

STANDING STONES ● TRURO BLACK MADONNA  
STRANGE PHENOMENA AT THE MERRY MAIDENS  
WITCHCRAFT & THE CURSE ● NEWS & REVIEWS  
+ C.E.M.G WEEKEND ON SCILLIES SUPPLEMENT

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# Meyn Mamvro

## STONES OF OUR MOTHERLAND

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

The summer of 2001 will be remembered as a summer of two halves. The difficulties and tragedies of the Foot and Mouth crisis dominated the news and touched the lives of us all in the Spring and early Summer. There was a lot of sympathy for the farmers in Cornwall, but also a sense of frustration at not being able to walk the paths and get to the sites. However, when they were eventually opened stage by stage there was a wonderful sense of freshness in being able to visit the sites, which seem to have benefitted from being left in peace for a few months. On the first day the paths were opened some of us walked down to Boscawen-ûn circle and were greeted by a beautiful pristine vista of a great swathe of bluebells and buttercups leading down to the circle. The cutting back of the gorse inside the circle earlier in the year by the Pagan Moot had also allowed the bluebells to come through for the first time in many years, presenting a lovely sight. However, it wasn't long before thoughtless people began to mistreat some of the places. A great fire pit appeared in the middle of Tregeseal Circle, and another two smaller but equally ugly ones at the Mên-an-Tol. What does it take for people to realise that lighting of fires at ancient sites is simply not acceptable?

Organisations like ASLaN, the local Sacred Sites Group and the Pagan Moots keep plugging away at this, and hopefully some people do listen. The West Penwith Pagan Moot seems to have gained a new lease of life this year, and the second half of the Summer was marked by a great surge of activity and energy. The Moot organised a candlelit vigil in Penzance in June to mark the 50th anniversary of the repeal of the Witchcraft Act, and about 75 people of pagan and other persuasions turned up to remember all victims of religious persecution. The event was very inclusive and received favourable coverage in the local press. The Moot also organised a very successful Summer Solstice ritual at Sancreed House which attracted over 50 locals and visitors. The Summer celebrations in Penzance with the Golowan Festival and in particular Mazey Day seem to grow stronger and stronger every year. This year was rewarded with some glorious weather, and the Serpent Dance with the Golwan Band and the presence of Penglaze, teased as always by Cassandra Latham, was a powerful reminder of its pagan origins. The whole event finished on the Saturday evening with a dramatic torchlight procession through the streets accompanied by the final appearance of the day for Penglaze, the whole lighted procession illuminated by the appearance of the first sliver of the new moon above. Sheer magic!



## news page

The 11th annual series of talks at the Acorn finished on April 26th with a presentation by **Serena Roney-Dougal** on "The Celtic Lunar Calendar". This was a return visit by Serena, who had given a very stimulating talk a few years ago on Where Science and Magic Meet. This time she talked about the different seasonal rhythms of the sun, moon and earth observed by the Celtic peoples and how we can today still follow such a calendar in our lives and ceremonial practices. The talk provoked a great deal of interest and discussion, both on the evening and later, and encouraged a number of people to take a closer look at the whole Wheel of the Year and the timing of the festivals. There was a beautiful synchronicity, as after the talk the new moon 'in the arms of the old' could be seen clearly and dramatically in the night sky.

A few days later on May Day Eve there was the annual **Maypole Dance** on Carn Bosavern. A good turn out of about 50-60 people and a clear bright sunny evening ensured that this 13th year of the Dance was a success, despite the Foot & Mouth crisis. This would normally be followed on the first Sunday of May by the **Three Wells Walk**, but this year it had to be postponed because of the footpath closures brought about by the Foot and Mouth crisis. It was, as ever, a lovely sunny day, so in the late afternoon a few people did go down to Madron Well to collect water so as at least to maintain the continuity of the tradition. Fortunately, by the last Sunday in May the footpaths were newly open again, so to celebrate this, the Walk was re-scheduled to that day. Probably because of this fewer people came than usual, but those who did were rewarded with hedgerows stunningly abundant with a prolific colour palate of wild flowers in beautiful combinations of blue, purple, pink, yellow and white. A truly memorable day.

July 5th saw an extra event at Harmony Pottery as a prelude to the Scillies Weekend. Geraldine & Paddy organised an evening of slides of their visit to Nor-Nour together with some poetry of their impressions and experiences and some clarinet music from Paddy. Sarah Vivian also brought some of her slides, and those who came added their own knowledge and contributions about the Scillies. Finally, the evening was rounded off with a full moon ritual which all enjoyed.

All this led very nicely into the Earth Mysteries visit to the Isles of Scillies. A dozen adults and 2 small children came together by ferry, helicopter and Skybus to stay on St.Marys and meet up for a wonderful weekend. On the Saturday there was a walk right around the island, visiting the ancient sites, and on the Sunday the highlight of a specially chartered boat to the hut circle and shrine settlement on the now-uninhabited island of Nor-Nour. Finally on the Monday some of the Group went to Gugh for the day and made some startling discoveries. Full details in this MM centre-page supplement.



## SACRED SITES NEWS....SACRED SITES NEWS.....

### WEST PENWITH SITES GET SOME ACTION

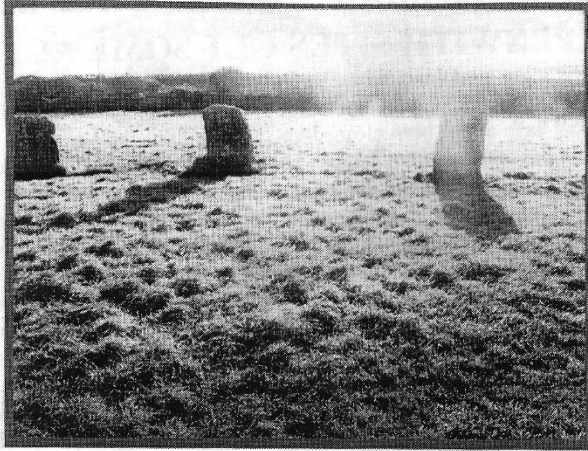
There is some good news about sites in West Penwith that have been giving cause for concern recently, as reported in previous issues of MM. Firstly, the **Mên-an-Tol & Lanyon Quoit** have at last been cleaned up properly from the fire attack of November 1999. A grant was obtained from English Heritage and other funding bodies and a local team of restorers cleared off the gunge at a cost of £2500. Secondly, a Management Agreement has been drawn up so that a local farmer Clive Williams is now going to undertake regular on-going maintenance of the gorse and bracken at **Tregeseal Stone Circle**. Thirdly, Madron Old Cornwall Society has taken an interest in **Madron Baptistry/Well**, and have investigated the possibility of grants to maintain the path and approach to the site, and have re-instated a rough map near the well that shows the different locations of the Baptistry and the original holy well. The water seems to be flowing better into the Baptistry well, and Andy Norfolk has been talking to an elderly local resident who has knowledge of the channels of water flow. The knocking-down of some of the masonry near the well recess, and the volume of inappropriate clouties in the trees nearby continue to be a problem, but the local Sacred Sites Network Committee together with the Pagan Moot intend to continue keeping a close eye on this site. Fourthly, **Sancreed Well** has at last had an alternative signposted route created down to the well from the road at the top [see MM44 for map], though it has been done not by Penwith Council but by the Hoskins themselves, and there is some concern about the barbed wire fence that runs alongside the pathway. Finally, the National Trust has recently done some sympathetic repair work at **St.Helen's Chapel** near Cape Cornwall. As an appendage, it is also good to see that at Bodrifty Farm, on whose land stands a courtyard house settlement, the owners have built a replica Iron Age hut which they intend to make available for those who are interested in seeing the site reconstructed.

### COIN HUNTERS TREASURE VALUABLE FIND

The hoard of more than 1000 Roman coins from the 3rd Century CE [reported in MM43 p.3] discovered by metal detector hunters Trevor Bird & Jonathan Clemes at Ethy Creek near Lerryn have been declared treasure trove by a Bodmin Inquest. All but 68 of the bronze coins were found inside an earthenware storage jar in the river bank on land owned by the National Trust. The Trust will now keep half of the value of the coins, thought to be worth several thousand pounds, and give half to the finders. A British Museum report has dated the coins to the period 249-274 CE.

Meanwhile Jonathan Clemes has also recently found a silver Viking coin from high grazing land in the St.Austell area. It is believed to date back 1200 years to the days when Scandinavian marauders pillaged Cornwall. Originally the Vikings joined forces with the Cornish to fight the advance of the Anglo-Saxons, but later they attacked a monastery at Padstow in 981 and wreaked havoc across Cornwall in 997. Decorator Mr Clemes specialises in studying maps of ancient routes across Cornwall and then following them across the countryside in search of coins that may have been lost or stashed away at the time, a hobby that has netted him good returns.

## LIGHT AND SOUND AT THE MERRY MAIDENS



Strange light and sound phenomena that occurred on two separate occasions at the Merry Maidens stone circle have been reported to MM. Firstly, in the Autumn of 2000, photographer Serena Wadham observed an anomalous light and shadow occurrence that she cannot explain. The sun was low in the sky before setting and the stones in the circle were casting shadows towards the north. However, as she looked at two stones in the south-west quadrant of the circle, Serena noticed that their shadows were inexplicably pointing in different directions. She had her camera with her and took a photo, which is reproduced above. There seems to be no obvious explanation for this: the stones were next to each other on the same slope of ground, so their shadows should have been pointing in the same direction. If any reader has an explanation for this mystery MM would like to hear from you!

The second experience occurred about 6-7 years ago around July 10th, and was reported by MM reader and contributor Rod Blunsdon. He was at the circle with a friend at midnight on a starlight night with no moon. Between them they had 3 cameras: on one camera he had taken 3 photographs with inbuilt flash on the way to the circle and it had worked perfectly. Outside the circle itself, the flash also worked OK, but subsequently it was revealed that no photographs taken there came out. However, it was inside the circle that strange things really started to happen. No flashes on any of the cameras would work, and subsequently when the films were developed, there were no pictures except on one of them, which, despite the lack of flash, showed pictures of Rod illuminated from the feet up with a brilliant white light. Also in the photograph were revealed anomalous balls of light floating around in front of the stones. Rod has these photographs still in his possession. At the time neither of them were aware of these lights, but Rod says that he did become aware of strange voices, speaking words in a language he did not understand, together with humming and singing. There was no-one else there at all, and he remembers getting quite freaked by it all, and they both left the site rapidly. A most strange experience that shows this site is very mysterious indeed.



## THE TRURO BLACK MADONNA

by GERALDINE ANDREW

I was very interested to read issue no.44 of MM relating to Cheryl's discoveries in the area around St.Agnes. This is the parish where I live, and she spoke of the find three years ago of a carving in driftwood of the Virgin Mary or maybe of St.Agnes herself! This has prompted me to share my own recent discovery of "Our Lady" in Truro Cathedral. I first saw her last summer and was delighted to light a candle to honour her presence. Just before the Winter Solstice I decided to find out more about this enigmatic figure. I visited the Cathedral office where I was told that since her creation in 1976 she had not been placed in her rightful position in the Cathedral. So why, I asked, had she been hidden away?



Thus I learned of her past, but to relate this I must return to another famous Black Madonna, "Our Lady of Willesden". In fact there are two Madonnas at Willesden, one in the 11th century original Anglican shrine and the other in the modern Catholic Church. The statue in the Catholic Church is carved from dark oak and was made around the turn of the 20th century. She is nut brown as is her child and they stand against a background of a rainbow sky, clouds and angels. She was "crowned" in 1954 by Cardinal Griffin in Wembley Stadium before thousands of worshippers. Our Lady is carried in procession on the second Sunday in May. On the second Sunday in October there is a torchlight procession. The second Madonna is to be seen in the original Anglican Church, an ancient setting surrounded by an orchard. She is to be found in a light-filled chapel and she is carved out of ebony with a strong, serene face, and her child standing upright on her lap. She is beautiful, very powerful looking and yet benign. She was carved by a woman named Katherine Stern and placed in the church 25 years ago. There are special prayers on Saturday evenings and the annual pilgrimage is on July 24th.



This brings me a little closer to the Black Madonna in Truro. In 1977, on the 13th August, The Guild of Our Lady of Walsingham held an annual festival day at St. Day at which Bishop Graham Leonard made an appeal for donations to provide a statue of Our Lady for the Cathedral in Truro. He was following an example he had set when at Willesden. It is reported that the people of St. Day gave £800. However, according to an eye witness “a chill ran down the spine” for this appeal was objected to both by the Dean and Chapter of the Cathedral. The first designs for a statue in brown wood were rejected by the Fine Arts Commission as not being of sufficient quality for the Cathedral. Then came the Black Madonna, created by Katherine Stern, to which objections were also raised. The Reverend Mother of the Community of the Epiphany allowed the statue to go to the Convent in Truro, until a solution was found by the Cathedral authorities. At first the Black Madonna was placed in the Community Chapel, but was removed to the cloisters at a later date. In the cloister she stood on a plinth below windows of the Guardian Angels, where she was blessed by Bishop Leonard. In 1984 the Nuns moved and in February of that year she was returned to the Cathedral and was placed outside the Bishop’s vestry. In 1999 she was brought to the Cathedral floor and is placed “pro tempore” in the North Aisle, where she has been the object of much comment and a focus of devotion.



So, after 25 years of being kept in the vestry - a place kept for clothes - she is now beginning to be acknowledged and is placed in the North Aisle. How appropriate, as the north in Pagan terms represents the Earth, our dark Mother, ancient, hidden knowledge, our ancestors, and wisdom to be gained from the Earth. It seems most fitting that she is now in the Christian Cathedral in the heart of Cornwall.

So let me now explain a little about the significance of Black Madonnas in a wider context. It is my belief that she speaks to us of empowerment for both men and women, and that the persistence with which she appears and reappears in the Christian tradition is reflected in the failure of humanity to work together as a corporate body in mutual understanding and co-operation. Symbols such as these work on deep levels, concepts we are not able to verbalise in an intellectual sense are invoked. She shows the inner meaning of the word compassion, the understanding of experience. We are all becoming more aware of our relationship to the feminine, to the dark side of the moon, to the collective unconscious, to earth awareness, to the 'shadow'.

Awareness of the dark goddess tradition in Europe stretches back into early times. The earth mother was important to Druids and to Celts. Early influences from Syria, Babylon, Mesopotamia and Egypt lead back to connections with the worship of Cybele and Isis. Frequently, portrayals of the black Madonna carry messages. In present times she is venerated in oppressive regimes, for example Latin America - Our Lady of Guadalupe, and in Poland - Our Lady of Czestochowa. Due to the nature of the powers ascribed to the black Madonna, attempts have often been made to remove a figurine from a church, but she invariably reappears, either in a wayside shrine, near the place from where she came, or back in the actual site from which she was evicted.

What then do we need to hear from the Black Madonna today? I believe this can partly be explained in the following passage by Robert Graves:-  
 "The Black Goddess is so far hardly more than a word of hope whispered among the few who have served their apprenticeship to the White Goddess. She promises a new pacific bond between men and women... in which the patriarchal marriage bond will fade away. The Black Goddess had experienced good and evil, love and hate, truth and falsehood in the person of her sisters... She will lead man back to that sure instinct of love which he long ago forfeited by intellectual pride".

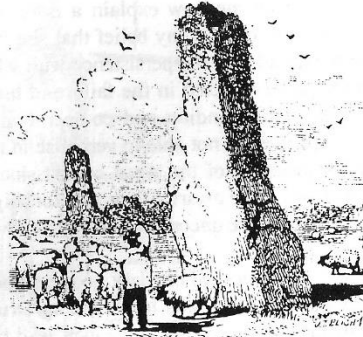
So let me return with you to Truro, to our own Black Madonna. She is dark yet full of light, related to the cycles of the moon, ever changing, our vision also perpetually renewed, she reminds us that beyond all dogma there is living myth. She is serene and so beautiful and she asks us to pause and think of our own Mother, the Earth. We must nurture the spirit which she invokes and give thanks and blessings especially for our beautiful land of Cornwall. I ask that when you are next visiting Truro please pay her a visit, light a candle and ask for the gift of courage and love to bring healing to ourselves and our Earth Mother.

*Drawings of the Black Madonna of Truro Cathedral by Geraldine Andrew.*

## STANDING STONES - MORE THAN JUST A MENHIR

by CHERYL STRAFFON

The function and purpose of the enigmatic standing stones (or in Cornish 'menhirs') have long been speculated upon. John Michell in his classic work *The Old Stones of Land's End*<sup>1</sup> believed them to be ley-markers, which were aligned across the Cornish landscape. John Barnatt<sup>2</sup> felt there was no particular pattern as to their location, but more recently Frances Peters<sup>3</sup> suggested that they marked territories or boundaries and were positioned along countour heights. She believed that this did not exclude a ritual function and quoted the study by G. Williams<sup>4</sup> in which he concluded that they were features of overwhelming ritual significance, cult centres of small social groups.



If this is the case, then we need to try and discover what those rituals might have been. Very few standing stones have been excavated, but those that have, have yielded evidence of associated burial function in the form of cist graves. So were they simply the Bronze Age equivalent of grave markers? Well it appears not, for when we look in detail at the excavation reports something much more interesting emerges. Although the stones now appear splendidly isolated and mysterious, what the excavators have actually found is that they were often associated with, and sometimes subsidiary to, other features and structures. The stones themselves are now all that is left, but in their original state they may have been part of a much larger complex, and furthermore one that was changed, modified and adapted over the years. Burial may have been an aspect of their purpose and meaning, but it was only one part of their ceremonial significance.

It was not until the latter half of the 20th Century that menhirs were properly excavated. Earlier excavations in the 18th and 19th centuries lacked the finesse of today's approach: of the 17 stones in Cornwall that were explored only a few yielded material, and they were as follows:-

Pridden (cremated material); Trelew (charcoal, flint flake & baked clay plug); Gûn Rith (beach pebble); Carne near Morvah (urn & coins); Tresvannack (urn containing bones); Blind Fiddler (bone chips & ashes); Trewern and Drift (pits between pairs of stones that may have contained burials).

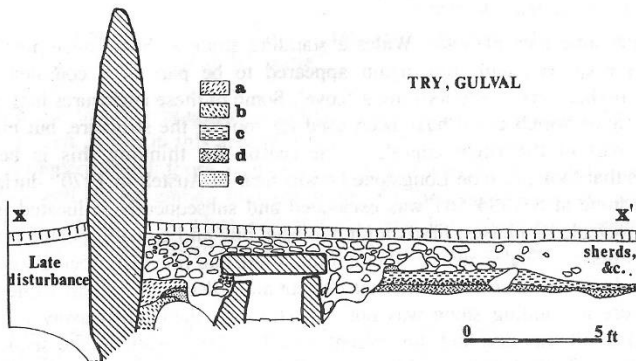


In 1935 Kerrow menhir near Zennor was excavated and 2 urns were found one inside the other, standing upright on a small pile of charcoal.<sup>5</sup> In 1956 when the Mên Gurtha on St.Breock Downs was re-erected a layer of white quartz stones was found at the base which may have been part of an original cairn. But it was not until 1958/62 that the first detailed excavation of a standing stone took place in Cornwall at Try Farm (SW460 350)<sup>6</sup> and this proved to be unique.



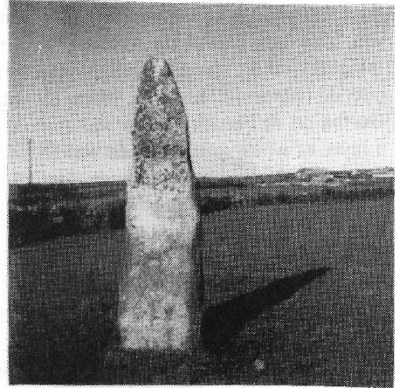
TRESVENNECK URN,

On the east side of the Try menhir 3ft 4in from its base was a stone cist in a separate pit that had been dug *after* the erection of the menhir. It measured 4ft 2in in height, 1ft 9in wide and 1ft 7in deep, aligned in a north-south direction. At the bottom of the cist a handled beaker was found together with some bones and sherds of pottery, and an offering of meat. It had been covered with large capstones and pebbles, and parts of a granite quern were also found nearby. Barnatt suggested that the beaker, cremation and food offering represented a ritual offering to the dead who had been deposited in the cist. The interesting thing about this site was that the standing stone and cist were quite separate, whereas the remains found at the other sites previously investigated had been contained in pits next to or close by the particular standing stone. However, some other burial sites investigated also had standing stones nearby, such as Tregiffian Barrow near the Merry Maidens, which lies 70-80yds from the Gûn Rith standing stone.



Above, plan as excavated (A, area of charcoal-flecked soil with pebbles). Below, section; key, a—medium brown soft soil, b—dark brown soft soil, c—grey leached gritty soil, darker at base of layer, d—chocolate-brown weathered rab (?), e—rab upcast.

Interestingly, Try menhir may also have had a sister stone, as there is a Longstone Field recorded a quarter of a mile to the ENE of the menhir. If we consider standing stones and burial chambers not in isolation but as part of the same ritual complex, then we can begin to discover their interrelatedness. For example, a complex site was found at Stockpole Warren in South Wales when the standing stone was excavated in the early 1980s.<sup>7</sup> Here the stone, called The Devil's Quoit, was shown to have belonged to one of several phases on the site, stretching from the Neolithic to the Roman era.



*Try menhir*

The earliest feature at Stockpole Warren was a Neolithic round hut, which ended its life in flames, perhaps as a ritual act. After the burning the standing stone was put up and packed around with distinctive bluish granite stones. But the stone was not alone: it was part of a setting of over 3000 small stones set upright in rows in a trapezoid shape, together with an alignment of upright water-worn stones and a large timber upright in the middle. Subsequently a cremation was inserted in a pit that cut through the NE corner of the setting. This sequence of standing stone followed by burial is similar to that of Try. So although the burial in both cases was part of the function of the site, in the case at least of Stockpole Warren, it was the standing stone and stone rows that seem to have been the main focus of the site.

In the same area of South Wales a standing stone at St. Ishmaels near Milford Haven was excavated and once again appeared to be part of a complex of stone enclosures, perhaps originally forming a 'cove'. Some of these enclosures had contained wooden uprights which could have been used for roofing the structure, but might well have been part of the ritual complex. The reason for thinking this is because of excavations that took place on Longstone Downs near St. Austell in 1970<sup>8</sup> during which a standing stone at SW984 561 was excavated and subsequently re-located in Roche. Excavation revealed 4 phases: firstly a pit had been dug and a quartz pebble placed as a foundation offering. The excavators thought that there had previously been a wooden post in this hole. In phases 2 and 3 another pit was cut and filled with 9 small white quartzite pebbles before a standing stone was put up. This was then taken away (destroyed?) before another pit was dug and the present standing stone erected. The sequence of a post followed by 2 standing stones has no parallel elsewhere, but so few standing stones have been excavated there may well be other examples. What it does show is, like Stockpole Warren and St. Ishmaels, there was a continuity in religious practice on this site over a period of several hundred years.

Phases 1 & 2 of the St.Austell Downs site may have originally had associated burials, but the excavators comment: "It is unlikely that (the standing stones) were erected primarily to commemorate deceased persons. Their sites were presumably regarded as sacred and therefore used on occasion as burial places, but the burial of human remains was a subsidiary, non-essential feature." They add that it can therefore be assumed that they "were connected with prehistoric ritual and magical practices". The pebbles and stones found in the Longstone pits parallel those found at the Try menhir, and "their purpose was obviously magical". There was also a cobbled area of small granite pieces around the Longstone similar to that at the Hurlers North stone circle on Bodmin Moor, and the Mên Gurtha standing stone on Bodmin Moor. It seems therefore that the builders went to considerable trouble to mark out the area where the standing stone was to be erected, and once they had dug the hole, they placed foundation offerings in them of significant stones and pebbles, chosen because of their magical or sacred qualities.

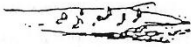
So what are we to make of all of this? Putting together some pieces of a very incomplete jigsaw, and remembering that different groups of people may have had different religious purposes at different times, nevertheless there are some common features in all these excavated sites. To attempt a possible reconstruction one might suggest that a site became sacred because it stood in relationship to some particular landscape feature, or at the borderline between land areas, or even because the ancestors had lived there, or had previously used the site. Once identified, it was marked with a standing stone that may have been aligned with other standing stones, or had stone row settings aligned with or near it. There would have been foundation offerings at the site of special pebbles or quartzite pieces, perhaps thought of as gifts from or to Mother Earth. The stone may have been decorated<sup>9</sup> and thought of as being "alive" in some magical way. After a while, because of its sacredness, burials would be made at the site, just as nowadays we scatter the ashes of dead people in their favourite spot. It was the site that was sacred, and the standing stones denoted and amplified that sacredness. And that is perhaps why even today all these millenia later when the original meaning of the site has been lost, there are those who are still drawn to these places and revere them, as did their ancestors from so many years ago.

## REFERENCES

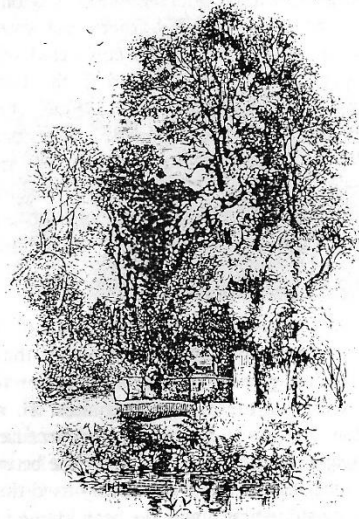
- <sup>1</sup> John Michell: "The Old Stones of Land's End" (Garntstone Press, 1974)
- <sup>2</sup> John Barnatt: "Prehistoric Cornwall" (Turnstone, 1982) p.100
- <sup>3</sup> Frances Peters: "The possible use of West Penwith menhirs as boundary markers" *Cornish Archaeology*, 29 p.33-42
- <sup>4</sup> G. Williams "The Standing Stones of Wales & South-west England" *BAR*, 197
- <sup>5</sup> D.Dudley & F.M.Patchett: "Excavations on Kerrow Farm, Zennor 1935" (Proceedings of the West Cornwall Field Club. I, 2)
- <sup>6</sup> V.Russell & P.A.S.Pool: "Excavation of a menhir at Try, Gulval" (*Cornish Archaeology* 3, 1964 p.15-26).
- <sup>7</sup> "Standing Stones" (*Current Archaeology*, 82, May 1982 p.337-340)
- <sup>8</sup> Henrietta Miles & Trevor J.Miles: "Excavations on Longstone Downs" (*Cornish Archaeology* 10, 1971 p.5-28)
- <sup>9</sup> Aubrey Burl has suggested that standing stones may originally have been painted and decorated. See also Frances Lynch: "Colour in Prehistoric Architecture" in "Prehistoric Ritual & Religion" [ed. A.Gibson & D.Simpson]. Sutton, 1998.

## LESSER-KNOWN SITES IN WEST PENWITH

EAST AREA (2)  
by RAYMOND COX



The delightful approach and scene at Bleu Bridge where the Bleu Bridge Inscribed Stone (SW477 317) can be found is nowhere better described than in J.T.Blight's *A Week at the Lands End*, first published in 1861: "A rutted and straggling lane leads down to Bleu Bridge, at one end of which is a pillar of granite about 6ft high bearing this inscription *Quenatavus Icdinui filius*. It was erected perhaps to some chief or nobleman who might have fallen here in battle. Its date has been fixed about the end of the 6th Century. This monument...served as a stepping stone; to preserve it the proprietor of the land very properly caused it to be placed in its present position". It is now against the wall near the middle of the bridge.

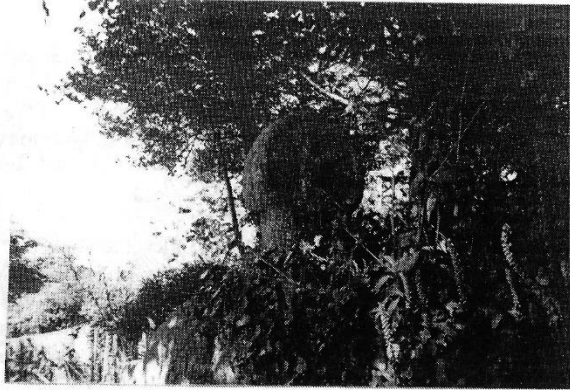


"The spot would be well worthy of a visit, had there been no ancient monument there; it is a gem of rural scenery. There is a long vista of lofty arching elms, with a glimpse of a white cottage through the opening between the trunks; a clear stream with tall and graceful weeds on its banks, and the rude footbridge with its iron rail, are pleasingly arranged; indeed, nothing more is to be desired to complete the picture." Well, the Trevaylor stream is still there, and the bridge and the wild vegetation was a spread of ivy, pink campion, hedge parsley, speedwell, an elder tree, a pond - and more. This sheltered place at the bottom of the little valley still has the stone, and there is a plaque beside it translating the inscription as "Quenataucus lies here, son of Dinuus". The inscription is of course Latin, but the names are Irish, and exemplifies the commerce and travel through the peninsula at that time. Don't miss a veritable entrance to a time capsule with a visit to this place of repose.

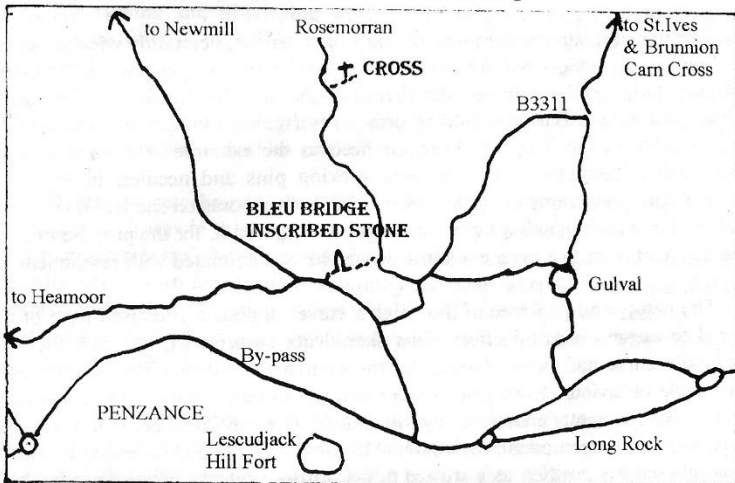
Brunnion Carn Cross (SW504 360) is a beautifully situated cross on the grass verge at the side of the pretty and open road from Trelocke to Cripplease, amongst cottages. It was formerly the site of a pond. It is a fine example of a Cornish cross, being tall and set on a large square base. Both front and back have similar Latin crosses cut in relief, and the lower limb extends down the length of the shaft. The height is 5ft. Langdon wrote that it appeared to be in a very fair state of preservation. This area offers fine views to the east, including Trencrom Hill. This cross is isolated from others in West Penwith but this is no reason not to visit this hilly and undulating part of Cornwall



Rosemorran Cross (SW476 327) is a gem in its setting on a high hedge at the rear of Rosemorran farmyard in Gulval parish on the left of the track leading up to the fields on the northern side (ask permission to view). On the front of the cross is a Christ figure within a bead, and the rear within a bead is a Latin cross.



I saw it surrounded by colour: arum lillies, bluebells, campion, fern and grass. Blight suggested that the cross was originally at a chapel in Penzance, but historians think it was discovered at Rosemorran. Surely it could have marked the route it stands upon - a long churchway path across the moor from Zennor through Trye and Bosulval to Gulval. Crosses, together with the holy wells in their most beautiful and peaceful settings, emphasise more than any other ancient sites perhaps the need and actuality of pilgrimage over tourism. Though the Rosemorran cross is in a farmyard and not on a country lane, it yet so wonderfully conjures for us this feeling.



*This completes this 14 part series on Lesser-Known sites of West Penwith. In future issues we start a new 2 part feature on The Forgotten Wells of West Penwith, and a series on The Ancient Standing Stones of the Lizard peninsula.*

## CORNISH WITCHCRAFT AND THE CURSE

by KELVIN I. JONES

One of the best known Cornish witchcraft tales concerns the occasion when Granny Boswell, the Helston witch, stood in the public highway and cursed a car belonging to the prospective Tory candidate at the time of the forthcoming elections. As a consequence, the car suffered a major breakdown (the crankshaft snapped) and Granny Boswell secured an unrivalled position as a powerful witch and increased her propensity for receiving alms.

This hilarious tale has much to offer the historian regarding the nature of witchcraft beliefs in 19th Century Cornwall. In *An Joan The Crone* I pointed out that the belief in the witch's ability to ill-wish her intended victim was universal. Of course, this belief was not restricted to Cornwall but was true of other areas of the West Country. In fact, the removal of the effects of ill-wishing, spells or curses was the province of the "white witch" or cunning person. Modern witchcraft historians, in their search for the convenient compartmentalisation of knowledge, like to make it clear that the witch and the cunning person performed entirely different roles. Yet the record often indicates otherwise. William Bottrell, the Cornish folklorist, notes the case of a witch at Zennor called Margaret. She was a white witch who practised charming. However, she would also "put a spell of pain on anyone.. who ill-wished, begrudged or overlooked... any person or anything, so as to make the ill wisher confess and lift ... the evil eye from the blighted object. When the ill wishers were known to her, she (made) an image of them in wax, and by means of this effigy, she would punish them to her heart's content."

The use of image magic to curse one's opponent was certainly widespread in the West Country, as evidenced by the large collection of poppets in the Museum of Witchcraft at Boscastle. However, the literature also testifies too their widespread use. The Reverend Sabine Baring-Gould records an intriguing example of its use at Widecombe in 1850. In the *Book of Dartmoor* he cites the example of a woman who was caught "with a doll into which she was sticking pins and needles, in the hope of producing aches and cramps in a neighbour. On another occasion she laid a trail of gunpowder on her hearth, about a figure of dough, and ignited it, for the purpose of conveying an attack of fever to a person against whom she was animated with resentment."

The nature and pedigree of the witch's curse suggests a ritualised form of words intended to cause a harmful effect. This should not surprise us, for from the Middle Ages God's curse had been claimed by the church as a defensible sanction against unacceptable behaviour. Even priests were entitled to curse malefactors and excommunication was frequently authorised by the church. The continued belief in the power of cursing was based upon popular sentiment. In the 17th Century, for example, one John Tregoss abused his position as a trustee of a Cornish estate by taking land for himself and expelling the widow and her children from the property. The abused family cursed him so soundly that even as late as the reign of Charles II one of his descendants spent hours praying in an attempt to remove the curse.



The Granny Boswell curse probably carried more weight because she was well known as a beggar in the neighbourhood of Helston and there was nothing so powerful as the curse of a rejected beggar, as witchcraft historian Kittredge has ably shown. Indeed, modern historians like Macfarlane have demonstrated how the great majority of witchcraft cases derived from the transferred guilt which originated from those who refused the poor their alms. As one commentator, William Shenstone, put it in the 18th Century: "If anyone's curse can effect damnation, it is not that of the Pope but that of the poor." In fact cursing and ill-wishing were inextricably connected. Sometimes such curses would be uttered in public but this was not common. Joanna Nurden of Herefordshire (1616) was presented for "kneeling on her knees" and cursing John Sergeant and his wife while John Smith cursed William Walton of Yarpole c.1598 "kneeling on his knees in the churchyard.. praying to God that a heavy vengeance and plague might light on him and all his cattle."

Some practitioners bragged that their curses had been so effective that their enemies had died. It was in this area that the inevitable accusations of witchcraft arose. Contrary to modern belief, those accused of witchcraft were not randomly picked. They were usually well known among the community for their outspokenness and ability to utter imprecations. In 1577 when Robert Bayly and his wife were presented by the Somerset parish of Stoke Gifford as scolds and cursers, it was said that "afterwards some mischances follow(ed) of it."

Cursing was such a widely practised method in the 19th Century that there is no shortage of narrative regarding its application. Hamilton-Jenkin records (in *Cornwall and its People*) an extraordinary example dating back to the 1890s. A poor labourer had rented a cottage from a farmer on the south coast and he had acquired a dog who had worried the farmer's sheep. The farmer told him that either he got rid of the dog or he would have to leave the cottage.

One day, the labourer went down to the river and in front of witnesses, tied a rope and stone around the dog's neck. They stared in amazement as the labourer then began to curse the farmer. "He cursed the farmer in eating and sleeping, in ploughing and reaping. He cursed his stock and he cursed his crops, with such awful imprecations and profanity that the men were not sorry to resume work." As a result, one after the other of the farmer's cattle died. At last the farmer took his wife's advice and offered the labourer a small piece of land to rent. From that time onwards the farmer's luck changed.

The tradition of cursing continued into the recent history of Cornwall. Hamilton-Jenkin quotes a disturbing case regarding a doctor who visited an old woman in 1929. Having declared that her illness was incurable, the old woman had an altercation with her friend in Penzance. Shortly after the woman's friend caught a chill and died.



The doctor once again visited the old woman and found her at death's door. She warned him that if he did not cure her, she would ill wish him. A few days later the doctor's wife broke her leg. The same week the doctor's car literally fell to pieces. The back axle broke and the gear box fell out. He also had an accident in his dispensary. When he visited the old lady prior to her death, she asked after the doctor's wife and then burst into tears. Locals told him when she died that "the Devil had been tickling her."

The case of Mother Ivey, a Padstow witch and the field she cursed surfaced in recent times when the county diocesan exorcist, the Rev. Robert Law, was called in to remove a curse from a field near Harlyn Bay. SW Water intended to lay a pipe across the field as part of their "Clean Sweep" programme. The field in question had been cursed when one of the previous owners ordered the captain of a ship to bury a catch of pilchards in the earth rather than share it with the local people, who were then suffering severe starvation and abject poverty. The son of "Squire Peter", the perpetrator of this heartless act, died after a riding accident and a few days later the Squire himself died. A century later Charles Peter, son of the then squire, who lived at Treator, near Padstow, was drowned while crossing a river at St. Minver. And so the curse continued until William Hellyar acquired the house and land in the 1860s. Wisely, the Hellyars decided never again to plough the cursed field.



Not a great deal is known about “Mother Ivey” herself, the originator of the curse. In the 1760s, she was a woman of approximately 60 and a dispenser of charms and cures. She lived in a small cottage above Polventon Bay (now known as “Mother Ivey’s Bay”). Shortly before the episode of the pilchards, her brother-in-law, John Ivey, her husband’s brother, had died a bachelor without issue and left his estate to her in trust for her sons. She and her husband had lived in the cottage since they were married and her husband had worked for the owner of Trevoze Farm. She was therefore a woman of reputation and well known in the district as a healer and wise woman. For Squire Peter to have ignored her advice regarding the wasted cargo was therefore quite injudicious.

In Cornwall the popularity of the witch’s curse continued unabated into the 20th Century. When the previous owner of the Museum of Witchcraft, Cecil Williamson, was sent a curse in the form of a letter, he decided to make a poppet to represent the author of the letter, who had cursed a coven. He first appealed to the spirits for power. Next he breathed life into the doll through a straw in its mouth. Then he inserted glass splinters in its body and asked that as long as the candles burned she would “feel torment sharper than the sting of needles.” This is of course a highly ritualised curse, yet it differs only in its ceremonial details from some of the examples documented. It is ironic, therefore, to consider that cursing per se appears to no role to play in the traditions of modern witchcraft, where Gerald Gardner’s dictum of “an ye harm none” prevails.

In conclusion, then, we can assert that in Cornwall and in much of the West Country:-

1. Cursing was a popular, widespread and widely authorised method of seeking justice from one’s opponents from the 17th to the 19th centuries.
2. Cursing was linked with ill-wishing, image magic and the perceived power of the witch to harm others.
3. Popularly, cursing was almost always a method by which to achieve justice against one’s oppressors.
4. Cursing was regarded as a highly effective method of causing illness, apoplexy and death.
5. Cursing was approved of by both Church and State. It was part of the received wisdom of the age from the 16th Century onwards.

*This article is extracted from the extensive forthcoming work on West Country witchcraft by Kelvin I. Jones to be entitled “The West Country Witches”.*

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## RITUAL INVOCATIONS IN CORNISH



*For the final part in this feature Craig Weatherhill & Neil Kennedy translate Starhawk's 'Charge of the Goddess' (Chardge an Thewes) [originally written by Doreen Valiente] into Cornish.*

“Listen to the words of the Great Mother, who of old was called Artemis, Astarte, Dione, Melusine, Aphrodite, Ceridwen, Diana, Arionrhod, Brigid, & many other names. *Gazowo orth gerriow a Thaama Vear, neb vee henwes en termen eze passies: Artemis, Astarte.....(etc)....ha mear a henwyn erol.*

Whenever you have need of anything, once in the month, and better it be when the moon is full, you shall assemble in some secret place and adore the spirit of Me who is Queen of all the Wise.

*Pesqueth dre vo thewh oathom a nepeth, eneth en meez, ha gwell po lean an loor, cuntelio en lea kithes ha gorzeho an speres Ve, leb ew Maternas an Feer.*

You shall be free from slavery, and as a sign that you be free you shall be naked in your rites.

*Why a veath fre rag kaithis ha vel seen dro why fre, why a veath noath et agoz solemptyys.*

Sing, feast, dance, make music and love, all in My presence, for Mine is the ecstasy of the spirit and Mine also is joy on earth. For my law is love unto all beings.

*Keno why, gollio, downssio, gwro musick ha carenga, oll an rima deraage an presens ve, rag tha ve ew tranyack an speres ha loander war an norveaz aweath. Carenga tha pub creatur oll ew an la ve.*

Mine is the secret that opens upon the door of youth, and Mine is the cup of wine of life that is the Cauldron of Ceridwen that is the holy grail of immortality.

*Me a beaw an tacklow prevath igge agery war an darras younknath, ha tha ve ew an bolla gwyne a bownas ew an Cawdarn Ceridwen, an Hanath Sans a bownas heb dewath.*

I give the knowledge of the spirit eternal and beyond death I give peace and freedom and reunion with those who have gone before.

*Me a ry skeans an speres visquethack dres mernas, me a ry crees ha bownas frank ha dascuntillian gen a rina a eath ken.*

Nor do I demand aught of sacrifice, for behold, I am the mother of all things and My love is poured out upon the earth.”

*Nag era ve temandia sacrifice veeth, rag otta ve! Daama pub tra ha carenga ve thew scullies war an norveaz.*

“Hear the words of the Star Goddess, the dust of whose feet are the hosts of heaven, whose body encircles the universe:

*Gazowo orth gerriow an Thewes Steare, douste an treis hye ew an luiow Neav, ma an corf hye keas adro than unyvers:*

I who am the beauty of the green earth and the white moon among the stars and the mysteries of the waters, I call upon your soul to arise and come unto me.

*Tho ve tecter an noar glaze han loor widn mesk an steare, ha mysteris an durrow, me a creia rag goz ena tha seval ha doaz them.*

For I am the soul of nature that gives life to the universe. From Me all things proceed and unto Me they must return.

*Thera va an ena a nature igge ry bownas than unyvers. Ma pub tra a toaz thortam ha tha ve 'gye reze doaz trea arta.*



Before my face, let your innermost self be enfolded in the rapture of the infinite. Let My worship be in the heart that rejoices, for, behold - all acts of love and pleasure are My rituals.

*Deraage an hedgeth ve, gero goz ena tha voaz vaylyes en tranyack an brauzder. En colan regoyssia ra bo a worrians ve, Otta! oberow oil a carenga ha plegadow ew solempnytyis ve.*

Let there be beauty and strength, power and compassion, honour and humility, mirth and reverence within you.

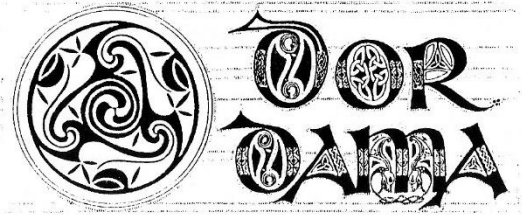
*Ra bo tecter ha crevder, nearth ha trewath, anar ha hevelder, loander ha reverens etta why*

And you who seek to know Me, know that your seeking and yearning will avail you not, unless you know the Mystery: for if that which you seek, you find not within yourself, you will never find it without.

*Ha why, neb a venga gothas ve, guthvetho na ra goz aspeangow ha whansow goz awaylia, menas why uffia an Mystery, rag po nag era why cavas an peath era why wheelas bera goz hunnen, nenna na re why e gavas tewe aveaz noneil.*

For behold, I have been with you from the beginning, and I am that which is attained at the end of desire. I await you now.”

*Otta! Me a vee gena why an dallathvas, ha tho ve an peath a veath comeras ort an dewath a hirrath. Ha therava ve goz cortas lebmen.*



*For this contribution to the "Earth Mother" column, astrologer and Goddess-priestess **Sheila Bright** writes about walking her local sacred circuit at Pendeen in West Penwith.*

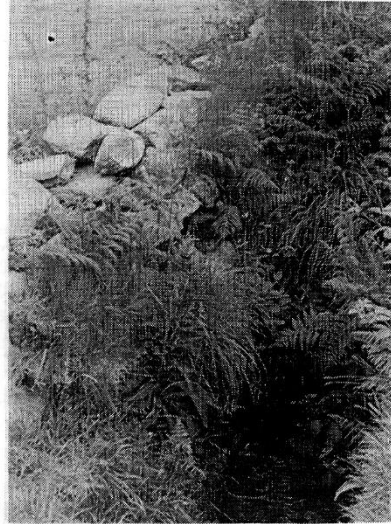
When I was living in Sussex and came down to Cornwall for holidays, I would spend day after day making pilgrimages to sacred sites. Sometimes I had special work to do or requests of the Goddess in mind; at other times I would be with whatever happened there (something always did). I used to marvel at being able to walk to a stone circle (Boscawen-ûn), 2 holy wells and one fogou (Sancreed and Carn Euny) and one holy hilltop (Bartinney) all in one day. My other favourite circuit was around the Merry Maidens/the Pipers/Boleigh fogou. I swore that when I moved down here, I would not become blasé about the spiritual riches in the landscape. But daily living demands a lot of time and grind, and I have had to get used to driving past sacred sites without stopping - though they always pull at me, and I feel twinges of regret at the lost romance: on holiday, it would have been unthinkable not to stop.

However, now I live at Pendeen, and I have discovered my very own local sacred circuit, which I don't even have to drive to! For me, pilgrimages become even more magical when they don't begin in the car. Now I can walk from my own front door up Carn Eanes, my local 'holy' hilltop. I don't know of any documented ritual use in the past; but its name means "Lamb's Carn" in Cornish, which is a bit of a puzzle since sheep were not common in West Penwith. Maybe a hint of a possible connection with Imbolc and Brigid? Whatever, being on the very top of a hill does my soul good - the sense of space, freedom and perspective which comes when you can turn through 360 degrees and see the horizon all the way around. There's a great view of the surrounding hills and sea which is especially lovely at sunset. I feel wholeness, too, as I greet the four directions. Often the wind is too strong to stay up there for long; it depletes my chi rather than gently cleanses my aura. But whatever the weather, I come down feeling more whole and free.

Before coming off the Carn, I go across to the standing stone on the edge of Trewellard Common. I'm told it was recently rediscovered (by dowsing) and re-erected. It is a really beautiful piece of silvery rock, etched with ridges of veins, much taller than me, and big enough to protect me from the wind if I stand to leeward. I usually commune with it a bit, drawing on its silent still enduring strength, then I go to each of its four sides (which roughly face the four cardinal points). With my back leaning against the solid supportive stone, I'll call the four elements, and again enjoy feeling whole, integrated and in touch.



Down the path and up the track I come to Higher Boscaswell well. I love this well: the water is so clear and pure, and it wells up so vigorously, you can see the water moving with life and a sizeable stream running away from it. It never gets stagnant, although organic (and occasionally inorganic) debris does collect in it. After nearly falling in once in my attempts to clear it, I hit on the idea of getting a children's shrimping net. This has a circular head with the net attached and a long handle - ideal for well-clearing and almost weightless (if a bit eccentric!) to carry around. So I do my little bit of informal guardianship, and feel I'm giving back to these magical sites which give so much to me.



The well has an air of deep serenity, and I love how you go down a few steps into it. While I'm there, the sense of privacy gives me the feeling of there being just me, the well and the land. I do myself a purification and a blessing, washing away what's past and/or painful and affirming what's best in me and my connection with the Goddess.

Going home across the fields, I stop at another 'standing stone', which I'm told is not ancient and is just a rubbing post for cattle, but which is also an impressive and beautiful piece of granite and has four sides facing the four directions. Unlike the stone on the Carn, this one is just the right size for a good long hug. I know that a long history of ritual use adds to the energy at sacred sites, but even the ancient sites were new and uncharged by use once, and perhaps my regular visits are creating a holy standing stone. It's sacred to me now, anyway - for me the most important thing about a holy place is not how old it is or what it was once used for (though these do matter), but what role it can now play in our lives.

By the time I get home, I have a feeling of deep fulfilment. I've communed with air (the wind on the Carn), with earth (the standing stones), and with water (the well). If the sun is shining, it supplies fire, the fourth element. Otherwise I have to carry it inside me, the fire of my spirit, which always shines both more brightly and more serenely after I've trodden this beloved and familiar sacred circuit one more time. Where do you go when you want connection, renewal, peace?

*If other readers would like to share their feelings about their local sacred sites and places in the land, we would be pleased to publish them in this Dor Dama feature.*



## BOOK NEWS & REVIEWS

A cornucopia of new issues from Oakmagic/Oakleaf publications include a wide variety of different topics relating to Cornwall. **Carn Brea** by SIR GARDNER WILKINSON (£3) was first published in 1860 and is an early examination of the hill fort site near Redruth. At a time when it was by no means clear that the site was prehistoric, Wilkinson argued for its antiquity and compared it to the hut circles on Dartmoor and Bodmin Moor. He also looked at the various rock structures within the hillfort in some detail. There is little available on this site so this is a useful revival.

**The Halligye Fogou** (£3) was first published in 1885 and is a similar useful early look at the site at Trelowarren. There is an introductory chapter by W. IAGO which gives an evocative account of his visit to the damp dark interior of the fogou, followed by an account of the layout of the fogou by SIR R.R. VYVYAN, appended with a short essay on the structure by J.T. BLIGHT. It is nicely illustrated with plans of the site and artwork and makes a nice collectors item on early explorations of this site.

**The Celts in Cornwall** by HENRY JENNER (£3) was first published in 1916 and is a scholarly examination of the linguistic and historical research then known about the origin and spread of the Celtic peoples and language. There is much useful information in the essay even today, and although some of the historical facts presented need checking against modern research, it is nevertheless an important example of the work of Jenner, one of the first Cornish revivalist scholars.

**Hawker's Cornish Witchcraft** (£4.50) consists of extracts from the letters and writings of the REV. ROBERT HAWKER, vicar of Morwenstow in the late 19thC, together with an extract from BARING-GOULD's book about him published in 1886. This format creates a fair bit of repetition (some stories are recounted 3 times over!), but the accounts do include valuable material that Hawker gleaned from his parishioners in some of the most remote hamlets in Cornwall about ill-wishing, the Evil Eye, charmers and the fairy folk.

**Civilisation in Britain** by T.F.G DEXTER (£3) is of interest as another in the series of Dexter reprints that Oakmagic have produced. This one, first published in 1931, is perhaps less relevant than the others, as its subject matter (the influence of the Egyptians on the megalithic builders of Britain) has since been shown, with the advent of carbon dating, to be erroneous, as we now know that our stone monuments pre-date the Egyptian ones. It also, unlike Dexter's other works, contains little material relevant to Cornwall, but has some nice reproductions of sites and finds. An interesting curiosity.

Finally, **The Stone Circles of Cornwall** by GEORGE FOX TREGELLES (£3), first published at the end of the 19thC, is much to be recommended. This is an early detailed examination of all the stone circles in Cornwall with dimensions, layout and orientations. It represents an early example of what later became known in the Earth Mysteries field as astro-archaeology, and his conclusion that "some of the circles at least were built and used as sun and star temples" is one with which most contemporary EM researchers would agree. A most valuable reprint, and one that maintains Oakdragon's reputation for bringing to light obscure and forgotten material that can still be of interest

**Inside Merlin's Cave: A Cornish Arthurian Reader 1000-2000** [Francis Boutle Publishers, £12.50] is a fascinating book of the "why didn't anyone do this before" variety. The three editors appear themselves to have been brought together in order to reflect many varying aspects of "Cornishness". ALAN KENT gives a brief survey of recent Arthurian literature and film, deftly setting the tone by defining the two areas of the corpus which directly concern Cornwall - Arthur's birth and the Tristan story; AMY HALE, Lecturer in Contemporary Celtic Studies, looks at Arthur and modern Cornwall, and his role in shaping a specifically Cornish Celticism; and TIM SAUNDERS, poet and essayist, looks at how the Arthur cycle is (and has been) used ideologically.

For me, the earliest of the texts were the most interesting, but also the most tantalising because of their fragmentary nature. There is a marvellously evocative dialogue by Taliesen, between Arthur and an eagle, which exists entirely without any surrounding context. It's a riddle; possibly a ritual. It's one of those places where a crack appears in the corpus, allowing us to see ancient perspectives that have become hidden in the heart of the more recent and well-known stories. However, in the main, these early pieces are somewhat overwhelmed by the big guns of Geoffrey of Monmouth and Malory. The early years of the 20thC are also heavily represented, probably because there was a profusion of Cornish writers in the genre at that time. If the reader is shortchanged at all, it is in the lack of works from the late 20thC. Why no Marion Z.Bradley? Why no Diana Paxson (whose *White Raven* draws heavily on the Cornish landscape)? Why no Mary Stewart or T.H.White? The appendix contains a section of texts in Cornish, and in this one cannot argue. But perhaps some of the better-known texts from Monmouth & Malory could have been cut to make room?

*Review by Jan Henning, first published in "Wood and Water" 75 (Summer Solstice 2001)*

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## THE PIPERS TUNE

Local St. Just artist and Pagan Moot co-ordinator **Sarah Vivian** has her first exhibition of paintings at the Morvah Schoolhouse Gallery from September 16th-30th. Images from a Cornish Pagan artist celebrates the spirits of the land - sacred sites, rock pools, trees, magical and vivid realism, visually expressing Earth Energies. Her professional career has been in craft textiles, firstly as a hand loom weaver and then with her own Textile Gallery, producing a wide range of items in painted silk, printed fabrics, batik, embroidery and applique, & patchwork. Now she does large and detailed oil paintings, and a beautiful banner that she created adorned the Pagan Federation Conference in March at King Arthur's Castle Hotel in Tintagel.



*Honey Down the Stone (Boscawen-ûn stone circle) Oil on board - colour.*

Sarah says that she sees her painting as an expression of her feelings of “connectedness” to the Land, especially to the granite bones of the land, and a celebration of the spirits therein. The qualities of oil paint enable her to build up complex layers of colour and texture, combining classic technical methods with Pre-Raphaelite painting techniques. “Building up layers of paint, of textural brush marks with translucent glazes over, is like feeling for the substance of visual reality, layer upon layer of depth, from solid shadow through to refracted light and surface shine. Beyond that is also a reaching for the magical energy, the essence and resonances of a place, a stone, a tree.” Sarah’s work comes from a pagan perspective that connects deeply with the spiritual essence of the land of West Penwith.

*A range of 8 cards and 6 prints are available. Contact Sarah for further details, or visit her website at [www.geniusloci.co.uk/sarahvivian](http://www.geniusloci.co.uk/sarahvivian). Phone 01736-787522 or e-mail her at [vivianatfarwest@supanet.com](mailto:vivianatfarwest@supanet.com).*





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**MEYN MAMVRO** is available on annual subscription - 3 issues £6.00 (inc p&p) from:-51 CARN BOSAVERN, ST.JUST, PENZANCE, CORNWALL TR19 7QX. MM47 due Jan 2002 will include King Arthur's Hall, Forgotten Wells & The Lizard. Most back numbers are now sold out, but photocopies can be done as a special service to subscribers and regular readers upon request at £2.00 each. Index available (send SAE).

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THE HEDGEWYTCHE(solitary paganism) 70 The Walronds, Tiverton, Devon .£7.50

## NOTICEBOARD

ISSN: 0966-5897

### CORNISH EARTH MYSTERIES

*Sun Sept 2nd* - The Lizard Landscape Zodiac visit with **Sheila Jeffries**. Meet Porthallow Vineyard nr St.Keverne at 2.30pm for walk to sites

*Sun Sept 30th* [postponed from May] Buccas, Borlase and by-ways. A folklore walk with local storyteller **Kelvin Jones**. Meet Newlyn Art Gallery 11am. 3-4 mile walk visiting sites + stories. Details 01736-351769.

*Fri Oct 26th* Talk: "Rings of Stone" **Aubrey Burl**. The Acorn, Penzance 7.30pm. A rare opportunity to hear stone circle expert Aubrey Burl giving a special slide talk presentation.

*Thurs Nov 29th* Talk: "Strange Lights & Fairies" **Andy Norfolk**. The Acorn, Penzance 7.30pm. Anomalous lights and the world of faery folk.

*Sun Dec 23rd* Yuletide Gathering. Annual get-together at Chûn Quoit 4.00pm, followed by Celtic Storytelling at Age Concern in St,Just. Bring food & drink to share and perhaps a story to tell?

Membership Details from CEMG: 3 Nanturras Row, Goldsithney, Penzance TR20 9HE. Or ring Andy Norfolk (01209-831519) or Cheryl Straffon (01736-787186) Website [www.cornwt.demon.co.uk/earthmysteries](http://www.cornwt.demon.co.uk/earthmysteries)

**HARMONY POTTERY** Festival Celebrations at **Samhain Sat Nov 3rd** & **Winter Solstice Sat Dec 22nd**. Details: Geraldine & Paddy 01209-890581

### CORNWALL'S NEW AGE

**FESTIVAL** Now in its 11th year  
*Nov 23rd-26th* Ponsmere Hotel, Perranporth. Stalls, talks & workshops Programme (enclose SAE) from 65 Porth Bean Rd, Newquay or tel: 01637-873024

### PAGAN MOOTS

**Penzance** - meets 2nd Tues each month at 53 Morrab Rd. Tel: Andy 01209-831519 or Sarah 01736-787522

**Pendeen** - meets 2nd Tues each month. Tel: Cath 01736-786666

**Truro/Falmouth area** - meets 2nd Thurs each month. Tel: Dianne & Graham 01326-211002

**St.Austell area** - meets 3rd Thurs each month. Tel: Teresa & Rory 01726-823005

**North Cornwall** - meets last Thurs each month at Brendon Arms, Bude. Tel: Lorraine 01288-359463

**Pagan Moots co-ordinated by Adrian Bryn-Evans: 01209-716353.**

### FRIENDS OF THE WITCHCRAFT

**MUSEUM** at Boscastle. Regular events, gatherings & talks. Details from House of the Old Ways, 47 Wesley St, Camborne TR14 8DR.

**CAER** Rosemeryn, Lamorna, Penzance TR19 6BN. 01736-810530

*Oct 3rd-7th* Skydancing Tantra for Women

*Oct 26th-28th* Soul Wave - Moving into Winter

*Dec 30th-Jan 2nd* New Year Ritual, Retreat & Celebration



"Hear the words of the Star Goddess, the dust of whose feet are the hosts of heaven, whose body encircles the universe:  
*Gazowo orth gerriow an Thewes Steare, douste an treis hye ew an luiow Neav, ma an corf hye keas adro than unyvers:*

I who am the beauty of the green earth and the white moon among the stars and the mysteries of the waters, I call upon your soul to arise and come unto me.  
*Tho ve tecter an noar glaze han loor widn mesk an steare, ha mysteris an durrow, me a creia rag goz ena tha seval ha doaz them.*

For I am the soul of nature that gives life to the universe. From Me all things proceed and unto Me they must return.  
*Thera va an ena a nature igge ry bownas than unyvers. Ma pub tra a toaz thortam ha tha ve 'gye reze doaz trea arta.*



Before my face, let your innermost self be enfolded in the rapture of the infinite. Let My worship be in the heart that rejoices, for, behold - all acts of love and pleasure are My rituals.

*Deraage an bedgeth ve, gero goz ena tha voaz vaylyes en tranyack an brauzder. En colan regoyssia ra bo a worrians ve, Otta! oberow oil a carenga ha plegadow ew solempnytyvs ve.*

Let there be beauty and strength, power and compassion, honour and humility, mirth and reverence within you.

*Ra bo tecter ha crevder, nearth ha trewath, anar ha hevelder, loander ha reverens eta why*

And you who seek to know Me, know that your seeking and yearning will avail you not, unless you know the Mystery: for if that which you seek, you find not within yourself, you will never find it without.

*Ha why, neb a venga gothas ve, guthvetho na ra goz aspeangow ha whansow goz avaylia, menas why uffia an Mystery, rag po nag era why cavas an peath era why wheelas bera goz hunnen, nenna na re why e gavas tewe aveaz noneil.*

For behold, I have been with you from the beginning, and I am that which is attained at the end of desire. I await you now."

*Otta! Me a vee gena why an dallathvas, ha tho ve an peath a veath comeras ort an dewath a hirrath. Ha therav ve goz cortas lebmen.*