

landscape myth consciousness

Quick Silver messenger

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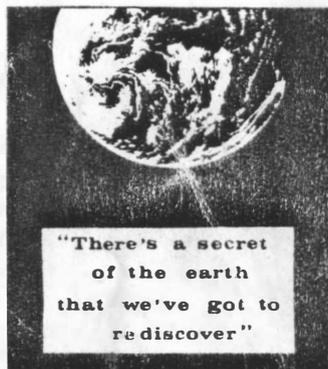


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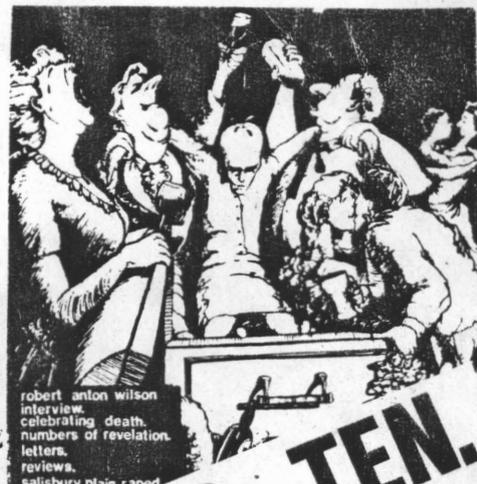
"There's a secret of the earth that we've got to re discover"



QUICK/SILVER TRAILS

ROBERT ANTON WILSON INTERVIEW

WALKING IN BALANCE ON THE EARTH MOTHER



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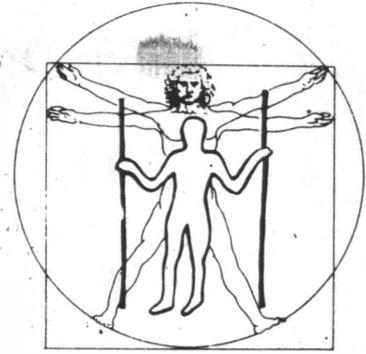
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Landscape Myth Consciousness

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Quicksilver Messenger deals with geomancy, traditions and experiments which aim to make deeper and more meaningful contact with the living earth. It is also part of an international conspiracy to liberate the imagination enslaved by orthodoxy. Join us.

EDITORIAL

I know we're taking the sceptics by surprise with this one but this is it people: NUMBER 10! Yep, we've made it to double figures and not without a struggle. There have been times when I almost threw the towel in, yes and times when I've seriously wondered what I'm doing this for when I should be earnestly holding down a 'serious' job. The answer's quite simple really, it's to do with a search for meaning and not being happy with answers that don't satisfy the soul. It's to do with being part of the movement that is piecing together a new relationship with the earth. This struck me as I was walking down the street the other day and for a moment everything fell into place. It's difficult to remember that 'you and the land are one' when you're living in the city. But it is that simple and I believe that it's necessary for man's survival to get this concept well and truly digested.

This will be the last QsM from Britain for a while as we're heading East and publishing from there. Note the sub. conditions, now for 3 issues OK? Our next issue will feature an interview with a major British geomantic researcher and possibly look at an alignment of Buddhist temples in Central Java, plus a comparison of Western leys with feng shui by a prominent British dowser. There'll be plenty of the usual Quicksilver mixture coming up so keep in touch.

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cheques/p.o.'s to C. Ashton!

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Caught in the Act.

Quicksilver Messenger visited Paul Devereux and Nigel Pennick in a converted barn in the depths of the mid-Welsh countryside last summer. The setting was a nature mystics' Garden of Eden. The place was miles away from the nearest dwelling and accessible by only a single track road which terminated at the barn. No through traffic. No through noise. The long hot summer had turned the landscape into a golden blonde colour and the night I stayed there the sky was filled with shooting stars. This was the scene in which their projected book 'The World Compendium of Earth Mysteries' began to take shape. The authors believe that this will be an important new addition to earth mysteries libraries. They are both quite talkative fellows and for an hour they held forth with enthusiasm over the project which they were obviously finding quite stimulating. I had my tape recorder switched on and this is a distillation of that conversation.

The original concept for this project came courtesy of QsM through the Paul Devereux interview (see 'Quicksilver Messenger' No. 7). The question had been asked 'was the advanced research in E.M. going to alienate the people just coming into it as well as the generally interested public'. Devereux had replied that he thought that what was really needed was a primer. Pennick read this, contacted Devereux and suggested that they did a primer together. They decided that as Pennick probably has the best archives in the world on the subject and that Devereux has probably got the best collection of information on current research that it would be good. The publishers Turnstone Books were approached and they immediately liked the concept.

Their original idea was to act as editors for a series of long essays written by people with specialist knowledge in various fields as well as to do their own stuff too. This idea was put to the publishers who put a budget on the plan which made it unrealistic to do in that form. So they decided to do it themselves. And that's what they were doing holed up in the middle of God's creation - working out a synopsis and planning who was going to write what. With a text length of 70,000 words, large format and lots of photos with extended captions they believe that this book will define the subject. The study will cover the historical roots of the subject right through to the present day both in practical and research terms. During an encounter with the media somebody asked them if the subject was no more than curiosity antiquarianism. But e.m. is a study of ancient patterns. A study that examines old, lost knowledge. If the subject is looked at in a sufficiently broad spectrum the fragments of knowledge begin to come together into some sort of whole. What the authors are attempting to do is to talk about the old knowledge in the terminology of the present culture. The subject will not live again until it can be assimilated in the terminology of this culture, now. This does not mean the fabrication of a jargon. Perhaps an example will help to clarify what is meant by this. There has been a long tradition of healing by crystals. People like Harry Oldfield are now using them together with modern electronics. They are continuing to heal successfully. Other people tend to say things like, "we are using crystals to heal because they channel the Great Spirit Kudhumi" or something like that. Whereas others may say something like, "of course there's no spirit Kudhumi. This thing works because of the planet Uranus." What alienates these two groups of fictitious people is the belief systems they have been constructed around the crystals and the language they use to explain what's happening. Unfortunately this problem abounds in mystical/occult/religious circles. The result is that if you even express interest, discuss or research in these areas it is immediately assumed that you believe in it. The present writer had an experience at one of those tiresome 'new age' festivals which bears this out quite well. After having spent about 15 minutes explaining to one of the punters who had come to

the stand asking what the magazine was about she then said, "Yeah, but what do you actually believe?" "Nothing, dear," I replied, "This is a research program". "Yes," she insisted, with a sort of nervous half giggle, "but what is your religion?" I said, "Look, lady if you're looking for answers this hall is full of people who have found either the ultimate truth or the perfect master. Go and talk to them if that's what you want. But we're still asking questions."

The authors believe that the important message that must come from this book is that EM is all knowledge of the earth : the earth as solid, as biosphere, as an atmosphere, as magnetosphere. The ancients didn't understand it in those terms. They understood the whole and we've lost the 'whole' in our culture and that, they believe, is why we may be heading towards a nuclear memesis. Our modern consciousness is a fragmentary consciousness.

There will be material of a political nature in the text. This is largely a new departure in earth mysteries. A couple of years ago there were one or two insipid bleatings in the letters column of 'The Ley Hunter' which were on the lines of 'keep politics out of earth mysteries'. One may as well say 'keep politics out of life' - and accept everything the rulers decree. Politics permeates every aspect of life and those escapist romantics who thought that earth mysteries was a safe haven away from this reality are going to get a rude awakening. Pennick has already looked at the Nazis involvement in geomancy in his splendid book 'Hitler's Secret Sciences'. For the forthcoming volume he's been studying the application of geomancy in other political contexts. For example Krupp has recently returned from a trip to China with tremendous stuff on alignments including Mao Tse Tung's tomb on the original North South meridional alignment in Peking. There are other relevant connections too including the influence of Odinism on the New Right in France. This section of the book sounds very interesting and will hopefully arouse a few wallies from their slumbers.

There will be new material on the Rennes-le-Chateaux mystery which was not mentioned in 'The Holy Blood and the Holy Grail'. This will be material of a solid geomantic nature, material that includes classical topographical leys using stones, churches and shadow paths. This is material that has been in print in France for about 16 years. It is where Henry Lincoln (author of 'Holy Blood') got his original ideas from. It was sent to Paul Devereux by the Rosicrucians. Rosicrucian geomancy of the 16th and 17th centuries has never really been investigated in any depth and Devereux and Pennick fail to understand why Lincoln and his team chose not to include so much of the landscape geometry of Rennes-le-Chateaux in their much hyped text.

New material on earth energies will be included. People who have remained virtually unknown like Worac who repeated Riechenbach's experiments positively in the early years of the century will be covered. As will the earth ray photography of the 1890's.

Earthlights will come back in the UFO section. This will be up to the minute research beyond that in the book 'Earthlights'- Devereux and McCartney's excellent and controversial synthesis of UFOlogy and earth mysteries.

The author's were at pains to stress that the book will in no way be a pot boiler. Well, that remains to be seen. They claim that the information will be up to date to the time that the manuscript is typed. It would be dishonest, they say, worthless and frustrating to do a pot boiler. It will be more than a primer too. It will be a primer only in the sense that it'll be an introduction to the whole subject. But it won't be written at an ABC level. It will be brief within each section and that's why they've chosen the word 'Compendium' as it means brief and comprehensive.

What effect will the book have on the reading public? It'll have a number of effects. Academics will for the first time be able to see the whole subject. This is important because what they are still doing in debate is taking 'The Old Straight Track' and attacking that. They don't seem to realize that the subject has moved on a lot from "the invention of the wheel" - as the authors put it. Academics used to say for years, "Show us some real lines and we'll investigate them". Then when they were shown lines on the ground as in South America they said, "Different cultural context". The authors clearly have grave doubts about the sincerity of academics, doubts which are shared by many working within earth mysteries. Paul Screeton's recent experience (documented in his publication 'The Shaman' No. 5) of being set up and misrepresented by academics is a good case in point. There are lines of pre-historic sites which are statistically valid and the academics say, "Unique" or "It's OK as long as you don't call them leys". With the weight of material collected from all over the world it's going to be more and more difficult to say that it's all a silly notion. If it is taken in isolation it can be seen as an eccentric chap riding around Herefordshire on horseback in the 1920's. But now people will be able to see that there are similar things all over the world. It's a waste of time quibbling over it. It's a phenomenon that exists and what is important is to find out why.

For the general public it'll be an exciting format. It could provoke interest on an international level. The media is now interested in the subject and a few TV programs have been made and broadcast. Though it's still difficult to get the small magazines out, the message has finally got over. Many books have been published on the subject. And the word 'ley' now appears in dictionaries. This has all happened in the last few years. Hopefully the awareness of the general public will be changed if the book sells in large enough numbers.

It'll be interesting to see what effect it has on the earth mysteries scene. Nobody working in the field has access to all the information and that's why Devereux and Pennick came to work together. They estimate that between them they have 90% of what's going on. During the week in Wales they found that they'd put together an astonishing number of connections. It was as if, they felt, that the text was already written and all they had to do was Xerox it. If the message gets across to the other researchers that the subject is more than just the sum of its parts then, they feel, we'll be into a new era of research.

Geomantic traditions have become fragmented but the threads can be found in different places at different times. For example, in John Nash's use of Stonehenge dimensions in the circus at Bath. This projected book aims to put these various threads in a context and relate them. Pennick and Devereux feel that these traditions would have sprung spontaneously into being in different places. Pre-urban peoples living close to the land with a heightened sense of sensitivity would have come to similar conclusions anywhere.

The rediscovery of this ancient perennial awareness of the earth is fundamental to the survival of the human race. It is the prime understanding of an organism on its home planet. That prime understanding has been obscured. The biosphere is earth - it's living earth. So if this awareness can be rediscovered we will begin to relate to the planet as another part of ourselves. Such an understanding would preclude the realisation of what's in the back of so many people's minds now - doomsday.

Hopefully this new text will have the effect of providing an overview to the subject and provide an answer, in part, to the question, "What is Earth Mysteries?". Louis Armstrong was once asked the question, "what's jazz?" and he replied, "Well, man, if you don't know what jazz is, I can't tell you." It's a similar thing with Earth Mysteries. It's that thing that was said to Eitel about feng shui, "It's wind and water. You can't grasp the wind and you can't grasp the water. As Pennick and Devereux put it "The Tao of Earth Mysteries gives birth to the ten thousand things. That's what it is, it's a Taoist approach - though we don't work from a religious point of view.....we're all pagans and nature mystics."

C.A.



The Destruction of the Sacred Landscape.

Soon after the publication of our last issue which included a cutting from 'The Observer' newspaper titled 'Army Wrecks Ancient Sites on Salisbury Plain' we came across the following piece in 'The Guardian!'. Ancient sites have been disappearing from Britain at an alarming rate for years, now this devastation is becoming noticed in the national press. As a way of keeping people informed about this we have decided to run this section as regular addition to the journal. We welcome cuttings and contributions.

Golden egg hunt plan that ignored greed

By John Ezard

ONE Monday early in the new year, a worried lady on whose land the Rollright Stones stand near the Oxfordshire - Buckinghamshire border phoned the Ancient Monuments Board to say: "There were people digging holes all round my monument at the weekend. They said they were looking for golden eggs."

The board secretary Mr Arthur Swift said yesterday: "We thought she must be joking." But the call was the first warning sign of a gold rush in which thousands of greedy people with a careless eye for small print caused possibly incalculable damage to some archaeological sites.

Stones which had stood straight since before Christ's birth are now leaning because rain seeped under them before the surrounding holes could be filled in.

The board's annual report, published yesterday, said: "We were appalled to find that by the end of March, 19 scheduled sites and monuments and two unscheduled sites had suffered damage. It has not been possible to find the offenders."

But the culprit — indirectly — was Cadbury Schweppes for overestimating human nature and literacy. The damage was triggered by its Golden Egg treasure hunt which 100,000 people entered.

The company buried a dozen caskets around the country in locations hinted at by a book of clues. Each casket contained a scroll entitling the finder to a golden egg worth £10,000.

Gold fever led one band of diggers on to a former high explosive test range. Many others are thought to have overlooked a note in the booklet stressing that no caskets were hidden on sites of archaeological importance.

Mr Swift has an alternative explanation: "Clearly, the public at large cannot recognise an archaeological site or — if they can — they don't care. They are more interested in finding money."

Of the company, he said: "I would have thought anybody with a bit of intelligence would have anticipated that there would be the usual idiots who took no notice of small print." As clues began to point to Cornwall, stonework of an arch in ruins dated to St Prian at Perranzabuloe was pulled down and walls were damaged by hunters who thought an egg might be buried inside. The site was sprinkled with holes 30 inches square and 18 inches deep.

At the Hurlers stone circle at Linkinhorne, Cornwall, some of the holes were two feet deep. But the most irreparable damage on all the 20 sites was the disturbance to unexcavated archaeological strata.

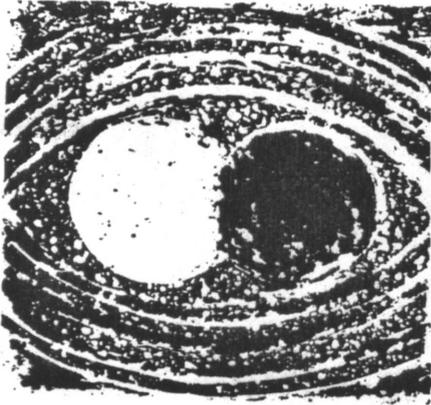
The board appealed to Cadbury's advertising agency which, Mr Swift said, tended to pooh-pooh its anxieties.

However, results came when it got the Environment Secretary, Mr Patrick Jenkin, to talk to Cadbury's chairman, Sir Adrian Cadbury, a personal friend. According to Mr Swift, Sir Adrian exploded: "What are my idiots doing now? Stop it immediately."

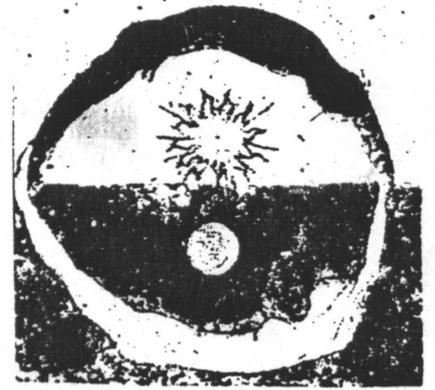
The hunt was converted to a paper competition. In secrecy Cadbury's staff dug up the three golden eggs still undiscovered. The board had killed the golden egg menace.



- 'The Guardian'
20.7.1984.



REVIEWS.



The Celts by T.G.E. Powell. Thames and Hudson. 1983. £4.95 Paper.

Widely claimed as a classic in its first edition of 1958, this text is reissued in a more profusely illustrated edition than before and still acts as an excellent all round introductory essay. Powell puts together archeological, linguistic, literary and historic evidence to describe a people who lived all over Europe from the Balkans to Ireland. Readers familiar with Martin Brennan's work in 'The Stars and Stones' would not be surprised to know that the calendar in Celtic Ireland was based on lunar observations. Not that Brennan was looking at the Celts but their calendar system indicates a continuation from the previous megalithic builders. For the Celts, it seems, there were no borders ^{between} poetic truth and mundane truth. Tribal kings married the goddess in the landscape. When the king got old and his physical vitality waned he became a sacrificial victim - his vitality being equated with the health of the land.

This is a scholarly text written by an archeological academic. Small on speculation, big on information.

C.A.

A Dictionary of Symbols by J.E. Cirlot, RKP £5.95 1983 Illustrated, paper.
Dictionary of Christian Lore and Legend by J.C.J Metford, Thames and Hudson, £12.50, 1983, 283 illusts. hardcover.

In his forward to Cirlot's dictionary of symbols Herbert Read proclaims that, "symbology is now a science and this volume is a necessary instrument in its study." A grand statement from a grand old man and one I don't know that I'd fully endorse - not using that science metaphor anyway. But I would endorse Herbert's sentiment: Senor Cirlot has made a profound and intelligent study that is a valuable source of reference for students and practitioners in various areas of knowledge through occult, psychoanalysis, art, comparative religions and more. There are years of scholarship and learning in this volume. It is highly recommended by this reviewer.

*

The investigation of landscape patterns in the British countryside inevitably involves one in the study of symbols at Christianized sacred sites. These symbols are fundamental to Western consciousness. However the meaning of these important sets of symbols has become obscure due to the secularisation of Western society. Metford's dictionary of Christian symbols displays an impressive depth of scholarship and could be a useful tool in the hands of researchers into the Christianised landscape. I've used it myself and found it a wealth of information - though there were one or two saints I wanted to pin down but it looks as though this author hadn't managed to do so either.

C.A.

Visions * Apparitions * Alien Visitors by Hilary Evans. Aquarius 1984, £9.95 Hardcover.

The jacket blurb claims this is "the first comparative study of ghosts, apparitions, astral doubles, alien visitors and many other non-human entities which ordinary people have claimed to come into contact". The author argues for the validity of his approach saying that many researchers who deal with such cases - whether they be spiritualist, UFOlogists or Catholic priests- have a marked tendency to interpret phenomena according to their own belief system. In this book the author attempts to record cases without the filter of a strongly held belief system.

It has been estimated that about 1/10 of the population have had some kind of entity experience. But only the hallucination type of experience has been treated seriously by the intellectual establishment. The generally accepted belief system of the intellectual-scientific establishment would have to make major adjustments in order to accommodate the other kinds of entity experience. Consequently, witnesses face the doubly difficult task of ridicule - if they make their experience public - and of finding some kind of explanation for what they saw.

By taking these cases seriously and dealing with them objectively the author is providing a useful contribution towards the creation of a context in which such matters can be studied and thence integrated into the generally accepted belief system. The book also acts as a listing and analysis of cases and theories and, as such it can make rather dry reading at times. This is a valuable source book for reference.

Chris Ashton.

THE EVIDENCE SERIES.....Aquarian Press, 1984, £2.50 each [with ASSAP]
The Evidence for Alien Abductions by John Rimmer
The Evidence for Bigfoot and Other Man Beasts by Janet and Colin Bord
The Evidence for UFO's by Hilary Evans
The Evidence for Visions of the Virgin Mary by Kevin McClure

The stated aim of this series is to "provide up-to-date impartial material and comprehensive assessments of the evidence for a particular phenomenon." Each of these books seems to be well researched and well written providing a good round up and introduction to each of the subjects covered. The Bord's is the only one of the volumes not to have a personal assessment epilogue. One gets the impression that for the other three authors the "impartial" aspect of the series was a little bit of a restriction.

The series deals with the fringes of reality, the borderlines of consciousness where the real becomes surreal and vice versa. Where radiant virgins descend on rays of light, make cryptic revelations and Catholics build temples to celebrate the event. Where aliens abduct and seduce but never make that landing in Trafalgar ^{SQUARE} in broad day light. Where Neanderthal man is always just out of cameras reach slipping into the foliage. Where the witnesses of strange flying objects are left with the task of fitting together what they know with what they've been told. This is a fascinating area of knowledge and research and one worth investigating - if you don't have head problems. A useful publishing project producing material by well informed researchers.

C.A.

Reviews

Feng Shui- The Science of Sacred Landscape in Old China - by E.J.Eitel, with a commentary by John Michell. Synergetic Press. 1984.£3.75, paper, 96 pgs.

This classic text makes yet another reappearance in its third addition since 1973. This time it comes with a re-written forward by John Michell as well as a new afterword. Gone are the photos by Ernst Borschman of the Pentacle Press edition of 1979 and in their place are a set of interesting illustrations by Thomas Allom. This is essential reading for anyone seriously interested in geomancy. A fine new edition of Feng Shui and a fine new addition to my library. Thanks!

C.A.

Eccentric Lives and Peculiar Notions by John Michell. Thames and Hudson 1984 £9.50 hardcover photos.

Who could be better suited to writing a book such as this than John Michell? It's a well written case book in which the original thinker, as author, documents other original thinkers. These are inventors, druids, trepanners, social engineers, would be social engineers, bibliomaniacs, conspiracy theorists and generally, those who have been fascinated by the unorthodox.

The book is full of surprising information coming from the lives of free thinkers of their day. Most of these people were rich enough to be able to develop their own strange interests. Most were strong enough to be able to handle the sense of isolation that can be part of being different. Some celebrated their differences like Dr. William Price of Pontypridd. Self styled Arch Druid of Wales, his appearance was "ancient Welsh druid of the shamanic department" - long hair in plaits, Davey Crocket hat with the fox's head still on it, scarlet waistcoat, green trousers, flowing beard..... I saw a play in Cardiff about Dr. Price once, the message that came over most strongly was "be yourself, celebrate your differences".

The '60's was a time when alternative ideas were readily entertained. In the mood of the '80's positions have become more entrenched. This man's writing has had an influence in shaping the thought of a whole generation. Let's hope that this new volume will have some effect in finding greater tolerance for ideas that are truly individual and completely different.

C.A.

Anti-Feminist Papers No. 1

Sacred Glastonbury : A Defence of Myth Defiled by Anthony Roberts. Zodiac House 1984.

The very idea of an anti-feminist paper will come as something akin to blasphemy to many pseudo-liberals and pseudo-radical thinkers. In some quarters the idea has already been rejected out of hand because it doesn't fit in with pre-established concepts, in much the same way as many pseudo-scientists rejected the ley concept because that didn't fit in and boo-hoo to the evidence. The idea of the equality of women has been nailed to the radical mast for so long that it and it's many bastard offspring have become deformed dogmas in the mouths of the unthinking, the simple minded and the self-seeking. To the vicious mouthed perveyors of such cock-eyed ideas the male of the species is the historical enemy(if you think this is an exaggeration check out 'Spare Rib'). The vast majority of adherants to these ideas mouthe sets of cliches ('sexist', 'sex object' and so on) and half digested concepts from socialist thought with the sole purpose of advancing their own selfish ends.

Reviews

Mr Roberts has written this booklet, which is the first in a planned series, specifically in response to an article in 'The Ley Hunter' No. 95. In a sense the article in question is one long Freudian slip in which its author compares Glastonbury's main topographical features - the Tor, St. Michael's Church Tower, Chalice Well, to parts of the female anatomy. The article uses concepts taken from the historic/mythic field of earth mysteries to further the undefined dogma of feminism. This tactic has been used by fanatical groups in the past like the Nazis, for example. Taken in isolation the article would not have prompted a booklet in response, however, it is a part of a style of thinking (now fashionable amongst young women of the middle classes) that lies at one extreme of feminism. This style of thinking has hardly been challenged in fringe/alternative circles and so this booklet and the planned series make a timely arrival.

It would be easy to dismiss this booklet as an excessive and reactionary piece of propaganda. But to do so would be to read hardly beyond the titles. There's no doubt that Mr Roberts is excessive in places - his attack on The Ley Hunter editor is both puzzling and daft. However he does make many pertinent points regarding the excesses of feminist thought in the area of 'matriarchy'. He is at pains to stress that the papers are not anti-women and that they are an endeavour to find a more balanced perspective in the conflict between the sexes that's taking place in the west now. "It is time for a redressing of the balance and an engendering of a shared, holistic vision between men and women." This reviewer couldn't agree more and recommends this booklet.

C.A.

Myth and Ritual in Christianity by Alan Watts, Thames and Hudson 1983 £4.95
Paper cover.

Fred Hoyle recently made the point on a tv programme that the 'big bang' theory of the origin of the universe has continued to be so popular with scientists because they have a psychological need to believe in the first book of Genesis. There's no doubt it Christianity continues to be one of the basic building blocks of Western consciousness. Just how much concepts from the Judeo-Christian-Islamic tradition affect our thought is difficult to say. Mr Watts, in talking about how different principles came together to make up Christian thought says, "the resulting confusion has been so vast, and has so muddled western thought, that all our current terms, our very language, so partake of the confusion that they can hardly straighten it out."

The author analyses the symbols that make up Christian myth largely in the context of the cycle of festivals in the Christian year. This book, and I've found the same thing with many of Alan Watts' books, is lucidly written and full of many useful insights. His easily accessible style complements his wide scholarship in the area of comparative religion in which he was a world authority. Motifs in the Christian story are sometimes contrasted with similar motifs in other religious systems contextualising the stories quite nicely.

This is a non-partisan account of a subject which is almost always coloured by dogma, emotion and subjective interest. Recommended.

C.A.

the

DRUIDS AND PYTHAGORAS

The Druids - Magicians of the West by Ward Rutherford, Aquarius, 1983, £3.95
Pythagoras - Lover of Wisdom 1984, £4.95 paper.

Ward Rutherford made fine contributions to the early editions of Quicksilver Messenger. He is the author of many historical books, plays and novels, as well as being an ex-broadcaster. He lives in Brighton and as a useful and, I hope, an interesting way of reviewing these two books we made a recorded conversation about some of their themes.

QsM: What are the main themes that link these two books?

Ward Rutherford: Well, they come together in this rather extraordinary way: there is a persistent rumour that crops up in a lot of the late classical references to Pythagoras that he was actually instructed by a British druid. This man Abaris was a very mysterious man who was described as a priest of the Hyperborean Apollo. Quite a lot of people say that he in fact was a druid. Some people even go further and say it was not the druids who instructed Pythagoras but Pythagoras who instructed the druids. This was Pythagoreanism in a Celtic guise. It's historic nonsense, a piece of Greek chauvinism. None the less there is this persistent rumour. I personally don't think it's true. But there are similarities between Celtic druidism and Pythagoreanism.

QsM: Who was Apollo?

W.R.: Nobody really knows who Apollo was. He was, yes, a Greek god. But he wasn't by ancestry a Greek god as the Greek myths themselves acknowledge. He was a god from the north. Now nobody knows exactly what north they're talking about. But it is possible that they are talking about a Celtic god. There is a Celtic sun god called Belenos who bears many similarities of Apollo but in point of fact you can find a lot of other deities like the Mesopotamian Shamash who is also very like Apollo.

But the name of Apollo is very mysterious. One etymology says it means 'devoid of multitude! In other words 'one', and he is frequently addressed as 'The One'. But there's another etymology that says yes, there is certainly a Celtic god called Maponos - the young son. Apollo was certainly a young son. He was the son of Zeus. The Celtic Maponos was a solar god, Apollo was a solar god. 'Ap' means the same as 'Map' in Celtic. It means son. So it is just possible the Greeks did pick up a Celtic god and the Maponos became Apollo.

QsM: What connection was there between the Celts and the Greeks of the classical World?

W.R.: Quite considerable. It's quite possible that Pythagoras himself, and extremely likely that his father, came to Britain trading for silver and tin. He was a tradesman and artisan in precious metals. It is very likely that he got silver from Britain.

QsM: Isn't there a story that Jean Markale relates about a Celtic expedition going to Delphi?

W.R.: Oh yes. That was in 270 BC if my memory serves me right. The Celts organised a joint expedition - these were not uncommon in the Celtic world. It was like a crusade. They marched on Delphi as it happened during the late autumn, and didn't reach it until the winter. Mount Parnasus is still a place where they have winter sports in Greece (I was there in the summer and it seems hardly

credible. But in fact it is a winter sporting centre). And snow fell. The interest in the story is that as the Celtic host was marching on Delphi the oracle was consulted and she said "I shall be saved by the white virgins". This was a typically oracular ambiguous statement, but it's been taken that the 'white virgins' were in fact the snows which fell. This forced the Celtic army which had already done battle with the Greeks, to retreat leaving its own wounded behind it.

QsM: Didn't they make it to Delphi though?

W.R.: They actually made it to the shrine. And the shrine had been stripped of all its' treasure. Not by the Celts, but in the knowledge that they were coming. It is said that the Celtic leader stood in the treasuries and laughed because they had taken the treasure. The implication is that was not what they wanted. He hadn't come to steal gold, he had come for some more arcane purpose. What that was history doesn't tell us. But all our sources are Roman and Greek.

QsM: After that Delphi became Apollo's shrine, didn't it?

W.R.: Well, Delphi became Apollo's shrine round about 1,500 BC. Hitherto it had been the shrine of the Earth Mother whom the Greeks called Demeter or Gaia. She certainly wasn't a Greek god. She was a god of the indigenous population of the Greek peninsula who were swamped by the arrival of the invading Greeks. The significance of the change is, and what I think it signifies myself, is the recognition by the Greeks of the male role in conception. This comes into Aeschylus in the play 'The Orestii' in which Apollo figures as, one could almost say, the main character. He is the constant advisor of Oresties. In the end Oresties is tried before a kind of celestial court for having killed his mother and he's acquitted. He is acquitted on, to us, extraordinary grounds that the important person in the conception of a child is the father because he provides the seed. The mother is the mere earth in which it is laid. And I think the change would be the very fundamental one to religious ideas when suddenly the male became the more important figure.

QsM: Prior to that the female had been the important figure.

W.R.: Yes because there had been no idea that the male played any role. Not every intercourse brings about a childbirth. And in any case this was something done rather casually. The Celts certainly believed for a long long time that a woman became pregnant when a departed soul entered into her body by some ruse of its own. It could disguise itself as a fly and be swallowed in a drink. Or it could become a piece of food on a plate, it would enter her body and she became pregnant. This is the origin of some of the reincarnation beliefs.

QsM: Within the feminist movement at the moment there is a desire to rewrite history to show that all the original ancient knowledge was feminine based. It seems from what you've been saying that the emphasis did switch from feminine based to masculine based religion without a balanced phase inbetween.

W.R.: It's extremely difficult to rewrite pre-history on the basis of the knowledge that we have. It's possible, though I think dubious, that sometime in the future we will be able to say this is the sequence of events. I think, myself, that there were two parallel strains in the prehistoric view of the supernatural. One was the maternal one which saw the woman as the bringer of new life and therefore tended to see the important deity as feminine. This manifested itself

among peoples who had a sedentary agriculture. The theory is, and I certainly believe it to be true, that while the men were out hunting the women began to plant and the growth of the seed from the earth was a symbol, an allegory on the growth of the seed in the womb - whether in the woman or in an animal. Parallel with that among non-sedentary agricultural people, those who had adopted a hunting or mixed hunting/pastoral/fishing economy there grew up the shaman. He was masculine and he was elitist. Whereas the feminine Earth Mother religion was communal. Everybody went out into the country side and, to put it crudely, they worked themselves up into a state of ecstasy in which they actually believed they were possessed by the deity they were worshipping which was invariably feminine. The survivals of this are things like the Voodoo Cult, the Candomali Cult, Brazil where people do go up into the forest, they light candles, they have flares, they play drums, they take drugs...and they ultimately do become in an extraordinary way possessed. One or the other of them will suddenly fall on the ground, the white of her eyes will show, she'll start writhing believing herself to be the incarnation of the deity. We even have an American to whom this has happened in voodoo. An American researcher went into this trance and her eyes rolled up and they all said "Oh, she's been possessed by the love goddess Azuli!"

But parallel to this there is somebody who is specialist. He alone can communicate with the spirit world. He has special gifts: they start with the fact that he may have one finger more on his hand or one tooth more in his head makes him a freak. He emerges ultimately as the shaman. The shaman goes into trance but he only can do it. If you go to a shamanic 'service' as it were, you'll have this one man who is assisted in a sense by the people there - all waiting, all believing - but he goes into a trance and releases the spirit from his body. Then his body is inhabited by a spirit. Now these two groups are always in opposition to one another. This is why witchcraft is always feared. The witch is the woman at her most terrifying.

QsM: Can you see a re-emergence of that in modern society?

W.R.: Yes, I think you can see a lot of signs or you could say it's never really been dead. There is this masculine fear of the woman. And it is the fear of the woman in her guise of the witch. This goes very fundamentally into the human spirit: the fear of the Castrating Mother for example. And equally there is this feminine fear of this elitist, dominating, masculine, shamanistic trend. And every time you come across this shamanistic trend whether it's in Lapland or in Greece at the time of Pythagoras it's very anti-feminist.

QsM: The most successful of the world's major religions have been of the shamanist type that you describe.

W.R.: Yes, I think that's true. But in all the major religions you can find signs of the feminine and where the feminine has been repressed it comes out as for example in the Blessed Virgin Mary of Catholicism. It has to have it - Jung makes this point. I'm not necessarily a Jungian but I think he's right in this that the Earth Mother has to emerge again.

QsM: So it looks as if in the more successful religions there is some kind of balance.

W.R.: Yes, I think there is. I think they have discovered a successful synthesis, I believe this to be necessary: it's the ying and yang. I very deeply believe in this partnership of community between woman and man. I don't believe that any

man sees the world accurately. And I don't believe that any woman sees the world accurately. An accurate view of the world is only really emerges from the vision of the two of them.

QSM: The Pythagorean Cult is an example of an elitist cult, then.....

W.R.: Oh yes very much.

W.R.: Would there have been any women at all involved?

W.R.: Well this is controversial. There is a play called the 'Lady Pythagorean' written by a Greek playwright. But the weight of the evidence is otherwise. The Cult of Apollo which was beginning to take off round about the eighth century BC but reached its apogee about the 6th century BC and continued thereafter, was very masculine dominated. The aphorisms around the shrine said, for example, 'KEEP WOMEN UNDER RULE'. There is no doubt that the Pythagoreans were very much involved in, and so was Apollo, in fitness, in athletics. In fact at the shrine of Apollo there is still a big arena. The Delphic games, the Pythian Games, were second only to the Olympics in importance in Greece. Now the Olympic games and all the games in Greece were closed to women because the participants were always nude. In fact the word 'gymnasia' means a place of nakedness. Certainly the Pythagoreans had gymnasia. One also has to take into account that Greek society at the time was patriarchal. As patriarchal as say Moslem society is now. And although many highly intelligent Greek women emerged nonetheless, when the old man had his friends round for drinks wife kept out of the way. There were no dinner parties at which the wife was present.

QSM: St Paul of Christianity seems to have had similar ideas, doesn't he?

W.R.: Yes, well he was obviously some one who had a bias against the sex.

QSM: While researching your book on the druids did you come across an unacknowledged heritage in Britain and the west?

W.R.: The Celts, I realised, had had a very dominant influence, so dominant upon our heritage that even all the successful waves of invaders: the Romans, Saxons, Jutes, Angles, Normans did nothing to obliterate it. We still do things that belong to the Celtic world. There are many examples: in Abbot's Bromley every year they have the stag dance. The horned god was a Celtic god and his feast was in September which is the same month as the stag dance.

QSM: To what extent are the modern day druids who frequent Stonehenge at the solstice carriers of the ancient knowledge?

W.R.: I would hesitate to say not at all but not very much in my own view,

QSM: So when did the break occur?

W.R.: Well, the break occurred with the Romans. With the occupation of Britain. Druidism was prohibited by the Romans. There were places where the Romans weren't involved like Scotland and Ireland so there the druids to some extent continued or weren't polluted - if that's the right word - by other sources. So the break came then. The ones who were probably the most potent were probably the Welsh ones. I suspect that they continued by the rusethere had been a stage in Celtic prehistory....and this is quite common in shamanism - the shaman is also a bard, he's the mythologue of his people - and there had certainly been a time when the three associated bodies - the druids, the bards and the 'vates' or 'ovates' who were the diviners - had been merged. But they split up and each went their own way. But when the Roman occupation occurred I think the druids took up the harp

again. I suspect that the bards were infact druids who found a way of continuing their activities under cover, as it were.

QSM: This shamanistic element links druidism and Pythagoras and right now you are working on a book on shamanism. How is it coming along?

W.R.: Well, at present it's hardly more than a synopsis. I am hoping to add something new to the subject though it has already been exhaustively covered by admirable writers like M. Eliade. My own personal interest in it is not an anthropological one but in the survival of shamanistic ideas and also their revival. It is as if they are carried in the human psyche and they have to come up again. To give an example: the revival of shamanism which we are most familiar with is the one which occurred in the middle of the 19th century with spiritualism. This is plainly very shamanistic: here is somebody who alone has the gift of communicating with the spirits. He does it by going into a trance and being inhabited by a spirit. Very shamanistic. But why did it re-emerge? That's what interests me.

All the major religions have their shamanistic elements. It quite marked in Cabbalistic Judaeism. In Christianity you have the fact that Christ underwent the typical shamanistic experience. He died and was reborn. This is an essential qualification of a shaman he must die and he must be reborn. In Norse mythology, Odin whose designations include that of 'The Great Shaman', died and hung nine days on the world tree. It was because of this death his sacrifice of himself to himself that he aquired his magical gifts and the gifts of poetry which are always closely interlinked..

QSM: To what extent was there a shamanistic renaissance in the 1960's when people began taking psychadelic drugs on mass for more than just pleasure?

R.W.: I don't think you can find one example of shamanism where drug taking isn't involved..If you go to Lapland they take fly agaric, the red capped mushroom. If you go to South America they take the peyote cactus the source of mescaline. If you came to Britain there were several that the druids used one of which was supposedly a mushroom which now can be found in Wales only.It's also possible that they produced a rough form of heroin or opium from the poppy seed.

QSM: You refer to the shamanistic cults as being masculine and elitist. Do you also see elitism in femine type cults in particular modern so called feminism?

W.R.: I think there is that danger in modern feminism. One does see a very alarming elitist trait in it. While I regard patriarchy as utterly damnable I don't want to see the opposite either. I think progress can only be made in terms of partnership. I think it is a joint view that is important.

QSM: Can you see that balance and partnership emerging?

W.R.: This disadvantage that there was in a patriarchial system was a human race disadvantage rather than just a feminine disadvantage. Because if you've got half the human race excluded from politics the very making of the society in which you live is obviously going to be a warped one. But equally people are going to revolt against one in which one sex says "we only represent peace, we only represent sanity". We need a feminine sanity and common sense. We need masculine sanity and common sense. But both sexes are equally capable of insanity.

QSM: Thanks.



Reviews

The Stars and the Stones by Martin Brennan. Thames and Hudson 1983 £12 cloth (photos and many illustrations).

Ten years in the making this book is a first class production containing as it does, a profusion of drawings and photographs of megalithic art and monuments in Ireland. The book is a record of the authors investigations into the astronomical significance of major megalithic structures, mainly in the Boyne area. He spends some time on the significance of decorated stones.

This is a detective story told with skill. A story that casts light on the enigmas of the decorated stones and the passage mounds. Working from an intuitive hunch Brennan and his co-workers establish a scientific basis for their conclusions. They found that "the mounds were accurate sun cronometers whose structures are a celebration of light and measurement."

This book could be a valuable weapon in the 'scientist or savages' debate about pre-historic man. If anybody still feels that this particular debate needs arguing after this book try stuffing 'The Stars and Stones' down their throat - it might be more productive than talk. This excellent volume is illustrated on almost every page by photographs and the author's own line drawings. It's a great visual record of the astronomy of megalithic mounds. It would make a fine addition to the library of anyone seriously interested in pre-historic man, his love for the living planet and his self-perceived place in the cosmos.

C.A.

Lord of the Underworld; (Jung and the 20th century) by Colin Wilson, Aquarian 1984 £7.95 cloth cover.

Inner Journeys: Visualisation in Growth and Therapy by Gallegos and Rennick. Turnstone 1984 £4.95. Paper.

Carl Gustav Jung, the Alpine psychoanalyst, has proved to be one of the most influential intellects of the 20th century. This biography, written in an eminently readable and lucid style, is in no way sycophantic taking as it does an objective and astringent approach to the doctor. Colin Wilson has the ability to capture the reader's interest on the first page and then maintain it through the series of turning points and conflicts in Jung's life.

The constant claim made by Jung to be a scientist is found to be a source of serious conflict within him, for the biographer maintains that he was basically a romantic. This conclusion is not made as a criticism. Wilson says, "a romantic is basically a person who feels that life is full of hidden meanings....and recognises that the problem lies in our own limitations". He goes on to say that as well as being a Romantic Jung was also a realist who devoted his life to a search for meaning.

One of Jung's major breakthroughs came in his work with what he termed 'the active imagination'. This occurred during a period in his life when he went through some sort of nervous breakdown following his schism with Freud. He found that he could converse with characters who had some sort of life of their own within his subconscious mind. He achieved this state by allowing the contents of his subjective mind to merge with the contents of his objective mind - a mixing of the sub-conscious and conscious.

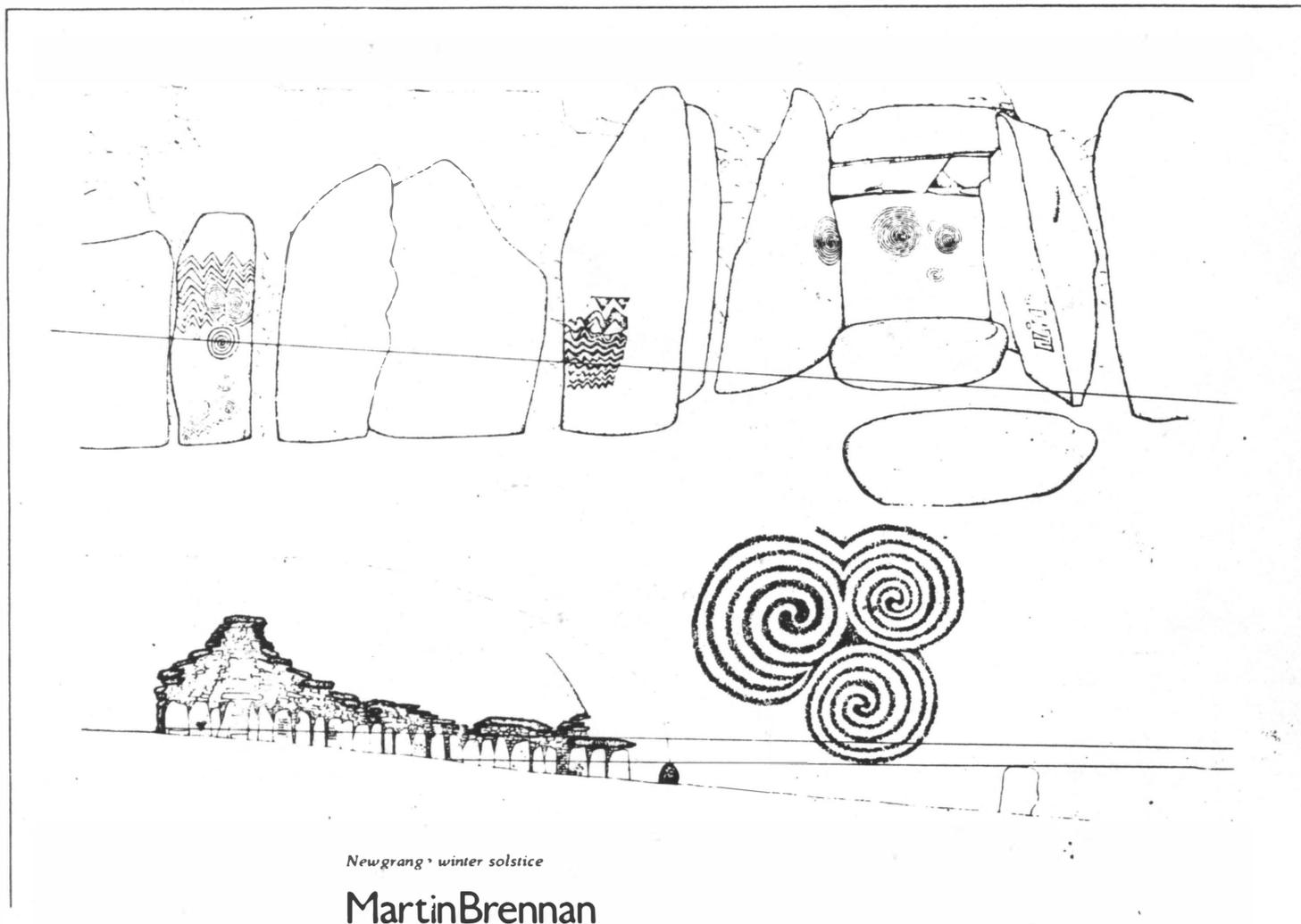
Colin Wilson provides us with an interesting analysis of the analyst's life. It is not a book of the 'Jung as guru' school but maintains a critical objectivity of a figure who has become greatly revered in certain circles. He does

Reviews

this without falling into the trap of being catty - a fault of many English writers looking for a short cut to acclaim by attacking well respected figures. Recommended reading and a title which will go onto the reading list of freshmen at the Quicksilver University when it opens.

Where Wilson devotes an appendix to the subject of the active imagination two Americans have done a series of experiments with it and have produced a book of case histories. The authors have the enthusiasm of amateurs and go at the active imagination (what they call 'guided imagery') with a zest that produces some interesting results. The book has a small-campus-in-the-Mid-West feel about it: sincere, earnest and slightly naive. That having been said it does serve as a good companion to 'Lord of the Underworld' being a practical application of a technique that Jung himself never described with a great deal of clarity.

C.A.



GEOMANTIC REFLEXIONS the new landscape artists

This is a new series which deals with the work of artists using geomantic focal points as a central theme in their work.

Christopher Castle

Music was the main outlet for Christopher Castle's creative bent until the age of 16 when he took up painting while still a school boy. This was in the early '60's, the very early '60's, and by the time he was 18 he knew that what he really wanted to do in life was paint. His father being one for compromise suggested architecture but to no avail. Up until that time the most interesting people that C.C. had met were art students. Art schools were hot beds of creativity and the seminal thoughts of the time and he decided that that was the place to be. From 1965 to 1969 he went to Ravensbourne Art School in south London. There he became interested in Oriental religion and practised meditation, yoga and breathing exercises. There was more satisfaction in the direct experience offered by Eastern religion than what passes for spiritual experience in the soggy pews of many western churches. This feeling was shared by many of his generation.

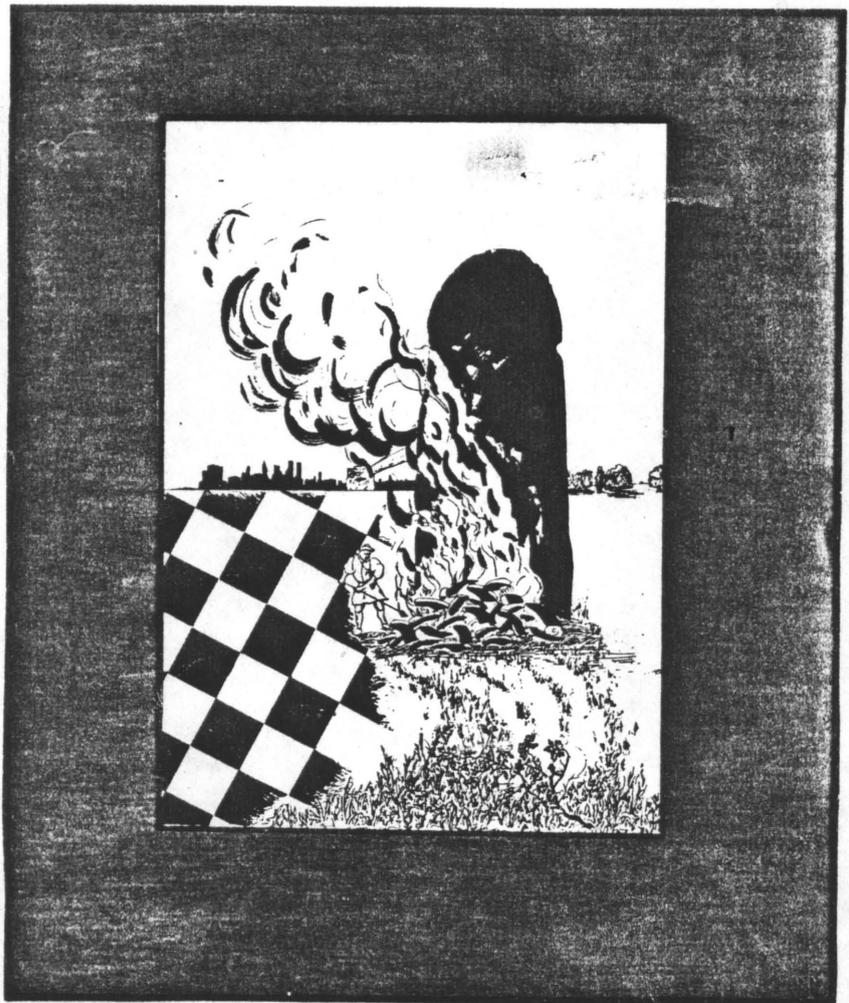
The search for spiritual experience was very much in the air during the mid to late sixties. C.C. became involved with the Friends of the Western Buddhists during that time and in fact wrote a thesis on the inner meaning of Tibetan Art. Inevitably this interest in the East showed itself in mandala influenced paintings from about 1965. One great friend of that period was Richard Caston who also was very much into the spirit of the Orient. At some stage they came to the conclusion that all this eastern stuff was all very well but, they were still in England. At that point a reading of Geoffrey Ashe's books on Arthur and Michell's 'Flying Saucer Vision' helped to open up the innate spiritual dimension in the landscape.

Another way in which spiritual dimensions were being explored was through the use of psychedelics. C.C. dropped his first acid trip (as it were) in Paris in 1965 - before it was illegal. He felt a great affinity with the rock musicians of the period as they were writing about what he was doing. He feels it was a "joint adventure". LSD was the right thing at the right time. It was a chance to explore his own consciousness - the internal equivalent of the atom bomb. He was introduced to it by "some very bright people" and at the time it didn't have the connotations of illegality. It didn't have the same ring of paranoia as what was developed later after all the bad publicity and bad press. "It turned me on to the visual. The flexibility of the visual to one's own state of mind."

Some of the major influences of the time were those he was hanging around with at art coll. Richard Caston's meticulous style left its mark and then of course there was Paul Devereux who was also a good friend at the time. Devereux was into all sorts of things like strobe lights flashing on and off in his flat. "His paintings were amazing at that time." These three arrived at similar conclusions about the sacred, the landscape and art at about the same time. What happened was this : a search for meaningful spiritual experience which led through psychedelics and eastern religion and then finding a few key books which crystallised a feeling already present. Inevitably John Michell's name crops up at this stage. Visits were already being made to Glastonbury and a search was on for indigenous spiritual roots. "The landscape is where you come



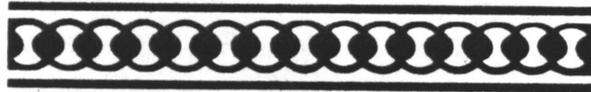
from. We are part of the land. I fell part of the landscape of this country and generally part of the earth. It's to do with contacting (he beats the floor with his fist) the real thing. That's what we were all into and just enjoyed being out in the landscape. Not just aimlessly wandering but finding there were focal points in the landscape which were almost unrecognised and which could provide a key into finding out about oneself. This is what religion should do and we found a first hand experience in the landscape. It wasn't something we dreamt up and superimposed it was actually there. Do you understand what I'm saying? It is subjective and I'm into subjective modes of thought. Because for me even the most objective modes of thought are subjective and open to interpretation."



A COURT MR. CASTLE did for Quicksilver

Devereux and Castle were hanging around together and influencing each other in all kinds of ways. Another influence was "a very sensitive man and highly poetic who now lives in a house he built in the Hebredies. There were times when the city would get too much for him and he'd be drunk for days on end. We influenced each other though. It was very good, very creative. The music and mood of the time were very influential." He recalls a "legendry trip" to Glastonbury Tor with the Budhists. They were doing a bit of chanting ("all very 1960's") when suddenly a formless shape shot out of the tower and hit one of the Budhist who then fell about gabbling.....

After college there was the opportunity to live and work with a group of artist from the same college in Southern Spain. This was "an idyllic period". At that time his interest in the landscape was "cosmologically orientated, seeing landscape as an externalisation of a state of being so that the earth becomes the earth inside oneself. The horizon is the conjunction between heaven and earth so you have to deal with that. I was using the landscape as a sort of stage set and incorporating lots of elemental figures and metamorphic figures. When I travelled down through Spain I saw Hieronymus Bosch's paintings in the Prado. He has wonderful metamorphic images just straight out of the unconscious. No mucking about. And so beautifully done. So I was trying to use elemental qualities in my pictures but not overtly so. I tried to make it a bit more subtle so you do a double take when you look at a picture. It's a continuation of the mandala idea - the diagram where you try to place yourself within the image. Maybe by doing this over a period of time in the creation of the thing you build a structure which is an externalisation of a structure inside yourself. So it's an alchemical process. You're working with elements and trying to refine them and in the process you're refining your own perceptions. Also you're manipulating and transforming elements from the earth, the paints, into a more refined thing of the spirit.



It's an incredible process, absolutely unbelievable. It takes place before your eyes- it's the greatest joy of being a painter to see that process taking place. It's like holding a magic wand to be controlling that process yourself. You're really on the point of reality there. So in that sense I'm still into the elemental aspects of the landscape."

But -d' But you're not still using elemental images in your pictures.

"Oh sometimes I do. I did some charcoal drawings during the Cambridge period. I used to work by candle light. Images sprang up quite readily as I built up texture. Like Leonardo and his stained wall - he recommended this to painters as a way of visualising images. It was real unconscious stuff again. I've always been interested in these sort of perceptions. In a way all this has superseded the meditation. I consider painting to be a very contemplative activity. Really I don't need to spend hours meditating 'cause that's what I do when I'm painting. It's very focusing."

Very healthy too!

"Yes, one hopes. It does tend to solve the more mundane problems of life..... When I came back to England I began to get into landscape more and more. I went again and again to Ireland

Great Guinness...

"Right, New Grange mainly. Then I eventually got over to the West Coast. That was amazing. I got into going around and looking at places with a very focused viewpoint. Visiting them with the view to doing some work as Ireland is so rich in ancient sites. I felt a great affinity for Ireland - don't know why... maybe it was the women.

Malta really turned me onto women. The Maltese goddesses

Goddesses!?!.....but when did you first get into megaliths?

At Avebury. I visited it for a period of about a year and did a series of prints. I did a series of prints with Bob Chaplin on the Hill Figures, people liked them. That was encouraging.

Some of your work is on permanent exhibition at New Grange, isn't it?

In 1978 I did a whole set of paintings, prints and drawings at New Grange. And I offered them to the tourist board as an exhibition. They gave me the New Grange museum for the whole of the summer of 1978 to exhibit in.

I began to tune into the Goddess through Graves' 'White Goddess' and after seeing things in Ireland. Then Richard Demarco did his trip to Malta through Europe with a crowd of artists. He's a gallery director from Edinburgh who organises summer schools for artists and directors and so on. He decided one year to take them on a tour through Europe visiting lots of ancient sites and artists studios.....In the Renaissance art became desantified. It became more of a glory of the individual. At art school we weren't Medievalists, but we weren't into contributing to this ridiculous ego tripping.

How did you challenge that?

By working in a group. We were working individually as well. We weren't concerned with 1960's abstractionism or pop art. It didn't come into our way of thinking at all. We were into depicting vibrations and focusing through mandalas. So Demarco was into seeing how the Renaissance affected the course of art and how this has led to the ridiculous inflated super stars of the art world.

This is more to do with the business of selling though.

Yeah, it's got a lot to do with money and power. But in the process any true artistry becomes insignificant in dealers eyes. I went to New York and saw how corporate art had taken over. The corporations discovered a few yers ago that there was a tax loop if they put a bit of money into art to decorate their offices. This breeds two things: investment art - buy something that'll be worth something later on. The other element is decoration. This element is not serious art. It's the big bold stuff that registers immediately. Like poster art. I was showing my stuff over there and it wasn't competing.

So what happened in Malta, then?

Sorry, I got a bit carried away. It was because of this trip that I went to Malta, because of the megaliths. The temples and seated goddesses. The rounded forms of the Goddess. Malta was drenched in all that stuff. I spent a month travelling around. Demarco was there a few days. I drew at sites and in the museum. And found out about the Maltese life in August. Then they have these great Saint Marys on the Catholic feast of Saint Mary. They just go mad letting off these terrible fire crackers all day and all night. Things are exploding above your head like bombs. The feast was all about the Goddess. Then you get these big fat mammas walking about with their kids. After they've had a couple they tend to spread and don't bother to make themselves attractive to men any more.

Sounds like the classical case of the come on followed by the put off. Perhaps an acceptable form of contraception in a Catholic society: make your self ugly and the husband loses interest, result no more painful childbirth..

Yeah, so when you go to Milan don't bother with the women or you'll be left with a great bulbous blob that bulges when you grab hold of it! In Malta you see all these women making lace in the streets. God knows where the men are - probably out of their heads on alcohol somewhere.

All over Gozo I was looking for alignments and found a few. There's one where a beam of light enters a chamber through a hole in a stone at mid summer. Having seen the mid winter beam at New Grange with its' rounded tip it looked like a phallus of the sun entering the womb of the earth.

It strikes me that the matriarchalists miss out the obvious union of opposites inherent in this kind of symbolism in the megaliths. You don't have to be terribly bright to see that megalithic man was at pains to describe and partake in the balance that is in the cosmos. That's what's wrong with this matriarchal stuff - it's so unbalanced.

It's the dynamism of the balance that's important. It's not equal and static, it's dynamic.

That's right. You give a little you take a little - just like the song says.

Yes, it's necessary to know about the Goddess 'cause it's all been covered up over the years with the patriarchal system.

Don't knock it brother, don't knock it. So you do painting, print making and icon painting, right?



Yes, I've focussed on printing because it's more marketable. But lately I've been working on icons. This I got into through the Goddess imagery, and also through realising that the Christian Goddess Mary was a continuation..... the most powerful images of Mary are the earliest ones, the Byzantine pictures. They are said to be taken from life. Icon means image and the idea is that a picture of the incarnate godhead can be made. The earliest ones said to be painted by St Luke from life contain an essence of the godhead. That's why they are copied the same. I had a six month British Council sponsored trip to Poland where I worked at the Warsaw Academy painting and print making. There are icons there. It's not based on this personality cult business. The other aspect is that it gives one contact with the Byzantine form of Christianity which is a purer form than the Roman. In the Eastern Orthodox church the icon is greatly venerated. Seasonal icons may link up with our work on seasonal practices. They don't represent this world they represent the other world of cosmic forces and the figures contain this energy. Their use of perspective is like that found in Cubism - it's the reverse perspective so that the viewer becomes the vanishing point. So the picture can be viewed from different angles. The Renaissance point of view is one eye looking at the world. But the icon perspective gives a multi-view. I don't know where this will lead, but I don't anticipate being a regular icon painter for the rest of my life. It's lovely to learn different techniques though, it's great.

.....and a quote to finish:

Megaliths represent the finest and most direct expression of evidence for a Golden Age because they're refined geometric forms of perfect fusion of solid reality and mind. They moved in and they moved out and they didn't leave any mess. That's what you call a harmonious existence. I feel this is possible to achieve again - not that we should immitate but rather learn from them"

Thanks, Chris.



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- * EARTH GIANT: Wessex mysteries; 35a West St., Abbotsbury, Nr. Weymouth, Dorset. 4 ish £2.00
- * END TIMES BULLETIN: Studies in millennial prophecies; 14 Northfold Rd., Knighton, Leics.
- * THE SHAMAN: ??? 5 Epton Drive, Seaton Carew, Hartlepool, Cleveland, TS25 2AT.
- * STONEHENGE VIEWPOINT: E.M. etc. 2821, De La Vina Street, Santa Barbara, CA 93105, USA.
- * EARTHQUEST NEWS: 19 St. Davids Way, Wickford, Essex. 4 ish £3.
- * TERRESTRIAL ZODIAC NEWS: Anthea Turner, 8 Eynsford Court, Hitchin, Herts, SG4 9JS 4 ish £2.50
- * QUEST: magical heritage of the west: BCM- SCL Quest, London WC1N 3XX

*TOUCHSTONE EM in Surrey: £1 for 4 issues: 25 Albert Rd., Addlestone, Weybridge, Surrey.

- * THE LEY HUNTER from; PO Box 13, Welshpool, Powys.
- * QUEST £3.00 for 4 issues from BCM - SCL Quest, London WC1N 3XX.
- * Golden Section Order, BM Oak Grove, London WC1: 3XX

The Symbol

- , Nigel Pennick, 142 Pheasant Rise, bar Mill, Cambridge.
- * LANTERN: E Anglian mysteries: 3 Dunwich Way, Oulton Broad, Lowestoft.
- * MAGONIA: 'Advanced UFO thinking': 64 Alric Ave., New Malden, Surrey.
- * NORTHERN EARTH MYSTERIES: Journal of NEM group, 170 Victoria Ave., Hull, 6 ish £2.00
- * OSEAP JOURNAL: more sensible UFOlogy: 170, Henry St., Crewe, Cheshire.
- * PIPES OF PAN: Pagans Against Nukes, 69 Cranbury Rd., Reading RG2 0P per copy.
- * RILKO newsletter; Good Lost Knowledge Journal: 8, The Drive, Southgate, London N 11.
- * CONSPIRACY CRONICLE - a review of Erisian philosophy. 50p in stamps for sample: Gold and Apple Enterprises, Mallards, 12 Mallards Close, East Barbet, London.
- * FORTÉAN TIMES £5.00 for 4 issues: 96 Mansfield Rd., London. NW3 2HX.
- * EARTHLINES E.M. in Welsh borders: £4.00 for 4 issues from 7 Brookfield, Stirchley, Telford, Shrops. TF3 1EB.

Universal Parapsychological Foundation,
Details: Jl. Iskandar Raya No. 1,
Jakarta Selatan, Indonesia.



letters / PATRIARCH'S CORNER.

Dear QSM,

Enclosed find a review copy of the first salvo in a necessary barrage of reluctant rage. I have laboured for many years to engender a new harmony and co-operation among men and women in the promulgation of a holistic, New Age consciousness that works through synthesis of the paranormal, the occult and the geomantic. In the last few years I have seen this being consciously eroded, co-opted and misapplied by a segment of humanity that has sold out love and harmony to ruthless cruelty, power seeking and a gender war. I mean of course the militant matriarchal feminists who are currently busy re-writing history (not to mention sociology, psychiatry, physiology, etc. etc) in the name of their empty, vainglorious obsessions with THEMSELVES! Their desperate sense of insecurity and unbalance has now risen to dangerously lunatic proportions. To reconcile their inner failures and spiritual and mental deficiencies they seek "POWER" in their outer reality (the world). They seek power over philosophy, science, politics and religion (not necessarily in that order) and most urgently, they seek power over men! They claim they are striving to overthrow a ruined Patriarchal society but their evil Matriarchal concepts are just as ruthless as any male's and their authoritarian arrogance spells out totalitarian rule under another disguise.

Now they are saying that the earth mysteries/geomantic worlds are totally matri-focal and their lies are pouring out to try and establish this diseased concept. The enclosed booklet [see Reviews -ed.] is the first real public counterblast to this nonsense. It will not be the last from this writer! No one can seek or create a better world through single sex dominatory vision. Libertarian harmony is the only true way forward for men and women in the glorious "sunlit uplands" of a New Age.

ANTI-FEMINIST PAPERS NO2 will be written by my wife Janet. It will be entitled "MOTHERS BEWARE MOTHERS: A CRY AGAINST THE RUINATION OF MEN BY THEIR EARLIEST, CLOSEST AND MOST TRAITOROUS COMPANIONS."

Others will then follow by various hands. With the world (and humanity) balanced upon the edge of disaster, women who advocate gender civil war for their own empowerment, aggrandizement and spleen are to be denounced as species traitors (and worse). The denouncement commences here in the ANTI-FEMINIST PAPERS series.

One cannot believe in a holistically harmonious New Age and be militant matriarchal feminist. The two are mutually exclusive. One cannot believe that the whole earth, nay the whole Cosmos, is feminine orientated to the exclusion of all else. That is one cannot believe it and expect to be taken seriously by any organically balanced, metaphysically ecumenical and socially libertarian individual. The mad matriarch's do believe it and endlessly and boringly promulgate it. As I have written elsewhere on matriarchal matters, "ruthless partisanship in these matters leads to the dark abyss of sterility over the jagged cliffs of despair."

Anthony Roberts, Glastonbury.

Dear QSM,

I have recently enjoyed reading a back number of QSM, featuring the article on the Hove Mound and posing the question 'Was King Arthur Buried in Hove?' I found this fascinating and informative, well researched and worthy of serious attention.

In the same issue was an article on the origins of the Mound in the Priory grounds Lewes. A full page photograph accompanying the article gives a clear indication of its origin, which the writer of the piece admits is by no means certain. If viewed for a while the outline of a conventional flying saucer is apparent. It may well be that the advanced beings arrived in this craft, had a device to transmute their substance to that of the planet earth and overdid things a bit - becoming just that - earth.

David Tait, Hove.

letters/patriarch's corner

Reply to David Tait.

Interesting point, David. But if these beings were truly advanced, as you hypothesise - would they really have landed in Lewes?

Ed.

Dear QSM,

Excellent last issue. R.A. Wilson is something else! I'm just finishing 'Schrodinger's Cat' Part 3 - great bathtime reading.

I like the Patriarch's Corner. A few years ago a colleague and I sent anonymously a piece for the 'Guardian's "sexist" column which was printed. Normally men get the piss taken out of them and in this clipping it was from a working men's club outing where it was stated: "Male members received £5 and women £20".

Also liked the front cover. I recall Jimi Hendrix saying that when he died he hoped people would have a rave up on his grave playing the Eddie Cochran record, "Now There's 3 Steps To Heaven....."

Paul Screeton, Seaton Carew.

BOOK REVIEW..BOOK REVIEW..BOOK REVIEW..

The Mists of Avalon by Marion Bradley.
(Michael Joseph) 1983 £9.95

The mists exuded by this giant epic novel are the mists of feminist excess thrown up by throwing cold water upon the scorching masculing bedrock of Arthurian History. The basic Arthurian fictional saga is about the formation and breaking of a dedicated Brotherhood of Men who enact a priestly ritual of holding the spiritual and social balance of good in the world before being destroyed by Dark Gods acting through their own minds and spirits. Most writers respect this root ethos. What Mrs. Bradley has done is to totally reverse this sacred ethos and make the saga of Arthur and his Knights into a Goddess obsessed propaganda exercise for militant matriarchy.

This novel, which incidently is turgidly written in the Barbara Cartland goes serious mould, tells the Arthurian story totally through the eyes of all the main female participants. This explains why it is so long (876 pages!) and so extremely boring. The earnestly po faced lady characters spend dozens of pages just talking to one another about aspects of Goddess worship in their daily lives. The book is long on female dialogue, short on action and description. Because of this, dramatic tension sags and the characters just become vehicles for feminist folklore culled from the latest American cults. The promising hint of Atlantean mysteries a la Dion Fortune fades completely away after the first 100 pages and the rest of the novel just blindly praises the Goddess and knocks Christianity for 700 pages or so. The historical Arthurian aspects stay firmly in the background like badly painted pieces of scenery in a wordy play.

Although Mrs. Bradley cannot completely rewrite history by making all the male protagonists women she does the next best thing. She makes them all two dimensional puppets, badly drawn and being heavily manipulated by the near omniscient females. This is naked female power fantasy writ large. What we have here is almost like a literary video-nasty. "She-Devils of the Goddess meet Wimps of the Round Table" - not seriously, when one thinks that this book is meant to be a novelization of serious historical truths one despairs of finding any contemporary women writers who have any intellectual or spiritual balance.

Mrs. Bradley is better known as Marion Zimmer Bradley, an expert concocter of science fiction stories that have pure excitement and vivid imagination. From the evidence of this book her science fiction is far more accurate (and entertaining) than her historical fiction. I will finish by saying that the two great masterpieces of contemporary Arthurian fiction (not counting T.H. White's definitive "fantasy") are 'The Great Captains' by Henry Treece and perhaps the greatest of them all, 'Sword at Sunset' by Rosemary Sutcliff. These books are unsurpassed as novels and I recommend Mrs. Bradley to them in all sincerity.

Anthony Roberts.

