of Badon is perhaps best conveyed by juxtaposition in our own common memory with the Second World War's Battle of Britain: a last ditch affair in which deeds of personal and corporate bravery cancel many defeats.

We further discover in this novel, the nature of the Grail and the Wasteland, and the secret of Arthur's passing: you will have to read them for yourselves, for I am not going to spoil it.

Cadfan is a lusty, vaguely dissolute young man, but a cultured and inquisitive one, in the manner of a Greek Alexandrian. His wider focus on the state of Britain comes from an Imperial perspective which skilfully highlights the stubbornly entrenched, gloriously brave and foolish, mysteriously druidic and ideologically-murky nature of the British temperament. Cadfan holds his father in veneration and tender love, their relationship far more straightforward then between Arthur and his other sons Amr and the ambitious Medraut. Cadfan sees the strain of maintaining the shining Camulos (Camelot) veneer which falls heaviest upon Gwenhwyfar and Arthur: the royal pair emerge as real people, with that old fashion sense of duty to their people for which only monarchs can reckon up the cost.

Saxon and Britain, Christian and Druid are all given their due in this fine novel: each has virtues and failings. There are courageous and enlightened Churchmen as well as narrow and predatory bishops. As well as the urbane Classical paganism of Cadfan, their are the blood-sacrifices and spells of Igrayne and her daughter Morgan.

The novel is slow to start, sometimes lazily retrospective, perhaps in keeping with a fictionalised 'manuscript', and, as a self-published novel, it does need the services of a good copy-editor to bring clarity to the parenthetical clauses throughout, (for commas are sometimes strangely absent) and to provide shorter paragraphs, which are easier on the eye of the reader! However, I would recommend this book to you as a good read in its own right and as an antidote to the slew of cross-plagiarizing Arthurian fiction which has flooded the market in the last few years. Lees has something uniquely insightful to convey in his novel, which market-conscious publishers have foolishly chosen to discard.

The depth of mood and style of the narrative are comparable to John Cowper Powys' **Porius** (recently reprinted in its entirety). Lees does not have the opaque or mystical style of a Powys, but his narrative has the same deep power which surges up from the roots of the land of Britain itself into an epic recreation of the Dark Age Arthurian world. Lees has steered his way skilfully through the complex shoals of 6th century events, finally giving a rich and long-overdue credit to Arthur which Gildas so resolutely denied him.

Caitlin Matthews

The English Warrior from earliest times to 1066
by Stephen Pollington
Anglo-Saxon Books, ISBN 1-898281-10-6, (pbk) pp 267, £14.95

Consisting of over 260 pages, with a 13 page index, 6 page bibliography, 3 page glossary, 16 tables, 41 line illustrations and an appendix containing three famous poems - Brunaburh, Finnsburg and Maldon, this is one of the best books I have come across on this subject. It is basically an all you wanted to know about the English warrior!

Divided into three sections it looks at the warrior, the weaponry and warfare. The detail is quite incredible and surprising since I never thought there was so much known about this subject. Steve, who is a member of Pendragon, has produced a most useful volume, especially since it gives considerable references and all quotes are bilingual whether it be Anglo-Saxon or Norse.

The English Warrior also covers information about the conquest of Britain which is of particular use to those of us primarily interested in the historical aspect of Arthurian studies. Steve also looks at early English society including social stratification and religious beliefs. He discusses various rituals such as gifts, ale, swords and challenging and duelling. You will also find information on "bearshirts" and "wolfcoats" - I'll leave the reader to discover what these were!

The weaponry section is quite fascinating, going into considerable details. Added to this section is pieces on whetstones and standards. The third section looks at warfare - strategy and tactics, transportation, defences and even a section on wounds. All this is linked with the poetry at the end of the book.

There is no doubt whatsoever that this publication is useful to reenactment societies and now I only wish someone would do the same with the Welsh Warrior! However, I believe that less active readers will find this an interesting book. And, by the way, this is not Steve only venture into the world of publishing. Other books by him, published by Anglo-Saxon Books include **An Introduction to Old English Language and Literature**, **Wordcraft - Concise English/Old English Dictionary and Thesaurus** and **Rudiments of Runelore**, plus his excellent **The Warrior's Way - England in the Viking Age**, published by Blandford.

Charles Evans-Günther

Pendragon's Banner
Helen Hollick
William Heinemann, ISBN 0-434-00222-4, (trade paperback), pp 547, £8.99

This is the second of the Pendragon's Banner trilogy by Helen ("a legend in her own lunch hour") Hollick, dinner lady and a member of Pendragon.

Like many historical novels it is very difficult to review. You either love or hate Arthurian stories and rarely do they satisfy what you think of Arthur and the time he lived in should be like! To quote Helen in her Author's Note:

"Arthur Pendragon, to those people who study him, is a very personal and passionately viewed character. We all have our own ideas, insist ours is the correct ones, and argue like mad with anyone who disagrees! I have tried, to the best of my ability, to be as accurate as possible over the background details, but the why, how and where of Arthur himself is individual. I am not expecting anyone necessarily to agree with my telling, but then, this is only an imaginative story. A new retelling of an old, familiar tale."

This is a good story with lots of twists and turns. It doesn't gloss over events but tells a tale of the life and times of Arthur and Gwenhwyfar as Helen sees it. This is what makes reviewing novels difficult - it is how the author sees the history and is not a piece of actual historical information. Helen has placed Arthur and the events of his life at an earlier period than normal. This second in the trilogy covers the years 459 to 466 and sees the growth of Arthur as king. He establishes his capital at Caer Cadan - Cadbury Castle - within sight of Ynys Witrin - Glastonbury - but makes new enemies. We see the growing rivalries between British lords such as Amlawdd and Hueil against

Correction

Page 30 - 2nd paragraph from the bottom - 2nd line.
Author and reviewer would like to point out that this novel is not "self-published". As you will see on page 50, **The Arthuriad of Catamandus** is published by **Crane Books** (Hong Kong & London).

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Saxon and Britain, Christian and Druid are all given their due in this fine novel: each has virtues and failings. There are courageous and enlightened Churchmen as well as narrow and predatory bishops. As well as the urbane Classical paganism of Cadfan, their are the blood-sacrifices and spells of Igrayne and her daughter Morgan.

The novel is slow to start, sometimes lazily retrospective, perhaps in keeping with a fictionalised 'manuscript', and, as a self-published novel, it does need the services of a good copy-editor to bring clarity to the parenthetical clauses throughout, (for commas are sometimes strangely absent) and to provide shorter paragraphs, which are easier on the eye of the reader! However, I would recommend this book to you as a good read in its own right and as an antidote to the slew of cross-plagiarizing Arthurian fiction which has flooded the market in the last few years. Lees has something uniquely insightful to convey in his novel, which market-conscious publishers have foolishly chosen to discard.

The depth of mood and style of the narrative are comparable to John Cowper Powys' **Porius** (recently reprinted in its entirety). Lees does not have the opaque or mystical style of a Powys, but his narrative has the same deep power which surges up from the roots of the land of Britain itself into an epic recreation of the Dark Age Arthurian world. Lees has steered his way skilfully through the complex shoals of 6th century events, finally giving a rich and long-overdue credit to Arthur which Gildas so resolutely denied him.

Caitlin Matthews

The English Warrior from earliest times to 1066
by Stephen Pollington
Anglo-Saxon Books, ISBN 1-898281-10-6, (pbk) pp 267, £14.95

Consisting of over 260 pages, with a 13 page index, 6 page bibliography, 3 page glossary, 16 tables, 41 line illustrations and an appendix containing three famous poems - Brunaburh, Finnsburg and Maldon, this is one of the best books I have come across on this subject. It is basically an all you wanted to know about the English warrior!

Divided into three sections it looks at the warrior, the weaponry and warfare. The detail is quite incredible and surprising since I never thought there was so much known about this subject. Steve, who is a member of Pendragon, has produced a most useful volume, especially since it gives considerable references and all quotes are bilingual whether it be Anglo-Saxon or Norse.

The English Warrior also covers information about the conquest of Britain which is of particular use to those of us primarily interested in the historical aspect of Arthurian studies. Steve also looks at early English society including social stratification and religious beliefs. He discusses various rituals such as gifts, ale, swords and challenging and duelling. You will also find information on "bearshirts" and "wolfcoats" - I'll leave the reader to discover what these were!

The weaponry section is quite fascinating, going into considerable details. Added to this section is pieces on whetstones and standards. The third section looks at warfare - strategy and tactics, transportation, defences and even a section on wounds. All this is linked with the poetry at the end of the book.

There is no doubt whatsoever that this publication is useful to reenactment societies and now I only wish someone would do the same with the Welsh Warrior! However, I believe that less active readers will find this an interesting book. And, by the way, this is not Steve only venture into the world of publishing. Other books by him, published by Anglo-Saxon Books include **An Introduction to Old English Language and Literature**, **Wordcraft - Concise English/Old English Dictionary and Thesaurus** and **Rudiments of Runelore**, plus his excellent **The Warrior's Way - England in the Viking Age**, published by Blandford.

Charles Evans-Günther

Pendragon's Banner
Helen Hollick
William Heinemann, ISBN 0-434-00222-4, (trade paperback), pp 547, £8.99

This is the second of the Pendragon's Banner trilogy by Helen ("a legend in her own lunch hour") Hollick, dinner lady and a member of Pendragon.

Like many historical novels it is very difficult to review. You either love or hate Arthurian stories and rarely do they satisfy what you think of Arthur and the time he lived in should be like! To quote Helen in her Author's Note:

"Arthur Pendragon, to those people who study him, is a very personal and passionately viewed character. We all have our own ideas, insist ours is the correct ones, and argue like mad with anyone who disagrees! I have tried, to the best of my ability, to be as accurate as possible over the background details, but the why, how and where of Arthur himself is individual. I am not expecting anyone necessarily to agree with my telling, but then, this is only an imaginative story. A new retelling of an old, familiar tale."

This is a good story with lots of twists and turns. It doesn't gloss over events but tells a tale of the life and times of Arthur and Gwenhwyfar as Helen sees it. This is what makes reviewing novels difficult - it is how the author sees the history and is not a piece of actual historical information. Helen has placed Arthur and the events of his life at an earlier period than normal. This second in the trilogy covers the years 459 to 466 and sees the growth of Arthur as king. He establishes his capital at Caer Cadan - Cadbury Castle - within sight of Ynys Witrin - Glastonbury - but makes new enemies. We see the growing rivalries between British lords such as Amlawdd and Hueil against

Arthur and the continuing hatred of Morgause. The latter continues to be a thorn in Arthur's side - a very dangerous enemy.

Helen continues also the story of Arthur's relationship with Gwenhwyfar - their ups and downs and the tragedies in the family. We see the loss of old characters and the appearance of new, bringing pain and sorry as well as new happiness. However, all brings problems to this new king of Britain whether it be from the Picts and Hueil in the north, the Anglo-Saxons in the east with the death of Hengest or more close at home with Amwladd and his treacherous son Rhica.

Ancient, pre Galfridian, stories are used by Helen together her own ideas of how these tales took place. The hunting of the terrible boar comes from Culhwch and Olwen but sadly, and this is one of my criticism of Helen's version, doesn't go into much detail. Other tales like the problem with Hueil is also given a different slant, less of a lampoon than the original story. And then there is Morgaine, daughter of Morgause, seemingly as good as her mother is evil. She brings a hint of magic to Helen's normally true to life story. What will she turn to be like as the Lady of the Tor?

The book is peppered with scenes of battle and carnage - something that is often very well portrayed - a surprise when you come to think this is written, as other such books, by a 20th century wife and mother. In fact the book culminates in the taking of Deva, the twists and turns of enemies into allies and the defeat of an enemy. The last few pages of the story are fast and furious, taking the reader into the terror of Dark Age battles - you will find yourself out of breath!

Pendragon's Banner, though based on Arthurian history and legend, is very much a story created by its author. I remember discussing with Helen some of her ideas for this book and was happy to see how they came to fruition. Occasionally, I find some of the names a bit disturbing and there are odd mistakes like Alclud (which was the capital of the Strathclyde British) being Dalriadan, when the Irish settlers were not due till the end of the fifth century. Nevertheless, I really enjoyed the story and look forward to the next volume. How Helen will deal with Badon, Camlan and the passing of Arthur is yet to be resolved - we will have to wait till the third in the series to find out. Meanwhile, here is a good tale told by a good teller.

Charles Evans-Günther

King Arthur's Labyrinth - Labrinth Y Brenin Arthur
text by Roger Symonds, narration from King Arthur's Labyrinth by Charles Way
Pitkin Guides, ISBN 0-85372-807-0, pp 16

Here is a beautifully designed booklet to accompany a visit to King Arthur's Labyrinth at Corris Craft Centre near Machynlleth, Powys, North Wales. It is full of fine and atmospheric photographs some from sites in the area, such as Llyn Barfog, Bwlch-y-Groes and Maes Camlan and others including Bardsley Island and Dinas Emrys. These are accompanied by images from the Labyrinth showing various scenes including Vortigern and the boy Merlin, Bran's head, the giant Rhitta, the battle of Camlan, the journey to Avalon and the Sleeping Arthur.

This booklet mainly concerns the legends of Arthur but its final pages tell of the history of Braich Coch Mountain and the Corris Craft Centre. This is without doubt something nice to take away from Corris and an handsome reminder of what is a splendid place to visit. I cannot fault the design of this publication but would criticise some of the information presented within.

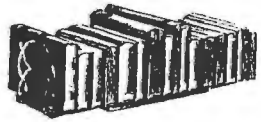
King Arthur's Labyrinth is about legends not historic fact but some of the material offered to the reader gives the impression of fact rather than fiction. Most of the text is acceptable and needs no comment - in fact, in general, it is well written and informative. However, certain aspects are dubious! There is no tradition of Arthur being called 'Arth Fawr - the Great Bear' or that "Arthwyr was a title given to any warlord in the Dark Ages who was as strong as a bear." It goes on to say that there might have been a number of Arthurs and one such Arthur is called "a prince of the Silures tribe in South Wales around the year 500." This is a matter of opinion but I am sure that many folk will go away from Corris believing this is fact. There is no indication that Arthur was a Silurian and it wasn't till Geoffrey of Monmouth that Arthur is given a capital at Caerleon. Before this Arthur is linked with Cornwall and even the oldest Welsh tales talk of Arthur living at Kelli Wic

yg Kernyw - Celliwig in Cornwall (Culhwch and Olwen plus The Triads).

Having said this, I would encourage anyone to visit the Labyrinth and enjoy an excellent journey into legend. If you want any further information phone 01654 761 584 or fax on 01654 761 575.

Charles Evans-Günther

Gronw's Stone - Voices from the Mabinogion
Ann Gray & Edmund Cusick, with illustrations by Margaret Jones
Headland Publications, 1997, ISBN 0-903074-97-4, £6.95



Gronw's Stone is a collection of poetry reflecting aspects of the Four Branches of the Mabinogi. It consists of twenty two poems, divided and introduced by one or two pages précising the stories accompanied by the magical artwork of Margaret Jones, who has already illustrated a number of books on the Mabiongi. This collection originated from a week-long submersion into the Mabinogi held at Tŷ Newydd, Llanystumdwy, Gwynedd, with storytellers Hugh Lupton and Eric Maddern.

The poets have taken certain aspects of the stories and then weaved their verses so as to explore the feelings and emotions of the characters. For example, in the First Branch - Pwyll Prince of Dyfed - the hero agrees to swop places with the King of Annwn and live as if the king for a year. He takes on the very image of the king and share this life with the king's wife. In the day time he was friendly and communicative but at night: "The moment they got into bed, he turned his face to the bedside and his back towards her. From then till morning not one word did he speak to her." And this continued throughout his year long stay. How then did the Queen of Annwn feel? What went through her mind those long nights? Another example, this time from the Second Branch - Branwen daughter of Llyr - after having defeated the Irish Bendigeidfran is mortally wounded in the foot by a poisoned spear. In Gronw's Stone one poem tries to express the feelings of the giant as his life ebbs away.

Ann Gray and Edmund Cusick seem to have got into the minds of characters like Pwyll, Branwen, Rhiannon, Math, Gwydion, Lleu and Blodeuwedd giving the reader added insights into these magnificent tales from Welsh mythology. I had to opportunity of listening to the poets reading their works at the launch of this book during The Welsh Academy's Mabinogi Conference at Abergavenny (see later in this issue) and was mesmerized by the imagery that bubbled up from their cauldron of inspiration.

Charles Evans-Günther

Them and other stories
Xosé Luis Méndez Ferrín
translated by John Rutherford, Xelís de Toro and Benigno Fernández Salgado
Planet, 1996, ISBN 0-9505188-4-0, £6.75

This is the first book to be translated into English consisting of the works of Galician nationalist, poet, novelist and literary critic Xosé Luis Méndez Ferrín. Born in 1938, Ferrín was founder of the *Union de Pobo Galego* and had been imprisoned under General Franco for his political beliefs and activities. Here we are presented with a collection of Ferrín's short stories which explore various genre of literature including ghosts stories, fantasy, science fiction, mythology and pieces expressing his own political beliefs from the period 1959 to 1991. **Them . . . .** is published by the Welsh journal, in the English language, Planet.

Ferrín has created a mythological world of his own called Tagen Ata, whose people speak a language - Azerraten- which is different from that spoken by Terra Acha - the country that controls Tagen Ata. This country is, of course, Galicia (see below) while Terra Acha is Spain. Tagen Ata appears in a

number of stories in this collection of which there are eighteen all together. However, I wish to concentrated on only one of these stories. That is Artur's Love, originally from Amor de Artur (1982), which explores the Matter of Britain. We here meet some of the traditional characters of Arthurian legend under their Gallego names. Artur is of course Arthur, Guenebra - Guinevere, Lanzarote - Lancelot, Galván - Gawain, Keu - Kay and Merlin. The author adds a few new characters include the Irish god Daghda, Roebek, a wizard of Tagen Ata, and Liliana, the secret wife of Lanzarote.

The story begins after the love affair of Guenebra and Lanzarote. Dona Guenebra is in the convent of Dodro Vello while Lanzarote do Lago has been exiled. King Artur can not understand why he was betrayed by those he loved and why Guenebra will not return to Camelot. He goes in search of Merlin, who has disappeared. When he and his knights reach the castle of Merlin they find it in ruin but then Artur has a dream in which Merlin tells him how to solve his problem. The rest of this interesting tale follows Artur's search to the find the truth. Ferrín composes a different story from what is expected - well, we all know the usual tale! - and adds an unusual twists at the end. Without doubt this is not only a new story but the continuation of Galician tradition.

(Editor's Note: Galicia is situated in the north-west of Spain, just above Portugal, and is an autonomous community of Celtic origin. The language of Galicia is called Gallego and is more akin to Portuguese than Spanish. The country has a very long history and has known many lords including the Romans, Suabians, Visigoths, Moors, various Spanish kingdoms and the repressive regime of General Franco, who strangely enough was born in El Ferrol, Galicia. Another famous general believed to have been born in Galicia was Clemens Magnus Maximus, who was made emperor in Britain in 383 and entered Welsh tradition as Macsen Wledig. One of the most interesting places in Galicia is Santiago de Compostela - the goal of innumerable pilgrims from the 9th century onwards. The Gallegans have always been strongly independent and after many years of campaigning now have their own language used officially in the local government, along side Spanish, and taught in schools. There is also available many books, magazines and newspapers published in Gallego.

Of importance is the existence of both complete and fragments of manuscripts dealing with Arthurian literature in the Galician language. During the 13th century troubadours brought the Vulgate Cycle into northern Spain and soon the French versions were translated into Gallego, Catalan and so on. Amongst the surviving tales are *El Baldro de Sebio Merlín*, *A Demanda de Santo*, *Lais de Bretanha* and *Lançarote de Lago*. There can be no doubt that these stories, written down in Galicia in the late 13th or early 14th century, had considerable influence on Arthurian literature found in Spain and Portugal.)

Charles Evans-Günther

The Quest goes on . . .

I hope that you will keep me well fed with articles, news, reviews and, unlike the issue, letters. What will keep Pendragon going is a constant flow of information. So, please, keep in contact and I will be able to disseminate your ideas, views and comments to all corners the world. If you wish a speedy reply please enclose a S.A.E. I look forward to hearing from you.

For this edition I would like to thank Steve Steyd, Beryl Mercer and Susan Gaitley for the various cuttings from newspapers and magazines, as well as snippets of information for Quest.

Reviews

This section includes reviews of films, radio and television programmes, plays, musicals, lectures and conferences

Everyman: Double Exposure
BBC 1, Sunday 15th October 1995 at 10.50
Producer: Nikki Stockley, series editor: Richard Denton

In 1988 the Shroud of Turin was supposedly scientifically dated to, at the earliest, the 14th century. If this is indeed the case, then who made the shroud with its arresting image of a crucified man, and why? This television investigation made an attempt to present several conflicting theories, and still succeeded in raising more question than it answered.

Several researchers were interviewed and experiments conducted for the camera. Lynn Picknett and Clive Prince are authors of **The Turin Shroud - in whose image?** They raised several common objections: the head was too small in proportion to the body, the hairline was unnatural, front and back images were two inches adrift in measurement, the cloth could not have been wrapped around a body and so was not a burial shroud.

They did note however that the blood flows were consistent with what might be expected from a crucifixion. Dr. John Jackson, from the Turin Shroud Centre in Denver, Colorado, described simulation experiments which corroborated this. A colleague of his, Fr. Joe Marino, believed that despite the 1988 radiocarbon results the image on the cloth was proof of resurrection.

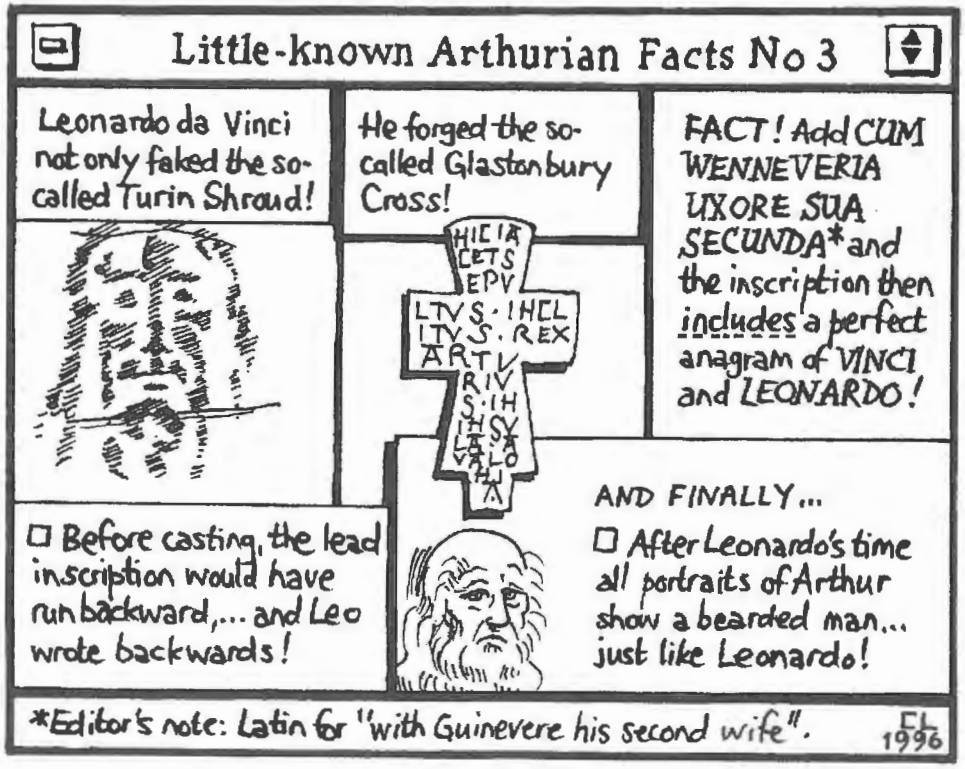
Also dubious of the radiocarbon tests (with some justification) were German researchers Elmar Gruber and Holger Kersten, authors of **The Jesus Conspiracy: the Turin Shroud and the truth about the Resurrection** (Element Books, 1994). The latter believe, however, that the image proves that the crucified man was not dead, and that the cloth was not for burial but for healing. The man whose image we see had been put into "a deep narcotised state" and the mixture of perspiration, myrrh and aloes on his body was enough to effect a transfer onto cloth. Subsequent washing and drying had fixed the image.

To prove their point, a naked volunteer (Kersten?) was smeared with a concoction of healing mixture, and a cloth lightly placed over his front torso. After a period of time the cloth was removed and, sure enough, a quick glance showed that some sort of transfer had been effected. But the obvious pain caused to the volunteer by the dried mixture ripping off body hairs suggested a flaw in the healing hypothesis.

Prince and Picknett were convinced that the Shroud was a Renaissance artefact, and the image a kind of photograph. A mixture of egg whites and ammonium salts with urine to fix the colour was painted on a cloth and allowed to dry in a darkroom. Using the cloth, a camera obscura, Tuscan sunlight and a Renaissance bust, a day long exposure produced a tolerable photograph once the cloth had been washed and heated to fix it. Prof. Nicholas Allen, a South African art historian, suggested that a quartz lens may have aided matters.

Who could have made the Shroud using this process? Prince and Picknett much like Italian researcher Maria Consolata Corti, believe that Leonardo da Vinci was responsible. Moreover, he used his own head as photographic model! Historically and scientifically this is ingenious, even if ingenious, quite apart from the fact that the simulated Leonardo photo is quite unlike the appearance of the Shroud image.

At least they recognise that there is something peculiar about the separation of the head from the Shroud image torso. This is enough to provoke theories about a beheaded man, perhaps even John the Baptist, and whispers about a secret Johannite tradition. All of the preceding



leaves Prof. Chris Frayling of the Royal College of Art unconvinced. Any attempts to replace the mystique of Jesus with Leonardo merely decontextualises the artefact. And artefact it is, according to him, not a freak of nature. The arms are too long, there is no raised rib cage, the details below the waist is poor. As an art historian he thinks it is time for other art historians to give the Shroud consideration as a work of art, unique in every way. Maybe he has a point. But there are still too many other questions!

Chris Lovegrove.

The Celts - Fact or Fancy : Their history and legends
Frank Delaney
15th April 1996 sponsored by Linghams Booksellers, Heswell
organised by The Society of Thirteen, The Queens Hotel, Chester, Cheshire

Frank Delaney, who was born in 1942, began a career as a freelance journalist in 1975 and contributed to BBC Northern Ireland and BBC Radio 4 where he originated the excellent series Bookshelf. He later moved to television and hosted his own show for BBC 2. In 1986 he produced the series "The Celts" for television. He has also written a number of books including: **James Joyce's Odyssey**, **Betjamin Country**, **The Celts, A Walk in the Dark Ages** and **My Dark Rossalen** (fiction) as well as numerous articles.

On the evening of the 15th April 1996 Frank Delaney gave an eloquent, informative and entertaining talk on the ancient Celts. It ranged from a discussion concerning the derivation of the

name "Celt" to comparing history, archaeology and legend.

After a general look at the Celts. Mr. Delaney showed how the Celts burst into the modern world with the discovery of a vast burial ground in 1846 by George Ramsauer, Director of the State Salt Mines at Halstatt, Austria. Before this archaeology was dominated, in Europe, by the classical world of the Greeks and Romans. From this beginning the 'lost' culture of the Celts began to play a greater part in archaeological studies.

Mr. Delaney went on to suggest three ways of looking at the Celts, two formal - history and archaeology - and one informal - mythology. He showed that often all three support each other in the most remarkable ways. Myth, historical record and archaeology can unite to create a whole picture. For example: history talks of women arranging their hair in braids with silver balls, the tale of The Wooing of Etain describes the heroine in exactly the same ways and archaeological exhibits in Austria proved the fact with actual similar silver balls.

This fascinating talk ended with a series of questions from the audience on such subjects as the Lugnasad festival, Celtic decoration, women in Celtic society, Ogham, the possibilities of the Roman invasion Ireland, the way the art of the Classical world used the acanthus while the Celts preferred the tendrils of the honeysuckle, and the equality of Celtic men and women.

A most excellent evening, especially since it was shared with friends.

Charles Evans-Günther

Timewatch:
The history of a mystery
BBC 2, 17th September 1996

We all love a good mystery and Rennes le Château has been a centre of mystery for years. The little town in southern France has spawned numerous books and the latest has recently been published - **The Tomb of God** by Roger Schallenberger and Richard Andrews. **Timewatch** looked at the continuing secret of Bérenger Saunière. It devoted half of the programme to the theories put forward by Henry Lincoln and those of Schallenberger and Andrews, and the rest to cross-checking the material.

The story, for those who are not acquainted with the mystery, tells of Saunière, an impoverished priest of the impoverished town of Rennes le Château. Having borrowed some money he began to renovate the church and while doing so made a great discovery. The tale goes that a document or documents were found which led the priest to excavate first the church then the cemetery. After digging up one particular grave he stopped all activities and trotted off to see the deputy of the bishop of Carcassonne. In his diary he wrote, concerning the meeting, the word "secret"! From 1891 Saunière not only finished the church but built a tower library, a sort of zoological garden, gave expensive gifts and held sumptuous parties. Unfortunately, both the priest and his housekeeper died before they could reveal what wonderful secret had been discovered.

Enter Gérard de Sède with a series of books on Rennes in the sixties and seventies and his discovery of the Secret Dossier in the Bibliothèque Nationale. The mystery is then taken up by Henry Lincoln, first in a series of three Chronicle programmes and then a book - **The Holy Blood and the Holy Grail** with Michael Baigent and Richard Leigh - in 1982. He believed that documents found at Rennes were coded and included geometric shapes. The code was broken giving a strange statement ("To Dagobert II, king, and Sion belongs this treasure and he is there dead") and a list of unusual words or phrases (see below). Lincoln believed that a secret organisation called the Priory of Sion had the answers. At this point the programme introduces the authors of **The Tomb of God** stating that the publishers had advanced them £300,000 to complete their book. (The book later appeared as a full page advertisement in The Times!)

They state that from the clues in the documents found at Rennes, three paintings (Poussin's **Les Bergers d'Arcadie**, one by Teniers and an anonymous portrait of Pope Celestine V), claimed to have been purchased from the Louvre by Saunière, and on the gravestone of the Marquises Marie d'Hautpoul de Blanchefort, they had solved the mystery which had eluded de Sède and

Lincoln. The clues in the longer of the two documents gave sites in southern France: the shepherdess was a stone chair; poussin and teniers painters of two of the three paintings purchase by Saunière; 681, the spot height at Col de L'Espinsa; then a cross giving the direction of 75 degrees; the horse of god represented a support of a railway bridge while blue apples were slang for grapes - grapes representing Christ and the wine his blood. While Lincoln considered the secret to be a bloodline from Christ through the Merovingians to a modern lost king, Schallenberger and Andrews believe that the Templars brought the bones of Christ (who didn't die on the cross and rise from the dead) to France and are buried on the side of Mount Cardou. This then is the secret of Rennes le Château!

At this point **Timewatch** began to look at the material and found it wanting. We were told that the authors had little hard evidence - often accepting the information in **The Holy Blood and the Holy Grail**. The programme tried to find out if Saunière went to Paris and purchased the three paintings. The Louvre keeps good records and copies of the Poussin were not sold until 1901, ten years after the event. Also there are no records of the priest's visit to Paris. What of the gravestone? Did Saunière say what was on the gravestone? The authors had to admit he didn't but that he did deface the stones. They had found evidence in a book by Eugène Stublein entitled **Pierres gravees du Lanquedoc**. However, a French researcher, Pierre Jarnac, can now show that this book is a fake. Then there was the Secret Dossier and the Priory of Sion. Here it turns out that both are modern being connected to Pierre Plantard and the Marquis Philippe de Chérisey.

Plantard is the lost king of Lincoln and head of the Priory of Sion which made its appearance in 1956. When asked about the Priory's antiquity one of the authors claimed it was recorded in charters and documents but it turned out that an Abbey of Sion existed rather than a Priory. The programme now solves one of the mysteries of Rennes. In the 1960s Plantard and de Chérisey becoming interested in Rennes decided to create material and write a book with the sole purpose of making money. The proof of this comes from Jean-Luc Chaumeil who had made a study of the subject and knew the two writers. At first they helped Gerard de Sède but fell out with him over money. Plantard then met and convinced Henry Lincoln of the Priory and its connections with Rennes. It is Plantard who supplied photographs for de Sède and Lincoln. Amongst these photographs were copies of the two documents. When queried about the documents the authors of **The Tomb of God** had to admit they had never seen the originals and that Lincoln also had never seen them. However, Chaumeil showed **Timewatch** the actual documents and pronounced that they were the creation of Philippe de Chérisey.

Chaumeil also possessed a manuscript of 44 pages written by de Chérisey called **Stone and Paper** telling how he, de Chérisey, fabricated all the evidence. It lists the clues that Schallenberger and Andrews considered so important. The shepherdess was not a stone chair but a local story about a shepherd falling down a hole and finding a pot of gold; poussin was a joke about a local aristocrat; 681 was the year of King Dagobert II's death; the cross is the one the authors located; the horse of god is a play on words (cheval - cabal) but nothing to do with a bridge support and the blue apples a Masonic in joke. Schallenberger and Andrews' reaction to the revelations were very laid-back. Even if all this was a fake the people who forged it were probably initiates into ancient secrets.

Timewatch, therefore, suggested that the authors of **The Tomb of God**, Gerard de Sède and Henry Lincoln (amongst others) were duped by two charlatans - Plantard and de Chérisey. As an art critic commented in the programme these theories were built on sand and once careful research is applied, like water, the foundations are washed away. These ingenious theories are not utter rubbish - they are put together by intelligent people - but the problem is the lack of critical thinking! The mystery of Rennes le Château continues but now it should be approached in a different way, ignoring the forgeries, and removing it, once and for all, from the auspices of Arthurian studies.

Charles Evans-Günther

The Welsh Academy Annual Conference 1996:
The Mabinogi and Modern Literature
8th - 10th November 1996, The Hill, Abergavenny, Gwent, S. Wales

The Mabinogi (called the Mabinogion by Lady Charlotte Guest) is strictly a collection of four ancient Welsh / Celtic tales, however, today it includes the original Four Branches, four independent Welsh stories, three Romances and, sometimes, the Story of Taliesin.

This conference, organised by the Welsh Academy, consisted of five talks by writers and scholars - one English, one American and three Welsh with two of the lectures in the Welsh language.

It began on the 8th November - Friday evening with a talk by Alan Garner. Mr. Garner is writer of such excellent books as **The Weirdstone of Brisingamen, The Moon of Gomrath, Elidor, The Owl Service, Red Shift** and **The Stone Book Quartet**. I read the first two of these books in 1968 or 69 during my art school days and I, personally, enjoy these more than J.R.R. Tolkein's **Lord of the Kings**, which I also read during this period. Alan Garner was born and brought up at Alderley Edge in the shadow of the Edge itself. In many ways in is no wonder he has written such books that tap on to the folklore and folk memory of Cheshire. His works, the author openly admits, also owes quite a bit to Welsh mythology, especially **The Owl Service**.

Mr. Garner began by looking at xenophobic jokes and how it seems that people always have jokes about people to the west of them being a bit thick. He pointed out that there don't seem to be the same jokes about the Welsh, however, there does seem to be a tradition that the Welsh are not to be trusted. Nevertheless, the people of Cheshire, he believes are more Celtic than they are English. From childhood, following a visit to Wales, he became intrigued with Welsh folk tales and myths. He read the Four Books of Wales, translated by Skene, and the Mabinogion. Reading Culhwch and Olwen changed his life and even today The Spoils of Annwn make the hair on the back of his neck stand up.

Mr. Garner told some fascinating stories about his experiences and the people he has know, including Thomas Jones and Gwyn Jones, who had worked together on one of a number of translations of the Mabinogi. He also discussed the magic that surrounds him in his own county of Cheshire. To conclude his talk he returned to **The Owl Service** and how much Dafydd Rees effected his life. As he talked he opened his brief case and brought out part of collection of things Dafydd Rees had given him before his death. These things included a salmon gaffe, an adze and a small octagonal stone with a square hole in the top. Almost reminiscent of a scene in Elidor where four pieces of junk in this world were sacred object in another dimension, Mr. Garner gave these objects a sense of mystique. He called upon those present to help get the collection in its entirety to a museum such as St. Fagans.

There followed a very interesting question time with some fascinating answers. At one point while talking about his new book **Strandloper** (published by Harvell Press, May 1996) and a comparison between the Aborigines of Australia and the Celts, he mentioned the Dreamtime and the Once and Future King, who, he emphasized, is here now! (I hope to question Alan Garner about this in a possible interview for Pendragon in the near future.)

Alan Garner was followed by a group of storytellers led by Michael Harvey, who did the telling in Welsh, with translation and musical accompaniment. He first told a marvellous tall tale and then the story of Math son of Mathonwy - the Fourth Branch of the Mabinogi. This was a tour de force and gave everyone the opportunity to hear the tale in Welsh, which was so clear than I was able to understand more than 70% of the tale. My only complaint was that, unlike the tall tale, the latter story was a bit static and only one voice was used for all the characters.

Following breakfast on Saturday morning we were introduced to Charles W. Sullivan III, Professor and Director of Graduate Studies in the English Department, East Carolina University. Amongst his publications are **Welsh Myth in Modern Fantasy** and **The Mabinogi: a Book of Essays**. Professor Sullivan talked about the influence of the Mabinogi on modern fantasy stories.

He began by discussing what is a fantasy story and made a very pertinent point - that the literature of Wales is given more consideration in the United States than it is in England. From there he talked about the history of fantasy. Professor Sullivan suggested that the first real fantasy novel was William Morris's **Wood Beyond the World**. The use of Celtic tales effected the fantasy genre but brought a reaction from the academics and there was a splitting into two camps - the Celtic lovers and haters. Nevertheless, there can be no doubt how much fantasy writers owe to Welsh and Celtic tales in general, even though this genre had great difficulty being accepted has literature.

It was with the 20th century that it can be shown that writers on both sides of the Atlantic started to make greater use of the tales from the Mabinogi. Tolkien, Evalgeline Walton, Lloyd Alexander, Susan Cooper and Alan Garner were mentioned. Prof. Sullivan went on to discuss briefly the purpose of fantasy and how the hero was portrayed in such stories. Here, making use of the late, great Joseph Campbell, he showed how the hero develops in various stories. He also put emphasis on the position of women in these stories and how they may have been influenced by strong female characters in the Mabinogi and other Celtic tales.

Professor Sullivan rounded off the talk by showing that good fantasy stories must take you into a believable world - Tolkien's 'secondary world'. He also mentioned his interest with the increasing number of stories which have a conflict between the old ways and the new ways - in particularly the old religions and Christianity. He finished with emphasising how much modern fantasy owes to the Mabinogi and Lady Charlotte Guest (which was to the subject of the next talk)!

There followed a question and answer session with included points brought up by Alan Garner, who stayed at the conference until Saturday afternoon. This section would be too long to include but comments included: the position of the author, how far beliefs go - e.g. not believing in God but being quite happy to accept Father Christmas, myth in films, old versus new - what is new?, and the political use of myth.

That afternoon we all piled onto a coach and travelled to Merthyr Tydfil and the Cyfarthfa Museum. There, in the Crawshay Room, we were introduced to Angela V. John. She is Professor in the History Department of Greenwich Univesrity and wrote, with Revel Guest, the most comprehensive biography of Lady Charlotte Guest. For those who may not know of Lady Guest - she was responsible for introducing the Mabinogi (or Mabinogion, as she preferred to call the collection) to a much wider audience. She translated Welsh stories and had them published in a series during the first half of the 19th century. It may be also true to say that she re-introduced the Mabinogi to the Welsh. The talk Prof. John gave on Lady Guest was fascinating. She first spoke of the life of this incredible woman - her early life, her marriage to John Guest, owner of the largest ironworks in the world, the way she took the business over after his death and how, on marrying Charles Schreiber, she almost completely turned her back on Wales.

Professor John showed that, despite what as been said in the past, Lady Guest was competent at reading Welsh. It would seem that the previous publication of her Journals (which consisted of around 10,000 pages) were based on a typed copy and the mistakes in this cannot be found in the originals. On her arrival in South Wales Lady Guest immersed herself in the culture, folklore and history. With the help of Elijah Waring she learnt Welsh and then by rubbing shoulders with many famous scholars, especially Thomas (Carnhuanawc) Price and John (Tegid) Jones, she began to translate the Mabinogi. Despite the help of these great men she gave little impression in her Journals that her translation was really a collaborative work.

Once the Mabinogion was finished she moved on to other things and later in life is better known for her ceramic and fan collections (now in the V & A) and collection of playing cards (in the British Museum). Professor John ended the talk by pointing out that Lady Charlotte Guest's legacy to Wales and literature cannot be underestimated! There followed a short question session bringing points such as - the appreciation of her work during her lifetime and that the price of the Mabinogi, in its three volumes rather than series, was rather expensive and could be described as something of a coffee table book.

On returning to The Hill and after supper we were given the pleasure of a talk by Professor

Gwyn Thomas, Head of the Welsh Department at the University of North Wales, Bangor, and one of the most prodigious writers in Wales. His works, including poetry, prose, plays, radio and television, are predominantly in Welsh but recently, with Kevin Crossley-Holland, he produced **Tales from the Mabinogion, The Quest for Olwen** and **The Tale of Taliesin**, and, with Jenny Nimmo, (due for publication in 1997) **King Arthur** in English.

Professor Thomas' talk was on the adaptation of Culhwch and Olwen for the popular media - radio, TV and books. (This was the first of two lectures in Welsh with an excellent translation service.) He began by saying that in Wales their is a great respect for the stories of the Mabinogi but they weren't always respectful to characters in the tales. The stories we have today have taken a journey from Wales, through Geoffrey of Monmouth to France and back, returning, he pointed out: "with a spoonful of treacle".

From the start Professor Thomas emphasised that sometimes Culhwch and Olwen could be farcical. He focused particularly on the fight between the Black Witch and Arthur's men. Here we have characters with strange names - playing on words, often comical, something common throughout this tale.

Professor Thomas then talked about his own adaptations of Culhwch and Olwen, including a play for the Eisteddfod with musical descriptions of Owen and her father Ysbaddaden. He also played some excerpts from a radio version of the story with the Ousel of Cilgwri having a scouse accent (Cilgwri being the Welsh name for the Wirral) and the Eagle of Gwernabwy with a RAF officer's voice - the Dambusters theme playing in the background. Professor Thomas pointed out the influence of The Goons on this radio programme by the use of sound effects.

Moving from radio we were shown some excerpts from the television version of Culhwch and Olwen, which was an animation produced by Russian artists. He pointed out that some of it was successful and other parts not quite as good. These examples he compared to pieces from Disney's Sleeping Beauty and Star Wars. From there he went out to look at the way the cinema portrayed Merlin using Disney's Sword in the Stone and John Boorman's Excalibur. He showed that often the portrayal of mythological characters need to change with the demands of society. This was followed by a question and answer session which brought out some interesting points including mention of how the stories may have been told and that mythology and folklore is far from dead.

The final part of the conference came on Sunday morning after breakfast with a talk given by novelist Robin Llywelyn, who was educated at University College of Wales, Aberystwyth (graduating with First Class Honours in Welsh and Gaelic) and who is now Managing Director of Portmeirion Ltd. Robin Llywelyn talked about how the Mabinogi and other Celtic tales have influenced his work. He consider the Mabinogi to be "a window into the world of mythology". Also he suggested that what we consider fantasy may have been part of everyday life for those who originally heard these tales long ago. Mr. Llywelyn showed that, in discussing this topic, you have to approach from two aspects - the contents and the language.

He began by looking at the language of the Mabinogi, showing that it was quite advanced and that in fact much of it has survived till today. From here he went on to quote from excerpts of his own works and how the Mabinogi had influenced on the stories. Mr. Llywelyn also emphasised that there were links between the ancient Irish tales and those of the Mabinogi giving certain examples. Then he pointed out that the origins of these tales may go back even further and that, even today, evidence is still coming to light to support the ancientness of these stories. One example was a gaming board recently found in Colchester which reminds one of the board games found in the Mabinogi. And then there is the stone that can still be found near the River Cynfal which has a hole pierced in it just like the one Gronw hoped would protect him in Math son of Mathonwy.

He rounded off the talk by discussing the importance of imagination and unconscious. Stories he said were already there in the unconscious waiting to be discovered. The Mabinogi was "going though the window of the world from Wales leading us to other places". As with all the talks it was

followed by a Q & A session in which points such as the importance of placenames and how Robin Llywelyn felt that writing should be spoken aloud.

This was a really excellent weekend with excellent speakers and an audience of interesting people. There is always more to a conference than the actual lectures since you get a chance to talk to those who are giving lectures and to people who have come to hear the lectures being given. An added bonus to the conference was the weather which was really fine for the weekend.

I would especially like to thank the Welsh Academy for putting on such fascinating and enjoyable weekend.

Charles Evans-Günther

Award for Pendragon Dig

In April 1996 an informal ceremony took place at Llanelen, on the Gower peninsula in S. Wales. This is the site which the Llanelen Research Committee, set up by the Pendragon Society, has been excavating since 1973. Ken Davies, the chair of the West Glamorgan branch of the Campaign for the Preservation of Rural wales, *Ymgyrch Diogelu Cymru Wledig*, presented an award for the care of the local environment to Don Howells. Don Howells is the *landowner and guardian of this ancient site* (as his marker stone proudly proclaims) and has supported the digging and subsequent reinstatement of this scheduled ancient monument.

At the award ceremony were members of the YDCW (or Campaign for the Preservation of

Don Howells (lefy), Ken Davies (right). Remains of the dead yew tree behind

Rural Wales from the English, as some would apparently prefer it !). the Gower Society (including Bernard Morris who gave a succinct history of the site) and the Pendragon Society (the latter represented by Alex Schlesinger, one of the two directors of the dig, and by Chris Lovegrove).

What is special about Llanelen, and why has the Pendragon Society been associated with it? In part, the answer is that evidence was discovered for ecclesiastical and domestic occupation from the present day back to at least the 6th century. Under a substantial earthen platform, with a stone church and associated graves, was an early medieval phase of mixed domestic and early ecclestistical activity. This consisted of a small timber chapel, seven graves and other features. Associated finds suggested a date of around the sixth century for this earlier phase.

The definitive archaeological report is due to be published in *The Archaeological Journal*, Vol. 153 (1997). An abbreviated version has already appeared in *Gower, the Journal of the Gower*

(L to R) Bernard Morris, Alex Schlesinger, Chris Lovegrove
Remains of Phase III building in background

Society, Vol. 46 (1995). Another abbreviated report is being prepared for interested Pendragon Society members, elaborating on the specific Dark Age aspects and explaining Llanelen's significance in a wider context. This will be published as one of our occasional booklets: Pendragon Imprint No. 3.

Editor's Note: I was surprised myself that the society had been going since 1959. It is hoped that in a future edition of Pendragon there will be information on the history of the Pendragon. This will inform new members of the society's distinguished past and possibly jog the memories of older members to tell some of their stories.

Quest

Short notes, queries, reviews and events - past, present and future.

Books:

The Merlin Chronicles - edited by Mike Ashley (Raven, p/b. £5.99) - a collection of short stories about Merlin with contributions from such writers as Tanith Lee, Peter Tremayne and Marion Zimmer Bradley

Sacred England - A Traveller's Guide to Legends, Lore & Landscape of England's Sacred Places - John Mitchell (publishers unknown, £16.20) - the title says it all!

Arthor - A.A. Attanasio (New English Library, £5.99) - young Arthor is a brutal warrior . . . .

Druid Sacrifice - Nigel Tranter (Coronet Books, £5.99) - the story of Thanea, King Arthur's niece.

Cinema Arthuriana - K. Harty, 1991 - sorry, we don't have any more details, but will keep you informed.

Not quite a book:

Excalibur Design by Stitch Dream - a 17" X 15" picture-set containing all the materials needed - thread, charts and instructions. Cost £42.99 and available from Stitch Dreams, 3 Tretorvic, Heamoor, Penzance, Cornwall, TR18 3EQ.

Pyrography:

Spyro-craft Jewellery which produces jewellery and silver wear made with natural crystals & minerals brings a new dimension in wood with pyrography. Some very beautiful Celtic designs! Contact Chris Spackman, 26 Brynawel, Brynmawr, Gwent, NP3 4RY or phone 01495 313559.

Query:

A query from Diane Hewson, 1 The Cottages, Bishops Croft, Old Church Road, Harborne, Birmingham, B17 0BE -

"Does anyone have any information regarding modern retelling of the Arthurian legends especially in regard to their uses in psychology, the religious debate between pagan and Christian and gender roles?"

New Society:

The David Jones Society was launched on the 28th September 1996. It is set up to celebrate the artwork, calligraphy, poetry and prose of London Welsh artist David Jones. He had a special fascination for Arthur and the Dark Ages and many of his works reflect this interest. The society will be launching their first issue of The Journal in the Spring. Membership is £8.00 (US $15), cheques payable to **The David Jones Society** and sent to Anne Price-Owen, 48 Sylvan Way, Sketty, Swansea SA2 9JB, (01792 206144 / Fax 01792 205305),

Exhibition:

Arthur - a hero for our time - an exhibition of paintings by Norman Rechter was held at the Hyde Park Gallery, London, from 23rd September to 5th October 1996. We would be interested to hear from anyone who saw Norman's works.

What's On:

Here are a series of talks and workshops that may be of interest -

The quest in myth, medieval culture and folktales
8th Jan. - 19th March 1997
Stuckley Street, off Drury Lane, London

In quest of King Arthur
8th Jan. - 19th March 1997
Stuckley Street, off Drury Lane, London

Anglo Saxon and Viking mythology
22 February 1997
Stuckley Street, off Drury Lane, London

The Green Man (dayschools and weekend)
9th Feb., 8th March, 13th - 18th April and 10th May 1997, various venues

The Quest for the Holy Grail
22nd March 1997
University of Sussex

Cornish Heritage - King Arthur & The Padstow "Obby Oss" - 28th April - 3rd May 1997 visit to Cornwall further details from Owl Heritage Enterprises

Myths & legends of Northumbria
7th - 14th June 1997
HF hotel at Alnmouth

Anglo-Saxon Culture & Belief
19th - 26th July 1997
Birbeck Summer School at Westonbirt

For further information on the above events contact: **Geoff & Fran Doel, Owl Heritage Enerprises, 3 Charlton Terrace, Tonbridge, Kent, TN9 1PG (01732 366357)**

PENDRAGON

WINTER 1996

WHAT THE PAPERS SAY!

Treasure hunt at the Edge of time

Janet Reeder, in the **Manchester Metro News**, 8th March 1996, writes: "COULD King Arthur and his knights really lie sleeping beneath Alderley Edge?" Legend has it that the Edge is one of numerous sites where King Arthur can be found sleeping together with knights and a vast treasure. Manchester University archaeologist Dr. John Prag and team, supported by grant of £107,850 from the Leverhulme Trust, an educational awards body, is going to try and solve the "mysterious past and present" of the Edge. This project is to survey the area, both above and below ground, using latest high-tech. equipment. There have been finds in the past, including 500 Roman coins, but Dr. Prag stated that the only treasure they are likely to find is "a wealth of wildlife and rich folklore". It will certainly be interesting to see what emerges for this particular project.

Losers

Simon Garfield in **Night and Day, The Mail on Sunday**, 24th March 1996, tells the a group of "lads" who went to Las Vegas to watch the Bruno-Tyson fight. They stayed at the Excalibur, with its 4,000 rooms, a theme hotel. The theme being King Arthur, of course! It is described as a mixture of things medieval - jesters, damsels, jousting, the Canterbury Wedding Chapel, Lance-a-Lotta Pasta and the Wizard's Arcade. There is the Sherwood Forest Room and Sir Galahad's together with Bavarian style turrets, moat with mechanical monster and cocktail girls in wimples. The sign states "Peter & Patrick's King Arthur's Tournament - 2 Dinner shows knightly" plus "The Round Table Buffet". I would prefer to stop here - I'm starting to feel rather ill and I don't think I need to tell you about the result of the fight.

Hawkstone and the Grail

Tourism magazine **Explore Shropshire and the Marches**, Spring 96, including an article and advertisement on Hawkstone Historic Park and Follies. This site is well worth a visit and as the article states Hawkstone, after two years of intensive restoration, is once more rising to the fore as a much visited and magical place. Mentioning the research of Dr. Phillips, he of **The Search for the Holy Grail**, this piece tells how the Grail found its way to Hawkstone. It ends with: "Naturally there are some sceptical experts, but whether or not this is true, it does not detract from the beauty or mystery of Hawkstone's grottos and gardens." The advert states: "See the Alleged Holy Grail & King Arthur Display." Hawkstone is open daily from 1st April to 31st October and if you want further information phone 01939 200300.

Nyns yu marow Myghtern Arthur

In the Cornish Column of the **Western Morning News**, 4th September 1996, we are told that King Arthur is not dead. The bilingual piece talks about the Cornish Bards who met at Liskard on September 7th, "together with members of the Welsh and Bretons Gorseths". It goes on to tell about the history of the bards and the tales of King Mark and his court at Tintagel, the mysterious birth of Arthur and the tragedy of Tristan and Iseult. "To Cornishmen," says the article "Arthur was the symbol of a cultural renaissance. The column finishes off with a mention of "the sword of Arthur, Excalibur, represented at the Gorseth ceremony when the bards swear loyalty to Cornwall... ".

Ravens guards the gold

Western Morning News, 9th August 1996, has in its Folklore section, by Ray Thomas, a tale of the raven - bird of ill omen and disaster. It includes a few lines about Lancelot and Guinevere, their love affair and how she had to leave King Arthur's court. On her way to the nunnery at Amesbury she saw a single raven wheeling overhead and knew at once that her husband was dead.

Absolutely spell-binding

Joanna Lumley, of Absolutely Fabulous fame, is to play the part of Morgan le Fay, according to **The Daily Post**, 19th April 1996. She will appear as the evil sorceress in the new epic film Prince Valiant. Stephen Moyer plays the title role while Edward Fox plays King Arthur. (By the way guys from the re-enactment group Samhain, of which I am also a member, have bit-parts in one of the battle scenes.)

Super-Arthur

Christopher (Superman) Reeve, according to the **Democrat and Chronicle** (of Rochester, N.Y., U.S.A.), 3rd April 1996, is to play the voice of King Arthur in a new animated movie. Max Howard of Warner Bros. announced that Reeve had been the unanimous first choice as Arthur in the cartoon feature The Quest for Camelot. "Chris' voice will infuse the ideal qualities of energy, power and warmth into King Arthur" stated Mr. Howard.

Obituaries

The American author of *The Island of the Mighty*, one of the best modern adaptations of the tales from the Mabinogi, Evangeline Walton died of pneumonia on the 11th March 1996, announced **ANSIBLE** 105, March 1996. She wrote *The Island of the Mighty* (originally *The Virgin and the Swine), Prince of Annwn*, *Children of Llyr* and *The Song of Rhiannon.*

Also from **ANSIBLE** 107, June 1996 - novelist and founder of the Tolkien Society, Vera Chapman died mid-May 1996. She wrote three Arthurian novels - *The Green Knight, The King's Damsel* and *King Arthur's Daughter.*

Arthurian Heritage Centre

Council backs Arthur centre says the **Western Morning News** article by Anthony Ferguson, on the 2nd September 1996. Recently on the news you may have heard of a group of children all from the same school suffering from Leucaemia at Camelford. Well, here is something a little happier about the town. The local council has contributed £5,000 towards the establishment of an Arthurian Heritage Centre and Battlefield Centre. It is believed that it could be a major international tourist attraction. Designed by Trewin Design Partnership the centre will use state-of-the-art technology to bring the Arthurian legend to life. Like all such projects it has yet to get off the ground and there are problems, but let's hope there is good news for the town of Camelford in the near future.

On meeting King Arthur

"Off the Grails" is the title of an article by C.J. Stone in **The Guardian Weekend**, 27th April 1996. The piece begins: "It's my quest to find the Holy Grail. I was in Amesbury, in Wiltshire, for the Spring Equinox, on my way to Stonehenge to meet King Arthur." Mr. Stone's adventure takes him to strange realms - the King's Head with its luminous green beer, mysterious lights hovering near Stonehenge, the noise of rattling keys, the chant of "I-A-O", "All hail to the Sun" and "All hail to the Earth" from druids and the discovery of the Holy Grail. Sadly, King Arthur didn't turn up. This, of course, was our modern day Mr. King Arthur Pendragon. Mr. Stone's long wait in the freezing cool was rewarded when he escaped and found a cafe. The article end: *"Maybe I'd not found King Arthur, but I'd discovered the Holy Grail. The Holy Grail is a cup of tea."*

PENDRAGON ADVERTISEMENTS

Games

"Chronicles of the Sword" is one of these new 3 D type of computer games and as **The Guide North**, 6-12 April 1996, states it has all "the elements you'd expect in an Arthurian romance..." - knights, maidens, dragons, sorcery. It can be found on PC CD-Rom, Psygnosis at £44.99.

Camelot Lecturer

Birbeck College, University of London, announced an advertisement in the **Guardian**, 3rd April 1996, is looking for a new appointment - Camelot Lectureship in Management Information Systems. The job is sponsored by Camelot Group plc. However, if you think it sounds interesting, you're too late - the closing date for applications was the 13th May 1996.

EXCHANGE JOURNALS

ANIMALS & MEN - The journal of the Centre for Fortean Zoology. Takes a lively up-to-date look at Cryptozoology and Zoomythology. Editor: Jonathan Downes 15, Holne Court, Exwick, Exeter, EX4 2NA. Sample £1.75. **AT THE EDGE** - Explores new interpretations of past and place in archaeology, folklore and mythology. Highly recommended. Editor: Bob Trubshaw, 2 Cross Hill Close, Wymeswold, Loughborough, LE12 6UJ. £9 for 4. (A4). **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. **THE CAULDRON** - Intelligent journal of the old religion, wicca, folklore and earth mysteries. £7 for 4, Sample £1.75. Cheques: M.A.Howard, Caemorgan Cottage, Caemorgan Road, Cardigan, Dyfed, SA43 1QU (Don't put 'The Cauldron' on your envelope), (A4). **CELTIC CONNECTIONS** - Editor David James, Sycamore Cottage, Waddon Nr.Portesham, Weymouth, DT3 4ER. Quarterly. All aspects of Celtic culture, especially the arts and crafts. Sample £1.75 UK; £2 overseas. Subscription £7 UK. Cheques: 'David James.' (A5). **THE CELTIC PEN** - Editor Padâi Dwyer. Covers all aspects of literature , early to modern times, of the 6 Celtic languages. Primarily in English, also features inter-Celtic translations. Amalgamating with the Celtic History Review. Final two issues sent for £2.50. Back issues £1.25 each, post free. Cheques: 'The Celtic Pen', 36 Fruithill Park, Belfast, 11 8GE, Ireland. **CERIDWEN'S CAULDRON** - Magazine of the Oxford University Arthurian Society. £1 for a sample issue, post free. Cheques: 'The Oxford Arthurian Society', to Jenny Downes, Jesus College, Oxford, **OX1 3DW. DALRIADA** - All aspects of Insular Celtic culture, traditions and beliefs - ancient and modern. Also a Celtic Heritage Society and extensive database archive. Sample £1.75, four issues £10. Clan Dalriada, Dun-na-Beatha, 2 Brathwic Place, Brodick, Isle of Arran, Scotland, KA27 8BN. (A5) **THE DRAGON CHRONICLE** - Dragon-related and dragon-inspired myth, magick, paganism, astrology, folklore & fantasy. Sample £1.50. Annual sub £5 for 4 issues. Single £1.50. Cheques: 'Dragon's Head Press', PO Box 3369, London, SW6 6JN. (A4). **MEYN MAMVRO** - (Stones of our Motherland), Editor Cheryl Straffon, 51 Carn Bosavern, St.Just, Penzance, Cornwall, TR19 7QX. Earth energies, ancient stones, sacred sites, Cornish prehistory and culture, legend and folklore. Sample £1.90, Annual sub £5.50. (A5). **NORTHERN EARTH** - Earth Mysteries, Antiquarianism and Cultural Traditions. Editor: John Billingsley, 10 Jubilee Street, Mytholmroyd, Hebden Bridge, W.Yorkshire, HX7 5NP. 4 issues £6.00, single £1.70. (A5). **THE RENNES OBSERVER** - Journal of the Rennes Group: The Mystery of Rennes le Chateau and its priest Saunière. Meetings, visits. Editor: 'Cilhaul', Tylwch, Llanidloes Powys, SY18 6QX, £6 for 3, Sample £2, (A5). **THE ROUND TABLE** - Journal of Poetry and Fiction edited by Alan Lupack and Barbara Tepa Lupack. Strong Arthurian interest, including special editions. Editors: The Round Table, Box 18673, Rochester, New York, 14618, USA. Inq: Enclose IRC. (A5). **SILVER WHEEL MAGAZINE** - Journal of the Native British Tradition, Craft/ Shamanism/ Druidry. articles, poetry, path-workings. £2.00 sample, £7 four issues. Published at the fire festivals. Cheques: 'A.Franklin', PO Box 12, Leicester, LE9 7ZZ. (A4). **SOURCE** - The Holy Wells Journal, a forum for the discussion of these fascinating, often enigmatic survivals from our past. £8 for 4, Scholarly. Back Issue £2.25, from Pen-y-Bont, Bont Newydd, Cefn, St.Asaph, Clwyd, LL17 0HH. (A4). **THIRD STONE** - Formerly Gloucestershire Earth Mysteries, (Earth = 3rd Stone from the Sun). No-nonsense approach to ancient sacred sites and symbolic landscapes. £6 for 3, Sample £2.50 GEM, PO Box 258, Cheltenham, GL53 0HR, (A4). **TRADITION** - Editor Paul Salmon, Tradition, PO Box 57, Hornchurch, Essex, RM11 1DU. Quarterly publication devoted to traditional custom and culture. 4 issues for £6.00. Cheques payable to 'Paul Salmon.' (A4). **WISHT MAEN** - Editor Tracey Brown. Devon Earth Mysteries: legends, folklore, ancient sites, earth energies. £7 for 3 issues. Now published 'occasionally'. Sample £2.30, 4 Victoria Cottages, North Street, North Tawton, Devon, EX20 2DF (A5).

(Editors: please check your entry to ensure accuracy. Readers: please mention Pendragon when writing to editors and advertisers and include an SAE (IRC abroad) for their reply.)

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of
Catamandus

by

Frederick Lees

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