

● THE GREEN MAN IN CORNISH CHURCHES ●
RIDING A STEM OF RAGWORT ● CECIL WILLIAMSON
THE HURLERS ● DOWSING ● CASPN & LAN ●
ALL PHOTOS NOW IN FULL COLOUR

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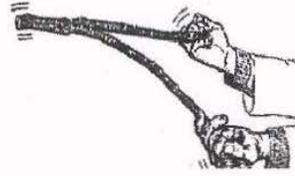
STONES OF OUR MOTHERLAND

EARTH ENERGIES * ANCIENT STONES * SACRED SITES * PAGANISM * LEYPATHS
CORNISH PRE-HISTORY & CULTURE * MEGALITHIC MYSTERIES * LEGENDS & FOLKLORE

The ongoing controversy about the proximity of cattle with ancient sites on the West Penwith moors has come into focus again, with cows grazing in the vicinity of the Mên-an-Tol, rubbing themselves on the stones and churning up the ground, so that at times it has been impassable. Save Penwith Moors (SPM) group (www.savepenwithmoors.com) have been campaigning to have all livestock removed from areas where there are ancient sites, and have had a series of meetings with Natural England (who are responsible for operating the Higher Level Stewardship scheme that has implemented grazing schemes) chaired by local MP Andrew George. SPM have also alleged that cattle in the vicinity of Tregeseal stone circle have destabilized the stones by constantly rubbing up against them on no less than 15 occasions, and that English Heritage have done little to improve the situation. They believe that both quangos, Natural England (NE) and English Heritage (EH), have not acted to preserve and look after the sites, and the Kernow Branch of the Celtic League have taken up this theme and run a publicity campaign about it. In response, EH claimed that “the evidence of the presence of cattle in the vicinity of the stones does not equate to evidence of damage”, a statement that infuriated SPM! At the same time, English Heritage have removed a small grant (£50 a year) that they have paid for the last three years to CASPN to effect repairs at the Mên-an-Tol, which seems like a real own goal. They certainly do not do themselves any favours in their approach to local heritage groups. Despite this, CASPN’s volunteers still continue to undertake the practical work of looking after the monument, and are currently exploring ways to improve drainage surrounding it.

Despite the reservations felt in some quarters about SPM’s methods, support for the group remains high. With around 600 members clearly they speak for a large number of people who share their concerns about unrestricted access to our natural environment and the preservation of the ancient sites. Meyn Mamvro has also been campaigning now for nearly 30 years for a more caring and responsible approach to the sites, and organisations like SPM and CASPN have been active in drawing attention to any threats to these precious places. Too often it seems that remote organisations like EH & NE are not really interested in local concerns, and that schemes for the countryside are dreamt up by beauracrats in Brussels without regard to local conditions. The Higher Level Stewardship scheme which has been the cause of all the trouble about cattle at the sites is now coming to an end, and it is to be fervently hoped that whatever is devised as its successor is more attuned to the needs of the the countryside and the ancient sites - but don’t hold your breath!

DOWSING NEWS



The summer of 2013 was a much-welcome hot and sunny one, and in July it was a beautiful day for a return visit by **West Cornwall Dowsers** to *St.Piran's Round* at Goonhavern. Thought to have originally been an Iron Age fortified farm, it was subsequently adapted for use as a Plain-an-Gwarry (Playing Place) in the Middle Ages. However, the dowsers found that its origins lay even further back into prehistory, and that originally (some 4200 years ago) a stone circle of 11 stones stood on the site, with a processional entrance



St.Piran's Round

of four stones. This was used not only for ritual and ceremony, but for astronomical viewing of star rises and sunsets. The other main finding was that the left hand side of the Round had unpleasant energy, and was at one time used as an animal compound, while the right hand side had much more pleasant energy and had been used as a habitation. They also investigated the ditch surrounding the Plain, and found another entrance that lined up with the 'Devil's Frying Pan' feature in the Plain. A good day's dowsing.

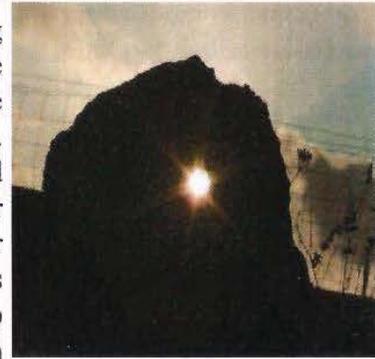
A few days later, on another sweltering day, **Tamar Dowsers** made a mid-week visit to *South Penquite* on Bodmin Moor [SX1710 8751]. On the private farm lies the remains of what is clearly a megalithic structure, though its exact nature and use is something of a mystery. Curiously enough, the name 'Penquite' is not a corruption of 'quoit', but comes from the Old Cornish 'Pencuit', meaning 'the end or top of a wood'. Nevertheless the site did dowse as the remains of a fallen quoit or dolmen, with only one of the uprights



South Penquite

and another fallen stone remaining, plus some other smaller stones lying about. The dowsers also found that it was only later, some time after the dolmen had first been erected, that it was enclosed by a mound of smaller stones and earth, and took on the function of a burial chamber. From a spot at the site, the distant hilltop of Rough Tor was visible on a west-east energy line, an alignment first noticed by the late Hamish Miller. At least three ley alignments were identified, as well as a large water spiral over a rising vortex, and a number of earth energy spirals. The Group also visited the 'Storyteller's Circle' feature at the nearby river, and some field clearance cairns or hut circle remains nearby.

A couple of weeks later **West Cornwall Dowsers** paid a return visit to *Alsia* at the invitation of owner Trevor Rogers. This time they concentrated on the field above the well, where in the past over fifty prehistoric flints had been found. The dowsers found traces of at least three bender-type shelters, temporary dwellings from the Paleolithic/Mesolithic period (about 7000 years ago) that had been erected seasonally by the Hunter-Gatherers who roamed the land following the herds of animals. In another part of the field, closer to the well, dowsable traces were found of an enclosure with more permanent huts, dating from the late Bronze/early Iron ages. Finally, some of the group took a closer look at a small holed stone that stood in a stone hedge nearer to the house. Trevor had observed that the hole lined up perfectly with the winter solstice sunset [*photo right taken in 2011*], and it was determined that the stone had been moved from further up the field in relatively modern times, and the hole had been deliberately cut for the solstice observation.



Holed stone at Alsia



Trencrom Dsrs at Gunwalloe

August continued with its fine weather, and on a warm summer Sunday, **Trencrom Dowsers** made their way to *Gunwalloe* on the Lizard to visit the church and 13th century tower, all nestling in the lee of an Iron Age cliff castle above. It is in the tower that the Athena and Apollo lines cross, and Ba Miller (Hamish's widow) recalled when they first went there and discovered the crossing of the lines. John Moss had been able to arrange for the tower to be opened for the Group, and it was fascinating to see inside, how it had been hewn out of a cave that had undoubtedly originally been a hermit's cell. The crossing point of the lines was readily identified, and the Athena line in particular dowsed very strongly in the tower and in the church. Later the Group followed its pathway outside, and then identified the Apollo line running along the beach as well. A good day.

Later in the month, on a beautiful late Summer's day, **West Cornwall Dowsers** had a trip outside their normal territory to *Bodmin Moor*. Here they explored three stone circles, each of which revealed some interesting discoveries. At Stannon, the circle was buzzing with energy and energy lines, and outside the circle they found that the random stones lying about (including a 3-stone setting) had originally been four or five different burial cairns. In addition a putative stone row was identified, which has yet to be confirmed [*more details in a future issue of MM*]. Then they moved on across the moors, where they came across cairns, cists and round houses, on their way to Fernacre circle, in the lee of Rough Tor. This circle was much quieter energy-wise. Finally they returned via the ruined Loudon Hill circle, with a magnificent visual alignment to Rough Tor & Brown Willy. A lovely day.



C.A.S.P.N & LAN NEWS ROUND-UP

Cornish Ancient Sites Protection Network



CASP and LAN continued with their regular site **Clear-ups** in West Penwith and the Lizard in the summer and autumn of 2013. CASP went back to Bosiliack in May in terrible weather, but did manage to clear a couple of the houses at the settlement site, and then in June returned to Boscawen-ûn circle, where they found that some irresponsible person had been having a fire in front of the centre stone. They cleared away the charred wood and covered the area over with foliage. In July they cleared two barrows on Boskednan Downs, and Bosiliack Barrow, and in August returned to Tregeseal where they cleared the circle, the holed stones and a fair bit on the barrow nearest the circle. In Oct they cleared an overgrown Mulfra settlement, in Nov returned to Bodrifty settlement, where they cleared four roundhouses, and Dec Lesingey Round.

Meanwhile, down the Lizard, LAN went to Boden fogou near Manaccan in June for their first clear-up there [*photo right*]. The site had grown over since it was first excavated in 2003, but the volunteers soon had it opened up again. In August they returned to The Three Brothers of Grugwith, in Oct Carminoe Mill, in Nov Croft Pascoe barrow (where they uncovered an unrecorded kerb surround), and in Dec their 'adopted' site of Kynance Gate.



Details of future clear-ups are on the back page of MM and the website. Also on the website is the programme for the 8th annual **Pathways to the Past** weekend of May 24th-25th 2014. Highlights this year include walks around Mulfra & Bodrifty, Treryn Dinas and 'Janey Tregear & the Spriggans' walk with Adrian Rodda! There are also talks by Paul Bonnington on the Neolithic farming revolution, Peter Herring on Bodmin Moor, and Jacky Nowakowski on Carwynnen Quoit. Not to be missed!

CORNISH ANCIENT SITES PROTECTION NETWORK [CASP]

CASP Address: Whitewaves, Boscaswell Village, Pendeen, Penzance, TR19 7EP

Web site: www.cornishancientsites.com **E-mail:** secretary@cornishancientsites.com

Facebook: www.facebook.com/groups [search for C.A.S.P.N]

FRIENDS OF CORNWALL'S ANCIENT SITES [FOCAS]

To join FOCAS (£8/year waged, £12 couples, £5 unwaged) tel: FOCAS Administrator Eve Salthouse 07927 671612 or e-mail focas@cornishancientsites.com, visit CASP web site for downloadable application form, or write to: Emma Trevarthen, Binner Cross Farmhouse, Leedstown, Hayle TR27 6DU

Adopt-a-Site scheme: e-mail: focas@cornishancientsites.com

Sites Clear-Ups: Dave Munday 01736-787230 e-mail: dave@cornishancientsites.com

Report damage at sites: Tel: 01736-787186 or 01736-787522

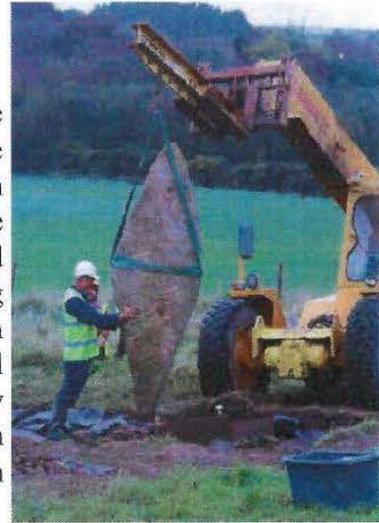
LIZARD ANCIENT SITES NETWORK [LAN] via CASP address (above)

Adopt-a-Site scheme: e-mail: info@cornishancientsites.com, or phone 01736-787186

Sites Clear-Ups: Tel: 01736-787186 e-mail: info@cornishancientsites.com

NEWSNEWSNEWSNEWSNEWSNEWSNEWSNEWSNEWSNEWS**ONE LEG UP FOR
CARWYNNEN QUOIT**

Following a week of excavation of the final post hole in October 2013, Carwynnen Quoit volunteers witnessed the replacing of the first upright back into position on Samhain eve, October 31st. The quoit had been dismantled and the site excavated a year earlier in 2012 [see *MM 80 p.4-5*], and since then the Sustainable Trust have been seeking funding for this final stage of the project. This was obtained from Heritage Lottery in the early Autumn of 2013, so the final phase of restoration of this historic monument could now begin. The first leg of the Quoit is now securely back in place, with the intention of replacing the other uprights in Spring 2014, and the capstone in the Summer of 2014.

**BRONZE AGE
REPLICA BOAT
LAUNCHED**

Hosted by the National Maritime Museum at Falmouth, a project has been underway since summer 2012 to build a replica of a genuine Bronze Age boat, based on partial finds of similar boats from that period [see '*Cornish boats and Cornish gold*' in *MM79 p.5*]. The boat was completed

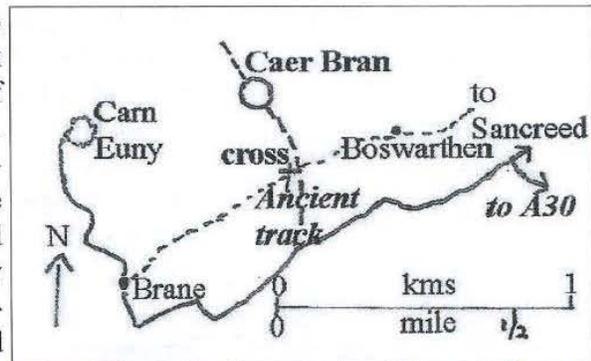
in the spring of 2013, named Morgawr after the mythical sea serpent of Falmouth Bay and launched in Falmouth Harbour soon afterwards. Using specially crafted paddles, 19 men and women were guided in the fine art of powering seven tons of wood through the water. Remarkably stable and relatively quick for its size, the crew was soon able to manoeuvre around buoys and other vessels with ease. Professor Van de Noort, who is based at the University of Exeter, said he was delighted with the results, adding that the project had proved the enormous value of experimental archaeology. "She moves well in the water – perhaps better than I'd expected," he said. "I could turn her quite easily with the rudder paddle. One thing we've learned already is that because she sits very high in the water, it is likely she can probably carry a much greater load than we first thought. Because she is flat-bottomed and has no keel the wind does tend to push her away. But with a few tons of ballast, perhaps tin ingots, she might handle better." There are now plans to conduct further experiments to help build a clearer picture of Bronze Age travel and transportation. Screenings of a film by award-winning Cornish cinematographer Mark Jenkin, charting the boat's journey from log to launch, are also being arranged.

ANCIENT TRACKS

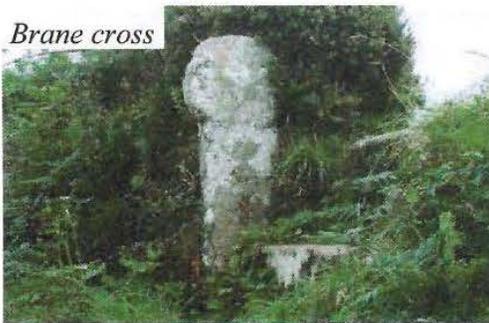
3: Brane *by Raymond Cox*

A series that looks at some pathways to ancient sites in West Penwith that may be the tracks where our ancestors walked. Many of the old tracks exist as the old churchway paths connecting settlements to the parish churches, but parts of them, especially those with tall hedges may define old estate boundaries or are older than those. These deeply sunken tracks, especially those that pass or go to ancient sites, are the essence and heart of this time-worn land.

The track from SW4090 2849 to 4080 2898 is a quiet gently curving track which ends at the magnificent hill fort of Caer Bran. This hill fort (131m./130ft. diameter), overlooks a rolling open landscape and no less than three Iron Age settlements, Carn Euny, Goldherring and the hut circles on the slopes of Bartinney Hill. But the heart of this track, a boundary between the old estates of Brane and Boswarthen, is halfway along where it crosses the churchway path from Brane to Sancreed. Here, at the stile on the left (west) side is another presence of the past, Brane Cross, which forms a support to the stile. There is a latin cross on both faces. At this pivotal point one can look down or up the track at the flower-strewn hedges or east over fields towards Sancreed, or west to the slope of Bartinney.



Caer Bran - [c] Emma Trevarthen, HES.



Brane cross

The cross is a nodal point of no less than four alignments:

1. Barrow on Deveral Common 4031 3133 / settlement at 4042 3076 / **Brane cross 4090 2877** / Goldherring courtyard house settlement 412 283 / Boscawen-ûn stone circle 4122 2735 / missing stone at Trevorian 4152 2626 / Trevorian cross 4155 2601 / Boskenna Gate cross 4201 2407.
2. Tregiffian Vean chambered tomb 37252774 / stone (missing) at Brea 384 280 / Chapel Carn

Brea 387 281 / **Brane cross 4090 2877.**

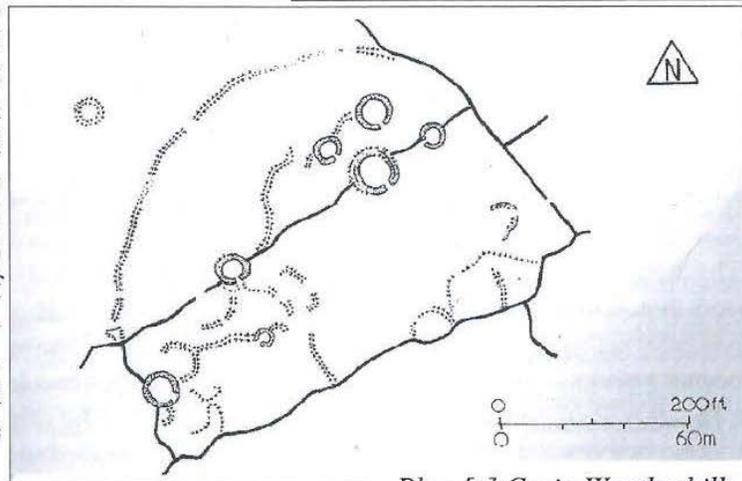
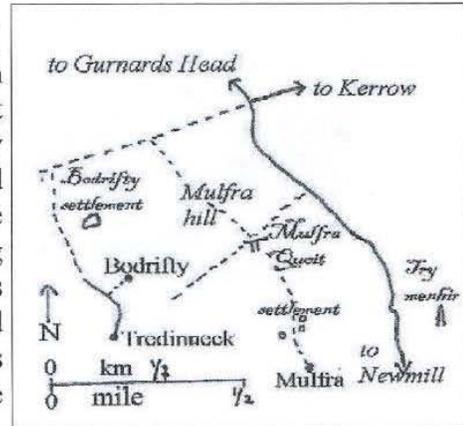
3. Bartinney Castle 395 293 / **Brane cross 4090 2877** / Kerris menhir 4439 2743.

4. Chapel Euny well 3992 2890 / Carn Euny courtyard house settlement 402 288 / **Brane cross 4090 2877** / Dift menhirs 4372 2830.

HOME SWEET ANCIENT HOME

WHERE OUR ANCESTORS LIVED: 4 - Bodrifty

Bodrifty hut circle settlement [SW445 354] lies not far from the Mulfra settlement featured in MM82. Both settlements are large and important, but the Bodrifty settlement is the earlier, being originally founded during the late Bronze Age, and occupied continuously from the late Bronze Age to the late Iron Age (from the 5thC BCE to 2ndC CE). During this time, the settlement was increased and some huts rebuilt, and in the Iron Age a low bank of earth and stone was built around most of the settlement. This bank (which does not appear to have been defensive in nature) was oval in shape, 137m (450ft) from the NE to the SW. It enclosed about 1.2ha (3 acres) of land, within which are 7 well-preserved hut circles. These huts (excavated between 1951-55) were on average 9.1m (30ft) in diameter, and consisted of well-laid outer and inner facings with an infill of rubble. Most had central hearths and drains, and many stones are still standing.



Plan [c] Craig Weatherhill

The site lies on the flanks of Mulfra hill, with its Neolithic quoit, which would have been viewed by the inhabitants of the settlement as the dwelling place of their ancestors. In the later Iron Age, a 'new' courtyard house settlement of Mulfra grew up a short distance to the south, but whether this was a 'spin off' by an extended family from Bodrifty, or built by different people, we cannot now know. Either way, this sacred hill of Mulfra was clearly an important landmark for these Bronze and Iron Age peoples.



Cheryl Traffon & Lana Jarvis are leading a walk around this area as part of the Pathways to the Past weekend on Sat May 24th 2014 @ 10am. All welcome.

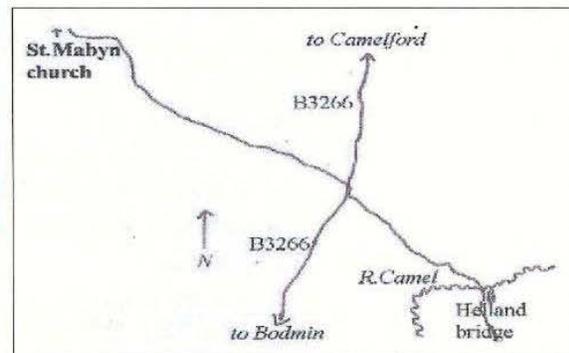
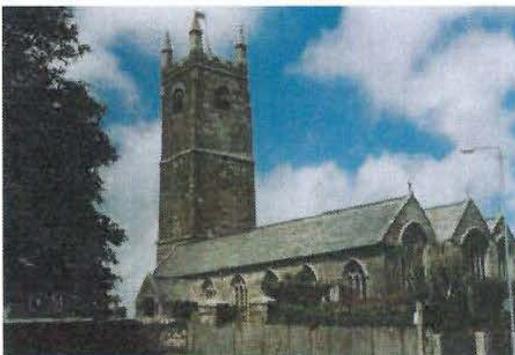
MISSING MENHIRS - CORNWALL'S LOST STONES

12: Hellandbridge stone

A letter to *British Archaeology* magazine early in 2012 alerted MM to an interesting stone. The writer, Alan Endacott, sent a photograph of a gatepost stone [photo right] in Cornwall (location unspecified) which he said was about 1.5m high and rectangular in section. Alan thought that it “showed the anthropomorphic attributes of a small statue menhir”, showing “a face that seemed to have been pecked or smoothed back in the central area to leave two bulbous protrusions which could represent breasts, while lower down the face had been pecked back to leave a pronounced V in relief, perhaps representing the pubic region”. If this were a deliberate carving, it would be a unique find for Cornwall, though other statue menhirs are known from St.Martins on the Isles of Scilly, on the Channel Islands and in northern France.



After some investigation, MM eventually found out that the stone stood in the garden of the studios of Paul Jackson, a potter living and working at Hellandbridge on the edge of Bodmin Moor. Paul readily agreed for us to go and look at the stone, so earlier in 2013 we made our way there. The stone was behind the house, and when it was dowsed it said that it was not deliberately shaped, but was a result of natural weathering. However, it also said that it had originally been a genuine menhir and had come from St.Mabyn church, a fact that Paul confirmed was a possibility, because he said that he had bought it from a local stone merchant who some years before had cleared some stones from St.Mabyn church [photo below]. So, although perhaps not the find of a statue menhir, as we might have wished, it has nevertheless turned out to be an unexpected “missing menhir”.



ANCIENT SCILLY

An occasional column featuring new ideas and discoveries on the Isles of Scilly

ARCHAEOLOGICAL DIG DISCOVERS EARLIEST ARRIVALS



A recent archaeological excavation on the island of St.Martin's has revealed traces of the first settlers to arrive on the islands (or rather singular 'island' as it was at the time). Led by Dr. Duncan Garrow of Liverpool University, a specialist in the prehistory of north-western Europe, and Dr. Fraser Sturt, a marine archaeologist of Southampton University, the excavation revealed traces of the first arrival by Neolithic peoples on Scilly some 5000 to 6000 years ago. After a possible Neolithic (or even Mesolithic) occupation site at St.Martin's Old Quay had been identified in 2012, based on finds of pottery and flint tools, a full-scale dig with a 10 strong team, supplemented by locals, took place in September 2013. This was part of a Stepping Stones project investigating a northward migration from Europe via seaways and islands, in which nomadic hunter-gatherers became settled farmers. The excavation made 2m square test pits, from which were found pieces of Neolithic flint and pottery, as well as a pit with "ritual deposit". This shows that Scilly was certainly visited before the Bronze Age, from when most of the monuments and finds date.



WELLS CORNER

Two holy wells in the same area have recently been restored. **St.Columba's holy well** [photo left] in the small hamlet of **Ruthvoes** [SW9254 6061], two miles south of St.Columb, had no stones remaining and was just a shute of water. Meyrick (1982) said of it: "Restoration would be almost impossible in the circumstances", but he has now happily been proved wrong.

A few miles to the north, **St.James holy well** [photo right] at **Ball** (originally Ballelacadew) [SW8710 6528] near St.Mawgan-in-Pydar, lies not far from Newquay Airport. It was a much frequented well, being on the pilgrim route to St.James Santiago de Compostela in Spain, but had deteriorated until its recent restoration. Nearby is the Catholic establishment Lanherne House, formerly the monastery of St.Mawgan.



MAPPING THE SUN AT THE HURLERS

The Hurlers stone circle on the southern fringe of Bodmin Moor became a focus in Autumn 2013 for a project to investigate its use and construction. **Alex Langstone** reports for MM on the event.



Mapping the Sun was an attempt to further understand our Bronze Age past from the perspective of the Hurlers stone circles and surrounding ceremonial landscape. Central to the event was the archaeological excavation of the 'crystal pavement', originally discovered in 1938 by the Ministry of Works during their excavation and scheduling of the Hurlers.



Photo [c] Alex Langstone

I went to a fascinating talk on the first day by Brian Sheen from Cornwall's Roseland Observatory, on the astronomy of the area. Brian spoke about the Hurlers being an astronomical calendar, aligning to celestial events throughout the year, but particularly the winter solstice, where he believes that the three stone circles align to Orion's belt, which rises due south of the Hurlers stone circles at the Winter Solstice. The Hurlers landscape calendar aligns to significant sites on the horizon. Due North is Stowes Hill, in the East is Kit Hill, due South MinionsMound (tumulus), and in the West a series of Cairns.

The dig of the 'crystal pavement' was delayed by a couple of days due to the torrential rain, but eventually got underway, with the help of many volunteers. As usual, the dig has given us many more questions than answers at this early stage, including the obvious one; is this really a pavement at all, and as it appears to be made from rough local granite, where did the 1938 excavation get the idea of a 'crystal pavement'? Some crystalline rock deposits were found in what appears to be a ditch each side of the 'pavement' so maybe this partially answers our question. Interestingly there is a small standing stone in the 'pavement', poking up at around the halfway point [*photo right*], and archaeologist **Jacky Nowakowski** has speculated that it may be a fixed point in the landscape to map specific stars in the sky. Astronomer Brian Sheen seems to agree, stating that the monument is a giant landscape calendar used to predict the changing seasons and the movement of stars.



Photo [c] Matt Clark

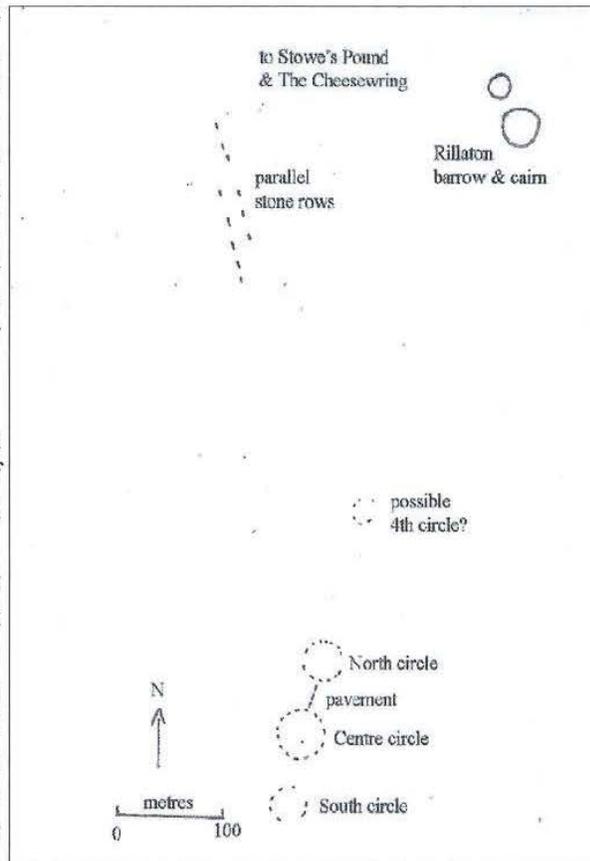
Geologist Calum Beeson has suggested that this upright stone was once encrusted with black crystal, leading to the nickname 'crystal pyramid' during the dig. A full Geological report of the make up of this and some of the other stones will be forthcoming. The 'pavement' aligns directly to Rillaton barrow, former home to the wonderful Rillaton gold cup, now housed in the British Museum. The dig has discovered that the 'pavement' does not directly join the two stone circles, and there seems to be a gap at each end. It is, however, widely thought to be part of the ceremonial architecture of the site, and two prehistoric stone tools were discovered alongside the 'pavement'. Dig director James Gossip has said that samples taken from underneath the stones will be sent off for radio carbon dating, to help to verify that the 'pavement' is contemporary with the stone circles.



Rillaton Gold Cup

The week long event also held a 'lighting up the monument' evening, where a team of archaeologists and astronomers spread out across the ceremonial landscape around the Hurlers with powerful torches and using radio contact they managed to get a wonderful overview of how each ancient site related to each other and how they may have looked in the distant past when used for ceremony.

Other discoveries during the week long event included a stone row north of the Hurlers, where the stones are spaced apart about 8 to 10m in two parallel rows. The western row starts at SX2571 7176 at its SE end, and the eastern row starts at SX2574 7181 at its SE end. The stone row aligns towards Kilmar Tor in the distance on a bearing of about 355 degrees (NNW). Dig geologist Calum Beeson pointed out that the stones in the rows had been selected and placed so that their inner faces were covered in a black mineral layer called *wad*, which sounds very similar to the 'pyramid stone'. There is much information to wait for now the dig has finished, and whatever we may think about this very special ancient landscape monument, and wider ritual landscape, I get a strong feeling that we are in for a few surprises.



THE GREEN MAN IN CORNISH CHURCHES

by Cheryl Straffon

The Green Man has a long and complex history. Researchers have traced its appearance back to Roman and Bysantium times, where it has been linked to the vegetation deities, such as Pan, Bacchus, Dionysus and Silvanus, and the mystery religions that grew up around them. A leaf-clad statue of Dionysus in Naples, Italy, dating back to about 420 BCE, is often considered one of the first Green Men images. Although the leaf-mask or foliate head had been copied since

Roman times, perhaps the first example of the disgorging form of the Green Man (spewing vegetation from its mouth) occurs on the tomb of St. Abre, now in the church of St.-Hilaire-le-Grand at Poitiers, France, which is thought to date from the 4th or 5th Century CE. These foliate heads seem to have been incorporated into Christianity from an early period, when they were perhaps fused with the Celtic 'cult of the head' - the reverence the Celts had for portrayals of the human head, based on the belief that the head is the repository of the soul - and also the Celtic veneration of sacred trees.



Roman Green Man from hoard of silver found at Mildenhall [4th century CE]

Although the Green Man would thus appear to have had pagan origins, perhaps as a fertility figure or nature spirit, gradually (from a period from roughly the 6th to 11th centuries) a bridge was laid between the Green Man's apparently pagan origins and the new context of Christian art, and the Green Man imperceptibly became absorbed into Christian iconography. What could be salvaged or used from the old pagan beliefs was co-opted by Christianity as far as possible, and what was considered too disruptive or dangerous was strenuously repressed. Although the popular practice of tree worship could not be permitted, the use of the image of the Green Man allowed a relatively safe nod towards the old practices, while at the same time bringing it under the umbrella of the new Church. Although there are few carvings remaining from this period, nevertheless the acceptance of the Green Man into church architecture was established.

The 12th to the 15th centuries saw the heyday of the Green Man in churches, often seen incorporated as a carved decorative ornamentation on British, French, German and other European churches and other buildings (both ecclesiastical and, less commonly, secular). Examples include many carvings in Chartres Cathedral in France, St.Nicholas Church in Nicosia, Cyprus, and numerous fine examples from British churches, including Norwich and Exeter Cathedrals, and a cluster of churches in Devon, including Sampford Courtney, South Molton and King's Nympton, all with carvings from the 14th & 15th centuries. Cornwall too is represented in this period with carvings in churches at St Eval, St.Levan, St.Ewe, Advent, and Lancaut, all from the 13th-15th centuries.

From the Renaissance onwards, the Green Man (and other variations including animals) began to appear with even greater regularity in manuscripts, metalwork, book-plates and stained glass, as well as in churches and cathedrals, although often for purely decorative effect. With the Protestant Reformation of the 16th Century, the Green Man experienced something of a new, and largely secular, resurgence, as he became associated (somewhat paradoxically) with the drive for productivity and dominion over Nature. He continued to appear in English architecture in the 16th and 17th Century, such as at King's College in Cambridge, St. Paul's Cathedral in London, Tewkesbury Abbey, and in country churches like those at Shepton Mallet and High Bickington. In Cornwall, there are examples from this period at Lanreath, Launcells (St.Swithin), St.Dominick, St.Buryan, St.Ives, St.Mellion and Whitstone (St.Anne). Also from this period comes the magnificent carving on a font in Lostwithiel church, including exotic green men and a Bishop



or Abbott disgorging leaves. Although such images are rare on fonts in Cornish churches, there is a similar image on an oak chair in Tintagel Church .



Green 'Bishop' on Lostwithiel font

*[left] Green 'Bishop' on oak chair in Tintagel church
[c] Alex Langstone*

By the time we get to the 19th century, one might have expected the Green Man to disappear completely in this age of science and rationality, and for a time he seemed to have done just that. But he never entirely faded away. The motif gained some renewed popularity with the Gothic Revival and Arts and Crafts movements of 19th Century Britain, as well as in America and the British colonies during this same period. The Victorian version of the Green Man makes an appearance on many important buildings such as the Palace of Westminster, St. David's Cathedral and in re-carvings on some Oxford and Cambridge colleges. In Cornwall, there are 19th century carvings at Lanhydroc House near Bodmin, a bench end carving with mouth foliage and a poppy head in Truro Cathedral, and restoration of screen panels in St.Buryan church. Paul Broadhurst says of this: "This is one of the most outstanding screens in the Westcountry. Painted in vivid azurite, gold, green and red, this was torn down in the 19th century, but restored in 1909. This Green Rood Screen is indicative of the early church's roots in the natural world, with its knotted vines and fantastic beasts, including Green Men and dragons peering out from the twining foliage. The symbolism of fresh green growth may well also refer to the idea of rebirth and resurrection, the great renewal of the natural cycle"*

Even into the 20th & 21st centuries Green Men carvings continue to be made. As recently as 1961, a boss of a Green Man was carved in Mullion church on the Arts & Crafts rood screen. The church is 13th century with 15th century additions, and restored in 1870, so this shows a great continuity of use and tradition. Through all these centuries, these foliate head carvings were not actually known as 'Green Men' as that term was only coined by Lady Raglan in her 1939 article "The Green Man in Church Architecture", but since then it has caught on as a general descriptive term. These carvings of the Green Man may take many forms, naturalistic or decorative. The simplest depict a man's face peering out of dense foliage. Some may have leaves for hair, perhaps with a leafy beard. Often leaves or leafy shoots are shown growing from his open mouth and sometimes even from the nose and eyes as well. In the most abstract examples, the carving at first glance appears to be merely stylised foliage, with the facial element only becoming apparent on closer examination. The face is almost always male; green women are rare (though there is one in the church at Winterbourne Monkton in Wiltshire, where a carving on the 12th century font shows a Goddess/Earth Mother giving birth to a spray of vegetation). Green cats, lions, and demons are also found. On gravestones and other memorials, human skulls are sometimes shown sprouting grape vines or other vegetation, presumably as a symbol of resurrection (as at Shebbear in Devon).

The Green Man is an abiding symbol of the spirit of Nature, and continues nowadays in many forms at pagan celebrations, and in secular festivals and events. It also remains in many Cornish churches, often hidden away in roof bosses, or on bench ends. The list on the following page offers a selection of those churches in Cornwall where Green Men carvings may be found, but it is by no means exhaustive, and there may be a church near you that has one hidden away. If so, please let MM know, and we will update the list!



Green Man in Lanlivery church

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* Paul Broadhurst: The Secret Land [*Mythos, 2009*]



Green Man in St. Merryn church

Photos on p.14-15 [c] Alan Simkins, except Altarnun [c] Dave Sylvester

GREEN MAN CARVINGS IN CORNISH CHURCHES

[Source: http://freespace.virgin.net/polter.geist/greenman_page0025.htm]

Advent [St.Adwena] Porch: roof boss;
Nave: roof boss (14th-15thC)

Altarnun [St.Nonna]
Bench end (16thC)

Photo right

Blisland [St.Protus &
St.Hyacinth] North
porch: 10 foliate heads
restored; Chancel
south-aisle: bosses, 2
restored (19thC
restoration).

Bodmin [St.Petroc]
Nave: boss (15thC)

Gulval [St.Gulval]
Roof boss (?)

K i l k h a m p t o n

[St.James] Chancel: 4 bench ends
(probably 16thC)

Laneast [St.Sidwell] Nave: bench end
(14thC)

Lanlivery [St.Brevita] (15thC?) Tower;
Roof boss *Photo on p.14*

Lanreath [St.Marnach] Altar: 2 roof
bosses; Rood screen: 3 carvings (16thC)

Lansallos [St.Ildiema] Bench end: 2 leaf
masks (16thC); Font: tree of life (12thC)

Lanteglos [St.Julitta] 5 bench ends (14th-
15thC?)

Launcells [St.Swithin] Nave: bench end
(1567)

Lezant [St.Briochus] North Aisle: wooden
bosses; Porch roof

Lostwithiel [St.Bartholomew] Font: exotic
Green Men, including abbot/bishop
disgorging leaves (14th-15thC)

Photo on p.13

Ludgvan [St.Ludowanus] Roof boss (?)

Madron [St.Maddern] Roof boss; Choir
stalls (19thC)



Altarnun

Mullion [St.Mellanus] Boss on Arts &
Crafts rood screen (1961)

St.Buryan [St.Buriana] Rood screen
(15thC restored in 1909)

St.Dominick [St.Dominica] Chapel:
wooden roof boss (1485-1627)

St.Eval [St.Uvelus] Nave: 7 roof bosses
(13thC) *Photo below*



St.Eval

St.Ewe [All Saints] Chancel screen: upper
frieze - profile face with tendril from
mouth running length of screen (14thC)

St.Ives [St.Ia] Bench ends (16thC)

St.Levan [St.Selevan] Boss in roof, over-
looking steps to altar in Lady Chapel
(13thC)

St.Mellion [St.Mellanus] Nave: boss
(15thC)

St.Merryn [St.Merryn] Roof boss
(15thC) *Photo on p.14*

Tintagel [St.Materiana] Green 'bishop'
on oak chair (16thC) *Photo on p.13*

Truro Cathedral [Virgin Mary] Bench
end - Green man with mouth foliage,
poppy head (1880)

Whitstone (St.Anne) Roof boss (15thC)

*Additional material by Alex Langstone,
Stuart Dow & Alan Simkins*

RIDING A STEM OF RAGWORT

by Cheryl Straffon

“In every small Cornish village in olden times (and the race is not yet extinct) lived a charmer or ‘white witch’. They were not only able to cure diseases, but they could, when offended, ‘overlook’ and ill-wish the offender, bringing ill luck on him, and also on his family and farm-stock. The seventh son of the seventh son, or seventh daughter of the seventh daughter, were born with this gift of charming, and made the most noted pellars; but anyone might become a witch who touched a logan (rocking) stone nine times at midnight. These logan rocks are their favourite resorts, and to them they went, it is said, riding on ragwort stems, instead of the traditional broomsticks”.¹

Here, in this 19th century account by Margret Courtney, we have in a nutshell, the traditional attributes of the Cornish witch or wise-woman. The healing and cursing qualities of these white witches have been well documented², and it is not so much their spells, rites and charms that we are concerned with here, as their supposed ability to ‘ride between the realms’. As Gemma Gary puts it: “Witchcraft has always been practiced in Cornwall, or at least that is how it would seem. In many ways the word Witchcraft seems to be inextricably linked with Cornwall, a remote horn of land which is home to countless legends of old magic and sorcery, fantastical beings and many haunted sites which inspire the imagination to ponder the mysterious midnight goings on of Witches and the joyous gatherings of Piskies”.³ It is these “mysterious midnight goings on” that show the witches to be the inheritors of the shamans and their supernatural abilities to connect with the Otherworld.



15th century woodcut showing three witches flying on a pitchfork, turning into animal forms.

The riding of a broomstick or stem of ragwort has about it the notion of riding a supernatural steed, and there are several Cornish stories of supernatural encounters where ‘flying horses’ figure prominently. There are links here with Siberian shamans who rode horse-headed sticks through the skies of ecstatic trance to the World Tree or Cosmic Axis. Paul Devereux suggests¹ that the remnant of these traditions is doubtlessly the folk image of the hobbyhorse. He also points out that in Scandinavian mythology, Frigg, the wife of Odin, was depicted riding on a broomstick. Both Frigg and Freya were different aspects of the same Goddess, and Freya was the mistress or first teacher of seidhr, a form of trance divination. This was practised by the seidhonka, who in the course of her divination, would go into trance and have an out-of-the-body experience. The witches flights on their stems of ragwort are therefore in a long tradition of shamanic and hallucinatory magic.

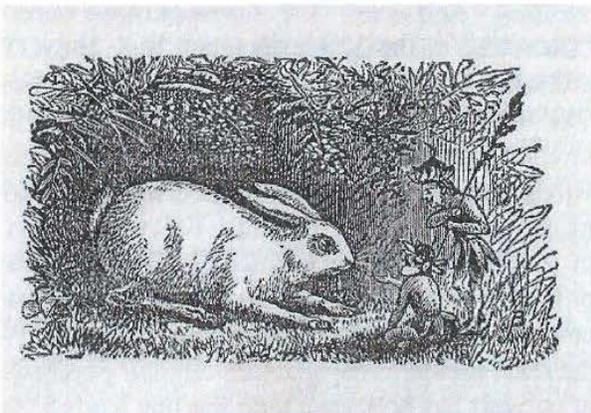
A further aspect of the shaman's flight may also have been culturally transmitted from other places. Widespread from northwest Europe to Tibet, shamans' flights are envisaged as an upward ascent by ladder to the Otherworld. Sometimes the ladder was placed symbolically against a real tree or post, and the shaman would ascend by flapping his or her arms like a bird. Sometimes notches would be cut on a post so the shaman could physically climb it. Is it perhaps relevant that where Madgy Figgy climbed to launch herself on her stem of ragwort was a 'chair-ladder'? This was a pile of cubical masses of granite piled one on top of each other, with horizontal joints representing steps up in the 'ladder'. Madgy Figgy's chair-ladder was an actual rock formation at Tol-Pedn-Penwith and can still be seen there.



Madgy Figgy's chair ladder at Tol-Pedn-Penwith. Drawing by J.T.Blight

That the flying on broomsticks or ragwort was a hallucinatory experience is further evidenced by the ability of the witch to change into animal form at the same time. In many trance states, turning into an animal is a very real and powerful experience. Such shape-shifting experiences have been universally recorded in many cultures and by the ingestion of many psychotropic substances. Animals experienced in this way include foxes, hares, cats and wolves (known as lycanthropy). In one medieval report, seven male and female witches confessed to rubbing ointment on their bodies, then putting on wolfskins and going on all fours and running about the country. In an experiment⁴ in the 1960s, a psychologist Claudio Naranjo took the psychoactive substance harmaline, and 'became' a huge bird, a fish, and then a tiger. He said: "I walked, feeling the same freedom of movement, flexibility, grace. I moved as a tiger in the jungle, joyously, feeling the ground under my feet, feeling my power, my chest grew larger. I then experienced what a tiger feels when looking at its prey"⁵.

In some of the Cornish tales, witches turn into their familiars, especially hares and cats. In the tale of 'The witch of Treva'⁶ there lived "a wonderful old lady deeply skilled in necromancy". One day her husband got into a rage because there was no food in the house, so she turned into a hare and ran all the way to St.Ives, five miles distant, and quickly returned with the food. At her funeral some years later, hares and a cat were seen leaping over and sitting on her coffin.



Drawing by J.T.Blight

In the tale of ‘The witch of Kerrow’⁷, the protagonist Sir Rose Price goes hunting a hare that always escapes from him. One day the hare is shot but not killed, but when the hunters follow it into a house, they see instead of the hare, an old woman bleeding about her head and face. She is a shape-shifting witch, and is accompanied by her ‘familiar’ – a large black cat with “eyes like coals of fire, showing his teeth as if to spring at the intruders”. In a tale⁸ of the magician Pengersec, the spirit of a murdered woman turns into a hare and follows Pengersec around.

In another tale⁹ a witch turns herself into a toad. An old woman called Alsey lived in Anthony, near the River Tamar, but when the landlord came for his rent, she cursed his wife and all he owned. Back at his shop, an enormous toad fell heavily from the ceiling, which the man then threw into the fire. Almost immediately, word reached him that Alsey had been severely burnt in a house fire. The dying toad in the fire is then thrown out into the garden where it dies overnight, as indeed also does Alsey. When it was examined in the morning “it was found that all injuries sustained by the toad corresponded with those received by the poor wretch”. In all these stories, the animal into which the witch has turned is viewed as being devilish or evil, but this of course is only a later Christianisation of the memory of pagan practices, that involved shape-shifting and altered states of consciousness. In German tradition, toads were thought of living in the plant hemlock, a very poisonous substance, that was nevertheless sacred to the Goddess Hecate, and has strong hallucinogenic properties. Some toads themselves also have substances on their skins that have hallucinogenic effects. In 1991 it was reported in Vancouver that people were picking the creatures up and licking the bufotenin off their bodies to experience psychedelic trips. Toads play a large part in many Cornish charms¹⁰ and their presumed power to kill or cure may be a memory of the time when witches were able to enter into the essence of the toad itself.

We began this article with an account of how to become a witch, so it is perhaps only fitting that we should end it with another account¹¹ of how to become a witch, that involves the inversion of Christianity, the invoking of Celtic magic numbers and directions, and the presence of a toad. Once again it is Margaret Courtney who has the details:

“Go to the chancel of a church to sacrament, hide away the bread from the hands of a priest, at midnight carry it around the church from south to north, crossing east three times. The third time a big toad, open-mouthed, will be met, put the bread in it; as soon as swallowed he will breathe three times upon the man, and from that time he will become a witch, known by five black spots diagonally placed under the tongue”.

Toads, hares, cats and other animals were not only ‘familiars’ for the Cornish witch or wise-woman, they were part of the altered states of consciousness reached by those who could attain visionary experiences of the Otherworld, a group of people who come from the same mould as the shamans on their psychedelic flights. The Cornish witch on her stem of ragwort has been on a long trip that leads back to the dawn of humanity.

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- ¹ from 'Cornish Feasts and Folklore' – Margaret Courtney [1890]
- ² See for example 'Sorcery and Witchcraft' from 'Popular Romances of the West of England' – Robert Hunt [1871], and for their survival into recent times see 'Traditional Witchcraft' – Gemma Gary [Troy Books, 2008] & 'The Black Toad' – Gemma Gary [Troy Books, 2012].
- ³ 'Traditional Witchcraft' – Gemma Gary [Troy Books, 2008]
- ⁴ Recounted in 'The Long Trip' – Paul Devereux [Penguin, 1997]
- ⁵ See 'Shamanism and the mystery lines' – Paul Devereux [Quantum, 2001]
- ⁶ 'Popular Romances of the West of England' – Robert Hunt [1871]
- ⁷ 'Hearthside Stories of West Cornwall – William Bottrell. Third Series [1880]
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- ⁹ 'Popular Romances of the West of England' – Robert Hunt [1871]
- ¹⁰ See 'The Black Toad' – Gemma Gary [Troy Books, 2011] for more details.
- ¹¹ from 'Cornish Feasts and Folklore' – Margaret Courtney [1890]

Extracted from "Between the Realms: Cornish myth and magic" by Cheryl Straffon

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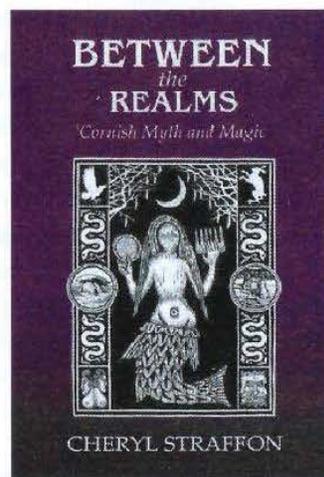
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THE WAYSIDE WITCH & THE LIVING STONES

CECIL WILLIAMSON & THE LORE OF THE STONE CIRCLES

by Steve Patterson

Cecil Hugh Williamson (1909-1999) is I believe one of the great unsung heroes of the twilight world of Folklore and Witchcraft. He is probably best known for founding the Museum of Witchcraft in Boscastle, Cornwall, which he ran up until midnight on All Hallows eve 1996, three years before his passing over in to the spirit world. Unbeknown to many however, this was just part of a colourful and magical career that spanned the most part



of the 20th century. This included working in a Rhodesian Tobacco plantation, the pre-war film industry, the British secret services and most importantly devoting his life to the study of traditional witchcraft. This interest started from a string of magical encounters throughout his childhood from a first-hand experience of a witch persecution outside his uncle's vicarage in Devon to his witnessing of the practice of witchcraft as a living arte amongst the poor in the east end of London in the 1920s. It was whilst he worked with MI6 that his interest in witchcraft began to take a more concrete form when, as a front for researching the growing interest in the Occult amongst the German High Command in the run up to the war, he founded "The Witchcraft Research Centre". After the war he established a string of Museums as both a base for and means of funding his researches, which included the now legendary Isle of Man Museum (which provided the setting for the birth of 'Wicca'). It was from this base that his net was cast to gather all the remaining fragments of the lore and practices of the traditional witch that he could find, and draw them in to his "Spiders web".

From The Isle of Man to the rugged coast of north Cornwall, Cecil Williamson was drawn to the wild places. Somewhat paradoxically, he found that although traditional witches were to be found very much at the heart of the communities they served, it was the wild landscape beyond that gave them access to their power. Of the South West he wrote "We have our wild untamed places, our secret places, our majestic places; where under the vast vault of a clear clean sky the panorama of moorland, granite cliff and the sparkling expanse of the deep blue waters of the sea, reaches out in to the horizon all around us. Then there is the man made message of the standing stones and circles written by man on the landscape thousands of years ago. The West Country witch understands the message of the stones and those who by sweat and strength set them up to stand for so many centuries. What they proclaim is as true today as when they were set up."

What makes Cecil Williamsons work of particular significance was the fact that he was essentially an oral historian. Statements such as this were far from being just flights of romantic fancy, they were born of the occult ideas of his times and the actual accounts from West country wayside witches themselves of the ways in which they worked. Most of these informants remain anonymous, forgotten and unverifiable. But this however is both understandable and sadly inevitable due to the nature of the material. One such informant who was 'outed', the dance teacher Brownie Pate (who now has a display dedicated to her in the Museum of Witchcraft) was hounded from her job and lambasted by the press as a result of her involvement with witchcraft being made public. Even to this day, for family and work reasons, many donors and informants to the Museum of Witchcraft, wish to remain anonymous.

It is fascinating to note that Cecil Williamson observed an overt and self-conscious connection between the West Country witches and the wild landscape and especially in the ancient megalithic stones that somehow provided a focal point to the numinous power of the land. This is something that has often been refuted in our cynical urban times! Cecil Williamson in other writings goes on to develop this theme: "Devon and Cornwall are rich in standing stones and stone circles. For thousands of years they were centres of ritual, places where great waves of emotion flowed forth, witness to many deeds which would be strange to present day man. With the arrival of Christianity the previous beliefs and mystical operations of the population were swept away and stamped out. Now only the stones remain to bear silent witness to things past and yet not entirely forgotten. The Witches of Devon and Cornwall find they can read messages in the stones; and so, unseen and without outward display, they can resort to these places and in secret to draw up and drink in the sleeping magic and wisdom of England's own native mystical past."



*The power of the stones
at sunset*

Cecil Williamson paints an evocative picture of the Wayside witch on the moor, communing with the ancient living standing stones. The magic he found amongst the traditional witches was of quite a different order to that which presented itself in more popular forms of witchcraft. The magic of the wayside witch was not born of ritual or elaborate ceremonies but of forming a working relationship with the spirit world. In this account he clearly demonstrates this method in action, as the wayside witch employs the stones as a conduit for the "Spirit force" that in turn gives her power to work her magic. He implies that the source of their power seems to come from the emotional energy that has been 'pumped in to them' by means of ritual during some indeterminate period in the past, the stones themselves providing something of a magical battery or accumulator. The idea that memory and emotion could manifest as a kind of 'energy' that can in turn be stored in physical objects was a concept that was gaining currency within the spiritualist movements of the 20th century.

It is hard to date these writings, but if they were written whilst Cecil Williamson was setting up the displays in the Museum it would put them in the 1960s or 70s, a time when in the west country pioneer dowser T.C Lethbridge and surrealist/occultist Ithell Culquhoun were both independently developing ideas about the old megalithic standing stones being repositories of a storable and retrievable force which could manifest both as a type of energy or a form known to us as 'Magic'. The latter was certainly in contact with Cecil Williamson, but as to who influenced who we shall never know! It is important to know that although the ideas he was talking about are not that unusual today, at the time of writing these were still radical new ideas. Though, returning to his original observation of the wayside witch silently drawing upon the powers of the living stones, there is a certain irony in the fact that even though the modern Wayside witches may have no need for recourse to elaborate magical rituals herself, ironically for the stones to be 'charged' she is reliant on others doing exactly that, on her behalf ...back in the mists of time!

A theme that flows through much of Cecil Williamson's work is the underlying tension between the old Traditional witchcraft and its modern popularist descendants (such as 'Wicca' and the 'New-Age Movement'). With his characteristic dry humour this comes bubbling up in an article in Marian Greens 'Quest' journal regarding the use and abuse of the old stone circles and sacred places [*Quest-75, 1988*].

"Marian Green is disturbed by the new craze of certain types of people, who go trotting around the countryside, visiting the sacred places, and pressing with their podgy fingers small crystals into the soil within the ring of stones. I agree that it is a case of self-appointed interference by a little big head. As we say in the West Country: - 'We see them come and we see them go'. So, dear Marian Green, not to fuss, and I will tell you why. The Silent world of witchcraft is still very much alive; few in numbers but dedicated. So pollution of the magical pulse spots is nothing new, for down through the centuries someone or other has fouled up these places. When they do, you clean these well-loved and selected doorways to the spirit-lands. To do this calls for the use of special gear which is simple and is always kept ready to hand. The hardest place to clean is poor old Glastonbury Tor. Reason? There are always people around, night, dawn and day, so one has to pray and wait for a night of heavy rain. The gem rock shops must be doing a good trade in crystal chips for over the last 18 months. Forty two well meaning, well-scrubbed, rosy-cheeked students have made their way to my place of work, to inform me of their emotional thrills gained from stuffing up a crystal in a pagan hotspot. But, as I said, not to fuss. You ought to see what they donate to our Cornish holy wells. Nylon knickers tied to thorn trees with messages written in red lipstick, and as for some of the other items! Well, what is this planet coming to?"



Clouties tied to the tree at Sancreed well

Sadly, this article is still as pertinent today as it was then, one cannot help but note that little seems to have changed since the 1980s! Still our old holy places groan under the weight of ill-conceived offerings, both of a spiritual and of a physical nature. But as with much of Cecil's work, beyond the apparently flippant treatment of the subject matter lay gems of magical wisdom. He refers to "pulse spots", that is to say certain spots in the landscape which seem to naturally exude 'spirit force' the vital component of the traditional witch's magic. Sometimes they are situated on otherwise indistinguishable locations in the landscape; therefore they must be identified by various forms of divination so that they may then be used as source of power for the witch to employ in her magical operations. Here however, significantly, he also identifies the pulse spots with the megalithic stone circles. For here they become a 'crossroads' where the energy of the land is unified with the emotional energy that is imbued by ritual, thus creating what Ithell Culquhoun describes as "A Fountain of Hecate" or as Cecil describes "A doorway to the spirit-land".

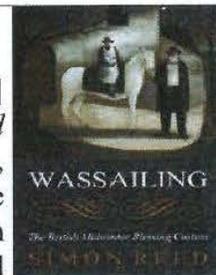
These are but a few scraps regarding the mysteries of the stones, gleaned from the unpublished works of Cecil Williamson. Many have found his material and his collection methods unfathomable and have written him off as unreliable, or even a downright fraud! But maybe we would do better to regard him as an oral historian in the same league as George Ewart-Evans or William Paynter. In the few fragments of writings that he left behind there lays a strange and rare reliquary of knowledge of the lore and practices of the old craft of the wise.

Steve Patterson is a writer, folklorist and woodcarver who lives and works in an old granite quarry in west Cornwall. He is a keen supporter of the Museum of Witchcraft in Boscastle, and is the author of 'Cecil Williamson's Book of Witchcraft' [Troy Books, 2014]

BOOK REVIEW

Wassailing by **Simon Reed** [Troy Books 2013 £12.50(pbk) £20.49(hbk)]

Simon Reed is author of "The Cornish Traditional Year" [reviewed in *MM71* p.23], and in his new book he focusses on one of those events, the British midwinter blessing custom of Wassailing. He identifies three sorts of wassailing: the banquet wassail, where people would meet in great halls and toast each other; the visit wassail, where wassailers would go from house to house asking for rewards and giving a blessing in return; and the 'crop' wassail, which was primarily focussed on bringing a good apple harvest to orchards. It is the latter form of wassailing that has survived and been revived, but this book has plenty of information on the origins and history of all the different forms of wassailing throughout Britain. There is plenty of material relating to Cornwall, with historical record of customs from Bodmin, Camborne, Fowey, Grampond, Lostwithiel, Malpas, Redruth, and Truro, and complete wassailing songs are included. There are also some fascinating snippets of folklore, such as the Camborne wassailers including a ceremonial character 'Lucy Green' in their wassailing, from a corruption of the words 'leaves so green'! An original book with some new and interesting material.



20 YEARS AGO

Delving into the pages of MM from the past

MM22 (Autumn 1993) included a tribute to artist Penny Harris, who had died in July that year. In the words of the tribute: "Penny was an original and most gifted artist, whose work was highly appreciated and whose spiritual centre was strongly rooted in her love for the natural world. For most of her artistic life, she worked with the intricate and difficult medium of painting (by reverse) on glass, and her works were beautiful compositions of light and colour." Penny painted themes that included the ancient sites, and powerful archetypal images of the Goddess and Earth Mother, and MM reproduced some of her work, including *Spirits at Sacred Sites* (MM4 p.16), *St. Ambrew's Well* (MM5 p.21), *The Green Man* (MM6 p.17), *The Yule Wheel* (MM10 p.17), *Eostre's Egg* (MM10 p.18), and *The Corn Maiden* (MM10 p.20).

Although at the time Penny's works were very collectable, she has now become largely forgotten as an artist. However in 2013, MM was contacted by Dr. Clive Buckle in Sheffield as follows: "Many years ago I lived in St Teath in north Cornwall, and bought two amazing paintings from a little topsy-turvy shop in Boscastle after falling in love with them on a previous visit to the shop (I am interested in prehistory and especially Cornwall's wonderful standing stones). It was in the mid-1990s and the owner of the shop told me that Penny had been a good friend of his. The disappointing thing is that they had been a set of three quoits, not two, but when I decided that I had to buy them (£££ being the limiting factor, back in the day!), the 3rd (Trethevey Quoit) had disappeared (presumed sold). I asked the owner, Paul Broadhurst, to get in touch if the missing painting ever resurfaced, but alas, it never did. I LOVE these paintings, and I would dearly love to track down the one I was unable to buy. I have made futile attempts at using google and ebay to try to locate the painting over the years, but have now given up any hope of that". Clive went on to say that he had been searching the MM index on line and had seen the tribute to Penny in MM22, and was e-mailing in the faint chance that MM might be able to put him in touch with the painting. In fact, we were still in touch with Penny's friend, Clare, so we asked her if she knew, and it turned out that Clare had the missing painting. We put Clive in touch with Clare, she was willing to sell, and now all three paintings have been re-united as a set!



Chûn Quoit



Lanyon Quoit



Trethevey Quoit

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