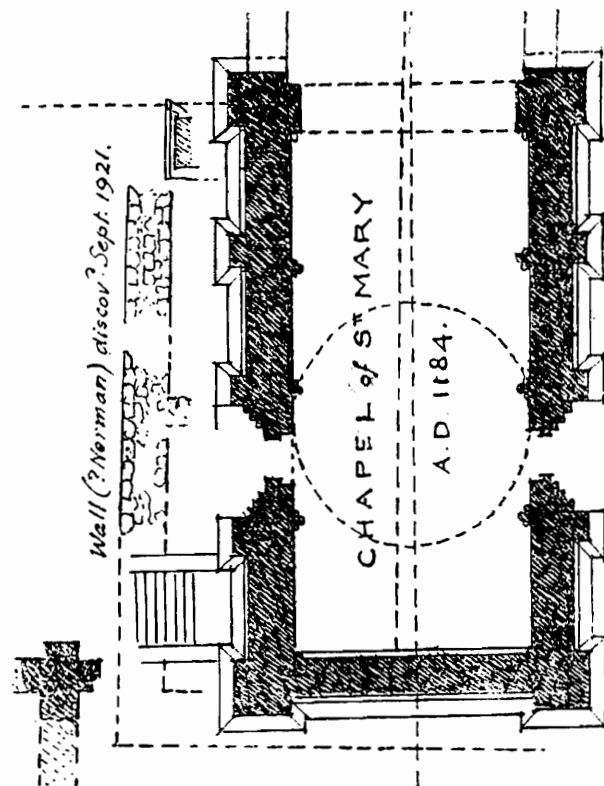


FRONTISPIECE



THE WALL THAT FOUND ITSELF. (See pages 145-147.)

THE COMPANY OF AVALON

A STUDY OF
THE
SCRIPT OF BROTHER SYMON, SUB-PRIOR
OF WINCHESTER ABBEY IN THE TIME
OF KING STEPHEN

BY

F. BLIGH BOND, F.R.I.B.A.

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DIRECTOR OF EXCAVATIONS AT GLASTONBURY ABBEY FOR THE
SOMERSET ARCHAEOLOGICAL SOCIETY, 1903-1921

BASIL BLACKWELL
BROAD STREET, OXFORD

1924

BY THE SAME AUTHOR

THE GATE OF REMEMBRANCE

Being the Story of the Psychological Experiment resulting in the Discovery of the Edgar Chapel at Glastonbury. With a record of the finding of the Lorette's Chapel in 1919. *Fourth Edition, Revised and Enlarged.* Price 7s. 6d. net.

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AUTHOR'S PREFACE

THIS volume may be regarded as a supplement to *The Gate of Remembrance* since it carries on, or rather, carries back, the story of the building and the builders of the great monastery to other times, again offering us material for the presentment of a picture of the perpetuation of human memories and ideals in a sphere of consciousness happier and more concordant than our own, in which the individual remembrance, no longer isolated, has risen superior to earth's dull limitations, to enfold within its greater sweep the thought, the life, and the experience of a great brotherhood of spiritual aim and knowledge.

THE "GREAT MEMORIA" OF THE BROTHERHOOD.

Is it unphilosophical to accept as a working hypothesis the idea that with the extension of human knowledge beyond the limits at present regarded as normal, there may arrive an expansion of consciousness which shall in some measure dissolve the hard line of demarcation between *Self* and *Other*? Let it be always granted, first, last, and all the time, that the law of man's mental and spiritual evolution demands the perfecting of the individual character upon lines of increasing

differentiation—races, tribes, groups, and individuals, all steadily progressing towards the fuller expression of some predestined character, towards the fulfilment or realisation of one or other of an infinity of archetypal ideas—let this be granted, yet we must bear in mind that the same law obviously will decree that for its sane and rational fulfilment some great symmetry and perfection of order must rule the interrelationship of those infinitely differentiated units if they are to express the Cosmic Thought. In the figure of the Temple of perfected Humanity, the humblest portion has its proper shape and place ordained, its proper use and function, and the exact character befitting it for its special purpose. Each, then, has a relation to the other and to the whole, and the Mind that can grasp and appreciate the whole will be conscious or intuitively aware of every part. Even so the growth of the individual Mind seems to be ever now towards the genesis of a Greater Unit. To contemplate the advance of a civilisation in which the human units shall develop on lines of increasing separateness as self-contained personalities, each acting according to one paramount law—that of self-interest of a personal order—is to contemplate hell and chaos. Carried to its extreme, this view would make all combination a mere matter of aggregates, and the union of effort and aim among men for purposes of joint betterment of conditions would not lead to the creation of any permanent symmetric structure of beauty and worth in civilisation. This would

be so, because at the root of all would always be the interest, exclusive and exigent, of the personal self. Happily, however, there is a limit to the operation of this aspect of the great law, which is dual in its nature and rhythmic in its manifestation of the alternate impulses of growth. No soul can endure complete isolation; to the most self-centred there comes, sooner or later, the pang which rends and liberates, the revelation of the soul's nakedness and unreality. Hence, soon or late, in the most selfish state of society, individuals in whom the autocentric impulse has reached its full limit will experience the great revulsion, and will, in their dire agony of soul, rend the dark walls of their solitary prison-house and be born into the larger life of communal sympathy as partakers in the consciousness of the Race.

Now it is clear enough that the vast majority of mankind have not yet reached the point which marks them ready for the Great Return. An instinctive self-centredness pervades the thoughts and actions of men, and this is as marked in the circles of organised religion as it is in the arena of commerce or political and civil life. The surrender of individual and personal rights is everywhere strenuously contested, and any encroachment on them bitterly resented. Property, position, influence, social amenity or advantage, are hugged as tightly by the Church dignitary as by the commercial man, and the surrender of the more subtle rights of *Personality* would be resented—are resented—even more strenuously than the

material rights and possessions. Pride of intellect is one of the possessions most difficult of all to surrender. Yet, before the Great Return can be made, it must, too, be laid aside.

Now, to pursue the argument a stage further. We are assuming on the part of the reader a readiness to admit the hypothesis of the survival of the human personality, and here I would ask again whether it is unphilosophical or even unscientific to suppose that the great evolutionary law which here makes for differentiation in individuals should not also naturally operate to perpetuate the individual differences it has achieved by the process of incarnation? Assuming survival, then, what may be supposed to be the immediate post-mortem state of the vast majority of souls? They are, as has been said, as yet unready for the Great Return, and in that condition death overtakes them. Logically they will go to the region of those who are unready for a spiritual union with their Race, and they will resist or be yet incapable of such union. Therefore they will enter spheres of comparative isolation and comparative self-centredness. The Catholic Church has always known this, and her name for these conditions is *Purgatory*. Those, on the other hand, who are ready for the Great Return, find at death no barrier against their entrance into that wider sphere of spiritual sympathy and the Life which comes of sympathetic union which is the sphere and life of *Paradise*.

On this hypothesis there would be the most fundamental difference between a possible communion with souls in Purgatory and with those in Paradise. The former—which contributes most of the facts of what we term Spiritualism—would exhibit marked limitations of knowledge and sympathies and a tendency to stress the more human and exterior tokens of personality. The dominant purpose of the seeker on this side would be the perpetuation of lost links of human affection, and, on the side of the departed soul, a revival of the comforts of physical contact.

In contrast to this, consider the possibilities of communion with the souls of those whose consciousness has broken the shell of the personal limitation and has become a part, integral and symmetric, of the greater spiritual Units co-ordinated in overruling Intelligence and Sympathy. Individual character, specific aim and purpose, all the cherished and essential values of Mind and Soul would co-exist in a medium of responsive intelligence and sympathetic activity, and each unit would reflect the powers and attributes of the Whole. The physical limitations of Time and Space being transcended, there would be a linking of the consciousness of Past and Present, and the chain of Cause and Effect being thus laid open to the spiritual view, the Future would also reveal itself to a degree co-ordinate with the extent of such knowledge. The degree of that knowledge would be measured by the mental and spiritual sympathy possessed by the soul of the observer, and it would not be of the nature of physical intelligence or Intellect essentially, but rather of the nature of

rationalised Intuition, an instantaneous recognition derived from the union of Subject and Object in the mutual apprehension of a relation of REALITY.

In the script of J. A., published under the title *The Return of Johannes*, the following significant passages occur. After stating that to the "Company" of the brethren whose memories are communicated the Abbey still stands perfect as it was in its prime, or rather, as it was in the minds of those who conceived its design, we are led to infer that their united memory can reproduce its entire history. By clothing themselves in the garment of earth-recollection they can recall its history as one continuous whole.

"Each one, in his remembrance, is the link which makes for us all the faire story of Glaston as one continuous whole. So I, being linked in the spirit with Eawulf who comes from out the Danes in olden time, see with his eyes, hear with his ears, and live in mine own spiritual life the life that he lived in his day. . . . So does Eawulf, and so does Abbot Kent who loved the Mere and there took his pleasaunce, goe with me and in me, and I in him to see the sunset imaged in the waters and hear the tide ycoming in the sedges of Cock Lake ere it reached me over dear Mere. So being united and yet separate—united in sympathy and yet separate in that he is hym and I, Johannes—soe, I say, do we have and live a hundred lives where once we lived but one. Thus are we. Is it not the Paradise of Saints, and not the Purgatory of Sinners, in which we all dwell and praise and rejoice as one?"

In an addendum to the same script, which reads as a sort of commentary on the matter first written, it is asserted that the schools of philosophic thought which once influenced earth's greatest thinkers, still, although they have passed away

from us as visible units here, have sway over the spirits of their votaries in the heavens, and that they continue to work in accordance with their respective ideals, influencing those on earth whose minds may be sufficiently attuned to their ideals to feel their power. So it is, we are told, with the Company of Avalon, a group of souls who are impregnated with the devotional Ideal which was translated into architectural symbol by the Benedictine brethren of old time. These, the "Elect of Avalon," combine as a united spiritual force in an effort which is really one of response to those of us who, of our own volition, have attuned ourselves to their "vibrations." But being themselves for the most part so far removed in condition from modes of physical expression of the truths they would seek to convey, they choose as spokesmen some who, though liberated in spirit, and of their Company, have retained such sympathy with earth and the dwellers on earth that they are able through this mutual sympathy to creep to us across the "bridge of Love" and, entering into our atmosphere and conditions of consciousness, speak to us through the mediumship of one or other whose organism is attuned to a psychical responsiveness.

POINTS OF CONTRAST IN THE CONDITIONS OF MEDIUMSHIP.

The present collection of script is obtained under conditions widely differing from those attending the production of the first Glastonbury

writings. These, it will be remembered, came by the hand of a man already conversant with practically all that could be derived from extant documents in the way of knowledge of the Abbey buildings and history. It was, in fact, a point in my working theory of the production of useful script that both Mr. Alleyne and myself should first fortify our latent memory, and equip ourselves mentally with all we could glean of normal knowledge. I have never doubted that this factor made for success, and so far as the suggestions of the script could be found to be built upon an intuitively correct reading of the miscellaneous data stored in our subconscious minds, there is no need to seek further for explanation. In this way the story of the 90-foot chapel has always been held by me to have arisen from a subconscious faculty of interpretation of data which the brain, working normally in the awakened state, could not successfully correlate. But when we were told, for example, that Abbot Bere originally laid down his chapel 72 feet long, and that his successor added "walls at an angle"—inferred to mean a polygonal apse—to complete the 90 feet, then we were on other ground, for there was no extant document from which such knowledge could possibly be inferred, nor could such a thing be a matter of guesswork.

NECESSITY OF CO-OPERATION OF TWO IN THE J. A. SCRIPT PRODUCTION.

Another point to be noted in connection with *The Gate of Remembrance* script is that the writing seemed dependent upon the presence and joint intent of the two persons engaged, one as amanuensis, and the other as a colleague animated by a consistent purpose or wish to obtain the sort of knowledge which is found in the writings. Mr. Alleyne has, I believe, at various times endeavoured to obtain similar script either *solus* or with others, but, as he tells me, the writings thus obtained, though often of interest, prove mostly to be on quite other lines.

CONTRASTED CONDITIONS IN THE PRODUCTION OF THE SCRIPT OF "BROTHER SYMON."

How different the conditions attending the production of the present body of script! To begin with, the lady medium has never been moved by the wish or intention of procuring such writings, neither has she at any time been urged thereto by any other person. Knowing nothing of Glastonbury or its history, and having thus no special interest in it from the historic point of view, this element disappears from our view of the causes in operation.¹ What has she in the way of preparedness or predisposition for the obtaining of

¹ She admits that the place attracted her in a "psychical" sense as likely to stimulate her faculties of "clairvoyance" or "clairaudience" (*vide infra*).

such writings? First, a general interest, as she admits, in history, with a certain predilection for all that concerns monastic life; and, second, a consciousness, which has been with her from early days, of the reality of inward contacts with the spiritual world, and the conviction of a religiously minded woman, in her case very real, that the Church's article of faith in the Communion of the Saints and faithful departed is something more than a lip-confession, and, indeed, a vital factor in the life of a believer in the truths of Christian teaching. Again, in her case, the writings are produced when she is alone. The physical presence of any other person would, she feels, be a deterrent influence, and only on two or three very special occasions has she been able to obtain writings in the presence of another. But often she is aware of some "telepathic" reinforcement or aid that is lending itself spontaneously, as it would seem, to the production, and she has frequently called my attention to this in her letters. Altogether, then, the conditions are about as widely different from the other case as they could well be. One point must be noted, as making for an initial suggestion which may have had, and perhaps must have had, some part in the direction of subsequent happenings. She had, in 1918, somewhat hastily perused *The Gate of Remembrance*, but without receiving any marked impression of the architectural part, since, as she says, it was the "psychic" element which enchained her attention. But, as I understand, nothing

came of this at the time, and what did come to her later in the way of spontaneous script had reference to the cathedral and monastery of Winchester and the Abbey of Shaftesbury, whilst other writings again referred to the history of a celebrated Surrey manor-house.

SELECTIVE ELEMENTS IN THE HISTORIC PERIOD DEPICTED IN THE SCRIPT.

It is not a little remarkable, if we come to think of it, that the writings obtained by this lady should depict the life and work of the monastery at a period comprised within somewhat narrow limits of time, and one by no means well documented or illustrated by architectural remains, since it is just anterior to the great fire of 1184. Such, at least, may be said of the greater bulk of her script, but it must be added that there is a good deal more which refers to the most early times, and the coming of the apostolic missionaries under St. Joseph of Arimathea. Her later scripts fill in the long gap between the first and twelfth centuries with fragmentary allusions to the works of the great abbots and builders who come between, and there are many efforts made to cover the *lacunæ* in the history. Many attempts are made to convey some idea of the progress and development of the building schemes under successive abbots. These seem often experimental, and the communicators are dissatisfied with their efforts and try again. There seems to be difficulty

in remembering, in visualising, or it may be in discrimination of dates of successive alterations. Granted, however, that we are receiving the impressions of a number of different observers on the "other side," and knowing how exceedingly faulty are the observations of the average person here in regard to architecture, and how feeble the average person's power of depicting graphically what he or she may have seen, it would perhaps be reasonable enough not to allow our anticipations of correct draughtsmanship to run too high, and there is nothing to justify the assumption that the power of delineation of material objects would be rendered any the easier for the necessity of using another individual's brain and hand in the process. However these things may be, the drawings that so freely accompany this script must be held remarkable, and although many will have to be eliminated on account of inconsistency, there are, I think, a residue of what may well be faithful impressions, and from these, together with the measures so precisely given, it may be possible to lay out a fairly detailed plan of the buildings of Ina, Dunstan, Herlewin, Henri de Blois, and Robert, and to trace the modifications also of the old wooden church, the *Ecclesia Vetusta*, from the first foundation of St. Joseph, to the final protective work of Abbot Herlewin.

The choice of this early period for the narrative is the more remarkable in that the medium—doubtless as a result of the impressions she had derived from her perusal of *The Gate of Remem-*

brance—had a fixed notion that my archæological interest centred around the later mediæval building. Therefore, when the receipt of the script began in good earnest (as happened in the early summer of 1921), she says she felt much diffidence about sending them to me, believing them to be useless as they referred to the earlier building works, and therefore of little interest or value to me. The scripts have continued at intervals since that time, and now form a substantial volume. Not one-half of them can, even after much sorting out, be included in the present volume, so that much interesting material remains for a possible later publication. Among the scripts at present withheld are some of those which relate to the coming of the first missionaries. A parallel series of scripts dealing with the same subject have also reached me, and from a source totally independent. These are of American provenance. They are the scripts of Philip Lloyd, a first instalment of which has now appeared in the quarterly *Psychic Science* for July, 1923 (No. 6), and commands attention not only from the great literary excellence of the style and composition, but from the abundant nature of the verifiable matter. The script bristles with references to rare and out-of-the-way documents, obscure historical points, etc., and the communicating intelligence seems equally at home with all languages, if I may judge from the fact that in the collection entrusted to my care by Mr. Lloyd, there are writings in Latin, Gaelic, old Persian (classic), and much Anglo-Saxon.

THE SCRIPT OF PHILIP LLOYD COMPARED
WITH THAT OF BROTHER SYMON.

The evidence of authenticity and entire genuineness in all the claims and circumstances attending the production of the script of Philip Lloyd is quite unexceptionable. Being obtained by two persons totally ignorant of the history, even of the existence, of the notable people with whom it deals, and almost in equal degree, of the places mentioned, it will stand as a classic example of what has now received the name of "metagnosis"—that is to say, "supernormal knowledge," complementary to the experimental results of Dr. Eugene Osty which have established as a scientific fact the faculty of supernormal cognition, which faculty he calls "metagnomy." Dr. Osty's experiments are with that class of sensitive whom it has been our habit to call "psychometrists"—a word open to objection on scientific grounds, but which implies the power of reading—from the handling of objects, their history and associations, and from these often—circumstances in the lives of those persons who have at some previous time touched the object under examination. Dr. Osty's book has now appeared in an English translation, and his results should be compared by students with the evidences of supernormal knowledge offered by automatic writing and by what are known as "book-tests." With these remarks we may now proceed to the story of Glastonbury as told in the script of Brother Symon, asking the reader's first

attention to a summary of dates and events, with biographical notes of personages dealt with therein, some of these being known and others unknown and likely to remain obscure.

THE SCRIPT OF HESTER TRAVERS SMITH.

Since this volume came into the publisher's hands, a further body of script concerning the earliest Christian mission to Glastonbury has been obtained by me through the hand of the same lady who acted as intermediary for the production of the now famous "Oscar Wilde" communications.¹ At Mrs. Travers Smith's suggestion I sat with her, purely as an experiment in the possible new effects to be observed in the altered association of "medium" and sitter. The result was startling. From the first a new influence, exclusively relevant to Glastonbury, asserted itself. After a series of monkish communications having reference to buried relics, saved from the Danes by concealment in A.D. 980, there came a complete narrative of the missionary journeys of Philip the Evangelist, who claimed to have been one of the company of Joseph of Arimathea. The story is quite coherent and, as a story, most attractive. It is followed by another, claiming to be an account by St. Joseph himself of the institution of the religious House of Glaston. A notice of the "Philip" script will be found in the *Guardian* for March 14, 1924. I append an extract from

¹ Now published by Werner Laurie under the title *Psychic Messages from Oscar Wilde*.

the "Joseph" script referring to the circular Church and Cells:

"My Brother, we are at last landed in Britain. We have arrived at a port from the which we shall never embark again. Be ye glad that we have come to your own land, for to her brought we hope, and an end of the rule of those the which were not only heathens but tyrants. So, my brother, remember when ye read my tale that we were twelve men to a whole nation. . . .

" . . . When that we had embarked from off that wretched vessel we seated ourselves upon the ground and prayed with one voice unto the Lord. My Father seated himself right in the centre and all the brethren sat around him. . . . And spake he in his prayer, 'Here sit we, I the Father in the midst of my sons, and so, as we landed, shall we offer ourselves to Christ in that mighty Church that we shall build. For humble shall she be in the beginning. My House in which the Holy Rite is spoken shall stand in the midst as I do at this moment, and all the habitations of my sons shall stand around me in a circle: for,' spake my Father, 'a Circle hath no ending: and so, no ending shall the Church that we shall build in Britain have. . . .

"If ye say that they did represent the Christ and His XII apostles yea now have ye spoken the truth. But in our day was this not a symbol so much of these things as of Eternity; that is why we set our Church within a Circle. When that we had landed first in the Isle of Britain thus sat we, and talked together of the road that was before us and of that Church the which we intended should be built upon a Rock of Faith, and so we resolved that when we came to the building of our Church thus should it be: In the centre the Church or Shrine, and around it, keeping it within a circle such as hath neither end nor beginning. . . . But what ye have said of the measurements is true, for many of the brethren were skilled in the knowledge of such measurements, and thus was our circle made with a threefold purpose: First, that we should continue as first we had begun (*the Father sitting in the midst of the brethren*). Second, that as we were the number Twelve, so should we preserve this sacred Sign as it was in the Apostles of Our Lord: and Thirdly, that the Shrine should be set in a Circle the which would guard her from all dangers."

DECLARATION

BY THE AUTOMATIST

IN response to a request on the part of the author of this book for a declaration on the part of S., the automatist, as to her entire lack of prior knowledge of Glastonbury matters, the following was received in the form of a letter from her, dated September 13, 1921:

"You ask me about any knowledge of existing documents or books about Glastonbury which I may have had previous to my visit to the place in August last.

"I saw no books or plans relating to Glastonbury at all, and have never had access to any MSS. or documents concerning it. My sister brought down two books from the London Library on July 30. One was an old 'Murray' of Somersetshire; the other Mr. Greswell's *History*. I regretted that I had no time to read them before I came away. The only other thing I looked at was a tiny booklet—a sort of Guide to Glastonbury—but this was long after I had the first scripts. I had read *The Gate of Remembrance* in 1919. It was lent to me by a friend for a few days only. I read it in a hurry, and knowing next to nothing about Glastonbury, was interested in it only from the psychic point of view. I retained a recollection of some of your theories, Johannes' love of Nature, and the picture of the foundations of the Edgar Chapel. ALL THE INFORMATION GIVEN IN THE SCRIPTS WAS PERFECTLY NEW TO MY CONSCIOUS MIND, AND I CANNOT TRACE ANY FOUNDATION FOR IT IN PAST STUDIES. (Capitals mine.—F. B. B.)

"When I visited the ruins on August 18, they seemed utterly unlike anything I imagined, except St. Mary's, of which I had seen a photograph."

At the foot of this letter is appended a note written by the sister of the automatist, and signed by her as follows:

"I can testify to the absolute truth of this statement."

THE COMPANY OF AVALON

CHAPTER I

BRIEF HISTORY OF THE EXCAVATIONS IN 1921

OUR story opens with the beginning of the summer season for excavation in Glastonbury Abbey for the year 1921. The Loretto Chapel foundations had been found and marked out during the previous year after the usual inspection and approval on the part of our Archæological Committee, and there was nothing on the programme for 1921 of a similar nature. So it looked as if we were to have a season of ordinary research with the spade, the chief point of attack being the high grass bank covering mounds of débris over the northern end of the north transept. In this mound it seemed quite likely that something might be left of the north wall, and if success attended the research, then we should know at last the precise spread of the "cross" arms of the great monastic church from north to south.

Some of my readers would no doubt be glad of an outline of the general situation, and I will try briefly to give the main facts. Until 1907 or thereabouts the Abbey was in private hands, and with one exception, in 1904, no excavations had

been permitted. The property was then sold by public auction, and passed into the hands of a local gentleman who supplied the necessary funds for its purchase on behalf of the National Church. This he did on the motion of the late Bishop of Bath and Wells, Dr. Kennion, who in his turn had been moved to take this important step by the influence and suggestion of a lover of Glastonbury and its ancient traditions, so interwoven with the religious life of the nation. Within a year, by public subscription, the property was redeemed for the Church—that is, for the Nation—and both principal and interest being repaid to the temporary holder, the site became vested in a Diocesan Trust, with a representative General Committee, who in their turn delegated all executive power and responsibility to a body of three or four persons, who have from the start until the present year assumed complete control. The site being within the province of activity of the Somerset Archæological Society, a move was made to obtain the consent of the acting Trustees to a programme of archæological research. This was granted, and the writer was appointed Director of Excavations as from June, 1908, onwards to the year 1922, when the Society abandoned the work.

From the very first success has attended the work. In 1908 the discovery of the Edgar Chapel and the revelation of its enormous dimensions solved a problem which had vexed the antiquaries for more than half a century, and had provoked much difference and controversy. During the

years 1909-13 many other discoveries followed, and they are all duly recorded in the volumes of *Proceedings* of the Somerset Archæological Society. Those who will read these annual reports will find that they conform to the ordinary lines of antiquarian research, and there is no direct allusion to the "psychical" element in the work. As a matter of fact, the help that was received from this agency was not made public until 1917 or early 1918, when *The Gate of Remembrance* was published, and for the first time the full story of the finding of the Edgar Chapel was made known. At the same time the curious automatic script concerning Abbot Bere's gift of the Loretto Chapel was published, together with all the scanty hints of evidence which could be gleaned normally to point to its possible existence in the place denoted; and it was not until two years afterwards, in the autumn of 1919, that the writer's arguments in favour of a search being admitted, he was allowed to probe the matter. The trial excavation immediately revealed the long-concealed angle of a building at the point where the first trial hole was made, and from that point the old building trenches were little by little brought to light so that it has been possible to mark out on the surface of the ground the approximate measures of this chapel. Both as to dimensions and position, the result vindicated the truth of the writing, and the fulfilment of the promise is recorded in the recent edition of *The Gate of Remembrance*, whilst all who are interested may find the parallel record on the

archæological side in the *Proceedings* of the local Society already mentioned.

A curious situation now arose, and I think there can be no harm in my telling my readers the main outlines of the story of events, as my relations with my Archæological Society are sympathetic and are likely to remain so, notwithstanding the work of adverse influences which have brought about the present dissolution of the Society's connection with the Abbey work, and the cessation of all research for the past two years and more.

To appreciate the position, here we have a Society of high repute in the antiquarian world, probably second to none in public estimation for the soundness and thoroughness of its work. This work is scientific, and is carried on upon the orthodox lines laid down and developed by those who, for generations past, have devoted their attention to the science of antiquarian research. For several years this Society has admitted into its published *Proceedings* the annual reports of these excavations, and has printed them without question, since they could not be challenged as to fact, and because the reasonableness of the theory adduced has in every case had its logical appeal. Suddenly there descends upon them the revelation that behind this very interesting and successful scheme of research there stands a factor hitherto unknown, inseparable from the work, but of a novel and strange nature, quite outside the category of archæological method, and at first sight subversive of all the whole structure of that

method, so patiently and laboriously evolved and perfected since modern archæology came into being with the formation of the societies.

In face of this, what was the Council of the Society to do? Could they take official notice of it? In which case difficulties would at once arise as to the continuance of the work; and there was still much to be done. But it is possible to be well aware of a thing unofficially, and to be quite ignorant of it officially, and this seemed the course to take. So for the two years 1919-20 the work on the Loretto Chapel went on, and as far as the official *Proceedings* go, the annals of the Society reflect nothing more than a normal archæological enquiry and report. But the knowledge of the new method is public knowledge, and it is increasingly difficult to draw down the blinds and shut out the view of it.

It is impossible, on the one hand, to escape the facts, and they are registered in the official publication of *Proceedings*; on the other hand, the "psychic" explanation is, and remains, inadmissible in the *Transactions* of a learned Society as at present constituted.

There comes at last the point at which the matter can no longer be ignored, and the inevitable difference of view as to the policy to be pursued finds expression. A minority unfavourable to the introduction of this new and disturbing factor gathers strength, and finally succeeds in obtaining the appointment of a second Director of Excavations trusted to uphold *normal* views and

methods, and thus to allay the fears evoked in official Church circles by the effect of these writings, which perhaps in their regard savour of *spiritualism*, and in any case perturb their peace owing to the increasing interest they draw. As a matter of fact, it was the clerical world that was the first to take fright. Very shortly after the publication of *The Gate of Remembrance* in 1918, a newspaper known as the *Challenge*—an organ of advanced opinion in the Church—launched a two-column attack on the work by an anonymous reviewer, said to be an eminent architect, in which it was frankly stated that the plan of the Edgar Chapel as marked out upon the ground was “fictitious” and “imaginary.” It was necessary to point out to the editor (now Bishop of Manchester) that the said foundations had been duly inspected and their marking out approved by the Committee of the Somerset Archæological Society, the Abbey Trustees having been consenting parties to the scheme. So a proper editorial apology and retraction followed, and Dr. Temple very nobly took all responsibility and protected the anonymity of his reviewer.

The *Month*, a Jesuit organ, followed briskly, first with the suggestion that the whole of the knowledge betrayed in the scripts was “consciously or unconsciously” the writer’s own; and a suitable expression of editorial regret being duly forthcoming under persuasion, a second theory was launched, to the effect that the present writer had had all particulars in his possession as to the

position and dimensions of the Edgar Chapel some time before its “discovery.” These, it was said, had been culled from an old document, to which he had had a special privilege of access.

This was not very kind of the *Month*, and it was necessary to convince that magazine that the “ancient document” referred to had never been seen or heard of by the writer until more than two years after the finding of the Edgar Chapel, and that the said document gave the dimensions and position, not of the Edgar Chapel at all, but of the Chapel of St. Dunstan at the west of the range of Abbey buildings. For this also the editor printed a becoming expression of regret, and we may hope that future relations with his paper may be based upon a good mutual understanding.

These facts have been touched upon here for two reasons. In the first place, it would seem that a certain number of people who read the original attacks, and might have drawn adverse conclusions from their perusal, failed to notice the apologies which followed after. In the second place, it is to be feared that the *odium theologicum* is not by any means dead, but has of late allied itself with the *odium archæologicum* for the work’s undoing. Thus, in January, 1922, there appeared without warning a pamphlet of sixty-six pages, all devoted to the disproof of the writer’s measures and contentions. The psychical claims were held up to ridicule. The old accusations of the *Challenge* were furbished up and made the foundation for much would-be destructive comment. The

author was a clergyman and member of the Society for Psychical Research, and no doubt he thought he would be doing that body yeoman service by demolishing presumptuous claims that might bring discredit on a cause for which he appeared a zealous advocate. The author, Rev. H. J. Wilkins, D.D., was a friend and professional client of the present writer, and it must be admitted that he had kept his secret remarkably well.

Had his views been well founded they would without doubt have disposed once for all of the work and its claims, and would have made it necessary for the Abbey Trustees in the general interest to remove all that had been marked out in the ruins. At a critical moment, however, the pamphlet was withdrawn from circulation by its author, and an understanding entered into that he should republish it in an inoffensive form. It has now reappeared as a brochure of ninety pages, entitled, *A Further Criticism of the Psychical Claims concerning Glastonbury Abbey, Etc.* The author bases his criticism upon a theory he has that the total length of the Abbey ruins as they stood *before the discovery of the Edgar Chapel* is 510 feet, and that as most of the old records of the *complete* measure give 580 or 581 feet, the difference cannot exceed some 70 feet or so, and this must be the extreme length of the Edgar Chapel, and it cannot be 90 feet, as I have found it to be. But, he says, the rectangular part of the chapel I found is 70 feet. Therefore, those angular walls beyond it, at the extreme east, and which I claimed to be

a polygonal apse, are not part of the Abbey at all, and must be counted out. And so all the script is nonsense.

Here we have the typical production of the arm-chair antiquary. He has laboured most zealously to collect all traditions and all opinions of the length of the ruins for the support of his view, and so confident is he that these are right that he will not even allow that the Elizabethan measure of 594 feet as the complete total length is reliable. He thinks that the Elizabethan number 7 may have been mistaken for a 9. So it should be 574!

But with all his assiduity he has omitted one little precaution. *He appears not to have taken the measure of the ruins himself.* Had he done so he would have made the very disconcerting discovery that his 510 feet only exists on paper, and that the actual length is but 502 feet out and out, being barely 494 feet within the walls. And beyond this comes the projection eastward of the rectangular part of my chapel, which he says is 70 feet. He may be of this opinion, but I cannot make its external or additive length anything like so much. So we must have the apse to make up the total measure.

I may be in his eyes a dreamer of dreams, but I do claim to be practical where material measures are concerned; and it will be gratifying to my readers if I state here that before giving to the public my conclusions, I obtained from the Borough Surveyor of Glastonbury a certified measure, by chain, of the *standing ruins*, and their

extreme length is averred by him to be 502 feet and no more. I am well aware, too, and always have been, that there are traditional measures of length inclusive of the Edgar Chapel amounting to 580 or 581 feet, but I am prepared to show and to prove that these are *interior measures*, and that they tally perfectly with the Elizabethan measure of 594 feet, now shown to be the *exterior* one. So I find fact on my side all through, and can but feel regret that my clerical antagonist does not seem to have thought of testing the measure of the standing ruins for himself before issuing his expensive and elaborate brochure. He has made work for the printer, but that is all that he has accomplished.

And now having discharged the not very pleasing duty of making these matters clear, and so furnishing all friends of the work with a weapon of defence, I will turn to the more congenial task of telling the story of the coming of the new script.

CHAPTER II

THE COMING OF THE NEW SCRIPT

It was early in the month of June, 1921, and just about the time that I was preparing for my summer season's programme of excavation work, that a letter reached me from an old friend of ours whom I had not seen for a long time, telling me that a lady who was slightly known to her, and who, for the purpose of this narrative, will be called S., was desirous of coming into touch with me in connection with Glastonbury matters. S. lives in a south-country town—let us say—near Winchester. The introduction was duly made, and I heard from S. on June 16. In her letter she told me that she had first received a curious script having reference to Winchester in the days when it was an Abbey.¹

The date of this script she verified as August 1-12, 1919. During the month of September following its receipt, she had gone to Winchester with a niece and nephew who were staying with her, and had verified some of the statements made in the script, which ran as follows:

“Wold ye know of Wintonceastre? Hit bee hard to write how to comprehend you (i.e., *make you understand*).

¹ The Cathedral was the Minster of St. Swithun, Bishop of Winchester, A.D. 852-862, and it was dedicated to SS. Peter and Paul. The Abbey adjoined it. The Bishop was also Abbot. Under him were prior and sub-prior—both rather important officers where, as in this case, the Abbot was non-resident.

The tongue is no that that wee usen. Behold I, AMBROSIUS, lived again when men spake a tongue like unto that whyche ye speke now, but now I can remember mee of yours somewhat."

"Sub-prior Symon under Pryor Godfrey ye were and were Maister of Novitium (*master of the novices*). There were but eight. Thou didst from Flanders come in the yeare before the Kinge was slain in the Boldrewood (*this would be 1099*). Laus Deo! Much ill didde hee, and ill did hee bringe on ye Minster—ye Towre all tobrocan on him after! Yfande wert thou ever mooche ylearne of boke (*very book-learned*) for ye monkes of Sanct Swithun. No man thowte of the olde chirche of Sanct Ethelwoldes save to brake and tofallen in oure dagen, but ane Kapella et fontes (Maister Autel above) now in cryptes in ecclesiam minorem."

In other words, this monk unknown to history would tell S. that in his day all that was left of the former church was a chapel in the crypt, containing a well, and that this was situated just under the High Altar in the church above. He goes on to say, in monkish Latin, that the novices practised their writing in the cloisters, and that it was cold there on the western side. In the warming-room were seats for the priests who waited there to say Mass at Terce. He says there were three altars eastward of the transept, beyond the pilgrims' door.

"Ye chasse, as you wold have hit called, of Sanct Swithun was in choro in our dagen: none of a chapelle of Oure Ladye was ad orientem."

In his day, that is, the shrine of St. Swithun was placed in the choir, and there was no Lady Chapel at the east.

AMBROSIUS makes the astonishing statement

that he had been again on earth at a time when our speech had settled into something like its modern form, and that S. was actually the sub-prior of Winchester in those early days. This insistence on the fact of rebirth—not, as these monkish communicators are careful to explain in another place, as the result of a general law, but rather as an exceptional thing connected with the mission of certain souls—is observed throughout the whole body of the script. This streak of *palingenesis* doctrine is so interwoven with all the writings S. receives that it cannot be dissected, and as her editor it is only necessary to say that its publication carries no admission either on her part or my own of what is commonly called "re-incarnation." The Church teaches, it is true, the Resurrection of the Body, but one is accustomed to think of this as applying to a more spiritual vesture than ours. S., as a practical Church-woman, would hold this view. She has never, so far as I am aware, been at all influenced by current theosophical doctrines of rebirth. She may be a monk in spirit, as her ideals doubtless tend that way, and she has voluntarily embraced a life which, but for the absence of vows, might be termed a monastic one. Her days are given chiefly to work amongst the poor.¹

But to the monkish writers of the script she is always their Brother Symon, once Sub-Prior of

¹ S. comments on this as follows: "One who taught me when I was a child, said the other day that I had always shown an extraordinary interest in monks—not nuns—though of nuns I know many, both Roman and Anglican."

Winchester, and beloved by them as a member of their Company.

The fact that Brother Symon is reborn as a woman seems to have little or no significance for them. It is a physical fact and no more; it determines, perhaps, the nature of the experience and work which may have been allotted to the soul for reasons good and sufficient. In the case of Brother Symon the reason is given, and it is defined in the script of September 12, 1921, quoted on p. 131.

It is only now and then that the brethren claim to be able to visualise the form and detail of earthly objects. Usually they see, as they say, with the eye of spirit, and such vision has no reference to material details. But now and then the rapport with the physical seems to be more complete, and when this is so, it is apparently reciprocal, S. being able at the same time to visualise to some extent the appearance of the monks' forms as they might have been seen in their own day.

There is something not incongruous with reason in the idea of the soul's learning tolerance and compassion in this way; for the evolving of sympathy implies experience of those conditions with which one lacks understanding, and the true experience is that which is actually *lived*, and not merely the result of external observation. It is a question whether anything short of actual personal experience can generate true sympathy, and if this is so, and the perfecting of the soul in

sympathies is admitted as one aspect of the evolutionary goal, then it follows that *somewhere* and *sometime* the stage must be set for the fulfilment of such experience, and whether it be on this earth or on other earths seems really quite a secondary question so long as the needed environment is provided.

CHAPTER III

MEMORIES OF THE OLDEN TIME

STORIES OF THE OLD ABBEY OF SHAFTESBURY.

ABOUT the same time that the curious writing of AMBROSIUS was received, S. had one night a strangely vivid dream of the old Abbey Church of Shaftesbury. Following this dream there came a script, which unfortunately she did not preserve, and with it a plan showing the outline of the foundations very much as they now lie, but with one notable exception. There was no south aisle! This curious omission caused S. to think that the aisle must have been a later addition to the church. In her dream she saw the shrine of St. Edward, King and Martyr, and in the plan it again appeared being placed to the north side, but not against the wall. It was a low shrine, very little raised above the floor, and this would be quite correct for an early arrangement. The dream was dramatic. There was terror and dismay among the holy women, who were defending themselves in the church against an assault. Great blows were being dealt against the strong oaken door on the south side of the church. Outside were rough men looking like a band of outlaws. Soon the door was broken in, and the men forced their way

MEMORIES OF THE OLDEN TIME 17

across the church towards the chapel in the north aisle, where lay the remains of the martyred King in their low shrine, which was covered with a rich new crimson pall, heavily embroidered.

As the men pressed forward to violate the shrine, a nun bravely flung her body across it, defying the outlaws to touch it. On the steps above stood the Abbess. The dream then vanished, leaving a strong impression as of an actual event in the history of the Abbey. S. tried afterwards to trace such an event in the records, and she discovered this. Once in the history of Shaftesbury Abbey it is said that the monks of Glaston had tried to acquire the relics of the young King, who was the Abbey Saint. This they never succeeded in doing, but it is a fact that they more than once demanded these relics. Whether, however, they actually went to the length of hiring outlaws to filch them cannot be asserted, as S. has been unable so far to discover a hint of this in the documents she has consulted.

THE BEGINNING OF THE GLASTONBURY SCRIPTS.

The Shaftesbury foundations possessed an almost irresistible fascination for S. She would go there from time to time, and hang about the site. But Shaftesbury did not alone attract her. She had long been conscious of a feeling that of all places where she might be able to "see" and "hear," Glastonbury would be the one most

certain to convey to her pictures of the past. Writing on June 16, S. said:

"Scripts do not come often, and I can never obtain one by trying to get it. My sister and I had been planning a pilgrimage to Glastonbury early in September. . . . If you should be there at the time, I should like to have a talk with you, and I might perhaps be of a little use. I enclose a strange script which came this evening. I believed it at first to concern Shaftesbury or Winchester, but the allusion to the 'Parrot-mouth,' 'King Arthur,' 'oure Abbat,' and 'Bishop Walkelyn,' point to Glastonbury."

So begins the series of remarkable scripts which continued at frequent intervals over the whole period of the 1921 excavations, and were indeed most helpful.

THE LOST TREASURE-CHAMBER BY THE NORTH GATE.

The first story AMBROSE has to tell concerning Glastonbury is of a hidden vault or underground chamber lying to the north of the Abbey ruins, not far from the old North Gate. This gate is no longer standing, but we know just where it was, and, but for the fact that there are now gardens on this part of the site, it would be quite an easy matter to search for the vault. The script runs as follows, and I have added a second script and diagram received on July 20 having reference to the same subject.

June 16, 1921.—"Memory only: A path from ye ruins runneth down to ye greate Gate or Porte, into ye towne. Below this to the right were caves. In them were stores—good store of grains and wynes. Also it was said that

beyond them, in ye masons' worke, there lay a chambere full xvi by xvi, in ye whyche ye traysure—thesauri—of ye Abbey could be hidde: and men said that much was hidde from ye Northmen. But after, no manne could ye chambere find. Hit was in ye time when Northmen came to Parrot mouth and didde much havoc. Some say ye sword of Kyng Arthur was there kept. Hit was said that ye chambere was nigh to ye Porte, that so, if ye Abbey were taken, it (*i.e.*, the treasure) might be more easily conveyed into ye towne in secret through a greate drain which came that way.

"But of this chambere did I but heare: never did mine eyen hit see."

"The old chirche was finished. Walkelyn ye Bishop asked me of oure Abbat, to go to build ye Mynster of Saint Swithun."

July 20, 1921.—"Ane stone carven 'ad dextram.' Seke it.

"A Chambere closed in: but men may well have found it before oure dagen. Do thy best, brother, to finde 'ad

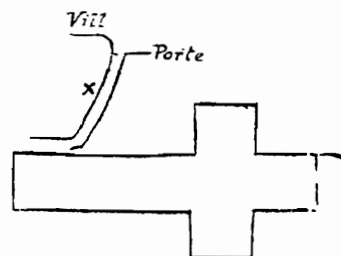


FIG. 1 (A).



FIG. 1 (B).

dextram' on ye stone. Shouldest thou goe thither, seke stones that are graven."

"Oft didde I greatly longe and desire to finde that closed chaumbre in ye covered waye to ye towne porte. Seke it if ye may.

"A monk who for cxj yeares had inne cloyster bene in Glaston didde show how he of hit heard from an olde thegn¹ who (as) corrodier² here lived: but no more can I.

¹ It was the custom from early days for the abbeyes to offer shelter to the infirm and aged. This old Saxon nobleman would have been a pensioner within the walls of the Abbey.

² A "corrody" is a subsidy or pension.

The script now breaks off into an interesting reminiscence of Ambrose's journey in company with Symon, from Winchester to Glastonbury, by way of Shaftesbury. He is rather sarcastic about the solitary relic so treasured by the nuns of Shaftesbury, and it looks rather like the fable of the fox and the grapes!

"Hit was a greate love you didde have for Sanct Swithin, even as I, AMBROSIUS, had for ye olde chirche—elder than anie in ye lande. Behold I recall how that when I forthfared once again to Glaston, ye alsoe and ane novice companied with me."

Then follows a passage in Latin, which is here translated for the convenience of readers.

"Ye were pilgrims to the Ecclesia Vetusta, whose walls, according to an ancient document in the scriptorium, were built by St. Joseph of wood and of lead. Ye marvelled at the Great Church of SS. Peter and Paul which lay to the east of this."

From this point the script proceeds in English:

"Arches, round, as men say, in the east: with a sanctuary veil—a wall pierced with ane arche, so that Maistre Awtel—Great Altar—could be seen.

"Now see I none of this—but (all) broken—tobrocane and tofallen—woe betide! And why I am not let and hindered in showing you of these thynges is that, in thinking and writing of these holy places, some of ye Faith that was there held comes back to men."

THE JOURNEY FROM SHAFTESBURY—A STRANGE COINCIDENCE.

"See now we pilgrims (peregrini), synging as wee wait, for it was past Pentecost and all was very green and fair.

"We turned aside to Sceaftonsbyrig with great sort of folk, for ye Feast of Kyng Eadward his Translation. But

ye Minster was not yet completed: only ye Chasse was richly decked with many jewels—but poore to behold after those of Glaston, to mee! Theyre nunnes may make merrie over their Ane Sanct and his chasse—a Kyng too! But what to us, with the Olde Chirche a chasse itsel, and Kynges and Holy Ones?

"So wee left it, and from ye Mount, ye daye being lyght and cleare wee sawe ye Tor afar off, cross ye plaine and were gladde, and sang in praise of S. Joseph and S. Dunstan, and some pilgrim folke followed. Rememberest thou not? Thou wast no longer young, and it was thy last journey. And greatly didst thou marvel."

This script followed the dream already recorded of the episode in the church at Shaftesbury. At the time S. was entirely unaware that they synchronised with any sort of anniversary; but on looking at the calendar, she found that the date was that of the Feast of the Translation of St. Edward. This is by no means a solitary instance of such a coincidence. Many of the scripts have come on Saints' Days appropriate to the theme. The same has been observed of the script of Philip Lloyd.

It seems to be true that on a clear day the Tor at Glastonbury can be seen from Shaftesbury Hill. The pilgrimage would have taken place not long after the year 1150, and during the abbacy of Henri de Blois at Glastonbury, which would give some reason for the visit of Winchester monks. The reference to the Minster at Shaftesbury being not yet completed seems to tally with the dream-impression of a south aisle still wanting. It may have been in process of building at the time.

CHAPTER IV

THE GREAT FIRE OF GLASTON

THE fire which brought about the destruction of all the most ancient and venerated buildings in the monastery of Glastonbury is the greatest of landmarks in the history of its architecture, and all that we now see upon the ground is of subsequent date.

It was an awful catastrophe, and must have left the poor monks broken-hearted, as well as inflicting upon them the direst discomfort. Nothing, the records tell us, was left, except a bell-tower built by Abbot Henri de Blois, a chamber hitherto unidentified in its nature, and a solitary chapel. Even the name of this chapel had been lost. Perhaps we have now recovered it through these writings, as well as its position and its design; but this is one of those matters which must remain incapable of physical proof.

THE ORDER OF THE SCRIPT OF BROTHER SYMON.

It has been a little doubtful how best to present to the reader the sequence of events, since the script does not follow the chronological order. It begins, in fact, with the story of the fire, and then proceeds to tell us about the earlier buildings,

rather, if anything, reversing the order of date. Readers will therefore be asked to turn to the Chronicle in case they are sensible of any confusion. We shall commence with the Fire, attempting a connected story, and illustrating this with the many quotations from the script of Brother Symon and of Philip Lloyd as we go.

THE INTERREGNUM.

It would appear that, after the death of Abbot Robert in 1178, no Abbot was formally elected for some years, and at the time of the Great Fire the control of the monastery was vested in one Peter de Marcy, a monk of Cluny. This monk seems to have been alien in feeling, and the state of the monastery under his rule far from a happy one. But during the last years of Robert's lifetime a friendly and powerful influence had appeared in the district, in the person of Hugh, the Prior of the Carthusian monastery of Witham, who, coming from Avallon in Burgundy, may well have turned a kindly eye on its venerated namesake in the land of his adoption. Hugh, as we know, was a man of the most saintly life and the highest ideals. As Prior of Witham he carried out a remarkable work in settling the affairs of that colony of Carthusian monks and overcoming many local difficulties. And having introduced peace and order at Witham he would have been free to give assistance to his neighbours at Glaston. The Abbey of Glaston, at the time of the Fire, was held by King Henry II., the Angevin, a capable but

very niggardly monarch. Hugh stood high in the royal favour, and he would have been well placed to exercise a supervisory control. It may be suspected that he had some authority in this respect from his royal patron, and it may well have been the case, as the script suggests, that there was disorder and waste going on under the unwelcome rule of the Cluny monk. We can now take up the story of the script, in which it will be seen there is a hint of jealousy on the part of Peter, and a desire to neutralise Hugh's efforts for embellishment of the existing buildings which, we gather, must have been a patchwork of many styles and periods. The initials P. L. at the head of a quotation will always denote the script of Philip Lloyd, and S. that of Symon.

P. L.—“In Herlewin's day it was decided that there was not enough dignity in the designs of Turstin. Then, just before the fire which occurred in eleven eighty-four, Hugh was already at Witham, had visited Glastonbury and started the Chapel. Then came the fire, and after, Ralph FitzStephen was sent by Henry and . . . builded after the designs of Hugh certain portions of Glaston planned before the fire . . . and during the period of No Abbot, they were under the influence of Hugh, lacking a head, and disapproving of the Monk of Cluny sent by Henry. . . . Thus the Chapter was to rejoice in one on whom they could rely in the day of disorder, for the Prior of Witham often rode to them through the cleft in the hills, and wherever he passed from cellar to guesthouse much waste was saved by his firm counsel. But it was among the masons that he loved to tarry most, winning even Guthlac to the simple beauty of a design for a Chapel that might hallow and enshrine the vision of the Founder.

“Now, while the workmen began to labour under his direction, either through the jealousy of Peter, or carelessness with the altar-lights, flames fiercer than any

kindled from a Danish battle-brand, swept the monastery on a night of high winds. For miles across the fen blazed the fortress, a monstrous torch in the darkness, before it fell a blackened ruin. And none would have known where to turn, save that Hugh heartened the Brethren and by his power with the Angevin, obtained the services of Ralph FitzStephen to carry on the work again. Then the Chapel of Mary rose from a base of rock-like strength. . . .”

It is strange to consider that writings of this detailed nature, couched in literary English, are coming to us now from dwellers overseas, English in descent, but unacquainted with anything of the history of Glaston or of monastic life in this country. The script of Philip Lloyd does not claim to emanate from Brethren of the Company of Avalon, and the writings have nothing of the monkish feeling about them. How different those of Symon, in which we have all the sense of intimacy with the life of the monastery, and the archaic English accentuates this feeling. Yet in S.'s case as well there is no personal acquaintance with the circumstances related in her script.

S. (*July 20, 1921*).—“There are those who seke and fain would bring back what is gone. Ecclesia Major was brente with fire, but our frere Ambrose was long departed hence, and by ye sud wall obdormivit in Domino. Alle days and nighte strove we with ye flame, but noughte could save it—ne ecclesiam vetustam ne ecclesiam majorem: alle brente to grunde!

“No manne knew, but some sayde that Velum Sanctuarium—a vayle of rich worke hunge in ye arche in ye sanctuarie walle—tooke fire from a taper of fine waxe, borne before ye Prior at ye Gospell Evangelium atte Masse ad tertium; and a great and mightie winde swept ye flame on. I, being Hordarius in mine toure, was not there.”

Readers will note the concurrence in the two statements concerning the high wind that was blowing at the time of the fire. The mention of the Sanctuary Veil is interesting; in the earlier times the entrance to the sanctuary was always shrouded in this manner, and the Gospeller would come outside the door in the sanctuary screen or eikonostasis in order to read the gospel. The opening in the screen or wall parting choir and sanctuary was often very small. We have a few

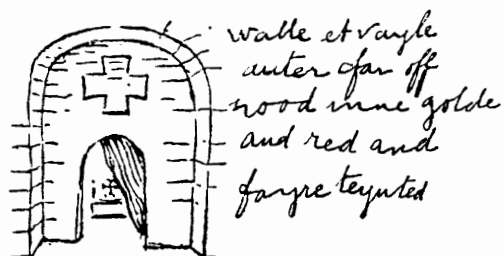


FIG. 2.

examples of it still left in this country, in spite of the subsequent changes, as, for instance, the little church of St. Lawrence at Bradford-on-Avon, where the opening is no larger than a cottage doorway. The sketch here given is one that accompanied one of the later scripts of S. We proceed to quote from one which follows the last. Romuald is speaking, and he wishes us to understand something of what was burnt:

July 26, 1921.—“Mind you well, your Ecclesia Vetusta was rounde, men say, atte first building, of wode and osiers. Then builded they ane house of wode over. This was that whyche ye beheld after, alle brent to grunde—and chirche

of stane now left, but alle tobrocen and layd lowe. Mark well, ye who seke relics of Ecclesia Vetusta, that ye celle of ye Holie Ones was ronde. Trulie I saw it not, but in ecclesia vetusta still parts left, then alle brent. Woe! woe! and alle that so holie and without pryce. No manne knew which of ye taperers fired ye vayne. Well indeed—Gratias tibi, Domine—that none were brent in ye Holie Place, but yett all that in Ecclesia Major.”

“In oure dagen, a waye with wode covered, from ye great chirche to Sanct Marie. So saw I then ye two newe chirches avant ke je me meure: a faire chapelle for Ecclesia Vetusta. And some were glad, but not I! On ye paved work, lines and symbols for to shew where Ecclesia Vetusta hadde beene, and ye holie shrines therein. And in Ecclesia major Sancti Petri et Pauli, none of a

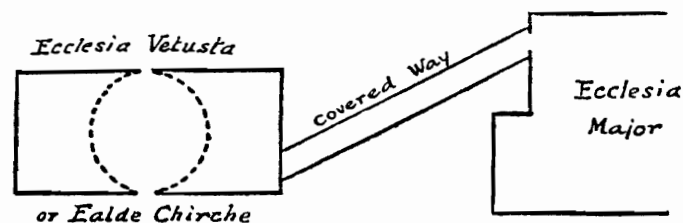


FIG. 3.

walle for a vayne for the Maistre Awtel, truly from drede it may be, of yonge littel taperers making once more so grete a blaize: and so well might yt bee! And ye priestes at Masse sayde or sang ye Gospell to ye northe at Awtel: none of cominge downe oute of ye Sanctuarie: but wee Elders of the monkes lyked it not—alle faire, most faire and whyte as myght bee.”

Alas! poor monks. One can well understand how distasteful to them must have been these novelties of worship and liturgical changes so foreign to the old ways. From time immemorial England had followed the Eastern forms in such matters, and the veiling of the sanctuary had been part of a cherished symbolism making for a

religious awe in the celebration of the Holy Mysteries. We have never quite lost this tradition in our country. The roodscreen has always been an indispensable feature in our parish churches, and remained so in spite of the Reformation changes.

Romuald goes on to tell us what was saved from the wreck:

"Somewhat of the treasuyre didde men save: ye greate golde challice, ye great crosse of Kynge Eadgar—none of Our Lorde carven on it: some say, the sword of Arthur ye Kynge, and that oure Kynge Henrie took it, for he gave muche to rebuild: but of this I know little, and ye tongue that ye now usen mayketh it harde and difficilis to relate. Onlie, looke welle if perchance anie brente wode of ye olde ronde celle sholde be in erthe, for there, verilie, have ye the oldest chirche in alle Englande—verilie ye most holie House of alle."

Little does Romuald realise that some centuries later the whole of that most sacred soil was dug out in order that a crypt might be formed beneath the floor of St. Mary's Chapel. Where it was cast we do not know, but there is a thick layer of charred débris underlying the high grass banks on the north side, and it may be that this represents some of the material cast out. Romuald goes on to say that there were three altars in the Ecclesia Major, and but one in the Ecclesia Vetusta. These new altars were placed away from the wall so that the officiating priest could stand behind them.

"Awters alone-standing, so prestes could passe atte backe: in ecclesiam vetustam, sacerdos ad orientem—as in ye Easte, men say so ye folke saw alle thatt thynges he didde. So myghte ye finde now ye altares, for moche erthe was brochte in, and in ecclesia major, steppes—

gradua—uppe to awter. Maistre Awtel high in sighte of alle: no walle or vayle—none of a mysteries—alle seene."

"What went with ye olde altars no manne knoweth! Some say they laye depe down under all ye wracke and ruine of roof tree and wode. Ye olde chirche was alle brent, but ye Greate Chirche not alle: and depe in grunde, some of ye walles are there—ye ronde walle backe of Maistre Awtel—see now—other stones over hit."

À propos of the mention of the sword of Arthur, S. remarks that she has heard that Richard Cœur de Lion is supposed to have carried it with him on his Crusade, and that he gave it to William of Sicily, the husband of his favourite sister Joan. She adds that she hopes the tale is untrue.

Interspersed with the reminiscences of the brethren are many passages expressive of their simple piety. Some of these will bear quotation here. On June 21, Ambrosius writes:

"Mynde well that I say: if for mere vanitie thou dost seek to learne of the past, ne gode wyl of it come.

"But an if it pleaseth thee for love of Holie Chirche and of Our Lorde His worschyppe, then can and wyl wee put thee in remembrance."

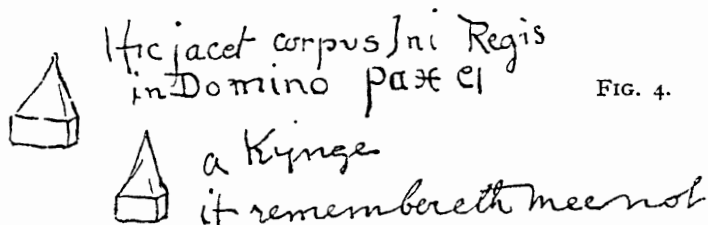
"Kepe thou well in mynde that at Glaston only Ecclesia Vetusta and Ecclesia Major Sancti Petri et Pauli didst thou see. After, I see flame and utter desolation, and few stones left on the grunde: then other faire churches in ye building, now agayne ruin, fallen and brocan."

July 27, 1921.—"Hit lyketh me well for to bring somewhat to youre remembering for ye love of Oure Lorde et de Hys Moder et of ye Holie Ones, for you bee of them who love the places us menne haf then in worschyppe. Goe to Glaston: there shalle ye see moe. For lo! wee bee in muche peace and solemnitie wayting, and somewhat we beare in mynde of thynges of your lyf."

"Now seest thou, brother, wee bin not wholly blinde inne those degen. There ever was Opus Dei sung in choro. Some knew not ye Latin tongue, but alle knew that it inne

preis was; and we lofen moche oure plainsong of Sanct Gregorie. Hit, hadde oure Abbates taught us, and to rede ye bok of ye Sanctes and Actes; gestes-Sanctorum."

In the Ealde Chirche, Ambrosius says, the Altar was plain, not garnished (*decorata*), and there were two candelabra upon it, with a Cross without any figure of Our Lord engraven on it. This plain old cross was said to be that of St. David. Close by the church was the sepulchre of King Ina, in the form of a pyramid near the south door, and by it was a second pyramid erected to a King whose name he has forgotten.



S., July 7, 1921, in large regular characters.—"THOU WOLDEST DOE WELL, BROTHER, TO KEEP INNE MYNDE THAT THOU DIDDEST BEHOLD THAT HOLY PLACE YE EALDE CHIRCH. BRING HIT TOE THY MYNDE—PLAINE AND POORE YET RICH IN SANCTITIE."

After this solemn adjuration Romuald goes on to describe in some detail the features of the buildings lost in the fire, and he gives us a plan, to which we shall advert later. He laments the loss of the beautiful wooden cloister of the Norman times, with its twelve "carrels" or little wooden boxes for students' work, all used for the business of writing and illuminating the manuscripts. His description of the fire is a vivid one. It was most

likely about the hour of 10 a.m. when the catastrophe occurred, and he would have been inspecting the kitchens, as dinner would be served after Mass, when Sext had been sung. Romuald draws our special attention to the ossuary, or mortuary chapel at the west, which was one of the only three fragments of the great church to survive the fire. Another was the Maudlin Chapel, which we are told was not much injured. This and the ossuary both had to be employed for services during the time that the new buildings were in process of construction. It was a most miserable time, as we may well imagine. Romuald, writing later (September 7, 1921), says:

"Chapelle not muche ybrente (burnt). Wee hit usen as choro for nigh on II yeares—some at a tyme. Parte of Capella Mortuarium atte sud-ouest non ybrente: wee hym usen—colde et miserable—for nyghte-office, alle brocan rounde, and stane and wode ofte felle. Oure faire chirche lowe even to grunde!

"But faste they buylded Sanct Marie: then we sang there in choro. For manie brethren sicke were who nyghte office in Capellam Mariae Magdalenae had sung."

No doubt they were all suffering from severe colds, and probably martyrs to rheumatism and bronchitis. It was a merciful Providence that Hugh had, as we learn, all his plans well matured for the building of the new chapel, and we can well realise the urgent reasons that existed for its speedy erection. It has always been a source of amazement to the writer that the chapel should have been built in two years or so, but I think the circumstances fully explain the need of the special

effort that was made. One of the monks was nearly killed by the cruel conditions:

"Ane—a yonge monke, Gulielmus his name, swooned from ye colde, and lyke deade laye, and oure gode Pryor didde hym lyft up, and to Infirmaryum him beare. For of Infirmaryum a parte left was, Deo gratia!"

"But wee poore monkes fared ill in oure brente home, and seven of ye childer to their faders' halles ysendet were—too yonge and tender such harde tyme to beare. I, ROMUALD, remember me of that fell tyme. Some of ye stanes wee usen, but ne muche, and undergrounde ye stone was hard to digge. So walles all anew from grunde (we raised). Ye maye find stanes of walles of Ecclesia Major of Sancti Dunstani et Abbati Herluini an ye seke. We ne them ayen usen: of this I have told ye aforetime."

Yes, they did use a few of the stones from the burnt fabric; and these can be identified generally by their salmon-pink coloration, for the local freestone turns a deep pink when exposed to fire. Some of the interior stonework of Sherborne Abbey has this beautiful tint from the same cause, but fortunately the fire has not injured the strength of the stone.

CHAPTER V

WHAT THE FIRE DESTROYED

AND now, reader, I have a knotty point to decide for you. There is so much to be said on the subject of the older churches—of which there are many, and of very different dates—that I fear to give you a confused impression. Therefore I have decided to offer you first of all the briefest of outline sketches of the progressive history of the buildings from the earliest time up to the year 1184, that you may trace with me the growth of the complex fabric and obtain some fairly definite notion of what it was that the Great Fire swept away. Then we can hark back as we will, to any previous time, and look at what each builder did in turn, considering his work alone. First, then, in order comes the original wattle church of Joseph and his twelve companions. This has usually been thought of as a rectangular building, but here our script asserts positively that it was not; that it was, in fact, a circular one, with a ring of twelve smaller circles around it. In due course I shall offer you evidence in support of this idea, and show you that it is by no means unlikely or unreasonable to suppose the script is true. Next comes the addition of a wooden building over this, of rectangular form and, in its final

dimensions, 60 feet long and 26 feet wide. All this is indicated in a general way in the accompanying diagram (Fig. 5). Then we hear of other churches being built to the east, at first possibly of wood, though there is a hint in the script of a very early stone-built church to the east, and this would

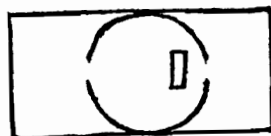
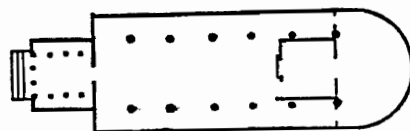


FIG. 5.—EALDE CHIRCHE.

be the first *Ecclesia Major*. Whatever its form, position, and measures of length, is not very material to us, as it would have been superseded by the fine church built by INA in the eighth



EALDE CHIRCHE.



BASILICA OF INA.

FIG. 6.

century, the position of which, as nearly as we can judge, would have been due east of the other, and about 50 feet clear of it.

This church, as may be seen in the above diagram, is of what is termed "basilica" form, based upon the lines of the plan of a Roman Hall of Justice. It is the plan characteristic of most of the Italian churches, and is found in these islands wherever the Roman influence has left its

mark upon the British people and institutions during the centuries of Roman occupation.

Now we come to a third period of development. The Danes are said to have attacked the monastery in the course of their many raids and to have injured the *Ecclesia Major*. This is said to have been to some extent reconstructed and enlarged under Dunstan, in the tenth century, and the monkish chroniclers in our script say that he added a choir or chancel of greater dimensions, thus increasing the length eastward. Whatever he did, those who came after must have, to a great extent, obliterated; and thus the *Ecclesia Major* of INA and DUNSTAN practically disappears with the coming of the Norman abbots. TURSTIN, the first of these, we are told, pulled down the western part of the Basilica, which is shown on the diagram as a square atrium or forecourt with a baptismal fountain in the centre. Turstin's building scheme not being held sufficiently dignified, his successor, HERLEWIN, plans afresh, and the church that he builds is indicated on our third diagram. It is a much larger church, supposed to be something approaching 200 feet in length, and it is cruciform in shape. HERLEWIN also appears to have encased the Ealde Chirche in stone, so that this will appear enlarged on our diagram. But we have not yet the complete tally of all that was on the ground in 1184. Abbot HENRY and Abbot ROBERT, coming after HERLEWIN, are said each to have been responsible for a tower or angle turret at the

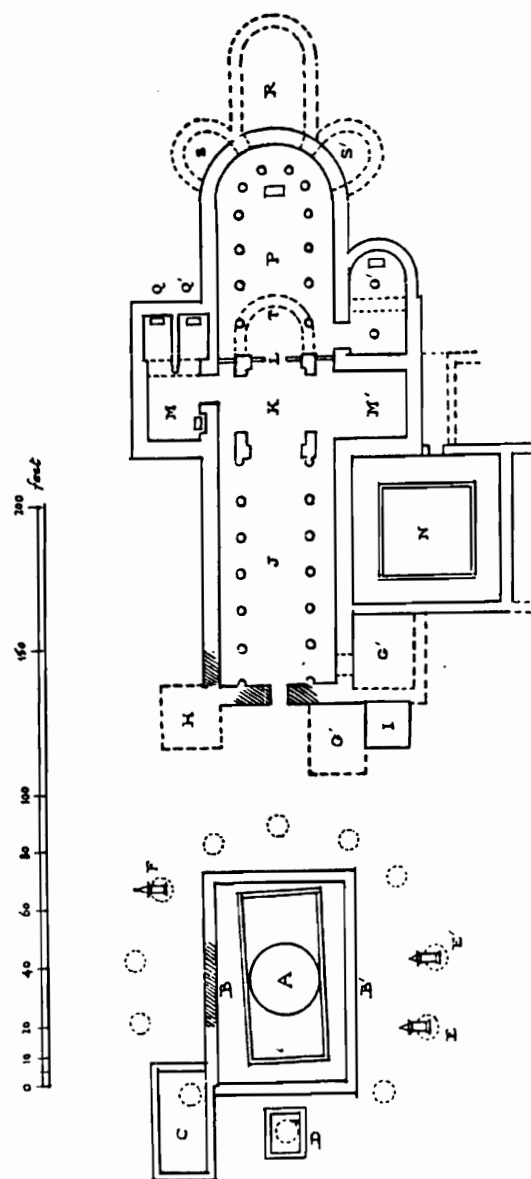


FIG. 7.—THE ABBEY OF GLASTON BEFORE 1184 A.D. AS INFERRED FROM THE SCRIPT.

GENERAL NOTE.—Certain of the measures were found to correspond to those of the Saxon abbey or minster at Winton. The parallel seemed sufficiently near to be interesting. On looking up the history of this church the date of its foundation was found to be A.D. 705, the very time of Ina's donation; and it was the gift of his sister.

west end of the nave of the greater church, and ROBERT also for a hospice at the north-west angle of the Ealde Chirche, and for the Chapel of St. Mary Magdalene. In the accompanying diagram (Fig. 7) the principal features referred to will be found in the places assigned them in the script.

FIG. 7.—REFERENCES TO LETTERS.

- A. The "Ealde Chirche" with its wooden walls and circle on floor. Note the different orientation.
- B, B¹. The stone encasement by Herlewin. The part found is shaded.
- C. Chapel or Hospice of St. Maclou attributed to Abbot Robert. The fragment of a later building survives on this site.
- D. Cell or Chapel of Dunstan. Built over the original cell of Simeon, one of the twelve first missionaries.
- E, E¹. Cell-places of SS. Joseph and Nathanael, with the pyramids later placed over to mark them. A foundation has been found at E.
- F. Pyramid of St. David. The position coincides approximately with the place of one of the xii Cells.
- G, G¹. The "Ossuarium" or bone-house. Position rather uncertain. There was a Chapel of the Holy Sepulchre about this point in the later Abbey.
- H. Approximate position of Abbot Henry's Tower. Begun by Herlewin and never completed.
- I. Approximate position of Abbot Robert's Campanile at the S.W. Foundations indicated here.
- J. Nave of Herlewin's Church, incorporating Dunstan's work.
- K. Crossing, with Bell-tower over. Called in script "Parvis of Choro."
- L. Old "triumphal arch" of Ina's Basilica retained. Screen and gates within the opening.
- M, M¹. Transepts. The north transept contains a chapel with altar to the south. The other two (Q, Q¹) were added by Herlewin.
- N. Cloister, 50 feet square.
- O, O¹. Chapel of St. Mary Magdalene as first built (O), and as added to by Robert (O¹).
- P. Choir of Herlewin's Church.
- Q, Q¹. Chapels of St. Andrew and another added by Herlewin.
- R. Possible extension of Chapel of St. Mary the Virgin (so called) as suggested in some of the scripts. This is not clear, and may represent an addition by Henry. It is not part of Herlewin's plan.
- S, S¹. Conjectural apsidal chapels. Not mentioned in script, but an ambulatory is noted. There are old foundations round about the site of S.
- T. Conjectural place of apse of Ina's Basilica.

CHAPTER VI
THE EALDE CHIRCHE, OR VETUSTA
ECCLESIA

THE story of the coming of Joseph of Arimathea and his twelve companions to Glastonbury about A.D. 47 is well known and securely established in ancient tradition. Our principal authority for the antiquity of the belief is William of Malmsbury, who wrote his chronicle of these early events between the years A.D. 1129 and 1139.

His work comes down to us with many later interpolations, and it has been the habit of its critics to condemn the Joseph story as being one of these. But we are beginning more and more to regard a firmly fixed tradition as having a real basis in fact, and in this case Malmsbury evidently found tradition very strong. The monks of Glaston also had the historian Freculphus¹ to rely upon. Further, it must be remembered that the belief was evidently shared by continental Churchmen, since, had they felt able to challenge it, they would scarcely have been disposed to allow precedence to the English bishops at the Council of Basle, where an extra representation was given to our national Church on the strength of this very claim. Taylor, in his *Coming of the Saints*, has

¹ Bishop of Lisieux in the ninth century.

consolidated the legends of the pilgrimage of Joseph and his company across Gaul, and Miss Murray of University College has collected evidence of a later¹ group of legends constituting an Egyptian version of the story. These are to be regarded as fabulous, but the British and Provençal legends are altogether too consistent to be dismissed as unhistorical in their entirety, and they possess an inherent probability. Always it must be borne in mind that they were received without question by the Latin Church of the Saxon and Norman from the Celtic Church of the British Christians with which they had repudiated communion.

There were in the most ancient days three "perpetual choirs" in Britain, these being Ynys-witrin (afterwards Glastonbury), Ambresbury, and Llan Iltud Vawr. The Welsh claim that the two latter were founded by British princes under Hebrew advisers only a few years after the settlement of the first. From Malmsbury we gather that the monastery at Glastonbury was one of the Celtic form, in which there was an arrangement of separate huts and oratories, totally different from the Latin use. Malmsbury always speaks of the early church as "Ealdechirch," or Vetusta Ecclesia. He tells us how one Paulinus² had in later years enclosed the wattle church in wood and covered it with lead. After his time (seventh

¹ See *Ancient Egypt*, 1916, Parts I. and II. *Egypt and the Grail Romance*. M. A. Murray.

² Bishop of Rochester in the time of St. Augustine's mission; also Archbishop of York.

century) it was called the "Ligneia Basilica," or Wooden Church, probably in distinction from the stone church built by the Saxon King Ina, in whose deed, A.D. 704, it is thus mentioned. The greatest care seems always to have been taken to preserve the memory of the exact size and position of this building. The present Chapel of St. Joseph, more properly of St. Mary the Virgin, built after the great fire of 1184, was claimed to stand on the very site, and to reflect the proportions of the lost church of antiquity. Hence, by common tradition, the *Vetusta Ecclesia* or "Ealde Chirch" has been regarded as a rectangular one.

THE SCRIPT AFFIRMS THAT THE FIRST CHURCH WAS OF CIRCULAR FORM, WITH THE HUTS IN A CIRCLE AROUND IT.

But now comes the script with its reiterated assurance that the first rude wattle church erected by Joseph and his Company was not rectangular but round, and it is insisted, moreover, that the huts or cubicles of the XII. were also circular, and were disposed in a circle round about the church, all being enclosed finally in a large ring or circular stockade to keep out bears and wolves. The script also claims that after the old circular church decayed, its walls were preserved to a low elevation, and allowed to remain as a perpetual record on the floor of the *Vetusta Ecclesia*, or Ealde Church, made sightly and dignified with a golden pall, and the area of the holy circle laid out with a mosaic pattern symbolic of the Twelve about the Centre.

As my readers know, the automatist knew nothing of Malmsbury's Chronicle, nor was she aware of any details of the story of early Glaston save perhaps the

merest outline of the common tradition known to all. And antiquaries have been content to receive without comment the popular notion that the first church was rectangular. The idea of a symbolic Zodiac

has probably been far from their minds. And yet there stands in Malmsbury's writings some neglected evidence of both these things.

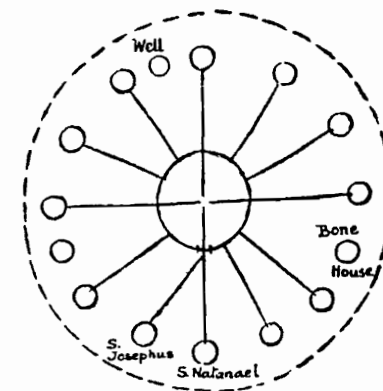


FIG. 8.

THE SYMBOLIC CIRCLE OF THE HOLY TWELVE.

Very early in the series of writings there appear hints of a circular plan or arrangement in the first Christian settlement at Glastonbury. It is claimed that the Chapel occupied the centre of the circle, and was itself round in form, its overall measure being 24 feet, and its internal width 18 feet in the clear of the walls. Paths were marked from each cubicle to the central Chapel (Fig. 8), whose door was on the south, and here two paths united.

This plan, it is claimed, was symbolic, and long after the first Chapel and its ring of huts had disappeared, the scheme was perpetuated in the form

of a geometrical device in mosaic upon the floor of the later buildings which have successively stood upon that holy spot. What the script says is interesting for several reasons. In the first place, it goes contrary to popular ideas of long standing (which would give to the Chapel of St. Joseph a rectangular form), and to traditions of measure for this rectangle which have come down to us from old writers. But here, as so often happens, there seems to have been a confusion between two different buildings, and it is the script which, for the first time in our modern days, clarifies the issue.

MALMSBURY DESCRIBES THE FIRST CHURCH AS CIRCULAR.

If we turn, however, to the pages of William of Malmsbury, our earliest chronicler of Glastonbury, we shall see that he actually gives warrant for this alleged circular form for the Chapel in a passage which I quote (*see* p. 63). In the second place, the story of the circle of huts carries us back to a most ancient order of symbolism connected with the solar and sidereal years, and the constellations of the Zodiac. The figure of the zodiacal circle looms largely in early Christian symbol, but tends to disappear in course of time until it loses its doctrinal significance and import.

Its disappearance is concurrent with the fading out of the philosophic side of Christian dogma, and the loss of that Knowledge which enabled the apostolic Christians and those of the ensuing

period to interpret the mysteries of the Faith in a manner consonant with the enlightened intelligence of men. It is, then, the GNOSIS, or wisdom-teaching, underlying the more natural and human symbol, which is enshrined in the cosmic figures of the Circle of twelve divisions and the Cross of equal arms, four or six, contained therein. This Gnosis is bound inevitably again to reassert itself for the recovery of the power of the Gospel of Jesus Christ through the restoration of the vital analogy between His human life with its transcendent Christhood, and the greater and more universal significance which that life holds for the redemption of the Race and of Nature.

INTERPRETATION OF THE SYMBOL.

The Circle stands for the World, the Cosmos, both stellar and mundane, the one being a reflex of the other. At the heart of the universe, giving life and light to all creatures, is the Sun, the perpetual symbol of the Divine Father and beneficent Creator and Sustainer of His Creation. In the material Sun we apprehend an image merely of that spiritual sustaining Power which upholds the inward life of each and all. In every phase, every mode, of divinely revealed religion, the same symbol is found, and Christianity does but carry its interpretation one stage higher. From the central fount of Light stream forth to the outward bounds of the Cosmos the life-giving rays, and these proceed by six infinite lines, mutually co-ordinate, and determining the universal symmetry.

Both Sphere and Cube are controlled by the Six, and the symbol of the χ (Chi-Rho), which is so prominent in the inscriptions of early Christian times, has this fundamental significance of the Logos of Light permeating space and manifesting His glory in a universe of eternal Law. Now as to the Sphere. This is ruled by three great circles (Fig. 10), fixing the six directions in which we can look into space; firstly, East and West through the zenith, the course of the Sun and Stars; then

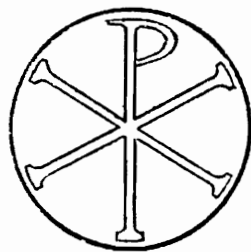


FIG. 9.

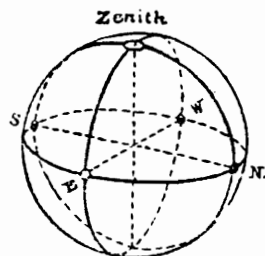


FIG. 10.

North and South, again through the zenith, the circle of the Earth's Meridian; and lastly, the great circle of the Horizon, divided into the Four Quarters by the Cross of the Four Ways. To each of these an archangelic Power is ascribed, and it is Gabriel, Michael, Raphael, and Ouriel, who govern the regions of East, South, West, and North respectively. Even to our own days, little children have been taught to think of these cosmic angels, and to invoke their aid and protection:

"There are four corners to my bed,
There are four angels round my head:
One to watch, and two to pray,
And one to keep all harm away."

In the mystic imagery of the Revelations of St. John, the same position is occupied by the Four Living Things, likened to a Lion, an Ox, a Man, and an Eagle, and these become the familiar emblems of the Four Evangelists—Mark, Luke, Matthew, and John.

THE FOUR WAYS AND THEIR TRIPLICITIES OF POWERS.

Each also takes a constellation of the Zodiac as his proper sign, St Matthew having the Water-bearer, called by the Latins *Aquarius*, and by the Greeks *Hydrēchoos*; St. Mark, the Lion, known as *Leo* (Greek, *Leōn*); St. Luke, the Ox, in Latin, *Taurus* (Greek, *Tauros*); and St. John, the Eagle or Scorpion (Latin, *Aquila* or *Scorpio*; Greek, *Ætos* or *Scorpios*). Thus is laid, in symbol, the figure of the Square as a foundation of Divine Order in the promulgation of Truth to the ends of the earth. But each of the four angels rules a threefold dominion, being Lord of a Quarter, and in each Quarter there are Three Signs, of which his own is one. And so we have the Twelve. Each of the Twelve is a constellation of the stellar Circle, and each is personified on earth, and has its allotted zone of influence on earth. So the Twelve Sons of Jacob go forth to all parts, by a Divine decree, that their children may scatter throughout the world the spiritual Seed of the Dispersion, and evangelise the races of Man. Exactly typical of the mission of Israel is that of the Holy Twelve, the Apostles of the New Dis-

pensation, whose mission it is to carry the power of the Gospel of the Son of Man, the Sun of Righteousness, to all parts of the earth, that when their mission is fulfilled, and the Church on earth has made up the number of its members, the earth shall be filled with the knowledge of the Lord as the waters cover the sea. As the realisation of this prophetic truth increases among men, the symbol of the Rood with its Four Ways of apostolic power will be more fully understood (Fig. 11). This

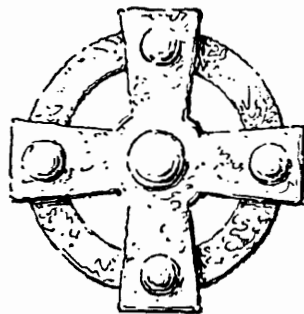


FIG. 11.

symbolism we have now regained in a measure, though it is used or demanded by some intuitive sense of propriety, rather than by the full understanding of all that it should be held to imply. The great Rood that hangs in the Cathedral of Lucca is enclosed in a hoop suggestive of the Circle of the Zodiac of the Gospel Field (Fig. 12), though the divisions of the circle, it would seem, are no longer marked upon its arc. It represents the lingering trace of an expiring tradition in an era when the primitive teaching with its universal

symbolism was being overlaid and submerged by mediæval forms of imagery and belief. Yet in the earlier centuries of Christian teaching it is clear that the Zodiac with its teaching of the Twelfefold Order of Divine government was esteemed one of the greatest of the Mysteries of the Faith.

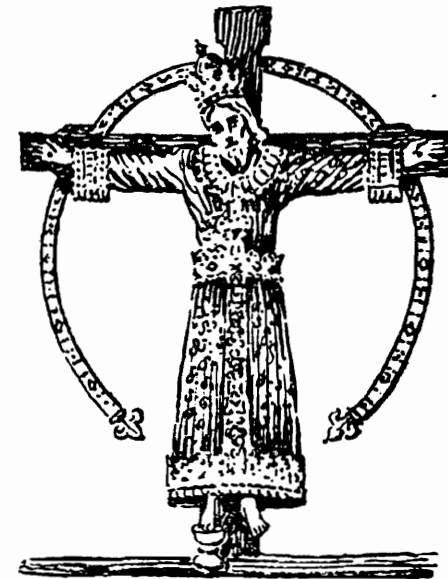


FIG. 12.—"THE ROOD OF LUCCA."

Everywhere in our Scriptures we find this symbolic number, and it is always associated with the foundation and extension of Divine Order. In this way the spread of the chosen Race and the knowledge of the One True God is linked by the symbol of the XII. Tribes with the XII. zodiacal Signs ruling times and seasons, epochs and events; and the XII. Apostles answer

to these. We are not, therefore, surprised to find in our traditions that Joseph, the reputed founder of the Christian Church in these islands, is said to have brought with him a company of Twelve. The symbolic arrangement of their twelve *cubiculi* or huts in a circle around the Chapel is the normal expression of the same symbolism. With the geometrical symbol is associated an astronomical number or series of numbers related to the cosmic periods involved, and it has been a part of my task to discover the system of Number to which the symbol is related. This I have shown, for the benefit of readers interested, in an Appendix attached to this work. The method by which the computations are arrived at is there clearly explained, and I need only here say that it depends upon the enumeration of the letters of the Names of Tribes, Signs, and Apostles in the Greek and Hebrew tongues, both of which tongues possess numeral alphabets, so that each letter is a number used in such computations as these.

It was in the year 1913 that my attention was first drawn to the supposed correspondence between the numbers given by the Greek names for the zodiacal signs on the one hand and the Apostles on the other. There came into my hands in that year that very suggestive work, *The Canon*, in an early chapter of which the author attempted this parallel. But, as readers of that book will know, his illustration was imperfect, for the totals he obtained were discordant one with the other, and neither gave the critical number. Still, the

feeling remained that he was on the verge of some truth for which he had perhaps been groping intuitively. From that time I gave occasional study to the problem, and about five years ago I arrived at a closer approximation, though still failing to perceive the full and true correspondence. The kernel of the mystery was apparent when, about three years ago, I made a study of the Hebrew Gematria values in the Book of Numbers. The matter was, as may well be imagined, pretty well imbedded in my "sub-conscious" mind. But never, in the remotest degree, had I at that time mentally associated Joseph's Chapel and the huts of the first Christian missionaries with this study of mine. Through the script of J. A. published in *The Gate of Remembrance* I had become familiarised with the notion that the geometrical markings on the floor of the later Chapel of St. Mary were of a zodiacal nature. But again, this seems to have remained as an isolated fact in my mind. It was not until May, 1921, that I even heard of S., and our exchange of letters did not start until the middle of June following. Yet as early as July 26 she begins to send me script of Ambrosius mentioning the circular Chapel—an idea foreign to her thoughts, for of this early Chapel she knew nothing whatever. Again, on July 28 and 29 the circular form is sketched, and yet again, on August 3 and 26, after her first and only visit to Glastonbury, comes the notable script which led to the discovery of Herlewin's wall, and of this I shall have

occasion to speak in a subsequent chapter. Once more the circular Chapel is marked on the floor of the later plan. And on the day following, August 27, there comes a further writing in which, for the first time, the round Chapel is shown surrounded by a ring of huts or cubicles, two of which are marked as those of St. Joseph and St. Nathanael. It seems, however, that S., on her visit to Glastonbury, had been conscious, whilst in the Abbey, of certain visual impressions, which she recorded on paper in a rough way. Among these was a glimpse of the bell-turret at the south-west angle of the Ecclesia Major, as it was before the fire of 1184. This was the tower which, according to the chronicles extant, we should have to attribute to Abbot Henri de Blois, but which, these writings insist, was built by his successor, Robert de Jumièges, Abbot, 1171-78. She also had, for the first time, an impression of the little circular huts of the first missionary hermits, seeing these on the ground disposed as a rough circle around the wattle church. These she visualised as low, round huts. It is a premonitory glimpse of things which are now to be impressed upon her in the script, the two modes of intuitive influence running concurrently, as we have frequent occasion to observe later. A few days later comes a writing signed by Romuald, in which the theme begins to develop. This script will be quoted *in extenso*:

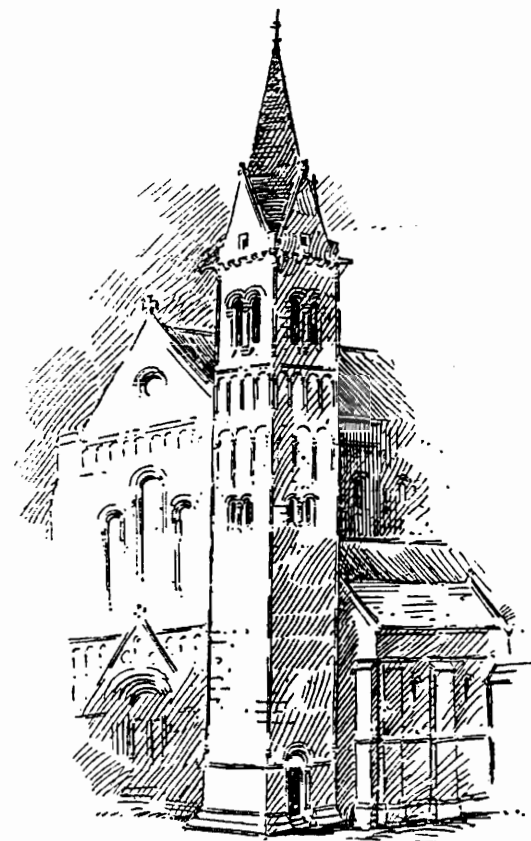


FIG. 13.

Dated 27th August, 1921.

ROMUALDUS speaketh : " I but a littel yonge novice was when thou diddest to Glaston come, and ye next yeare after, Robertus (*this was Robert the sub-abbot and master of novices*) died and was buried in the choir of the Church of SS. Peter and Paul.¹ GALFRIDUS knoweth more, and others there are who canne to memory bringe back ye tales of olde tyme. Wee have sought them for oure ayde in remembering ye of these thynges. Through thee,

¹ Mortuus est et sepultus est in choro ecclesie Sancti Petr et Pauli.

brother, wee of old tyme can speke to hym who seeketh . . . as some teach by image so he in buylding. Now seketh hee to shew still by ye olde worke ye symbole. Once alle (was) symbole, and menne knew not ye meaning. Now symboles (are) gone and faith is weak. Menne need symboles once more, for Faith cometh stronge as Atlantic wave atte Watchet. Watch ye, my brethren (Vigilate fratres mei). Daye cometh: in ye dawn-risinge shall ye know how it all hath been."

The "Atlantic wave at Watchet" is an interesting touch of memory of days far remote when this little harbour had an importance for

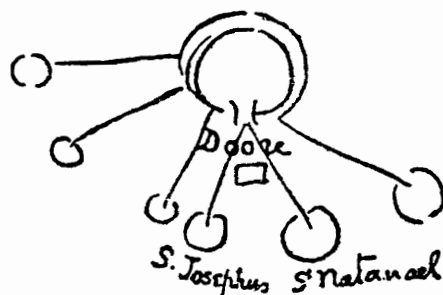


FIG. 14.

the Somerset district which it has long since ceased to claim.

It is a local memory of the remarkable tidal rise and fall in the Severn estuary. The brethren are collecting memories from many old sources, and S., whom they again claim as one of their former Company, is employed as their messenger to me. The script proceeds:

"But of one thyng I, ROMUALDUS, canne thee show: so schalt thou tell hym who seketh in Glaston. What thy Watching One didde thee shew in nyght-season is ryght true. When Holie Ones first came: Chirche rounde in

midst; Oure Lorde's Bodye on Awter, and round it, cubi-
culi XII., for Apostils, and lines—wayes—linea, going
from cubiculi to Chirche. Doore of Chirche to Sud: in
face thereof, cubiculi Sancti Joseph et Natanael. Sanct
Joseph was buried in Linea Bifurcata, menne saye: see
now. See, I show not alle (*here the sketch was drawn by
Romuald*). Atte ende of eche waye a place in wall, so
that eremites canne in Holie Place looke: no entering in
save atte Masse. Alle this, in stane, on grounde of
Ecclesia Vetusta (*was marked*) menne sayde, so yatt menne
sholde hit ne forgette. Pax vobiscum: thou and hym
who seketh."

August 23 was the Eve of St. Bartholomew, and it is notable that S. should have had the vision on that day, and the script so soon following with its reference to Nathanael, who has been identified by several authorities as the Apostle Bartholomew, friend and co-worker with St. Philip. S., in her letter to me with this script, says:

"I hope you may like the last of these scripts—an explanation of my vision on St. Bartholomew's Eve. The Zodiac . . . was evidently represented by those early Apostles of Britain in the arrangement of their church and huts which would help them to determine dates and seasons . . . the Church ('Our Lord's Body'—alluding to the Blessed Sacrament) in the centre; the paths radiating from it to each of the twelve huts; the windows at the end of each path at which each hermit could pray without actually entering. Perhaps the light burning before the altar was thus kept in sight of them during the night: the Sun, too, as it shone on each window in turn, would mark the time. Then the paths (lines) from two of the southern cells (marked SS. Joseph and Nathanael) converge in the south porch or doorway. This forms the *linea bifurcata*, I believe, where St. Joseph's body was interred. If Nathanael is St. Philip's friend Bar-tholomaeus, then the long-hidden mystery of the fate of St. Bartholomew is revealed. It would account for the name 'Natan' and 'Natan-leod' being found in old West-Saxon chronicles."

The expression *linea bifurcata*, in which, according to the old Book of Melkin, once preserved in Glastonbury Abbey, Joseph of Arimathea lay buried, has been a puzzle to antiquaries. It means one of two things. *Linea* is either "lines" or "linen garments," and some students of the subject have seen in this a suggestion that the Saint was buried in a forked or divided garment of linen. But the script explanation, which is that of forked paths, seems the more reasonable. Early in September, curiously enough, I received from two new correspondents, visitors to the Abbey, one the Latin, and the other the English, of a passage from the writings of Maelgwyn of Llandaff, uncle of St. David, who, writing about A.D. 450, says:

"Joseph ab Arimathea, nobilis decurio in insula Avalonia, cum xi. sociis suis, somnium cepit perpetuum et jacet in meridiano angulo lineae bifurcatae Oratorii Adorandae Virginis."

This, of course, set the matter at rest, as it showed that the forked lines were connected with the Chapel. In writing to S. to inform her of the matter, I took occasion to ask her how far she thought it possible that any previous reading, either of Malmsbury or other writers, might have supplied her with "subconscious" material upon which the guiding intelligence might draw, as being part of the furniture of her mind. In her reply, dated September 5, S. says:

"I have never seen Malmsbury's *Antiquities of Glastonbury*, and only knew his Chronicle from having looked up Prior Godfrey of Winchester in it, and a few

legends of Saxon kings. The only subconscious memory of the round wattle huts may have been derived from the recollection of a picture. It was a newspaper sketch of a scene in the 'Church Pageant' years ago, and showed the 'beehive' huts of the natives of Iona when St. Columba landed there. I recalled it this morning when I got your letter."

On Sunday, September 11, S., whilst attending the Sacrament, became aware of a dual environment. Although still aware of her normal surroundings in the church, the visible outlines of these became interpenetrated by a more subtle objective. There arose before her spiritual eye the vision of the little round Chapel of those earliest days at Glaston, and she seemed to be within it, yet beyond it, if one may so describe her impression. But the vision was untranslatable, for this reason, that she was equally conscious of seeing at a single glance the whole interior periphery of the circle, and within it, standing in adoration of the Eucharist, were the figures of the holy brethren in a ring about its walls. On Holy Cross Day, the 14th of the month, there came to her a script from Patraic, one of the Company, descriptive of her vision. He says:

September 14, 1921.—"Ye have the image of Ecclesia Vetusta and some of ye Holie Ones. Thou, brother, didst see it round, but draw it round cannot, for the eye of the body saw it not, but the eye of spirit. In spirit saw thee it, for where thou wert, time and space are naught and tomorrow is even as today, and yesterday as a thousand years ago. So thou didst see, and thine hand was drawn as I made it to draw, the image of Ecclesia Vetusta and the Breaking of Bread—Holie Masse, men called hit in Englisic tongue long after—and now have men names some Lattin

and some Greek for the Holiest of Alle. But all (are) one; nought can hit change which Oure Lorde gave. And as in a glasse ye hit see—how Holie Ones came and for Oure Lorde buylded; poore, rough, and playne, of branch and twig and trunk of tree and stone unhewn or carven for Awter. But He hit took as gyfte—ye beste yatt could be Him gifan, He Who in cribbe laye in Bethleem for us."

Here S. interjected a question. She asked for some clue as to the arrangement of the cells around the Ealde Chirche. To this request the following answer was given by another of the Company:

"I, INDRACT, after Holy Martyr Indractus called, can thee tell, brother. Cells of Holie Ones grew old and decayed. Onlie stone ringes left. Chapels many (were then built)—one on each—some left when men forgot the old cells. I see stones now, one at south, one at west, one north by well. At east (the) awter in Galilee did one marke, but men knew not why. All forgot! XII. to seke."¹

The stone on the south of the Lady Chapel, visible to Indract, must be the little remnant of rough foundation work which I discovered when searching for the place of one of the two old "pyramids" that used to stand a little way south of the southern floorway of the Chapel. The stonework is now covered in again, but the site has been duly noted, and, as will be seen later, it accords with the measures given in the script for the ring of huts. The "stone" at the west must, of course, be the masonry of St. Dunstan's Chapel, which the script says was built over one of the cubicles. That on the north, or rather, the north-west, will correspond with the position

¹ See Figs. 8 and 14.

of the circular foundation of St. David's pillar, discovered in the previous July, and now left permanently open to view. On the east, the place of the Galilee altar can be conjectured, and it agrees with the suggestion of the script (*see* Frontispiece).

September 18th, 1921.

RADULPHUS speaks: "A builder I, and buylded much of Capella Sanctae Mariae. Smal Lattin I, but mucche of stone and plan and measuring-rod yknewe. After fyre, stanes still showed where cells of Holie Ones hadde been. On one ad occidentem (to the west) Capellae Sanctae Mariae, hadde Sanct Dunstan his cell. Here he made manie wonders, and a forge buylded far from Ecclesia Major, so that monkes in choro no clang of anvil heard when hee by nyghte wroghte inne what hadde ance indwelt by ane Holie One bene. After, when bones of Dunstan from Canterbyrig came, then buylded they ane Capella on his cell—not alle brent by fyre, but decayed. Men forgot where Holie Ones hadde been.

"St. Michael in Cimiterio once on cell-place. I, Radulphus, sawe to it yatt Capella Sanctae Mariae on the lines of the wall of Saint Paulinus (linea muri Sancti Paulini) stood—for to kepe ye old place as alle brent was."

Ralph FitzStephen, as we know, was the master-builder employed for the new Chapel of St. Mary, and certainly every effort was made to follow on the ancient lines. The story of St. Dunstan's care to keep the noise of his smithy away from the quiet of the monastery is interesting. The plan of the little Chapel built over the cell (as the script says it was) has been recovered, and we now learn that it is on the site of one of the old round cells. Another new piece of information is that the Chapel of St. Michael, known hitherto only as being in the monks' graveyard, was placed on

another of these. I had thought it was further to the south, and have so placed it in my published plans.

Radulphus goes on to speak of the symbolic floor which, as we are told by Malmsbury, was reproduced in the later Chapel after the fire. He sees how his floor was taken out in later years to form the sixteenth-century crypt visible in the present ruins:

"Wee buylded righte on old capella of wood—ligna: Herluin, stone.¹ Naught know I of thee, brother, save as one who loveth my Capella, alle brocan though hit bee, and grunde gone, and symbol. On grunde of Ealde Chirche was symboli, signes, showings of how Holie Ones lived in Glaston and how cells (were) placed round. See now: Great Cell—Oure Lorde's Bodie: He ye Sunne. Ronde Hym, celles, each for Signe: starres, men say—I know not—hit was spoyled by fyre. Wee copied Signes in stone. Now alle (is) spoyled and digged uppe. What matter, so some still lofe and garde? For here, ye image of hit riseth yet all glorious, more than of erthe."

"Why write I not as afore? Then wrote I with toyle as in Scriptorium; now I thy hand usen, brother—more speed. But ye know not ye measures, ne have ye plumb-line to use."

"I grete thee—I, RADULPHUS—'Ralph ye Frenchman,' of Normandie sayed; Monachus and Buylder in Glaston."

Radulphus's comment on the unwonted ease and speed of our modern cursive handwriting as compared with the laborious nature of the script of his day is illuminating. His power to use the medium's hand, and with it to enjoy her facility of writing, seems to show that this is a case of direct relation between communicator and medium. In other cases we find a "control" employed as

¹ For the account of Herluin's work, see subsequent chapter.

scribe or interpreter. This evidence from Radulphus is consistent with the assertion that "Symon" actually is one of the brotherhood, and in close sympathetic union with the rest.

SYMBOLIC MEASURES IN THE SCRIPT.

Dated St. Michael and All Angels' Day, 1921.

AMBROSIUS speaks: "First let there be a Circle—ronde CXXX. paces—gressus: on it XII. cubiculi. Ronde outer, CCCLX. with fence. In midst of alle, Ronde Chirche, but XVIII. crosst: wall of mudd and stane III. thick—total XXIV. in your measures.

"Outer fence in olde measures, by steppes—paces. Celles not all equal in ring: two at sud—linea bifurcata—lo! I have it thee shown aforetyme; because of grunde. But near equal."

That is to say, the circle on which lie the twelve huts was 130 paces in circumference, and the outer circle of the stockade was 360 paces. If we take the pace as 2 feet 5 inches of our British measure, this will give us for the 130 pace circle 314.1 feet. And the diameter of this being 100 feet English, we have the "Pi" circle given us in "paces," and can translate it into our measure. If we take Roman feet, which are 11.8 of our inches, then we must have $2\frac{1}{2}$ of these to make up 2 feet $5\frac{1}{2}$ inches English, or if the Roman foot be taken as 11.76, which is one of their values, then we have practically 2 feet 5 inches English. Now the extraordinary harmony of these measures declares itself thus:

$$31,416 \text{ feet} = 10,656^1 \text{ paces of } 2 \text{ feet } 5\frac{1}{2} \text{ inches.}$$

¹ See Appendix for the symbolism of the number 10,656.

But again, 31,416 feet English is 32,000 Roman feet, so that:

32,000 Roman feet = 10,656 paces of $2\frac{1}{2}$ feet nearly.

Once more, as regards the outer circle of 360 paces of old measure, we can easily see that—

3,600 paces of 2 feet 5·6 inches (29·6 inches) = 10,656 feet.

To sum up, the "sacred measure" of the pace seems to be 29·6 inches English, and 30 of these paces is equivalent to 888 inches, or 74 feet; whereas 360 of such paces would be 10,656 inches or 888 English feet or 900 Roman feet of 11·86 inches. This measure for the pace is a rather full one, but accords with some of the standards found, which all vary within certain limits. For the symbolic values, readers are referred to the Appendix (p. 150).

SCRIPT OF ST. MICHAEL'S DAY—*Continued.*

"Names of our Holie Ones not alle remembered: Sanct Josephus: Natanael; Symeon; Josephus ii; ane Greek Timoneus; I canne no more. Books alle brente—and it signifieth little, for in Heaven alle names written are. Fain woulde I holp thee who seketh, but too far (art thou), and the hande (is the hande) of one who knoweth littel of measures, though of goode wyl to finde."

"Some said (that) each for Starre stood—alle planned. But this later. Holie Ones came later, Eremiti from Gwalia oder Pictis land in Nord. They much of starres knew, and builded agayne: but in decay maybe they them in linea vera brought—true linea on rounde, but muche where (the celles) stood of eld, because of the Apostils. (There were) but XII. eremiti, and none in chirche—onlie Oure Lorde on aulter Hys Bodie. But of Sanct Josephus and ye Apostils, men said that in Chirche—mid-celle—

Oure Lorde still shewed Himself as after Agen-risynge (His Resurrection) in Holy Land (he) didde. Yet tyme was not then farre, and menne faithe had, and saw with eye of bodie as well as of soule. Now, some with eye of soule Hym see, but never with eye of bodie: and most see nought! But He there showeth to them who wyl, God wot.

"Gif an I more of measures can yfinde, brother, so wyl I: but alle loste! Onlie have I seen ye ronde, thick with wood, and gold-pall covered, in Ecclesia Vetusta."

"AMBROSIUS."

We can now draw the diagram of the settlement according to the measures given, making the outermost circle or protective fence 360 paces or 888 English feet, which will be 10,656 inches nearly.

Then we can draw the Inner Circle, on which lay the ring of twelve cubicles of the hermits. This will be 130 paces, in *our measure*, whereas the outer ring is to be in the *old measure*.

Our pace taken as 2 feet 5 inches nearly, this multiple expressed in English inches will be $130 \times 2\cdot45$ nearly, or 314·16 feet approximately, and so we have the Inner Circle representing the mathematical "Pi."

THE CIRCULAR CHAPEL.

The outside breadth of this is given in the script as 24 feet, and in our measures. This tallies very well with the interior width of Radulphus's Chapel (the present St. Mary's). Had the width been in Romano-British feet, the circumference of the little church would have been 74 feet English. But we are told otherwise, and

must be content. The circle, then, of its exterior, must have been 76 feet or so English measure.

S. not understanding the measures, wrote at the head of another paper the following, to which she obtained the answer given below:

By S.—“Brother Ambrosius, the script was very hard to follow. Would you tell me it again?”

SCRIPT NO. XXXI.

“Onlie ye laste of ye scripture was of mee. An ealder of oure Companie gave it first: but I can more the Englissh tongue use. He wolde saye yatt ye ring-fence of ealder kirche was of ccclx. gressus—twice and more of your measure. Ye ronde whereon ye celles were, was circa cxxx. gressus. Huttes were smalle, ye knowe—but (a) place for Apostil to slepe and take refuge from colde and storm. Huttes, he thinketh, not in exact ronde, because grounde rough, and because of springes—but nigh to it. Of names of Holie Ones he remembereth but of Sanct Josephus, Natanael, Symeon, and ane Greek, Timoneus or suchlike a name—alle from ealde writings. After ye Apostils were dead (mortui fuerunt), and in ring-fence south of Great Celle, nigh the forked lines slept in the Lord (nigh linea bifurcata obdormiverunt in Domino), XII. eremiti from Gwalia (Wales), oder Pictisland (or Northumbria) came. Huttes in decay (they) rebuylded, but nearer in circle, ane or two. Much of starres and wisdom of eld knewe they: perchance they knewe and planned for signs, as (was done) after on grounde in Ste. Marie’s. . . .

“ . . . After(wards) men sought to kepe Signes on ground: ye Hoste in midst, in memoriam mortis Domini Nostri et resurrectionis ejus: Signes in ye starres, as He said, around; but nought of starres know I, and were hit notte that thynges of ye Spirit dye not, nought coude I thee of the mysterie have told.”

It is now time to refer to an existing document for corroboration of some of the things we have

been told. Our authority is William of Malmsbury, the twelfth-century chronicler of Glastonbury, and we may take two passages as translated from the Latin of his *Antiquities* by F. Lomax (p. 4, ed. Talbot):

1. As to the circular form of the Chapel.

“Thereupon the twelve Saints residing in this desert were in a very short time warned by a vision of the angel Gabriel to build a church in honour of the Holy Mother of God and Virgin Mary in a place shown to them from Heaven; and they, quick to obey the Divine precepts, completed a certain chapel according to what had been shown them, fashioning its walls below *circularwise* of twisted twigs, in the thirty-first year after the Passion of The Lord and the fifteenth after the assumption of the glorious Virgin: a Chapel, it is true, of uncouth form, but to God richly adorned with virtue.”

2. As to the symbolic floor of the later rectangular Chapel and its engraved geometrical lines (*Acts of the Kings*, book i., chap. ii.).

“This Church, then, is certainly the oldest I know in England, and from this circumstance derives its name (*Ecclesia Vetusta*). . . . In the pavement may be seen on every side stones designedly inlaid in triangles and squares, and figured with lead, under which, if I believe some sacred enigma to be contained, I do no injustice to religion.”

Squares and Triangles; Threes and Fours; such are significant of the twelvefold scheme of the Circle, and, as our first diagram shows, there lie within the ring of twelve stars, Three Squares and Four Triangles. These intersect symmetrically. Let this ring measure the 130 paces or 314 feet and a fraction, and the diameter will be 100 feet. On the floor of the Chapel the same plan

Handwritten note: The plan of the Chapel is a circle of 130 paces or 314 feet and a fraction, and the diameter will be 100 feet. On the floor of the Chapel the same plan

will be reproduced and brought down to a smaller scale, such as will enable it to lie within the clear 18 feet width of the old circular walls, in such

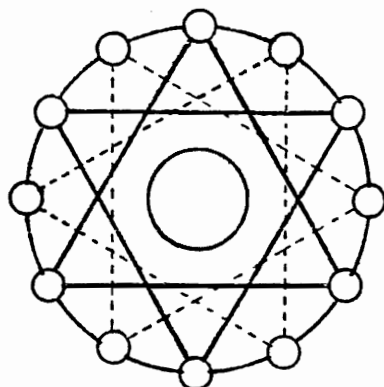


FIG. 15.

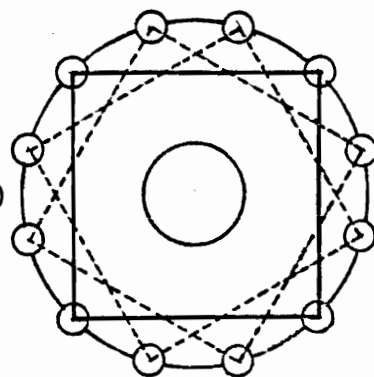


FIG. 16.

wise that upon each one might stand one of the twelve holy men, facing the centre at the celebration of the Eucharist.

RELATION OF THE GREATER AND LESSER CIRCLES.

Within the Chapel, the greater or outward circle is not represented. It represents the starry galaxy, not confined within the limits of the earthly tabernacle. Yet its measures are latent in the geometry of the lesser circle, and herein lies a strange and beautiful coincidence. For the Three Squares whose sides lie in the ring of the lesser, and determine by their angles the Twelve Locations, may have these sides produced to intersect in xii. points far beyond its limits. And where they intersect, there we can describe

another circle. Let any reader try to lay out this larger diagram, and it will be seen that the inner circle being One Hundred and Thirty paces in circumference, the outer circle will be *Three Hundred and Sixty*. Thus the two circles described by Ambrosius in these measures, the relation of which is not apparent in the numbers given, prove, on their setting-out as a geometrical diagram, to be beautifully correlated in one grand figure of a Dodecagon, symbolic of the Twelve Signs, the Twelve Tribes of Israel, and the Twelve Apostles of Jesus.

SCRIPT of October 1st, 1921.

AMBROSIUS speaks: "Muri cum pallium auratum. Grounde red—ruber. Linea, nigrae. Hoste (Corpus Domini nostri), aurea. Altar, marmore Rex Ina donavit: sapphirus magna, splendida in media. Crus aurea Ini Regis super altare. Tumbae Sancti Dewi et Patraici. Aulter slabbe roughe grey unhewn—ne axe, ne ciseau. Menne said, 'Stone of St. Josephus.' After fyre (this was) fande and cutte again smooth and fayre. In Capella Patraici Sancti outer (outside) cimiterio ad villam aulter (was) putte whenne all brocan. So may hit wel bee. Cruces V. super altare—ye slabbe."

It is always of great interest when script of a historical nature coming from a source such as that which I have quoted is found to harmonise with the contents of other script of an entirely independent origin. This correspondence is evident in writings obtained through the American medium, K.L., who is altogether unacquainted with Glastonbury or with the early ecclesiastical traditions of England. One of these writings I will quote. It was obtained on May 4, 1923, in the presence of

my friend, who is known in this connection as Philip Lloyd. Mr. Lloyd had received through this amanuensis the *Metrical Life of St. Hugh of Avalon*, both in Latin and English,¹ and had just received and read a letter from me enclosing my article on S.'s script, reprinted as *Memories of the Monks of Avalon*. He had read the script telling of the round form of the first little church, and was about to close the letter when it occurred to him to mention this idea. His friend, K. L., had not seen the pamphlet. But instantly, and without a moment's pause, the following was written:

SCRIPT OF PHILIP LLOYD AND K. L. May 4th,
1923.

"Joseph did build, as ye have said, in a circle: but Patric and David did renovate his building. At the British Museum be a picture taken from an ancient plate formerly attached to one of the pillars of the Ealde Chirche. It presenteth the first Chapel of Christian worship in Britain. The Chapel of Joseph, shapen like a parallelogram sixty feet in length, with a window East and a window West, likewise two doors, all builded of wattles and thatched with rushes. In this fashion was it builded, and so it stood when Ine added his glory of the New Building."

In answer to the question: "Why did you not speak earlier of the circle?" the answer came: "*Why, because all the dwellings made of primitive wattle and daub were so shapen, round or like to hives, and we did take it for granted that so ye would picture it.*"

Those interested in the problem of correspondence in scripts received from independent

¹ Published in *Psychic Science* for July, 1923, and reprinted as No. III. of the Glastonbury scripts.

sources, as evidence of a possible identity in their originating influence, will be struck by the analogy offered by the following extract from a script of Philip Lloyd, received by him through the hand of K. L., who knew nothing of Glastonbury. This script he did not send me until October 13, 1921, though it was written on February 8 of the same year. Hence I did not know of its existence at the time that S. was sending me hers on this subject:

EXTRACT FROM SCRIPT OF PHILIP LLOYD AND
K. L. Dated February 8th, 1921, and received by
me on or about October 21st following.

"As the years passed by, many listened to the words of Joseph. And they that were most venerable among the Druids received the Word with reverence; for hidden beneath their ancient rites lay truths so deep and simple that the people could not comprehend their beauty. So it was that the old ways led towards the new as brown forest-streams flow towards the lake full of waters. . . .

" . . . As to the floor, of course ye know the central figure—the Cross—the Circle—the Universe. Then the Four Ways to Christ which were through the Great Four. Also the Signs of the Zodiac—for the Names of sacred Things are known to the stars; in the number of their letters, in the spelling out of future events. You know that in this designing of the Floor lies the future prophecy of Glastonbury, together with the inward secrets of Christianity. Ye can find much of interest in the Coptic Gnostic Books: the Cabala. . . ."

At this point Mr. Lloyd interjected the question:

"*Can you explain what is meant by this reference to the Cabala?*"

"This, which was not put clearly. You asked us concerning B. Bond, and although it did not come through, he

has written of the Cabala in the Coptic Gnostic Books containing the mysteries of these symbols."

Q. by Mr. Lloyd: "Can I find this?"

"Yea, it can be had. He wrote 'The Cabala of the Coptic Gnostic Books.' We are sure you can procure it under this title."

"You can imagine my amazement at this," says Mr. Lloyd in his letter of October 13, "but my greater amazement when, after much searching, I thought of the English *Who's Who*, and there found that you had written such a book. Then I went to the book store and found this on the Longmans list. And then in a few days the book was in my room, and is now before me."

Mr. Lloyd had begun receiving Glastonbury scripts in January, 1921, and my acquaintance with him began in May, on the introduction of his friend, Stanley Napier. These scripts Mr. Lloyd began to mail to me on October 8. In his letter of the 13th above referred to, he says: "This morning I shall try to get you three more sections of Glaston. Already you should have the first six parts. Now it is following this next section that an amazing thing happened: the information about the Cabala. Up to this time I only knew your two books, *The Gate of Remembrance* in December, 1918, and *The Hill of Vision* in September, 1919. I had no idea of anything else. Nor was I to see your Handbook on Glaston until this June, when Stanley brought me a copy. The day before this information was recorded, I had asked of you and of what was happening at

SCRIPT NO. XXVa. The Early Settlement according to Patraic.



FIG. 17.—REPRODUCTION OF SCRIPT ORIGINAL.

Glaston. This I practically never do, for I am told that personality is sacred, and that *they* will never give this type of information."

Elsewhere I have added the description of the symbolic floor, which first came through the hand of John Alleyne. So readers will find in this book, and will be able to compare one with another, no less than three independent script references to its design.

Accompanying S.'s script of September 14, 1921 (XXV.a), was a drawing which I now give, illustrating the character of the early settlement, as claimed by the monk PATRAIC, one of the Company of Eight. It looks very much like a Kaffir "kraal." We see the ring of beehive huts and the stockade of lofty palings for protection, forming the outer circle seen in the plan.

This drawing should be compared with those given on the pages following, in which the later state and subsequent rebuildings of the Chapel, and the monuments on the cell-places, are given. The script of INDRACTUS (XXV.a), already given, refers to these. PATRAIC is the draughtsman.



FIG. 18.—REPRODUCTION OF SCRIPT ORIGINAL.

PATRAIC shows the second stage in the history of the early Christian settlement. The Ecclesia Vetusta is still standing, but the huts are reduced to stone circles. The words "Ecclesia Vet." are written in Gothic letters in the corner.

The third stage shows the wooden church built by St. Paulinus over the remains of the Ecclesia Vetusta. Over the site of each of the huts are Memorials. Tombs of Kings (ossuaries) over those of SS. Joseph and Nathanael, and others. A cross where the Galilee altar afterwards stood. A chapel over the cell of Simeon.

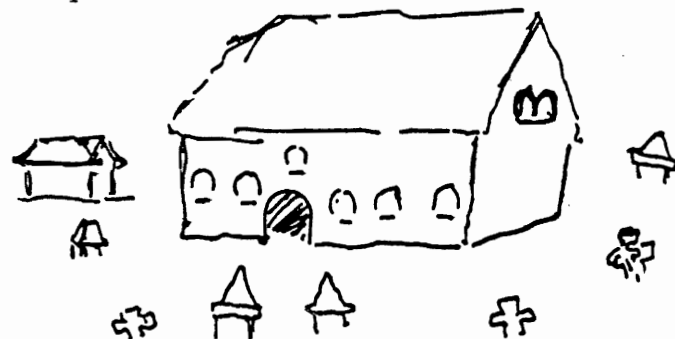


FIG. 19.—SANCTUS PAULINUS ÆDIFICAVIT LIGNI SUPER RELIQUIAS ECCLES. VET.

The fourth stage: Herlewin puts a wall round the Ecclesia Vetusta.



FIG. 20.

"HERLUIN new walles gebuylded rond, in line of Ecclesia Sancti Petri et Pauli."

The fifth stage: he builds a stone chapel over the wood one (Fig. 21).

"Hee, HERLEWINUS ABBAS, sought to keepe Ecclesia Vetusta in lykeness of Eccl. Sancti Paulini."

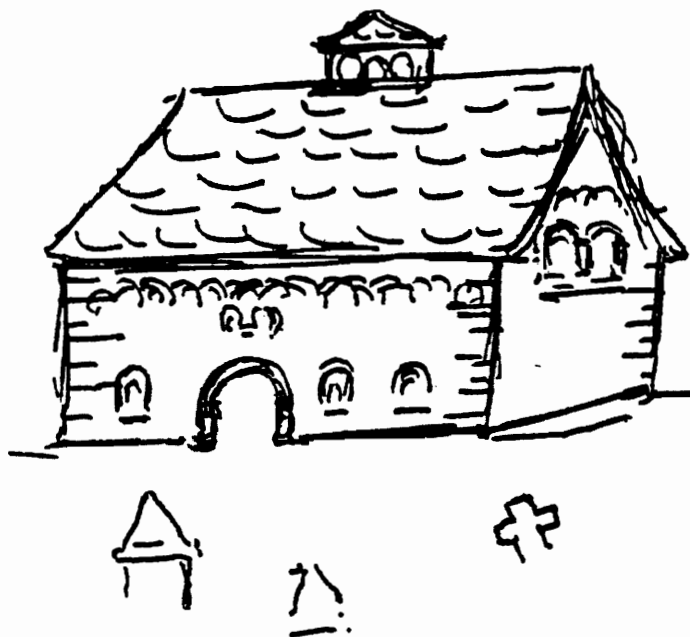


FIG. 21.

"After fyre, Ecclesia Sanctae Mariae on linea muri Sancti Paulini gebuylded (were)."

"HERLUIN ABBAS wold kepe Ecclesia Vetusta as ye Holie Sanctus Paulinus, et Sanctus Dunstanus had itte—save yatt hee hit buylded greater."

"Newe Sanctae Mariae Ecclesia buylded other: more great and fayre, but not lyke to ealder chirche."

"I, ROMUALDUS, have hit seen."

Then follows this sketch of St. Dunstan's Chapel at the west end of St. Mary's.

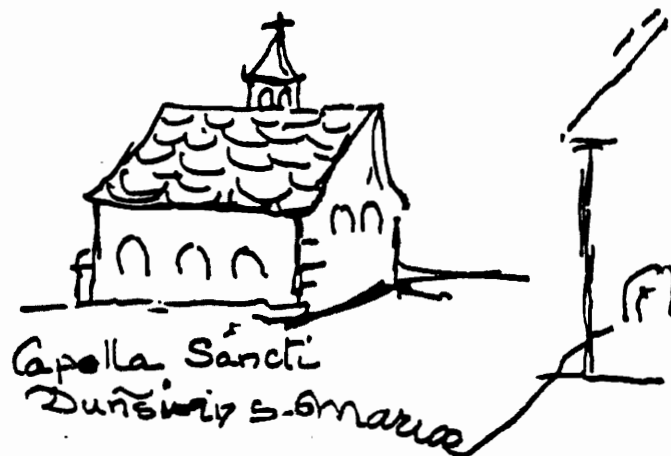


FIG. 22.

The site and plan of this chapel were recovered by me in 1911, from indications given in the MS. Diary of John Cannon. It stood a little more than 20 feet due west of St. Mary's.

The foundations, which are deep, disclosed an original building of very early date, rather like one of the Irish oratories of the ninth or tenth century. But on these foundations a later structure (fourteenth century) had been raised, and here were kept St. Dunstan's relics.

The discovery is recorded in detail in the *Proceedings* of the Somerset Society for 1913 (Vol. LIX.), but it is most unlikely that S. can have seen the record. Possibly I may have pointed out the site to her when she visited Glaston in August, 1921; and, if so, a subconscious reminiscence of my remarks may have contributed to inspire this sketch, though anything I may have said would have been confined to the plan, which is only in part marked on the site. I had no ideas as to the appearance of the building itself.

CONCLUDING REFERENCES TO THE SYMBOLISM OF THE FLOOR OF THE EARLIER CHAPEL AND ITS REPRODUCTION IN THE NEW CHAPEL OF ST. MARY, AFTER THE GREAT FIRE.

On December 31, 1922, a date long subsequent to the receipt of the scripts already quoted, AMBROSIUS presented us with another writing on the subject of the Floor. He refers to the further book which the present writer has in hand, and would correct certain misapprehensions. The script is notable for the recital of a story of the vision of Brother WULFERIUS in the time of Aylnoth, the last of the Saxon abbots. It is a pretty story, and I give it in full. The script claims authenticity, as it is given "in greate memoriam"—that is to say, it purports to be the combined memories of the Company. The Latin versicle of praise to the Triune precedes the writing.

"UNO TRINOQUE DOMINO,
SIT SEMPITERNA GLORIA,
QUI VITA SINE TERMINO,
DONET NOBIS IN PATRIA."

"Brother, we grete thee in greate memoriam. Wee in patria—thou in exile. Yet to our Company returnest thou ere long. But awhile thou dost wyrke. Lo! did wee not show thee thine empty place on a planne? We VIII. wayte for thee, ye IXth. Have no feare that we wyl to thee ought but truth tell; and for that boke that hee wryteth, and mucche of that wee have thee told, fear not! But bidde hym use not harde wordes, long and harde to be understood; but easie and plaine so that some can apprehend."

"One thing didde we see: that hee understode not of ye floore of Ecclesia Vetusta, and that thou hadst it ryghte.

"Floore-grounde, wee hit called—was redde: Host in gold, in centre: Linea—wayes—black, marking pathes to celles of Seyntes: each celle little, in golde. So saw wee hit afore fyre—not as oure Abbat maketh it now, but more playne. But wee, even wee, then knew not what hit shewed. 'Signs of Starres,' thought we! Yea: Starres indede—for Seyntes: and Sunne in midst—for Hym, ye Verie Sunne of Veritie. And Ecclesia Vetusta for Our Lady's Robe, sheltering Hym who lay in cribbe of Bethleem for us."

"I, AMBROSIUS, whenne yonge novice, saw one Childermasse nyghte what once I shewed thee, brother—a nyghte when in sommer heate thou to Glaston wended as thou art now. It behoved thee, brother, hit to wryte, but thou diddest not."

S. says she failed to tell me of this vision at the time, as we had so much else to discuss on her visit to Glaston in August, 1921, and in the seventeen months' interval before the coming of this script we had had but three opportunities of conversation. The Vision of Ambrose at Childermasse (Holy Innocents' Day) reverted to her mind soon after that festival. This is one of those curious facts so typical of this communion:

"See now: Ecclesia Vetusta smal, ronde, darke: sun had gone downe: but twei tapers lit on Awter; and five brethren, olde and bent, sange Vespers by ye gode wyl of oure Abbat AYLNOTH methinketh: see in bok—before TURSTIN Abbas. Thou hast ane bok. We see thee therewyth—seke him. And I, who oft ledde oure brother WULFERIUS by the hande—I, littel yonge lad, was with them."

"Our frere Wulferius, WULFE had been. Of Danelagh hee, and manie a gode fyghte hadde hee foughten. But now, olde monke, sicke and weke, yet ever kynde and mylde to mee, poor ladde! And, as wee sangen Magni-

ficat—ye olden menne and mee—a voice as of merle in wode they sayde (*that is, Ambrose's voice*)—hit lyked them wel for mee to synge—methought Wulferius wudde.¹ For he to Heafon hys eyen liften uppe, and honde, as he some fayre syghte sawe. And I too sawe: for Lyghte fayre and lovelie was there! And in midstest, Our Ladye alle whyte and fayre, in veyle of blue—blue as ye Heafon atte Lammastide.

"And Her Babe didde she holde: Hee, Heafon's Lorde and Oures. And wee kneeled adown, and some wepte for preis and joye of Oure Ladye and ye littel yonge chylde, Oure Lorde. But short tyme saw wee hit, for ane came in haste, cryinge oute yatt Ecclesia Vetusta afyre (was), and wolde soone bee brennt!

"Even as hee in haste came, afore ever hee ye doore fande—for sunne was sette—alle ye glorie fledde! Yett didde wee ken yatt wee of ye pardurable Glorie syghte hadde hadde. And noughte colde hit from us take.

"Some heeded not when wee of ye Vision spake, having of alle thynges oure Abbat first yshewn—'Old menne weke and sicke, and ane littel yonge youth who ever dremeth, and lofeth overmuch boke!' But wee yknewe! Alle hadde I thee tolde, brother, in cloyster of Abbat Herlewin, when thou as pilgrimme came from Sanct Swithun's and now do I hit brynge agen to thy memorie as not long since atte Glaston. There didde I make thee hit to see—yet thou diddest not hit drawe with penne."

The script then recalls other events of Aylnoth's time, and these may be dealt with in their proper place. It concludes with a commentary by Galfrid:

"Groundes of Ecclesia Vetusta redde—ruber—arounde (it) ye lowe walles with palle of golde ryghte to walles of Sanct Paulinus, and stone beyond of Herlewin Abbas. But planne of celles and Sunne inne ronde onlie. But we yknew not ye signs: and now, all gone—ye symbole—but ye Faythe lyeth in heartes of menne ever.

"GALFRIDUS."

¹ O. E. = mad, frenzied.

The references already quoted from Malmsbury as to the repetition of the symbols on the later floor had certainly never been seen or heard of by S. On the other hand, she had, however, hastily read or glanced through *The Gate of Remembrance*, and may thus have made mental record of the extract therein given from the script of John Alleyne, although she cannot remember this. For the benefit of new readers this may be given:

"That which the brethren of old handed down to us we followed, ever building on their plan. As we have said, our Abbey was a message in ye stones. In ye foundations and ye distances be a mystery—the mystery of our Faith, which ye have forgotten and we also in latter days. All ye measures were marked plaine on ye slabbes in Mary's Chapell and ye have destroyed them. So it was recorded, as they who builded and they who came after knew aforehand where they should build."

"There was the Body of Christ, and round Him would have been the Four Ways. Two were ybuilded and no more. In ye floor of ye Mary Chappel was ye Zodiac, that all might see and understand the Mystery. In the midst of ye Chappel He was laid, and the Cross of Hym Who was our Example and Exemplar."

The spiritual symbolism of the circular floor, typified by the zodiacal circle, was then but a part of some more comprehensive and detailed system of symbol which embraced all parts of the well-ordered plan of the buildings throughout the successive eras of their construction or reconstruction. An Ideal, now lost to us, was embodied in the stones. That Ideal it remains for us to rediscover, and we are to find it once again when we have risen above the danger which has all along attended man's use of symbol—the

recurring danger of the mistaking symbol for that of which it is but the partial and imperfect image, and which has led men time and again into the grievous sin and error of idolatry. When we are free at last of this recurrent weakness, we become heirs of the Mystery of the Truth which all symbol is contrived to typify and express. The central Mystery is that which has been preserved in poetic imagery as the Holy Grail. Glaston was the guardian of it. Its symbol is the Cup, or Chalice, and men have been prone, in their ignorance and folly, to idolise the actual vessel which was never more than the symbol of a deep truth living at the heart of the Faith. In the script of S. there are many references to the hiding of the symbolic Chalice at Glastonbury. In other scripts received by the writer this act is a recurrent theme. But the time is not ripe for the recovery of the concrete symbol, and will not be until men and women are strong enough and pure enough in faith to resist the temptation to idolise it. The devotional ideal which it expresses was translated into architectural form, intuitively rendered in terms of symmetry and beauty by the Benedictine fraternity. Witness the following passage from a script of J. A., published in the booklet, *The Return of Johannes*, and dated August 4, 1921:

"The schools of philosophic Thought, dominating for long centuries the minds of men, are now passed away from Earth. Yet they still have sway over the spirits of their votaries. So all the Heavens, though one vast Brotherhood in the Love of God, are yet subdivided and arranged in set companies and lesser fraternities, all

striving together for the fulfilment of their ideals, and still influencing those on Earth who are attuned to those ideals, inasmuch as these are all in sympathy with the great Love of the Creator. Thus with the great mystic force of Avalon. Influenced from the first by a great Adept, a great Teacher of men, it was visited by the Incarnation of the Logos, the Christ-spirit, in the first bloom of His youth.¹

"The motions which the spiritual aetheric current thus generated have set in action have been gradually disseminated in, and have influenced, successive generations of men, becoming gradually centred in and concentrated upon an Ideal which, as it grew to maturity, was materialised in Stone. And here brought to a focus, that Ideal was sustained in the intuitions of the monastic Order which had the great privilege of guarding the Sacred Trust, the Holy Grail whose mysteries and whose Higher History were perpetuated in every stone and measure of that vast range of building: until at last, having become proud, and being mostly ignorant, they forgot! And having betrayed their Trust, they were cast away.

"Yet in the sphere of the Universal Spirit they have become as little children, repenting and being taught and trained by means of this one small bond of sympathy. And now, encompassed by that Ideal which is centred and perpetuated in the stones that are yet visible to you, and in the complete building which is visible to them, they are united as a spiritual force—the Company of the Elect of Avalon—which combines in this effort of response to you who of your own volition are attuned to their vibrations."

¹ This might be held to allude to the ancient tradition among the peasantry in the Somerset district, and in the south of Ireland, that Jesus as a boy came to Glaston, but we are elsewhere given to understand that it is a poetic way of stating that it was in its pristine purity and freshness that the Word of God—that is, the Gospel—reached this place.

learn from this script that the symbolic floor was laid in mosaic after the Roman fashion.

SCRIPT of 29th July, 1921.

"North of Ecclesia Major, common folk buried, but southe, monkes and lay-brethren. South of Ecclesia Vetusta, great folk, Kynges and Sanctys—'Saintes' in ye Frenche tongue. (Ye) menne who seeke at Glaston in

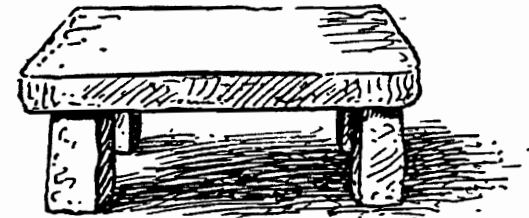


FIG. 23.

Ecclesia Sainte-marie over Vetusta Ecclesia—know ye that (the) East door was atte backe of Awter. Awter had ne walle behind. Awter in Rounde of what once was Ealden Chirche : see now : Grunde : smalle pieces of stone in devises maist cunnyng to behold, like to ye grounde ye Romans made in housen—atrii—usen for chirches, and Brittesc also Symboli in Ecclesia Vetusta : awter buylded on holiest of alle. Ane palle of golde—none of it fand (found) : alle brent (burnt). Seke lowe down : hit may bee that some wode there lyeth yet. Hit is but to mak sure that alle is verie truthe of Ealder Chirche, and ye Saintes and Holy Ones."

Alas ! that the excavation of the later crypt has deprived us of all evidence of the wooden building before the fire, for all the earth within the sacred area has been removed to a great depth. Could we, however, discover the place in which all that

CHAPTER VII

FURTHER HISTORY OF THE EALDE CHIRCHE

How those who came after incorporated the old round Chapel in a rectangular building is told in several scripts. One of these was received by S. on July 29, 1921, and reached me on August 2. The first part has reference to the place of the Monks' Cemetery and that of the Laity, and it faithfully reflects the truth.

It then proceeds to describe how the Four Ways were marked. Two of these were "builded"—that is to say, they were actual doorways in the Chapel walls. These were north and south. The other two at east and west were not so marked, since in this direction the rectangular Chapel was extended to an increased length in both directions. But they would be seen within the low stone walls of the circle preserved on the floor. The little plan which accompanied the script is reproduced, and shows these ways. One is, of course, just at the back of the altar. It is curious to compare this with the statement as to an eastern doorway behind the altar in the Edgar Chapel, the last of all the Abbey buildings to be erected. Here seems the perpetuation of the most early tradition. We

sacred soil was thrown, we might expect to see many fragments of the charred timber, since it is imperishable in this condition.

A CHURCH-HOUSE OVER THE EALDE CHIRCHE.

The script proceeds to assert a curious fact—namely, that over the wooden walls that Paulinus of York built around the old church was a raised structure at first known as “*Domus Ecclesiæ*.” The script is in Latin, but it will be more convenient if put in English words:

“The Greater Church (*Ecclesia major*) was the taller. It was very lofty. The Ealde Chirche (*Vetusta Ecclesia*) was less in measure. The wooden house which stood over the Ealde Chirche of Saint Paulinus was taller. This building was not a church, but a Church House. Now, however, it is called ‘Church.’”

We infer that in Ambrosius’s time this building had become known as the “Ealde Chirche,” being incorporated with the sacred edifice. The story accords very well with what we know of some Saxon churches, for it was quite customary to carry these up to several storeys in height, no doubt for protective reasons, and the upper floors would be used for important offices in the monastery and for the storage of books and valuables.

During July, 1921, I was excavating in the high bank on the north of the Lady Chapel. A local antiquary had advanced the opinion that the most ancient church had been out here to the north. This opinion I certainly did not share. I had written to S. telling her what I was doing,

and on August 3 she got the following script from Romualdus, having asked for an answer to my question as to this opinion.

SCRIPT dated August 3rd, 1921.

“Brother—I, ROMUALD, saw not ye building of ye most ancient Chirche but menne saide that ye Chapelle—Capella—of Herlwin oure Abbat builded, was over the walles of Saint Paulinus (*muri Sancti Paulini*) and I haf myself seen thereyn the pavement and low walls (*muri parvae*)—not high from grunde, in a ronde inne *Ecclesia Sanctae Mariae*.

“But of buylding after ye grete fyre, littel ken I: alle was brente and tobrocan, and men maybe buyldid somewhat more to sud (south): it may bee so.”

“Gif an I other monachi ki scavaient plus finde can, so wyl I mak them ye to remember.”

This is Romuald’s really delightful way of saying: “If I can find other monks who know more, I will get them to remind you.” Romuald then gives a plan of what was to be seen in his day. There are the two churches, the Ealde Chirche to the west, and the Greater Church to the east, separated by the space of fifty-odd feet, which is now occupied by the Galilee. Across this space runs diagonally from the south-east corner of the Ealde Chirche to the north-west corner of the Great Church, a covered way with a wood roof. The wooden walls of the old church are enclosed by a line meant to represent a stone-built enclosure, later described as having been added by Herlewin, the second Norman abbot. Of this, history knows nothing. To the south of the Ealde Chirche are shown two pyramidal

monuments in the graveyard which is labelled *Cimiterium monachorum et regi (regum?) et sanctorum*. At the south-west angle of the nave of the Greater Church appears in the plan a chapel, later described as a Mortuary Chapel. This seems to be the one that survived the fire, and was used for a while by the brethren in circumstances of great discomfort.

A cloister is marked alongside the south wall of the nave of the Ecclesia Major. The script ends with an admonition to seek for the pavements laid by Abbot Herlewin, 18 feet back from the line of the wall (south?) of Ina's Great Church. It affirms that Abbot Herlewin did not build the sanctuary of the Great Church, but only its western part—the west end of the nave.

Further hints of Herlewin's work are given in the next script to be quoted. This comes from Ambrosius, and an elevation of the Greater Church is given, as a pendant to the plan already received.

SCRIPT of August 6th, 1921.

"Friend and brother: I, AMBROSIUS, was atte Winton, and Abbat Herluin buylded atte Glaston somewhat in stone, repayring Sainte Marie ye Ealder Chirche, and west of Ecclesia Major Regis Ini.

"None of east end or apse of Regis Ini his chirche didde he buyld again, but (a) cloister (claustrum) of wood, and (b) Bell-towre: see. Romuald, ane novice, after(wards) Thesaurius (Treasurer) can shew more. Herluin Abbas mended roof and walles Ecclesiae Vetustae."

THE GROWTH OF A THEME.

Readers will have noticed how the first scattered references to the works of Abbot Herlewin have

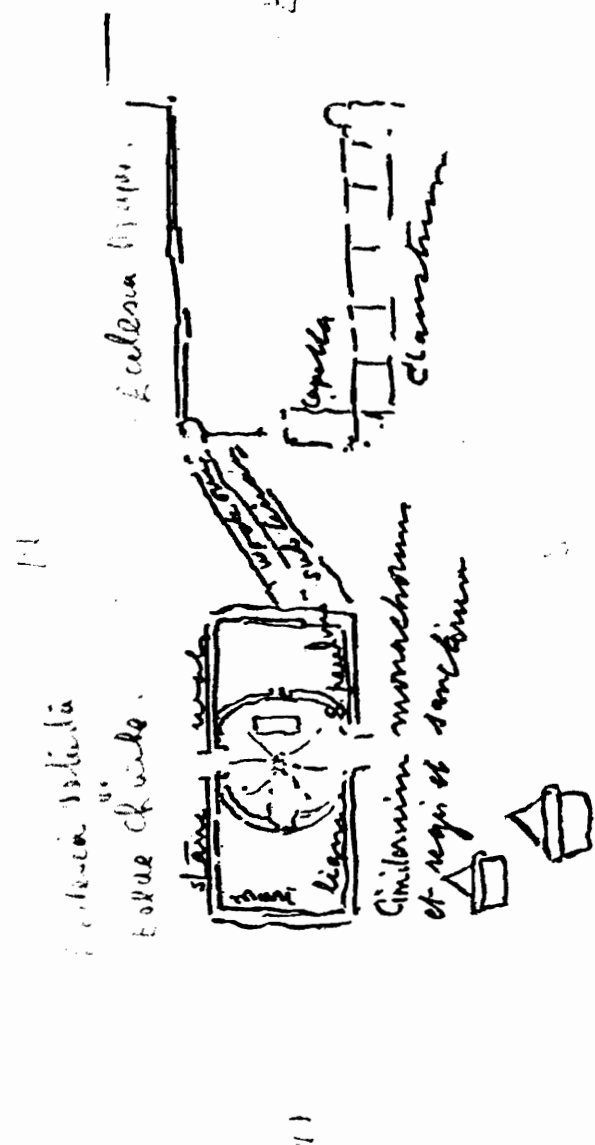


FIG. 24.—REPRODUCTION OF SCRIPT ORIGINAL.

see pavements to abbat Herluin xviii backe
walle of ecclesia major regis Ini. Herluin ne
sanctuarie buylded - on the easte ende ad occidentem

been dropped into the current of the script. The communicators seem to be feeling their way to some more detailed recollections. In this respect I have often felt the script to be like a musical theme in which the "motif" is gradually elaborated from a mere suggestion, through various partial phases of expression, until it assumes perfect form. It is fascinating to watch the evolution of such an idea as this work of Herlewin's, and my readers may anticipate an interesting outcome. There is intent in the suggestion—for example—that they think the new Chapel of St. Mary was built a little to the south of the old church. S., of course, could know nothing of this. The idea is not to be gleaned from any existing data. Yet it is pregnant with importance, as the issue will presently show. This theme is taken up again in the script just quoted:

"After ye fyre, I, Romualdus, saw some of ye building, but ne muche. New Sainte Marie more to south—so also Ecclesia Major—but no greate waye. Stone in foundations of Ina Rex, hard to usen and to digge. See."

Here a diagram is drawn indicating the parallel sets of foundation walls in the older and later buildings. This difference of position is already demonstrated in the case of the Ealde Chirche and St. Mary's. It still remains to be shown in regard to the Greater Church, and some deep digging will be needed to prove the statement.

The point made in the script about the difficulty of working with the older stone is a good one, and is one that could by no means have been

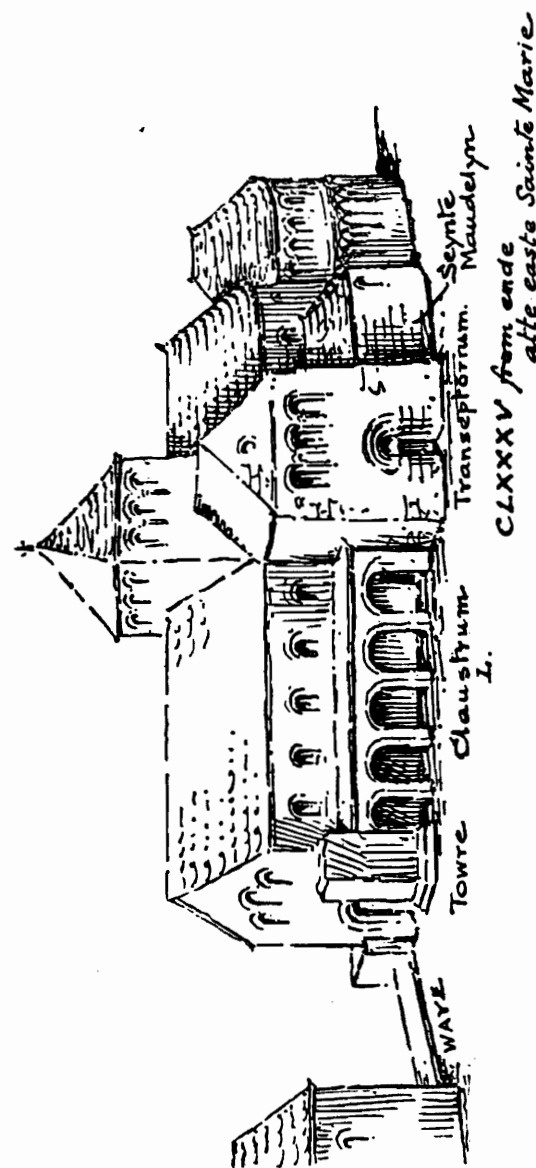


FIG. 25.

appreciated by S. The knowledge rests practically with myself alone. I have observed in the course of many years' excavation that in the most ancient foundations (British or Saxon), a stone is employed of a much more refractory nature than that subsequently used. It is so hard as to be unworkable for any architectural finish, and is quite shapeless, of the "boulder" class. It occurs in egg-shaped masses, known as the "Tor Burrs." Why it was used is clear enough: it was the only stone available in this isolated spot. Later we find all the good building stone was brought from a distance. The rough stone comes from Street and its neighbourhood, and the fine freestone from the Doultling quarries, which still supply the builder.

Several scripts follow, in which are mentioned an Ossuary or charnel in the cemetery to the south of St. Mary's, the cloister pavement, and other works of Herlewin, including a Chapel of St. Mary Magdalen near the east-end of the Greater Church. Rainold, another of the Company, comes to give his testimony of these, and he desires a search to be made for some still-existing crypts beneath the floor of the nave. Rainold seems correct about the bone-house. It was come upon by the Abbey gardener about fifty years ago, and the site is now lost. When found, it was full of bones.

S. knows nothing of the story, which was retailed to me by the old man (now dead). Tradition says that there were several vaults under the nave. If these belonged to the later church, they

have long since been filled up, but those Rainold mentions may be of older time, and quite possibly still existing, as they would have been at a lower level.

I find a difference in the floor-levels of the older and newer monastic churches of quite 7 feet at the extreme west.

Rainold signs himself as "once Military Knight of King William, Duke of Normandy," and afterwards a monk.

SCRIPT of August 11th, 1921.

"There was buylded ane Ossuarium inne midde of cimiterium monachorum. Seke hit. Some of bones be there, south (sud) of Sancte Marie: a littel bone-house. Mynde well: none of a porch in Ecclesia Vetusta to the west (ad occidentem).

"Seke alle ye may. There is mucche to fynde of the Greater Church of King INA (ecclesia major Regis Ini), yatt Herlewin oure Abbat buylded to the west—not at the east, save ane capella Sancti Maudelyn most fayre—alle brente.

"Seke cryptes of the greater church—the Ecclesia Minor—voltes and caves for bones: ne room in cimiterio."

Rainold has not got the right story about the Magdalen Chapel. This was recalled later (*see script of September 7*). It was damaged, but capable still of being used in the day of misfortune, as has been seen. In a further script received about August 16, but undated, he tells us that this chapel was built by Abbot Herlewin adjoining the south transept to the east, and he thinks there may be yet a few stones of it beneath the soil. Rainold did not himself see the fire, but he says

he knew the cloister well, and also the Old Church. In this script he tells us where the tomb of Arthur and Guinevere was to be found, and we are to seek for it. This information he gives us in Norman French, his own mother-tongue.

"Le Roy Arthure et la Reine Genevieve gisaient pres de l'eglise aupres des deux ossuaires ou reposaient les restes—les cadavres des Roys des Anglois. Cherchez les!"

SCRIPT OF AUGUST 21, 1921.

On this day, a Sunday, came a script from Romuald. It is noteworthy for the fact that he speaks of having his information from one who saw much of the new building after the fire. This brother tells him that the Great Church was rebuilt on a scale far wider than that which had been destroyed. This, of course, is quite true. But the point is that it again demonstrates the often alleged fact that the memories of successive periods are linked on, one to the other, in such manner that an individual relater of the narrative can share the experiences of those who came after his time on earth just as easily, apparently, as he can those of his contemporaries.

This linking of memories and experiences in the great "communion" or fellowship of souls is a beautiful thing to contemplate in its enrichment of the individual life by the knitting of the personal web of memory and feeling to all those lives which are in sympathetic relation therewith. A striking picture of this extended life with its

fulness of relationship is given in the script of John Alleyne of August 4, 1921, wherein Johannes Bryant, the sixteenth-century brother, speaks as follows:

EXTRACT FROM SCRIPT OF JOHN ALLEYNE.

Dated 4th August, 1921.

"As we have sayd, not only I, Johannes Monachus, but alle of the Company who loved and love our Abbey as it yet standeth to us, see all its glory, though ye see but woeful ruins. We who walked and yet do walk in the fleshly tabernacle in which, by thought, we clothe ourselves withal, can still dwell in the cloysters where we were wont to contemplate. Soe I say, all we, of our various grades, combined and joyned in one fayre fellowship: we who in our time dwelt as brethren, with the many who soe dwelt before and the few who followed after, all may so walk and contemplate.

To the Company, then, the Abbey, in its æthereal form, stands as concrete and as real as (if not, indeed, more real than) material objects are to us, but with the all-important difference, that they can at will call into present consciousness the events, the circumstances, appearances of objects, and conditions, of any period or moment of time within the range of the communal experience. They can see the Abbey standing perfect as in its prime, and their united memory can reproduce its whole history. By clothing themselves in the garment of earth-recollection they can recall this history as one continuous whole. They enter fully into one another's remembrance, sharing thought and emotion, and

rejoicing in the drama of many lives. In this perfect community of thought and life there is no loss of the individual consciousness, only an added fulness bringing untold happiness. This, indeed, is Paradise, and it is the transmutation of suffering, for the pain and pleasure of past lives are now—though vivid with all the colours of reality—seen to be secondary to the true life of the freed spirit which can command them; and transitory, since they can at will be entered into and at will be relinquished again.

* * * * *

Romuald hears that after his time the Great Church extended so far east that it quite covered the apse of the old Ecclesia Major, and its south wall cut right through the north walk of Abbot Herlewin's cloister. As far as he knows, the Magdalen Chapel was never rebuilt. He may be quite sure of this, since the south aisle of the new church covered it. After the fire, he finds that Arthur's body was entombed by the High Altar, for he says: "*Rex Henricus hat him gefand in cimiterio monachorum.*"

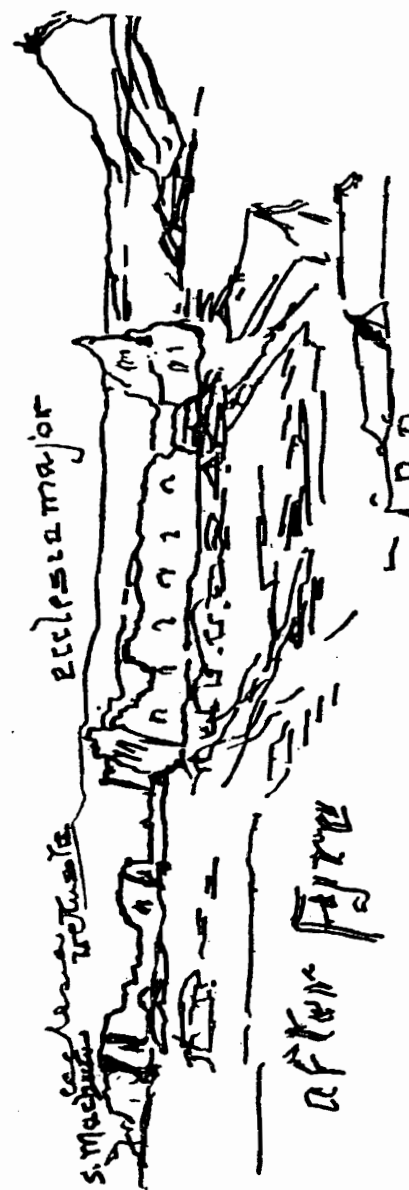


FIG. 26.—REPRODUCTION OF SCRIPT ORIGINAL.

CHAPTER VIII

ON THE IMPERISHABLE IDEAL AND ITS
TRANSLATION INTO MENTAL AND
MATERIAL IMAGES

It seems fitting here to introduce some of the more philosophic teaching received from the Company of Avalon from time to time, chiefly through the hand of John Alleyne. This teaching has reference to the permanence of all spiritual Ideal and the eternal capability of that Ideal to express itself first in the Mental Image, and thence by the creative faculty of Mind, in a concrete symbol on the material plane.

Spirit is always the true creative source, but there are secondary powers and agencies of spirit, pure emotional values which, influencing the minds of men and women, in their turn become the parents of Thought. Thus images of spiritual beauty are conceived in the mind, and seek to translate themselves into concrete form. Every perfect work of art thus holds in some measure an emotional value derived from a yet more inward spiritual impulse. This spiritual content gives personality or true unity of character to the work. That true unity may be expressed in infinite abundance and variety of detail, yet so long as the material symbol is a true one, the unity is there

in each and every part, and can be discerned by the spiritual consciousness.

Spirit eternally seeks Self-expression in ever-varying modes, and the work of Man's spiritual evolution is the conquest by the Will of the Spirit of every grade of Matter, and in this term we include not only physical Matter, but all those intermediate forces, substances, grades of being, ætheric and mental, which are external to himself in so far as they offer resistance to his spirit, and are hostile to his effort to the extent that he has not succeeded in subduing them. So it is seen that the more important field of conquest is not, as material thinkers have supposed, the exterior domain of physical Nature, but rather that other and unexplored field which, though in a sense, *within* ourselves, is yet by no means subject to the rule of our true Self: in other words, the Field of the Subconscious. The subconscious mind *IS NOT OUR OWN: IT IS NOT OURSELVES*, save in so far as we have penetrated it by sympathetic activity of our mind, and mastered it and brought it into perfect obedience. Then it becomes an added Personality with power over the external kingdoms of Nature reciprocal to, and equivalent to, the inward kingdom ruled by the individual Spirit.

SCRIPT of the 23rd May, 1918. (Following a visit to Glastonbury.)

ARGUMENT: The Ideal image of the Abbey as designed by its architect is imperishable, and may be re-translated into concrete form when the impulse is not

baulked by the materialism of men. The Ideal can have a more spiritual expression, which is not necessarily translated into the concrete. The mental image may be faulty, and this happened in the case of Glastonbury Abbey, which was unstable as a building through error in conception. Jerusalem is an untranslated spiritual ideal, and both Jerusalem and Glastonbury will rise again in obedience to a periodic law of growth.

SCRIPT.¹

(J. A.) "We who observe the Laws tell you that the Image of the Building remains always, because it is a genuine symbol of the Divine impulse which gave it birth. It is but a secondary symbol (a symbol of a symbol), but it is a link in the Divine chain, and so it ever lives in the spiritual consciousness of the men who conceived it, and therefore will again be manifested as of old, when the spiritual impulse tending to its recreation has gained sufficient force to bring this about. This impulse may come from the Idea itself, which may first move the Spirit, and then afterwards, by a more vivid and concentrated effort, begin to stimulate material conditions, moulding them into an environment suitable for the display of its influence. Thus Idea reinforced by the Spirit must raise its intensity of influence until it reaches the plane of Action, before it can complete its domination of Matter. And this force of Idea will vary in strength according to the degree of resistance met with in its destined environment.

¹ Paraphased for clearness, August 31, 1919.

"At this stage a difficulty may occur. In old days, the working activities of the many were controlled by the intellectual leadership of the few. In such a case as the building of this Abbey the conditions were simple, for two or three masters were alone responsible, and where they led, the rest obediently or willingly followed. Two conditions then made for success: the one the strength of the Ideal, the other the united influence and effort of a multitude obedient to the rule of the master-builders. Where the leaders control, the majority is easily led. But where they do not control, it is always possible for a small minority, influenced solely by material motives, to confound and impede the work and spiritual impulse of the majority.

"Now at present there exists a spiritual majority in whom the Idea has attained a dominance so great that it is able to find a more perfect spiritual expression than it did even in the old days, when it was more easily manifested in the material plane owing to the comparative absence of opposition. But we who have held that Ideal, and whose scheme of Beauty lives on eternally, can now see before our spirit eyes the imperfections in the former manifestation of that Ideal.

"The Ideal, though perfect, has as yet failed to gain immortal manifestation, and in like manner the subtle or ethereal manifestation failed because of its material deficiencies. Had the great Abbey been perfect in its conception, it would have been standing now. But the system under which it

was built failed by reason of the defects induced by the faultiness of the ideal conception, and thus the building itself, crumbling and out of balance by reason of these defects, was doomed to failure.

"We who know tell you that had it been as perfect and as well conceived as was Westminster or Wells, it would have been standing yet.

"It was destroyed, as building, because of its imperfections. For the evil of its faultiness, the perfect parts suffered, and so that which *had not fallen* out of its own inherent ruin was taken down.

"It will be rebuilt as a manifestation of that more perfect and selfless Ideal that in itself expresses Perfection and Beauty combined with great utility in the world of men, and having been rebuilt, it shall endure. We await its coming, and so we deem it shall be again. But this end will be attained by harmonising the ancient and pure Ideal with the spiritual forces at work in this more enlightened and complex age in which you live. We have told you that places have a spiritual significance. Here you have this in perfection, and the truly perfect changes not. The perfect principle showed itself, but the interpretation of it was not perfect. Now on this perfect foundation there is need to reconstruct a Perfection which shall endure. Thus would we have it, and would wish to see the coming thereof.

"Jerusalem, no longer a symbol of value to the spiritual progress of Man until stripped of her terrestrial values, was a symbol of the Spirit. Now, denuded of her earthly garment, as one who

has passed the gates of Death, she becomes a dominating force of the Spirit.

"And so we tell you that Jerusalem shall yet be the centre of the united spiritual forces of the whole world. And when this is so, then also—and in a like degree and proportion—Glastonbury shall arise.

"Thus History repeats itself—shall repeat itself in obedience to a law of Nature which is a Law of the Spiritual: and thus shall ye see the law fulfilled in the great rebirth and growth of spiritual influence; a growth developing in the mind of man as a reaction from the greatest materialism the world has ever known; the materialism of Intellect tainted by the study of Matter and material things, unleavened by the purifying influence of the Intuitions and Emotions of the Spirit which is the greater partner in the Duality, Man.

"The influences which find response in your minds are many, and they are evolved from the interaction of a vast multitude of those who dwell on the other side, and with whom all sympathy is developed—as with you—through the Emotions which alone are Divine, but which with us are clothed with the acquired Reason and Experience of our life on Earth or on other Earths."

Owing to the frailty of human nature and the dullness of human understanding, the spiritual Ideal for which Glastonbury stands has, as yet, never succeeded in translating itself in any measure of fulness.

There have been periodical surges of new spiritual activity in this appointed focus for the evolutionary work of establishing the Kingdom.

These have ramified over the whole West, and have diffused the Light. These impulses, having spent themselves, have faded out, and periods of apparent desolation, material destruction being the symbol, have supervened. Yet think not that the shrine and focus once divinely appointed can ever fail in the end to bring about the Desire of Nations, nor think that the good work already done is in the smallest measure really lost. It is not lost: it is obscured, but it is in the hearts of a vast multitude as a seed ready to sprout and to yield a harvest of spiritual values such as Earth has never yet witnessed. External expressions of Spirit may fade: in particular, organised religion may altogether lose its hold, becoming empty of the Spirit: but unseen, the heaven has penetrated the masses of men and women, and the heaven is working now. Look for it in those who hold no dogmatic belief, and who yet are guided by an ineradicable instinct of justice and mercy, honesty and purity: whose minds are given to the cultivation of the beautiful in all its modes, who are touched by a sympathy which extends not only to their fellow-men, but to the lesser lives in Nature and to her powers not individualised, but present in all the wonders that Science surveys. Look for it in the sovereignty of a spiritually enlightened Reason which, repudiating fear and all superstition, will wed the intellect of Man to spiritual Intuition, and bring the powers of a true imagination into co-partnership with its own.

Then the Conscious will pierce the veil of the

Subconscious, and within the veil will be found the lives of all who have thought and laboured in the past for the same spiritual ends, and their hands will be stretched out to us in welcome on the other side of the misty barrier. Their genius will enlighten us, and their experience will guide us. Their spiritual presence within our consciousness will be an ever-present stimulus and consolation for the difficult work which the Race will now be called upon to undertake in the furtherance of the great Design, the End towards which our evolutionary course is set.

The æthereal Form which is the permanent and complete expression of the Ideal ever present to the liberated vision of the Company cannot be communicated to us in its entirety, but only as a successive series of pictures apparently disconnected—visibly different, but ideally linked together. The image in its fulness is not limited by the laws of Time and Space as we know them. We may consider, however, that to the liberated faculties of perception, this series of pictures become blended in one symmetrical figure of a type inconceivable to us. So the rude wattle church of the earliest days becomes, strangely enough, an integral part of that greater Picture which includes all successive phases of development achieved in later historical epochs, and carries the promise of a yet more perfect interpretation and fulfilment in times to come.

Accordingly we take up the story of the development of the Ideal by tracing the various stages of its shaping in physical form.

CHAPTER IX

THE SHAPING OF THE WOODEN CHURCH

AUTHENTIC records tell us but little of the building and improvement of that church of wood, for which so many centuries stood over and protected the sacred walls of Joseph's Chapel. St. Patrick, after his Irish mission, was for many years abbot, but nothing seems recorded of any buildings by him. St. David, who ended his days in Glaston, A.D. 546, was supposed to have built a church near the Old Church, but not to have touched the Old Church itself, having been warned by a vision to desist from his plan. According to the Fathers, St. Paulinus (625-644), Bishop of Rochester, in the time of the Augustinian mission, cased the Old Church with boards and covered it wholly with lead. Such is practically the extent of our knowledge until the time of the Great Fire.

And now let us see what the script has to tell us on the subject.

SCRIPT of 30th August, 1921. (First Part.)

(*This is communicated by GALFRID by the hand of S.*)

S. "After ye coming to Ynyswitrin of ye Apostils, some of ye heathen to Christe Oure Lorde came, and were baptized and chrisomed, and after, byshopped. But of these, no great number. Then was there but ane of the fyrste twelve lefte, and hee aged and weake. But hee all ye celles in grete order kepte, and ye holie chirche as beste

hee it myghte : and ye Brittesc folke him yburied nigh to chirche walle. Then, for long, none came : but at last some, and again-bulyded huttes and repayred ye Church. And Brittesc (folk) and menne of Rome worschyped thereby, so loste hitt never were altogether, albeit muche of ye wysdome of ye Apostils and of Sanct Josephus and of Natan-ael menne forgot. This is alle wee canne of old tyme tell."

Next may be given a script received through J. A. as long ago as 1910 (September 7). This seems to refer to a company of holy men who came later.

"The Ermits did dwell in the place ye call the graveyard, and wherein was ye garden they hadde, neare by the old road made of olde tyme from the sea over the hills : and coming thither, they came to a place by the roadside where there was a little brook, and there they stayed and builded little houses hard by the road which they called STRETE. And in the woods hard by they made a lytell chirche, and soe it was for a long tyme. After this, they dyed and it was forgotten, but in after tyme came others and builded not there agayne, but digged and builded ye old church, and so the place where they others lived and dyed was holy ground and they were fain to find sepulture there, although of a truth it was marshy ground, and they who were buried there were oftentimes buried in water and not in earth. Herlewin and Brighere¹ did make drains and soe the place was consecrated. BRIGHERE was one of the order of old tyme : after came Herlewin who builded the grete church and did drain all ye ground that Brighere had left.

"Brigherede¹ builded some : and they who came out of the seas did burn it with fyre. Then builded Herlewin the grete church, and he was two hundred feet. No church was lyke hym in all Angleland : not Winchester was so grete. But we have said, ye lytel churches in ye graveyard were seven, and ye will find their walls deep down by the old church which Paul builded. He was the first stone (church), and he was of stone squared like the old tyme and very fair as did the Romans. There was in

¹ Bregoret in Malmesbury.

old tyme a faire Temple to their gods, the strange gods. The old road they made it and builded an oppida and there were legions there. They builded a temple to their god Jove and then to Mars. The Romans builded houses where four roads meet, and round them a wall, and the place where the church did lie was without the gate of the city, and they who passed by saw them in the bog-land and the woods, and some would slay them. Others laughed. But the holy men were Cives Romani coming out of a province they hadde in the eastern parts, and so they spared them."

Q.: "Can you tell us anything of the little wooden church?"

"They say the people who dwelt there builded it long since. Paul builded it over with stones, so I have heard."

Q.: "To what Paul do you refer?"

"EBORACUS. He builded in hewn stones after the manner of the Romans. There was a temple to their gods ad Eboracum. They say Paul builded in this manner. There was fine work in hewn stone, very wonderful. Of Roman blood was he. 'Centurio pater meus fuit,' dixit, 'centurio Romanus.'"

We must not be too readily influenced by the suggestion that Paulinus, Archbishop of York, built over the *Ecclesia Vetusta in stone*. In our analysis and estimate of these scripts, it must always be remembered that individual memories are imperfect. Moreover, in this case, our communicator is careful to tell us that his information is hearsay only. On the other hand, we have Malmsbury, who, although himself obliged to lean upon tradition and hearsay in many points, is to be regarded as a historian careful to be accurate according to the habit of his time.

But the time of Paulinus is comparatively late. There is a long gap between the building of Joseph's

Chapel and his day—nearly six hundred years, in fact. What had happened in the interval? St. David clearly had meant to re-edify the little old church, since he desired to re-dedicate it. He comes a hundred years after Patrick. The wattle church could not have stood all this time without repeated renovation, that is clear. So we shall examine S.'s script with interest, and also must see whether the script of John Alleyne has anything further to impart of a nature to enlighten us further as to pre-Christian times.

According to the story as received through J. A. from the "Watchers," we are to regard the coming of Joseph and his companions as but one episode in a long sequence carrying us back to most ancient times. It is claimed that Ynyswitrin or, as we now know it, Glaston, had been from distant ages a powerful focus of spiritual teaching and nurture. Light had come to Britain from the East, by mercantile channels, for centuries previously, and the traders who brought it, themselves of Semitic blood and sharing the pure monotheism of the Hebrew, carried to these islands a religious ideal which took root among the British and made them peculiarly ready for the reception, in fulness of time, of the Christian aspect of their cult. It is clearly stated in these scripts, and those of Philip Lloyd appear unmistakably to affirm the same, that the British Isles have been, under the great evolutionary plan, the seed-bed of a select branch of the true Israelitish race (of which the modern Jew is a section largely diluted

with alien blood intermixed during the Captivity and otherwise). Consequently we bear in our racial faith a large and necessary ingredient of sympathy with the pure monotheism of the Hebrew race, and this was expressed in the flower of Druidical culture. The Phœnician voyagers coming to these shores thus found themselves among a people whose ideals and traditions were so nearly related to their own that they were able, without difficulty, to propagate their more developed teaching. With this teaching there was blended a great deal of the finest of Greek philosophy, and this philosophy was carried to its utmost limits in the Druidical schools. But again, it was coloured by the traditions of the temple worship of the Hebrew, and so we find the script speaking of the same tradition in connection with a temple at Glastonbury. This tradition remains, and may be traced through the mediæval times.

In the time of King Solomon the Hebrews and their cousins the Phœnicians had a joint navy. The Phœnicians colonised first Cyprus, then Crete, then Sicily and Spain, and finally the "Cassiterides" (our own southern coasts), whither mercantile adventure had beckoned them.

"It is surely no accidental circumstance," says the author of *The Coming of the Saints*, "that the traditional Hebrew missions follow exactly the same course as that of Phœnician colonisation, and that the traditional sites of these missions are found accordingly, first, at the Syro-Phœnician towns along the coast border as far as Antioch;

and secondly, at all the main Phœnician or Phœnician-and-Hebrew settlements in Cyprus, in Sicily, in Crete, at Cyrene, in Sardinia and Spain, and finally at the so-called 'Cassiterides,' or Cornwall."

SCRIPT OF J. A. April 24th, 1918. (Extract.)

"They whose habitation was in Crete, moved by the memories and traditions of others of their own race and civilisation who had long before been impelled westward . . . followed once more the interminable route, ever westward beyond the Gates of Hercules to the islands where the fire-drawn metals be. . . . Phocis, of the race of Crete, trading with Poseidon and seeking Tyrian purple, was thus brought into contact with them that worshipped the One True God in contradistinction to the Many. And being much impressed by this fact, and the beauty and the idealism of the worship of that poetic nation, he prepared the way for the building of a Temple in his settlement at Tintagella. So at Tintagella was the Temple, a place of the shrine of the Most High God. And the same—a reproduction accurate in every measurement—was established at Glaston on this foundation. Those who came long afterwards in the times of the Romans built a Chapel,¹ which is the first of which ye have a record. So that cult which followed the teachings of Paul came and settled and preached, bringing with them the full knowledge of the New Philosophy wedded to the old monotheistic teachings of the Hebrews."

The first temple, and its history, are swallowed up in the oblivion of the past. There is no hint even of the ruins of a temple here when Malmsbury tells his tale of the coming of Joseph. So with Joseph's rude wattle church our record begins. Malmsbury himself suggests that the Chapel of Joseph was circular, as S.'s script so constantly

¹ This is, of course, Joseph's Chapel.

affirms. But at some subsequent date a rectangular building was placed over the circular one, and was accorded a peculiar veneration in its measures and proportions. So much so, that when subsequent additions were made to the east, a pillar or pyramid was erected on the north meridian line of the eastward termination of the sacred rectangle, that those who came after might not fail to know the exact extent in this direction of the Holy of Holies.

The dimensions of the new Chapel of St. Mary, built after the fire, and now standing, are claimed

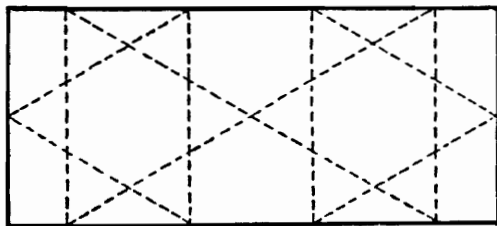


FIG. 27.

to accord precisely with those of the sacred site. The interior measures are the critical ones. The width is about 25 feet, and the length just under 58 feet, the proportion being exactly that which will allow of two interlaced pairs of triangles to be inscribed within its length, as shown. The external measures are also perfect in their geometry, as has been demonstrated in *The Gate of Remembrance*.

This system of interior measure would accord with what is known of the mystery of the temple builders preserved by the guilds during the Middle

Ages, and the Double Equilateral Triangle is the mystical key of the design, and the symbol of things spiritual associated with the pattern.

On September 27, 1921, S. obtained a script signed by the monk Patraic. This was given in response to certain questions she addressed the brethren as to the measurements of the earliest churches and especially that of Paulinus. I give the transcript as follows:

"PATRAIC speaketh. Lo! now, hard it is to remember me of *ronde chirche* ne large and great. XVIII. easte to weste: XVIII. nord to sud, wee thynke *Ecclesia Ligne*

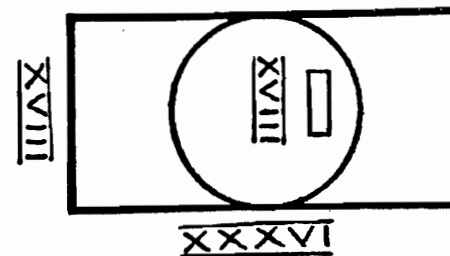


FIG. 28.

(the wooden Church) twice as long—inside walls XXXVI. long, XVIII. wide: but of this, ne sure.

"See now, brother, thou knowest naught of ye measures: *difficilimus est!*"



FIG. 29.

"Walles of *ronde chirche* gainst wallis of Sanct Paulinus (were) pulled part down. They on bank of earth and

stone stood: that alone, and a small part of twiggen (were) left. Wall 3 feet thick of earth and stone, as ye hit measure. Men buylded round huttes for celles as if measured by eye—so goode a ronde! This chirche of Twelve Apostils of Sanct Paulinus (was builded) by rod and plump-line.

"Walles of trees at base: wood slats over, 2 feet thick at least. That (makes) XXXVIII. outer by XX. outer, but ye know not our measures. Romualdus (has) oder measures like to yours—less. Ours (are) greater by two."

"Ronde more to easte, as see in Sanct Paulinus: more place for folk at the west (ad occidentem).

"ROMUALDUS speaketh. Wherefore can ye not measures take?

"Walles, brother, nord and sud, with doors of Sanct Marie on ye lines of Sanct Paulinus (measure) xxxvi.: but to the east (ad orientem), nigh on xx. more, so that Ronde Celle in midst shold be—as we did it guesse.

"Thys wherefore Patraic cannot make thee to comprehend. So (ye whole length is) circa lvi. (56 feet) inner measure, nearer (to that) of Sainte Marie, but (the) breadth near yatt of Sanct Paulinis, xxiii. in oure day, or more.

"XII. ronde cells: ane apostil ever kept watch in ecclesia—xii. moons—eache watched one moon. Lamp lighted by Aulter: more to sud—for sunne. This alle I canne by measure: Brittesc folk could."

Patraic speaks as a monk of the eighth century, and would thus be in a position to tell us of the work of Paulinus, about a century old in his day. S. had a strong impression that there was some sort of rectangular encasement to the circle before Paulinus's time, but this was not clear from the script, which merely shows that its length was altered from 36 to 56 feet in Paulinus's day, by the addition of a sanctuary space of 20 feet at the eastern end. A later script, however, affirms the earlier rectangle to be of St. Patrick's time.

The later addition brought it to the true ancient limit of the sacred ground, and in line with the pillar erected by St. David to mark this line, which had evidently been merged in the general range of buildings added either in his own or in some previous day.

A likely reading of the story would be as follows: First the temple, nigh 60 feet long. This disappears, but the holy site and its measures are remembered. Next, after a long lapse of time, the coming of St. Joseph and the building of the circular Chapel. Third, the enclosing of the circle in a wooden church, 36 feet in length, the altar remaining within the circle. Fourth, the building of a sanctuary at the east end—an extension of indefinite length, perhaps at first in wood, and then in stone by St. David. Fifth, the recasing of the 36-foot wooden nave by Paulinus; and lastly, the extension of the wooden basilica to embrace the whole of the sacred site, under the same great Bishop.

CHAPTER X

THE WORKS OF ABBOT HERLEWIN

REFERENCES to Herlewin begin to accumulate in the script after the end of July, 1921. He is the second Norman abbot sent by William I. in place of the turbulent and cruel Turstin. But S. knew nothing of him or his work, and there was nothing to feed any subconscious impression of him in *The Gate of Remembrance*, which she had read earlier.

In the script of July 28 a plan and elevation of the Greater Church appear. Herlewin's name is not mentioned. But subsequent writings make it clear that these illustrations refer largely to his work.

We know from Malmsbury that he ruled for nineteen years (1101-1120), and this writer says that he rebuilt the great church left unfinished by his predecessor. Curiously enough, the script corrects this statement in many important particulars: it might almost be said to contradict it, since it insists that Herlewin left a large part of the old work alone.

His name is first mentioned in the writing of August 3, where we are told to seek his "pave-ment." On the 6th comes the statement that Abbot Herlewin "buyldid atte Glaston somewhat

THE WORKS OF ABBOT HERLEWIN 113

in stone, repaying Sanct Marie ye Ealden Chirche," and the west part of the old Ecclesia Major. This is again affirmed on August 11, and we are told there is much to be found of his work on the church of Ina, at its western end. Both in this script and in that of August 18, it is insisted that Herlewin did *not* build at the east end of the Great Church. But he built a Chapel of St. Mary Magdalen. Yet once more, on August 21, the same insistent note is struck. Now, Romuald tells us why he did not rebuild the east part. It was considered too holy to be interfered with.

Do our monkish friends wish us to erase from our minds what Malmsbury has said? It looks rather as if they did. But the list of things that Herlewin, according to their account, did actually do is steadily mounting up, and these cumulative references are the more remarkable since there is no special call for the information either on my part or that of S.

But if we are not seeking information, someone else is very anxious to impart it. So, on August 23, there comes at last a development of the theme, in which we have clearly detailed information as to his work on the Great Church, and a more careful plan is given. The average reader may prefer to skip all these technical details, but to the psychical researcher and the student of twelfth-century architecture they will be of interest, and I feel I must not omit them. The plan is twice repeated in the script, with a little further detail

in the second: the principal features will be seen on reference to Fig. 7, p. 36.

The plan shows a cruciform church with apse, and screen across the chord of the apse, with arched opening in the centre. The north transept is walled off, and contains three chapels, one of which has its altar to the south—a curious feature. At the west end of the nave are two towers, and between them, leaving a space for a west door, is what appears to be the mortuary chapel. South of the nave come the cloisters, and around the back (east) of the church is a wall of some sort enclosing a fair tract of ground.

The total length of Herlewin's Church is given in a script dated September 5, 1921, as being 185 feet. Measures of its different parts appear in the script of September 7 as follows:

"ROMUALDUS speaketh.

"Length from Nord to Sud of Maudlin Chapel	XXV only.
"Broad but	XIV
"Transeptorium Wall, Nord to Sud ..	XXV
"Ye two transeptorii, cum Navis ..	XC
"Navis, wyde	XL
"Apsis, wyde	XL
"Apsis, menne called Capella Sanctae Mariae, yet (was it) not Sanctae Mariae: Ecclesia Vetusta S. Mariae was. Apse to SS. Joseph, Peter and Paul was by Abbot Herluin dedicated."	

Both nave and choir would seem to have had narrow aisles. The round arches and short cylindrical columns are sketched in another script.

SCRIPT of the 23rd August, 1921.

"HERLUIN'S CHURCH: Inne transeptorium, capellae three. . . tres awters. Two awters against the wall to the east: one against the church wall.¹ And the monks who sayd chapelle masse entered by the doore in the chapelle. Ye pilgrimmes marvelled at the richness and beauty of the chapelle. Two towers at the west did Abbot Henry build. Romualdus monachus scripsit. In the crypt many monks were buried." (N.B.—*The foregoing is a translation of the Latin which continues to this point.*)

The writing continues in mixed English and Latin. I have used the word "crypt" where the script says "ecclesia minor":

"Seek the crypt beneath the earth under the nave of the greater church of Abbot Herlewin. GALFRIDUS wisheth thee God-speed in thy quest. Sud of Ecclesia Vetusta (are) bones mostly. Two bone-houses and a mortuary chapel buylded in midst for bones of Holy Ones. Ye have ane bone-house found.² GALFRIDUS thinketh other bone-houses digged up from grounde for graves, but of this ne sure."

This is curious, as I had tried for the foundation of the second pyramid, but had met with no success. The script continues thus: I have englished the Latin words:

"Ne crypte below ye Ealde Chirche, but a crypte beneath ye greater chirche—a large cave for bones."

I had discovered the pyramid foundation on August 16, and two days later S. and her sister came to Glaston and saw what I had found. The

¹ Latin in script: "Duo altares contra murum ad orientem: una contra murum ecclesiae—murus navis."

² This must refer to an excavation I had just made on the site of one of the two "pyramids" to the south of St. Mary's, where I discovered a part of the foundation remaining.

old pyramid was very probably a repository for relics. According to Malmsbury it was 28 feet high and had five stages or tiers of panels inscribed with names of worthies, some of whom can be identified with members of St. Patrick's company of twelve. Malmsbury thought the pyramids contained the bones of those whose names were inscribed upon them. This fact I certainly had not mentioned to S., nor was it present in my mind. The other foundation was not searched for until some days later, and she had no means of knowing anything about it.

SCRIPT of the 23rd August—*Continued.*

"Many died on pilgrimage, men say, and they ever with pilgrimme's staff buried were. Others dyed in far lands and hither were brought to lye among ye Holy Ones. GALFRIDUS can tell more than RAINALDUS. GALFRIDUS in scriptorio made plans for Herluin Abbas. HERLUIN Abbas much loved with GALFRIDUS in frater and capitulum (refectory and chapter-house) to speak of the building. He willed two towres to buyld but never did—only foundations.

"Yea; Sancte Marie over ye walles of Sanct Paulinus buylded was, after ye fyre. Ne of walles of INA or HERLUIN Abbas left standing."

Sometime in the forties of the last century, the then owner of the Abbey, whilst engaged in certain improvements and repairs to St. Mary's Chapel, discovered under the approach to the crypt on the north side a number of bodies of pilgrims, each with his wooden staff laid by his side. He was forming a new stairway to the crypt, in place of the old and very steep and cramped access. The

bodies were just outside this. All the ground on the north of the Chapel was the lay cemetery, and is full of interments. The site of the "pillar" excavated in 1921 is closely surrounded by them.

It will be noted that the western towers of the Ecclesia Major are said, in the script (No. XIII.) to have been the work of Abbot Henry, on foundations laid by his predecessor Herlewin, who had wished to build them, but never managed to do so. This information contains some elements of novelty. The monkish memories gather definiteness and precision as we proceed: so now we learn that it was left to Henry's successor, Robert, to complete the south-west tower, and that the companion tower or turret to the north-west was never built; for the great fire ensued some six years after the death of Abbot Robert, and all that had been was swept away. In the ensuing scripts we shall hear more of this abbot and his works.

AN UNEXPECTED DEVELOPMENT.

The script of August 23 ends in a strange manner, and one most surprising. I have felt some natural hesitation as to publishing it and others following on the same lines, but after balancing the "pros" and "cons" of the matter, it seems better to do so. It would, for one thing, be a most difficult task to disentangle this curious thread from the fabric of the writings without seriously impairing them as literature and making for confusion in other parts. Quite apart from

this, however, the disclosure of the whole seems demanded on the score of candour that readers may feel that all the material for a just assessment of the value of these writings has been placed before them. The publication implies no adhesion either on my part or that of S. to current ideas of reincarnation. But I am quite sure that those of my readers who may be influenced by the veridical nature of much of the script, by the knowledge of contemporary men and events which it reveals, or perhaps by the tone of simple piety in which so many of the messages are couched, would have good reason to reproach me hereafter should they find that I had voluntarily suppressed all reference to this strange and constantly recurring element in the script.

CHAPTER XI

THE BRETHREN RETURN TO EARTH-LIFE

"GALFRIDUS WRITETH. He cometh once more to plan and build in his land. HERLUIN ABBAS waiteth not with him : he hath his work—a gode prieste he, and a wyse. ROMUALDUS waiteth till the number is made up. Wee, eight in number, await thee, the ninth. He who seketh here ruled once as Pryor, after(wards) Abbas. His name I knowe not. Ne more."

So ends the script of August 23. S., as readers will remember, had been told all along that she ought to recollect a good deal of what the brethren were speaking of, seeing that she herself is one of the Company, her spirit being of that Symon, once Sub-Prior of Winchester, who had been on pilgrimage to Glastonbury. But now it seems we are to understand that hers is no solitary case. The doctrine which is more clearly enunciated in later scripts is that of the soul's return to earth for purposes of human service in obedience to a higher law.

It is a corollary to the main theme of the continued ministry of these lovers of Glastonbury and of their unremitting exercise of influence from "the other side" of death by a voluntary re-entry into the sphere of their earth-memories and associations. They reassume in these communications that body of earth-memories, reviving

the links between their truly spiritual part and that other part of themselves which is still attached to earth. But, as Johannes puts it in *The Gate of Remembrance* script, this better part remains in its spiritual home, and shares in the higher activities of that home.

"For I, Johannes, am of many partes, and ye better part of me doeth other things, Laus, Laus Deo!—only that part of me which remembereth clingeth like memory to what it seeth yet."

And now we have the corollary of this theme of the soul's descent into earth-memories. The descent is carried a stage further, and the soul enters the flesh, there to take up another period of work for the expression of its ideals. It seems not illogical, if we admit the first, to allow also the second. All the phenomena of spirit intercourse, spiritual inspiration, on the mental side presuppose a blending of the powers and functions of two or more personalities, the one incarnate, the other or others no longer in the flesh. On the psychical side, and where physical effects and phenomena are in question, there is a partnership of spirit in the use of the bodily powers. There is the manifestation of new and independent personality through the actual physical frame of the medium. Where the conditions of sympathetic action allow, there may be a temporary birth of another personality in substance borrowed from the medium, and this may be no longer imprisoned within the body of that medium, but may come forth, be seen and handled, and exercise

dynamic control over objects around, speaking through a vocal organ formed of the ætheric substance, and rendered material enough to reproduce the tones of the human voice. But here, surviving psychic elements must be present.

Materialisation of psychic elements, produced by the will of spirit, out of the mother-substance of the medium, is thus analogous to true natural conception and birth. Again, as I have said, the return of a spirit to an earthly environment for the furtherance of some human service in which that spirit is vitally interested, and for which it yearns, is but the logical fulfilment of the will of spirits to influence by subtle suggestion and inspiration, the minds and the hearts of those who are responsive to their silent appeal.

External personality being a symbol only of the true character of the Self, it follows that external personality is temporary only, and at best but a fragmentary expression of a whole far greater than its symbol, both in degree and in intrinsic nature. Psychical science affirms that the survival of these more material soul-elements is but brief.

From this point of view, then, nothing could be more hampering to any true concept of the mystery of *palingenesis*, the soul's return, than to suppose that the personality built up during a former life on earth would or could again manifest itself with all its external characteristics. That instrument which the individual spirit has succeeded in perfecting—or, at least, developing in workable

form—for a particular experience and for a temporary purpose, will be discarded so soon as that purpose is fulfilled. And being, in its exterior manifestation, the result of reactions between its own effort and the particular set of opposing influences it has had to cope with in its earth pilgrimage, it will, on the cessation of these reactions, find this no longer a vehicle for its true expression. As a symbol of these special temporary activities the temporary personality has had its day and ceased to be, in any active sense.

But the spirit has profited by its experiences, and has assimilated all into itself. Thus it has added to itself a new phase of personality, a new possibility of self-fulfilment, and this it links to others which it has made in its æonial progress towards completeness.

For the better understanding of what this means, we will seek an analogy. An artist, inspired one day by a creative Idea, takes brush and palette, and devotes a certain time to the production of a picture. That picture becomes the symbol of his Thought. It may not be a perfect symbol, but it has enriched him in the making with a new power of expression, and this power remains with him together with the memory of the emotion it has enabled him to realise. Another day brings another mood, and he will transfer to canvas a totally different sequence of emotional values.

Little by little he will acquire a comprehensive range of artistic experiences, and their essence and subtle power will remain with him as a per-

manent acquisition. Those will remain most vividly as part of his artistic life which were the truest expressions of his soul, and thus appeal most nearly to his sympathies. Others he may repudiate. Some may have been, in his judgment, unsuccessful or unworthy. But the idea he failed to realise in them may again inspire him, and on the previous failure he may build success. In this parable we may read the possibility of the rebirth of a human entity, as a creative Thought or Intent for a special experience of the spirit, for the better expression and more perfect fulfilment of an effort made already, but which has failed to express itself fully in physical conditions.

In this sense we may think of the rebirth of an individual carrying many of the marks of identity of character with one who has in old time manifested himself in analogous circumstances, and since the essential character of the creative impulse is the same—that is, the spiritual Idea trying to reinterpret itself is the same one which has already tried and only partially succeeded, we may observe the birth and growth of a human being who in all *essential* characteristics is identical with some other one of former times, and in whom *the same spirit is incarnate*. **BUT IT IS A NEW PERSONALITY.**

Consider now one other aspect of our parable. The divine artist, the true spirit of Man who is the Higher Self of these earth-personalities, has conceived a beautiful idea, which he plans to symbolise in pictorial form. But no single canvas

will interpret for him the fulness of its values. They make a sequence, and represent the gradual working-out through successive stages of a lofty and dramatic theme. The episodes are painted on a series of canvases, and they are linked on, one to the other, like the chapters in a book of history. They are all different: some are happy, some sad. Some represent adversity and struggle: others prosperity and triumph. Varied are the motives and passions which find their place in the series. We cannot confound the pictures, nor can we divide the series. They are one, yet many, and all are united in the Mind of the artist.

So, to apply our symbol to human life, we may think of the linking of a vast series of human personalities in true sequence, some small, some great; some noble and others less worthy; yet all forming part of a great Scheme in the mind of the Spiritual Artist. Shall we say that all these successive personalities are One, or Many? They are both One in the sense that all are essential to the completeness of the true spiritual Entity of which each is a necessary part: they are Many in the sense that the first is not the second, and the second is not the third, and they are not to be confounded one with another.

If, then, we are to accept what the Brethren of Avalon so constantly assert and reiterate, that S. should remember, because she was indeed Symon their brother: that Galfrid comes again as an architect; that Herlewin comes again as a good clergyman, and so forth, let us try to regard the

problem steadily and always from the viewpoint of the Higher Self which controls and dictates these successive incarnations of His thought, and adjusts their character and activities according to a scheme which lies within His creative consciousness, and which the lesser personality is unable to contain, though it may dimly apprehend its nature.

We, as individual personalities, parts of the scheme of experience designed by our Spirit, are not severed from that Spirit, for it is our own Higher Self. We can unite ourselves with Its consciousness in increasing degree as we become obedient channels for the reception of its elevating influence. And so we tend to become partakers of its own higher life. In so doing, we become increasingly aware of other parts of that Scheme, other individual lives which are linked with our present one in it; other personalities having mysterious affinity with our own earth-personality, because they, too, represent parts of the same great sequence of experience whose sum-total will embody a Design more glorious than we mortals can, as mortals, conceive.

The Thought of the Spirit, which is our own truest self-expression, we can discern in other phases, in those other lives with which our own are inevitably linked, and without which our own would be but a fragmentary experience, futile and meaningless in essential respects.

In S. we may suppose the Self now working out a phase of experience which, in a rather definite

manner, connects with the life and personality of Symon, Sub-Prior of Winchester. S. knows better than to consider this a repetition of the same old personality. Yet her own may well carry numerous marks of it, because in her case the Higher Self seems to be working out a consistent scheme in which two successive episodes are to some extent consciously linked. Hence the detailed memories of the Symon life break into the later consciousness to an unusual extent.

When I hear a theosophist remark that he remembers having been Julius Cæsar, or words to that effect, I am inclined to smile, though somewhat sadly, at the arrogance of the claim so obviously put forward by the "little self": yet I listen with a grain of reserve and respect if any tokens of true memory betray themselves, for I remember that the same spirit which impelled the soul of the Roman leader may be working out some detail, whose importance I cannot estimate by external standards, of a greater scheme of which these widely varying lives are symmetric fragments. The intimacy of connection between the Symon incarnation and that which S. is building for her Self—I use the big "S" intentionally—declares itself in an occasional participation on her part in impressions of the former life in the monastery, and pictures impressed therefrom on the Memory of the spirit. One such impression she has recorded for me as taking place on her visit to Glastonbury in August, 1921.

She had been dimly aware of the location of

some of the circular cells, and then, in the evening light, there appeared to her quite clearly the outline of a slender campanile, standing at the south-west angle of what would have been the old Ecclesia Major of the time just before the fire.

In the mellow sunlight it stood forth as a clean new building of cream-coloured stone, capped by a peculiar tiled or shingled roof of high pitch, with four long rhombic faces, such as we still may see on the tower of Sompting Church in Sussex. The faces of the spire are towards the angles of the stonework below, and thus over each face of the tower is a small gable.

The same night came a further writing from Galfridus, which S. posted on the 27th of the month, so that I received them on the 28th. My diary tells me that I was at the Abbey on the three last days of August superintending the further excavation of the ground around the site of the recovered foundation of the "pillar" erected in early days to mark the eastward limit of the holy ground.

This was found about 30 feet north of the north-east turret of St. Mary's Chapel. On August 30 my friend, Rev. T. S. Lea, D.D., then Vicar of St. Austell, came for a few days' stay, and he was with me for a great part of the day following. These diary notes have their value in view of the extraordinary circumstances I shall have to detail in my next chapter. For the moment, let us continue the narrative of the script.

SCRIPT of the 23rd August.

"GALFRIDUS SPEAKETH: Wherefore mayde ye such speed to be at an ende? Much there is to tell of Dom Romualdus,¹ and of alle ye stricte order whiche hee among monkes kept. None dared stray in garth or cloyster, and mightily angered was hee against oure sub-prior for that he let and gave permission to certain of the brethren to go on pilgrimage. Suche was a great sinne against oure holie rule: it was but for lay-brethren such ane holiday to keepe.

"Oure Sub-prior kept smal rule after Abbat Herluin dyed. I, GALFRIDUS, came as novice before Turstin Abbas, woe betide mee! Hee who seeketh in Glaston Abbas was, and, afore, Pryor of Sanct Swithun,² but monachus in Glaston hadde been. It remembreth mee not, but there be those who thinke hee be one of they who came first from Gaul to heathen Brittesc folk. He cometh again and teacheth, but would fain menne kept to ye elder wayes—no new, but of Holie Chirche. We bid hym gode-spede. We bidde hym kepe fayth of Holie Chirche and bid others so to do—not as some, after worschyped bones and gemmes and wyth wordes none yknewe of the meaninge and purpose. But now hit seemeth menne in Glaston alle ysame tongue usen and in hit worschyppe at Awter even. These fynde Oure Lorde as of eld: alle ane whereso be Hee bee. Keepe troth to Hym in waye He ordered so to worschyppe. Such as ne Lattin have, in Englisce tongue worschyppe, as ours Holie Ones made folk in Brittesc to knowe to praye and worschyppe."

"Tell hym who seketh, men yet under forme and through forme worschyppe must for yeares manie to come.

"This knewe Oure Lorde and worschyped in holie places till they traitors cast Hym oute. Then didde Hee oder forme give—Holie Masse—for that wee poore sinning folke myght to Hym come, as Pryor Godfrey³ spake when he from Wintonceastre as pilgrimme came: hee a holie one who remembreth. Ye were not here, brother."

¹ Not the Brother Romuald of the script, but an older monk of the same name (see Table).

² Winchester.

³ Of Winchester.

SCRIPT of the 25th August.

"Albeit thou never monke in Glaston wast, yett diddest thou here abide sometyme about ye tyme yatt STEPHANAS—Estienne in frankish frensche tongue—Kynge was. AMBROSIOUS brohte thee here as gieste, a pilgrimme from Winton, for oure pryor—nay—oure Abbat was one ROBERT. He had pryor of Winton been when thou wast sub-prior. Goode Pryor Godefroi slept in Oure Lorde and was buried in the cloyster or in the Chapterhouse of Winton. Once came hee to Glaston, and to us preached in choro manie wordes of holie wisdom. A greate manne hee and a gode: wel myghte they of hym a Sanct make. Thou wast his manne, gotte from Flanders when hee grew weke and sicke: and after, didst thou bee very staunche to Pryor Robert and when hee was sente to Glaston as oure Abbat¹ hee was gladde and rejoyced greatly that thou diddest hither come as pilgrimme, and received thee with greate joy and honour and placed thee next hym at hys own table, and in choro.

"This oure Abbat ROBERT didde much buylding that Bishophe Henrie hadde left undone. He didde ye Bell-towre buyld at ye sud-ouest of Ecclesia Major. Ye North towre hee did not buyld. Hee repayred and made beautiful ye Chapelle of Seyncte Maudelyn. I, Galfridus, itte yknewe. Much didde he in ye shorte tyme hee lived, for hee had once been at Glaston² as had Ambrosius, in Turstan Abbas his tyme—an evil tyme, woe worth hit! There be some holie ones here with us who remember them of hym, and ROMUALDUS saith that hee hit is who seketh in Glaston now, but of this I naught yknowe. He who seketh thought wel of thee then, brother, if hee be indeed our gode Abbat Robert: for thou hadde hym aided atte Winton. I minde me thou wast olde and bent; olde for thy years; and Ambrosius even older: and soone hee slept in Oure Lorde."

"But oure Abbat—Robertus Abbas—was cutte off from his worke in his strengthe, by a greate fever. Yet ROMUALD saith he cometh agayn for love of Glaston, yet not a prieste.

¹ This was in A.D. 1171.

² This statement is corrected later. It was an elder Robert, uncle of the other, who was there under Turstin.

"Ne ye now prieste, brother! I see ye not but as spirit; for ye thyngs of earthe are alle changed. Only alle holie thynges menne mayde to ye Glorie of God have here an image, and wee see Glaston as wee hit saw in his beauty and glory, as in a glass. For hit to Oure Lorde gifan was and Hee tooke ye gyfte and hit is hys for ever."

"I, GALFRIDUS, see hit as Bishoppe Henrie and Robertus Abbas left hit, but ROMUALD remembreth how it brente was with fyre, and rebuylded—and agayn a gyft to Oure Lorde and Faire Father Christe.

"GLORIA TIBI, DOMINE, IN EXCELSIS:
BENEDICITE OMNIA OPERA DOMINI.

"Bee of gode comforte, brother, for thou dost helpe those here by thy praiers and dost kepe some in a chaine to ayde this poore sinfulle world of thyne whych now so oft forgetteth Oure Lorde and His dear worthy Mother and ye Holie Ones. But manie there bee who remember and atte Awter draw very nigh, and nigh to Hym are lyfted up and are one with us all. Kepe them in mynde of His gode waye yatt Hee His Apostils taughte. Hit is thy chiefe worke.

"GALFRIDUS MONACHUS."

A few scripts are here omitted from the sequence in date, as they have reference to other matters of which I shall speak in the following chapter. We pass to September 5:

"Brother, AMBROSIUS would fain speak with thee of the days of Herlewin Abbas, whereof Gualtier the corrodier hath told him, hee being yet at Winton.

"I, AMBROSIUS, greete ye well, brother, and bid ye grete hym who seketh. Mindest thou hym not atte Winton? And when JOCELYN the new monke fledde away and none could hym finde, Dom Robertus sayde: "Let hym flee and the faster he doth flee, so the faster doth that olde ancient enemye of oures and hys flee after hym. God grante he catcheth hym not afore hee have tyme hym to repent of alle ye evill he hath done."

"So hee lefte our frere Joscelyn to ye Devil—Diabolus, ye ancient foe."

"So didde I to Glaston come backe to dye, and in cloyster to be layed as I had longed greatly. And Robertus didde us much kindness, for ye had stood by hym with stout heart when youre Abbat ye Bishop was sore angered once. Now dost thou not oft see hym. And I but as spirit see ye: I marvel!"

SCRIPT of the 10th September.

"PATRAIC MONACHUS speaketh. No tongue knoweth he save Brittesc and Lattin, but through me, ROMUALDUS, can hee ye somewhat tell, and I too have to seke ye mynde of one now on erthe, to make ye understande what I wolde say. And some words are those of eld, and some new. PATRAIC from Caerleon to Glastingas came, and saw INA Cyng and ye Chirche yatt he buylded to ye easte of ye Ealde Chirche."

SCRIPT of the 12th September.

"AMBROSIUS speaketh. Thou art in truth, brother hee whom wee say thou art. For, as thou thinkest, some there bee who ayen in earth dwell. And thou wert over stark and stern towards ye littel novices and children: aye, and loathed women-folk as if they childer of Satanas were himself. Never knew I one to speke as thou didst atte times! Now hast thou muche ylearned, but how, I know not, save that I see thee in grete pitie for all poore sicke folk and littel yonge childer. I see thee among them, and near thee, childer in white, in choro. But many women-folk, too, and none clad as we saw in past days."

The memories become clearer and more specific as we proceed. There is nothing in the way of enquiry, either on my part or that of S., to suggest the information. My own interest lies always in the architectural history, and in obtaining accurate memories of the building works of the time. S. is well aware of this, and her attitude of mind is sympathetic with my aim. Hence these re-incarnation stories do not reflect any unspoken

wish on our part to receive them. This script tells how Symon de Winton first came to Glaston in the abbacy of Henri de Blois. Symon was then an elderly man. With him came Ambrose, who remained at Glaston and there died. Romuald saw Ambrose in later years as a very old man. Romuald was *hordarius* under Abbot Robert, and now and then had the uncongenial work of acting as sub-prior. He saw Symon on his last pilgrimage to Glaston at a very advanced age.

SCRIPT of the 5th October—*Second Part.*

"I, ROMUALDUS, remember mee of what Ambrosius hadde me told, but not alle have ye understoode. Thou and Ambrosius as pilgrimmes (peregrini) in Glastoniae came fyrste in dayes of Henricus Abbas—I then as novice ye sawe. Thou seemedst olde then to mee. Ambrosius went no more backe to Wintonceastre, but stayed in Glaston and there in claustro slept in Oure Lorde. I hym yfande hadde—in ye sunne—so olde and weke methought hee but slept to wake, cowl over face, but dede! Robertus Abbas came. Then (was) I Hordarius and didde ye dutie atte tyme of sub-prior, and yatt it lyked me not welle. And in short space of tyme after, so didst thou again come—so olde, menne knewe not howe thou haddst not dyed by ye waye. And oure Abbat was ryghte gladde. Wee in Glaston never hadde hym so seen, (for) he sadde of countenance were ever, and something stern and stark with evil-doers. And ye didde in cloyster in sunne sitte where Ambrosius hadde been, and thou diddest tarry long, but to Winceastre again diddest forth fare."

Symon died soon after Robert became abbot. He visited Glaston a year after the death of St. Thomas à Becket. The script records the fulfilment of a prediction then made that the Chapel in the north transept would be dedicated

to the martyred archbishop. This dedication is fairly well established, though Dugdale and others have supposed this Chapel to have been the Loretto Chapel, and this was the popular idea before the late discovery of the real Loretto site, from J. A.'s automatic script. We now proceed with the script of S.:

SCRIPT of the 5th October—*Continued.*

"Then soon in chapter (capitulum) on ye rolle did oure Abbat thy name finde, and he grieved sore, and did thy requiem synge with much pompe. Thou diddst muche tell of ye martyr—him Thomas Archep̄s Cantuariensis slaine but one yeare¹ afore thou camest to Glaston and diddest synge a Masse for hym in ye north transept (transeptorium boreale) at an aultar of Saint Andrew (Sancti Andreas), and oure Abbas saide. "ONE DAYE AN AULTAR SANCTI THOMAE WILL THERE BE," and thou diddest say 'Rex Henricus non volit.'"

"Yet didde I see thee, brother, with Robertus, once oure Abbas, stand nigh to that place and speke of 'Sancti Thomae Cantuariensis.' With us, tyme is nought. Ambrosius tolde me yatt thou from Flanders camest, fetched by Prior Godefroi for scriptorium Sancti Swithini when thou but xvi. yeares hadde. And he kept thee nigh him for he was sicke and weke. Seven years didde he suffer, and thou wast great aide, and though thou wert yonge, sub-prior wast thou made, and childe-master. Henricus Abbas made Robertus abbas Glastoniae. Robertus feared no manne, none but Godde."

S. recalls my taking her on her visit to Glaston to the chapel in question, and telling her my ideas about the dedication. About a fortnight before her visit I had obtained through the hand of John Alleyne the remarkable story about this chapel,

¹ This is quite consistent with known dates, as Thomas à Becket was killed in 1170, and Robert became abbot in 1171.

p 9. spst which has been published in *The Return of Johannes*¹ in which the dedication to St. Thomas à Becket was affirmed and the position of an inscription on the wall noted, some feeble traces of the painted lettering of which have since, for the first time, been detected. The details of Symon's place and work in Winchester monastery have been, to some extent, verified also. He is a historical personage, not a myth. He was subprior and master of novices at the time spoken of.

In a writing from one of the brethren, unsigned, coming on December 1, 1921, the following is the concluding passage. The earlier part of the script is devoted to the story of the great golden chalice fashioned like the Holy Graal, according to the vision of a monk. The brother tries to delineate this, but finds himself unable to indicate its beauty and effulgence when upon the altar.

SCRIPT of the 1st December, 1921—*Conclusion*.

"Ne use! Nought canne I! Lo! schal ye tell hym who seketh that ne drawe itte can I. But hee by eye of faithe can ye Holie Thynges see so an hee wyl. I mynde me of hym whenne that hee monke in Glaston were—ane Frenschman from Normandie, ROBERT. In JUMIEGES hadde hee been, as had frere of myne GAUFFRED, but yonge to Glaston came and of FITZHAMON kinsman (cousin) were. Muche loved he Glaston, but to Winton was ysente, and after, Pryor (was). Yett once againe to us as Abbas and buylded. Of hym ROMUALDUS knoweth more. Serche wel, brother, in legenda, for oft in storia tel they thynges that fayre but ne true are. But, frere, if it be that thou ladye woman now art, still art thou of us: nought cann it harm. Ever frere SYMON art thou, and so schalt thou to us come: but these bee grete mysteries

¹ J. A. Gilbert, Glastonbury.

of wyrke on erthe, and wyrke in ye Holie Places where we dwel. But all one in Oure Lorde. Do thy wyrke then, brother. Pax tecum."

Our attention being once again drawn to the brethren's evident desire to impress upon us their story of the rebirth and continued work of ourselves as lovers of Glaston, S., on our joint behalf, at last asked for further instruction as to the right view to hold on the subject. She therefore headed the next script (December 2) with the question in writing:

Q. "*Robertus Abbas and Symon Subprior greatly desire any teaching on 'reincarnation' which the brethren of Avalon may be permitted to give them?*"

SCRIPT of the 2nd December, 1921.

"Wee fear greatly, brethren, that there is little which we can wryte for ye. These thynges be harde and strange to those yet hidde in ye darke mistes of erthe. But attend now, and I, ROMUALDUS, speaking for ye Companie, will stryve by ye hande of our frere SYMON to tell ye, for ye have wille of truthe to knowe."

"Learne, then, brethren, that as Hee, Oure greate Comrade and Lorde came on erthe and was in Bethlehem born in a stable at ye blessed Christmase, leaving ye glorie of Heofan for ye darke of erthe, so there be some who when in well-being and rest with Godde and His Seyntes, remembre them of those on erthe, and often of those whom they when inne erthe fayled to aid. These have greate longing to leade menne to ye Lyghte. And some hit pleaseth Oure Lorde to sende back on erthe for a whyle."

"The soule cometh to erthe again as babe and yonge childe—as manne or woman, and lyveth a ryghte true human life in the wyrld. Onlie, ever is there a chaine fine and lyghte as ayre which bindeth ye soule—spirit—back to our wyrld here, and by it ye spirit oft passeth

back, and a part of it ever dwelleth after a tyme. Rede ye not in Holy Gospell that Oure Lorde sayeth—I will it in Englich tongue write—"LO! I PRAY YATT THOSE WHOM THOU TO ME HAST GIFAN MAY WITH MEE BEE WHERE I AM?"¹

"See ye not that part of Oure Lorde ever in Heofan was? Soe is it with Hys holie ones. Ever part dwelleth with Him, but ylinked up with human soule and bodie on erthe."

"See now: When soule parteth from bodie of ane who butte for thynges of erthe cared, a chaine linketh ye soule to ye bodie and kepeth it close to erthe. Then dark and dreere is it for that soule, and it is but by true contrition, sorrowe for synne and greate love for oure dear-worthie Lorde that ye erthe-chaine breaketh and fadeth away, and ye soule can beare ye Lyghte and ye Everlastynge Glorie."

"But, brethren, of ye chaine which linketh ye holie ones on erthe back to us, see now how unlike! Yatt Chaine ever dureth; and down it, lyghte and peace passe to ye soule on erthe. And at Holie Masse it gleameth clearer and stronger, and higher mounteth ye spirit and is anigh to Godde."

"Others there be, less holie yet ever stryving after ryghte-being and doing—who are to erthe sent to ryghte wronges that they have done unwitting: ne of malice, but of ignorantia, accidii, slothe, negligentia. And these wyrke for Godde on erthe again—part of Hys grete Planne. Thou knowest, thou, Lord Abbat, how Glaston draweth thee: and yet ever a chaine draweth thee higher, even though thou knowest not. And thou, SYMON, thou oure brother—thou who knowest thy faults, thine ignorantia of eld in thy dealings with folk in cloyster and garth, in scriptorio, in choro. Oft knowest thou in daye of trial that thou dost atone. And wee of the Companie, ye cloude of witnesse, watch ever to see thy chaine grow stronger till thou to us come once more."

"Not alle soules again to erthe from us goe. Manie learne here, and in regions we see afar. So it is parte of

¹ Our version reads: "Father, I will that they also whom thou hast given me, be with me where I am—that they may behold my glory which Thou hast given me: for Thou lovedst me before the foundation of the world" (John xvii. 24).

a planne soe grete that wee cann of it ne see alle: neither have wee speche nor language of itt to speke. Wayte patiently, brethren, and alle schal ye knowe. Somewhat now more than many do ye knowe. See yatt by ryghte-doing and love-worthie charitie ye shoue that chaine holdeth."

"But thou art indeede SYMON, and have too lived before as other. And in many ways hast thou trodde: and wee see afar others. Yet thy chaine holdeth sure. And thou, once our Abbat, ryght surely art thou with us here and thy wyrke hath been grete, for thou hast loved Glaston and hast loved human kynde, and back to erthe wentest thou gladly as knight goeth to war. Yet years past ere thy Quest came to thee and many trials didst thou meet."

"Yet of this be sure: nought is wasted . . . fear not, and question not deeply of these thynges of Godde which be harde for us to looke into—how then for thee?"

"But love all beautie and goode; alle fayre thynges that Godde hath made: and serve thy brethren. Wee thy brethren greet ye and wish ye Peace."

"YE COMPANIE OF AVALON."

I had completed my MS. to this point, and had sent a copy to a friend whose opinion I wished to consult as to its publication. This was on October 17. On the 18th I had to attend at Queen Square for a lecture, and at the close Mr. David Gow placed in my hand an article by Sir Oliver Lodge in the current *Hibbert Journal*, in which occurred a passage so striking in its parallelism to the line of argument pursued by me earlier in this chapter, and so lucid as an exposition of the central ideas contained, that I cannot forbear to quote it:

"Soul, that in some high world hast made
Pre-natal unbewailing choice. . . ."

and—

"When from that world, ere death and birth
He sought the long-descending way."

"Such was the beginning of Myers's tribute to a great poet . . . , and it does not seem unlikely to contain or suggest an element of truth. For though it may often be by compulsion that we enter on an earthly career, yet sometimes it may be entered upon with foresight, through a desire to attain some good end, or to help struggling creatures, or to contribute an element towards the progress of mankind. . . .

"As regards reincarnation, it is probably a mistake to suppose that the same individual whom we know in bodily form is likely to appear again at some future date. There may be exceptions, but as a rule this seems unlikely to happen. What may happen, however, is that some other portion of the Larger Self becomes incarnate: and if so, it would be likely to feel a strong affinity, though often in a vague and puzzled way, with some other portion which had been embodied previously. And, again, if this second incarnate portion happened to include some part of what had gone to make the previous individual, then there might not only be a sense of affinity, but some kind of reminiscence, some memory of places and surroundings which had previously been familiar. . . . The idea seems to help us to contemplate the Platonic doctrine of Reminiscence as a possible reality in some cases—that the truths of Geometry, for instance, were really known by each individual, but forgotten: that 'our birth was but a sleep and a forgetting': that the developed brain tends to inhibit the reproduction of ancient memories and to isolate us from our previous surroundings and our Larger Self. Indeed, some such doctrine may be necessary to explain the aptitudes and powers and instincts both of animals and children, especially when those children show signs of exceptionally early precocity. . . .

"How large a Subliminal Self may be, one does not know; but one can imagine that in some cases it is very large, so that it contains the potentiality for the incarnation not only of a succession of ordinary individuals, but of really great men. It would be a mistake to suppose that Dante and Tennyson were reincarnations of Virgil, but we might quite well imagine that all three were incarnations of one great Subliminal Self, which was able to manifest itself in different forms having a certain family likeness, though without any necessary bodily consanguinity or inheritance in the ordinary sense.

" . . . In some cases it may happen that the portion incarnate is so great that the embodied personality exhibits the phenomenon of transcendent Genius and is by universal consent accounted a 'great man,' though there are cases in which exceptional powers are manifested by one who is not a great man in any ordinary sense, but who has channels of inspiration open occasionally to a non-incarnate portion of his Larger Self. In such cases the normal incarnate portion, apart from the exceptional periods, may be of ordinary magnitude, or, in the ordinary affairs of life, may even be foolish or commonplace. Occasional access to higher sources of information or inspiration is not to be denied to personalities of mediocre grade. The normal portion of such individuals is small, the subliminal part being large by comparison and occasionally accessible."

We could scarcely wish for a clearer or more able exposition of the relation between the Individual and his or her Larger Self than that which Sir Oliver Lodge has here given us, and the writer feels that his generation owes him much for his frankness in speaking on a subject on which opinion is still in a backward state, and on which many prejudices are to be encountered. The peculiar value of such utterances is in the ground they offer for the faith in the survival and perfecting of the Individual as one aspect of a greater Being in whose bosom he would have his appointed place as a necessary, even if humble, unit in a larger life of immortal grandeur. To such a view the meanest and simplest of mortals may subscribe, and claim their part therein, without any thought of aggrandisement of the earth-personality or present incarnate individual self, and without any excuse for so thinking.

On this theory, the present personality of S.

would be held to carry an appreciable amount of the experience-values and conscious memories of Symon the sub-prior, since she is so often sensible of mental pictures attributable to that life, and having no discoverable foundation in her present one. By the same standard, the writer cannot claim to be the heir of any personal recollections of the life of the twelfth-century abbot, for he has never been the least aware of such. With him the present personality would be linked on to that of the abbot more by his intuitive attachment to Glastonbury and the spiritual ideals for which it stands, and which may—though quite unconsciously to himself—be reflected from the former life alluded to in the scripts.

Both Symon and Robert are real persons in historical record, but S. normally knew nothing of them. Many of the details given have been verified; others are not yet proved.

CHAPTER XII

THE WALL THAT FOUND ITSELF

WE now approach a remarkable verification of the script in the discovery of traces of a building whose very existence, unlike that of the Edgar and Loretto Chapels, was unrecorded in history. This makes the circumstance yet more remarkable, inasmuch as there is nothing either in my mind or in S.'s to form a pivot for the suggestions made in the script, save a casual conjecture by an antiquary in 1880.

Allusions to the work of HERLEWIN had been accumulating, and some special interest in this abbot's works seemed to be betrayed by the brethren. At last, on August 26, Galfridus speaks, and makes the memorable statement that Herlewin had further enclosed the Ealde Chirche and its wooden walls, with a stone-built encasement, and he draws a plan to illustrate the story, which is given him as remembered by one Gualtier, a pensioner (*corrodier*) in the monastery.

SCRIPT of the 26th August, 1921.

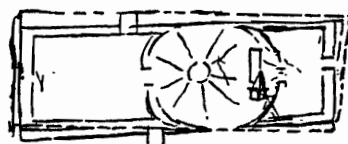
"NOW GALFRIDUS SPEAKETH. Ther bee olde thegns¹ among our corrodiers who remember. I mynde them even now. Ane GUALTIER, ane Normand (who) saw THURSTAN Abbas strike oure sub-prior till he like

¹ Thaness = noblemen.

stane on grunde lig (lay). GUALTIER knew somewhat of Ecclesia Vetusta before HERLUIN—some wall of stane outer (outside) of ye walles of Sanct Paulinus, and within, a floor of symboles and chasse (shrine), steep and pointed, by Awter on sud, for Sanct David hys reliques—as thus, saith GUALTIER: Gualtier ne scribere cann (Gualtier cannot draw it)."

Here follows the plan, on which it will be noted that a dotted line is shown to run outside the wooden walls on three sides (north, west, and east).

as this saith Gualtier - Gualtier ne scribere cann. Grunde Ecclesia vetusta



Herluin Abbas made new wall of stone - I can hit marke ---

FIG. 30.

On the south it cuts into the old wall. There is an obvious deviation from the parallel, seemingly about 3 degrees north-west and south-east of the old axis. I shall have more to say as to this later.

"HERLUIN Abbas made new wall of stone: I can hit marke. . . . Then HENRICUS Abbas buylded on Ecclesia Major somewhat¹ began Towre at sud-ouest. Then ROBERTUS Abbas came, finished Bell-towre and rooff on great Towre—a towre lowe and broad over parvis of choro. ROBERTUS did much, but died and in choro ecclesiae majoris sepultus fuit, for much he loved Opus Dei—ye chaunting of ye Psaulter. 'Godde's Werke' hee did hit calle."

¹ Compare script of Philip Lloyd.

On inspecting this little plan I felt sure that the difference in the direction of the lines was no accident, but intentional. I recalled two facts. First, the present Chapel of St. Mary is claimed to be built exactly on the lines of the Ealde Chirche. Second, it is not built in a straight line with the Galilee or Ecclesia Major, but lies on an axis deviating some 3 degrees of the compass to the south-west and north-east. This fact was certainly unknown to S. The deviation is not visible to anyone looking at the ruins. It only appears on a plan. Now I could not help thinking that if the Norman abbot Herlewin had built such walls as was said, he might value symmetry more than old British tradition, and restore his lines to parallelism with the main building, and that if he did, then the result would be just what this little script-plan showed. As he would have to work in continuance of the fabric to the east, this must bring his work out rather more to the north as he went west, and so he would build his new wall free of the old one on that side, but would be likely to cut into the wooden structure on the south, especially near the west extremity. Another point of interest in the script lay in the description of St. David's shrine as being by the side of the altar in the circular church, and as having a steep pointed top. In connection with this, it is worthy of note that Malmsbury alludes to the shrine of INDRACT, an early Glastonbury Saint, as being to the left of this altar and having a pyramidal top.

As to the alleged walling of Herlewin's day, the only thing I could find in documents remotely suggestive of such was a theory thrown out by Mr. James Parker, F.S.A., in a contribution to the Somerset Society in 1880. He thought the old wooden walls of Paulinus might have been enclosed at a later date with stone, on the precedent of York Minster, where this was done. I know of one such work at Cradley near Malvern, where an ancient wooden west tower is thus encased. But this I only learned some time after the coming of the script. So my readers will appreciate that I had not much to go upon as a warrant for suggesting to my Council that I should explore for such a wall. So I put the script aside to await a future opportunity. I had not to wait long.

I daresay a certain ruler of the Church would be rather horrified if it were seriously suggested to him that he was being moved by agencies unseen, when, just at that very time, he was making up his mind to have the surface of that particular bit of ground lowered and levelled afresh, so that the plinth of St. Mary's Chapel might be better seen! Whatever the fact, he had arrived at this decision without reference to myself, and when I visited the Abbey on the morning of September 1—five days only after receiving the script—it was to find that he had taken my workmen off their job in the transept and put them to work at this.

THE STORY OF THE FINDING.

I was rather late at the Abbey that morning, and found my friend, Rev. T. S. Lea, had been there some time before me. He was absorbed in what the men were doing, and on meeting me, he at once pointed out a piece of walling they had just uncovered. It lay a little distance in advance of the north wall of the Chapel, and very near the foot of the north-east turret.

I imagined at first that it was only a bit of some protective masonry put in by the Trustees since 1908, to "underpin" the turret. I summoned the gardener, who would probably know about this, but on looking at the bit of walling he assured me that it was not part of the Trustees' work at all. So I had it dug around to some depth, and it was then revealed as a massive piece of old foundation work, with regular flat-bedded footings. It soon occurred to me that this foundation was very much in the position shown in the script for Herlewin's wall. I therefore instructed the workmen to follow the line further to the west. This they did, and another and longer segment of wall-footings appeared slightly in advance of the first (more northward) and of another type, very broad and looking as if intended to carry a wall of no mean height. Although much dilapidated, the outer line could be traced clearly enough, and now came the important question: Should I find it deviating a few degrees to the north-west of the Chapel wall?

If so, this would be a point so unusual, so impossible for anyone even subconsciously to imagine, that I might well regard it as outside all possible limits of conjecture or coincidence. The monkish memories would, indeed, have vindicated their accuracy and power.

So during the next few days I cut steadily westward, and to my great satisfaction found that the northern edge of the wall ran steadily out at an angle not recognisably different from that shown in the script. I took careful survey of this wall, and have drawn the plan as I find it. This plan should have appeared in the *Proceedings* of the Somerset Archæological Society with my Report, as a further contribution to the series they have published annually since 1908.

But alas! that series cannot now be completed. Orthodox archæology and psychical research, like oil and water, will not mingle, and the student of the coming time will have to look elsewhere for the later chapters of information concerning the excavations at Glastonbury.

The old wall was traced as far as the present stairs to the crypt, and there is but little chance of finding more. It had also been broken through in one intermediate place, to let the storm-water through into the crypt, which in early Victorian days was the receptacle for local drainage of the ground.

The remains of the wall may very well be of Herlewin's date. They are, alas! but scanty, and many of the stones are loose. I put a layer

of heavier stones along over them as a protective measure on discovery, but regret to say that a few days later these were removed to someone's order and carried off to another part of the ground. What concerned me more was that this has been done by an ignorant workman, who had removed a number of the loose original stones in the process. As the authorities would not permit of any repair or marking out, I afterwards covered the surface with earth, and so it remains at the date of writing. Some day I feel sure the public will insist upon the proper preservation of so invaluable a relic. The Abbey Trustees are not an archæological body, and do not therefore, fully appreciate the values involved. Many of the excavations of past years are not marked out, and others are now so overgrown with grass and strong weeds that they are virtually perished. It is a pity that the plans recovered should not be made intelligible to visitors by some systematic plan of marking such as has been adopted with success in other cases. I conclude this chapter by giving my readers Dr. Lea's attestation, obtained at the actual time of discovery, which I think due to readers of this remarkable story.

ATTESTATION BY REV. T. SIMCOX LEA, D.D.

"On the morning of this day, September 1, 1921, I was at Glastonbury, and had arranged to meet Mr. Bligh Bond at the Abbey about 10.30. Arriving about half an hour before him, I watched

the digging operations on the north side of St. Joseph's Chapel, when I noticed a ledge of worked stone just uncovered by the excavators, who agreed that it was something new. Presently Mr. Bond came, and his first remark was: 'That must be what the Trustees put in,' or words to that effect. He evidently connected it with some protective work done to make a window of the crypt safe. But it soon became apparent that what we had found was a solid block of masonry which could have had no connection with the existing St. Joseph's Chapel: and in the evening I called at Elton Cottage, where Mr. Bond showed me the script of August 26, which indicated the foundations of a church outside, and parallel to, the north wall of St. Joseph's Chapel. In fact, the piece of wall discovered seemed very much in the position indicated in the script, and the conclusion grew on me that the statement of the script that it was a wall built by a Norman abbot to protect the 'Vetusta Ecclesia' may very well be the truth.

"In brief, my testimony is that I saw the script with its diagram on the day of the discovery of the masonry, and the discovery appears to tally with the diagram.

"(Signed) T. S. LEA,
"Vicar of St. Austell."

September 1, 1921.

Herlewin's wall has found itself: it has not waited for me to originate the search. Within the inner edge of the wall, and between it and the Lady Chapel, is but a narrow space, but therein are still traces of the fire—flakes of charcoal—to be seen, and more may yet remain at a depth greater than I have sounded. Nothing, of course, is left, or can be left, of the Ecclesia Vetusta itself, for not only was the new Chapel built upon its site, but the sixteenth-century crypt has been hollowed out over its whole extent, and the sacred soil removed.

Therefore, if our friends of old would tell us that we may again behold it, we must by faith lay hold of the "substance of things unseen," the imperishable Original of the temporal image which endures in the ætheric spheres when its earthly counterpart and symbol has been dissolved. Those spheres interpenetrate with our own, insensible to our grosser vision, nor will they become perceptible to the race at large, until the Day of the Manifestation of Immaterial Substance—that day in which our human mode of thinking will be raised to a higher gamut of vibration, and our perceptions will become attuned to the rhythms of a superior order, and we shall become aware of a new and higher series of mental and psychical contacts, whilst, simultaneously, the denizens of that higher sphere will be sensible of a new and vivid contact with ourselves. Such is the consistent burden of the messages received in the script of John Alleyne and of Brother Symon.

APPENDIX A

ON THE SYMBOLIC MEASURES OF THE CIRCLE OF XII

To find the basis of our Sacred Numbers we must go back to a time before the Christian Era. The tradition comes down in part through the Greek philosophers, in part through the Hebrew priesthood, and its sources may be sought in the remoter past of Egyptian and Chaldean wisdom. The essence of this wisdom, in its purest form, that of geometrical symbol, was incorporated in the teachings of apostolic Christianity, and was taught to the initiate in the mysteries of our religion. When rightly understood, the relations of these sacred astronomical numbers are very perfect, and will afford material for perpetual study of a delightful nature.

Here we can but afford to follow a single line of them, but their outline shall be made clear, that the student may fill in for himself the fuller body of relationships subsisting between them and detect the meanings inherent in their more subtle associations.

First, then, in order, we will take that symbol of the Over-ruling Deity, the Circle, known and recognised as such by the philosophers, and spoken of by Plato, who gives us the Circle κύκλος as the Form of the "God over All," ὁ ἐπὶ πασὶ θεός.

ON THE SYMBOLIC MEASURES 151

Now the student of mystical numbers will note that κύκλος numbers 740, by the counting of its letters as shown, and ὁ ἐπὶ πασὶ θεός has the same enumeration. This, of course, is not a chance coincidence, but a proof of intent in the framing of the words.

Ο	70	K	20
E	5	Y	400
Π	80	K	20
I	10	Λ	30
		O	70
		Σ	200
Π	80		—
A	1		740
Σ	200		
I	10	K	20
		T	300
Θ	9	I	10
E	5	Σ	200
O	70	I	10
Σ	200	Σ	200
	—		—
	740		740

"Creation," κτίσις when counted out, has the same value numerically, and "creation" is the Cycle of the Manifestation of God. We therefore take 740 as our basic number in computing the Circle as symbol of the Divine governance.

This Circle viewed astronomically is related to the Cycles of Time ruling the lives of men and nations. The smallest was the second of time, measured by the heart-beat, or pulse of life. The minute, the hour, and the day, are twelvefold multiples of this unit. There are, in an hour, 3,600 seconds. Similarly there are, in the geometry of the Circle, 360 Degrees, and 3,600 tenth-degrees.

In the conventional or priestly year are Twelve

months, each being of Thirty days, making in all 360 days. This conventional year is the human measure of the Incommensurable, the harmony of the Lunar and Solar years of 355 and 365 days—again conventions of the Incommensurable, since both periods are fractional.

ISRAEL, with its Twelve Tribes, symbolises the destined rule of God over all the earth through the chosen Seed of Abraham, and the Solar Circle is the type, astronomically, of the great Encamp-

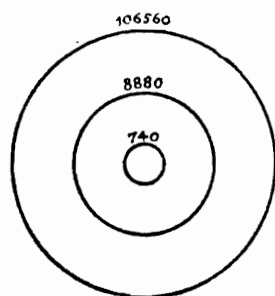


FIG. 31.

ment of the Twelve Tribes around the Tabernacle of the Sun, in which shines forth the effulgence of God. Twelfefold goes forth the power of the One: from the central Fount of Light the rays issue to illuminate the Cosmos, and the Cosmos sends back a twelfefold reflection of the

Light. So, in symbol, we describe a central Circle representing the Sun, and around it another Circle, having twelve times the diameter of the first. Let us take the 740 κύκλος as the primary Circle of God, the Sun being the type—around this will be the outer Circle, measuring 12×740 or 8,880. And once more, as we follow out the hints conveyed in our sacred books, we remember that of each Tribe of the Elect in the Book of Revelations are sealed Twelve Thousand, we find yet a greater Circle, divided into Twelve times Twelve, making the 144,000. So, for this greater Circle, we once more multiply by Twelve, and find at

last the number of the Elect, the perfect Circle, $740 \times 12 \times 12 = 106,560$. The 8,880 contains the mystic triad of perfections, the Three Cubes of the Temple, and is the number of the Master, Jesus, $\text{Ιησοῦς} = 888$, as to which number Irenæus says that it contains an arithmetical mystery, "known to those that are called." But it is the greater number, 10,656 or 106,560, which we must now study, if we would understand the whole purport of this symbolism. Ciphers are not material: we are considering only the significant digits, for the rest means nothing in this ancient mode of interpretation.

So we have the Three Circles, the innermost representing the Sun as type of God; the middle circle representing Israel, through whose twelfefold division God mediates and is destined to control His universe; the outer typical of the perfected Cosmos of regenerate Humanity and of God's sovereign rule over all things in the Universe. Thus, in the outer Circle we look for the true type of the celestial Signs and the completed numbers of the Twelve appointed Agencies of Divine government.

ENUMERATION OF THE SIGNS.

As a first step, we will take the names of the Twelve Signs of the Zodiac in the Greek, and see what may be their total by the same method of "Gematria," writing down number for letter in each case.

There are several ways of arriving at the same result, as there are several variants found of the

Greek words employed to designate the Twelve Signs. Of these it will suffice to give two:

By substituting the Eagle 'Aerós for the Scorpion and the use of another word for the Scales, and in other ways too numerous to mention, we find the same total apparent, or one closely approximating thereto. Thus:

The Ram	Κριός	400	Κριός	400
The Bull	Ταῦρος	1,071	Ταῦρος	1,071
The Twins	Δίδυμος	728	Δίδυμα	459
The Crab	Καρκίνος	471	Καρκίνος	471
The Lion	Λέων	885	Λέων	885
The Virgin	Παρθένος	515	Κούρη	598
The Scales	Σταθμός	820	Πλάστιγγες	832
The Scorpion or Eagle	'Αερός	576	Σκορπίος	750
The Archer	Τοξότηρ	1,243	Τοξότηρ	1,243
The Goat	'Αιγοκέρας	1,209	'Αιγοκέρας	1,209
The Waterman	Υδροφόρος	1,514	Υδροχόος	1,514
The Fishes	Ἰχθύες	1,224	Ἰχθύες	1,224
			10,656		10,656

ENUMERATION OF THE HOSTS OF ISRAEL.

The Book of Numbers is as yet an unsolved mystery, though known to hold many numerical and astronomical secrets. If we examine this book we shall find it anciently divided into thirty-six chapters, making a cycle typical of the geometry of the Circle. The alternative division into Ten "Parashes" or larger sections seems to signify the Tenfold Division of the same circle, and the two combined will, of course, indicate the 360 degrees of the Grand Circle.

But we also note that in the first chapter there are Thirty-six Names given us, those of the Tribes, the Captains of the Tribes, and the Fathers

of the Captains. Why are these names given? Surely not as a mere matter of historical detail? Let us write out the thirty-six names in the Hebrew, and take the value of the letters. The total will be found to enumerate 10,656.

But to make this more significant, and reliable as an index of the intention underlying the whole of Sacred Writ, we must have recourse also to the Greek. And our clearest indication will not be in the imperfect and mutilated text of the Septuagint, but in the better text of the Book of Revelations, where, in the seventh chapter, we shall find a list of the Twelve Tribes furnishing each their quota of 12,000 for the numbering of the Elect. Now, if we find here an obvious correspondence, it will be for our theologians to tell us whether such parallel be one devised merely by the ingenuity of scribes, or whether it be placed in the text under Divine guidance by the inspiration of the Holy Spirit. Let us bear in mind Jacob's description of the character of each of his sons, so that we shall not forget that a real equation exists between each Tribe and a corresponding Sign of the Zodiac. Most of these will be distinguishable by the casual reader. All can be identified by the advanced student. I will now give parallel enumerations of the names of the Twelve Apostles as derived from various passages in the Greek of the New Testament.

These, like the Zodiacal Names, are found in a variety of forms, and by permutation of these, the number 10,656 is yielded in a number of ways. I give a few representative specimens. It must be

