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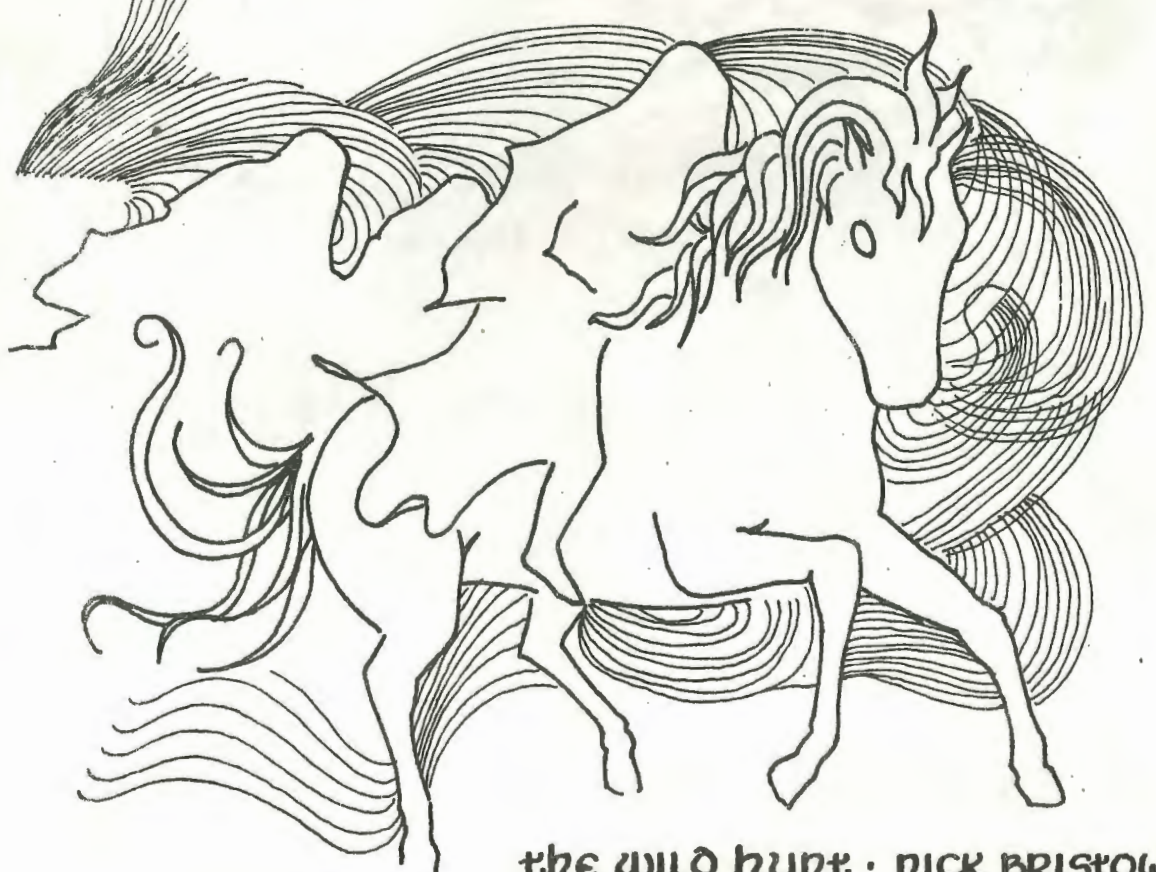


# The Pendragon Society

hon. sec. mrs. j. foster

22 alma rd., clifton.

BRISTOL . 8.



the wild hunt · nick bristow



VOL. 6. **pendragon** no. 2.

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GREETINGS

The last issue of 'Pendragon' appeared somewhat belatedly; this time we are out in a fresh format for Pentecost, which seems appropriate for an Arthurian Society.

In future we hope to have a different cover for each issue, and from now on the magazine will be available to non-members at a cost of 10P for one copy and 30P for three.

A new project started in Glastonbury over the Easter holiday. An Information Centre was opened under the direction of Patrick Benham and a small team of helpers who live in that area. Events were fully reported in 'Torc'. 'Torc' carries all the news and views of those who are interested in, or are part of, the Glastonbury scene. It gives good value for money and can be obtained from Avalon House, The Patch, Ashcott, Bridgwater, Somerset for the same price as 'Pendragon'.

Another new magazine, well presented and full of interesting articles, is now coming from Cambridge. The title is 'Arcana', the price 30P and the address 1 Jesus Terrace, Cambridge.

R.I.L.K.O. held a meeting on April 20th. at which Keith Critchlow gave one of his galvanising lectures which cover so much ground. No one from Bristol was free to attend on this occasion but our member in Bath went to it and sent us this full report:

Keith Critchlow's talk at the R.I.L.K.O. meeting rather reminded me of an opulent banquet where the guests are presented with a magnificent spread and their minds boggle (quite pleasantly) at the prospect of so many delights. Certainly you have tasted some of the flavours before but it was my first Critchlow experience. We will all welcome the release of his new book.

Basically, Mr. Critchlow discussed the macrocosm and microcosm (yin-yang), the basic flow and unity of life and the universe: Earth as a living organism. With the aid of some beautiful slides, zapping ideas to us in a high-powered explosion of images on two screens, he began by presenting three different theories of the creation of our solar system.

The one-parent theory: the entire solar system being part of the sun, enclosed in a 'membrane', the whole thing spiralling through space on a course to Vesta. (The slides showed the same spiral pattern repeating in the cross-section of a simple sea-shell, a solidification



of the classical liquid spiral form....all very reminiscent of the D.N.A. chain...) Through an alchemic process and matter being attracted into the sun's field, the planets and their fields formed around the nuclear furnace of the sun.

The ~~two~~-parent theory: "Eddington's Alternative". A star, passing the sun, pulled out some matter briefly into its field and passed on, leaving behind the planets to sort themselves out.

The Weizacker theory: similar to the one-parent theory where cellular vortices contain matter thrown off by the centrifugal action of the sun's rotation and in the conical shape of these vortices they circle with the small planets closest to the sun and the larger ones, further out. The innermost planets (that's us) are built of low volatility materials that are rare.

Taking these theories and continuing, there is a theory that our moon was once a planet in the solar system which was captured by the earth's field and changed its orbit into the more complex one of travelling around the earth as well as the sun. We were shown a beautiful slide of a human foetus in its protective water bag, the yolk sac trailing just below, which related magically to the slide of the earth and moon just beside it. Thus we began to see both large and small behaviour patterns emerging.

We were made aware of the vast differences in the size of the planets and then shown the life supporting band, the "ecosphere", containing Venus, Earth and Mars. This is the area where water, the secret of life, can exist in its varying forms.

The earth itself was shown to have a "skin". It contains an electro-force and the moon, resisting solar wind and radiation. The electro-force takes the form of a large, flowing dough-nut shape with the holes at the poles, the axis. It flows from the centre of the earth and influences every form of life. The sun's rays pass through it at different frequencies, the slow ones passing right through the earth, the short ones breaking up at the equator and the medium ones being the most conducive to civilisation (also giving groovy suntans.)

The Northern Lights are one physical manifestation of the earth's magnetic field, showing themselves around the holes in the dough-nut. This dough-nut pattern is repeated in countless forms: in clouds and weather cycles, in the "blood systems" of the ocean currents, in the ever-expanding earth. (This was shown in some detail....the molten lava being pushed up from the centre of the earth, forming a bigger world surface, the action taking place along the major fault-lines, eventually forming mountains, adding to coasts, causing the oceans to rush in and fill new spaces.) Everything, everything is moving and has been built by life. I wonder if Mr. Critchlow or anyone else made a connection between this and the Cretan labyrinth mentioned by Dr. Seikman in the earlier lecture? Could the Glaston spirals and the patterns found at Tintagel be a manifestation of this basic and beautiful life-force?

We then moved on to examine the touchy subject of man's arrival on earth. Mr. Critchlow said he felt there was a common bond between all the theories, stressing that there must be a change in human attitude. Instead of all the conformist, traditional views on Newton and Darwin, we should try and look at life in a different dimension and perhaps view the age-old wonders of gravitation and evolution as those of levitation and "de-evolution".

Scientists have managed to create basic life by passing an electric shock through amino acid. It is probable that Man's birth was a result of lightening striking the Cambrian salt seas. Mr. Critchlow echoes Buckmaster Fuller when he starts to relate this first stage, the cellular structure of tiny organisms with the overall pattern inherent in the creation of the universe. It seems, for instance, that the ratio of salt water in the human body is the same as the original ratio of these substances in the Cambrian salt seas. We see the patterns in cell communities relating in patterns of behaviour



in society, all corresponding to the wonderful magnetic forces.

As man began to develop consciousness (manas meaning consciousness in Sanscrit), and form communities, a pattern once more emerged. It seems the dense areas of population were the areas where the crops and weather were the most reliable. These were also the areas where the magnetic fields re-enter the earth (in the northern hemisphere).

Experiments with wheat in Russia showed that grains planted with their sprouting end pointing north didn't do very well, but the ones pointing south showed amazing results, ten times the virility of the north-aligned wheat. The Hopi Indians have had vast areas of desert returned to them as no one can do anything with the land. But the Hopi, who for 2000 years have employed a circular underground ritual in preparing their crops, grow corn very successfully in this desert.

Jupiter influences an  $18\frac{1}{2}$  yearly cycle of sunspots. A fellow doing some work on radio interference discovered that the sunspots were responsible. (I am reminded of a friend, a D.J. on a Canadian F.M. radio station who talks with wonder about the f.m. band, saying this frequency is still much of a mystery and the f.m. band has been equated with the telepathic waves and vibrations of higher consciousness). When the earth is exposed to these sunspots strange things happen. It has been proven by the Russians that 8 hours after the effects of these spots, 30,000 people die. The spots influence death, drought, civil war and genetic change. (I wonder if their occurrence relates to the reversal of the magnetic poles?) It seems that when we are ready for a new step, we take one. Baba Ram Das (Richard alpert) says that when we are ready for our guru, he is there..... Our conceptions are triggered from the sun. It is responsible for our awakening on a new plane.

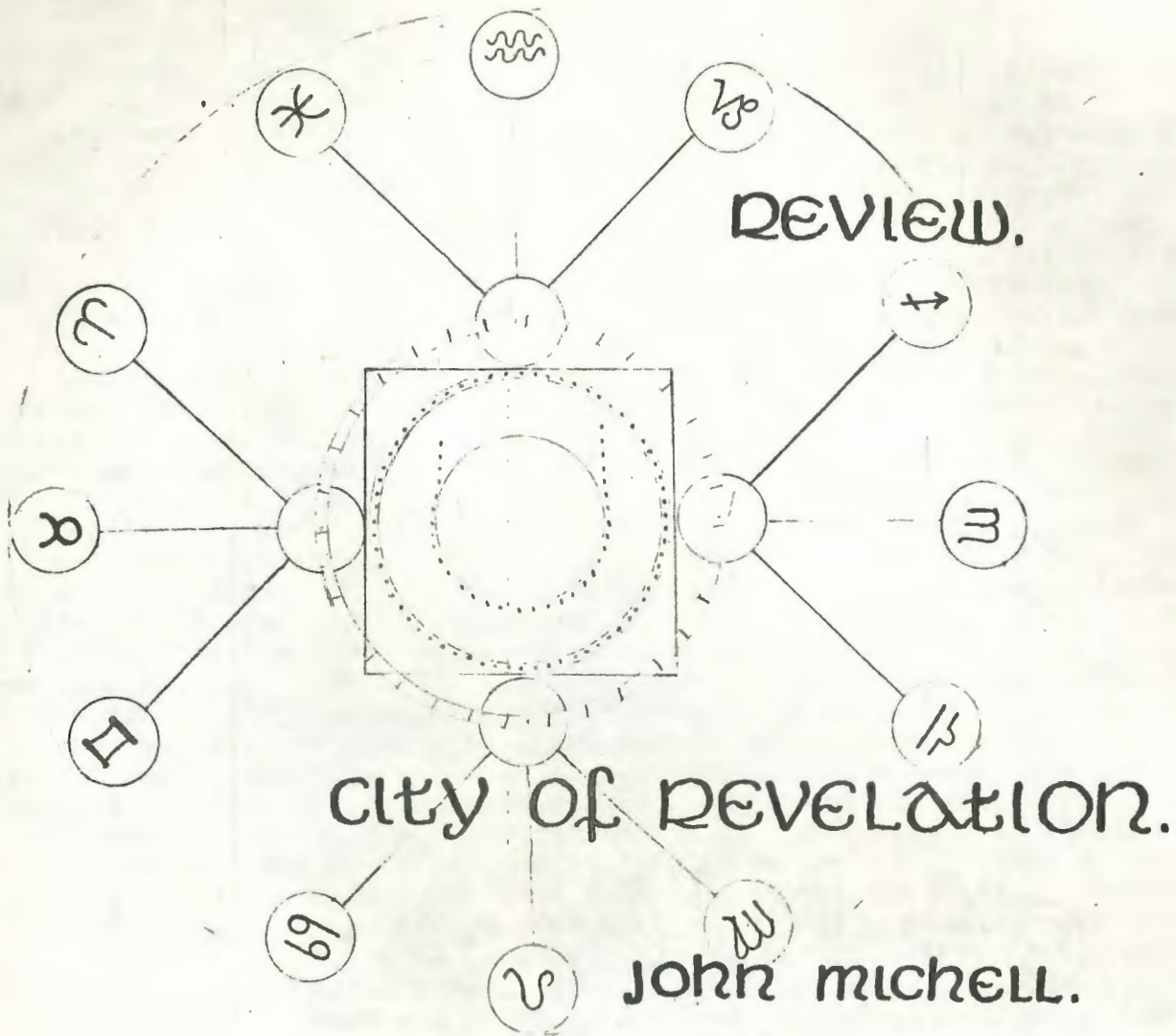
Arthur Koestler talks of "bisociative" thinking -- a word he coined to distinguish the various routines of associative thinking from the creative leap which connects previously unconnected frames of references and makes us experience reality on several planes at once. Koestler also suggests that the same phenomena analogous to creativity are manifested in different ways on different levels of the animal kingdom from "flatworms to chimpanzees."

Our linear thinking is leading us to destruction. We must take every opportunity to strengthen that spontaneous flash of insight which shows a familiar situation or event in a new light. We have not destroyed as much of our earth as the doomsday men would have us believe, but what we are upsetting is the delicate ecological balance of things. But perhaps the pollution and over-population is all a natural part of our evolution. The population of the world is expected to have doubled by the year 2000. When this happens, the number of cells in the human brain will be exactly equal to the number of human brains in the world. Since every time and number sequence has its place in the scheme of things, is it in the year 2000 that man will be made aware of the total ecology and pattern of things?

Study the archetypal form to see a definite pattern in society.  
Practice and look for Truth, Beauty and Goodness.  
See "heaven on earth". It's all around you.

(Our thanks to Adrienne Horswill for this report)





This is a book that every Pendragon should try to buy rather than borrow from the library. The borrower may well be discouraged by all the Greek lettering and the geometrical patterns that are the bones and muscles of this book: they are there for those who can understand them and appreciate the erudition that has gone into the writing of it. They are there to prove, to those whose mathematics are excellent enough to grasp them, that all the great civilisations and all the monuments these civilisations produced, were built upon certain cosmic knowledge and measurements that were "revealed" to man in the beginning and were not devised by him.

Mathematically-minded readers will hurl themselves upon these pages with joy while other will regretfully replace the book upon the library shelves because they feel its message is beyond them.

That is why Pendragons are, for once, advised to buy and to study carefully for there is much to read here that does not require any knowledge of advanced mathematics. To prove this -- instead of reviewing this book as a whole -- we are going to quote (with the consent and approval of the author) a passage from Chapter Seven. The reason for picking this particular page from the book is two-fold: it brings fresh light upon a subject which we have sometimes pondered on before, and it concerns Glastonbury which is really the point at which all our members and groups -- whatever their particular aims and interests are -- meet together for one reason or another.

Here is the passage:



### The Number 3168 in English sacred geometry.

A mystery too deep for present inquiry concerns the ancient geographical arrangement of temples in relation to each other. That there was some esoteric scheme linking the various centres has always been an item of occult tradition and the idea is supported by the discovery of identical figures of numerology in all cosmic temples; but the first modern indication of a planned location of ancient sites was provided by Alfred Watkins in his principal work, 'The Old Straight Track', first published in 1925, and recently republished. Scarcely anything is now known of the aims and methods of this forgotten science, whose monuments are the relics of a neolithic civilisation. However, the invariable inclusion of the number 3168 as the perimeter of the cosmic temple suggests that, following the ancient practice of relating microcosm to macrocosm, this number may have been used in the greater measurements of sacred geometry.

Evidence that this may be so is found in the Welsh Triads, verses of great antiquity that incorporate oral traditions from pre-historic bardic historians. In one of these, Glastonbury, the choir of Ambrosius or Stonehenge and Llan Illtud Vawr which is by Llantwit Major in Glamorgan are described as the three perpetual choirs of Britain, where 2400 saints maintained a ceaseless chant, 100 saints at each choir for every hour of the day and night. These correspond to the twenty-four elders in Revelation who stand before the throne of the Lamb 'having every one of them harps, and golden vials full of odours, which are the prayers of saints. And they sung a new song.' When the song changed a new age began.

The song of the elders in the temple varied with the seasons and cycles, changing every hour and every year but never ending, and this concept of the perpetual chant forms the highest expression of the temple's function.....

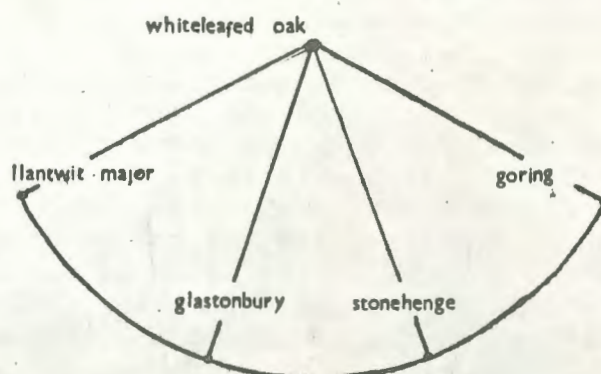
....It was understood in the school of Pythagoras that each of the heavenly bodies resonates at a certain pitch, and the prevailing celestial harmony, varying according to the relative intervals between the planets, rings continuously in our ears, imperceptible because we have never experienced its absence. The sound of a time nevertheless has a considerable influence on human behaviour. Fashions in music orbit round a central, immovable canon of eternal harmonies in response to the planetary cycles....

The song that the elders sang at the perpetual choir was an astrological chant, pitched to the music of the spheres, celebrating the order of the heavens and guiding the ritual order of life on earth.....

There is a curious symmetry in the geographical locations of the three perpetual choirs of Britain. The axis of Glastonbury Abbey is orientated about  $3^{\circ}$  north of east in the direction of Stonehenge, the distance between Stonehenge and Glastonbury being some 38.9 miles. This is also the distance from Glastonbury to Llantwit Major, the site of the third choir, and if lines were drawn on a map from Glastonbury to Stonehenge and Llantwit, they form an angle of about  $144^{\circ}$ . Moreover, the angle of Stonehenge between the line from Glastonbury and the line down the Avenue towards the midsummer sunrise is also  $144^{\circ}$ . If the midsummer line is produced 38.9 from Stonehenge, it terminates at Goring on Thames, where a temple was formerly sited near the river crossing of several prehistoric tracks.

144 is the typical New Jerusalem number and it is also the number of degrees in the outer angle of a dekadon. It is therefore possible, assuming Llantwit, Glastonbury, Stonehenge and Goring to occupy four of the ten points of a dekadon, to compute the geographical position of the centre on which the perpetual choirs





pivot. It turns out to be on the Malvern Hills above Ledbury, the oldest rock formations in England. The exact spot is just south of the prehistoric city on Midsummer Hill; it is at a hamlet marked on the map as Whiteleafed Oak, the meeting point of three counties, Worcester, Hereford and Gloucester. There is a legend of the Whiteleafed Oak, but it is not recorded, and although local people remember others who once knew it, they themselves have either forgotten the story or do not care to tell it. There is an alchemical flavour in the name; the oak was sacred to the Druids, a whiteleafed or variegated specimen no doubt particularly so, and it is certainly as it should be that the legendary tree at the centre of the perpetual choir cycle is now the boundary mark of the three festival choirs of Hereford, Worcester and Gloucester.

That this may not be altogether fanciful is indicated by the fact that a circle struck from the Whiteleafed Oak, with the three perpetual choirs of Llantwit, Glastonbury and Stonehenge on its perimeter, has a radius of 504 furlongs and circumference of 3168 furlongs.

Pendragons will see from this that apart from the bones and muscles of this book there are plenty of flesh areas where even the non-mathematically minded of us can profitably browse and ponder. The cost is £2. 90 and it is cheap at the price. Published by Garnstone Press. For members and readers in the higher income bracket (have we any such ?) there is a Signed Limited Edition with a specially charming cover at £10.





## the story of the sangraal - part 1

ROGER DAVIE WEBSTER

### pagan beginnings

The fame of a talismatic or life-giving cup dates from well back in history. The Cauldron of Cyridwen, for instance, was housed in the spiral castle and those who drank it's ever-boiling brew would be blessed with the inspiration of the gods.

There are other cups, dishes or cauldrons which may well have been predecessors of the Graal such as the Platter of Rydderch the Generous, which instantly provided the food required of it and was one of the thirteen curiosities or treasures of Britain. The thirteen treasures also included the cauldron of Tynroc (or Drynawg) the Giant, which would only boil for a brave man. Another is the cauldron of the Chief of Ahnwn which again would not boil the food of a coward.

One particularly interesting version is the Cauldron of Bran the Blessed. This cauldron restored life to the dead: 'A man of thine, slain to-day, cast him into the cauldron, and by to-morrow he will be as well as he was at best, save only that he will not have the power of speech'. This last is interesting in the light of the failure of the questant knights to ask of the Graal a special question. (See later.) However, to return to Cyridwen.

Cyridwen was a Celtic goddess, a mother or earth symbol whose role as universal provider was epitomised by her cauldron of plenty. She appears as the mother figure of the foundling or stolen Taliesin in the Hanes Taliesin, where he says, "I have been gifted with genius

From the cauldron of Cryidwen."

Earlier in the poem he is reborn through the goddess from his foundling or childhood personaltiy (Gwion) to become the great Bard. Of this he says, "I was full nine months

In the womb of the Mother Cyridwen,  
I was little Gwion heretofore,  
Taliesin am I now."



The cauldron is said to be housed in the Spiral Castle (Caer Sidi). This is the house of initiation. The spiral path leading to enlightenment or inspiration in the shape of the cauldron may be previewed by a maze symbolising the confusions, traps and dead ends of life. This is followed by the processional spiral path which is the sure and gentle rise to attainment after the trials of the maze.

The Tor at Glastonbury may be such a Spiral Castle. Moreover, this is not just idle speculation; there is evidence, as examination of aerial photographs show, to suppose that the Tor had at one time, around its perimeter, an ascending spiral path upon which the initiates would walk; the marks of this path are still clearly visible from the air. (1)

Once having reached the summit of the Tōr the initiate would find himself in one of the great Ley centres of the earth, a tribute to this being the chapel of St. Michael (the dragon slayer) still standing on that spot, a symbol of the suppression of the Dragon Cult which flourished along Britain's dragon or ley lines before the Christianisation of those forces. (2)

This is by no means all that the Tor has to offer us in the way of mystique. It is steeped heavily in the legends and mysticism of the Celts and earlier inhabitants, so much so that an aura of paganism and ritual clings to its steep sides like the soft white mists of Avalon which all but obscure it in the quiet mornings of that area. It is Avallach, the home of the gods; beneath it dwells Gwyn ap Nudd, King of the Fairies, who is still said to ride amid the Wild Hunt with the ghosts of departed warriors at his side. Among these ghosts is Avalon's greatest hero, Arthur, whose fortress at South Cadbury can be seen from the Tor.

Wherever our quest for the Graal may range, though it be all over the world, we will always return to Avalon, to Arthur and to Glastonbury, for it is here that the presence of the Graal is strongest. It runs, always tenuous and delicate, like a thread through the legends of Avalon, through the quest of Arthur and his knights, even to one's first glimpse of the Tor: it stands like a sign in the valley that is called Avalon.

1) See Geoffrey Russell (Glastonbury, a Study in Patterns.

R.I.L.K.O. 1971

2) See John Michel (Pendragon, Glastonbury Fair Edition. 1971.

## CHRISTIANISATION IN LITERATURE AND MUSIC.

Shortly after the Ascension of Christ, St. Joseph of Arimathea is said to have come to Britain and made his way across country in the company of eleven pilgrims. They came at last to Glastonbury and decided that it was here they would erect the first church of Britain. They rested for a while upon Wearyall Hill and it was there that Joseph planted his staff, later the famous Glastonbury 'Christmas' thorn.

The King of the surrounding country at that time was one Arviragus who, impressed by the piety of his guests, made a grant of twelve hides of land to the party. There were built upon these lands twelve monastic cells, and in the midst of them a small wattle church, this tiny building being the predecessor of the great Abbey at Glastonbury.

Within this small church was housed the greatest relic of the Saviour, the Holy Graal. Various traditions give this object differing descriptions. One states that it was a cruet containing the blood of Christ, another that it was the cup used at the Last Supper.

The High History of the Holy Graal says in describing Messire Gawain's vision of the Graal at the Graal Castle:



"Thereon lo you two damsels that issue forth of a chapel whereof the one holdeth in her hands the Most Holy Graal and the other the lance whereof the point bleedeth thereinto. And the one goeth beside the other in the midst of the hall where the knights and Messire Gawaine sat at meat, and so sweet a smell and so holy came to them therefrom that they forgot to eat. Messire Gawaine looketh at the Graal and it seemed to him that a chalice was therein, albeit none there was at this time and he seeth the point of the lance whence the red blood ran thereinto and it seemeth to him that he seeth two angels that bear two candlesticks of gold filled with candles. And the damsels pass before Messire Gawain and go into another chapel. And Messire Gawain is thoughtful, and so great a joy cometh to him that nought remembereth he in his thinking save of God only. The knights are all daunted and sorrowful in their hearts, and look at Messire Gawain. Thereupon behold you, the damsels that issue forth of the chamber come again before Messire Gawain, and him seemeth that he seeth three where before he had seen but two, and seemeth to him that in the midst of the Graal he seeth the figure of a child. The Master of the knights beckoneth to Messire Gawain. Messire Gawain looketh before him and seeth three drops of blood fall upon the table, he was all abashed to look at them and spake no word.

Therewith the damsels pass forth and the knights are all dread and look one at the other. Howbeit Messire Gawain may not withdraw his eyes from the three drops of blood, and when he would fain kiss them they vanish away, whereof he is right sorrowful for he may not set his hand or aught that is of him is to touch thereof. Therewithal behold you, the two damsels that come again before the table, and seemeth to Messire Gawain that there are three, and he looketh up and it seemeth to be the Graal all in flesh and he seeth above as him thinketh, a King crowned, nailed upon a rood and the spear was fast in his side. Messire Gawain seeth it and hath great pity thereof and of nought doth he remember him save of the pain that the King suffereth. And the Master of the Knights summoneth him again by word of mouth, and telleth him that if he delayeth longer nevermore will he recover it. Messire Gawain is silent as he that heareth not the knight speak, and looketh upwards. But the damsels go back into the chapel and carry the most Holy Graal and the lance, and the knights make the tablecloths to be taken away and rise from meat and go into another hall and leave Messire Gawain all alone."

(BRANCH 6 TITLES 18 & 19)

The above fairly extensive quote from the High History should show that the Christianisation of the Graal was no simple contrivance for the suppression of an earlier tradition. The Graal as a Christian relic clearly exists as a powerful force complete with a complex symbology and numerology.

The reason for the dismay and despair of the knights accompanying Messire Gawain (there are twelve, all of whom are over a hundred years old) is also given in the High History, where a previous visit to the Graal castle of the knight Perceval did not result in the necessary question being asked of the Graal. Messire Gawain was guilty of the same failure to ask this question.

The Graal appears three times before the knight guest of the castle. If on none of these three occasions the knight asks of the Graal whom it serves, the Graal is withdrawn and may not be recovered. Moreover, the guardian of the Graal (the Fisher King) falls into languishment and his country reverts to a wasteland.

The High History of the Holy Graal was translated from the first volume of *Perceval le Gallois ou le conte du Graal* edited by M. Ch. Potvin in 1886 from the original mediaeval manuscript. It is an unusual book in that it combines the chivalric codes of the period with early Christian mysticism. This mixture makes it a difficult book from the point of view of analysis whilst being quite fascinating to read.

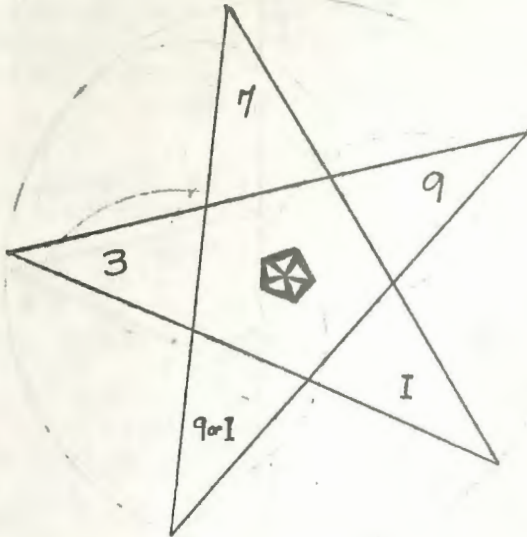


Another book on the same lines was written in Germany a little later. This was called Parzival and the author was one Wolfram von Eschenbach. This story deals with the fortunes of the Perceval of the High History in a slightly different light and it was from this treatise that Richard Wagner took the character Parsifal for the music drama of the same name. We are fortunate indeed that such a genius as Wagner found in the Graal a subject potent enough for the composition of two of his greatest works (Lohengrin and Parsifal) for where the Graal legend has visual form and even colour in literature it has been given a more direct path for the experience of its nature in Wagner's music. Some of the finest and most moving examples of this lie in the prelude to Act 3 of Lohengrin and in the overture to Parsifal.



NOTE: This article about the Graal legends will be continued in the next issue of "Pendragon". We want now to take a look at some other views of the Graal or Grail; views that suggest that the Grail was A THING -- an actual, material object that could be lost, hidden, stolen or recovered, re-discovered or re-materialised.





## further views of the GRAAL.

Apart from all the symbolism and numerology enshrined in the Grail legends there are other words and ideas which float by the inattentive ear and eye until, by sheer repetition, they force themselves upon one's consciousness. Take, for a start, a quote from Geoffrey Ashe's book, "King Arthur's Avalon". On page 252 we find:

We are under no obligation here to thread all the labyrinthine intricacies of Grail romance.....Josephes makes his debut in the Grand Saint Graal (c.1200), a long Early History based on de Borron. The author conveys the party as far as Britain, but his geography is disappointing, except for a reference to the "Abbey of Glays". He presents his story as a revelation vouchsafed to someone else in the year 717 after the Passion, that is, between 745 and 750. The fact in itself would scarcely deserve attention; but it so happens that a chronicler named Helinandus, who does not seem to have this particular book in mind, speaks of a British hermit as receiving divine communications about the Grail ~~in~~ 720. We may perceive hints in these to authors at a much earlier version of the myth, now unhappily lost. ....Besides the Glastonbury paragraphs, Perleवास (1225) has a scene of intense interest, because of the way in which it drives home the idea of initiation. Arthur sees the Grail in a chapel.

The Graal appeared at the sacring of the Mass, in five several manners that none ought not to tell, for the secret things of the sacrament ought none to tell openly but he unto whom God hath given it. King Arthur beheld the changes, the last whereof was the change into a chalice.

If the Grail was a chalice in its fifth avatar only, what was it in the other four? And what did the changes signify? Plainly the author wishes to have it understood that he is keeping something essential back.

Parzival (1210), a German Quest-epic composed by Wolfram von Eschenbach, brings us nearer to the probable truth, though in some respects it is baffling.....It's Grail is not a cup but a stone or jewel, the Lapis Exilis. This was formerly in the custody of a group of angels who remained neutral during Lucifer's rebellion, and therefore fell, though not to so deep a depth. They wafted the Grail to earth. It's descent and later vicissitudes, we are told, were committed to writing by 'a heathen, Flegetanis'. No heathen, however, could fully understand it. A Christian poet named Kiot deciphered Flegetanis's treatise in an Arabic manuscript at Toledo.....



Wolfram takes up the tale of the Quest.....He portrays the Grail-keepers as a mystical knighthood rather than a priesthood, and he calls them Templars. This word is particularly striking in view of the Angevin's patronage of the real Templars. Wolfram's knights live by the Grail, which is a source of nourishment and a restorer of youth. It is the secret of the Phoenix's rebirth."

Later we read: "As Sebastian Evans said: "We feel as we read that the words are intended to convey some deeper meaning than the fiction bears on the face of it. The romance is more than a romance. It is also a secret written in cipher....."

....A surprising number of scenes can be accounted for by the supposition that the Grail is an instrument for scrying...loosely called crystal-gazing.....

A Catholic with the "scrying" gift, who recited prayers or texts over and over while gazing at a shiny surface, might easily undergo the kind of experience recounted of Grail-seers.....I have no idea whether anybody actually tried. If the Inquisition had flourished in England, its records might be helpful; but it only crossed the Channel for a short time and for a particular purpose, the suppression of the Templars many years later.

In the last issue of "Pendragon" we mentioned a BBC programme concerning events that took place at the beginning of this century in the Cathar area of the Pyrenees. We said we intended to follow this up further and this is what we are now doing. It is this study of certain French books that has sent us back to do some careful revision of previous reading; we would like to keep our other members in touch with what we are doing so we invite them to re-read the chapter in full that we have just quoted. For the same reason we invite members to refer to a slightly older book, "The Ancient Secret" written by Flavia Anderson and published by Gollancz. In Chapter 1 is written:

In this present book I hope to show what the Grail was, for it had a very definite material existence, and moreover was treasured in Glastonbury Abbey until the time of the dissolution of the monasteries.....the old poets promise us that, when once the truth concerning the Grail shall be revealed, "then will the secret significance and the symbolic meaning of the Blessed Trinity, which we have conceived to be in three parts, be fulfilled and made manifest".....Furthermore, I shall hope to convince the reader on the following points:

1. That the Grail was not the Cup of the Last Supper.
2. That it was the Sacrum (holy object) of a mystery cult not confined to Britain, but so widespread as to be almost universal.
3. That this Sacrum was venerated just because it did demonstrate in symbolic fashion the mystery of the Trinity; and that therefore mankind, both Jew and Gentile, had some knowledge of the threefold nature of God thousands of years before the Incarnation of Our Lord.
4. That the truth about the Grail was known only to a small circle of initiates, and was therefore gradually lost; but that wherever the knowledge was best preserved, the Christian creed found easy acceptance.
5. That once the veiled language of the cult is understood, there is practically no legend, folk or fairy tale which does not refer to the Vessel.

Flavia Anderson's Grail is made of crystal or glass and very old indeed. In Chapter 2 we read:



The fact that the Phoenicians came to Cornwall for tin is known to all. They probably first arrived in the 9th century B.C. at a time when Tyre had succeeded to Crete's place as mistress of the seas, and only to or three centuries after the Phoenician cities had freed themselves from the domination of Egyptian imperialism, but not from the worship of Egypt's gods. It is interesting here to reflect that Toledo in Spain was at first a Punic settlement, and that it was in Toledo that Wolfram von Eschenbach claimed that the true story of Parzival and the Grail had been found. I give his words as translated by Miss Weston.

~~Since I did but as Kiot bade me, for he would I should hide the tale,  
And tell none the secret, till the venture so far were sped  
That the hidden should be made open, and the marvel of men be read.~~

For Kiot of old, the master whom men spoke of in days of yore,  
Far off in Toledo's city, found in Arabic writ the lore  
By men cast aside and forgotten, the tale of the wondrous Grail;  
But first must he learn the letters, nor black art might there avail.  
By the grace of baptismal waters, by the light of our Holy Faith,  
He read the tale, else 'twere hidden; for never, the history saith,  
Might heathen skill have shown us the virtue that hidden lies  
In this mighty Grail, or its marvels have opened to Christian eyes.

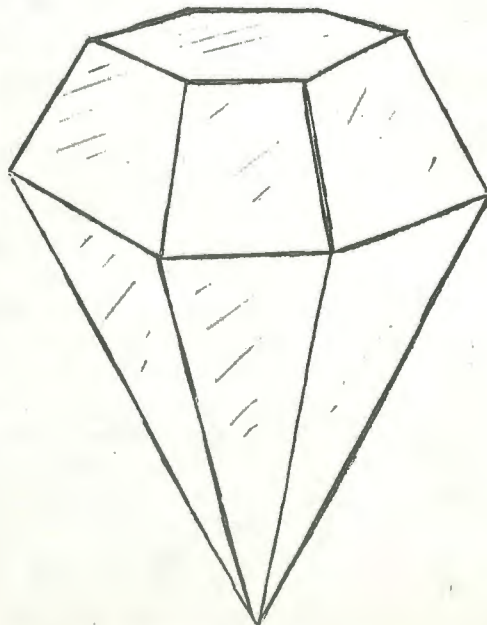
'Twas a heathen, Flegetanis, who had won for his wisdom fame,  
And saw many a wondrous vision (from Israel's race he came,  
And the blood of the kings of old-time, of Solomon did he share).  
He wrote in the days long vanished, ere we as a shield might bear  
The cross of our Holy Baptism 'gainst the craft and the wiles of Hell,  
And he was the first of earth's children the lore of the Grail to tell,  
By his father's side a heathen, a calf he for God did hold,  
How wrought the devil such folly, on a folk so wise, of old?

And the heathen, Flagetanis, could read in the heavens high  
How the stars roll on their courses, how they circle the silent sky,  
And the time when their wandering endeth -- and the life and the lot  
of men

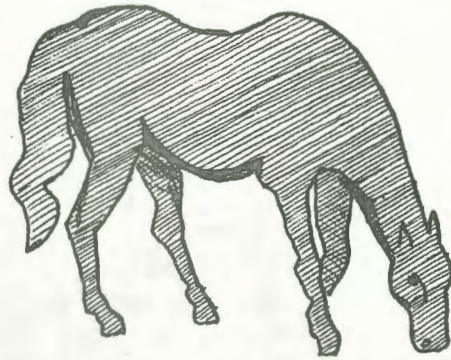
He read in the stars, and strange secrets he saw, and he spake again  
Low, with bated breath and fearful, of the thing that is called the  
Grail.

In a cluster of stars was it written, the name, nor their lore shall  
fail.

These notes, like the previous article, will have to be pursued in our next issue,







## THE BLACK HORSEMEN

### S. G. WILDMAN.

A few years ago we had long discussions and did considerable research into problems of horsemanship. At one point we were told that native British ponies would never, on account of their size, have been capable of carrying heavy men in armour and that therefore Arthur had been forced to import, secretly, heavy horses from the continent to breed with the native mares. In "Sword at Sunset" Rosemary Sutcliff described one such enterprise in which Bedevere was involved. A little later we were searching through many books to discover whether or not Arthur's horsemen used stirrups or not.

Recently we have been reading a book called "The Black Horsemen", by S.G. Wildman (John Baker, 1971) price £1. 80. The sub-title is, "English Inns and King Arthur". A reader has roughly summarised the contents by giving some quotes:

"The thesis of this book...is no less than that the name 'Black Horse', given to an inn, is originally connected with the stories of 'King' Arthur and his 'knights'.....The name seems to belong to England only. I managed to collect over 200 examples, and should think that this is a fairly high proportion of the actual total, since I have read that there are only 700 'White Harts' in England, and this is one of the commonest of names.

"Here is a list of the areas where it is common: (1) North Wirral and Central South Lancashire. There are none at all north of the Ribble. (2) The Chilterns. Numerous examples. (3) A long, continuous sweep of the country, varying from 10 to 20 or more miles in width, stretching from Ilchester in Dorset across west Wiltshire and east Somerset, through the Bath-Bristol region -- where there is a place called Blackhorse -- up the line of the Cotswolds, through Warwickshire along the Jurassic ridge, coming to an end near Nottingham. (4) A group near the old Watling Street but extending into Leicestershire. (5) A small but concentrated group round Stoke-on-Trent. (6) A well-marked line along the South Downs. I did not include London at all, a place quite unlike any other in England...

"The fact is this: the regions where the 'Black Horse' is a common name for a public house are those regions where the early settlements of the Anglo-Saxons received a set-back....This resistance may have been the work of many leaders at different times; but a plausible case (described in detail in the main text) can be made out for identifying the twelve battles of Arthur, reported by Nennius, with places on this border. Using this border as a guide to the country controlled by Arthur, we get a picture which includes all the places associated with legends of Arthur, and makes sense politically



and militarily. Also, several ancient hill figures (Whiteleaf, Ditchling and Bledow crosses, Wilmington, Uffington and Tysoe) are found on the Black Horse line and can be interpreted as boundary marks.

"From a completely different angle, there is every reason to believe that Arthur's horses were descended from Friesian and Fell ponies, both of which were black; they alone at that time could have provided a stock capable of good cavalry work; the only legend which mentions the colour of Arthur's horses (Eildon Hill) describes them as being black. In true Roman fashion (he) trained his men and organised bases at Bath, Chester, Carlisle, and originally Winchester and Cadbury Castle, used his 'New Modle Army' to halt Aelle in Sussex and the -- presumed -- invaders from Dorset, and then, years later, to destroy, in one short, brilliant and meteoric campaign, the best-organised and most combination that the Saxons had ever launched against the Britons, Arthur set up a frontier (which) was regularly patrolled, and buffer states were set up between it and the Saxon kingdoms.

The more one thinks about it, the more surprising it is to find so few public houses named after Arthur and his men. If Robin Hood rates so many dedications, why not Arthur?"

#### OTHER BOOKS AND PUBLICATIONS

"Torc" has already been mentioned. This is an excellent magazine for all those living in, or familiar with, the Glastonbury scene. Editor: Patrick Benham, Avalon House, The Batch, Ashcott, Bridgwater, Somerset. Tel: Ashcott 364. Price 8.p.

ARCANA: A magazine of Cambridge Occult Lore. Well printed with good graphics. Articles about leys, magic, holy sites, geometry etc. Editor: John Nicholson, 1 Portland Place, Cambridge. Price 30P.

MANTRA: A Mystical Magazine. Articles on Symbolism, Reincarnation, Eastern Philosophy. Colour illustrations and graphics. Address: P.O. Box 725, London, W5 4BN. Price 15 P.

ZODIAC HOUSE PUBLICATIONS: A series of booklets, paperbacks, A4 size. Well-reasoned and well-researched publications concerning Atlantean Traditions in 1) Ancient Britain, 2) Atlantean Ireland, 3) Magical Heritage in Wales. Price 35.p. each.

Appearing shortly, also from Zodiac House, another paperback, A4, "Till Hope Creates", an informal history of the Pendragon Society and its affairs to date written by Jess Foster. Price 45 P. Can be ordered now from the Secretary, Pendragon Society, 22 Alma Road, Clifton, Bristol, BS8 2BY.

Or direct from: Zodiac House, 7 Hugon Road, Fulham, London SW6 3EL.

THE INTERAMERICAN. This is a closely-duplicated newsletter issued 6 times a year. It contains snippets of news from all over the world concerning archaeology, anthropology, folklore, recent finds, publications and discoveries. It is a non-profit effort, sustained by voluntary contributions only. One item culled from the current issue concerns the theory propounded recently by the geologist G.A. Kellaway, that the "bluestone" Sarsen stones of the outer circle of Stonehenge were not brought purposely from Pembrokeshire but were deposited on the Plain by the Ice Flow during the Ice Age.

"Pendragon's" reply to this is that we shall all treat this theory seriously when our geologists explain how the Ice managed to deposit the correct number of correctly-shaped stone at the correct site without any messing about or spilling some on the way!

Address of The Interamerican: Director Carl B. Compton, 5133NT Denton, TEXAS 76203



(Readers interested in Stonehenge and related theories should read T.C. Lethbridge's last book, "The Legend of the Sons of God", published by Routledge & Kegan Paul, price £1.75. The author gives a far more feasible explanation of how the stones could have been transported by sea to Hampshire and then slid across the ice during winter months.)

For those who would like a really authoritative compendium on Astrology we recommend a huge book, profusely and colourfully illustrated, called "The Compleat Astrologer", compiled by Julia and Derek Parker, published by Mitchell Beazley Ltd: At the cost of £5. 95. it is a book to obtain from the library.

"THE MYSTERIES OF CHARTRES CATHEDRAL" by Louis Charpentier, English translation by Sir Ronald Fraser. Price £1. 60(including P. and P)

Contents: A spot of Sunlight; the Mystery of the Mound; A Mysterious Orientation; An Instrument of Music; An Astonishing Science; the Mission of the Nine Knights Templar; In the Temple of Solomon; the Hidden Art; the Return to France; the Mysteries of the Towers.... the Grail and Alchemy...The Treasure of the Temple; the Three Roses; the Third Measure.

Obtainable from: R.I.L.K.O., 36 College Court, Hammersmith, London W 6.

"The Ley Hunter" is still going strong and carrying articles by people who are getting down to the real field work. Price still 10p and editor still Paul Screeton, 5 Egton Drive, Seaton Carew, Hartlepool Co. Durham.

#### PENDRAGON CHIT-CHAT

We hope members will like this new A4 production of "Pendragon". Please send in any comments you would like to make, and please send us news and/or contributions for future issues.

There was a time when we used to make efforts to raise money. As we usually ended up out-of-pocket we became discouraged and have, for some time, been relying on members' subscriptions. However, since last summer when we printed the Glastonbury Fair edition of "Pendragon" we have been in debt, so recently we decided to make another effort and run a Jumble Sale.

Friends, neighbours and members were extremely generous and we collected a splendid lot of Jumble. Unfortunately it just happened that on the Saturday afternoon we chose for our sale there were no less than 36 other Jumble Sales going on in Bristol at the same time. Nevertheless, amongst ourselves and a few customers we raised £13. Three weeks later -- having worked hard to replenish our stock -- we tried an evening sale and this time we had a greater number of customers. Again we raised £13 and a few odd pence. So we are now finally out of debt, and we have enough left over to publish this magazine.

The next effort must be to raise some money for petrol, photographic material and maps for the outing to Wales in July. One member has suggested a small Pop Festival but having witnessed the experiences of those who ran the Pilton Festival we do not find this idea a practical one, kindly though it was meant! If members have any ideas that do not call for super-human exertions we shall be glad to hear them. Bristol's plans for celebrating the granting of the Charter in 1373 are going ahead well. We have plans for making a film (with the permission of the Council which has not yet been obtained) and will let you know if these plans take shape.

A small party recently visited "Place", St. Anthony-in-Roseland, Cornwall and carried out some filming and recording. Research into the claims of "Place" is now going on and a full report will be given in our next issue.

Plans are also going ahead for a bookshop in Glastonbury. Again, we hope to be able to report some success when we publish again.





CHRISTINE BRISLOW

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