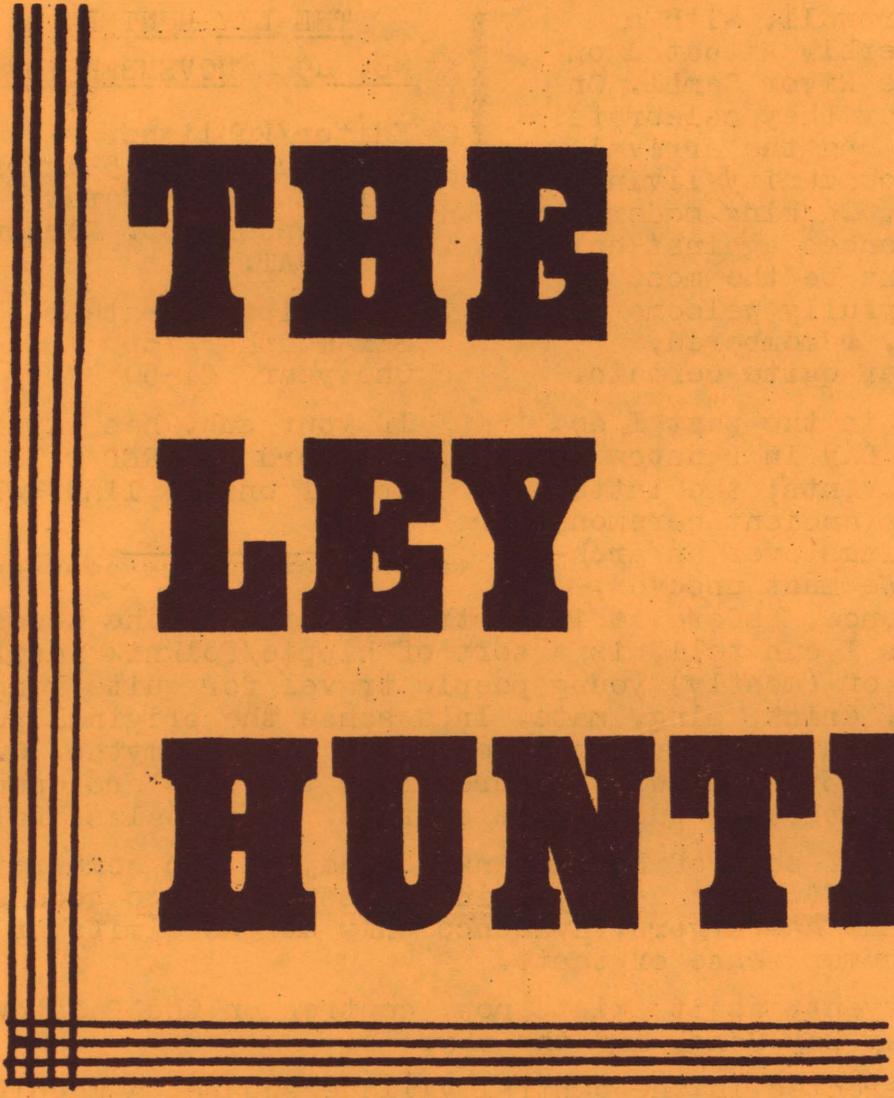# THE LEY HUNTER

MAY DAY IN PADSTOW
by JOHN RADFORD

I suppose this is the most famous event in the folk-ritual
calendar of Great Britain. I have been there twice. The first
time was the most dramatic event I have ever experienced. The
second time there seemed to me to have been a change, though it
was only a year later. In general, I don't believe in going back
again. But this, after all, is a seasonal, repetitive event,
meant to be experienced over and over again. I shall give here
only my personal feelings and speculations; not the results of
research.

Padstow is a small town on the
north coast of Cornwall, with a
tiny harbour, superbly situated on
the estuary of the River Camel. On
May Eve and May Day they celebrate
the end of winter and the arrival
of summer. For a community living
close to the land, lacking modern
technological defences against cold
and hunger, it must be the most
wished for and joyfully welcome
event of the year, remembered,
expected, yet never quite certain.

How it has been in the past I do
not know, but May Day in Padstow is
now really three events; the latter
ones overlying the ancient ceremony
like modern buildings over an arch-
aeological site. We must uncover,

interpret, experience, before it is destroyed forever. The newest
arrival, as far as I can tell, is a sort of hippie/folknik festival,
in which hundreds of (mostly) young people travel for quite long
distances to meet, drink, sing, mate. In a sense the original pur-
pose is revived. This event even has generated its own myths. On
the way there in 1973 I was twice assured that the pubs are open
all day. My informants were quite sure of this. It is, alas, false.

The next event is a sort of local bank holiday of the commercial
kind, with a funfair (what a downfall in the sense of two good old
words), hot dogs and hamburgers. Evidence only of the limits of
tolerance of the human sense of taste.

The "original" event, as it exists now, centres on the Padstow
'Obby 'Oss, the May Day Song, and the maypole.

The maypole is erected in the central village square, a magnif-
icent one crowned with flowers and a model of the 'Oss. On May Eve
the town is decked with great branches of greenery and with bunt-
ing. There is a great feeling of expectancy and coming celebration.
At midnight the Night Song is sung. Without insistent music I
cannot convey the atmosphere.

> "I warn you young men everyone
>   For summer is ycumen today
>   To go to the greenwood and fetch your May home
>   In the merry morning of May".

And verses for Mr So-and-So, Mrs So-and-So, outside whose
windows the song is sung.

Next day opend slowly, after the fairly energetic events of the night. About 11 a.m. the 'Oss makes his appearance. There are actually now three 'Osses: the original (so named), the temperance, and the children's. The home of the original during the rest of the year is the Golden Lion pub, as a notice by the front door proudly announces.

To those who have not seen it, the appearance, and still more the effect, of the 'Oss, are hard to describe. Basically it is a round sheet of wood, draped all round with black tarpaulin. In the centre is a hold through which a man may put his head. At one edge is a little horse's head, and on the opposite edge a tail. The man wears on his head a fearsome mask. Thus if the wearer crouches down so that the tarpaulin reaches the ground, he does look rather like a man riding a horse, or at least like the "hobby horse" seen in old illustrations or sometimes in the theatre. But he does not do this. He dances and prances in a swaying, weaving motion, the black superstructure heaving and bobbing along the street. It is utterly weird, magical, and compelling. A band of mostly accordions and thumping, hypnotic drums beats out the tune.

"Unite and unite, and let us all unite
For summer is ycumen today
And whither we are going we will all unite
In the merry morning of May".

Before the 'Oss dances the "teaser", a man -- occasionally a woman -- carrying an instrument like a short truncheon with a flattened, padded end. Ever and again, the 'Oss dies. He sinks to the ground and lies motionless. The teaser gestures before him, sweeping the ground with his baton. A slow and powerful song is sung.

"Oh where is St George
Oh where is he oh?
He's out in his longboat
All on the salt sea oh.
Up flies the kite; down falls the lark oh.
Aunt Ursula Birdhood she had an old ewe
And she died in her own park, oh.

The song gives way to a moment of silence, then bang! bang! the drums start up, up springs the 'Oss, and off goes the jostling throng. The 'Oss is surrounded, and followed, by mostly young people dressed in white, with red sashes and scarves.

When I have been there, the sun has blazed out all day, almost magically appropriate to May Day. And the brilliant light makes the whole scene, in a curious way, even more exotic.

The 'Oss and his followers wind their way around the town all day. At one point they find themselves at the top of the town outside the local big house. In they go, and the doors close on the mere public. Inside one can hear the old ritual repeated once more. A curious point of contact between the seasonal, almost unconscious life of the people and the sophistication of their masters. So it must have been in historical times; but before that, who knows to what sanctuary the 'Oss found his way? We cannot now tell what changes have taken place over the centuries. As in similar cases, there is an "official" story, to the effect that the 'Oss was invented to frighten off some invading French sailors, while the men of the town were away fishing. One only has to experience the ceremony to feel such a story as utterly ludicrous. Surely, surely, a tale made up to satisfy the curious visitor or the antagonistic

priest. I have a private theory that the rites were attacked,
even suppressed, in Puritan times; they revived, but not fully,
when things were easier.

> "The young men of Padstow, they might if they would
>   For summer is ycumen today.
> They might have built a ship and gilded her with gold
>   In the merry morning of May".

Well: if they might have done, why didn't they? Is that what
once they did? And what was the ship? Could it be related to the
Ship-on-Wheels described by Tacitus about 98AD? Violet Alford
tells us that -- "It lived on underground and in 1133 was built
secretly in a Rhineland forest and openly paraded throught towns
and country....wherever the ship halted there was shouting and
dancing far into the night.....until you might see 1000 people of
both sexes celebrating far into the night."

Can it be related to the Ship which through the 16th Century
featured in the great Carnival of Nuremburg? Or to the ship of
Nerthus, a Germanic native goddess? Or even to Skifblafnir, the
magical ship of Freyr, controller of sunshine and rain and the
gifts of peace and plenty?

> "Where are the young men that here now should dance
>   For summer is ycumen today.
> Some they are in England and some they are in France
>   In the merry morning of May."

Were they driven across the Tamar or across the Channel by
religious persecutions?

> "Oh where is St George
> Oh where is he oh?"

Where indeed? No longer featuring in the ceremony as no doubt
once he did. And where is his dragon? Does it lurk under the cur-
ious disguise of the 'Oss, so black and fearsome? As to Aunt
Ursula Birdhood, she has survived only as a name, and a line of
the song, so distorted as to prevent even a reasonable guess at
her identity.

Why did the Padstow May Day survive? Was it the case that every
town once had its ceremony, and in Padstow some lucky chance all-
owed it to persist? Or was it all along unusual, particularly
potent? Objectively there is an impression that the town is
especially appropriate. The little harbour seems to point at the
rising sun. The tiny old streets are convoluted so that one almost
loses one's way as in some maze or labyrinth. They seem to con-
centrate or focus whatever powers are being invoked.

All ceremonies change, sometimes rapidly, sometimes slowly. At
one time, I believe, the 'Oss went out of the town to drink at
the Traitor's Pool; I think now it does not. Formerly, it is said,
the young man who plays the 'Oss was naked beneath his black
carapace, and would capture nearby girls to ensure that the
newly-arrive summer would once more be a season of fertility and
prosperity.

Now, they seem to have opened up the town, with a big car park,
and old cottages turning into Wimpy bars or smart restaurants. So,
it seems to me, the magic is fading. I hope it is not so.

                                        ⓒJohn Radford.

A METHOD FOR NUMEROLOGICAL INVESTIGATION

by I. M. SOMMERVILLE

1. Introduction

As a mathematician by training and a computer programmer by profession and having been introduced to the numeric canon as exhibited by Mr John Michell in his book "The City of Revelation", it occurred to me to apply some of the methods of orthodox number theory to the salient integers of that canon. The results found are quite surprising and reconfirm the mysterious harmony obtaining between the integers expressing celestial distances.

It is my intention here to both demonstrate the method and exhibit some results, thus equipping the the interested reader with material for exploration on his own account. Let it be clear at the outset that the mathematics required does not extend beyond junior school arithmetic, i.e. addition, subtraction, multiplication and division. A mathematical postscript, however, is included for the sake of completeness.

2. The Process

The process to be described may be applied to any positive integer. Briefly, we determine and list all the divisors (integer factors) of the number and from that list form two summations. We examine these two sums in the light of previously known canonical information.

2.1 Divisors

One number is said to be a 'divisor' of another if it divides into that number without remainder, for example:-
* 7 is a divisor of 28 whereas 8 is not
* 33 is a divisor of 99 whereas 34 is not

2.2 Lists of Divisors

Clearly, for any given integer we may form a list of its divisors. For examples:-

* the divisors of 12 are 1,2,3,4,6 &12
* the divisors of 36 are 1,2,3,4,6,9,12,18 & 36
* the divisors of 23 are 1 & 23

Note that unity, 1, is always included as a divisor and that for a prime number there are but two divisors, unity and the number itself.

2.3 Sums of Divisors

From the list of an integer's divisors two distinct, but clearly closely related, summations may be made; being:-

* The sum of the divisors including the number itself, and,
* The sum of the divisors excluding the number itself.

For example, for the number 12 the first sum would be 28,

* $28 = 1 + 2 + 3 + 4 + 6 + 12$

and the second sum defined above would be 16,

* $16 = 1 + 2 + 3 + 4 + 6$

The reader should check that the equivalent sums for 36 are 91 and 55.

2.4 Notation

In order to avoid tedious repetition of the verbal expression of the summations defined in 2.3 we adopt the symbols in current mathematical usage and specify:-
For any positive integer N :-

* let $S(N)$ stand for 'the sum of the divisors of N, including N.'
* let $s(N)$ stand for "the sum of the divisors of N, excluding N.'

For example, in this notation :- $S(12) = 28$ $S(36) = 91$
$s(12) = 16$ $s(36) = 55$

3 Applications to the Canon

Consider the following members of the canonical suite (values in miles) :-

* 1080 = radius of the moon.
* 3960 = radius of the earth.
* 5040 = sum of the above (and = 1 x 2 x 3 x 4 x 5 x 6 x 7).
* 31680 = perimeter of square tangent to earth, and,
         = perimeter of circle radius 5040 (pi = 22/7).

3.1 The Divisors of 1080

The list of divisors of 1080 has thirty two members :-

```
1  5  10  20  36  60   120  270
2  6  12  24  40  72   135  360
3  8  15  27  45  90   180  540
4  9  18  30  54  108  216  1080
```

Thus we have values for the two summations :-   * S(1080) = 3600
                                                 * s(1080) = 2520

3.2 The Divisors of 3960

The list of the divisors of 3960 has forty eight members :-

```
1  10  30   66   165  440
2  11  33   72   180  495
3  12  36   88   198  660
4  15  40   90   220  792
5  18  44   99   264  990
6  20  45   110  330  1320
8  22  55   120  360  1980
9  24  60   132  390  3960
```

Thus we have values for the two summations:-

* S(3960) = 14040
* s(3960) = 10080

4. Comments

4.1 S(1080) = 3600   3600 is a number rich in associations including the basis of angular measure and the radix of Babylonian arithmetic.

4.2 s(1080) = 2520 and s(3960) = 10080

These two results have an interesting reciprocity, for,
        2520 = ½ x 5040, and, 10080 = 2 x 5040

4.3   S(3960) = 14040   Not so uninteresting as it looks for :-

                14040 = 13 x 1080

        and there are thirteen lunar months in a solar year.

Further, for those who care to do the arithmetic :-   S(14040) = 50400

In fact, to return to using verbal expressions:-
        The sum, including itself, of the divisors of (the sum, including
        itself, of the divisors of 50,400) = 16 x (13 x 14 x 15 x 16).

4.4   s(3168) = 6660   This result requires that the reader evaluate the divisors of 3168 for himself; 6660 requires no comment.

5 Further Results

5.1 The integer 1720 has the following property:- S(1720) = 3960

5.2 Take the number of days in a year, 365, then, S(365) = 444

        2 x 365 = 730, and S(730) = 1332 = 2 x 666. Thus we have a connection
between the number of days in a solar year and the number of the 'beast'.

6 Bibliography

Recreations in the Theory of Numbers : Albert H. Beiler : Dover Books 1964.
The City of Revelation : John Michell : Garstone Press 1972.

In spite of its ferocious aspects, the dragon has generally been regarded as a beneficent power, though severe in presence, with the majesty of law and high morality befitting the symbol of Heaven. This popular interpretation of the dragon is of early origin: the opening verses of the I Ching on the Ch'ien (first originating Heaven) hexagram describe the dragon slumbering in the deep, stirring, leaping forth, winging across the heavens, a vivid picture of the ruling and pervasive power of Heaven, and, by analogy, of moral and spiritual strength. Many early representations of the dragon still exist, such as, on an urn of the Hsin Tien period in Kansu (probably of the II millenium B.C.) "a snakelike animal with forelegs and horns". (Anderson, Children of the Yellow Earth). Its form was conveniently and simply rendered by spiral; and the "cloud and thunder" spiral motifs on ancient vessels and other objects were certainly related to the dragon through their form as well as through the association with the clouds and thunder that were so often its element and the signs of its presence. Early Chinese cosmology divided Heaven into nine regions, each ruled by a dragon, the nine of which symbolized the powers of the Universe. This basic set of nine, and also the many aspects of power that had to be differentiated in depicting the dragon, probably accounts for the several varieties of the creature and for its many variant features in paintings and other art forms. When a single dragon, in the form of a spiral or in a 'realistic' version, is a composite symbol of the power of all nine, it usually indicates cosmic power as well as various analogies ranging from in nature to elements of the human character. And in representing all these various aspects, the dragon possesses a main characteristic, described in the I Ching and evident in nature itself: its constant movement, essential to its symbol of change. Indeed, the dragon was described as being capable of extraordinary transformations -- "at will reduced to the size of a (silk)worm or swollen till it fills the space of Heaven and Earth" (Kuan Tzu, Chinese Readers' Manual) -- and it had the gift of becoming invisible.

As a symbol of the YANG, the Heaven Force, the dragon is also associated with the sun. As the rising sun, it represents the the dawning of day and light, the season of spring, and the nourishing element of water. The glory of the sun was seen as reflected on earth in imperial power, which took as its colour the golden light and as its badge the five-clawed dragon. As discussed, in the first chapter, the number 5 is significant in showing 'greatness or wholeness' totality, as circumscribed by the five points, which in turn express as aspect of the concept of the Centre. Other dragons were shown with four claws, perhaps to stress the manifestation of the power of Heaven on earth, four being the number related to the earth. As to numbers, incidentally, the Nine Regions of Heaven provided the basis not only of the nine varieties of dragons but also of the nine similarities of the dragon to other animals, remarked above. And of the Four Quadrants, the Azme Dragon represented the first and Eastern Quadrant. Furthermore, descriptions in the records of painting specify that the body of the dragon should be divided into three sections and paintings often showed only a part of each of the three emerging through clouds or water.

//*/*/*/*/*/*/*/*/*/*/*/*/*/*/*/*

THE ESOTERIC

Unique opportunities to hear well-known authors on esoteric subjects discussing their current work, including Alchemy, Astrology, Magic, Qabalah, etc. Refreshments and discussion. Full programme from: The Esoteric Society (L), 40 Buckingham Gate, London SW1. Tel. 01-828 2702.

//*/*/*/*/*/*/*/*/*/*/*/*/*/*/*/*

SOTHiS Vol.1 No.2 contains Liber Trigrammat - on and The Soldier and the Hunchback by Aleister Crowley; LIBER QNA by Frater Achad; Cosmology by Frater I.I.V.; Liber OKTO vel Bapthomithr by 444; the O.T.O. in New York by Tanith; and many more articles and artwork relating to the 93 current. Price 93p + 10p post and packaging from the Editors, SOTHiS, 346 London Road, St Albans, Herts. Love is the law, love under will.

//*/*/*/*/*/*/*/*/*/*/*/*/*/*/*/*

Legends describe the dragon dwelling in the sky, rivers, the sea and wells, and making the courses of rivers and streams. Many facets of meaning belong to this association with water. Rain is the life-giving element, and therefore clouds and thunder announce or accompany the dragon. In the CHICH TZU YUAN, the instructions for painting clouds and sea billows appear on four pages treating these two natural figures together and showing the similarity of brushstrokes and forms in painting them: the dragon is mentioned several times in the manual as a force of nature as the power of Heaven energizing man through his spirit.

The dragon is thus a symbol of the idea of TAO, giving its substance and vividly illustrating its main aspects. Painters who specialized in painting dragons and who wrote on the subject were strongly influenced by TAOIST ideas and repeatedly used Taoist terms in referring to the dragon. In connection with the Taoist emphasis on WU-WEI (non-assertiveness) there is an aspect of the dragon that should be mentioned, namely, the power of restraint. There is evidence of this interpretation in representations of the k'nei (monster) dragon with t'ao tiem (glutton) mask of a monster on ancient vessels, which are explained in the classic on bronzes, the Po Ku T'u, by Wang Fu as exerting "a restraining influence against the sin of greed."

&()&()&()&()&()&()&()&()&()&()&()&
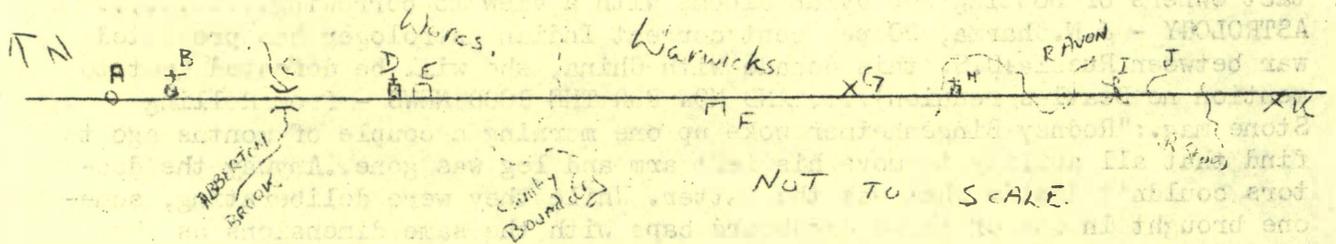
MICHAEL J. GIBBON has supplied the alignment above from O.S. map 144.

Key: A. An apparently useless stone stuck in a hedge running E-W, about 3/8 mile west of Abberton church. he hedge formerly divided two farms, now under one ownership (not my own). It is a good 40 years since I saw the stone so it may not still be there as it was in my boyhood.   B. St Edburga's Church, Abberton. Present church c.1880 but replacing a very old church. Stands on the highest ground in the parish and the site is probably very old.   C. Water crossing (bridle path) over Abberton brook.   D. St Peter's Church, Rous Lench. A church has been here since the earlies Christian times. My grandfather was the rector there. He largely restored the church during the 1880s, preserving old features. One such is a block of oolite elaborately carved in flat relief. One feature is a serpent or dragon. The Victorian Society of Antiquaries said it was Saxon. Pevsner now says "Anglo-Danish". Nobody seems to know much about it. Perhaps much older than anyone thinks. The church stands on low ground, but a few yards east is --   E. A rectangular moat, enclosing one acre. Formerly the manor house stood within this moat but towards the end of the Middle Ages was removed to higher ground to the S, where it still stands. Now called Rous Lench Court. No trace visible above ground remains of the old house but there are historical records to show that there was a house within the moat.
F. Three-sided moat immediately NE of Broom Court. I have not seen this. I take it from the map.   G. Shakespeare's Crab. Presumably an old landmark tree no longer extant. From the lettering on the map one can't determine exactly where it was, but it must have been very near the line.   H. St Peter's Church, Welford-on-Avon.
I. Site of castle marked on the map, nothing now to be seen from nearly road.
J. Clifford Hill. Appears to be a natural feature but the line exactly cuts the 200 ft ring contour to the S. Spot height 208 is highest point.   K. Three Shires Ash. As with Shakespeare's Crab the lettering does not show the exact position. Appears slightly S of the line. I have not been to this point on the ground. Two of the shires were Worcs. and Warwicks., as Warwicks gave way here for a few miles to an island of Worcs, long since incorporated in Warwicks. What the third shire was I have no idea. The parishes of Abberton and Rous Lench were well known to me in youth by walking over them, but I have have not been over them for a long time now. East of Rous Lench I know little beyond what the map tells me, except by looking from roads.

++*+*+*+*+*+*+*+*+*+*+*+*+*+*+*

<u>MISCELLANY</u> <u>MISCELLANY:</u>:::::: NUMEROLOGY - Speaking of pop musician Jimi Hendrix's death manager Joe Boyd said: "That same night of his death he went and saw Devon (Wilson, a girlfriend), and then Monika (Danneman, another girlfriend). ᴴe definitely took her German pills, though whether he took as many as she said he did....you see, she's into numerology and she said he took nine." Hmmm.........DRAGONS (1) - The title of Bill Porter's forthcoming book on dragons will be "DRACONISM, THE FIRST FAITH OF BRITAIN", and not as stated in his article, "New Folklore for Old" in The Ley Hunter No. 47.......MAN OF KENT - A.G.Johns of 12 Albert Road, Canterbury, Kent, seeks contact with fellow ley hunters in his area.......DRAGONS (2) - U.S. radio stations banning inocuous song "Puff the Magic Dragon", fearing drug connotation....VIEW OVER ATLANTEANS - In Sept/Oct issue of The Atlantean articles on Merlin, Angel Hair, and an esoteric view of leys by Jacqueline Thorburn. Annual sub. is £1 post free from the publishers, The Atlanteans, 42 St George's Street, Cheltenham, GL50 4AF.......FORT KNOCKS - Delighted to see new magazine The News has arrived. A lengthy read on 1001 curiosities here. Single bi-monthly copies 35p and year's sub. £1-80 from R.J.M. Rickard, 31 Kingswood Road, Moseley, Birmingham, B13 9AN. ......ZIMMERMAN - Your editor would like to contact owners of bootleg Bob Dylan albums with a view to borrowing..........ASTROLOGY - J.N.Sharma, 90 per cent correct Indian astrologer has predicted war between Russia+U.S. this decade with China, who will be defeated (not to mention no Beatles reunion).....AND NOW FOR THE GOOD NEWS - from Rolling Stone mag.:"Rodney Bingenheimer woke up one morning a couple of months ago to find that all ability to move his left arm and leg was gone..Anyway the doctors couldn't decide what was the matter. While they were deliberating, someone brought in one of those cardboard caps with the same dimensions as the pyramida at Giza and put it on Rodney's head. "I can walk!" exclaimed Rodney, and he walked right out of the hospital".......R SEARCH - your editor is researching the occurrence in the counties of Durham and Northumberland of ghosts, witches and elementals. Any personal experiences would be gratefully received.......IN THE BEGINNING - Ron Cockcroft suggests a (dubious) link between leys and Genesis. It is explained in his unpublished book, "The Certainty of the Words of Truth". Ron, of "Rock Tor", Chestnut Avenue, Chiltern Vale, Tham, Oxon, OX9 2AP, will explain all........

,,*,*,*,*,*,*,*,

BOOK R VIEWS

"THE KEY" by JOHN PHILIP COHANE
  (Turnstone Press, 1973, £2-95) The key that John Cohane, archaeological researcher and amateur etymologist, claims to have discovered is the basic fact that syllables of the names of ancient gods frequently occur in place names throughout the world. He sets out to show that there were two major semitic migrations from the eastern Mediterranean before the Egyptians and Phoenician eras, and that these people took the names of their gods with them and have left these names in various guises the world over.

One of these root names is the AVA/HAUE/HAWA group that appears in Britain in Avebury, Avalon, and Avon. Another is OC/OG, from which he says are derived the Ogbourne St George and Ogbourne St Andrew villages near Avebury, and all the other variations such as Och, Ock, Ok and Oc, to be found not only across the British Isles but throughout the world.

The names of the River Thames has evolved through Temis, Tames and Tamensis, and was originally brought from Tema, a district in Northern Arabia. The author suggests that other syllables with echoes reaching back to the past are Ash, Ber and Tara. This book is more likely to be valued as a work of reference to be used over the years rather than absorbed in one reading. The ideas it suggests, and the author himself says that he is making suggestions and not presenting a complete theory, are likely to open up many avenues of thought and speculation to anyone interested in our national origins and the derivations of our place names.

THE KEY is handsomely produced and contains over 50 black and white illustrations, principally of ancient sites, and at £2-95 is good value at today's prices.

-- Colin Bord.

(+(+(+(+(+(+(+(+(+(+

"BLACK HOLES: THE END OF THE UNIVERSE?", by JOHN TAYLOR   (Souvenir, £2-50)

Intellectual arrogance, philosophical pomposity, largely pedestrian turgidity and a challenging yet irrevocably distant notion go to make this one of the most boring theses I've read. We get more than an odyssey into light years across space; there is a lengthy and winding discourse on the cosmology of the author's inner space ultra-"reality", spiritual poverty. Being a professor probably he's a brilliant scientist, but maybe he cheats a teeny bit at one point. One can but assume that his lack of considering gravitic anomalies on Earth (and England and Scotland have a handful) is a case of doubt rather than ignorance. They have similarities with postualted black holes which are the context of his scare-mongering perhaps something of an embarrass-ment to his theories.

Black holes, to the uninitiated, are burned out stars that have undergone gravitat-ional collapse. He suggests our universe may go the same way.

Mixing man and cosmos into an untenable allegiance we get strange deductions and claims, unsupportanle and bizarre: "Yet their (the Aztecs) lives were also dominated by ritual and worship of their gods. This undoubtedly had a highly debilitating eff-ect on the culture." Or, "An alternative fantasy (to UFOs - which he actually cautiou-sly endorses subsequently) is the world beyond the senses, of the 'psi' faculty...." Or the sweeping: "We flee into fantasy, mysticism, withhcraft, sex and drugs, leaving reality behind to care for itself." Or a holier than thou: "Because of this high sen-sitivity it proved easy to pick up all sorts of uninteresting side-effects, such as demonstrating students marching round the campus."

One could challenge, on scientific grounds, his egocentric, naive assumption that: "We are as nothing in an unthinking, unfeeling Universe". For Sir James Jeans said correctly: "..the universe begins to look more like a great thought than a great machine."

The author states: "To have one's mind boggled at least once per day is a very imp-ortant part of the increasing flexibility and dispelling mystery in out attitude to the world around us." Hopefully he will be boggled by this review and peer beyond the veil of physical reality at the countless other equally real dimensions.

@@*@*@*@*@*@*@*@*@*@*@*@*@*@*

SHORT REPORTS::: "WHAT WITCHES DO" By Stewart Farrar (Sphere, 35p). Sub-titled "The Modern Coven Revealed" this book is written by a journalist who I feel has treated the subject objectively and come under the spell of the charismatic Alex Sanders. Naturally Sanders appears in a sympathetic light. I had been dubious about him until I read his account of gnomes - "If you're very quick and smart, sometimes in the country you can see them, like a shadow in the corner of your eye." Now this is correct and a fact hardly anyone probably knows and I'd never seen in print before. Covers a wide spectrum of magical thought and practice. Recommended.

"FLYING SAUCERS THROUGH THE AGES" by Paul Thomas (Tandem, 35p). Familiar ground on Biblical UFOs. Having seen a 17th Century painting in Cambridge of a distinct UFO hovering over Christ in the River Jordan I don't deny some connection between religion and flying saucers, but this approach fails to convince me. Maybe I'm the odd one out.

++*+*+ NEXT ISSUE -- This will issue No. 50 and a special Winter Solstice issue too. Special articles will be published including one on Alfred Watkins by his son. There will be a larger section of reviews, including a piece on the commendable reprint of "FENG SHUI" by E.J.Eitel (£1 from The Land of Cokaygne Ltd., 1 Jesus Terrace, New Square, Cambridge).

%%%%%%%%%%%%%%%%%.