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PENTAGRAM

MAN AND HIS QUEST

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MAN AND HIS QUEST

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EDITORIAL

SOME thirty years ago Jung published his best-selling "Modern Man in Search of a Soul," which has proved sufficiently popular to have run through many reprints and has been available as a paperback for six years. Modern man is still in search of his soul and the very factors which led Jung to make his observations then are of even greater significance in society today. Conventional western religions appear to be failing in their appeal principally because their spiritual content has dwindled at the level where Church meets Man. The Church can still — and does — give moral guidance and pronouncement but Man has become more conscious that morals are man-made and the individual now feels free to adjust his morals to the standards of society in general, and his own standards in life in particular. Morals are seen as a social problem; it is in spiritual matters that Man seeks guidance and, above all, leadership.

Within the framework of a moral life Man has the incentive to exist, work, make money, marry, and procreate; but has he really anything to *live* for — or even more important, perhaps, anything to *die* for? Can it be said that in the west today there is one worthy spiritual cause for either heroism or martyrdom? In his search modern Man may clutch at many straws, be they the "new" religious or philosophical groups, the odd societies and cults which promise enlightenment to the faithful — or even the psychiatrist's couch. Even in 1933 Jung wrote "The rapid and world-wide growth of a 'psychological' interest over the last two decades shows unmistakably that modern man has to some extent turned his attention from material things to his own subjective processes. Should we call this mere curiosity? . At any rate this 'psychological' interest of the present time shows that man expects something from psychic life which he has not received from the outer world: something which our religions, doubtless, ought to contain, but no longer do contain — at least for modern man. The various forms of religion no longer appear to the modern man to come from within — to be expressions of his own psychic life; for him they are to be classed with the things of the outer world. He is vouchsafed no revelation of a spirit that is not of this world; but he tries on a number of religions and convictions

as if they were Sunday attire, only to lay them aside again like worn-out clothes.

"Yet he is somehow fascinated by the almost pathological manifestations of the unconscious mind. We must admit the fact, however difficult it is for us to understand that something which previous ages have discarded should suddenly command our attention. That there is a general interest in these matters is a truth which cannot be denied, their offence to good taste notwithstanding. I am not thinking merely of the interest taken in psychology as a science, or of the still narrower interest in the psychoanalysis of Freud, but of the widespread interest in all sorts of psychic phenomena as manifested in the growth of spiritualism, astrology, theosophy, and so forth. The world has seen nothing like it since the end of the seventeenth century."

* * *

The interest continues to grow and the search goes on. This issue of *Pentagram* is indicative of the interest in the search — Man's quest for the eternal secret within himself. Our pages are open to all who share this quest and we hope that this first issue of the new *Pentagram* will indicate something of the wide variety of topics we intend to cover. The subject-matter of each article has some bearing on the central theme; some of our articles are original. When permission is obtained it is our intention to republish such articles when they come to our notice, and readers are invited to submit their suggestions for both original material and reprints. We hope to preserve a useful balance between the theoretical and the practical, the psychologist and the occultist, the folk-lorist and the fundamentalist. We will not satisfy all of our readers all of the time — and do not expect to.

To seek the stars, or from the peopled Earth
To rend the secret of its hidden joy
High on the peaks to lose the dusty world
Or in the market-place to find his peace —
Such is the lot of man, such his dream:
And in his search so often does he pass
The place where love lies waiting; or again
He finds by chance the greatest gift of all
Where heedlessly he strayed or idly trod.
The friendliness that goes unnoticed by,
So often in its hidden heart conceals
A love that burns more bright than any star
And in life's greyness will bring truer joy
When gayer gleams and fairer lights are gone.

DESMOND PROCTOR-ROBINSON.

The Beginnings of Religion

C. A. BURLAND, FRAI

How did it all start? When did mankind discover religious belief? Was it simply a kind of self-hypnosis through which one hoped to explain away one's very minimal power to influence events? Such are some of the questions which strike us all when we begin to consider the development of humanity. None of us can give answers, but here are some ideas arising from a long time spent living close beside the ritual objects of religion in the fields of ethnology and prehistory.

First let it be said that we have no certain knowledge of anything of the oldest stone age. The early Hominids seem to have cooked the bones of their fellows in ancient China of half-a-million years ago, but we have no clue whether one was honouring Grandpa by eating him, as happened in some parts of Melanesia a century ago, or whether one made a magic which persuaded oneself to imagine that one's fellow Hominids were merely human-like wild beasts as were also found in the Brazilian forests a century ago. We cannot yet get back to those simple, animal-like minds of the people who chipped stone hand-axes 100,000 years ago. They were more advanced than the most intelligent apes we know, but not a legend nor a dream can be found to illuminate their beliefs. Let them rest in the darkness; we must believe they had something, dreams, impulses, hopes of tomorrow — for they were our ancestors.

Fifty thousand years ago and in the following milennia the Neanderthalers lived in Europe in a warm interglacial period. These big-brained people with massive skulls and curious skeletal form made an altar of some kind in a cave in Switzerland. Among the piled lumps of rock they placed two cave-bear skulls. In other places skeletons have been found with animal bones beside them. Something seems hinted here of a belief that the hunted animals were things of power of no usual kind if the skulls were kept in a specially-made erection. And man might want his dinner after he had been buried.

Soon after the height of the Neanderthalers' achievements in flint-flaking, Europe was invaded by another type of man who was physically so close to ourselves that the specialists have no shadow of doubt in identifying him as *homo sapiens* — Man the Intelligent — well, we may blushingly deny the ill-deserved compliment. But the first wave of us, the Aurignacian hunters, probably thought they were the most wonderful chaps in creation. These men were tall and on the whole had long heads and rather narrow foreheads. Most of the Europeans, like them, have dark hair and are long lean people. These early hunters were great artists. What they did with paint on their bodies we don't know, but they began the great art galleries which

decorate the caves of the Dordogne, and Czechoslovakia. They used black and preferred to draw animals in profile.

The Aurignacian burials show something odd. People are often buried with joints of meat with them. Women sometimes wear caps of pretty shells which must once have been strung on sinews. Usually the bones of the bodies, which were laid in a natural sleeping crouch, are painted with red ochre. Why? How was it done? It looks as if the red paint was allied to the almost universal custom of painting things with red ochre to give them the semblance of blood and therefore of life. Did they put lots of red ochre round the body and let it penetrate to the bones later? Or did they exhume the skeleton for a final mourning ceremony and then paint the bones, as sometimes happened in historic times in parts of America, Australia and the Pacific? The difference seems to be that the ancient skeletons were laid out exactly in the position of sleep and not made up into bone bundles. The paint is so evenly spread that it certainly seems as if the ritual of giving red life-magic was done over the bare skeleton. Sometimes the head is missing, as in the case of the male skeleton known as " The Red Lady of Paviland " who was buried between marker stones with a bundle of fine bone spoons and other implements.

It seems that these earliest known groups of *homo sapiens* were concerned about their dead and made magical provision for their continued life in the grave.

Further light comes from the cave paintings. Why make these lovely drawings of animals in dark caves where there was no natural light, and where the average tribesman would never dare venture? The usual dwelling site is a shallow rock shelter open to the air. The drawings are often deep undrground in regions which could only be reached by using a torch or a bowl filled with fat in which a wick of moss or string gave a softer light. Even then the descent was dangerous. Why go into the depths like that to draw lovely pictures?

The caves were not the land of the dead. Burials were usually in the living spaces, the shallow caves near the light. Our only guide is the American Indian legend that the souls of animals were kept beneath the earth and that the medicine man could ask the Mother Earth to release her animal children more plentifully if the people were hungry. One thinks that the cave paintings must have been prayers for Mother Earth to release her animal souls to bring real animals to the hunters. Of this early period there are practically no human figures, but from Laussel we have a slab of rock with a figure of a naked hunter wearing a leather thong round his waist, as so many primitive hunters did to restrain hunger pains when luck was against them; and on another slab is a fat girl. She has no facial features, her hair is neatly swept back, she is quite naked and in one hand she holds an ibex horn as if it were filled with drink of some kind — one guesses at either blood or water.

All people presumably went naked in warm weather, there is nothing ceremonial about it. What is important is that she is a woman, and a fat woman well fed by her hunter husband. In her hand the horn is a horn of plenty of a hunter's kind; not agricultural, for planting and reaping were as yet unknown in our world. In this young lady we have the prototype of all the goddess figures, the symbol of life and growth. Presumably the caves were each the vagina of Earth Mother from which the spirits would be born. The paintings in the caves were prayers for food. In Lascaux, which was painted in for a period of at least 30,000 years, to judge by the art styles found there, the number of animal paintings averages out only one in eleven years. Presumably they represent periods of drought when animals were scarce and mankind prayed for animal souls.

Another piece of evidence a little later in time comes from a series of graffiti near the mouth of the Font de Gaume cave; here there are pairs of human figures copulating in animal fashion. This could only be a mimicry to bring more food-animals into the world by sympathetic magic. Our ancestors were far too artistic to have made the most intimate of happinesses into a simple animal action, unless there was a pressing reason.

So, way back in the stone age, among the first races of men like ourselves we find the first evidence that man believed in the continuity of life beyond the grave; the possibility of calling upon a power under the earth to give food animals to sustain the hunter, and the necessity of magical rituals of an imitative kind to stimulate the life force in Nature.

The important point is that mankind was aware of a power in Nature of which he was part, and yet which he could influence for his own benefit.

Thus we have a simple world to look back to, of intelligent, nature-loving hunters. To us it would be intolerably irksome to endure the life of the wild and all its inconveniences and hardships. To them it was truly a paradise where the hunter sought food for the family and the woman was the symbol of fertility and happiness. We can't go back, but they have come forward and in some measure they are of our blood, and their simple needs are still basic to human life even in the computerised world of today.

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Letters from readers will be forwarded to contributors on request, but please enclose postage if a reply is required. Letters for publication will be welcome. Suggestions for writers and articles on any subject relevant to the central theme " Man and his Quest " will be carefully considered.

Science, Religion and Psychoanalysis

DR. HARRY GUNTRIP

Psychoanalysis is not a fixed unchanging entity. It is a method of studying the subjective experience of human beings, and the difficulties they encounter in growing from infancy to some degree of maturity. It has always had, and still has, hostile opponents who seek to depreciate it and deny it the status of a "science." It is disturbing to people in general and even to analysts themselves, to delve deeply into our "subjective experience" of living. We are all more comfortable if we can ignore it and be solely "objective." Nevertheless, the "subjective experience" of human beings, dislike it as we may, is a *fact;* it is there to be studied and it is not the province of science to deny facts or pretend they are different from what they are, but to accept and study them in relevant terms.

Psychoanalysis poses a new problem for scientific theory and method, for it accepts the responsibility of studying human beings, not as examples of some species or genus, but as unique individuals; not purely objectively as bodies, organisms, intelligencies, or units of social systems, but as persons each having their own all-important and different special experience of living however much they have in common. This is what phychoanalysis seeks to understand, and it is something that science has never attempted to study before. Psychoanalysis studies "psychic reality" — our emotional experience of living, its values and meanings for us in terms of the achievement of a personality of our own, our motivated relationships to other persons, and its expression in phantasy and symbol, in purposes and sometimes symptoms.

All this cannot be studied in its inwardness *qua* experience, by the methods and concepts applicable to material reality. There has always been this double aspect of existence in our experience, matter and mind, things and persons, tools and purposes. No doubt they are ultimately aspects of one reality but we are forced to study them each in their own terms. If we do not study "psychic reality" in its own terms, we find we have been studying something else in the end, and not the subjective psychic experience of persons. How to study persons without depersonalising them is not a problem for behaviour theory because it does not study persons but only habits or conditioned reactions, but this problem is the essence of psychoanalytical investigation.

Psychoanalysis has nothing to say directly as to whether particular beliefs, religious or any other kind of beliefs, are true or false, but it

has much to say about the nature of the human beings who evolve beliefs. I suggest that beliefs of all kinds express our attempts to say what life means to us, and they are to be judged, not as objectively capable of being tested for their literal accuracy as descriptions of fact, but as to whether they are constructive or destructive of human living. Psychoanalysis has to establish the psychic facts concerning the human beings who evolve beliefs.

Naturally psychoanalysis is a progressive discipline, and has been changing constantly throughout its 80 years of life. It has taken time to clarify the nature of pyschoanalytic inquiry *vis-à-vis* that of science in the generally accepted sense. When Freud began his work about 1880, he was inevitably dominated by the particular view of science that was the orthodox *belief* of that age, scientific materialism. It was the era in which T H. Huxley dismissed mind as an epiphenomenon having no more importance for human living than the whistle has for a train's motion. It is a matter for wonder now how the mental intelligence of that kind of science could so naïvely sign its own death-warrant.

Freud sought to be "scientific" and his "Project for a Scientific Psychology" in 1895 was in purely neuro-physiological terms. He abandoned it because he realised that it was not psychology. In fact, the actual forerunners of Freud's ultimate exploration of human experience as a subjective psychic reality are not to be found among the scientists in whose thought he was trained (Helmholtz and so on) but in the writings of poets and novelists and religious mystics. There is more psychoanalytic material in, say, Dostoievsky and St. John of the Cross than anywhere in classic science. That is what ultimately drew Freud into exploring the psychology of art and religion.

Meanwhile he developed a biological psychology based on the idea of instinct, which allowed more scope for psychological thinking. Human experience and behaviour were explained as the struggle to control the anti-social instincts of sex and agression (considered as innate entities) so as to make social life possible. He proceeded to explore *infantile* sex and agression and to open up the whole problem of growth and maturation of personality in a new way, an enormous gain. He showed how infantile needs for parents underlie all our anxieties, and at this stage psychoanalysis joined the other sciences in debunking religious dogmas that were couched in pre-scientific thought-forms. He went further and rejected religion itself as a neurosis, as "nothing but" the projection on to the universe of secret childish longings for a protective father.

How Freud developed

BUT THOUGHT does not stand still. Some anti-religious intellectuals find comfort in Freud's atheism and seek to use psychoanalysis as a launching ground for attacks on religion. This is very crude psychoanalysis. Freud's atheism reflects his traditional view of science (which

his work did so much to challenge), his personality bias to pessimism, fatalism and preoccupation with death, and his low view of human nature. But it is not here that his great contribution is found. He himself said in a letter to Pfister that his atheism was not part of psychoanalysis. It has little relevance to the thinking of men like Buber, Niebuhr and the late Paul Tillich. What is extremely relevant are the further developments psychoanalysis has made, the most important of which was initiated by Freud himself.

Between 1910 and 1920 his thought underwent a profound development, and from 1920 on, the " ego " gradually superseded " instincts " as the fundamental problem for the analysis of personality, the ego or " I " as the core of the human being's experience of himself as a " person." Slowly ego-psychology, bound up with the deep exploration of how the ego forms, from birth onwards, in the medium of personal relationships, has grown through the work of Melanie Klein, Fairbairn and the studies of mother-infant relations by Bowlby, Winnicott and many others. Now at last the facts of human experience can speak for themselves, without having scientific preconceptions from material sciences forced on them.

Phantasy, the life of the imagination, can be seen to be what it is, not just a diversion for idle moments, nor an art to entertain our leisure, nor day-dreaming to compensate by castles in the air for our dissatisfactions in real life, all things that the severely rational scientific intelligence has hitherto dismissed as " merely subjective." Phantasy, symbol, myth, the " stuff that dreams are made of " can now be soberly and scientifically studied with respect, in psychoanalysis, as the expression of man's age-old struggle to know and grasp his own inner experience of living; and for each separate individual, the expression of the realities of those depths of our personal nature that our conscious intelligence never directly knows or understands. What the great " seers " have intuitively " seen " for centuries in art and religion, psychoanalysis seeks to conceptualise scientifically, not in material but appropriate psychodynamic terms. Every therapist with long experience of the material of dreams knows how mnch more accurately we know ourselves unconsciously than consciously.

The phantasy life of our dreams, symptoms, symbols, myths, literature, art and religion expresses our " psychic reality " as " persons." The leading themes are the perennial facts of birth, growth, death, love and hate, security and fear, the struggle of each individual to achieve and maintain a viable ego, the matrix of human relationships beginning with the mother and infant, in which we grow to be " persons " and without which we would be utterly unable to become persons at all. The entire development of psychoanalysis today has come to centre on the problems of the growth of the ego in personal object-relationships. Human living is personal to the core or else it becomes impossible. The illnesses and disturbances of personality are

expressions of the arrest, failure or gross distortion of individual personalities because of the breakdown in some way of satisfactory personal relations in the early formative years.

What does life mean?

THIS IS THE REAL stuff of living. Material science is utilitarian, it gives us the means of doing whatever we want to do, but cannot tell us why we should want to do it or whether it is worth doing. These questions belong to a different order of reality, ends not means, purposes not tools, the meaningful and motivated life of the person not organisms. In the end the answers are determined by an overall question: " What does life mean to us in this universe, what is the point of being a person? " Not even psychodynamic science deals with this sort of question, which is why it is meaningless to say that science has disproved religion. What science can disprove is particular beliefs which have been embodied in terms outdated by the advance of knowledge.

Political, moral, philosophical or religious beliefs are the attempts of human beings to express what life means to them in their particular cultural epoch. Such beliefs in detail are valid for the age that creates them. They have relative truth with reference to man's limited knowledge, but become outdated and turn into superstitions. The essence of religion underlies these changing creeds, while to varying extents it will be expressed through them. We have to ask what are the fundamental perennial questions forced upon us by the nature of our experience of living, with our human nature in our material universe. These questions are still there when the answers of past ages break down. What is the significance of *The Phenomenon of Man* (de Chardin) or *The Future of Man* (Medawar)? Psychoanalysis cannot tell us the answers but it deals as no other science does with our subjective experience of living, and can tell us a lot of extremely relevant facts about " man."

Neurosis and reality

FREUD SHOWED that religious experience can be neurotic. Erich Fromm in *The Fear of Freedom* showed that political experience can be neurotic. Pornography and sadism in contemporary " literature " are certainly neurotic and all the modern " media of communication " are vulnerable to that charge. It is important to have a means of identifying neurotic elements in every aspect of human living, but that is negative. We do not deny the reality of politics and literature because they can be neurotic. Contemporary psychoanalysis also gives us the means of understanding what is normal and healthy, by its emphasis on the total dependence of personality-development on a good *personal environment*. The failure of parental affection in the earliest years leaves the infant a prey to crippling fears, his capacity to love unevoked, his ego withdrawn and " alienated ", his entire

personality stunted. In the extreme schizoid states the " person " feels " depersonalised " and his world seems unreal.

This gives us the clue to the basic problem that leads to a religious way of experiencing life in every age. Human beings need not only their family, and their social and political community, to respect and foster their individual personality, but in the long run the universe as well: to be able to believe that the universe which has evolved " persons " with the intelligence to understand it and the power to love, does not at the same time negate their significance by leaving them with only ephemeral motives for living at all. Sir Isiah Berlin writes: " Men cannot live without seeking to describe and explain the universe." Religion has always expressed the fact that men as " whole persons " cannot stop simply at describing and explaining, but feel a need to go further and sustain a positive relationship to it.

Professor Lovell said recently that science could now set going irreversible changes which man could not control. Science is the practical, philosophy is the intellectual, and religion is the emotional, object-relational aspect of man's need to cope with the universe which evolved him. The word God denotes not an entity in space which science could study: it is the most universal and enduring expression of man's need to believe that the universe which brought him into being has at heart an intelligible affinity with the personal nature with which it endowed him, that the fact of our personal nature is as much a clue to the ultimate nature of the universe as any other fact in it. Thus, religious belief would be the faith that our life is in harmony with, and is sustained by, the basic nature of reality, when we are constructively and not destructively motivated. The only validation or invalidation of it is whether it promotes or destroys constructive living. This would coincide with the psychoanalytic concept that the human ego is intrinsically incapable of surviving and developing in a depersonalised environment. There are reasons why we should stop and think again over the meaningless idea that science has disproved religion.

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He who knows not, and knows not that he knows not, is a fool —
avoid him!
He who knows, and knows not that he knows, is asleep —
awake him!
He who knows not, and knows that he knows not, wants beating —
beat him!
He who knows, and knows that he knows, is a wise man —
know him!

The Horse and Magic

GEORGE EWART EVANS

The traditional horse lore of East Anglia tells us more than just some simple historical legends. The persistence of magical rites which may have been originally based on logic reveals something about society's unconscious.

THE BREAK-UP of the tight organisation on the arable farms of East Suffolk has made it possible to glean some of the traditional horse lore and the craft secrets which were virtually unobtainable even up to ten years ago. After this time they ceased to have economic value as most of the horses had gone from the farm; and the highly skilled horsemen soon followed them.

The skill of the horseman (who was also the ploughman in East Anglia) had two aspects: that relating to the care of the horse and that concerned with his proper management or control. While the distinction is to a great degree artificial it is a convenient way of discussing the skills here. Under " care " fell the traditional remedies and herbs for keeping a horse in condition. These had been in use for centuries, and the recipes were handed down orally. Where a few notes were written in a rough hand the method of administering was rarely included. " The most important part is left out," as an old horseman remarked when I talked about a recipe with him recently. Some of the herbs most frequently used were cummin-seed, tansy, foenu-greek, meadow-rue, briony or big-root, burdock, elicampane, feather-few, and horehound. Many horsemen cultivated their favourite herbs in their own gardens, even a wild herb like celandine if the particular variety was not readily available in their district.

Under the old horse economy on Suffolk farms before the advent of the motor tractor it was not sufficient that a horse should be turned out fit for the plough: he had to look fit and his coat had to shine like a show horse. He had to have " bloom."

It was in obtaining this glossy " extra finish " to their horses that the horsemen chiefly exercised their skill in growing and mixing herbs. One interesting commentary on the empirical skill of the old horseman in using herbs and old remedies is their knowledge of a form of mould as a cure for septic conditions long before the discovery of penicillin. Dried apple, an old piece of cheese, even an old piece of boot leather were placed at the back of a shelf until they had acquired a mould which was applied to a wound to prevent or cure sepsis. The slice of dried apple with its coating of mould was sometimes sucked by a sufferer from sore throat.

BUT IT IS the management or control of farm horses that is perhaps most interesting to the student of rural culture; because around it

have gathered some of the oldest survivals of the early culture of these islands. A farm horseman who could control his charges without, apparently, the smallest effort on his part was held in high regard by his fellows; and there was great emulation among farm horsemen during the full horse régime of about 60 years ago to get their horses to respond, as it were, to the lift of an eyelid; to get them to plough with the " cords " or reins lying idle on the plough handle right up to the moment when it was necessary to turn the plough at the headland; to harness a horse to a tumbril and to send him up the road by whistling, to halt him and to bring him back by the same means; to manœuvre a horse in a small space by a quiet word of command. Stories of " control " circulated in the district, and the skilled horseman was able to savour his renown at shows and on market days.

Yet remarkable as were many of the straightforward methods of horse management among farm horsemen, they are not as noteworthy as the semi-magical control said to have been practised by a class of horsemen known in many parts of Britain as the " Whisperers." The most famous Whisperer was an Irishman, James Sullivan, who performed his most outstanding feats at the Curragh at the beginning of the last century. The Whisperers were said to have been able to curb and dominate the most vicious horse by simply whispering a secret word or phrase while approaching it for the first time. The " word " or phrase in the Fen districts of Cambridgeshire was *Sic iubeo* (I command); while that used by the " Society of the Horseman's Word," the ancient and secret craft guild of Scottish farm horsemen, is still not divulged.

On the surface the claims of the Whisperers are fantastic and seem hardly worth anyone's attention; but during my researches in the agricultural community of East Suffolk, particularly in the recent history of pre-tractor farming, I became convinced that the Whisperers, or the inner ring of horsemen who had in their keeping the ancient secrets of their craft, could in fact do what they claimed: pacify the most intractable horse, and if need be stop a horse dead in his tracks and keep him there until released in a seemingly magical way by the man in charge of him.

IN MY SEARCH for the principle behind the old horsemen's practices I came across two objects well known to anthropologists — the frog's bone and the milt. The milt or melt (also milch or pad) gets its name from the milt or spleen which it resembles in appearance. It is the spongy piece of membrane found in a foal's mouth immediately after it is born. It is probably the same object as the hippomanes which Dido of Carthage used in a love potion. Immediately after a foal was born the horseman extracted the milt from its mouth by inserting a finger. It had to be done quickly, otherwise the foal would swallow it by a kind of reflex action. Many horsemen dried and kept the milt as a charm, believing that the colt, as it grew up, would be

attached to them and readily amenable to control. The horsemen of the inner ring, however, used the milt rather differently.

The frog's bone was obtained by a ritual that has been well documented. A frog, or a walking or running toad (the natterjack), was caught and impaled on a whitethorn. Placing the frog in an ant heap was an alternative method of ridding it of its flesh. When the carcase had dried, it was dismembered and taken to a running stream at midnight. The remains were thrown into the water. One bone would remain afloat and proceed as if against the current. This was the bone to keep, as its possessor would then gain the power of magical control of horses.

As in the case of the Whisperers the so-called magic of the frog's bone hardly seemed worth investigating; but a feeling that behind all this hocus pocus was a rational principle induced me to search out instances of the bone's use, and to talk to old horsemen who had carried it. These horsemen, I felt pretty certain, had the secrets of the inner ring. Before I started on the search, however, I stumbled on a clue which led me to infer that many, if not all, of the horsemen's secret practices depended on one central fact: the horse's hyper-acute sense of smell. Support for this came from a glance at the horse's evolution. Before he was domesticated the horse was a plains dweller, dependent chiefly upon his speed to get away from his enemies. By natural selection his head would tend to lengthen to enable him to see more effectively while grazing and to scent an enemy as soon as it approached. The great lengthening of the nostrils gave the horse an outstandingly acute sense of smell that has survived domestication. Most important of all in this context, a horse — even more so than other domesticated animals — tends to react very strongly to different odours.

Long talks with farm horsemen, especially with two particular ones, confirmed that it was the horse's sense of smell that was at the basis of their secrets. These two Suffolk horsemen came from families that had been concerned with horses as far back as family memory and records extend; and I was sure that they had the central core of the " magical " practices. My later findings bore this out.

There were, I learned, two classes of herbs and substances used by certain horsemen. The first class strongly attracted a horse by their pleasant odour or taste. These were known among East Anglian horsemen as " drawing oils " because their action is to draw or attract horses towards them. The drawing oils went a long way to explaining the legend of the Whisperers. While the horseman was approaching a strange or fractious horse, talking to him quietly, presumably whispering to him the magic word, he was all the while merely introducing the animal to one of the aromatic oils either on his handkerchief or sprinkled somewhere about his person. The milt came under the class of a " drawing " substance, though only among the horsemen

of the inner ring. The ordinary horsemen kept it as a simple, unsophisticated charm: the horsemen who had the " word," or the " know " as it was called in Suffolk, first steeped the milt in one of the sweet smelling substances so that it was used in the same way as a drawing oil.

ONE OF THE SKILLS of the knowledgeable horseman was often remarked on by his fellow workers on the farm. His horses might be in a meadow a quarter of a mile away from him; yet as soon as he appeared either at gate or hedge they would turn and hurry towards him without sound or signal from the horseman himself. I recently saw the formula of a traditional drawing oil used by such a horseman. It was headed " To Catch a Frisky Horse or a Young Colt in a Field." Under the formula was the simple instruction, " Set this Mixture by the Wind." But my informant added that as usual the important part of the recipe was not written down. In his case the oil was used on a hot day. The horseman first stood in the wind, then placed one or two drops of the oil on his slightly perspiring forehead. This was enough to bring the horses across to him from a fair distance.

The other class of substances were inhibitors, having the opposite action to the drawing oils. In the language of the old horsemen themselves these were the " jading " substances. The principal one was the frog's bone. It would be possible to write at length, pointing out the " magical " significance of this bone. But it is enough to say here that it is the ilium or main bone in the frog's pelvic girdle, in shape like a chicken's wishbone. Its similarity in shape to the " frog," the horny pad at the centre of the horse's hoof, has a special significance. This bone, it was said, would enable its possessor to make a horse stop dead and refuse to move unless released by his master. But like the milt, the frog's bone was not of much use by itself: it had first to be " cured " in certain substances which were so aggressive to the horse's delicate sense of smell that nothing would induce him to go near it.

I came across many examples of the use of the inhibitory or " jading " substances. The most common occasions for their use, with or without the frog's bone, was concerned with the proper procedure for " turning out " the plough teams from the stables at early morning. On the Suffolk farms, as already stated, there was a tight, quasi-military organisation among horsemen. The head horseman was in charge and with him went his mate. Then came the second horseman with his mate, and so on. This precedence was scrupulously followed in turning out and in the procession of the plough teams to the field. The head horseman was first out of the stable with his pair of horses; then came his mate; then the second horseman, all in proper order. And the same sequence was followed on their return to the stables in the evening. Sometimes, however, a young or recal-

citrant horseman went out of his turn. There would then be a fine row. But nothing much was said. On a chosen morning the head horseman would place one of the inhibiting substances on the harness of the offender's team or on the door post leading from his horses' stall. The offender was then " in a true muddle," his horses refusing either to go near the harness or go past the post.

THE USE of these " jading " substances will explain to many students of witchcraft the fairly frequent references in witch literature to the alleged putting a spell on horses. A typical example is quoted in one of Margaret Murray's books. A man witch was sentenced to the galleys for life. He had so pitied the horses the postillion galloped along the high road that he did something " so that the horses should cease to run."

Magic and the effective drawing or jading substances were inextricably mixed up in the mind of the old horseman; and he was careful to go through the ritual of preparing the frog's bone, for instance, considering this equally powerful as the substances which actually caused the animal's reaction. Anthropologists, notably Levy-Bruhl, have pointed out the primitive's inability to separate the fetish from the effective substance used with it.

In connection with the universal nature of some of the horsemen's practices a recent discovery shows that they follow patterns that are truly world wide. I learned from a horseman that the proper place to keep the frog's bone was under the armpit. Talks with other horsemen confirmed this; and one man, a farrier, told me it was also usual to keep the small bottle containing the drawing oil as near to the armpit as possible. Sir James Frazer in *Aftermath* has a relevant note about a magician or medicine man or northern New Guinea who kept the hair of an intended victim sealed in a bamboo tube; he stowed the tube neatly under his armpit to ensure that the vital energy did not escape from the relic.

A fertility practice once fairly common among horsemen in the Stowmarket area of Suffolk is also an illustration of this universal pattern. Following the birth of a foal, the mare's placenta was preserved. The placenta was taken to a remote part of the farm and thrown over a whitethorn or evergreen bush. It remained there until it rotted away. This practice ensured that " the mare would breed again next season," as one horseman told me. Others saw in it an assurance that the foal would grow into a good, strong horse. Both beliefs are aspects of the same principle of contagious magic which assumed that the vital element in the tree or bush would be communicated to the animal.

Many of the horsemen in East Anglia were also familiar with the use of the hag stone, or holed flint, which they hung on stable doors or even in the stalls just above the horses' backs to prevent them from being " hag ridden " They were hung until recently in the

stables of a farm in the village where I now live. The holed flint was a protection against the Mare that rode the heavens at night. Behind this belief is probably the myth of the Celtic goddess Epona who sometimes assumed the shape of a horse, or the myth of Odin and his white or grey mount. A few months ago I discovered that the holed flint was used in a similar way in the Suffolk village of Woolpit, only in this instance it was hung above a man's bedpost as a protection against the nightmare — a use which also underlines the derivation of the word. Horse bones and skulls are sometimes found buried in walls or the foundations of houses for similar reason. Some of these bones have been unearthed in Cambridgeshire houses during the past few years. Another Cambridgeshire reference is the Dry Drayton house, dated about 1590: this has the image of a horse engraved on one of its chimneys. This practice was one fairly common in north Germany. It has the same apotropaic purpose as the hag stones and the horse skulls and bones.

IT IS APPARENT that the real interest in the old horse lore is not so much in its content — the spectacular use of ancient secrets which, incidentally, must still remain secret for obvious social reasons — but in its form, the links it has with similar patterns in various parts of the world. Moreover, its depth in time and the fact that it has remained largely undetected in the underground culture of the countryside, must induce us to look with different eyes at our own society.

In many ways the rural community is society's unconscious, possessing two more or less distinct levels like the unconscious of the individual: the preconscious into which sink outdated customs, half forgotten " science," outmoded fashions, and words and phrases once the coin of polite conversation but gradually demoted into the dialect; and beneath this, at a level more rarely exposed, the true racial unconscious where the most primitive beliefs and modes of thinking still exist. This is the repository of much of the rural history of these islands.

Margaret Murray has emphasised that Africa may be a good place for the anthropologist to begin, " but the so-called ' advanced ' countries offer to the investigator the richest harvest in the world." This short article is merely a modest variation on this theme. But it is necessary to add a coda. A harvest is by definition an urgent exercise: time is its first element. That is, the sooner we begin (I speak here only for East Anglia) the more we are likely to get.

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The Mevlevi Dervishes

A. E. SEAN CRAMPTON

Seven centuries ago in the Turkish city of Konya a practical method was discovered for achieving inner serenity and spiritual unity which is found today to have as much potency as ever. This method, although founded in the centre of an Islamic kingdom, was non-sectarian in practice and, from the start, numbered not only Muslims and Christians but followers of many differing sects among its adherents.

Throughout its long history, behind the turbulent rise and fall of empires and of religions and political fanaticisms, always the Mevlevi Order of Dervishes has maintained and guarded the original inspiration of its founder, Jalalu'd-Din Rumi.

Rumi was born at Balkh in north-west Persia in the year 1207 The son of a profound and respected scholar, he was himself prepared for a life of orthodox priesthood and scholarship; but his family had to leave Balkh precipitately, for Ghenghis Khan and his hordes were beginning that menacing sweep which was to end with the subjugation of almost all the old Islamic kingdoms.

The family fled to Bhagdad, thence to Mecca, and finally settled in Rum — the modern Turkey — where Jalalu'd-Din came into contact with Sufism. Sufism was a phenomenon which took form about the 9th century. There had been wandering hermits, mystics and holy men in Persia long before Islam, stemming from Zoroastrianism, Mithraism and the ancient religions; and it is thought that the word " Sufi " came from the Persian word " suf," wool, after the woollen robes which these men wore.

Sufis, although never organised into a single sect, nevertheless held certain doctrines in common, which are expressed most beautifully in Persian and Arabic mystical poetry and literature — Attar, Jami, Hafiz and Al Ghazzali, in particular, giving expression to their thought. It is very probable that their influence spread into Western Europe through the media of the troubadours, for their ideas are centred on the transcendence of earthly love into love of the Atman, or God, or the True Self: that God lives in all human hearts is the spindle of their doctrine, and that in order to realise Him and realise oneSelf the heart must turn unreservedly to the Divine Beloved.

The Sufis hold that there is *one* Real Being, one Absolute, the ultimate ground of existence, the Real Self, and that this Reality is manifested in the subjective world of phenomena and in the objective world of noumena. There is no creation in time, the Divine Self manifesting continuous creation, and while forms of the Universe ceaselessly change and pass, the essence is co-eternal with the Absolute

and continues to renew those forms; there never was a time when *it* did not exist, and Reality manifests in everything and is above and beyond every appearance. The Absolute is unknowable, but the Divine Self makes its nature known to man by names and attributes, and by revelation through the prophets and Fully Realised Men.

From man's point of view, it is through seeing opposites in diverse creation that he is able to distinguish between good and evil, and so come to seek and to choose the good.

According to their tradition, there is in reality no evil; God created all creatures in order that He might be known and knowledge is objectified pre-eminently in man, who is the spearhead of evolution. The Divine Mind which rules the cosmos, displays itself completely in Perfect Man. There never was a time when revelation did not exist for man. Adam was the first, and the Divine is revealed in Moses, Joseph, Jesus, Mahommed — right through all traditions. Whether prophet or saint, the Fully Realised or Perfect Man has come to realise his oneness with the Creator. He is the image of the manifestation of the Divine, the final cause of creation, because through him the Divine Mind becomes fully conscious of itself.

Such, then, was the atmosphere which surrounded Jalalu'd-Din when he devoted himself to Sufi practices at the age of 25. For the next ten years of his life he was guided by Burhan al-Din Muhaqqiq, until in 1240 on the death of Burhan he succeeded him as head of the Dervishes. From then on Rumi's fraternity grew enormously, until in 1244 a strange, wandering dervish named Shams al-Din of Tabriz arrived at Konya.

Rumi found in Shams the perfect image of divine manifestation for which he had been seeking, and for a year or two they were completely inseparable — much to the annoyance of the Mevlevi disciples who were jealous and resentful of Rumi's devotion; so much so, that eventually in 1247 Shams suddenly disappeared as mysteriously as he had arrived and left no trace whatever.

It was at this time that Rumi instituted the method of Turning, some scholars say because of his grief at the loss of Shams; but Sultan Walad, Rumi's son who wrote a biography of his father in verse, says that he then saw how ecstasy and union could be achieved within his Order. He writes: " Never for a moment did he cease from listening to music, the sama, and the dancing. Never did he rest by day or night. He had been a mufti and he became a poet. He had been an ascetic and he became intoxicated by love. 'Twas not the wine of the grape, the illumined soul drinks only the wine of Light' "

From this time also Rumi's feelings found expression in the luminous writing of the Mathnawi — an immense religious poem, the English translation of which is in three volumes. It is said that he dictated most of this incredible work while revolving round a pillar in his " tekke " or turning hall.

The Turning itself is called the " sama," which means in Arabic " to hear," or " audition," and the turners, " the samazen," are the listeners.

Music and poetry have always played a central part in both Arab and Persian religious practices, and have been used to create particular states in the hearers. Avicenna says, " All the old tunes of Kovasan and in Persia are in continuous rhythms which help to regularise and pacify the soul." But the music and the turning are not the aim, but a

The London Turners holding a meeting

method; the aim is to pass through the heard melodies to those unheard, to hear the soundless sound. Outward forms fade from consciousness when the Being is absorbed in the inner meaning and reality, which is only hinted at by the outward signs.

Rumi, in the Mathnawi, speaks of the " Sama " in a story of Ibrahim: " His object in listening was to bring to his mind a vision of the divine presence. Hence philosophers have said that we receive these harmonies from the revolution of the heavenly sphere. But true believers say that the influences of Paradise make every unpleasant sound to be beautiful. We have all been parts of Adam, we have heard those melodies in Paradise. Although the water and earth of our bodies have caused the doubt to pour upon us, something of those melodies comes back to our memory. Therefore the 'sama' is the food of the lovers of God. Since therein is the vision of composure, the fire of love is kindled by the melodies."

The ceremony of the sama was established by Sultan Walad after

his father's death and is called the " Mukabeleh," which literally means " coming face to face." " Coming face to face we see in each other the beauty of the Creator, who lives in the hearts of true believers." The ritual enacts the process of rebirth.

The tekke, or circular floor on which the dervishes turn, represents the circle of Creation, and at the beginning of the ceremony the turners kneel around the edge of the circle, covered in long black cloaks, symbolic of the burial garments. They are as dead, and the only sound is the voice of a reed pipe, the sound of Creation heard over a completely sleeping world. Into this stillness comes a drumbeat — the first stirring of Grace, saying " Wake up and Be." The turners then rise up and process around the circle, descending symbolically through all manifestations of Creation until they reach " Manhood," from whence they ascend again to merge with the Source of Creation. A poem, again from the Mathnawi, expresses this clearly·

I died as a mineral and became a plant,
I died as a plant and rose to animal,
I died as animal and I was a Man.
Why should I fear? When was I less by dying?
Yet once more I shall die as Man, to soar
With angels blest; but even from angelhood
I must pass on: All except God doth perish.
When I have sacrificed my angel-soul,
I shall become what no mind e'er conceived.
Oh, let me not exist! for Non-existence
Proclaims in organ tones, " To Him shall we return."

Having enacted the process of " rebirth " in the ceremony, the final charge and blessing to the turner before he leaves the tekke is that he returns to the ordinary life of the householder, but with the secret of God in his heart — " Keep the secret and go on your way."

The ultimate aim of this method is the achievement of Unity both individually and collectively. The Mevlevi say that in the Soul there is no dualism, whereas the common life is essentially dualistic; a man uses the stuff of common life as his starting point, but has no need to be tied to it. He lives in, and uses, his own tradition up to a point; but from that point all traditions are one. From that point the real Way begins, where all opposites are resolved: " For we know in part, and we prophesy in part. But when that which is perfect is come, then that which is in part shall be done away."

After the death of Rumi in 1273 the Mevlevi Order came under the charge of his great friend and novice-master, Hassan-ul-Din, who held the post until his death when Rumi's son Sultan Walad succeeded him as caliph.

Through the centuries the Mevlevi Order gathered to itself and

inspired some of the greatest philosophers, musicians and poets of the Middle East. The tekkes became centres of education and learning of a very high level indeed, but the wisdom, tolerance and liberality of the sheikhs was not by any means in accordance with the views of the more orthodox sects of Islam and, as is inevitable over so long a period, various " splinter groups " separated occasionally from the main body of the movement. Some of the tekkes also became rich and influential, thereby arousing the jealousy both of the State and of other less well endowed Dervish Orders.

However, the golden thread of Rumi's inspiration continued unbroken until the first world war and the young Turk movement. In 1910 there were said to be 100 tekkes within the environs of Istanbul, and in the capital itself it was possible to attend the ceremony of the " Mukabeleh " on any day of the week and every week of the year. But in 1923 the Attaturk, in process of " westernising " the new Turkey, forbade all activities to " astrologers, fortune-tellers and dervishes." The tekkes were closed down and their property confiscated by the State, but unlike other less intelligent dictators the Attaturk did not generally intern the leaders in concentration camps but, recognising their abilities, allowed them to take Chairs in the Universities and continue their lives as respected citizens.

In the early 1960s the Turkish Government, realising the enormous income which could be made from the tourist trade, allowed a demonstration of the Turning to take place at Konya as a Tourist Attraction, under the strict surveillance of the Government.

One of these demonstrations was witnessed by a group of English visitors who were so impressed by the ceremony that they approached the sheikh in charge with a request that he come to England in order to teach a number of people the method of turning. He consented and so in 1963 a nucleus of Turners was trained in London, and the Mevlevi tradition began for the first time in its long history to be practised outside the confines of the old Ottoman Empire.

The group of Turners in London meet weekly and from time to time perform the ceremony before an invited audience. Their task at the moment is to preserve the tradition, to rediscover and renew its vitality, and to establish a sure foundation for expansion and growth in the future.

We hope to include in each issue an introductory article to a different esoteric group. There are many of these and readers with suggestions of groups about which they would like to know more are invited to communicate with the Editor.

Megalithic Geometry in Standing Stones

PROFESSOR ALEXANDER THOM

In spite of the comparatively recent wholesale destruction of Megalithic sites there are still the remains of several hundred stone circles in Britain. They are about 4,000 years old. Some 140 of them are sufficiently complete for the original plan to be determined with reasonable accuracy. This study involves making accurate large-scale surveys, with the orientations determined astronomically to a tenth of a degree.

From careful statistical analysis of the dimensions of these circles it has been definitely established that the erectors used an accurate unit of length which I propose ot call the Megalithic yard. This unit was in use from one end of the country to the other, so that whether it is determined from the English circles or from the Scottish the value turns out to be the same, namely 2.72 feet. My most recent determinations are 2.722 from the English sites and 2.719 from the Scottish, but from the calculated probable errors (about 0.003) the difference is not significant statistically. It is not possible to say that the actual unit used was not a multiple or submultiple of this: in fact we find half yards used occasionally and with much less certainty quarter yards.

Over a hundred of the rings are true circles varying in diameter from a few yards to 370 feet. The remainder are much more interesting, giving, as they do, an insight into the geometrical knowledge of the erectors. With only one or two exceptions all fall into one or other of the six classes shown in Fig. 1.

There are at least 20 " flattened circles " of Type A and 11 of Type B. The geometrical construction used for Type A is fairly obvious and could be set out on level ground with stakes and a rope. A chord equal to the radius subtends an angle of 60° at the centre and so four arcs of this size can be set off from A *clockwise* to B. The radius at A (and at B) is then divided into two equal parts giving the centres from which the two short arcs are struck. The pattern is then completed by an arc centred on C. Type B is simpler. The diameter is divided into three equal parts and the points so found are used to strike the two short arcs. The pattern is completed, as in Type A, by an arc centred on C. I have published in *Mathematical Gazette* (Vol. 45, No. 352) and elsewhere accounts of ten surveys of these flattened circles, and anyone interested can see how accurately the constructions were followed.

The ellipse is perhaps the most surprising. The use of the ellipse

in Megalithic times has been demonstrated in a recent paper by a Scottish astronomer, Dr. A. E. Roy. The best example I have among my surveys is shown in Fig. 2. Here the erectors placed two stakes at the foci, C and D, 6 Megalithic Yards (MY) apart, and with a loop of rope $22\frac{1}{2}$ MY long, placed exactly over the stakes, proceeded in the usual way to scribe an ellipse on the ground. The periphery of such an ellipse can be calculated and is found to be 50.08 MY It would hardly be possible on the ground to come any nearer to 50 and it is almost certain that the figure of $22\frac{1}{2}$ for the length of the rope, given a major axis of $16\frac{1}{2}$, was chosen because it made the

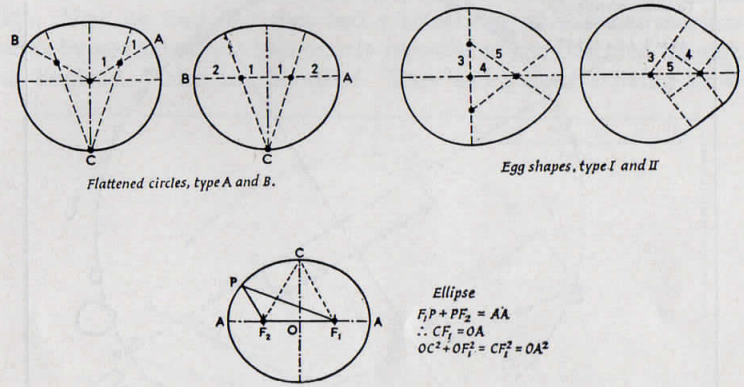

FIGURE 1. *Classes of megalithic rings*

periphery what the erectors believed was exactly 50. It was no mean achievement to find an ellipse with exactly 6 MY between the foci which had at the same time a major axis that was an integral number of half MYs and a periphery a multiple of 10 MY The multiple of ten was obviously important. The rings at Woodhenge, for example, are set out by a construction which made the peripheries multiples of 20 yards. The circles at The Sanctuary near Avebury have peripheries which are multiples of 5. When we examine the true circles with diameters that are definitely not integral numbers of Megalithic yards we find that in a statistically significant number of cases the peripheries are integral.

Whatever the reason, these people considered it important to make as many of the controlling dimensions as possible multiples of their yard and were prepared to go to a great deal of trouble to achieve this end. This is brought out clearly by a study of the egg-shaped rings of which I have surveys. One of these surveys is reproduced in Fig. 3, which shows the northern ring at Clava near Inverness. We see that the construction is based on the 3, 4, 5 triangle, a right-angle

triangle known to the ancients. The corners of two such triangles (in the form 6, 8 and 10 MY) provided the four centres from which the four circular arcs forming the periphery were struck. With the triangles used in this way, if one of the arcs is drawn with an integral value for the radius then it follows that all four radii will be integral. The same idea, but with the triangle turned round, appears in the

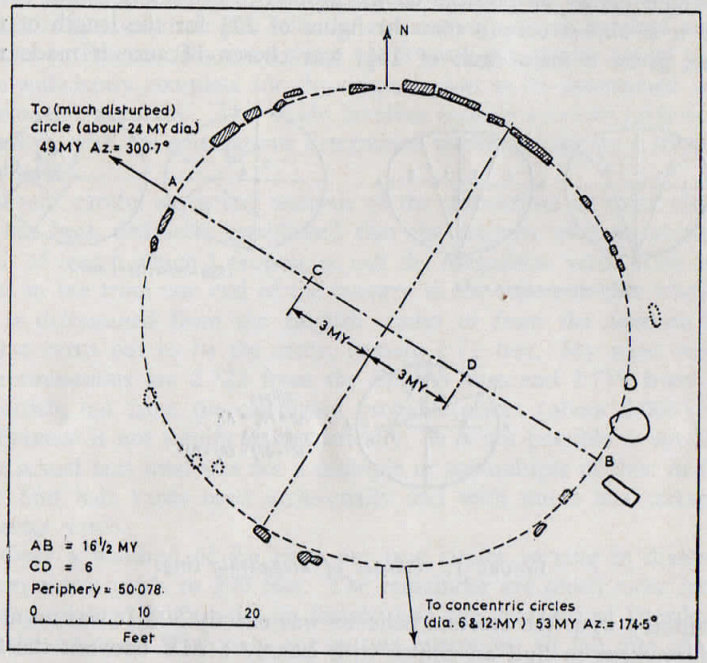

FIGURE 2. *Ellipse at the Sands of Forvie, near Newburgh*

inner ring of the double circle at Druid Temple, which is also near Inverness. The radii here are again exactly whole yards.

The 3, 4, 5 triangle is not the only right-angle triangle which appears in these rings. At the time of writing I have in my surveys egg-shaped rings based on the following values for the sides:

3, 4, 5	$3^2+4^2=5^2$
5, 12, 13	$5^2+12^2=13^2$
12, 35, 37	$12^2+35^2=37^2$
8, 9, 12	$8^2+9^2=12^2+1$
11, 13, 17	$11^2+13^2=17^2+1$
38, 49, 62	$38^2+49^2=62^2+1$

From the published survey of Cairnpaple Hill, the ring there appears to be based on:

28, 30, 41	$28^2+30^2=41^2+3$

It will be seen that three of the above are exactly Pythagorean triangles and the others fail by such a small amount that the discrepancy would hardly be apparent on the ground. The greatest discrepancy is in the 8, 9, 12 triangle where the hypotenuse is really 12.04. The others are better approximations.

What conclusions can we draw? These engineers were capable of transporting and erecting stones weighing 20 tons, even in outlying districts like the Hebrides where the population can never have been high. Now we find that they had a knowledge of accurate measurements by a standard yard accurately reproduced and observed throughout England, Wales and Scotland. They had a good working know-

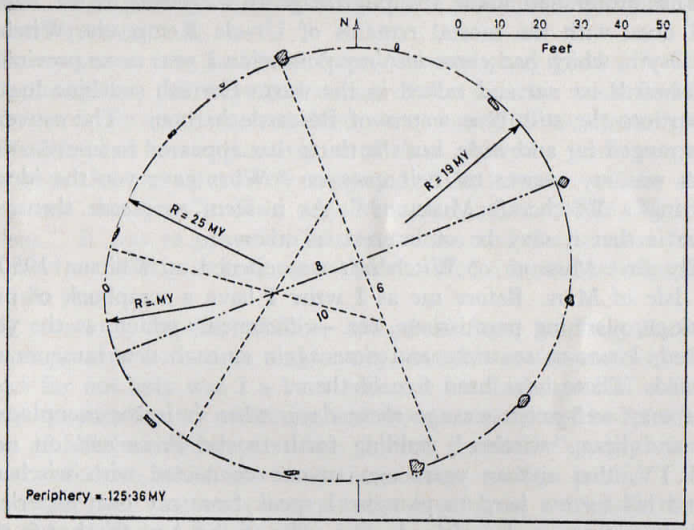

FIGURE 3. *The northern ring at Clava, near Inverness*

ledge of elementary geometry and they could measure the length of a curved line with an accuracy of better than 0.2 per cent. They certainly knew the properties of the 3, 4, 5 triangle and almost certainly the 5, 12, 13 and 12, 35, 37 triangles. It is perhaps too much to say that they knew Pythagoras's theorem. For them this would have involved a knowledge of arithmetic, and while some students surmise, on totally different grounds, that they had such a knowledge, there is so far no proof that it was sufficient to enable them to square two-figure numbers. Nevertheless we cannot be certain. They wrote their results in stone and it is just possible that these monuments were intended to enshrine an esoteric record of their mathematical achievements.

The Witchcraft Museums

CECIL H. WILLIAMSON

One of the rewards of being the proprietor of a witchcraft museum is that one is always meeting interesting people connected with the "Craft." So it was not an unusual event when my staff called me down to the office to meet a group of five people who introduced themselves as being the "younger members" of an Essex coven. I could not help smiling — for every member of this gay group was well on into middle age. In reply to my questions regarding the older members of their coven I was intrigued to learn that two had turned ninety!

This group had made the pilgrimage to Cornwall to see what I had done with the mortal remains of Ursula Kemp, the Witch of St. Osyth, which had come into my possession a year or so previously. Afterwards we sat and talked in the warm Cornish sunshine looking down into the still, blue waters of Boscastle harbour. The conversation ranged far and wide, but the thing that appeared to interest them most was my answer to their question "What gave you the idea of starting a Witchcraft Museum?" As it seem to please them, my hope is that it may be of interest to others.

My first Museum of Witchcraft was opened at Whitsun 1950 in the Isle of Man. Before me as I write I have a scrapbook of press cuttings, planning permissions, etc. — documents which, as the years passed, I was to see time and time again as each new museum was opened. There have been five of them.

It may well seem strange these days, when it is commonplace to see and hear "witches" holding forth in the Press and on radio and TV, that sixteen years ago anyone connected with witchcraft found his furrow hard to plough. I speak from my own experience and that of many close friends who were of the Art; witchcraft then had to keep well out of sight. At first I would not accept the fact that the picture was as black as it was painted, so I went ahead with my plans to open a Museum of Witchcraft on the English mainland. Then my troubles started.

As soon as the word witchcraft was mentioned the inevitable answer from the local authority concerned was "No." Refusal followed refusal. Their reasons and explanations — always politely and often kindly put — were that though they personally had no real objection to the proposal there were others on the committee who held strong views on the matter. So "No" it had to be.

One learns from experience and so it was that I got the feel of this problem. I had no intention of abandoning the project and, if anything, these unexpected rebuffs and setbacks only served to

strengthen my determination to open a museum. More so perhaps because of the number of witchcraft people who smugly said "Well, what did you expect? We told you that you would never get away with it; you are wasting your time." So I found myself very much out on my own and stuck with a problem of my own making.

In war the road to victory is often found in retreat; I retreated, therefore, out of England into the Isle of Man: to Castletown where I knew there was a property which would suit both my purpose and my pocket. This time I took good care to play down all mention of that awful word witchcraft. All the documents concerned with the project bore the style "The Folk-lore Centre of Superstition and Witchcraft." The permissions were granted and the first museum entirely devoted to the study of witchcraft was in business. Exciting, hectic days followed converting the old derelict windmill, collapsed cottages, huge granary and old barns into a museum, restaurant and domestic quarters.

The restaurant idea had been forced on me by my good wife who, on inquiring into the ways and means of the museum trade had hit on the hard fact that, whereas there were about 700 museums in the British Isles, not more than a score of them showed a profit or paid their way. As my wife wisely suggested, "At least we will be able to eat on the firm." This restaurant we called "The Witches Kitchen." It was to prove an instant success and the revenue from it allowed me to stay in business with the museum in its first unprofitable two years.

All museums require exhibits, and these have to be collected. Collecting takes both time and money, but I was fortunate in this respect for not only was I a born collector but I always had a little money to spare for my collecting and from an early age had made a hobby of folk-lore and superstition. Indeed it was the quality of my private collection which gave me the courage to "go public." For me, the die was cast on a late autumn evening at a friend's house off London's Baker Street. We had common interests and I had brought along some of my stuff to show to him and his friends, most of whom were connected in various ways with the large London museums. The kind comment was made that my stuff ought to be seen by the public as it was too good to be tucked away. Naturally I scoffed at what I took to be idle flattery such as one expects to find when people gather and chatter; but when I found that they were in earnest I began to turn the matter over in my mind — particularly as I had recently sold out my interest in a film company and was looking around for some other means of earning a living.

Being a collector, I not only collected things connected with witchcraft but also made a point of contacting as many people as possible who shared my interest in the subject. One of these was the late Dr. Gerald Gardner, who had just written and had published (largely

at his own expense) his book " High Magic's Aid." The book had not at the time made the stir which he had hoped for; Gardner was landed with a large number of copies and was seeking any means whereby he could dispose of them. A witchcraft museum certainly seemed a likely outlet and we came to an arrangement whereby I would provide a stall for the sale of this book on commission. Gardner was a colourful extrovert and I saw a great deal of him in the last months before I set sail for the Isle of Man. In the spring of the following year he suddenly appeared without warning; I turned around to find him standing in my doorway. He had arrived on a flying visit " to see how things were going " — with his overnight things stuffed into an old, battered music case. Gardner planned to return to London a couple of days later, but what he saw changed all that! When he left for London it was to make final arrangements for moving his home to a house in Castletown's Malew Street, a mere stone's throw from the museum.

He was a thoroughly likeable personality and we had happy times working together hand in glove, for nothing pleased Gerald Gardner more than spending his days in the museum mingling with, and gossiping to, the customers.

To widen the scope of the museum I had set up " The Witchcraft Research Centre " and established a group membership, with June 24 being set aside each year for an annual " Witchcraft Convention." Unfortunately, Gardner soon found himself at cross purposes with many of the group's leading members — which was not altogether surprising, for Gardner's version of what witchcraft was differed considerably from the views and systems worked by the other members. Eventually these differences produced tensions between us, but fortunately we found a solution to our difficulties; I found that the Isle of Man was becoming an increasingly less satisfactory base from which to conduct my growing researches. So I decided to put the property on the market and move the museum to the mainland. No sooner had Gardner heard of my intentions than he asked me to let him buy the museum and restaurant as a going concern, and this he did.

From Castletown I moved to Windsor High Street, where planning permission came more easily — partly because I now knew the form and partly because I had already been in operation. My stay in Windsor was uneventful and, unfortunately, unprofitable. Within weeks of closing at Windsor the museum reopened at Bourton-on-the-Water on Easter Sunday 1955. From the moment I opened, I had trouble. The " Good People " of Bourton made up their minds that they would run me out of their village. Let me quote a few of the Press headlines: " Black Magic Fear Grips Village " — " Three Men to Probe Private Witchcraft Exhibition " — " Witchcraft Exhibition Not Likely to Stay " — " Witchcraft Back in the Midlands." Trying as it was at the time, I can now see that it was a blessing in disguise

— for the visitors flocked in even greater numbers to the Museum of Witchcraft and, after more than ten years, they still come in droves.*

Over the years I continued to gather data and exhibits, and the collection became much too large for one museum and so I set about building a new one in Cornwall. After an abortive attempt at Looe I settled for Boscastle, where I have enjoyed five happy years with plenty of visitors and a museum that really has the feel of the " Witches House," as it is called, and its character is quite different from either Castletown or Bourton-on-the-Water.

After some 16 years in the witchcraft museum business, a number of points have emerged. First a museum, like a magnet, draws to itself all manner of information on its subject — far more than any individual researcher working on his own could ever hope to gather in the same time. Second, the general public and those who profess a serious interest in witchcraft are poles apart. The presentation must be for the general public and even then they are interested in only certain aspects; they have no use for the complicated rituals and the clever stuff of the high-grade adepts. Those who work witchcraft, moreover, are on the whole a divided lot, and the golden rule for the museum is to love them all and listen carefully, but never become too involved. The sad thing is that generally they are such nice people. Also one must never forget that witchcraft gets a bad Press; read the clippings throughout the past 25 years — the rule is to knock or mock. Too many " modern " witches do not seem to realise that in the public eye they are regarded as figures of fun — or just as being slightly loopy. Nor must one ever become complacent where those in authority are concerned, be they civil or ecclesiastical. The 1951 Act [The Fraudulent Mediums Act which replaced many of the former Acts concerned with witchcraft—ED.] does not mean a thing to them. The dislike of witchcraft in England is deep-rooted and still very much with us. Finally, the British public likes to think that there are witches still to be found in remote places and " they know it still goes on." But they have no wish to be involved in any such goings-on. Bless them.

* Since this article was written, the Museum has closed.—ED.

The Regency

FIRST DETAILS OF A NEW RELIGIOUS SOCIETY

The Regency is a religious society with a central belief in a Goddess as Mother and Creatrix of all things. She represents the stable feminine principle: and, of Her emanations, The Gods represent the active male principle.

As the roots of this belief are ancient, The Regency holds that

much of pagan belief, custom, and ceremonial has *permanent* relevance to humanity· and that this can be seen in the persistence of such traditions throughout the world. It holds, further, that there is a collective psyche; but that there are regional differences upon that basis. These require differing forms of expression suited to variations in climate, environment, and inherited ancestral patterns. Therefore The Regency, being British, practises and propagates those ideals, beliefs and ceremonies that have found continuing life among the people of these islands.

Even here there is much regional variation. A great deal of pagan ceremony and even belief was absorbed by Christianity; but other features have stubbornly resisted the erosion of clerical propaganda. It is in all these continuing features that still lies the core of a living myth and theology fitting to our people, and with its roots firmly anchored in the National Psyche.

The religion of The Regency is one to which any honourable and honest person may accede.

It is called " The Regency " for at present it has no living member of sufficient spiritual stature to speak with the authority of the great religious leaders of the past (Arthur still sleeps in Avalon).

The Regency practises the pagan virtues of honour to oneself and others, and honesty in all things.

Women are held in the highest esteem: their religious role being of the greatest importance.

In reverencing " The Mother " we assure ourselves of the fundamental stability of the universe. In worshipping the Gods we identify ourselves with the process of which we are part. We cannot, outside the mystic communion, ever fully comprehend that process; and what understanding we may gain is ultimately inexplicable. The written word is useless to describe the full experience. The notion of progress as against this process is illusory. By following the Path of the Gods throughout the year we may come closer to the real knowing which is of the heart, and distinct from merely knowing about.

The Regency recognises that its religious system is operative at a number of levels of experience. We recognise that the Gods are valuable extensions of the human psyche; and that any religious system in which these factors are included is no subject for derision. Therefore The Regency is tolerant of all other sincere religions and cults; and sees no incompatability in adherence to more than one faith.

THE MAJOR FESTIVALS OF THE YEAR

CANDLEMAS

EQUINOX

MAY EVE

MIDSUMMER

LAMMAS

EQUINOX

HALLOWE'EN

MIDWINTER

TWELFTH NIGHT

At some of these festivals both the Goddess and the Gods are celebrated. Others are directed more specifically to the one or to the other.

Inquiries may be addressed by letter to: R. White, 58 Trinder Road, London, N.19.

Notes on the Articles

Megalithic Geometry in Standing Stones was first published in *New Scientist* and is reprinted by courtesy of the Editor. Professor Alexander Thom, an Emeritus Fellow of Brasenose, has been interested in the measurements used by the megalithic builders all his life and has written many articles on the subject, which he has treated in greater detail in No. XL of *Antiquity*. His book " Megalithic Sites in Britain " is to be published by The Clarendon Press; it will contain " a full account of the metrology, geometry, astronomy and calendar of these people as derived from my 25 years of surveying and studying the sites," says Professor Thom.

The Horse and Magic first appeared in *New Society* and is reprinted by courtesy of the Editor. George Ewart Evans has extended his treatment of the subject in a book, " The Pattern Under the Plough," published by Faber and Faber at 35s. We hope to review this excellent book in a subsequent issue.

Science, Religion and Psychoanalysis. Again we are indebted to the Editor of *New Society* for permission to reprint. Dr. Guntrip writes, in wishing success to *Pentagram:* " Man and his Quest seems to me to be a very necessary field to explore at a time when a technological culture could give man power to do more and more things while having fewer and fewer motives for doing anything." He is Psychotherapist at the Department of Psychiatry, Leeds University.

Book Reviews

THE UNEXPLAINED by Andrew MacKenzie (Arthur Barker, 25s.).

This workmanlike book has the subtitle " some strange cases of psychical research " and introduces the lay reader to a number of interesting case histories of hauntings and similar phenomena which are comparatively unknown outside the limited circle of the Society for Psychical Research. Fourteen well-documented chapters cover intriguing examples of unexplained ghosts and psychic experiences and Mr. MacKenzie, a journalist and author of great experience,

writes with style and authority. His book deserves to be popular and his Appendix on the history and work of the SPR may encourage many lay readers to support the Society and help it to develop further inquiry into the unexplained.—GERARD NOEL.

WITCHCRAFT, THE SIXTH SENSE — AND US by Justine Glass (Neville Spearman, 25s.).

It is probably fair to suggest that no book on witchcraft can be an unqualified success, for the simple reason that the subject-matter is beyond clear definition. The very word witchcraft is loaded — one way or another — and to no two people does it mean the same thing; even Mrs. Glass appears a trifle unclear. But this is by no means to condemn her book which makes a valiant attempt at dealing with an explosive subject from a new standpoint. As the title suggests, the 200-odd pages deal with other topics as well, including references to ESP, clairvoyance, the Order of the Golden Dawn and, of course, Aleister Crowley. Mrs. Glass has clearly done a lot of reading and has talked to a very large number of people but, for a book on witchcraft, she has probably missed out the views of many of the more erudite and traditional adherents of the cult. This is a pity, for the author has made a brave essay at getting a new grip on the subject; but the fault probably lies more with the witches than with Mrs. Glass — for the "traditionals" have an understandable habit of "playing hard to get." They should not be too critical if they read the book: it is no skin off their noses to be smug in private. Much of the actual "witchcraft" part of the book is devoted to the rites and attitudes of those who follow in the late Dr. Gerald Gardner's footsteps but there are useful hints at the existence of something else with greater mythical, theological and spiritual content. A useful introduction to the spook world certainly — but not an *important* book, as the saleroom catalogues would say of some. The proof-reading has clearly been very slapdash, but that is probably not the author's fault.—MATHEW BOVARY

PENTAGRAM

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