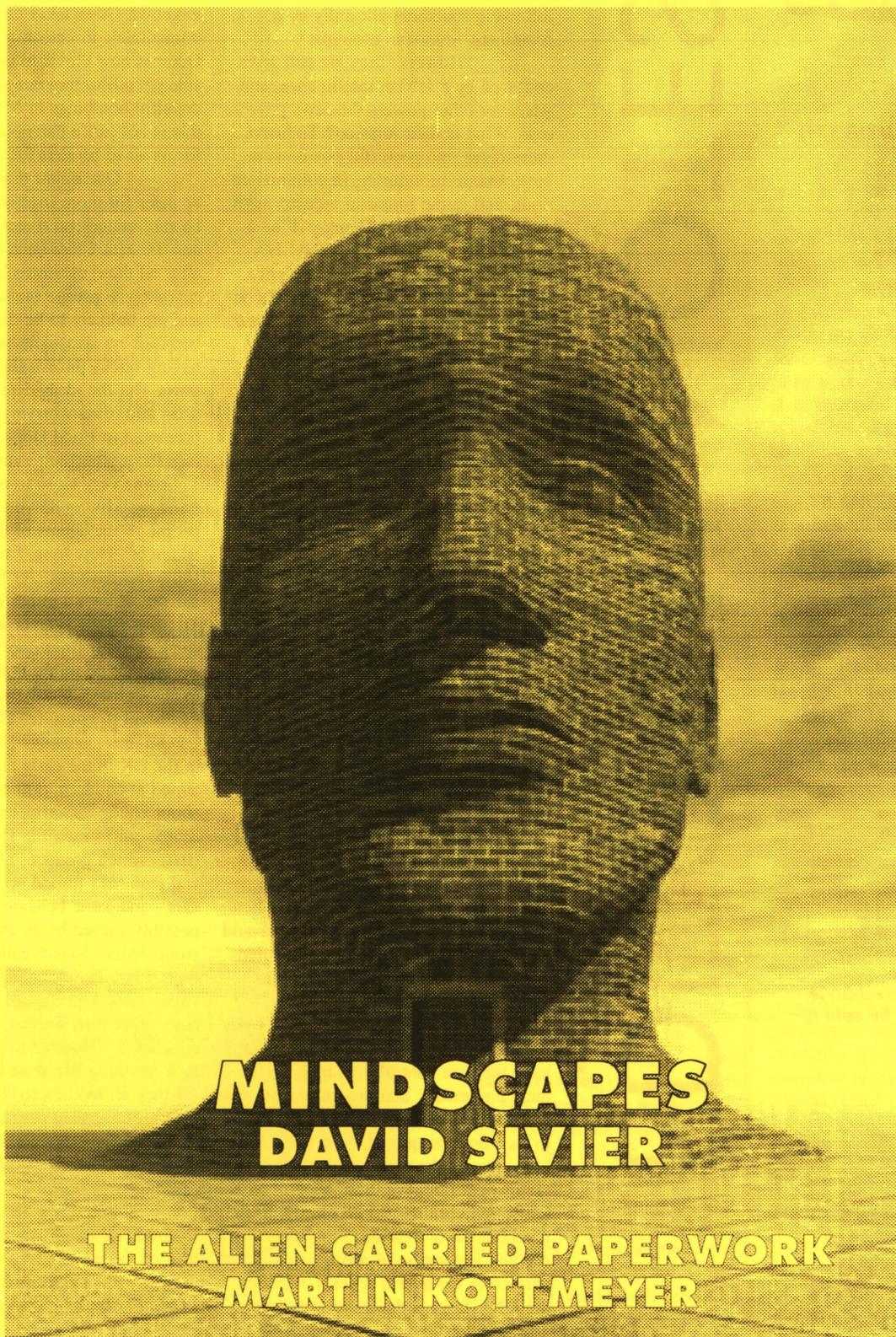


**magonia** • interpreting contemporary vision and belief • **number 84** • march 2004 • **£1.75**

# MAGONIA

84



**MINDSCAPES**  
**DAVID SIVIER**

**THE ALIEN CARRIED PAPERWORK**  
**MARTIN KOTTMEYER**



**MAGONIA 84**  
(incorporating MUFOB 131)

**MARCH 2004**

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Magonia is available by exchange with other magazines, or by subscription at the following rates:

UK: £7.00 (4 issues)  
£9.50 (6 issues)  
Europe: 20.00 euros (6 issues)  
USA: \$20.00 (6 issues)  
Others: £8.00 (4 issues)

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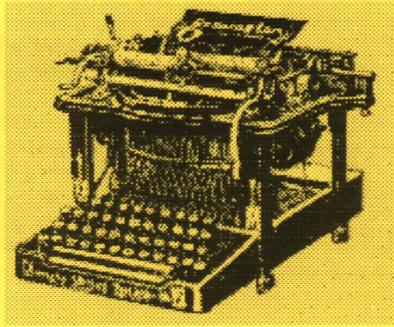
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All correspondence, subscriptions and exchange magazines should be sent to the editor

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How would you feel if you read the following statement allegedly by a prominent American ufologist?

"However they are still Jews endowed by a Jewish intelligence, and whatever other powers the Jews possess. What is their mission? To insert themselves into powerful positions in government, in industry, in communications, and in the financial industry with each new generation. Theirs will be a 'zero-force' takeover. Therefore the threat may not be a threat of violence, but rather a loss of what we would consider our freedoms in a takeover of our planet."

Well, that's not quite what any prominent American ufologist has actually said, but if you substitute the word 'alien' for 'Jew' in the above paragraph you get a quotation from Walt Andrus, founder and director of MUFON, quoted in the *UFO Magazine UFO Encyclopaedia*, published this year. Now I am sure that Walt Andrus does not have an antisemitic bone in his body, so how much more remarkable it is that he should come up with a statement that, with one vital difference, could be taken word-for-word from *Das Sturmer*.

This magazine has received a good deal of derision from certain circles in American ufology for Peter Rogerson's suggestion that one of the factors in the growth of the abduction panic in America has been a sublimation of the fears of - mostly illegal - Hispanic and Asian immigration. In which case substituting the word 'alien' for 'Jew' in the quoted paragraph would make very little difference in the minds of some American (and, in fairness, some British) extremists.

The meaning is: they are here without our consent, they are taking our jobs, they are controlling our government and media, and they are taking our women. For in the paragraph previous to the one I misquoted, Andrus gives us his views on the methods that the aliens are using: "I believe these alien creatures are hybridizing a species to create a generation of hybrids. With each succeeding generation of abductees they are perfecting the hybrid species, recycling the DNA from abductee to abductee's

child and grandchild, until they have a race of humans hybrids that will look no different from the way we do." It looks like the spectre of miscegenation raises its head again!

People have always wanted a scapegoat to blame for their own problems, and in the post-9/11 world the unknown Other takes on a far more immediately threatening nature. The Other is now closer to us, living alongside us, infiltrating our society - and the dreadful bombings in Madrid show that this is not just a paranoid fear - calling for us all to be alert for these threats.

One might think that it would be safer for more irrational hatreds to be sublimated and directed towards a non-existent Other such as space aliens; after all these creatures have magical powers, can escape the laws of nature and are unlikely to be disturbed by racists daubing swastikas on their saucer or having bricks thrown through its windows. But the ideas expressed by Andrus, and more worryingly the ideas promoted in Budd Hopkin's latest book (see Peter Rogerson's review on page 17) come very close to actually identifying real, living down your street, people as the agents of the 'alien takeover'. How long, I wonder, before some reclusive sufferer from mild autism, or with a minor cranial deformity starts finding "Hybrids Out" notices stuck on their front door?

You might think this an unlikely scenario, but there is at least one precedent to consider. The short-lived UFO magazine *Magic Saucer* published in the UK in the early eighties, and aimed at children, printed an article about youngsters affected by a syndrome called Infantile Hypercalcaemia (IHC) which produces characteristic facial features - turned up noses and large ears - and some behavioural problems, possibly caused by an excess of calcium. *Magic Saucer* called these children 'Pixie People' and because of its vague New Age attitude found them cute rather than sinister. The article concluded: "None of the Pixie people look anything like their own families, yet they all look incredibly like each other ... have they perhaps all reincarnated from another planet ... to be here on Earth for some special reason at this time?"

In today's darker UFO world of abductions and hybrids, these words take on far more worrying implications. The way the abductionists are moving puts real people in danger.

# EDITORIAL NOTES

# MINDSCAPES

## David Sivier

**For Forteans, it is axiomatic that the exclusion of the weird and the bizarre from the modern rationalistic *weltanschauung* began in the seventeenth century with the rise of institutional Science. 'The power, that has said to all these things that they are damned, is Dogmatic Science',<sup>[1]</sup> as Fort himself said at the very beginning of the Book of the Damned.**

Those awkward facts, objects and events which couldn't be explained by the rationalism of the academies were marginalized, ignored and forgotten, save only for connoisseurs of the weird and unexplained, like Fort, who were themselves intellectually isolated and alienated from the governing intellectual

paradigm of the times. Unfortunately, like the stifling intellectual straitjackets Fort so loudly denounced, this is itself a dogmatic statement that needs serious revision. The exclusion of what has since become known as the Fortean – freaks, prodigies, omens and other 'sports of nature' began two centuries before the Scientific Revolution, in the 15th rather than 17th century, and the intellectual discipline which pioneered their banishment was not science, but history. More specifically, it was the changes in historiography pioneered by avowedly political writers such as Machiavelli and Francesco Guicciardini as the me-

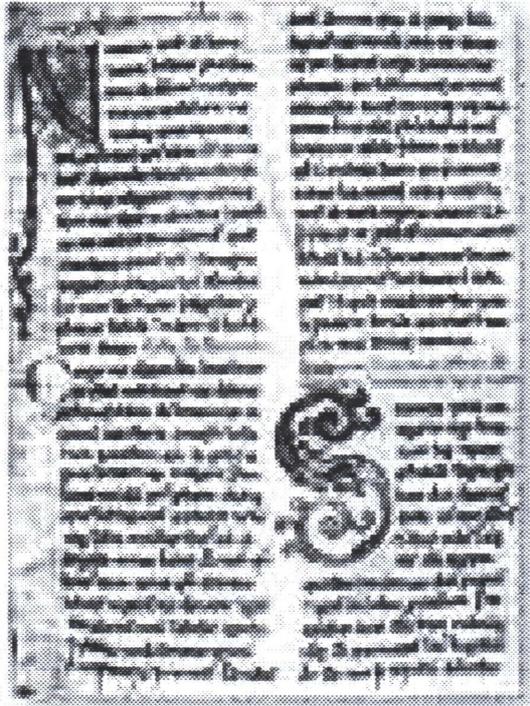
dieval chronicle gave way to the humanist monograph. [2]

In fact much of the debate about such Fortean phenomena in the intellectual counterculture forged in the 60s has indeed been as much about history, and their historical provenance, as about their scientific validity. Just as humanist historiography damned them in the fifteenth century, so they were reinstated, if only in part, with the rise of local, legendary history in the academic chorographies of the 17th and the popular chapbooks of the 'English Revolution'. While humanist historiography ultimately won the academic intellectual battle, these latter were seized as models by the radicals of the 60s alternative culture for their tracts, of which the assault on establishment science was only one, small part. This underground, 'modern antiquarian' approach to history has in its turn spawned contemporary psychogeography, the exploration of the mystical aspects of place.

Although academic historians would no doubt strongly deny any connection with such an apparently spurious discipline, psychogeography does have an academic counterpart as historians, cognitive archaeologists and researchers of Cultural Studies explore the physical, changing topographies of landscapes, towns and other spaces in an attempt to delineate the *mentalité* these spaces express and generate in their citizens. Regardless of their intellectual respectability – or lack of it – both historiographies share a fundamental awareness of the



intellectual and spiritual connection between a place and its inhabitants, and an approach to the exploration of both which is effectively summarised by that great countercultural hero and beardie weirdie Alan Moore: 'When we excavate the place, we excavate



Geoffrey of Monmouth's spurious account of the origins of the British from the Trojan Brutus, recounted in his *History of the Kings of Britain*, (above) was disproved first by the Scots historian John Major in 1521, and again by the Italian Polydore Vergil in his *History of Great Britain* of 1534.

ourselves - the inside is the outside - Hey, lady, that's my skull!' [3]

Whatever the specific area of inquiry may be, modern, post-renaissance historiography aims to be sceptical, carefully considering the value and biases of its sources, and concerned with the causes of the events it studies, whether they are the personal, psychological motives of the protagonists, or long term political, societal, economic or environmental forces. This scepticism particularly extends to the supernatural and mythical.

It began in the sixteenth century with Erasmus and the Bollandists, who, when writing the lives of saints, such as St. Jerome, broke with medieval hagiography by excluding the pious legends, which had gradually built up around their subjects' over the centuries, concentrating instead on contemporary descriptions and records offering far more reliable accounts of their careers. This historiographical disenchantment also affected national mythology. Geoffrey of Monmouth's spurious account of the origins of the British

from the Trojan Brutus, recounted in his *History of the Kings of Britain*, was disproved first by the Scots historian John Major in 1521, and again by the Italian Polydore Vergil in his *History of Great Britain* of 1534.

At the heart of this scepticism is the notion that the progress of history is accessible to the human intellect. It was an approach partly pioneered by Machiavelli and Guicciardini in the 15th century, who were determined to find the human, political reasons for the military turmoil experienced in Italy, torn between conflicting states and subject to foreign invasions, such as those of the French. Although humanist historiography contained much that is alien to modern historiography - viewing their genre as a branch of rhetoric, humanist writers saw nothing inappropriate in inventing noble

speeches to put in the mouths of their heroes - this scepticism and rationalism has been their greatest legacy to modern historiography, and indeed has become its defining trait.

Medieval writers could produce histories very similar in form and content to the humanist model of the monograph. For example, the *Flandria Generosa*, although originally composed as a genealogy of Count Baldwin I of Flanders, in particular anticipated its form as its compilers attempted to comprehend the political complexities, which emerged with the usurpation of Robert le Frison in 1070 and the murder of Charles the Good in 1127. [4] In general, however, the medieval approach to history was very different. The predominant form of historical writing was the chronicle, in which events for each year were noted with varying degrees of detail and interest in the causation and motives of the participants. By and large the chroniclers had little interest in the ultimate motives of their subjects, and where they do attempt to probe their psychology, their descriptions are often curt and stereotyped.

This disinterest arose in large part from the monastic compilers' essentially religious interpretation of history. The world, including human affairs, was ruled and driven by God, whose will was inscrutable and beyond human comprehension. There was thus no point in looking too far for the causes of historical events. At the same time this attitude also permitted the inclusion of Fortean material, such as prodigies, anomalous weather, monsters and spectral apparitions as it was through such obviously supernatural occurrences that God's will could be directly discerned. Although the exclusion of such Fortean material was greatly facilitated by the rise of experimental, rationalist science in the 17th century, the ultimate origins of their banishment to the intellectual margins belongs to the 'Historical Revolution', as it has been called by the historians D.R. Kelley and D.H. Sacks, of the later 16th century. [5]

Coupled with this new rationalist historiography was an explicit class prejudice, which also aided the relegation of Fortean phenomena to the social margins in line with the perceived social status of the market for such literature. Renaissance 'politick' historians viewed themselves as writing primarily for the education, and edification, of princes. Machiavelli, for example, dedicated *The Prince* to Lorenzo De' Medici. The Elizabethan writer Thomas Blundeville succinctly expressed the 'politick' historians line when he stated 'Histories be made of deeds done by a public weal or against a public weal, and such deeds be either deeds of war, of peace, or else sedition and conspiracy' in his *The True Order and Methode of Wryting and Reading Hystories* of 1574. [6] Anything that departed from such lofty matters was ruthlessly excluded. These damned subjects, according to John Trussell, another Tudor historiographer, included celebrations like coronations and pageants, as well as novelties, prodigies and justice done on petty offenders, a list which effectively excludes most of the subject matter of today's tabloid newspapers. Naturally, these subjects still remained immensely popular, particularly amongst the lower orders.

Although overtaken by the historical monograph as the premier vehicle of historical in-

quiry, the chronicle still survived and retained considerable popularity. Raphael Holinshed's *Chronicle*, although first published in 1577, enjoyed a second edition ten years later, and the genre continued into the reign of James I/VI with Sir Richard Baker's *Chronicles of the Kings of England*. Part of this popularity derived from the chronicles' perceived suitability as a vehicle for such damned subjects, even though this made it dangerously suspicious in the eyes of the Tudor ruling elite. Edmund Bolton declared that their writers were 'of the dregs of the common people', [7] and considered that they had a corrupting influence on them. How many of these depraved mechanics actually read Holinshed is actually quite moot due to books' high cost even a century after the introduction of printing to England. The *Chronicle*, for example, cost twice the annual wages of the average Elizabethan labourer. Eventually the gap between such official and unofficial history was to widen still further so that such subjects were banished completely from history to form their own separate literature of marvels, such as *A World of Wonders*, and thence to haunt the literary margins of broadside ballads and chapbooks.

Such street literature was immensely popular. Although it's possible to read too much into its existence, with some historians perhaps discerning nascent class conflicts and antagonisms in them which really only emerged later in the 18th and 19th centuries, some of the authorities' fears about their subversive nature was by no means unjustified. Most chapbook authors were anonymous, but the identities of a few have come down to us. While not quite 'the dregs of the common people', these men certainly did not occupy an elevated position in society.

The Elizabethan chapbook author Thomas Deloney (1543-1600), for example, was a weaver, John Taylor (1580-1653), the most prolific of such writers, was a Thames waterman and a tavern keeper in Oxford and London, while going further down the social scale his contemporary Martin Parker (d. 1656) was an alehouse keeper. Unlike the more respectable taverns, alehouses were particularly regarded with suspicion by the early modern middle class. They were situated in pri-

vate houses, quite often as a means of supporting themselves by people newly arrived in a city or unable to find more respectable work, serving home-brewed ale and quite often acting as brothels. With his background in such a notoriously immoral profession, it is not surprising that the respectable sections of Jacobean and Stuart society viewed Parker's literary creations, and those of others like him, with distaste and suspicion.

Not unsurprisingly, such unofficial literature, aimed securely at the working classes, enjoyed considerable popularity during periods of social and political unrest, such as the English Civil War. The 17th century collector George Thomason amassed 22 pamphlets in 1640. By 1660 this had grown to include 22,000 assorted pamphlets, newspapers and newsheets. [8] Although such literature has been extensively studied by historians attempting to trace the theological and political doctrines expounded in them, it is often overlooked that purely theological tracts were very much in the minority. The majority of chapbooks during the period of the English Civil War were very much concerned with relating the latest wonder or prodigy to appear to the beleaguered nation. This did not, however, mean that their authors were not concerned with making a particular political or sectarian point. The pamphlet *A Miracle of Miracles Wrought by the Blood of King Charles the First* recounted the miraculous cure of the 14-15 year old daughter of one Mrs. Baillic from a skin disease after being wiped by a handkerchief that had been dipped in the king's blood after his execution. Needless to say, not a few of these tracts were distinctly radical in tone, qualities that made them immensely attractive to the nascent hippy New Left when it appeared in the 60's. To the intellectuals of the dawning counterculture, reacting against capitalism and the stifling rationalism, which supported it, such radical pamphlets represented an autonomous, folk literature offering vital models and ideologies for the alternative society they wished to found. Even nearly forty years after the counterculture has morphed into the less confrontational, far more capitalism-friendly 'alternative culture', vestiges of this fascina-

tion with 17th century radicalism still remain in the alternative press. Aporia Press, for example, publish a range of 17th century radical tracts by the visionaries Abiezer Coppe, John Robins and the Diggers, amongst others, as well as Fortean material in the *Anomalous Phenomena of the Interregnum*, all edited by Andrew Hopton, as well as more contemporary radical and anarchist material. As well as absorbing these authors' attitude to the numinous and occult, the ideologues of the new counterculture also took over, to a greater or lesser extent, their attitude to history. This is effectively illustrated by the emergence of contemporary psychogeography from the ley-hunting milieu in the early 90's.

Sixties ley hunting was essentially the hybrid child of Chinese geomancy and Alfred Watkins's 'Old Straight Track(s)'. From being merely the neglected remains of Neolithic tracks and pathways – damned by establishment archaeology, but not invested with any special numinous power – leys became indigenous British dragonlines, mysterious channels of supernatural Earth energies, enfolding the landscape in a web of occult architecture and power.

Instrumental in the development of such ideas was the archaeologist and paranormal investigator T.C. Lethbridge, whose dowsing experiments led him into increasingly bizarre occult speculation on the nature of witchcraft, and the origins of ghosts and *genius loci* in emotionally charged images and events becoming telepathically imprinted on the fabric of the landscape itself. Bruce Cathie's notion of the global energy web as a power system for UFOs is essentially an application of this idea to the UFO mythos. Much the same can be said of the idea, espoused inter alia by Arthur Shuttlewood, that the quartz contained in the constituent rocks of the ancient henge monuments allow them to operate like the crystals in early cat's whisker radios, regulating the earth energies generated along such leys. [9] This, however, is an attempt to put a rationalist, scientific gloss on what is essentially an occult doctrine.

Although such ideas have now been effectively discredited, they have still left their mark, particularly in popular literature. The idea of the henge monuments,

1 X, ed., Charles Fort's *Book of the Damned*, John Brown Publishing, 1995, p. 1.

2 For a more comprehensive discussion of the development of Renaissance historiography and its break with medieval attitudes to history, see Burke, P., *The Renaissance Sense of the Past*, London, Edward Arnold, 1969.

3 Moore, A., *The Highbury Working: A Beat Séance*, RE:, REPCD03, 1997.

4 Discussed more fully in Dunbabin, J., 'Discovering a Past for the French Aristocracy' in Magdalino, P., (ed), *The Perception of the Past in Twelfth Century Europe*, London, Hambledon Press, 1992.

5 'Introduction', Kelley, D.R., and Sacks, D.H., *The Historical Imagination in Early Modern Britain: History, Rhetoric and Fiction, 1500-1800*, Cambridge University Press, 1997.

6 Quoted in Helgerson, R., 'Murder in Faversham: Holinshed's Impertinent History', in Kelley, and Sacks, op. cit., p. 147.

7 Ibid, p. 147.

8 Friedman, J., *Miracles and the Pulp Press during the English Revolution – The Battle of the Frogs and Fairford's Flies*, UCL, London, 1993.

9 See Shuttlewood, A., *The Flying Saucers*, Sphere, London, 1976, pp. 27-32.

barrows and other Neolithic sacred sites as a primitive power grid for lost, antediluvian civilisations has been taken up in the 2000 AD comic strip, *Slaine*, whose Celtic hero draws on it to provide him with supernatural strength and ferocity during terrifying 'warp-

*of Gomrath*, while time itself is fluid and permeable. His youthful, and sometimes more mature heroes can be transported back into the past during timeslips, while mythic figures from the Celtic dreamtime may intrude into the present. Some of this is a fantasitication of Garner's own experiences growing up in the Peak district, in an area of awesome natural beauty populated, in his own words, by 'people of living Chaucerian speech'.

Outside of the province of children's literature, it's possible to discern the continuing legacy of such mystic attitudes to place in the current vogue for Chinese geomancy proper, now robbed of its cultural context and domesticated, in line with the rest of the New Age marketing phenomenon, as a tweely mystical indoor decorating fad.

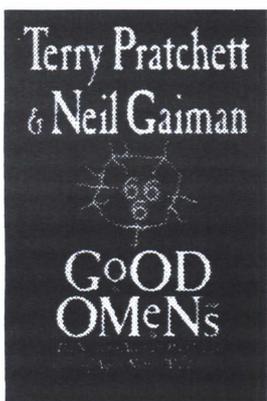
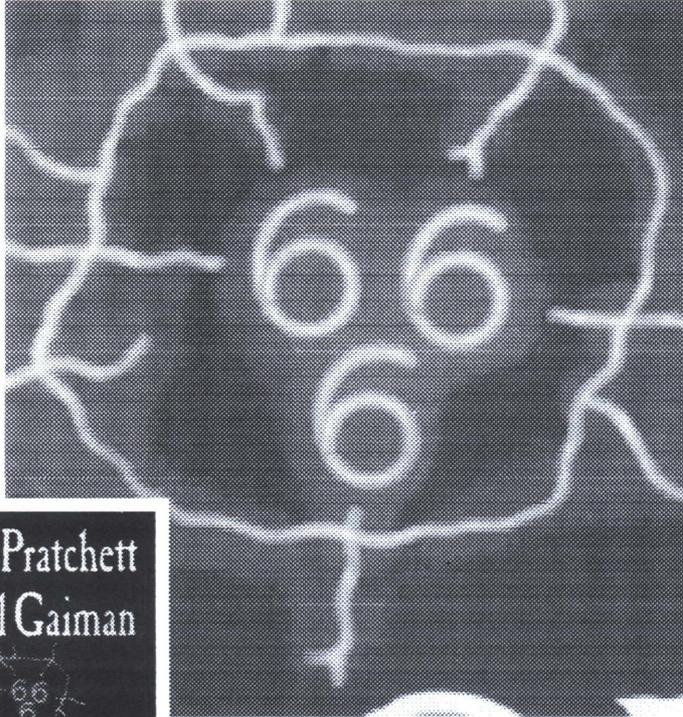
Ley hunting itself, however, practically collapsed in the late 1980s under rationalist criticisms of the spuriousness of its methods and concepts. The ancient alignments of which leys were allegedly composed were often widely separated in time and purpose, while some of the supposed geographical features sculpted by the ancients were nothing of the sort, but modern railway embankments, roads and drainage ditches. The result was the discrediting of this countercultural discipline as a whole, and some of the more notorious of its products in particular, such as the infamous Glastonbury Zodiac. It should be recognised, however, that despite these criticisms the discipline still retains its intellectual validity for some, and the Society of Leyhunters continues to meet and publish its researches.

Furthermore, some enthusiasts carried on to apply the same techniques of searching the landscape for patterns connecting disparate features to the urban environment, in which the bulk of the western European population now live. The result was psychogeography. The term first seems to have emerged c.1992 or therea-

bouts in the name of the London Psychogeographical Association, whose pamphlet claimed that various architectural features of the metropolis had been consciously planned by the Freemasons and other covert occult groups to form patterns channeling ley energy into Canary Wharf, thus aiding the secret power elite in their quest for world domination. This particular document appears to have been intended largely as a prank. A few years previously, Neil Gaiman and Terry Pratchett in their book *Good Omens* rather mischievously suggested that the course of the M25, or London Orbital Motorway, was deliberately planned as a giant Satanic sigil, energised each day by the angry passage of thousands of irate motorists who thus unconsciously performed an occult ritual designed to raise the level of misery and rage in contemporary Britain.

The outre claims about the Masonic architecture of Canary Wharf seems to be influenced by Gaiman's and Pratchett's joke, though a number of people signally failed to get it. There thus followed a series of articles in some of the wilder reaches of the weird press examining various global capitals for signs of Masonic and occult symbolism in their layout. One issue of Matthew Williams' *Truthseekers' Review* carried an interview with a Czech researcher who traced Masonic patterns and designs in the layout of Prague, while similar symbolism has been found in that of Washington DC. In the case of the latter, the designs are almost certainly there, as much of the city's layout was indeed planned according to Masonic principles. Unfortunately for those versions of the theory, which see such evidence of Masonic influence, as the marks of an oppressive, Fascistic conspiratorial elite, one of the city's planners, Benjamin Banneker, was Black. To him Freemasonry, rather than being an oppressive, elitist force, probably represented the beginning of a new, more democratic order of universal brotherhood and freedom, regardless of colour or ethnic origin.

Going further into the realm of art, psychogeography has inspired groups of people to go out and explore the mystic, visionary aspects of the urban landscape. Moore's 'Beat Séance', referred to



The course of the M25 was deliberately planned as a giant Satanic sigil, energised each day by the angry passage of thousands of irate motorists who thus performed an occult ritual to raise the level of misery and rage in Britain

spasm' battle rages. The effects of these are not unlike the physical contortions experienced by the Irish hero Cu Chulainn. Elsewhere in the strip such energies are used to propel merchant vessels through the sky, and power 'leyser' ray guns. Throughout, the strip is strongly informed by a pagan spirituality centred firmly on Danu, the Earth Mother.

Less obviously neopagan, but no less informed by the numinous power of place, are the works of Alan Garner. As a recent review of his latest book in the pages of the *Financial Times* review supplement noted, Garner was strongly influenced by the Aboriginal Australian idea of the songlines – tracts of landscape forged and shaped by the superhuman ancestors of the Dreamtime, and still invested with their awesome power, accessible to their descendants as they travel across their ancestral ranges through myth and ritual. Garner's landscapes are similarly invested with occult force, occupied and haunted as they are by powerful and predatory supernatural entities such as The Morrigan in the *Moon*

above, is a case in point. At least in its CD form, it's an hour long exploration of the weirder aspects of Highbury and its denizens, including Coleridge's drug-induced hallucinatory peregrinations, Aleister Crowley's residence, Joe Meek's suicide and the 1923 football team's brief experimentation with amphetamines, then legal, to assist their game, inter alia, all linked by their location in Highbury and grouped thematically according to the occult elements of Earth, Air, Fire and Water. As a piece of performance art, an exploration of the bizarre local history of one of London's suburbs by a master of contemporary high strangeness, it works very well, according to your taste. To his credit, Moore doesn't take psychogeography's academic pretensions too seriously, wittily describing himself and his fellow performers as: 'Rosicrucian heating engineers ... cowboy operatives ... read(ing) the street plan's accidental creases and the orbit maps left by coffee cups.' Moore intended it as art, and a mystical evocation of the spirit of a distinct place. It is not, however, intended as a work of serious history.

Other artists influenced by the mindset and techniques of psychogeography in their work are Ian Sinclair and Peter Ackroyd. Sinclair has stated in interviews that he believes 'there are always these structures of domination and power and spirits, which can be articulated for ill within the grids, patterns and geometry of the city.' He did, however, reject the idea that there 'was a sub-masonic cult that meet(s) in hidden rooms', considering instead that 'just the sheer fact of people endlessly having walked between this building and that building creates a band of consciousness which remains an active thing you can tap into.' [10]

His acute concern with the mystical impact of the landscape informs works such as his *Lud Heat*, while his 1997 *Lights Out for the Territory*, has been described as 'an non-fiction diary of nine walks charting London's mythology, secret history and counterculture.' [11] Similarly, Ackroyd's *Hawkmoor* was based on the conceit that the 17th-18th century architect, fictionalised as Nicholas Dyer, was a secret member of a Satanic coven, surreptitiously incorporating his occult designs into the fabric of the

churches he was commissioned to build. As with the landscape features around Canary Wharf, these lined up into a distinct, conscious pattern: a pentangle. Ackroyd uses the fictional Hawkmoor's life, and that of a twentieth century detective of the same name, investigating a series of bizarre and motiveless murders, to explore the depths of human evil.

Not all of Ackroyd's work has shared this pessimism, however. One critic of Ackroyd's oeuvre remarked that as well as occult horror, he had 'also revived the myth of Albion as a spiritual possibility wherein all the horrors and indignities of history are somehow healed in a timeless paradise that draws in the dark and the light and transforms it into Blakean chorale of love and reconciliation.' [12] Given these psychogeographical inclinations, however, it is no accident that Sinclair subtitled his most recent book, a travelogue about the M25, a chorography.

This was the study of local history with particular reference to its surviving physical remains. Although the classic English chorographical works appeared in the 16th and 17th centuries, with William Camden's *Britannia* of 1586 as one of the foremost examples of the genre, like the other forms of historical writing it, too had its origin in renaissance Italy. It first emerged in the Roman world with Ptolemy, before being revived in 1453 by Flavio Biondo with the publication of his *Italy Illustrated*. This described the classical remains and antiquities surviving in the Italian peninsula, itemised according to its 14 ancient regions. It was enormously popular, and once published, national pride dictated that other scholars outside Italy would produce similar works to demonstrate the antiquity of their lands. Thus, Conrad Celtis, the *poeta laureatus* of the German emperor Maximilian I, produced his *Germany Illustrated* in the later fifteenth century, followed in England by Camden's volume, amongst others. These were intended to show that Britain, too, could boast impressive Roman remains like her continental rivals.

Myths die hard, and the atmosphere of patriotism, in which these works were produced, militated against the exclusion of favourite national myths, such as

that of the origins of the British people from Brutus the Trojan. Camden included this, along with much other legendary material, which has made his work invaluable to folklorists and historians investigating the enchanted worldview of early modern Europe.

He wasn't alone. Roger Sherringham, one of his successors in the 17th century, also shared his belief in the British people's noble descent. David Lanthone, one of the pioneering antiquaries of Anglo-Saxon England, believed in the historicity of King Arthur. While there are a number of historians today who share his belief, not to mention the legions of lay people devoted to the 'once and future king' through the enduring charm of medieval literature, if mediated by Hollywood and a myriad popular retellings, none would argue that the classic treatments of the myth in Geoffrey of Monmouth, Chretien de Troyes or Thomas Mallory are anything other than glorious fictions. Lanthone was a pioneer, so it is too much to be expected that he should prefigure completely the attitudes of later generations of more sceptical scholars.

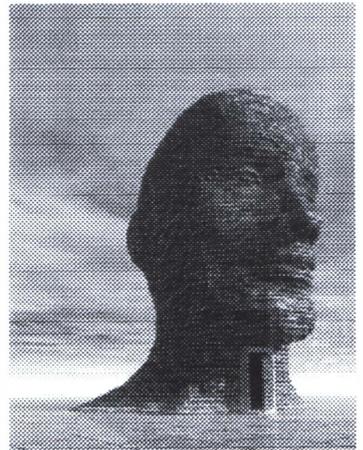
Not all scholars, however, were quite so content to follow Geoffrey of Monmouth's line. Aylet Samme, for example, argued in his *Britannia antiqua illustrata* of 1676 that the British, far from being Trojan in descent, were instead Phoenician. [13] While Samme is equally mistaken, he was correct in seeking an ethnic origin for the British beyond the time-hallowed fictions of Monmouth. His selection of the Phoenicians as the ancestral stock is by no means inexcusable, if you consider that the Phoenicians are still believed to have traded with the Cornish for tin. It is also possible to see Samme's theories as the precursor to the more bizarre alternative histories and archaologies of the 19th century, which traced the descent of the British to the lost tribes of Israel and even ancient Egyptians, ideas which persist even to this day amongst certain sections of society.

It is also far less bizarre than some of the works of ethnology, which arose later in the 18th century, such as *The Antiquities of Nations*, by D.D. Pezron, abbot of La Charmoye, and translated into English by a Mr. Jones in 1706. In this the reverend gentleman traced

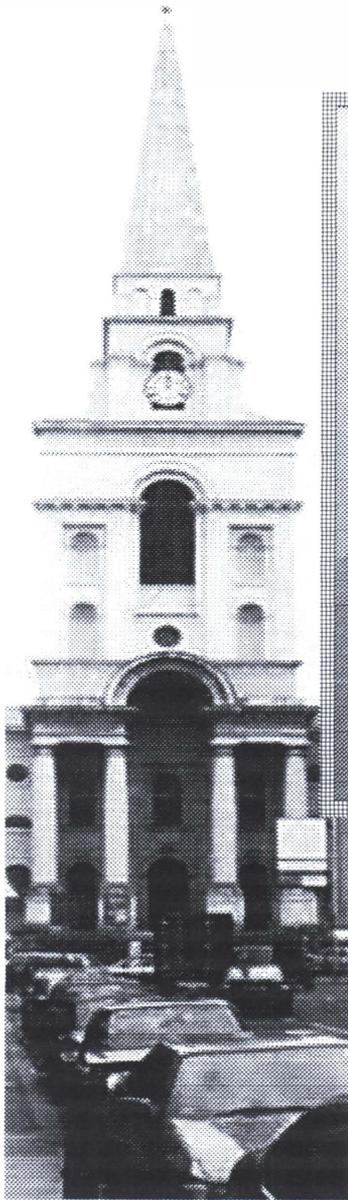
10 Hedgecock, 'The Ian Sinclair Interview', *The Edge*, no. 6, December 1997-January 1998, p. 19.

11 *Ibid*, p. 14.

12 Newman, P., 'The Art of Shadows', *3rd Stone*, no. 44, Autumn 2002, p. 33.



the origins of the Celtic peoples back to the Scythians, then to the Biblical patriarch Gomer, and ultimately to the Old Testament nephelims, the children of the rebel angels who intermarried with the daughters of men. [14]



Peter Ackroyd's *Hawksmoor* is based on the conceit that the architect, fictionalised as Nicolas Dyer, was a secret member of a Satanic coven, incorporating occult designs into the fabric of the churches he built

Although firmly entrenched in the traditional view of the ethnogenesis of the British, Camden nevertheless was a modern historian in that he considered the primary role of the historian to explain, rather than merely describe the past. Away from such national concerns, other historians of the same period were actively trying to reinstate other legendary figures back into history. Thus, arguments were made for the historicity of such worthies as Guy of Warwick, and Robin Hood. The latter even enjoyed the privilege of having his genealogy drawn up by William Jackson, a Yarmouth Customs Master, in the 17th century in an ultimately mistaken attempt to establish the existence of the great outlaw. [15] The new chorographers of the psychogeographical fringe took over their fascination with folklore and legend, as well as the physical, architectural environment in their historical researches.

This was not an isolated concern. Psychogeography appeared at the same time as a more general intellectual flourishing of a new urban consciousness in the 80s and 90s, in which academics

and writers attempted to explore the new intellectual and social horizons afforded by the artificial, built environment of towns. A major part of this was the explorations of urban space, which constitute so much of contemporary

Cultural Studies. Pioneered by French post-modern philosophers, such as Georges Bataille's influential *Against Architecture*, students of contemporary culture interrogated the architecture and layout of cities and urban spaces for the concrete embodiment they appeared to give to deep societal notions of authority, class, gender, and racial identity. Possibly this concern with the built environment reflects Postmodernism's own origins in architecture in the 1950s, in which contemporary architects quoted the features of historic schools of building in their modern works.

One rather more contemporary example of this is One Redcliffe Street in Bristol, a modern office building, which is nevertheless constructed to resemble a medieval fortress, with projections suggesting barbicans and watch-towers.

These decades saw the appearance of urban history as a distinct historiographical genre as a part of this new intellectual orientation towards towns and their citizens. Naturally, this also included an examination of cities' own self-conscious attitudes to the past, and the creation of a common heritage and historical identity for their citizens. Although by no means confined solely to the Continent, this new trend in historical inquiry was particularly strong in France, pioneered as it was by the third generation of academic historians associated with the *Annales* School. This highly respected French historical journal had been instrumental in introducing the methods and aims of the social sciences into historical research since its foundation in 1929. Montaillou, Emmanuel LeRoy Ladurie's 1974 study of a 14th century southern French town during the Inquisition's attempt to

clamp down on the Cathars, which gained a considerable degree of admiring attention from the litterateurs of the highbrow press, is the classic example of their anthropological approach to history.

This includes a close examination of the *mentalité* – the worldview – of past ages. The *Annales* historians pioneered this with Marc Bloch's 1924 study of the 16th and 17th centuries' popular belief in the efficacy of the royal touch as a cure for Scrofula, *Le rois thaumaturges*. In the 90s these historians became increasingly concerned with 'cultures of memory', the national and local historical consciousnesses linking particular architectural sites and places, such as the Bastille, with politics and the social creation of such collective memories. The classic example of this new approach to history is Pierre Norat's 1996 *The Realms of Memory*. A vital part of this new approach to historical consciousness of towns included cataloguing and noting historical monuments, like statues, war memorials and so on for what these said about cities' self-image and the type of past they wished to celebrate and evoke. The difference between the official, academic exploration of such local and national historical consciousness and those of the psychogeographical counterculture is essentially philosophical – rationalist and philosophical materialist on the one hand, and mystical and occult on the other. The methodology pursued – the interrogation of monuments, street plans and names, and commemorative events – is the same.

Indeed, the concerns of both groups overlap to such an extent that it's probable that in addition to both being related as products of the *zeitgeist*, there may well have been some direct influence between the two groups. A glance at the stock of radical bookshops such as Counterproductions, demonstrates that the countercultural fringe still absorbs and devours works by radical, professional academics, as well as the far less academically respectable tomes on alien conspiracies and so forth. Since the late 1980s some ley hunters did incorporate the methods and objectives of mainstream archaeology in their research. It is therefore not remotely impossible that some psychogeographers have similarly been di-

rectly influenced by the academic explorations of the cultures of memory. On the academic side of the divide, even if the new historians of collective memory were not members of the counterculture, drawn to the re-enchanted landscape of the hippy imagination, the growth of such movements under the wider milieu of popular culture has clearly influenced their decision to explore the historical consciousness of which they are a part.

Of course, there has been more than an element of radical politics involved in this. Psychogeography tends to adopt a radically anti-authoritarian stance in its attempt to rediscover the bizarre, forbidden and transgressive. So too do more academic investigations of the historic environment. In America, particularly, such explorations of urban history have been closely linked to attempts by local community groups and multicultural organisations to reclaim the history of urban spaces occupied by members of ethnic minorities and other marginalized social groups. This has led to the creation of a number of Black heritage sites and museums in the USA, particularly in the South, and in Britain the 'Slave Trail' along Bristol docks set up by Dr. Madge Dresser, a historian of the slave trade in Bristol at the University of the West of England, amongst other projects.

More specifically devoted to the mythic environment of cities has been the rise of the folkloric genre of the 'urban legend' and academic societies, such as the International Society for Contemporary Legend Research (ISCLR) devoted to their study. Although the notion of a distinctly urban folklore dates to the 19th century, when French folklorists attempted to establish that cities also had their folkloric traditions in a move away from the concentration on those of the rural peasantry, it was only with the appearance of the ISCLR and similar organisations around the beginning of the 90s that they became a separate subject of institutional research, at about the same time Cultural Studies' scholars and social historians were similarly investigating the social phenomenon of urbanism. Psychogeography is merely the underground expression of this wider cultural trend, the Gnostic shadow of the respectable

academic investigations of the universities.

Although the dichotomy between psychogeography and related folk history and mythopoeia and the academic and public histories interrogated and forged by the universities and community heritage organisation clearly exist, the boundaries between them is blurred and porous. As has often been clearly demonstrated by academic trends since the 1960's, last year's student rebel may well become tomorrow's university chancellor and celebrated cultural guru. Today's academic environment may be particularly receptive to the bizarre and transgressive. For example, David Cronenberg's disturbing cinematic treatment of J.G. Ballard's *Crash*, which provoked outrage and moral panic amongst *Daily Mail* readers about a decade ago, has been the subject of a book by Sinclair, published by the British Film Institute, and an academic seminar, *Crash Cultures*, partly organised by UWE in Bristol. Back to psychogeography and urban occultism. Ackroyd's *Hawksmoor* has been read by students at the universities of Gloucester and the West of England for their degrees, though as part of their English courses, rather than history.

Moreover, the antiquarian discourse and literary style employed by the Earth Mysteries milieu were by no means confined to the alternative culture. Although superseded as the accepted vehicle of learned historiography since the 16th century, the chronicle as a popular genre has never really gone away. A glance along the history shelves of most large book shops will show the persistence of this particular form of historical writing in the form of large, profusely illustrated popular histories itemising national or global events year by year. More often than not these popular, coffee-table histories indeed explicitly describe themselves as such.

As for chorographies, a fair number of local history and folklore books, such as those produced in the West Country by Bossiney Press, in Liverpool by the Bluecoat Press and in East Anglia by Jarrold Colour Publications, can reasonably be described as such. Written for the popular, rather than academic market, these recount episodes from local history and folklore, usually witchcraft,

ghosts and other tales of the paranormal, with particular reference to surviving monuments, landscape features or buildings in the locality.

As for those works produced by academic folklorists, such as Jennifer Westwood's *Albion: A Guide to Legendary Britain* of 1986, these are truly chorographies in all but name. This particular book, like Biondo's pioneering Italian study of the 15th century, divides its subject matter into its constituent topographical regions, and itemises the folkloric features of each – tales of heroes, giants, ghosts, fairies, witches and demonic visitations – according to the locations within these broader areas in which they occurred, complete with brief notes at the end of each episode giving the map references and road directions to the site of the described events.

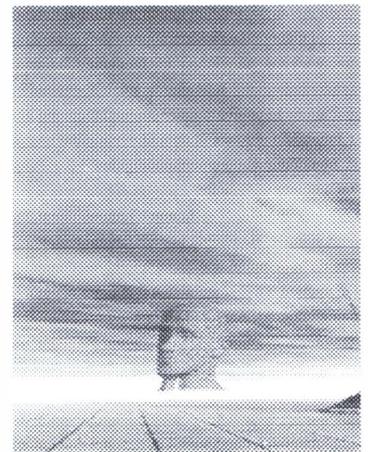
A similar approach, though without the traffic directions, was adopted by Reader's Digest thirteen years before in their own volume on *Folklore, Myths and Legends of Britain*. The only difference between these modern chorographies and those of the new antiquarians and psychogeographers, such as Sinclair, is that the latter explicitly describe themselves as such, consciously harking back to their 17th century predecessors. Even this, however, is hardly an exclusive trait. The long, flowing locks of the historian, Ronald Hutton, and his interest in popular religion, folklore and myth, certainly recall 17th century antiquarians such as Stukely and John Aubrey, rather than the less flamboyant denizens of more contemporary campuses.

The traffic directions contained in the books indicate both their intended readership and the modern sensibility informing their exploration of the past. They're essentially products of the new age of mass tourism made available by the rise of cheap motor transport. Although such books may cull much of their contents from the various tomes on local folklore penned by eminent Victorians – extracts from various chapters of Robert Hunt's *Romances of the West of England* have been published separately as a booklet on Cornwall's ghosts and folklore, for example [16] – their real ancestors are the calendars, nature guides and local history books produced by the petrol

13 See Salmon, J.H.M., 'Precept, Example, and Truth: Degory Wheare and the *Ars Historica*', in Kelley and Sacks, *op. cit.*, pp.11-38.

14 See the discussion of the book in Hunt, R., *The Drolls, Traditions and Superstitions of Old Cornwall* (Popular Romances of the West of England), First Series, Llanerch facsimile reprint, 1993, p. 39.

15 Wood, D.R., 'Little Crosby and the Horizons of Early Modern Historical Culture', in Kelley and Sacks, *op. cit.*



company Shell in the 1950s and 1960s. Like these later volumes, these guides also stressed the importance of local folklore in the legends and history of the areas they covered, an attitude summed up in their advertising slogan. 'Here you can relive legend and history on the spot.'

Peter Wright, one of the most trenchant critics of the modern heritage industry, has criticised these books for using 'the evocative gibberish of authenticity.' [17] Shell's books have been particularly criticised by the Left for their apparent appropriation of British historical identity to serve their own commercial interests, as well as promoting bourgeois cultural hegemony by expressing British history and heritage in the discourse of middle class values and attitudes.

It's a criticism, which has, with various degrees of justification, been levelled at the national concern with heritage whole and especially its expression in commerce and industry. In the eyes of commentators such as Peter Wright, Robert Hewison and David Lowenthal, the heritage industry acts as a retrograde social mechanism by which the patrician upper classes use the past to produce a spurious sense of national cultural identity, stifling working class and feminist dissent and excluding the contributions of ethnic minorities. The particular example seized on by British writers is the use made by the British upper classes to attract support for the preservation of their country seats and traditional privileges, as the cornerstone of British heritage, both historical and architectural.

Although the chorographies of local history publishing and national folklore are aimed, at least partially, at the same tourist market, it is extremely problematic whether such accusations could be reasonably levelled at them. The psychogeographical fringe is still the product of 1960s countercultural radicalism, however attenuated, a feature which led *Private Eye's* scathing review of Sinclair's book on the M25 to refer sneeringly to the author 'and his aging, anarcho-hippy friends,' a description which could also be fairly applied to Alan Moore, whose image is very much that of the hippy weirdo. Sinclair's and Moore's urban and psychogeographical sensibilities

were shared by a number of small press countercultural magazines, such as *The Edge*, which carried features and interviews with them.

This magazine, describing itself as a vehicle for 'modern imaginative urban stories for today and tomorrow', [18] was devoted to experimental and genre fiction – crime, SF, horror and slipstream. Moore and Sinclair in their interviews for the magazine discussed their attitudes towards occultism and the changing topography of the metropolis. The *mentalité* expressed there, however, was one of intense alienation towards the cultural and spiritual hegemony of the ruling elite, and particularly their appropriation of whole sections of London's built environment in the creation of privatised commercial areas, shopping arcades and business districts. For them, the classic example of this was the Isle of Dogs, imagined in Sinclair's *Downriver* as the Isle of Doges, a privatised capitalist Vatican. J.G. Ballard, the magazine's culture hero, has made a large part of his literary career from exploring the detrimental moral and spiritual effects of the privatisation of such public spaces in the institutional violence of fictional gated communities, from *High-Rise* in the 1960s to his *Cocaine Nights* of a few years ago. Ballard, however, writes from a High Tory perspective, against the encroaching suffocation of the Nanny State, rather than that of the alienated, class-conscious radical Left. It is, however, the viewpoint of the Tory anarchist, rather than the blue-rinsed guardians of national propriety who seem to constitute much of the readership of the *Daily Mail*.

The model for their explorations of the urban environment is not the prosperous bourgeois day-tripper, but the alienated *flaneur*, who stalks through the city watching the courts and squares of new, unknown locations unfold before him. Their model of the urban tourist is Thomas De Quincey and his drug-fuelled peregrinations through the metropolis, a narcotic exploration that, if written today, would almost certainly incur the intense displeasure of the custodians of British moral rectitude. It is also especially difficult to suggest that this kind of folkloric topographical occultism is, as a whole, racist or xenophobic, although the accusa-

tion certainly has been levelled at particular expressions of it with some degree of justification, as has been done of other forms of popular history within the heritage milieu, when one considers that one small press magazine, *Pegasus* declared Woking mosque as a 'ley-centre'. [19] Of course, by very definition as a place of religious worship the mosque clearly was already a sacred site, though its designation as such by those particular devotees of Earth Mysteries indicated its acceptance as part of the British mythic landscape through its location within a putative indigenous, British mystical topography. A concern with the ancient and antique demonstrably does not necessarily mean an automatic rejection of the modern or foreign.

As for professional folklorists, such as Westwood, although they may also write for the popular market, and come from middle class backgrounds – Westwood's citation in *Albion of Management Kinetics*, by Carl Duerr as the source of one quotation certainly seems to indicate this in her case – it cannot by any means be taken as read that they share in toto the class attitudes ascribed to them by the critics of the heritage industry on the Left. Westwood, for example, explicitly discusses the origins and historicity of many of the legends she recounts in *Albion*, while professional folklorists, like other researchers in the humanities, may be intensely conscious of the effects of class politics in their subject. One section of the folklore milieu has, since before the Second World War, been intensely interested in its subject as an expression and instrument of working class politics and cultural identity, in direct opposition to the establishment culture of the patrician elite. This section of the folklore movement is unsurprisingly quite politicised, as demonstrated by the career of British folk musicians such as Ewan McColl.

More generally in folkloristics, the effects of the Merrie England and related societies in cleaning up British folklore and using it to present a false image of class reconciliation and national prosperity has long been recognised. Moreover, folklorists' own criticism that this movement was essentially nostalgic, looking back to an imaginary former world of happy prosperous tenants, super-

16 Hunt, R., *Cornish Legends*, Tor Mark Press, undated.

17 Wright, P., 'Trafficking in History', in Boswell, D., and Evans, J., eds, *Representing the Nation: A Reader – Histories, Heritage and Museums*, Routledge, London, 1999, p. 132.

18 Entry for 'The Edge' in *Writers' & Artists' Yearbook 2000*, A. & C. Black, London, 2000, p. 45.

19 'News from the Front' in McClure, K., *The Wild Places – The Journal of Strange and Dangerous Beliefs*, no. 7, p. 26.

20 Hedgecock, A., op. cit., p. 19.

21 Devereaux, P., '30 Years of Earth Mysteries' in *Fortean Times*, FT 177 Special 2003, p. 25.



vised by a benign, paternalistic squire, is essentially the same criticism levelled at the heritage industry. Although every academic brings their own social and political *weltanschauung* to their subject to a greater or lesser extent, the concern for accuracy and historical truth means that it cannot be automatically assumed that as a whole they act as the conduit for a particular set of received, hegemonic social values and attitudes. These may well however, inform the research and work of individual scholars. Indeed, the opposite may be the case. It is no accident that *3rd Stone*, the revamped successor to *The Ley Hunter*, one of the premier vehicles of the Earth Mysteries fringe science, under Neil Mortimer and his predecessors attracted the attention and support of respected academic archaeologists, historians and folklorists, such as Jennifer Westwood, Aubrey Burl and Ronald Hutton, amongst others, because of its intense engagement with the mythic dimension of the historic environment. This in turn begs the question of how far psychogeography and associated Earth Mysteries research has anything to offer respectable, academic history and archaeology.

The short answer to this question is probably a great deal, but at a cost. The existence of magazines like *3rd Stone* and *Northern Earth*, amongst others does show the need for popular, interdisciplinary magazines exploring the mythic, imaginal environment and the overlapping interests of archaeologists, historians and folklorists beyond the narrow specialisms and readership of academia. This need has become all the more acute with the demise of the former magazine which effectively means that there is now no national journal devoted to this subject.

It is also true that fringe archaeology has been the source of ideas, which have later found wider acceptance in academia and broadened their approach to the subject. Astoarchaeology is a case in point. From merely being the wild speculation of a few cranks in the 1930s, professional archaeologists now accept that the theory that some ancient monuments, from the megalithic henges of the European Neolithic to the Egyptian pyramids, at least, were constructed to align with the rising

and setting of certain stars and there is now a specialist academic magazine devoted to the subject in America. Paul Devereaux's more recent suggestion that Neolithic monuments and barrows may have also been constructed to channel sound in order to generate altered states of consciousness – the still embryonic discipline of archaeo-acoustics – is another case in point, as he has enlisted the assistance of professional archaeologists and acousticians to test his hypothesis. It's possible to add other examples, like the ghost paths to cemeteries in Germany and other parts Europe, which have recently been explored by folklorists.

The price for this, however, has been the rejection of the traditional methods of ley hunting – the search for the alignment of ancient monuments regardless of their age or the intentions of their builders – as spurious, and the adoption of the rigorous approach of academic antiquarians and folklorists. The former method of looking for patterns on a map is best understood as a form of art, a kind of Fortean lexi-linking using the vocabulary of geography and architecture for those who are fascinated by the strange, often unconscious connections between different groups and individuals forged by the names and words used to describe them. Sinclair's observation on the alchemical connections of Jeffrey Archer's life and residence – he lives in Alembic House, and like an alchemist, 'turns his own tawdry stuff into gold' – is a case in point. [20]

Whether in its original form or as urban psychogeography, it wouldn't be entirely unfair to describe it as a kind of antiquarian 'Mornington Crescent' with an undercurrent of occultism. Like Moore's *Beat Séance*, it's best considered as a form of performance art or religion, in which chance alignments of the landscape or architecture occur as environmental, surrealist *objets trouvés*, like the simulacra which appear in the *Fortean Times*, and linked by similar surrealist notions of synchronicity, such as that of Breton's novel, *Nadja*. Indeed, Paul Devereaux himself has described this particular part of the Earth Mysteries milieu as essentially religious, commenting on 'various forms of neopaganism for those needing a religious frame-

work', a grouping which many observers would consider automatically includes the 'New Age notions concerning 'energies''. [21] Many of the milieu's activities are likewise ritual re-enactments of the strange, forbidden, suppressed heritage of a locality. Like the wider heritage milieu, it's essentially about the creation of a particular identity, in this case spiritual, from the past, rather than objective history.

This is not to say that there aren't Masonic and other occult motifs consciously laid out in the urban and even rural environment, or that cities and landscapes aren't imaginal realms generating their own folklore and myths to populate their topography, myths that may, to a greater or lesser

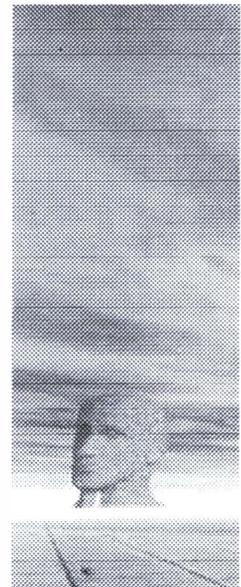
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## Fringe archaeology and psychogeography can continue to make a contribution to the investigation of the numinous power of place and explore the landscapes of the mind

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extent, impact upon the minds and activities of their residents. It is certainly true that often the ancient geography of a town can still be traced in the layout of its streets and buildings, even if these are actually quite recent. Historians have traced the ancient grid pattern in which Bristol was laid out in its origins as an Anglo-Saxon burh through the street plan of the historic city centre, allowing, of course, for centuries of architectural change and supported by a close reading of historic maps and documents describing the city's topography.

What has been rejected is the automatic reading of any alignment or topographical or architectural pattern as intentional, and designed as a conduit for objective occult forces. The notion of 'leys' as channels of geomantic energy and discussions of supposed chakras around the Earth belong to religion, not history. Only by consciously separating the two can fringe archaeology and psychogeography continue to make a contribution to a proper investigation of the continuing numinous power of place and explore the vital imaginal landscapes of the human mind.



# The Alien Carried Paperwork

**Martin S. Kottmeyer**

In March 1980, a young rural Pennsylvania couple was interviewed concerning an experience they shared aboard an alien craft. A person attending a lecture on UFOs given by Eugenia Macer-Story told her about the couple's experiences. She travelled to their home - they had no telephone - and they cordially allowed her to tape the story of their encounters with the aliens. Frank and Alice had not contacted any UFO organisation and there was no use of hypnosis at any point preceding or during Macer-Story's interview.



As they tell it, both of them had been interested in ESP and the supernatural prior to the events of April 1975 and Frank, in particular, had been trying to communicate telepathically with UFOs. He had been seeing lights over nearby mountain peaks at least once or twice per week in the period

leading up to the experience. He emphasised that one must go out and observe the sky and take nothing for granted. Every time he saw a UFO, he would try to make contact by flashlight. He said he had a drive to leave this earthly existence because he had been so depressed.

On the night of the primary experience, as Frank tells it, the couple were in bed just about to fall asleep when both were compelled to go outside. They both saw a luminous round object near an electric light pole and were sucked up into it. They floated into a circular chamber and bobbed around for a while in mid-

air. Doors opened and they met beings dressed in silvery-blue suits. One, a female, led Alice away to another room, while two men stayed with Frank and chatted with him about star tracks and the nature of the universe. Though he sees star charts on which he recognises the Milky Way, the men tell him there was more beyond the stars. There were other dimensions. They telepathically get him to know they come from "another sub-level dimension attached to what we call the 'astral' plane." Knowing this, his mind felt expanded. His whole concept of the universe changed and that's all they wanted to do. At least, that is, with Frank. Alice, however, gets a different sort of treatment.

As she tells it, both of them had fallen asleep when suddenly she felt she was sitting up. The room was very luminous. Through the door, she saw a 6-foot tall being. Next, they are both on the porch, and the ground is white like snow. On the road is a vehicle the size of a car. Samples of rocks and stuff were being picked up and put in containers. There is also a light by the side of the house and she feels being pulled up under her arms and going through a circle of light at the bottom of the craft. She remembers floating in the room, like Frank did, wondering if they were being decontaminated.

She remembers, too, being led away by the female to another room. It resembled a medical clinic and had very similar equipment. There was also desk at which the female alien later filled

out papers. The female lifted her hand and Alice found herself lifted up and positioned on to a table. An instrument bearing a light comes down and is run over her body. A panel on the wall shows the internal organs of her body in real-time. It was displayed in blues and purples. During the examination, she relays telepathically concerns over her ovaries that she sought medical help about in the past. She asks if the aliens could fix them. Easily, it turns out. The alien goes the desk, fills out some forms, and then returns with a rack of instruments. One is selected, briefly tested on a thick paper, and then passed over her ovaries. It initially stung and the instrument was readjusted. A smaller energy probe was used on only one of the ovaries. After completing treatment the female made some more notes and helped Alice off the table.

Alice follows her down the hallway to an elevator that eventually led them back to the chamber where the aliens were chatting with Frank. "She was carrying papers." Alice recalls Frank's conversation with the aliens as including such topics as ecological balance and the fuel that runs cars. Alice was surprised that these aliens felt humans were more advanced than they realised. Humans were aware of the problems they've created. "Pollution will be corrected." Her impression was that one of the aliens was religious like a priest. There was also a living star map that might have shown their base, but she couldn't even be sure where the Milky Way was on it.

Neither Frank nor Alice recalled how they got back to the cottage. Both awoke the next day as usual, each thinking they had experienced dreams. Alice, however, had tingling in the region of her ovaries for several days. Several months later, both were surprised to learn Alice was pregnant. Her gynaecological problems had evidently been cured. At 8 months, Alice had a 45-minute missing time episode while she was watching television. After this, she knew, in her own mind, the pregnancy would be normal. She would have a girl. But, beyond a feeling that she had made a vow to remember the examination beneath the time lapse, she had no real details. Sometimes there are flashes of memory and they seemed to tie

together over time. But Alice didn't get into the matter during that interview.

This account is whittled down from Macer-Story's article published in the Fall 1980 issue of *Pursuit*, the magazine of the Society for the Investigation of the Unexplained. [1] It may or may not surprise some readers that this story is considered an alien abduction experience by UFO researchers. It matched the standard abduction scenario just well enough to make it into Eddie Bullard's list of Top 50 abduction experiences. Specifically, it is No. 50 on the list. [2] That made it better than over 200 other cases on record, or put another way, better than 80% of the abductions collected by 1985. It impresses in a formal sort of way. It is ostensibly an experience shared by two, not merely a single claimant. They sought no attention; contacted no ufologist. Macer-Story came to them. There is no involvement of hypnosis.

This last point is a significant virtue, since there is no chance of the testimony having been generated by the enthusiasm of an investigator. Abduction advocates, in debate, like pointing to such stories - at least in the abstract - as validating the stories retrieved under hypnotic regression since they tell essentially the same experience. [3] Or so they claim.

When you start scratching around at a story like this the sameness crumbles away without much effort. To be fair, a few bits and pieces echo other abduction cases. The star map stuff loosely resembles the Hill abduction. The examination device coming down from the ceiling echoes Pasca-goula. Alice indicated that the walls were illuminated without sources like bulbs, something familiar from the Moody case. The order of the story elements is also correctly Bullardian: capture - examination (only Alice) - conversation - theophany (only Frank) - aftermath.

The thrust of the story, however, hardly fits in with the modern portrait sketched by Hopkins, Jacobs, and Mack. Alice does not have eggs harvested from her ovaries in a terrifying ordeal. A light passes over the ovaries and she is cured. There is nothing about aliens returning with a hybrid child in the intervening 5

years - as is regularly seen in the abductions of the 90s. Frank is spared the nonsense of the various sperm extraction procedures spoken of by other male abductees. Instead he is given a surprisingly brief lesson in metaphysics and told other dimensions exist. They are also both spared the standard falsehoods about a near future cataclysm familiar to both contactee and abductee experiencers. Instead, we get a message that humans will solve their problems about pollution - this seems unique not only for its lack of paternalism, but also for being right. Most measures of pollution have improved in the last couple of decades. [4]

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The aliens seem closer to human norms than to Greys. Frank said they were bluish-silvery. "They had eyes, nose, and ears, but not as much of a mouth as ours." Alice indicated the silvery-blue colour involved the suits. The fabric stretched over the top of the head (ala Schirmer's drawing) and that prevented her from telling if they had any hair. The female sported bulb-like things over her eyes to probably protect her vision. She had small spots in the nasal area, and while there was some cartilage, the nose was not pronounced. The presence of a bosom clearly defined the one with Alice as a female. The face was a little longer and the chin was more pronounced. While we would prefer a situation where they specifically commented on the size of the head, there isn't much ground for thinking they were looking at Greys. The bosom, minimally, is problematic given the usually genderless nature of Grey bodies. The absence of any talk of large black eyes exerting mental control on either Frank or Alice particularly distances the tale from Grey mythology.

Finally, and probably the

1. Eugenia Macer-Story, "Pennsylvania Woman Healed by Alien Practitioner" *Pursuit*, Fall 1980, pp. 146-9.
2. T.E. Bullard *UFO Abductions: The Measure of a Mystery* FFUFOR, 1987, p. 313.
3. Example: Greg Sandow on UFO Updates, 17 February 2003: "Eddie Bullard has shown that the stories retrieved under hypnosis aren't notably different from the stories told from conscious memories." Luis Gonzalez discussed quality-control problems in these conscious memory cases in a subsequent posting dated 2 March 2003.
4. Ronald Bailey, *Eco-Scam: The False Prophets of Ecological Apocalypse* St. Martin's Press, 1993, pp. 72-3, 160-1.
5. Cosmos debuted September 28, 1980.
6. Imaginis, "Brief History of CT" at <http://imaginis.com/ct-scan/history.asp>

best proof of non-Grey status. Alice affirmed they were not much different from us. "They just didn't have a mouth." This presents an amusing turn. It is not the fact that Frank slightly differs from Alice when he says they didn't have as much of a mouth. It is rather that a certain ufologist berated sceptics for falsely stating the entity in the Hill case had no mouth. More precisely, in the *Cosmos* science series, the aliens are described as mouthless creatures. [5] Regardless of the accuracy of that criticism, how curious is it to see an alien whose look reinforces a supposedly false trait?

Next, what should we make of the presence of a desk in the alien spacecraft and the fact that the alien needs to fill forms and carry paperwork around with

the display, as in Alice's dream, seems to be blue. I do grant, however, a good fraction of the display is in red and that was not a colour mentioned by Alice. Such real-time display of the body's interior was nothing new to science fiction. Ray Harryhausen showed an alien looking at the skeleton of a living woman in a Selenite scientist's examination chamber in *First Men in the Moon*. (1964) While more examples could probably be found examples if we looked, I suspect the more important point is that X-ray scanning technologies were widely known to be advancing at the time. CAT-scans, invented in 1972, first spread in clinical settings between 1974 and 1976. The first were used only on the head, but whole body versions were available by 1976. [6]

The incongruities of the story within the larger theory of the Alien Breeding Programme are perhaps bad enough, but the case is one you probably would prefer to keep hidden away from representatives of official science. Regardless of whether or not you could force a stalemate on the issue of the case being 'explainable' in absolute

terms, you would never win them debating the relative possibilities. Is it more probable this is real than some sort of psychologically based experience? No takers. To begin with, Frank's volunteered statement that he was trying to contact aliens with flashlights in the prior weeks is a deadly detail that no scientist would dismiss as coincidence. The talk of telepathy is suspect and suggests literary license to subvert language issues. The revelation that the aliens come not from distant planets, but "another sub-level dimension attached to what we call the 'astral' plane" reeks of New Age baffle-gab and links to spiritualism and the tradition of channelling aliens.

There are issues of disparate testimony. Frank and Alice tell the beginnings of the story somewhat differently. She talks of light filling the bedroom and seeing a tall figure. He doesn't. When Alice returns from the exam, she sees Frank chatting about issues he failed to mention in his separate interview. Frank's impression that

their primary motive was to enlighten him is discordant with the events that happen to Alice, for whom the purpose seems to be study of their local environment - the rock sampling at the beginning - and study of her body. If we had only Frank's account to work with, this would have to be treated as a contactee tale. Alice's version is more mainstream; echoing themes found in the writings of the Lorenzens and John Fuller. Her version suggests a scientific expedition.

The cure of Alice's barrenness by aliens, evidenced by a successful pregnancy and birth of a healthy girl, impresses to some degree. One could regard this as a physical effect. It is also disarming how it is done so casually. The aliens didn't come to Earth with a mission to cure her, they simply do it because she's there, she asks, so 'why not?' However, we have only her word that aliens are responsible. No doctor's testimony or medical records are cited in support of it, so, by the standards of scientific investigation, we should not be totally convinced.

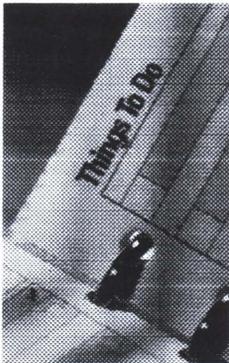
The couple's initial impression that the experiences were simply - or not-so-simply - dreams, weighs heavily in any scientific assessment of the case. While the fact that Frank and Alice's accounts match to some degree is perhaps problematic, it is harder to ignore the fact that the interview comes five years after the primary event. Over such a span, the vagaries of memory and 'improvement' of the story could be invoked to explain away any difficulty. The experiences may have initially been more discordant, but over time they reason away some of the differences, one deferring to the other over points of the dream they are uncertain about.

Such dismissal through unproven speculation would inevitably rankle advocates of abduction reality as unfair. But stare at the alternative. Interdimensional entities bearing telepathic abilities happen to respond to the flashlight summons of a depressed man wanting to escape his earthly existence. This could never convince scientists as happening in the real world. It has more than enough clues to decide the case breaks down into a psychosocial phenomenon.

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What should we make of the presence of a desk in the alien spacecraft and the fact that the alien needs to fill in forms and carry paperwork around with her? It would be an irksome challenge to ask ufologists to search for more examples of this!

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her down the hallways? It would be an irksome challenge to ask ufologists to search for more examples of this in their abductee databases. I doubt they would be very enthusiastic to see more examples of this for surely even they realise, first, the time spent would only emphasise how much this is not the norm; and second, it is blatantly un-futuristic. Such record-keeping should be done on, indeed preferably by, computers. The cure of the ovaries by light may be indistinguishable from magic in a way appropriate to advanced technology; the need for paperwork, assuredly, is not.

The scanning real-time display of the body's internal organs, though a nice short glimpse into the probable future, didn't require much imagination. A closely similar scene appeared in *Star Trek - The Motion Picture* (1979). Ilya lies on a table and a light tube travels under the body showing the internal organs in detail. The heart pump is shown in operation. The preferred colour in



# READER'S LETTERS

Dear Editor:  
In response to Kevin McClure's comments in the last issue of *Magonia*. Apologies for the inaccuracy: an air turbine would not fly, but it could float as a hovercraft does, the bell of the 'saucer' perhaps having the same function as a hovercraft skirt, and this might lead a naive person to think it had become weightless. I merely wished to suggest that some of these stories might be garbled versions of real events, rather than complete fiction. In a similar way, Dr R.V. Jones considered that one wartime rumour, that the Nazis had developed a radio transmitter that could cause car engines to stall, was due to misreporting of an occasion when drivers in the vicinity of a radio mast had been ordered to stop and switch their engines off, as they interfered with test transmissions. Gareth J. Medway  
London SW7

Dear Editor:  
In *Magonia* 83, The Pelican quotes a paragraph from Dr David Jacobs' writings on abductions, then asks the question "Can a person who writes something like the above paragraph, and is presumably not joking, be sane?"

The answer is provided on the page opposite The Pelican's column, in the article by Matt Graeber, which contains a heading 'How to be a fully fledged investigative ufologist'.

Both Dr Jacobs and Budd Hopkins would be judged quite sane by the medical profession, but as judged by the scientific profession, they would be classed as ufologists rather than as UFO researchers or investigators. They do not require treatment for their condition (as suggested by The Pelican) because no such treatment at this late stage in their careers can possibly alter their beliefs.

Once ufologists have accepted the ETH as reality, they can attach any amazing feats they wish to the extraterrestrials' ability. The ETs can make themselves invisible, go through solid walls, travel through time, travel faster than light, place implants in unsuspecting persons to keep track of them (the victims may only discover the implants years later). They can abduct them at will, perform sex experiments on them, impregnate them and perhaps even dematerialize them and then rematerialise

them in the true spiritualist fashion.

there is absolutely no limit to the capabilities of ET visitors. That is why if several people are in a group and some see a UFO while others do not, the ones that do not see it could have been 'turned off' by the ETs so that they would have no sense of sight or sound for that brief period. Likewise anyone, yes anyone, could have been abducted in the past, be totally unaware of this now, but have it 'revived' under hypnosis in the future.

There are other types of ufologists. There are two writers in the January issue of *UFO Magazine* who believe that the famous 'flying triangles' seen over the UK since the mid-1970s, in particular one seen over Tory Party leader Michael Howard's house in Kent in March 1997, are formerly secret American aircraft. These are piloted by terrestrials, but with a propulsion method that is 'completely revolutionary' and may well be from 'an extraterrestrial source', i.e. from crashed saucers captured at Roswell, Kecksburg or whatever. This, one of them says, may explain why investigators have been 'harassed and intimidated' and given contradictory answers when questioning the UK authorities about sightings of these mystery triangles. So we have captured ET technology after all!

There are others still, like the ones that insist Marilyn Monroe was murdered because she was about to reveal the deepest UFO secrets, having learned them from 'pillow-talk' during her liaisons with JFK, (with Kennedy being a victim himself a year later)>

To this may be added the small group of ufologists behind the laughable 'Disclosure Project', the gang still continuing to promote the MJ-12 papers as authentic, the 'world-wide conspiracy' believers, and people who will inevitably later this year lobby the Democratic presidential candidate (once again) to get all those supersecret UFO files made public if elected, and so on and so on.

All these people are quite sane. They just happen to belong to the 'ufological' branch of ufology.

But I shall have to terminate this letter. Every time I try to type 'ufology', or 'ufology' for that matter, on my word processor (MS Works 6.0), it rejects the word and

substitutes 'urology'.

Regards, Christopher Allan, Al-sager Stoke-on-Trent

Dear John,  
In his otherwise interesting overview of *Necronomica*, Gareth Medway notes that the authors of the book he reviews have certainly missed the manuscript *Necronomicon* owned by Maxine Sanders: "Though this has never been printed, photographs of some of the pages were reproduced in the magazine *New Witchcraft* in 1974. Most of its contents were derived from the Order of the Golden Dawn, which was founded in 1888.

I spent some evenings in the company of Alex and Maxine Sanders at Clanricarde Gardens in the early 1970s, and found neither wisdom nor historical knowledge to be in great supply. Knowing their love of publicity, and their acute understanding of the advantages of the vivid (generally sky-clad) visual aid, my guess is that the typed pages of Golden Dawn material were probably just that, not excerpts of a greater, more impressive, whole. In this context, I'd tend to the view that the reason Maxine's *Necronomicon* was never printed was that it was never more than the pages shown in those illustrations.

Understanding that Medway is more inclined to believe in magic than I am, I was prompted by his statement that "many people have actually used the various *Necronomicons* as working grimoirs and supposedly obtained successful results ..." to wonder why supposedly working magic has been so little assailed by sceptical, even rational, thought. It is perhaps time to devise a simple test, a little beyond Nina Kulagina's PK, but small beer compared to what has been claimed. I would hope that any halfway competent magical would be able to float a rose or a pencil, like the witches in *Buffy the Vampire Slayer* early in their training. We could call it the 'Willow Test' in their honour but the question is could anyone ever pass it? I suspect that the journeys and meetings in magical experience have no more external or objective reality than do the journey and meetings of religious mysticism, shamanism or alien abduction.

All the best, Kevin McClure, Bradford



# BOOK REVIEWS

All reviews by Peter Rogerson except where stated

**A.E. Waite, *Devil Worship in France with Diana Vaughan and the Question of Modern Palladianism*, with an introduction by R.A. Gilbert, Weiser Books, York Beach, Maine, 2003. Hardback, \$50.**

In the late nineteenth century, France was overwhelmed by sensational stories about Devil-Worship, so much so that the controversy spread to other countries, indeed introducing the terms 'Satanism' and 'the Black Mass' to the English language. These stories originated with a journalist named Leo Taxil, previously an anti-clerical writer, who had announced his repentance and reconciliation to the Catholic Church. In fact, he had merely decided that he could damage the church more effectively from the inside.

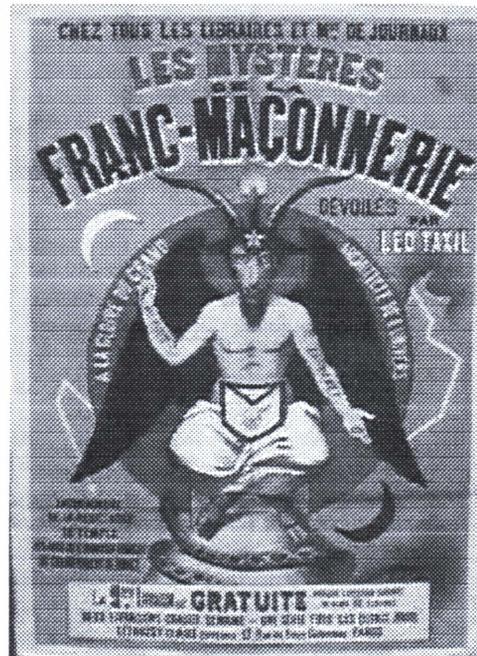
Taxil's 'revelations' implicated Freemasons, Spiritualists and the English as being involved in a world-wide Satanic conspiracy. The most considered replies came from Arthur Edward Waite, an English mystic and historian of occultism, in the pages of the Spiritualist paper *Light*. In 1896, this material was collected together in a book, now at long last reprinted.

Though many of Waite's writings were rather dry and rambling (though often still useful for their content), here he is fairly clear, and provides a good exemplar of how dubious claims should be systematically examined. He observed that, though accusations that Freemasonry was inspired by the Devil had been made for many years in books such as *Satan and Co*, they had previously been presented in very general terms, hinting little more than that Masonry was inimical to the Catholic religion. Then, in 1891, Leo Taxil alleged that there was a secret ruling body behind Freemasonry named the Palladian Order, which admitted both men and women (enabling him to suggest that their rituals involved sexual debauch), and that this Order worshipped Lucifer as their supreme deity. Taxil claimed that he had obtained the rituals by bribing an official of "a certain Palladian Grand Council located at Paris" to transcribe them for him.

Soon afterwards, a pamphlet by 'Adolphe Ricoux' purported to give 'Secret Instructions' of Freemasonry, which were again allegedly obtained by bribery, and

remarkably similar to the material published by Taxil. Then, a massive work entitled *The Devil in the 19th Century* began to be issued in 'penny numbers'. It was by 'Dr Bataille' (who was generally known to be a Dr Charles Hacks writing in collaboration with Leo Taxil), who described how back in 1880 he had decided to infiltrate the sinister Masonic-Spiritualist-English conspiracy, with astounding results. He introduced his readers to such phenomena as an ape, in Ceylon, who spoke Tamil and welcomed Bataille to a fakir's hideaway: to Satanic rituals in Pondicherry, upon the mount Dappah near Calcutta, in a Presbyterian chapel in Singapore, in Peking, Charleston, USA, and the Rock of Gibraltar. The ceremonies involved human sacrifice, and

Levi's book, including the figure of Baphomet, who was depicted as being at the centre of Masonic-Luciferian worship. (Some of these engravings still turn up in coffee table books on the occult.) It was explained that the original Baphomet, the idol of the Knights Templars, had been moved to the Masonic centre at Charleston. The problem here is that the Baphomet of the Templars, if it ever existed, consisted of a bearded head; Levi's drawing was of a diabolic part-man, part-goat figure, based on an engraving in a seventeenth century alchemical text. It is therefore quite impossible that the Baphomet shown in *The Devil in the 19th Century* could have been the original worshipped by the Templars.



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produced occult manifestations such as a devil in the form of a crocodile who played the piano.

Waite observed that some of the contents of these purportedly secret rituals, which were fully divulged by Taxil, Ricoux and Bataille, were copied from easily available bestselling books such as Eliphas Levi's *Dogme et Rituel de la Haute Magie*, Paul Christian's *History of Magic*, and even the *Memoirs of Casanova*. Moreover, the material from Levi, who was a Catholic, if a somewhat unorthodox one, had been rearranged and garbled so as to make it appear a justification for Luciferianism. Several of the illustrations in *The Devil in the 19th Cen-*

Other mundane problems were revealed: Waite provided evidence that George Shebleton, who was supposed to have died during a Masonic séance in 1880, almost certainly never existed. There is a Dappah outside Calcutta, but it is a lake, not a mountain. He also contacted some of the defamed English Masons, who naturally denied everything, though this was a weaker argument since they would quite likely have done so even if it was all true.

The grand climactic of the affair came when it was announced that Diana Vaughan, a High Priestess of the Palladian-Luciferian Order, had resigned and

actually joined the Catholic Church. She promptly started serialising her memoirs, which were in very much the same vein as what had gone before. Waite pointed out her numerous inconsistencies, including the fact that, though supposedly an American, she made a number of "characteristic French blunders" (*Cambden, Wescott, baronnet, Cantorbery, Kirkud-Bright*) in her account of supposed British Masonic institutions.

A few months after the publication of *Devil-Worship in France*, Taxil gave a public lecture in which he boasted that the whole affair had been a hoax, intended to demonstrate the gullibility of the Catholic Church. Waite then wrote a short obituary on the affair, *Diana Vaughan and the Question of Modern Palladism*, but the embarrassment that promptly set in meant that there was suddenly no market for such a work, and it remained in typescript until being included in this new reprint.

Some loose ends still remain, such as whether Domenico Margiotta was a real journalist or an alter ego of Taxil. This name was lent to a book alleging among other things that the Italian politician Adriano Lemmi, who presumably could not sue over a libel published in France, was a Freemason who had converted a room of his rented apartment at the Palazzo Borghese in Rome into a temple of Satan, and that this had been discovered by the landlord. Margiotta stated that the story had appeared in the *Croix du Dauphiné*, but on examination one finds that this journal's source was a letter from Margiotta himself, who cited no other authority. Eight years after Taxil's confession, the story was resurrected by 'Drs Caufeynon & Jaf', pseudonym of Dr Jean Fauconney, who wrote salacious books in the guise of socio-medical treatises. Whatever its merits as pornography, *Les Messes Noires* ('The Black Masses', 1905) has very little factual content, Fauconney having altered details in tales that were mostly untrue in the first place. He retailed the yarn about the discovery of Lemmi's Satanic temple, claiming, almost certainly falsely, that it had been reported in a Turin newspaper in May 1895. Later still Montague Summers (who, typically, described *Les Messes Noires* as 'A valuable work') rehashed it

in his *History of Witchcraft and Demonology*, 1926, stating his source to be the *Corriere Nazionale di Torino*. Since then it has been repeatedly copied (e.g. in *The Devil Rides Out*) by writers who suppose that Summers is a reliable historian.

Waite did not, I think, anticipate such survivals of Taxil's invention. It is interesting to review the subsequent history of the supposed remarks by Albert Pike on "The Masonic Religion" adhering to "the purity of the Luciferian doctrine". They were translated into English by Lady Queenborough, who was I believe connected to the far right newspaper *The Patriot*, and included in her privately published *Occult Theocracy*, 1933. Eventually this was reprinted by the Christian Book Club of America, who seem to be a conspiracy theory oriented publishing house of conservative tendency, i.e. they prefer the good old Jewish-Masonic-Occult conspiracies to the new-fangled CIA-Mindcontrol-Alien conspiracies. This edition circulated widely, and the 'Pike' comments have since been routinely denounced by fundamentalists. Ironically, Pike was a Christian who complained that the name Baal (often believed, wrongly, to be referred to in the Royal Arch degree) was that of "an accursed and beastly heathen god", and this genuine quotation is also often given in fundamentalist literature, sometimes by the very same authors who give the spurious quote. In view of the continuance of at least parts of the myth, this new edition of Waite's book is most welcome.

Gareth J Medway

**Budd Hopkins & Carol Rainey. *Sight Unseen: science, UFO invisibility and transgenic beings.* Atria Books, 2003. \$25.00.**

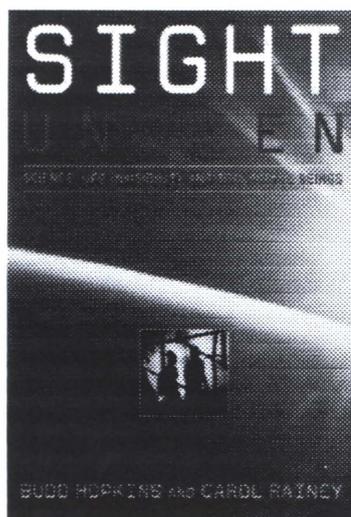
Dear readers, what would you do for lurrve? Perhaps joining the local bell ringers or twist your spine in some aerobics class? You might even join the First Church of Jesus Christ Car Mechanic or just possibly join a political party whose ideals and values are repugnant to you, and perhaps end up as its leader. But would you surrender your rationality? Well that is what Carol Rainey appears to have done through love of our Buddy. I think this gives some clue as to to Buddy boy's charisma and charm. The same charisma and charm which he uses on the people he turns into abductees, and which leads apparently sane and intelligent people to go into fits of incoherent rage in his defence.

Well, Carol is hooked though. As this book progresses the new Mrs H. adds her own paranormalist and rather New Age spin on things, as she tries to find quasi- and pseudo-scientific rationales for Budd's hypnotic regression fantasies.

This book gives a really clear insight into how Buddy boy operates; he takes any and every puzzling, weird, uncanny and paranormal incident in anyone's life and turns into a classic abduction scenario. Of all possible explanations for these memories or claimed memories, Hopkins always opts for the least plausible of all: the percipient has been rendered invisible and abducted by invisible greys into invisible spaceships while all around them are rendered into some sort of suspended animation.

It doesn't matter what the incident is: two children fall from an upper story and are uninjured (a cover for an abduction of course); two children are reported missing by one of their mothers while they were hiding in the basement all along (of course the aliens came along and rendered them invisible); a woman asks a stranger in a rest room "Am I invisible" and so, behold, the stranger walks past her looking through her, proof that she was invisible all along, and not that the stranger decided that she was best ignored. (Of course if the abductee was invisible to people in the rest room, then the rest room and all in it would have been invisible to her). There are other implications: if the spaceships are invisible they must be impalpable as well, or else aircraft would be crashing into invisible flying saucers, and no one ever sees streets of frozen people, do they, so the whole world must be frozen for every abduction.

If these tales of invisibility were all there were to Hopkins's fantasies then we could perhaps dismiss him as a harmless barmot, though he is clearly capable of inflicting great damage on his 'abductee' victims. But this is far from the case, for Budd has now taken up David Jacobs' fantasies about hybrids living amongst us. Or rather Carol has managed to wean him away from the straight hybrid line to a much more complicated story of transgenic mutation. But that's by and by, what we have to face up to is that Budd Hopkins is now breaching the code which allowed some people to see the abduction narratives as a kind of safety-valve scapegoating, with imaginary ali-



Let us take breath here and understand quite how dangerous Hopkins is now becoming. People have a natural tendency to fear the 'Other' and can be easily tempted to hate and fear anyone who seems just a little bit odd and different. Now the 'Other' are no longer safe on the spaceship, but down the road, where bricks and worse can be thrown through their window. Hopkins is licensing new forms of persecution.

ens rather than real people getting the blame for the abductees pain and suffering. Hopkins however now introduces stories in which abductees (i.e. the people who beginning to interpret odd events in their life along Hopkins lines thanks to his profile in the media) meet all sorts of odd individuals in the course of their daily life. Some of these are clearly people with forms of autism or borderline schizophrenia.

The most serious example of this the story of Ann-Marie and the mysterious Mr Paige. Mr Paige is a drifter, probably suffering from some form of autism or mild schizophrenia, who was taken in by Ann-Marie's grandparents and became a loved member of their family. He became a good, magical memory. This is surely a heartwarming story of tolerance and love overcoming prejudice and disability, telling us that the 'mad' can contribute joy and beauty to the world. You can almost see the schmaltzy Hollywood movie with Robin Williams. But Budd seems not to be able to stand seeing his victim having warm, loving, magical memories, so he begins his brainwashing, suggesting that Mr Paige is not a lovable eccentric but rather a transgenic alien fifth-columnist, leading little Ann Marie to the fields, not to show her the flowers and the wonders of nature, but to deliver her up to an invisible spaceship where the dread Greys will perform their unhallowed experiments on her.

Reading this, the words used to describe the new leader of Britain's opposition party come to mind to describe Budd: "there is something of the night about him". Whether he is aware of it consciously or not, there is something in Budd which drives him to seek to destroy happiness, to undermine joy, to pervert and pollute happy memories. Like the hardfaced fundamentalist of old who comes to believe that all joy and passion is of the devil, Hopkins sees the damned faced of the Greys behind every smiling face.

Let us take breath here and understand quite how dangerous Hopkins is now becoming. People have a natural tendency to fear the 'Other' and can be easily tempted to hate and fear anyone who seems just a little bit odd and different. Now Hopkins is telling his audiences by implication that

any odd, strange, awkward, weird and eccentric person they meet - anyone say with Asperger's Syndrome - might be an alien enemy, a transgenic mutant working for the terrible Others to undermine our way of life. The Other is no longer safe on the spaceship, but down the road, where bricks and worse can be thrown through their window. Hopkins is licensing new forms of persecution.

He always did stand the risk of having the blood of a suicide on his night soul, and now adds the risk of the blood of a murder victim. Previously at least his victims had walked into his clutches to some degree of their own free will, but the potential new victims are among the most vulnerable members of society, and will include those who have never heard of him. And it is precisely because Hopkins is such a charming, charismatic, persuasive figure, who could have made a career as a politician, and that his audiences include people who are looking for any reason, however wild, to account for their own pain and heartache, that he is so dangerous. It his smiling, favorite uncle face that is the false face around here.

On a wider level we see that this book with its themes of hidden, invisible enemies, of fifth columnists among us, of the dangerous nature of the other, with its litany of fear and loathing is perhaps giving us a glance of what post 9/11 ufology will be like. A thing of dread and darkness and Patriot Act paranoia.

**Richard J. McNally. *Remembering Trauma*. Belknap Press of the Harvard University Press, 2003. \$35.00.**

Richard McNally, Professor of Psychology at Harvard University, studies the evidence for massive repression of traumatic events and finds it lacking. Indeed victims of real traumas are often painfully unable to forget traumatic memories, and if they have any problems with remembering, it is with everyday non traumatic events. McNally agrees that people can sometimes forget memories of childhood abuse, among other things, until specifically reminded of them, and in some cases they can forget that they have remembered and talked about the issue for years.

The issue of how far any of these memories can be assumed to be real in absence of corroborating evidence is also discussed, with often tales of confessions and other corroboration resting on the word of the 'victim' only. Magonia readers will recognize these issues from tales of multiple witness UFO cases and paranormal events.

McNally argues that many 'traumatic memories are created by therapists using techniques of guided imagery, hypnosis and other dissociative therapies. Experimental studies on the introduction of less traumatic false memories are discussed in this context. McNally argues that 'fantastic' tales of Satanic abuse, alien abduction or child abuse in past lives act as a kind of control: sets

of memories which are almost certainly false. A group of abductees studied by McNally and co-workers showed increased scores on levels of absorption similar to those reporting repressed memories of childhood abuse, some also showed partial symptoms of post traumatic stress disorder, and showed PTSD-like symptoms when hearing stories of alien abductions, though unlike 'real' sufferers from PTSD showed similar responses when read accounts of other kinds of trauma.

McNally also questions whether PTSD is itself not a culture bound syndrome, and points out that in good times the notion of what is 'traumatic' can get very broad indeed. A situation in which hearing off-colour jokes in the office is thought to be any way equivalent to being a concentration camp or earthquake survivor is to put it mildly, absurd ('obscene' might be a better word).

Yet there remains through this study a central mystery which McNally barely touches on. How is it that apparently rational and mentally well people can be convinced that unknown even to themselves they are victims of some terrible trauma existing in the intercesses of their normal life? Maybe these extreme narratives are metaphors which allow much vaguer discontents to be articulated, and that the idea of suppressed traumas and lost memories is some kind of symbol of the pervasive false consciousness of the bourgeois world and nuclear family.

**Steve Roud. *The Penguin Guide to the Superstitions of Britain and Ireland*. Penguin Books, 2003. £25.00.**

This huge dictionary/encyclopedia of superstitions lists both the well know and the obscure with background on their geographical spread and possible origins. A central theme is that far from being survivals from some remote pagan past, many superstitions are of relatively recent origins; many dating from the 18th, 19th and 20th centuries.

Where there are older origins it is much more likely that they are based on corruptions or misunder-

STEVE ROUD

The Penguin Guide to the  
*Superstitions*  
OF BRITAIN AND IRELAND



standings of past Christian practices. Where superstitions have similarities to those of the classical period, Roud suggests that a literary origin is almost certain, noting the pervasive nature of classical education in earlier times. Roud compares the current run of superstitions, which have a sort of quaint nostalgic appeal, with those of times when they were a real cultural force.

Of course the actual dictionary entries are not the sort of thing to read through but to dip into or consult as the mood or need takes. This is likely to be standard work for years to come.

**Bart Simon. *Undead Science: science studies and the afterlife of cold fusion.* Rutgers University Press, 2002. £16.95.**

In March 1989, two University of Utah-based chemists, Martin Fleischmann and Stanley Pons, claimed to have discovered an extraordinary anomaly: an electro-chemical process which produced more energy than was put into it. They argued that this was caused by cold (i.e. room temperature) nuclear fusion, which opened up vistas of cheap energy. However by the end of 1990 cold fusion was effectively dead and buried, attempts at replication having largely failed.

But as Simon shows, research continues into cold fusion in a kind of scientific half-life. Cold fusion is an undead science, a thing which won't lie down, and which continues to haunt the liminal fringes of academe. He argues that this cold fusion research cannot be thought of as really live science, for after all it was dead and buried back in 1990 and Simon is not disputing that fact at all. But nor is it really dead, people are still performing experiments.

While, if they are like me, *Magonia* readers are probably not likely to want to wade through



pages of often excruciatingly technical detail in this book, the broad argument is one which should be of interest, and the analogies with psychical research should be apparent. Here too we have a topic officially pronounced dead by the scientific establishment, where people on the fringes continue to do research. Ufology on the other hand is perhaps more like an aborted fetus of a science but one still capable of doing some quite good haunting.

This of course leads to the question as to how such ghostly sciences fit into the general theory of ghosts and haunting which involves the fragmentation of the narrative of personal experience under the impact of unassimilable fragments of 'history', which can only be contained within the contours of a pastiche of folk drama which contains the resulting breach within a cell of metaphors. If this applies to cold fusion, then cold fusion and its research is a metaphor for something else which cannot be spoken of. A breach in the edifice of capitalist economics perhaps, or the dangerous notion of liberation from living by the sweat of the brow as symbolized by "free energy".

**Christopher Partridge (editor). *UFO Religions.* Routledge, 2003. £14.99.**

This collection of 17 papers explores various aspects of UFO religiosity, ranging from studies of such usual suspects as Heaven's Gate, the Raelians, Unarius and the Aetherius Society, to broader looks at the development of ufology in Germany and Finland, a study of ufology as a cargo cult, through to analyses of the contemporary abduction movement, as well as studies of lesser known movements.

If there is a common theme among the studies it is that ufology and the UFO religions which developed from Theosophy and Spiritualism, represent attempts to find some kind of reconciliation between science and religion, either to represent the narratives of traditional religion in terms of material or quasi-material extraterrestrial beings intervening in human affairs, or to claim that ufological and paranormal experiences point to a de-secularizing challenge to contemporary science. There is less emphasis on interpretations which argue that UFO and other new religions are a response to the ideological crisis which sees traditional religious,

scientific and political narratives all discredited alike. More also could have been made of the transition from the 1950s contactees which followed the



Anglo-American Protestant tradition of the admonitory sermon where the word is the container of the sacred, to the abductee narratives based on raw experience of the transcending power of 'the Other', substituting direct spiritual experience for the word.

Though all of these essays are of interest to *Magonia* readers, and their authors would all be welcome as *Magonia* contributors, there is something slightly dated about them. Despite the date of publication, it seems clear that most if not all of these essays were written before 9/11. It is also perhaps curious that there is no discussion of the use of UFO and abduction imagery for overtly theological purposes in the work of Steven Spielberg, most notably in the mini-series *Taken* in which filmic, ufological and traditional Christian themes such as sin, suffering, redemption and damnation are woven together.

This is a reasonably accessible academic collection, if rather overtaken by events. Definitely worth a look.

**P. D. Rendall. *Cereal Killers, the Memoirs of a Crop Circle Researcher: Book One, the innocent years 1988 - 1991.* Past-Track Publications, PO Box 1429, Bristol, BS16 9QX. 2003.**

This is one of the most informative books about the crop circle phenomenon I have ever come across. It is also one of the funniest books I have read about any fortaean phenomena.

Peter Rendall is an insider, in at the crop circle phenomenon from the beginning, originally as one of Terence Meaden's supporters, prepared to do the legwork of travelling all over the south of England in search of circles. Although initially a strong supporter of Meaden's 'vortex' theory of the meteorological origin of the phenomenon, as he examined more and more circles (and squares,

triangles, spirals, rhomboids - everything except cubes, it would seem - he became less and less convinced. Rendall's attempts to warn Meaden that his theory was being stretched beyond reason failed, as the Doctor hung on desperately to his 'ownership' of the crop circle phenomenon, eventually becoming almost as divorced from the reality of the situation as the eager-believers in alien circle-makers, or those who believed that the circles were manifestations of the goddess Gaia. However, at the last moment Meaden retreated from a position that was becoming increasingly insupportable.

There are a hundred-and-one fascinating and amusing anecdotes in this book, such as the 'mysterious' noise that was recorded when a circle was supposedly being created. This was identified as everything

from a mysterious natural phenomenon to ultrasound waves from a spaceship, until Rendall identified it as the engine noise of a particularly unusual locomotive on a nearby railway line - he is a railway signalling engineer, so he recognized it instantly! We also get further hints of the class-based nature of circle research, with upper-middle class townies ruthlessly exploiting the agricultural working-class heroes who were slogging around dark and damp fields at all hours to provide them with the material for their books; and Rendall's encounter with Jim Schnabel gives an interesting slant of the latter's book, *Round in Circles*.

There are fascinating insights into the characters and quirks of well-known croppies, and even a glimpse of the author's own love-life! Although the crop circle phenomenon is by

its nature ideally suited to long term observation and recording procedures, the ones described here, for some reason (perhaps not unconnected with the inability of a good proportion of the people involved to run a piss-up in a brewery) never seemed to produce any useful data.

But above all there is the dire warning to never let a Japanese TV crew into your life - they will wreck it, scupper your plans, steal your research, drink your coffee and slip away with not even a 'sayonara'. And we find out how 'Busty' Taylor got his nickname!

For the real grassroots story on crop circles this is the book you need to read - and this is only Part I. I hope we do not have too long to find out what happened after the innocence was lost.

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# HOLD THE BACK PAGE

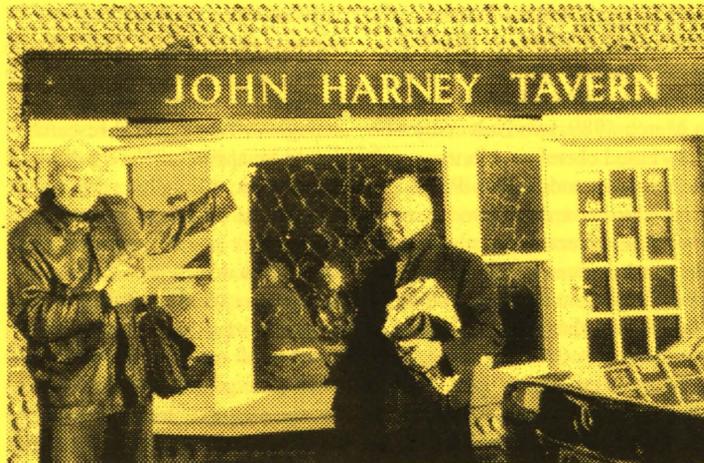
## The Judgement of Solomons

There was excitement at John Dee Cottage when we received a letter from the Solomon Islands: had our fame spread round the world to this South Pacific outpost? We were concerned when opening it we found it was from something called the Quitales Society, which we thought was a temperance organization (quit-ales, geddit?), but we read on.

It seems the palm-fringed beaches of this tropical paradise (or politically volatile trouble spot) have been absolutely snoozing with UFOs. There are "frequent sightings of UFOs around the coastal areas on the western part of San Cristobal Island (Makira Province) and also at the island of Small Malaita ... Due to these experiences we organized the 'Quitales Society on UFO Studies Trust Board (Inc)' to solely look onto these unexplained phenomena of unidentified flying objects which is a new experience to the local people as they don't even know what is UFO"

We were excited by this. What a challenge to the psychosocial hypothesis: unsophisticated island dwellers, far removed from the mass Western media on their remote islands, yet even here we have a UFO flap of some magnitude! The letter told of "thousands of eyewitnesses that reside along these coastal villages wherein these UFOs are regular sightings".

The writer of the letter, Sri Ramon Jun Quitales, reports that he has evidence of these phenomena. He "took a picture of a UFO above the township of Noro, Western Province, while on board a motorized canoe 120 metres away from the shoreline". But it



## Magonia Founder Editor Honoured

In an unprecedented step, Magonia/MUFOB's founder editor, John Harney, has been honoured for his services to ufology and the licensed trade, by having a pub named after him, in the lovely Sussex town of Lewes.

Here John Rimmer (left) and the seldom-seen recluse Peter Rogerson (right) stand in front of the John Harney Tavern. The notable absence of Harney himself from the photograph has been hailed as further evidence of Budd Hopkins' "invisibility" claims - our photographer says he was definitely there when the snap was taken.

Debunking pelicanist skeptics have denounced the photograph as "a crude hoax", whilst psychosocial drinkers have pointed to the existence of a nearby 'John Harvey' tavern, named after the Lewes brew-cry's founder.

However, Bruce Slackerbee and other leading ufological photo-analysts have declared the photograph genuine. (The cheque's in the post, guys.)

seems there's a serious problem: "Due to our limited resources we are not able to fully document these sightings but surely it can be done once we have the necessary logistics like - but not limited to - a 'night scan' video camera, and a camera with some lenses that can take photographs as far as a mile away".

Hmmm. The image of penis-gourd wearing John Frum worshipers begins to take a knock here. Just how do they propose to get hold of these 'logistics'? "We

are willing to sign an exclusive agreement on all of our findings to anyone who can assist us with the necessary funds." This would need to cover a month's stay on each island, food and lodging and transportation costs for a 5 man team. This comes to, erm, \$30,000.

If anyone's interested I could send you the address, after all, these simple tribal peoples have many talents we have lost. The main one being they can see you coming a mile off!

## 25 YEARS AGO

The cover of the first MUFOB of 1970 depicted a melancholy Albert Figgis peering out of a tenement window onto a bleak city landscape. This reflected the circumstances of the protagonist of the lead article by Nigel Watson, 'A Stranger in the City'. This told of the experiences of 'Norman Harrison' who claimed to be in psychic contact with a wide range of supernatural beings of a quasi-religious nature. 'Harrison' was receiving a series of apocalyptic messages from these beings, which in Nigel's opinion related to 'Harrison's' psychological and social circumstances, which he expanded on in his book *Portraits of Alien Encounters*, that also looked at several other similar cases. It has to be said that 'Norman Harrison' vigorously denied Nigel's interpretation of his

experiences. No doubt nowadays he would have been drafted into the ranks of abductees, but even his own interpretation of events was much more nuanced and subtler than the crude materialism of modern abductionists.

Jenny Randles presented an example of 'radical misperception' in her article 'Vendetta with Venus' examining a UFO landing which, on the face of it, would have wiped out our distinguished book reviewer and his home town of Urmston if it had happened as described. Fortunately, Jenny revealed that it hadn't! However, along with the Cracoe Felkl story, this case provides a salutary lesson to those who would deny the existence of the 'radical misperception' phenomenon.