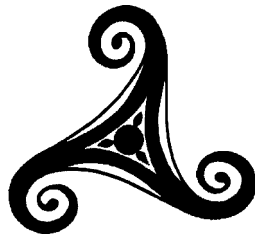


John Cowper Powys: *A Glastonbury Romance*  
A Reader's Companion

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# John Cowper Powys: *A Glastonbury Romance*, A Reader's Companion

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## Preface

The aim of this list is to provide background information that will enrich a reading of Powys's novel. It glosses biblical, literary, and other allusions, identifies quotations, explains geographical and historical references, and offers any commentary that may throw light on the more complex aspects of the text. Biblical citations are from the King James (Authorized) Version. (When any quotation is involved, the passage is listed under the first word even if it is "a" or "the".)

References are to the first edition of *A Glastonbury Romance*, but I follow G. Wilson Knight's example in including the equivalent page-numbers of the 1955 Macdonald edition (which are also those of the 1975 Picador edition), here in square brackets. Cuts were made in the latter edition, mainly in the "Wookey Hole" chapter. When no square brackets are given, the passage appears only in the original edition. References to JCP's other works are also to first editions or to reprints reproducing the original pagination, with the following exceptions: *Wolf Solent* (London: Macdonald, 1961), *Weymouth Sands* (London: Macdonald, 1963), *Maiden Castle* (ed. Ian Hughes. Cardiff: University of Wales Press, 1990), *Porius* (ed. Wilbur T. Albrecht. Hamilton, NY: Colgate University Press, 1994), *Psychoanalysis and Morality* (London: Village Press, 1975), *The Owl, the Duck and—Miss Rowe! Miss Rowe!* (London: Village Press, 1975), and *A Philosophy of Solitude*, in which the first English edition is used. Details of all other books and articles quoted (and details of JCP's posthumously published writings) will be found in the concluding "Works Cited."

Common universal references are ignored, but, except for the most obvious (e.g., "London"), all British geographical references are glossed. Phrases and quotations from foreign languages are translated even when elementary. I usually give page-references only to the first appearance of a word or phrase, unless later references seem significant. However, the occurrences of all artistic and literary allusions are included.

In referring to Arthurian and Grail scholarship, I have concentrated on the work of older scholars (R. S. Loomis, John Rhys, Jessie L. Weston) because these are the authorities that JCP used. Many of their theories have now, of course, been superseded.

A street-map of Glastonbury, marked by JCP, is reproduced in Dante Thomas (39), in Rands, "Aspects" (27), and on the cover of *Powys Review* 9 (1981–2).

I would like to record special thanks to James Carley, Kate Kavanagh and Susan Rands, who read a preliminary version of these annotations and provided valuable corrections and additions. And I am especially grateful to Jacqueline Peltier for her efforts to make these annotations accessible to interested readers on the Internet and the Powys Society website, and for converting them to convenient booklet-form.

Any further corrections and amplifications are welcomed, and will be incorporated in subsequent updatings. These may be sent either to myself or to Mme. Peltier.

W.J.K.

## A

**“A grave for Mark ...”** (epigraph) — A translation of a stanza from “The Song of the Graves” in *The Black Book of Carmarthen*. JCP clearly derived it from Rhys’s *Studies* (19). The meaning of the third line has been much discussed; it is probably “Nobody can say where Arthur’s grave is” (Padel [50]). “... *anoeth* ... refers to something difficult to acquire, hidden, precious, a wonder” (David Jones [213]), and is sometimes translated as “the world’s wonder.” Geoffrey Ashe notes that the line could also be translated as “Concealed till the Judgment Day the grave of Arthur,” and comments: “Its essential meaning is clear: ‘Don’t ask questions.’ The poet is aware of a secret” (*King* [117]). JCP’s use of the stanza here immediately casts doubt on the claim that Arthur’s grave is in Glastonbury.

**“a great good place”** (26 [45]; cf. 169 [179]) — The title of a short story by Henry James, first published in *The Soft Side* (1900). Also quoted in *The Inmates* (239, 240), *Dorothy M. Richardson* (44) and *The Dorset Year* (274).

**à quatre** (1094 [1045]) — involving four [people] (French).

**a second figure ... sorceress** (343) — In the 1955 edition, this reads: “the still recumbent figure of Mr. Geard” (334). (See Smith article.)

**“A thousand years were as one day”** (677 [650]) — From Psalm 90, perhaps via Isaac Watts’s hymn “O God our help in ages past ...” (noted by Kate Kavanagh).

**‘à trois’** (121 [133]) — ‘involving three’ (French), usually referring to an unorthodox situation where a person of one sex lives with two people of the opposite sex.

**“a wide solution”** (98 [112]) — Sir Thomas Browne, *Hydriotaphia, Urn-Burial* (ch.5). Also quoted in *Wood and Stone* (530), *The Complex Vision* (202) and *Jack and Frances* (I 54).

**Abbey Barn** (204 [211]) — The fourteenth-century tithe-barn on Chilkwell Street, Glastonbury, well known for its carvings in stone of the symbols of the four Evangelists: a lion for Matthew, an ox for Mark, a man for Luke, and an eagle for John. In JCP’s time it was still in use; it is now a Rural Life Museum.

**Abbey House** (18 [37]) — A large house overlooking the east end of the Abbey ruins, inhabited in the novel by Euphemia Drew. Along with the Ruins, it was auctioned in 1907 (see “Bishop” below, and Carley 1988 [175]). There is a photograph of its gateway in Rands (“Aspects” [34]).

**Abbey Ruins** (18 [37]) — The ruins of Glastonbury Abbey, suppressed at the Reformation. See also “Bishop.” JCP’s statement that they are “just distinguishable among the trees” from Glastonbury Tor is denied by Ashe (*King* [14]), though the Abbot’s Kitchen (q.v.) is currently visible (2004), along with parts of the Abbey. JCP includes “the Ruins of Glastonbury” in a list of objects that can change “one’s whole life” (*The Meaning of Culture* [268]).

**Abbey Theatre in Dublin** (333 [325]) — The famous Irish theatre where many of the plays of Sean O’Casey, J. M. Synge, and W. B. Yeats were first performed.

**Abbot’s Kitchen** (513 [496]) — A building within the Glastonbury Abbey ruins, which survived the Dissolution intact.

**Abbot’s Tribunal** (339, 654 [330, 629]) — A substantial merchant’s house in Glastonbury High Street, now the Glastonbury Museum. Until recently, it was thought to be the monastery’s court-hall. (Information from James Carley.)

**Abishag** (1091 [1042]) — The Shunamite woman chosen to lie with the aged David to keep him warm in 1 Kings 1:1–3.

**abstracted trance** (301 [294]) — Cf. the characteristic JCP hero’s sinking into his soul. It is interesting that here the condition is attributed to Socrates (q.v.).

**Acheron** (1027 [981]) — A river in the Classical underworld. So, “Acherontic” (340 [332]).

**Achilles** (272 [268]) — The hero of Homer’s *Iliad*. He had a pair of immortal horses, Xanthos and Balios; these led the chariot when Achilles killed Hector (see Books 19 and 21). They are also mentioned in *Autobiography* (388).

**acquainted with fear** (592 [570]) — A possibly unconscious echo of “acquainted with grief” (Isaiah 53:3).

**Aeolian harp** (640 [615]) — A supposedly natural musical instrument by which strings emitted sounds when played upon by the wind. “Aeolus-breath” (583 [561]) is the sound conveyed on the wind. Aeolus was the god of the winds.

**Aestiva Regio** (596 [573]) — Summer region (Latin), mentioned by Rhys, *Studies* (329, 346). Almost certainly a name for Somerset.

**affairs of men** (1115 [1102]) — An apparent echo of Shakespeare’s *Julius Caesar* (IV iii 218), also quoted in *Mortal Strife* (161).

**After Wookey Hole, when ...** (892) — This becomes simply “When ...” in the 1955 edition (854). (See Smith article.)

**Agamemnon** (258 [254]) — Mycenaean leader at Troy, slain on his return by his wife Clytemnestra and her lover Aegisthus; see Aeschylus’s play *Agamemnon*.

**Agapé** (103 [117]) — Spiritual love (Greek), the Pauline “charity” of the King James Version.

**Agathos-Dikaios** (733 [703]) — Implying goodness and righteousness. JCP is wrong, however, in attributing the words to St. John. In fact, they are to be found in Luke 23:50, translated in the King James Version as “a good man and a just.”

**Agincourt** (64 [80]) — Scene of the battle in 1415 where the forces of Henry V defeated those of the French.

**“airy syllables”** (1118 [1067]) — Adapted from Milton’s *Comus* (l.208), also quoted in *One Hundred Best Books* (15).

**Aladdin's cave** (355 [345]) — The owner of the magic lamp, whose story is told in the *Arabian Nights' Entertainments*.

**"alarums and excursions"** (865 [828]) — Standard stage-directions in Shakespearean battle-scenes. Also referred to extensively in his novels (e.g., *Wolf Solent* [259]), and in "Thomas Hardy and His Times" (829), *The Pleasures of Literature* (55), and *In Spite Of* (194).

**Albertus Magnus** (249 [245]) — Medieval philosopher and scientist (c.1206–80), one of the great scholars of the Middle Ages, a teacher of Aquinas. He is a character in JCP's later novel *The Brazen Head*.

**Alder Dyke** (50 [67]) — A stream in the area of Northwold, also mentioned in *Autobiography* (149). JCP revisited the dyke with Littleton on 4 August 1929 (see *Diary 1929* [59–60]), when they borrowed a key for the rowing-boat in much the same circumstances as those reported in ch.2. See also Richard Perceval Graves (219), Littleton Powys's *The Joy of It* (83, 84, 89, 90), and a JCP letter to Littleton in Humfrey (325).

**Aldhelm, Saint** (333 [325]) — At various times Abbot of Malmesbury and Bishop of Sherborne (639–709), described by Llewelyn as "the Father of Dorset and one of the most lovable of the Saxon saints" (*Somerset Essays* [179]). His spirit makes a brief appearance in *Two and Two* (24). Llewelyn also wrote an essay on "St. Aldhelm's Head," a headland on the Dorset coast, in *Dorset Essays* (87–92).

**Alexander** (370 [359]) — Alexander the Great (356–323 BC), Macedonian leader, who established a vast empire extending to India. According to tradition, he killed his friend Clytus in a drunken brawl. He died at the age of thirty-two.

**Alfred** (1044 [997]) — King of the West Saxons (849–c.899) from 871 until his death, Alfred the Great succeeded in defeating the Danes and unifying the country.

**Alham [River]** (267 [262]) — A river joining the River Brue just west of Castle Cary, some eight miles southeast of Glastonbury.

**Alice** (514 [496]) — The latter is a prominent figure in "A Mad Tea-Party," the seventh chapter of Lewis Carroll's *Alice in Wonderland* (1865).

**altar ... that had been used in the original wattle edifice** (562 [541]) — See "Wattle Church" and "St. Patrick's Chapel."

**Altar Stone** (84, 85 [99, 100]) — A recumbent stone within the U-shaped set of trilithons in Stonehenge.

**"alter ego"** (318 [311]) — other self (Latin).

**Ambrosianus Merlinus** (552 [532]) — See "Merlinus Ambrosianus."

**Ameriky** (8 [28]) — America (dialect).

**Amesbury** (89 [104]) — Eight miles north of Salisbury, Wiltshire. Here Guinevere is said to have entered a nunnery after the death of Arthur (822 [788]).

**Ancient British boat** (676 [649]) — From the Lake Village (q.v.). After JCP's time, the Glastonbury Museum was moved to the Abbot's Tribunal.

**and nothing said** (412 [399]) — For JCP if not for Number Two, an allusion to Milton's poem "Lycidas" (l.129). One of JCP's favourite quotations; see also *Wood and Stone* (442, 541), *After My Fashion* (215), *Ducdame* (165, 323), *Visions and Revisions* (77), etc.

**Andover** (75 [91]) — A town east of Salisbury.

**Aneurin** (728 [699]) — Usually Aneirin, the late sixth-century author of *Y Gododdin*, one of the most ancient of surviving Welsh poems about a battle in northern England or southern Scotland.

**"Angels one and two and three ..."** (697 [669]) — Traditional song?

**"animula, vagula, blandula"** (957 [915]) — Literally, "gentle, fleeting, wandering spirit" (Latin), the opening line of a poem ascribed to the dying Emperor Hadrian, addressed to his soul. JCP may have derived it from Walter Pater's *Marius the Epicurean*, where it is quoted as an epigraph. Also quoted in *Rodmoor* (431), *Ducdame* (16), *Wolf Solent* (351), *Porius* (498), and frequently in his non-fiction prose.

**Annwn** (1120 [1068]) — The Celtic Otherworld.

**Anselm [Saint]** (249) — Norman saint (1033–1109), appointed Archbishop of Canterbury by William II but later involved in a dispute over church lands.

**anti-Pauline** — See under "Johannine."

**Antony** (698 [670]) — Marcus Antonius (82–30 BC), one of the Second Triumvirate with Lepidus and Octavius Caesar; the latter defeated him at the Battle of Actium. See Shakespeare's *Antony and Cleopatra*.

**Aphrodite** (127, 241 [139]) — The Greek goddess of love, to whom Paris awarded the prize in the Judgment of Paris, and was rewarded with Helen of Troy (q.v.).

**Apocalypse** (1112 [1062]) — Another name for the Book of Revelation. "Apocalyptic Beings" (204 [211]) are the symbols and images mentioned in Revelation. See also "Head in the Apocalypse."

**Apocrypha** (614 [590]) — Mr. Stilly's father is technically correct, since the original meaning of the word refers to non-canonical Jewish texts not officially accepted into the Hebrew Scriptures but included in the Greek (Septuagint) and Latin (Vulgate) translations of "Old Testament" texts. However, in recent times early Christian texts that were not admitted into the Christian Bible have been increasingly referred to as the New Testament Apocrypha (cf. M. R. James, *The Apocryphal New Testament* [1924]).

**apple of discord** (838 [803]) — point of contention, derived from the Greek story of Eris presenting an apple for "the most beautiful," which led to the Judgment of Paris and ultimately to the Trojan War.

**aquarium** (101 [115]) — This image derives from the aquarium kept by the Powyses in Rothesay House in Dorchester when they were children. See JCP's comments in *Autobiography* (59).

**Aquinas, [Saint] Thomas** (249 [245]) — Italian theologian (c.1226–74), often regarded as the greatest scholar of the medieval Church. His synthesis of Christian and Aristotelian thought came to be known as Thomism, and is contained in his *Summa Theologica*.

**'Arabia Deserta'** (486, 870 [470, 833]) — *Travels in Arabia Deserta* (1888) by C. M. Doughty (1843–1926) is a prose work notable for its distinctive if somewhat antiquated style. JCP reviewed it, under the title "Children of Adam," in the *Dial* 85 (May 1927), 403–6. Also praised in *The Meaning of Culture* (36–7) and *In Defence of Sensuality* (248).

**Arawn** (728 [699]) — King of Annwn (Hades), who changes places with Pwyll Prince of Dyfed in the first story in the collection of ancient Welsh tales known as the *Mabinogion*.

**Arcadia** (26, 203 [45, 210]) — The idealized landscape of Pastoral, an imaginary world very different from the bleak geographical region in Greece.

**Archangel** (807, 1172 [774, 1118]) — Michael (q.v.), here the patron saint of the church on Glastonbury Tor.

**architect** (733, 1122 [703, 1070]) — Based on JCP's architect-brother, A. R. Powys. See the "Author's Note" immediately preceding the text and JCP's letter to Littleton in Humfrey (329).

**Ares** (241, 376 [365]) — The Greek god of war. According to Homer, the gods intervened in the Trojan War on behalf of the beleaguered Trojans but Diomedes (Diomed), the most distinguished Greek fighter after Achilles, succeeded in wounding both Aphrodite and Ares. See Homer's *Iliad* (Book 5). Ares was also the lover of Aphrodite, wife of Hephaestus, who caught them in a net and exposed them to the laughter of the other gods. See *Homer and the Aether* (99, 111).

**Argo** (237) — In Greek mythology the ship in which the Argonauts, under Jason, sailed in search of the Golden Fleece. It was so named because it was built by Argus, son of Phrixus. See the *Argonautica* of Apollonius Rhodius.

**Arianrod** (727 [697]) — The sister of Gwydion whose actions, accurately recounted by Angela Beere, are recorded in "Math Son of Mathonwy" in *The Mabinogion*. Usually "Arianrhod." JCP follows Lady Charlotte Guest's usage.

**Arimathean** (1017 [972]) — Relating to Joseph of Arimathea (q.v.). The adjective is not common, and JCP may derive it from Tennyson's "The Holy Grail" (l.51) in *The Idylls of the King*. (Suggestion from James Carley.)

**Aristophanic** (614, 619 [590, 595]) — Relating to Aristophanes (c.444–c.380 BC), Greek comic dramatist, notorious for his satiric and parodic treatment of traditionally sacred subjects.

**Aristotelian** (299 [293]) — Relating to Aristotle (384–322 BC), Greek philosopher. The "Aristotelian effect" experienced by Mat Dekker is "catharsis" (see two lines below), the purification of emotion through art that Aristotle writes about in his *Poetics*.

**arrière-pensée** (778 [746]) — a second thought (French) as used by JCP in this context.

**Artemis** (321 [313]) — Daughter of Zeus and sister of Apollo, well known as a virgin huntress. Known to the Romans as Diana. For Persephone's "Artemis" nature, see 322 [314].

**Arthur, King** (epigraph, 166 [175]; cf. 105–6 [118–9]) — The figure of Arthur comes down to us in two main forms: as the wholly fictional hero of Arthurian romance and as the military leader of the British against the Saxons who may or may not have some faint basis in historical reality. The Arthur of Glastonbury belongs in the former category; the supposed discovery of his grave in the grounds of the Abbey in c.1191 occurred so conveniently that it is best, in the absence of further evidence, to regard it as a construct of political need rather than a result of archaeological endeavour. Though the incident takes its place in the "romance" of Arthur's life and adventures, it was probably designed to scotch a possible Arthurian *mystique*. "Arthur proved safely dead and buried in English territory would act as a deterrent to potential Celtic nationalism" (Carley 1988 [158]).

The author of the *Historia Brittonum*, now no longer attributed to Nennius but still dated c.830, was "the earliest (at least, the earliest whose works survive) to use the name Arthur of a British warrior-figure of the Dark Ages" (Higham [74]). The first connection of Arthur with Glastonbury is found in Caradog of Llancarfan's *Life of St. Gildas* in the early twelfth century, about the same time as William of Malmesbury and Geoffrey of Monmouth, but he makes no reference to Arthur's burial there. William of Malmesbury, a generally reliable historian for his period, also appears totally unaware of Arthur's Glastonbury connection (see Treharne [40–41]), and Geoffrey of Monmouth, while recounting the story of Arthur's being taken to Avalon (q.v.) after the Battle of Camlan, never makes the identification with Glastonbury. The Glastonbury monks were, however, able to connect the legends of Joseph of Arimathea with those of King Arthur, the fourteenth-century John of Glastonbury asserting that Arthur was descended from Joseph's nephew (see Watkin [22]). For Joseph's supposed burial there, see "St. John the Baptist's Church."

In *Autobiography* (502) JCP recounts that the Welsh miner's question to Geard, "when [do] you think King Arthur is going to come back?" (1138 [1086]), was asked of himself on an American lecture-tour. Cf. *Diary 1930* (35). Later, in *Porius*, JCP portrays Arthur as "that heroic Romanized Welshman" (*Obstinate Cymric* [94]). See also "The books say that Arthur ..."

**arts-and-crafts** (541 [522]) — A late nineteenth-century movement influenced by William Morris's ideas about art and design.

**Arviragus** (584 [562]) — According to tradition, Arviragus, the father of King Coel or Cymbeline, whose legendary history is told by Geoffrey of Monmouth, allowed Joseph of Arimathea to settle in Glastonbury.

**as cats lap milk** (857 [820]) — An echo of Shakespeare's *The Tempest* (II i 288). Also alluded to in *Wood and Stone* (299).

**"as white as wool"** (73 [89]) — Revelation 1:14. Cf. Daniel 7:9, and see "Head in the Apocalypse." A favourite quotation of Theodore, who uses it in *Mr. Weston's Good Wine* (ch.1) and elsewhere.

**Asham Wood** (93 [108]) — About five miles southwest of Frome, Somerset.

**Ashbury Camp in Cornwall** (751 [720]) — At Week St. Mary, south of Bude. Discussed by Loomis as a strong candidate for the Castle of Pelles, the Grail Castle (*Celtic Myth* [198–200]).

**Asmodeus** (1086 [1021]) — An evil demon in the apocryphal Book of Tobit.

**astonished to see ... sorceress** (342–3) — In the 1955 edition, this passage reads: "astonished to see the still recumbent figure of Mr Geard" (334). There is no section-break.

**Athelney** (957 [916]) — Between Glastonbury and Taunton, famous as the place where King Alfred reputedly burnt the cakes. More historically, it is the place where he lay in hiding before rallying and defeating the Danes.

**Athling** (333, 529–30 [325, 510]) — The word "atheling" means "of princely or noble blood."

**Atlantis** (886–7 [848–9]) — A legendary island in the Atlantic producing a high civilization that is supposed to have sunk beneath the ocean. It was described by Plato in his *Timaeus* and *Critias*. The Druids were said to be survivors of the catastrophe. JCP frequently used the phrase "Lost Atlantis" (with a capital L) elsewhere—including *Maiden Castle* (7), "Edeyrnion [2]" (117), *Porius* (4, etc.), and in *Atlantis* (219, etc.), where Odysseus is presented as visiting the underwater city. The adjective "Atlantean" (463 [448]), however, refers to Atlas, the Titan said to uphold the world.

**Attar of Roses** (520 [502]) — A perfume derived from flower-petals.

**Atwelle, Richard** (506 [489]) — A historical figure, whose tomb (1476) is still to be seen in St. John's Church. JCP is here quoting John Leland on Atwelle's contribution to the church (see Rands, "Aspects" [35]).

**Au contraire** (1040 [994]) — On the contrary (French).

**Auerbach's cellar** (1053 [1006]) — Setting for a climactic scene in Goethe's *Faust*.

**Augustine, Saint** (249 [246]) — Christian theologian and philosopher (354–430), Bishop of Hippo, famous for his religious writings, especially *The City of God* and his *Confessions* (q.v.).

**Aunt Elizabeth** (7, 1106–7 [27, 1056–8]) — Elizabeth Crow. It is interesting to note that JCP originally intended that she should die in the "Iron Bar" chapter, but Phyllis Playter recommended the change; see *Diary 1931* (202, 206, 208, 212).

**Aunt Sally** (364 [354]) — Originally a fairground game in which missiles were thrown at a wooden head attached to a pole; as an image, something set up to be knocked down.

**that Austrian** (732 [702]) — A Puckish, indirect reference to Sigmund Freud (1856–1939) and his psychological theories.

**Avallach, King** (183, 771 [192, 739]) — A lord of the dead, whose name may have contributed to the legends associated with Avalon (q.v.). JCP's information probably came from Rhys (*Studies* [336–7]). To Loomis (*Celtic Myth* [189–90]) he is also a solar deity, and again linked with Glastonbury. In *Porius* (87) he is acknowledged as the father of Nineue. See also "Daughters of Avallach."

**Avalon** (115 [127]), **Avallonia** (183 [192]) — The "Isle of Apples" traditionally the place to which Arthur was taken after the Battle of Camlan to heal his wounds. For possible origins of the name, see Watkin (16) and Carley 1988 (162). Interpretation of the story depends, however, as Carley has noted (164), on whether we believe that "Arthur's tomb was found at Glastonbury because Glastonbury was identified as Avalon" or that "Glastonbury was identified as Avalon because tradition suggested that Arthur was buried there." The current state of historical research favours the second alternative. "Geoffrey [of Monmouth] never identifies 'Avalon' with Glastonbury or with any other place" (Treharne [68]). Avalon is, however, clearly identified as Glastonbury in *Perlesvaus* (Branch 10). The identification first appears in *De Principis Instructione* (c.1194) by Giraldus Cambrensis, accepting the authenticity of the tombstone supposedly excavated a few years earlier (Treharne [97–8]). However, Avalon has been given alternative locations elsewhere, including Gwynedd (see Lapidge [137]).

NB: "Avalonia" is the preferred spelling, though "Avallonia" appears in Geoffrey of Monmouth and John Leland.

**"Avanti!"** (551 [521]) — "Come on!" (Italian) as used by JCP in this context.

**Avernus** (1047 [1001]) — A lake near Cumae in Italy which became associated with the entry to the underworld. Here Aeneas makes the descent to the other world in Virgil's *Aeneid* (Book 6).

**Avicenna** (249 [245]) — Arab physician and philosopher (980–1037), a commentator on Aristotle who tried to unite Aristotelianism and Platonism.

**Axe, River** (170 [179]) — A Somerset river that flows into Weston Bay and the Bristol Channel just south of Weston-super-Mare.

**Aztec** (434 [421]) — Relating to an Amerindian civilization flourishing in central Mexico in the fourteenth and fifteenth centuries.

## B

**Baby Bunting** (375 [364]) — From the children's rhyme "Bye Baby Bunting / Daddy's gone a-hunting." Kate Kavanagh (private correspondence) notes its relevance in context to the subject of fatherhood. Also referred to in *Weymouth Sands* (397).

**Bacchanalian** (571 [550]) — Relating to a festival in honour of Bacchus, the god of wine in Classical myth.

**Backwear Farm** (175 [184]) — West Backwear, the site of the Lake Village (q.v.), is one and a half miles northwest of Glastonbury.

**Balaam's ass** (265 [261]) — The story of Balaam and his ass (which is temporarily endowed with the gift of speech by God) is told in Numbers 22.

**Balin/Balyn** (326, 351, 728 [319, 342, 699]) — In the Grail romances the character responsible for wounding King Pelleas. NB: Both spellings exist, but "Balin" is perhaps preferable.

**Baltonsborough** (95, 924 [110, 884]) — A village four miles southeast of Glastonbury, said to be the birthplace of St. Dunstan.

**Baphomet** (1068 [1021]) — Historically, an idol the Knights Templars were accused of worshipping. The word is probably a corruption of "Mahomet," though some post-JCP researchers see it as deriving from an Arabic word meaning "Sophia," Wisdom.

**the Baptist's day** (578 [556]) — June 24, Midsummer Day, the nativity of John the Baptist. See "Our Lord ... in the Jordan."

**Bardic Triads** — See "Triads" and "Welsh Triads."

**Bardsey** — See "Isle of Bardsey."

**Barnaby Rudge** (919 [879]) — The simple-minded hero of Charles Dickens's novel of the same name (1841), usually accompanied by a pet raven who would croak "I'm a devil!" (ch.6).

**Barter had felt ... trusted!** (230) — This paragraph is divided into three in the 1955 edition (235) and a full-stop is substituted for the exclamation-mark

**Barter, Tom** (21 [40]) — In a letter to Littleton, JCP reveals that the surname is adapted from that of Mary Carter, whom the brothers apparently knew at Northwold (see Humfrey [325]; cf. also *Diary 1931* [70] and *The Dorset Year* [172]). His death (1100 [1050]) is in some respects similar to that

of Creiddylad in *Porius* (551), while the setting recalls that of Abbot Whiting (q.v.). JCP draws upon his own experience for the bullying of Barter at Greylands/Sherborne.

**Baskerville** (1012 [967]) — A style of printing type named after John Baskerville (1706–75).

**Bastille** (166 [175]) — Paris prison destroyed at the time of the French Revolution.

**Batcombe** (225 [231]) — A village about eight miles southwest of Frome in Somerset, north of Bruton.

**Batemoor** (1168 [1114]) — An area near Montacute about which Llewelyn writes in "A Montacute Field" (*A Baker's Dozen* [86]).

**Bath** (162 [211]) — The famous Roman town and spa in Somerset.

**Battle-of-Hastings** (130 [142]) — The battle in Kent in 1066, when William of Normandy defeated and killed King Harold. William succeeded as William I (William the Conqueror).

**Battle of Sedgemoor** — See "Sedgemoor."

**Bawdrip** (813 [779]) — A village some nine miles west of Glastonbury.

**Bayeux Tapestry** (238, 696 [668]) — Ancient tapestry preserved in Bayeux, France, representing William of Normandy's victory over Harold at the Battle of Hastings in 1066. JCP used the phrase as a synonym for "Norman" (see 811 [778]).

**Beckery** (173, 994 [182, 951]) — An area to the west of Glastonbury, near Wearyall Hill. For the chapel there, see under "Bridget, Saint."

**Bedouin** (486 [470]) — Relating to nomadic Arabs of the desert.

**Beecham's Pills** (987 [944]) — A popular patent-medicine of the period.

**Beere, Lawyer** (173 [182]) — The surname is that of Richard, one of the abbots of Glastonbury (1493–1524).

**"Begin! Begin! ..."** (926 [886]) — Probably an allusion to Hamlet's "Begin, murderer; pox, leave thy damnable faces, and begin" in Shakespeare's *Hamlet* (III ii 265).

**Behemoth** (394 [382]; cf. 236) — A mythological beast in Job 40:15.

**bell, book, and candle** (168 [178]) — A phrase that has become part of popular speech; it derives, however, from a Catholic service of excommunication.

**Bellamy, Mrs.** (433 [419]) — Also used as the name of Lexie's housekeeper in *Ducdame* (30). It was the maiden name of the widow of the gardener to the Powyses at Dorchester, who later became JCP's housekeeper in Sussex (see *Autobiography* [251]).

**Bendigeitvran** (728, 1120 [699, 1069]) — Another name for Bran the Blessed, a mythical Welsh hero whose story is

told in “Branwen Daughter of Llyr” in *The Mabinogion* (see “Mabinogi”).

**Benedict Street** (45 [62]) — A street to the west of Glastonbury High Street, running between “Paradise” and Wirral Park.

**Benedictines** (113, 367 [126, 357]) — An ascetic order of monks founded by St. Benedict (c.480–543).

**Benhole** (1117 [1066]) — A cave along the Somerset coast near Quantock's Head (q.v.).

**Benignus Alley** (173 [182]) — Close to Benignus' (St. Benedict's) Church on Benedict Street.

**Benignus, Saint** (166 [175]) — An Irish saint, said by William of Malmesbury to have followed St. Patrick to Glastonbury, to have succeeded him as the second Abbot, and to have lived as a hermit at Meare (Carley 1988 [2, 105–7]). The church in Glastonbury now known as St. Benedict's was originally dedicated to St. Benignus. According to legend (see, for example, L. S. Lewis (*Glastonbury* [17]), his staff took root like Joseph of Arimathea's.

**Bere Lane** (204 [211]) — A lane running south of the Abbey Ruins between Wearyall Hill and Chilkwell Street.

**Bernard [Saint]** (249 [245]) — A Cistercian monk (1091–1153), Abbot of Clairvaux (1115–53), known as an influential theologian.

“*Bet y March ...*” (epigraph) — See under “A grave for Mark ...”

**bête noire** (677 [650]) — object of hatred (French).

“**Better join ... banded about** (229) — This passage is omitted from the 1955 edition. (See Smith article.) Susan Rands (“Topicality” [49]) claims that it is likely that Capt. Hodgkinson, the owner of Wookey who later sued JCP, was in the habit of making remarks similar to those expressed here. Her informant was the late Audrey Firbank of Priddy, secretary of the Mendip Farmers' Hunt for over forty years (private communication).

“**between him and the wall**” (277 [272]) — If a quotation, not identified.

**Bewick's Birds** (249 [246]) — *A History of British Birds*, written and illustrated by Thomas Bewick (1753–1828), published in 1797. Llewelyn wrote an essay on Bewick published in a limited edition in 1951.

“**beyond the reaches of their souls**” (1118 [1067]) — From Shakespeare's *Hamlet* (I iv 55), also quoted in *The Meaning of Culture* (167).

**Biblical account of the creation** (575 [553]) — See Genesis 1:5 and 16.

**Birds of Rhiannon** (785, 819 [753, 785]) — Birds that were supposed to have sung at the time when the Head of Bran the Blessed rested at Harlech. See “Branwen Daughter of Llyr” in *The Mabinogion*.

**Bishop [of Bath and Wells]** (44, 216 [62, 223]) — In 1907 the Ruins were put up for auction by the owner, a Mr. Stanley Austin. They were bought (for £30,000) by a middleman who later, through an arrangement with the Bishop of Bath and Wells, resold them to the Church of England—hence the passing reference at 751 [720].

**bizarrierie** (241) — oddness (French).

**Black Book of Carmarthen** (epigraph and 771 [739]) — An important manuscript of early Welsh literature, perhaps the earliest in the Welsh language, probably dating from the late thirteenth century.

**Black Rock** (1117 [1066]) — A rock in St. Audrie's Bay (q.v.). (Information from Susan Rands.)

**Blake, William** (242, 654 [628]) — English poet and engraver (1757–1827), whose “Jerusalem” hymn, “And did those feet in ancient time,” may well be based on the legend that Jesus accompanied Joseph of Arimathea to Glastonbury while still a youth. The specific reference at 242 is not clear.

**blaze of Something ... Cosmic Rays** (371 [361]) — “the entrance of the Grail in the hall at Camelot was preceded by a dazzling ray ...” (Loomis, *Grail* [183]).

**Bleeding Lance** (739 [709]) — The spear of Longinus (q.v.) which became a central Grail symbol from Chrétien de Troyes onwards.

**Bleheris, Blehis** (454, 468, 941, 1105 [440, 453, 900, 1055]) — The name of a twelfth-century writer (mentioned by Giraldus Cambrensis) whom Jessie L. Weston, in *From Ritual to Romance*, accepted as the author of the Grail romances. In *Porius* JCP introduces the figure of the Henog as a descendant of Bleheris and as author of *The Mabinogion*.

“**Bless us and keep us!**” (733 [703]) — From the closing prayer in Anglican services.

**Blimp, Sergeant** (439 [425]) — A traditional parody-name for a type of British soldier.

**Blodeuwedd** (727 [697]) — A girl conjured out of flowers by Math and Gwydion as a wife for Llew Llaw Gyffes. She eventually kills him with the help of her lover Gronw. The story is told in “Math Son of Mathonwy” in *The Mabinogion*. JCP later introduces her as a figure glimpsed momentarily in *Porius* (ch.32). NB: “Blodenwedd” is an error.

**bloody King** (639 [614]) — Henry VIII; see “Henry.”

**bloody sweat** (255, 361, 639 [251, 352, 615]) — Deriving from Luke 22:44, probably via the Anglican “Litany”: “By thine Agony and bloody Sweat...” (information from Kate Kavanagh). Also used in *Maiden Castle* (103), *Morwyn* (293), and *Owen Glendower* (853).

**Blue Ben** (1117 [1066]) — The area on the Somerset coast immediately west of Quantock's Head. (Information from Susan Rands.)

**Boadicea** (375 [365]) — First-century British queen who rebelled against the Romans, who makes an appearance in chapter 31 of *All or Nothing* (noted by Jacqueline Peltier).

**Bodleian** (250 [247]) — The famous library at the University of Oxford.

**Bolsheviki** (217 [223]) — Mr. Wollop means communists like Red Robinson. “Bolsheviki” is the correct plural of “Bolshevik” (cf. 229 [234]). So, “Bolshevist” (872 [835]).

**Bonaventura** (249 [245]) — Also known as St. Bonaventure (1221–74), theologian and later general of the Franciscans. JCP later introduced him as a character in *The Brazen Head*.

**Book of Taliessin** (771 [739]) — A manuscript of poems copied in the early seventeenth century, containing poems attributed to Taliessin, and others based on the Taliessin legend or on biblical subjects. Not to be confused with “[The Tale of] Taliessin.” See also under “Taliessin.”

**Boots** [323 [315]] — The Boots was a hotel employee of the period who polished the boots and shoes of the guests overnight.

**Booth, General** (808 [775]) — William Booth (1829–1912), founder of the Salvation Army.

**Bosanquet, Henry** (507 [490]) — See “Recorders of Glastonbury.”

**bottom of the sea** (235) — See “There was only that one entrance ...”

**Bournemouth** (1126 [1014]) — The well-known seaside resort in Hampshire on the south coast of England.

**Bove Town** (160 [170]) — One of the poorer areas of Glastonbury east of the High Street. Also a road in the area (854 [817]), virtually a continuation of the High Street.

**Bradshaw** (690 [662]) — George Bradshaw’s *Railway Guide*, a well-known and comprehensive railway-timetable. See *The Dorset Year* (123).

**Bran the Blessed** — See under “Bendigeitvan.”

**Brandon** (1 [21]), **Brandon Heath** (2 [22]) — A small town in Suffolk, on the border with Norfolk. JCP made the journey between Brandon Heath and Northwold with Littleton on 3 August 1929 (*Diary 1929* [58] and *Petrushka* [10]). See also Littleton’s *The Joy of It* (78, 86).

**bread and bed and candlelight** (19 [38]) — Given the reference just above to “anonymous ballads,” this is almost certainly an adaptation of “Fire and fleet and candlelight” from “A Lyke-Wake Dirge.”

**Brent Knoll** (139, 554–5 [151, 534–5]) — A hill and village north of Burnham-on-Sea in the west of Somerset, visible from Glastonbury Tor and elsewhere in the area.

**Breughel** (385 [374]) — A Flemish painter of landscapes and peasant-life (c.1525–69), known as Pieter Breughel the Elder to distinguish him from one of his painter sons, also called Pieter.

**Briareus** (342 [334]; cf. 591 [569]) — A hundred-armed giant in Classical mythology on the side of the Olympians against the Titans.

“brides” (994 [951]) — Doubtless a local detail.

**Bridge Perilous** (108, 368 [121, 358]) — A bridge appearing in the Grail romances, locally identified with a bridge over the River Brue just south of Wirrall Hill, Glastonbury, known also as Pomparlès Bridge (q.v.). From it Arthur is said to have thrown his sword into the water, as in the “Morte d’Arthur” story, though there Sir Bedivere is generally credited with the action.

**Bridge of Sighs** (450 [436]) — The bridge at Mark’s Court is named after the well-known bridge in Venice celebrated by Byron in *Childe Harold’s Pilgrimage* (Book 4).

**Bridget, Saint** (966 [924]) — Irish saint (born c.543), often known as Brigit, who is said, according to local legend, to have visited Beckery and stayed there. A Bridget cult certainly existed there. The reference to a Chapel of Mary Magdalene at Beckery founded by Saint Bridget (994 [961]) reflects a well-known story, but it is more likely that the chapel in question (which has been excavated) was “rededicated to St. Brigit” (Carley 1988 [109]).

**Bridgewater** (198 [205]) — A town in central Somerset west of Glastonbury. Generally spelt “Bridgwater” and sometimes corrected in the 1955 edition, but JCP consistently inserted the “e.” Bridgewater Bay (781 [749]) is a body of water forming part of the Bristol Channel. NB: JCP errs when Mat Dekker on Glastonbury Tor defies the sun “as it rose ... over Bridgewater Bay” (1097 [1047]), since the Bay is to the northwest of Glastonbury. (Noted by Susan Rands.)

**Bridport** (1151 [1098]) — A small coastal town on the Dorset coast, west of Weymouth.

**Brindham [Farm]** (102, 117 [116, 130]) — The tiny community of Brindham is a mile northeast of Glastonbury.

**Brisen, Dame** (898 [860]) — An enchantress who brings Lancelot to the bed of Elaine at the beginning of the “Lancelot and Elaine” story as recounted by Malory (584–5).

**Bristol** (30 [48]) — A seaport in Gloucestershire. The Bristol Channel (116 [129]) is a large body of water separating southern Wales from the north coasts of Devon and Cornwall.

**British Lake Village** — See “Lake Village.”

**Browne, Sir Thomas** (98 [112]) — English doctor and writer (1605–82), author of *Religio Medici* and *Urn Burial*.

**Brue River** (108 [121]) — A river that runs just south of Glastonbury, fed by streams from Wookey, and runs into Bridgewater Bay just south of Burnham-on-Sea.

“brutal and carnal purpose” (113 [126]) — Presumably from the Rule of St. Benedict.

“**brutish sting**” (267, 330 [263, 322]) — From Shakespeare’s *As You Like It* (II vii 66). Also quoted in *Autobiography* (43, 376, 467) and in *Letters to Llewelyn* (I 40).

**Brutus** (835 [799]) — One of the murderers of Julius Caesar in 44 BC. presented in Shakespeare’s *Julius Caesar*.

**Brythonic** (788 [756]) — Relating to the Brythons, a branch of the Celtic peoples.

**Buddha** (776 [744]) — The popular name of Siddhartha Gautama (c.563–483 BC), founder of Buddhism. “Buddha” means “The Enlightened One.”

**bugg-uncles** (202 [209]) — Presumably Weatherwax’s conflation of “bubukles” (cf. Shakespeare’s *Henry V* [III vi 108]) and “carbuncle.” According to the OED “bubukles” is itself a confusion of “bubo” and “carbuncle.” JCP refers to “bubuncles” in *Powys to Sea-Eagle* (33).

**Bulwarks Lane** (209 [216]) — A lane to the east of Glastonbury, running north to meet Wick Hollow and Paradise Lane. According to Rands (“Aspects” [30]), it “goes across the top of Chalice Hill.” NB: The spelling varies. It is without an apostrophe in the map annotated by JCP (see Rands [20]).

**Bunyan, John** (626 [602]) — British writer and preacher (1628–88), best known for *The Pilgrim’s Progress*.

**Burnham** (418 [406]) — Burnham-on-Sea, at the mouth of the River Parrett, northwest of Glastonbury.

**Burnham and Evercreech Railway** (267, 418 [262, 406]) — A railway line, now disused, running from Burnham (q.v.) to Evercreech (q.v.), which used to serve Glastonbury.

**Bushey Combe** (117 [129]) — Immediately north of Chalice Hill, south of Bove Town.

**Butleigh Wood** (193 [201]) — Three miles south of Glastonbury.

**Butt Moor** (95 [110]) — About two miles southeast of Glastonbury.

**Butts Close** (584 [562]) — Just north of Glastonbury High Street. Cf “Butts’ Alley” (682 [655]), where the apostrophe is presumably an error.

**Byronic** (188 [196]) — Relating to Lord Byron (1788–1824), British poet best known for *Childe Harold’s Pilgrimage* and *Don Juan*, and for his decidedly ambiguous love-affairs.

**Byzantine Emperors** (432 [419]) — Rulers of the Eastern Empire centred upon Constantinople (Istanbul).

**Byzantium** (451 [437]) — The city of Constantinople and the empire of which it was the centre.

## C

**Cade, Jack** (584 [562]) — The leader of a peasant-style revolt that threatened London in 1450. He appears as a character in Shakespeare’s *2 Henry VI*, cited by JCP in *The Pleasures of*

*Literature* to illustrate Shakespeare’s lack of sympathy with working-class unrest.

**Cadmus** (601, 694 [578, 666]) — A legendary Greek hero. After slaying a dragon that had killed his men, Cadmus was instructed by Athena to sow the teeth of the dragon on the earth, out of which armed men sprang up.

**Caer Pedryvan** (729 [699]) — According to Rhys (*Studies* [301]), an alternative name for Caer Sidi (q.v.).

**Caer Sidi** (454, 1040 [454, 1002]) — Also known as “Turning Castle,” a rather mysterious island-Elysium frequently mentioned in Welsh mythology, and subsequently often identified with Glastonbury. See “Complete was ...” Also seen as part of the underworld, and as such appears as a setting in *Morwyn*.

**Caesar** (369 [359]) — Julius Caesar (100–44 BC), the Roman general who invaded Britain. See also “Rubicon.”

**Cagliostro** (609, 707 [586, 678]) — Alessandro Cagliostro (1743–95), an Italian impostor, who dealt in elixirs and love-philtres. He was also involved in the Diamond Necklace affair in Louis XVI’s court. He died in prison.

**Caiaphas** (538, 618 [518, 594]) — High Priest at Jerusalem who, according to the Christian gospels, urged the crucifixion of Jesus of Nazareth.

**Camel** (412, 506 [400, 489]) — The name is that of a family associated with Glastonbury; John Camel or Cammell (died c.1487) is buried in St. John the Baptist’s Church, where his tomb may be found in St. George’s Chapel (see Boyd and Bonham 8 [photo] and 13). It is also a place-name; see Queen Camel and West Camel five miles north of Sherborne, and the reputed site of Camelot at Cadbury Castle, two miles east of Queen Camel. See also Rands (“Aspects” [35]).

**Camelot** (516 [498]) — The name of Mother Legge’s house of pleasure refers back to the court of King Arthur at Camelot, tentatively identified as Cadbury Castle, five miles north of Sherborne. There is, however, no mention of Camelot in Welsh sources, which suggests that this strand of Arthur’s story may belong solely to Arthurian romance. Its first appearance is in some manuscripts of Chrétien de Troyes’ *Lancelot*. For an allusion to the equivalent to Mother Legge’s Camelot in Brighton, see *The Dorset Year* (129).

“**cannikin-clink**” (919 [880]) — A reference to the drinking-song, “And let the cannikin clink,” sung by Iago in Shakespeare’s *Othello* (II iii 72).

“**Canst thou not minister ... ?**” (360, 852 [351, 816]) — From Shakespeare’s *Macbeth* (V iii 40).

**Cantle** (573 [552]) — The family name seems to be borrowed by JCP from that of Christian Cantle in Thomas Hardy’s *The Return of the Native*. The description of Dickery Cantle as “the weakest and most helpless creature that Mr. Geard had ever seen” (597 [574]) would fit Christian perfectly. In addition, the first name Elphin suggests Welsh romance (cf. Thomas Love Peacock’s *The Misfortunes of Elphin*). See also under “Elphin.”

**cantrips** (941 [900]) — spells, charms.

**Canute, King** (12 [32]) — King of England (1016–35), also King of Norway and Denmark, mentioned here because of Norfolk's connections with the Danelaw.

**Capaneus** (244 [241]) — One of the “Seven against Thebes” in Statius's *Thebaid*, who appears in Dante's *Inferno* (Canto 14). “As I was *then*, ... such am I *still*” is a translation of l.51.

**Caradoc** (87 [102]) — There are several relevant Caradocs, including the British chieftain also known as Caractacus, Caradoc [Caradog] of Llancarfan (the hagiographer who wrote a *Life of St. Gildas*), and one of the Knights of the Round Table.

**Carbonek** (175, 204, 251 [183, 212, 247]) — The Grail Castle. Rhys (*Studies* [305]) identifies it with Caer Sidi (q.v.), which has in turn been associated with Glastonbury because of the legend of Joseph of Arimathea and Chalice Hill (q.v.). Cf., however, Jung and von Franz: “Naturally the Grail Castle cannot be localized in reality” (13). “Carbonek” is Malory's spelling. An alternative form is “Corbenic,” which occurs in the *Queste del Saint Graal*. The name is derived from ‘cor benoit’ or ‘blessed vessel’ (see Loomis, *Grail* [242]).

**Cardiff** (698 [670]) — Industrial seaport in South Wales, capital of Wales.

**Cardiff Villa** (822 [787]) — The home of the Geards on Street Road.

**Carthage** (682 [655]) — A city-state in North Africa, close to modern Tunis, destroyed by the Romans at the close of the Punic Wars (146 BC). So, “Carthaginians” (679 [652]), who are said to have sailed as far as Cornwall in search of tin. They were also known as “Phoenicians” (see 741 [711]), from which the word “Punic” is derived.

**Cary Fitzpaine** (783 [751]) — A hamlet dear the Foss Way, five miles southeast of Somerton, south of Keinton Mandeville.

**Cary River** (783 [751]) — A river flowing north of Somerton, south of Glastonbury.

**Casca** (835 [799]) — One of the murderers of Julius Caesar (q.v.), presented in Shakespeare's *Julius Caesar*.

**Cassiopeia** (166 [175]) — A northern circumpolar constellation.

**Cassius** (835 [794]) — One of the murderers of Julius Caesar (q.v.), presented in Shakespeare's *Julius Caesar*. For “lean,” see I ii 93.

**Castle of Carbonek** — See “Carbonek.”

**Castle Perilous** (369 [359]) — According to JCP's version, the reference should refer to Chalice Hill; see, e.g., 419 [406], though not 864 [827], which, as an allusion to Malory, has no Glastonbury connection.

**Catcott Burtle** (763 [732]) — A hamlet seven miles northwest of Glastonbury.

**catchpole** (234) — According to the OED, a tax-gatherer or petty officer of justice. Also used in *Wolf Solent* (195).

**Catholic chapel** (409 [397]) — St. Mary's, on Magdalene Street.

**Cattle Market** (782 [750]) — On George Street, north of Glastonbury High Street, now used as a car-park and local market only.

**Cauldron** (140 [151]) — Various cauldrons occur in Welsh mythology, most of them related to or identifiable with each other. They include the Cauldron of Ceridwen (726 [697]), the Cauldron of Yr Echwydd (140 [151]), and the Cauldron of the Head of Hades [i.e., Pwyll] (203 [210]). Cf. *Morwyn* (242). The first of these is a cauldron of inspiration; the last two are alternative names for the cauldron of rebirth that Taliessin claims to have brought back as one of the “spoils of Annwn” when Arthur harrowed Hell (see Rhys, *Studies* [244]). These are identifiable with the cauldron or dish or horn of plenty, itself identified with the Grail (see Loomis, *Grail* [243]). In *Morwyn* Taliessin recites a list of cauldrons which includes “the Christian Grail” (271). See also “Mwys.”

**Celts** (788 [755]) — Robin Wood notes that, for JCP at this stage, “the adjectives Cymru, Welsh and Celtic are interchangeable” (6). Later he takes the view that the Welsh were non-Aryan and non-Celtic (see *Obstinate Cymric* and *Porius*).

**Cerberus** (152, 468 [162, 453]) — The three-headed dog who guarded the Classical underworld. In Virgil's *Aeneid* (Book 6), the Sibyl gives each of Cerberus's heads a drugged sop so that Aeneas can enter Tartarus.

**Ceridwen** (509, 726 [491, 697]) — A witch figure and owner of a magic cauldron (q.v.) in Welsh mythology. See “The Tale of Gwion Bach,” part of “[The Book of] Taliessin,” often translated along with the *Mabinogion*.

**“chaffed by the populace”** (926 [886]) — A favourite expression of Mr. Phelips of Montacute, quoted by JCP in *Autobiography* (116, 152). Also alluded to here in the phrase “hustled by the populace” (586 [564]).

**“chain-swung censers”** (647 [622]) — Adapted from John Keats's poem “Ode to Psyche” (l.33).

**Chalice Hill** (108 [121]) — One of the three hills of Glastonbury, to the east of the Abbey Ruins, where Joseph of Arimathea is said to have hidden the Holy Grail (see “Chalice Well”). I know of no evidence of a stone being discovered there (539 [520]).

**Chalice House** (44, 111, 286 [62, 124, 281]) — Based on an actual house in the vicinity of Chalice Well. A Catholic seminary until 1912, it was then bought by Alice Buckton, who produced a series of folk and mystery plays in Glastonbury that may have influenced JCP's “Pageant.” Later, it was bought by Wellesley Tudor Pole, who set up the Chalice Well Trust in 1958. (Information from James Carley.)

**Chalice Well** (165 [175]) — The name was originally “Chalkwell” (cf. “Chilwell”). A chalybeate spring, the waters

of which have a reddish tinge associated with the Holy Blood. A legend states that the waters flowed red after Joseph of Arimathea (q.v.) hid the Holy Grail (or the chalice from the Last Supper) on Chalice Hill (see 784 [752]). "It does not appear that healing power was supposed to attach to any spring in Glastonbury before the middle of the eighteenth century" (Robinson [48]). John Dee, the Elizabethan alchemist, however, claimed to have found the "Elixir Vitae" in Glastonbury in 1582 (*Chalice Well* [5]), and L. S. Lewis (*Glastonbury* [5]) claimed, on undisclosed evidence, that "more than 2,000 years ago it was a sacred well of the Druids." "The Victorian Age ... introduced a miracle-working fountain known as Chalice Well, which, unlike the Grail, could boast of few if any cures" (Lagorio [80]). JCP visited the well on 27 July 1929 and reported: "Found the Holy Gra[i]l Well" (*Diary 1929* [54], *Petrushka* [8]). The Well is now administered by the Chalice Well Trust. NB: The "truth" connecting Chalice Well with the Lake Village (737 [707]) is purely speculative.

**Channings, The** (659 [633]) — A novel by Mrs. Henry Wood (1814–87), published in 1862.

**Chantry Kilve** — See "Kilve Chantry."

**Chapel Field Barn** (814 [781]) — Between Mere and Hindon in Wiltshire, close to the Somerset and Dorset borders.

**Charlemagne** (233, 432 [238, 419]) — European leader (742–814), King of the Franks from 771, Emperor of the Holy Roman Empire from 800.

**Charlotte, Lady** (771 [739]) — Lady Charlotte Guest (1812–95), translator of *The Mabinogion* (q.v.). See Rands, "JCP's Ideal Woman."

**Charlton Mackrell** (783 [751]) — A village two miles east of Somerton.

**Charon** (238, 413 [401]) — In Classical mythology the ferryman who conducts the souls of the dead across the River Styx to the underworld.

**Chartist** (743 [713]) — A member of a British working-class reform movement that flourished from 1837 until 1848. —

**Chelsea** (405, 688 [393, 661]) — An area of London well-known as the home of artists and writers.

**Chesil Beach** (382 [371]) — On the Dorset coast between Weymouth and Abbotsbury, well-known for its finely polished stones. JCP uses it as a location in *Weymouth Sands* and the play *Paddock Calls*. It was a favourite place, and on his death his ashes were scattered there.

**Chesterblade** (266 [262]) — Nine or ten miles east of Glastonbury.

**child [revived]** (933 [893]) — This scene recalls some of Jesus's miracles, but more specifically (as Kate Kavanagh notes [private correspondence]) the story of Elisha reviving the Shunamite's son in 2 Kings 4. It is also interesting to note

that, according to a sixteenth-century verse *Life of Joseph*, a child from Wales was raised from the dead at Joseph's shrine (Carley 1988 [124]).

**"Children ... are wards"** (476 [460]) — If this is an authentic quotation from a "Marxian pamphlet," I haven't traced it.

**Chilkwel Street** (204 [211]) — A Glastonbury street running between the Abbey Ruins and Chalice Hill. The name is believed to be a variant of "Chalkwell", hence "confused". However, JCP seems a bit topographically confused himself at this point. The references at 731 [701] and 745 [714] do not easily conform to Glastonbury reality: the reference to avoiding Bove Town is irrelevant to driving to Chilkwel Street via Silver Street, and Chilkwel Street is entered before arriving at the Abbey Barn.

**chilly and dark** (154–5 [164]) — A possibly unconscious echo of S. T. Coleridge's poem "Christabel" (l.14).

**Chilton-under-Polden** (813 [779]) — A community seven miles west of Glastonbury.

**Chinnock** (326 [319]) — Chinnock is the name of two villages (East and West Chinnock) two and a half miles south of Montacute, and also the name of an early Abbot of Glastonbury (1375–1420).

**"Christ is risen! ... Christ our Passover"** (423 [410]) — "Christ our Passover" occurs in the Easter Day service, quoted from 1 Corinthians 5:7 (information from Kate Kavanagh).

**chub of Lydford Mill** (766 [734]) — The catching of the fish seems to be an allusion to a story in Robert de Boron's *Joseph of Arimathea* in which Brons catches a fish associated with the Grail meal. See Weston (116), which JCP knew, and Loomis, *The Grail* (231). The rhyme at 768 [736] is presumably JCP's own. Cf. also the catching of the perch in *Wolf Solent* (485).

**Church of St. Mary** (165 [175]) — See "St. Mary's Church."

**Ciceronian** (136 [148]) — Relating to M. Tullius Cicero (106–43 BC), the famous orator noted for his eloquence.

**Cimmerian** (89 [104], 241) — Relating to a people supposed to live in perpetual darkness. The reference is to Homer's *Odyssey* (Book 10). A favourite JCP word.

**Circe** (1021 [976]) — A beautiful witch who turns men into swine at the touch of her wand in Homer's *Odyssey* (Book 10).

**Clement of Alexandria** (229, 679 [652]) — Theologian and one of the Church Fathers (c.150–220). His comment on Wookey Hole is historical.

**Cleopatra** (698 [670]) — Princess of Egypt (69–30 BC), lover of Julius Caesar and Mark Antony.

**Clifton blue** (612 [588]) — A species of butterfly. JCP checks the accuracy of this reference with Littleton in a letter (see Humfrey [331]).

**"clouds without water"** (345, 351 [336, 342]) — Jude 12.

**Clytemnestra** (258 [254]) — Wife of Agamemnon; along with her lover Aegisthus, she murdered him on his return from the Trojan War (see the *Agamemnon* of Aeschylus).

**Clytus** (370 [359]) — One of Alexander the Great's military leaders, said to have been killed by him in a drunken brawl.

**cockle-shell pilgrim** (997–8 [954]) — Pilgrims to the shrine of St. James at Santiago de Compostella in Spain used to wear a cockle-shell on their caps because it was a sign of St. James.

**cock-shies** (364 [354]) — Stalls at fairs where missiles were thrown at targets. NB: "cock-shys" is an incorrect plural.

**Coeur de Lion** (695 [667]) — Lion-Heart (French), nickname of Richard I, King of England, 1189–99.

**Cogley Wood** (671 [644]) — Well to the east of Glastonbury, one mile east of Bruton. Mentioned by Littleton Powys, *The Joy of It* (112).

**Cold Harbour Bridge** (370, 764 [360, 732–3]) — One and a half miles northwest of Glastonbury. Traditionally, the occurrence of "Cold Harbour" in a place-name is supposed to indicate a Roman settlement.

**coloquintida** (353 [344]) — A plant of the gourd family known for its bitter pulp.

**Colosseum** (461 [446]) — The great amphitheatre in Rome, used for gladiatorial combats.

**Combwich** (813 [779]) — On the River Parrett, four miles northwest of Bridgwater.

"**Come out of him**" (852 [816]) — Mark 5:8.

"**Comfort ye ...**" (33 [51–2]) — Isaiah 40:1–2. "Hands" should read "hand" and "sin" should read "sins."

**comme le diable** (46 [64]) — like the devil (French).

**Common Moor** (175 [184]) — Just north of Glastonbury, close to the site of the Lake Village.

"**Complete was the captivity ...**" (843, 849, 853 [807, 813, 816]) — An extract from the ancient Welsh poem "Preiddeu Annwn" ("The Spoils [or Harrying(s)] of Annwn") traditionally ascribed to Taliessin. JCP follows the translation of these passages in Loomis, *Celtic Myth* (92, 320). The first two lines are quoted and commented on by Taliesin in *Morwyn* (177). It is also quoted in a decidedly free translation in *Porius* (771). See also "Harrying(s) of Annwn."

"**complex**" (811 [777]) — JCP is thinking in terms of psychological, especially Freudian, terminology as it filters down into popular consciousness. At 862 [769] "complexes" is Red Robinson's version of "accomplices."

**Coney** (795 [763]) — Rabbit, but here an antiquated term of endearment.

'**Confessions**' (249 [246]) — The great autobiography of St. Augustine (q.v.), written c.400.

**Constable's "Hay-Wagon"** (164 [173]) — A painting by John Constable (1776–1837), English artist, generally known as "The Hay-Wain," in the National Gallery, London.

**Constantine** (87, 698 [102, 670]) — Roman emperor (c.280–337), who made Christianity the official religion of the Roman Empire.

**contra mundum crudelem** (986 [963]) — Literally, "against the cruel world" (Latin).

"**cooled a long age in the deep-delved earth**" (588 [566]) — From John Keats's "Ode to a Nightingale" (l.12). Also quoted in *Rodmoor* (119) and *Autobiography* (402).

**Cordelia** (141 [151]) — The name of the Geard daughter obviously recalls Shakespeare's *King Lear*.

**Corinthians** (679 [652]) — Inhabitants of Corinth in Greece, recipients of two famous epistles from St. Paul.

**Coriolanus** (964 [922]) — The Roman leader in Shakespeare's tragedy of that name, noted for his contempt for the masses.

**cormorant** (23 [42]) — Probably an allusion to John Milton's description of Satan sitting like a cormorant on the Tree of Life after gaining entry into Eden. See *Paradise Lost* (II 16).

**Cornish King** (431 [418]) — King Mark.

**corpse candles** (868 [821]) — Mysterious lights said in Welsh folklore to appear as a premonition of death; also candles set around a coffin at a wake.

"**corpse-god**" (203 [210]) — See "*Rex Semi-mortuus*."

**Corpus** (246 [243]) — Corpus Christi, Cambridge. Interestingly, JCP makes Sam Dekker attend his own college, where he too decided not to become a clergyman.

**Corsican** (773 [741]) — Napoleon (q.v.).

**Corsley Heath** (91 [106]) — Between Frome and Warminster, just within the Wiltshire border.

**cottage loaf** (1086 [1038]) — Traditional mould for a loaf of bread with a small round lump on top of a larger one.

"**couchant, in-bend, sable**" (343) — Heraldic terms.

**Council of Pisa [etc.]** (562 [541]) — Church councils that upheld an early date for the founding of a church at Glastonbury (see "thirty-one years"). JCP could have got these details from L. S. Lewis's *St. Joseph of Arimathea* (18).

**Court-Martial** (377 [367]) — The children are apparently confusing "court-martial" and "Court-Marshall."

**Cousin Percy** (7 [27]) — Persephone (q.v.), wife of Dave Spear.

**Cow Bridge** (370 [360]) — Over the River Brue, one mile south of Glastonbury.

**Cowper, William** (29, 73, 690 [47, 89, 662]) — English poet and hymn-writer (1731–1800), best known for his long poem *The Task* (1785) and his *Olney Hymns* (1779). JCP's mother was descended from the Cowper family (hence JCP's

middle name), and he recalls an early memory of being surrounded by Cowper relics in *Autobiography* (103). *The Task* is a poem that begins with an invocation to “the sofa,” the subject having been assigned to him as a “task.” For another reference to a Cowper portrait (690 [662]), see *Maiden Castle* (165).

**crack in the world** (149 [159]) — Another of JCP's presentations of a “crack in creation.” Cf. “the Thing Outside breaking into our closed circle” (265 [260]). See also 292, 471 (the Grail), 738, 789, 981, 983, 1051 [287, 456, 708, 756, 938–9, 940, 1004]. The concept recurs in JCP's fiction.

**Cradle Bridge Farm** (370, 981 [360, 938]) — Two miles west of Glastonbury.

**Cranach, Lucas** (1083 [1035]) — German painter (1472–1553), well-known for his rather angular nudes (usually of Eve).

**Cranes of Ibycus** (428 [415]) — According to Greek myth, cranes hovered over the murderers of Ibycus, a poet of Samos, after he had called upon them in his last moments to avenge his death. Also mentioned in *Autobiography* (573). JCP may have derived them from Act II of Goethe's *Faust, Part 2*.

**Crannel Moor** (103 [117]) — Two miles north of Glastonbury.

**Crécy** (64 [80]) — Scene of a battle in 1346 in which the English under Edward III defeated the French.

**“credo”** (200 [207]) — “I believe” (Latin), the opening words of the Creed (see below).

**Creed, the** (261 [257]) — the statement of belief in a Christian church-service.

**Cringleford** (111 [125]) — A small Norfolk community just southwest of Norwich.

**Croft Pond** (868 [831]) — Presumably on the farm at Moorleaze (q.v.).

**Cro-Magnon** (522 [504]) — A prehistoric race of human beings in Europe.

**Cromer** (534 [515]) — A seaside resort on the north Norfolk coast.

**Cromwell** (534 [515]) — Oliver Cromwell (1599–1658), English political leader, Lord Protector of England during the Puritan Interregnum.

**Cronos** (342 [334]) — One of the Greek Titans, overthrown by the Olympians, identified with the Roman Saturn. In *Porius*, Myrddin Wyllt is represented as a reincarnation of Cronos. While the imprisonment of Cronos/Merlin is more often identified as taking place on the Isle of Bardsey (q.v.), another strong candidate is the Scilly Isles (839 [804]); see Rhys, *Studies* (ch.15). As Kronos he appears as a voice in *Up and Out* (65).

**Croscombe** (891 [853]) — Seven miles northeast of Glastonbury.

**Crow, Canon** (5 [25]) — William Crow, based on William Cowper Johnson (1813–93), JCP's maternal grandfather, who was also “Canon.” See also “Author's Note” (immediately preceding the text) and *Autobiography* [141]. Johnson was, however, buried at Yaxham (q.v.).

**Crow, Elizabeth** — See “Aunt Elizabeth.”

**Crow, John** (2 [22]) — One of two Johns in the novel, who thus qualify, in JCP's playful fashion, for the title of John of Glastonbury, the name of a mid-fourteenth-century monk who wrote a chronicle devoted to the antiquities of Glastonbury Abbey. In addition, the crow (or raven) was a symbol of “Bran the Blessed.” Crow also takes over a number of JCP's own characteristics (including his walking-stick, his habit of hugging his knees, his praying to stones, etc.). The opening paragraph—the arrival from Paris at a railway-station and subsequent walk to a village with family associations—closely resembles the opening of *After My Fashion*, written in 1919 between *Rodmoor* and *Ducdame* but not published until 1980. It may also be worth noting that, at thirty-five (2 [22]), he is exactly the same age as Wolf at the beginning of *Wolf Solent* (2) and Adam Skald in *Weymouth Sands* (66).

**Crow, Philip** (25 [44]) — It was the presentation of this figure that caused the libel suit following the publication of *A Glastonbury Romance*. Not only was G. W. Hodgkinson the owner of Wookey Hole caves (q.v.), but he also owned an aeroplane. For details of the case, see Rands (“Topicality” [48–9]).

**crowned with fumitory** (417 [404]) — Adapted from Shakespeare's *King Lear* (IV iv 3).

**Cupids** (4 [24]) — Cupid was the Roman god of love, portrayed as a child.

**curiosity shop** — See “Old Curiosity Shop.”

**Cybele** (1172–4 [1118–20]) — The Great Mother, goddess of Nature. Cf. *Morwyn* (218). It was a suggestion by JCP's companion Phyllis Playter that caused him to close his novel with this extended reference. See *Diary 1931* (267, 277).

**cyclops** (236) — A group of one-eyed giants in Greek mythology, the best known being Polyphemus in Homer's *Odyssey* (Book 9). Technically, the plural should be “Cyclopes.” So, “cyclopean” (85, 88 [100, 103]).

**Cymric** (92, 142 [106, 152]) — Welsh. Originally the word meant “comrade.” See the discussion in *Porius* (384, 507–8), and JCP's collection of essays on Welsh topics, *Obstinate Cymric*.

**Cyprian** (503, 647 [486, 622]) — Relating to Aphrodite, goddess of love. Cyprus was in ancient times a chief centre for the worship of Aphrodite.

## D

**Daffadowndilly** (100 [114]) — Daffodil (dialect). The usage occurs in Spenser's *Shepherds Calendar* ("April," l. 140) and in an old nursery rhyme: "Daffadowndilly has come to town / In a yellow petticoat and a green gown." The latter source probably explains the usage at 810 [777] (information from Kate Kavanagh).

**Dagonet** (566 [545]) — King Arthur's Fool, whom Tennyson made into a character rather like the Fool in Shakespeare's *King Lear* in "The Last Tournament" (*The Idylls of the King*).

**Danaë** (578 [556]) — The daughter of the King of Argos in Classical legend was raped by Zeus who visited her in a shower of gold.

**Danes' Bottom** (671 [645]) — Left of B3095 2.5 miles after leaving Mere, Wiltshire, towards the northeast, close to Monkton Deverill (q.v.).

**Danish ancestors** (5 [25]) — Between the departure of the Romans and the Norman conquest, Norfolk had been for much of the time part of the Danelaw.

**Dante** (139, 239, 340, 359, 368, 376, 654, 1027, 1050 [150, 332, 349, 358, 366, 628, 981, 1004]) — Italian poet (1265–1321), author of *The Divine Comedy*, divided into three parts: *Inferno* (Hell), *Purgatorio* (Purgatory), and *Paradiso* (Paradise). JCP wrote about him in *Visions and Revisions* and *The Pleasures of Literature*. See also "Inferno" and "Purgatorio."

**Darwin, Charles** (190 [198]) — British scientist (1809–82), who first formulated the theory of Evolution.

**Daughters of King Avallach** (728 [699]) — Guardians of the cauldron of Annwn. See Rhys, *Studies* (336).

**David ap Gwilym** (771 [739]) — One of the most distinguished of early Welsh poets, who wrote in the middle of the fourteenth century.

**David, Saint** (165 [175]) — Welsh churchman and patron saint, connected in legend to King Arthur, and flourishing in either the sixth or seventh centuries. In the later Middle Ages, Glastonbury claimed to possess his bones. He is supposed to have built St. Joseph's Chapel (see Carley 1988 [110–112]).

**Decoy Pool, Decoy Rhyme** (850, 1125 [816, 1073]) — Four miles northeast of Glastonbury.

"**deep and liquid rest, forgetful of all ill**" (300 [294]) — From Shelley's "Adonais" (l.63). Also quoted in *Rodmoor* (456), *In Defence of Sensuality* (159), *Elusive America* (141), and *Diary 1929* (117).

"**deep calling to deep**" (799 [766]) — See Psalm 42:7. Also quoted in *Maiden Castle* (396), *Visions and Revisions* (185), *Suspended Judgments* (59), and *The Meaning of Culture* (154, 396).

**Deianeira** (1102 [1052]) — Wife of Heracles/Hercules, accidentally responsible for his agony by giving him the "shirt of Nessus" (q.v.), not knowing that it had been poisoned.

**Dekker, Reverend Mat** (97 [111]) — Based to a considerable extent on JCP's father.

**Dekker, Sam** (97 [111]) — Dhira B. Mahoney remarks that "Sam Dekker, ... having an affair with a married woman, is clearly a Lancelot figure, but when he takes a vow of celibacy to serve Christ and abjures the woman, he is Galahad or perhaps Perceval leaving Blanchefleur, and when he sees a vision of the Grail, he is pierced by a Lance in the vitals, like the Fisher King" (65–6). Like JCP, Sam decided not to take holy orders after graduating from Cambridge. Morine Krissdóttir (86) notes that his being brought up by a single parent connects him with the archetype of the Grail Knight. The dilemma of his relationship with Nell Zoyland appears to be influenced by Llewelyn's relationship with Gamel Woolsey (see *Diary 1930* [183, 187]) while the novel was being written. It is also interesting to note that JCP, until advised by Phyllis Playter, originally thought of the Sam/Nell liaison as ending happily (see *Diary 1931* [231]).

**Demeter** (509 [492]) — Greek goddess of vegetation, called Ceres by the Romans.

**Demetrius** (342 [334]; cf. 1117 [1066]) — A traveller quoted by Plutarch (q.v.), then by Rhys (*Studies* [367–8]), from which the passage was copied by JCP.

**departed yesterday from Glastonbury** (39) — "from" is an obvious error for "for," corrected in the 1955 edition [57].

**deserted sheepfold** (822 [787]) — Probably an allusion to the central symbol in Wordsworth's poem "Michael," especially when so close to "mossy stone" (from his "She Dwelt among the Untrodden Ways").

**Deucalion and Pyrrha** (694 [666]) — In Greek legend, after a flood Deucalion and his wife Pyrrha were instructed to throw the bones of his mother behind them. These became men and women. JCP's pebbles are a variant.

**deus mortuus** (1070 [1022]) — See "rex mortuus."

**devilish king** (260 [256]) — Henry VIII (see "Henry").

**dew-pond** (77 [92]) — "shallow, usu. artificial, pond fed by atmospheric condensation, (chiefly) found or constructed on English downs" (*Concise Oxford Dictionary*). Dew-ponds feature in the plots of *After My Fashion* (284) and *Maiden Castle* (375).

**diabolus metallorum ... plumbum candidum** (323 [316]) — Literally, "the devil of metals ... shining (or white) tin" (Latin). The first phrase is glossed as "hermetic tin" at 847 [811].

**Diana of the Ephesians** (1034 [988]) — Nature-goddess associated with the ancient city of Ephesus in Turkey, whose many-breasted statue indicated her function as a representative of fertility.

**Dickens, Charles** (422 [409]) — British novelist (1812–70), about whom JCP wrote in *Visions and Revisions* and *The Pleasures of Literature*. His novels were often illustrated by “Phiz” (Hablot K. Browne).

“**Dickery, dickery, dock ...**” (1064 [1016]) — Adapted from a traditional nursery-rhyme, beginning “Hickory, dickory, dock ...”

**Dickinson, William** (507 [490]) — See “Recorders of Glastonbury.”

**Didcot** (75 [91]) — A town near Oxford.

**Didlington** (8, 13 [28, 33]) — The surname is derived from the place-name, one and a half miles east of Northwold, Norfolk (cf. 1093 [1044]). See Littleton's *The Joy of It* (83–6 *passim*).

**die all** (1137 [1085]) — From Horace, *Odes* III 30. Also referred to in *Autobiography* (619) and *The Art of Growing Old* (213).

**Ding-Dong** (391 [380]) — A word of uncertain meaning in context. In *Autobiography* (476), JCP refers to a character of this name in Rabelais.

**Diogenes** (164 [173]) — Greek cynic philosopher (412–323 BC) with a wry view of humanity. He is popularly believed to have lived in a barrel or tub (952 [911]).

**Diomed** (376 [365]) — See under “Ares.”

“**disarrayed**” (252 [249]) — See “Guyon, Sir.”

**Ditchet** [**Underleaze**] (671 [644]) — A village some eight miles southeast of Glastonbury. NB: The spelling “Ditchett” (810 [777]) is presumably an error.

**divided in her mind** (62 [78]) — In *Porius* (271, 456) JCP ascribes the phrase to Homer and is doubtless referring to Achilles at the burial of Patroclus in Book 23 of Homer's *Iliad*.

**Divine Comedy** (812 [778]) — The allusion is to Dante's vast three-part poem. See under “Dante.”

**divine-diabolic soul of the First Cause** (1 [21]) — This is a crucial idea in JCP from as early as *Wood and Stone* (“Vast unfathomable tides of cosmic conflict drive us all backwards and forwards” [364]) and is discussed in detail in *The Complex Vision* (“the universe is created by the perpetual struggle between love and malice or between life and what resists life” [112]). See also “Watchers.”

**dizzard** (199, 679 [206, 652]) — “A weak-minded person, a fool” (*English Dialect Dictionary*); a favourite JCP word, used in *Autobiography* (348) and *Weymouth Sands* (319).

**Djinn** (805 [771]) — Demons of Arabian mythology.

**dog, a little black cocker spaniel** (995 [951]) — Based on “the Black,” later “the Very Old,” the dog belonging to JCP and Phyllis Playter who also appears in *Morwyn* (see *1931 Diary* [225], though JCP later cuts out his presence when Sam sees the Grail), and in the last paragraph of *The Inmates* (noted by Susan Rands).

**Dolorous Blow** (321, 326, 1048 [313, 319, 1002]) — The wounding of King Pelle[a]s by Balin with a strange spear as told by Malory [62–4]. It was a standard incident in the Grail romances. Dhira B. Mahoney sees Finn Toller's murder of Tom Barter with the iron bar as “a monstrous inversion of the Dolorous Blow” (66).

**Dominie Sampson** (250 [247]) — The comic schoolmaster in Sir Walter Scott's *Guy Mannering*.

**Dominus-Glominus ...** (790 [758]) — A nonsense rhyme probably invented by JCP.

**Don Juan** (715 [686]) — The archetypal immoral lover, Mozart's Don Giovanni, but derived by JCP, no doubt, from Lord Byron's comic poem *Don Juan*.

**Don Quixote** (2, 251, 306–7, 313, 412, 845 [22, 248, 299–300, 306, 400, 810]) — The deranged knight in Cervantes' comic epic *Don Quixote*. JCP wrote about Cervantes and Don Quixote in *The Pleasures of Literature*. See also “quixotic”.

“**Don't go through the Square ... into Chilkwell**” (731 [701]) — The topography is confused in this passage. See under “Chilkwell Street”.

“**Doorman be a friend of mine**” (411 [399]) — The same (not very convincing) excuse is later used in *Weymouth Sands* (ch.14).

**Dorchester** (515, 700–701, 1126 [497, 673, 1074]) — The county town of Dorset, where JCP lived for part of his childhood and briefly in the 1930s, and in which he set his later novel, *Maiden Castle*. The Casterbridge of Thomas Hardy's novels.

**Doughty** (486 [470]) — Charles M. Doughty (1843–1926), British writer of prose and verse, author not only of *Travels in Arabia Deserta* but of the long poem *The Dawn in Britain*.

**Douling** (93 [108]) — A village about five miles east of Wells, near Shepton Mallet.

**Dover** (417 [404]) — On the coast of Kent, alleged setting of a scene in Shakespeare's *King Lear* (IV iv).

**Dragon Ensign** (589 [567]) — The dragon as the supposed symbol of King Arthur, whose father was Uther Pendragon.

“**dreadful faces**” ... “**fiery arms**” (408 [396]) — From Milton's *Paradise Lost* (XII 644)

**Dream of Life** (164 [173]) — Possibly an echo of Shelley's *Adonais* (st.39).

**Drew, Euphemia** (9 [29]) — Mary Crow's employer at Glastonbury. It is worth noting that in the scene in the chapter entitled “Idolatry” where Mary Crow has to battle to be allowed to join her husband, JCP is repeating in his own idiom the curious relationship between Mrs. Aldclyffe and Cytherea Gray in Thomas Hardy's novel *Desperate Remedies*. An earlier, melodramatic treatment of the same topic occurs in *Rodmoor* (ch.13, especially 172–3).

**Drive Gates** (1168 [1114]) — Apparently a location in Montacute (q.v.).

**Druids** (33, 86, 106 [51, 101, 120]) — The religious hierarchy among the ancient Celts. There is, in fact, “no valid archaeological or literary evidence to associate the Druids with Stonehenge” (Stephens, *Oxford Companion to the Literature of Wales*), though T. C. Kendrick (210), the respected authority on Druidism, and Jacquetta and Christopher Hawkes (62), the English archaeologists, believed that, while not creating Stonehenge, the Druids may later have used the site. In addition, I know of no authentic evidence of a Druid connection with Wookey Hole. They are traditionally associated with oak-trees (208 [215]). So, “Druidic” (494, 527, 726 [478, 508, 697]). See also “Temple of the Druids.” JCP will later present Druidism in action in *Porius*.

“**drunk upon the milk**” of an unseen Paradise (1045 [999]) — Adapted from the last line of S. T. Coleridge’s poem “Kubla Khan.” See also “Milk o’ Paradise.”

**Dulcinea del Toboso** (306 [300]) — The village woman whom Don Quixote mistakes for a courtly lady in Cervantes’ comic epic.

“**duller than the fat weed ... on Lethe’s wharf**” (977 [934]) — From Shakespeare’s *Hamlet* (I v 31–2). Also quoted in *Rodmoor* (247), *Maiden Castle* (34), and *Visions and Revisions* (113).

**dumb like a sheep in slaughter** (621 [597]) — Sally is apparently recalling Acts 8:32.

**Dunkery Beacon** (488 [471]) — A peak on Exmoor, Somerset.

**Duns Scotus** (249 [245]) — Theologian and Franciscan friar (c.1265–1308), probably born in Scotland, an advocate of a metaphysical system that differed from that of Aquinas.

**Dunsinane** (182 [190]) — Macbeth’s court in Shakespeare’s play. The bewildered physician is the doctor called to observe the sleep-walking Lady Macbeth. See *Macbeth* (V i and iii).

**Dunstan, Saint** (166, 1095 [175, 1046]) — Christian saint (909–988), “the most important figure in Glastonbury [Abbey]’s long history” (Carley 1988 [10]), probably born at Baltonsborough (see 924 [884]), near Glastonbury and educated at the Abbey. He later held high offices in both church and state, including the positions of Abbot of Glastonbury and Archbishop of Canterbury. Both Glastonbury and Canterbury maintained that they possessed his bones. Glastonbury monks claimed to have discovered his body in a story that “foreshadows the ‘discovery’ of the bones of king Arthur and queen Guinevere a few years later” (Gransden [41], who calls the story “more than dubious” [43]; see also Carley 1988 [113–8]). “St. Dunstan scolding Satan” (1007 [963]) refers to the famous story in which he is said to have tweaked the Devil’s nose.

**Dutch William** — See “William of Orange.”

**Dye House Lane** (198, 381 [205, 370]) — In Glastonbury, to the west of “Paradise,” near Northload Bridge.

**Dye’s Hole** (52 [69]) — Near Northwold, also mentioned in *Autobiography* (150) and in a JCP letter to Littleton in Humfrey (325). Revisited by JCP with Littleton on 3–5 August 1929 (*Diary 1929* [59–60] and *Petrushka* [10]).

## E

**East Anglia** (63 [79]) — An area of eastern England generally comprising Suffolk and Norfolk, but sometimes taking in parts of Essex and Cambridgeshire. So, “East Anglian” (11 [31]).

**East Cranmore** (93 [108]) — About four miles east of Shepton Mallet.

**East Dereham** (111 [125]) — A village in Norfolk, west of Norwich.

**East End** (620 [596]) — The poorer part of London.

**East Lydford** (370 [360]) — Seven miles southeast of Glastonbury, close to the Foss Way.

**East Pennard** (671 [644]) — A village some six miles east of Glastonbury.

**Ebbor Rocks** (225 [231]) — Seven miles northeast of Glastonbury, close to Wookey Hole. Part of this area was bought by G. W. Hodgkinson, the owner of Wookey Hole who later sued JCP, to preserve it from quarrying in 1929. It was given to the National Trust by his widow in 1967 as a memorial to Sir Winston Churchill. It is now a nature reserve.

*ecclesia vetusta* (106 [119]) — ancient church (Latin); the phrase traditionally used to describe the church at Glastonbury allegedly built by Joseph of Arimathea. (Information from James Carley.)

**yr Echwyd** (140, 771 [151, 739]) — More correctly “Echwydd,” the land of sunset, of the underworld, of death.

**Edgar, King** (166, 929, 1138 [175, 889, 1086]) — Known as Edgar the Peacemaker (c.943–975), he succeeded to the kingdoms of Mercia and Northumbria in 957 and to that of Wessex in 959, thus uniting all England. James Carley (1988 [12]) describes him as “perhaps the greatest of Glastonbury’s royal patrons.”

**Edgar’s Chapel** (106 [119]) — Begun during the abbacy of Richard Beere (1493–1524). When completed, it made Glastonbury Abbey “the largest ecclesiastical building in England” (Carley 1988 [71]). Its existence had been doubted until it was rediscovered by Frederick Bligh Bond (see “famous modern antiquary”), described later as “the one who found the Edgar chapel by the help of that spirit” (539 [520]).

**Edgarley** (95, 924 [110, 884]), **Edgarley Great Field** (932 [892]) — Immediately southeast of Glastonbury, the “Great Field” being a survival of the medieval field-system.

**Edington Heath/Junction** (763 [732]) — Seven miles west-northwest of Glastonbury. Edington Junction no longer exists.

**Edmund Hill Lane and Pottery** (160, 846 [170, 811]) — Edmund Hill Lane runs north on the northeast side of Glastonbury (see JCP's map in Rands, "Aspects" [27], where a clay pit and tile works are marked along with the pottery). Rands describes it as "a little grassy lane" (32).

**Edmunds, two King** (166, 1139 [175, 1087]) — 1) King of England, 939–946 (cf. 1044 [997]); 2) Edmund Ironside, King in 1016.

**Edward the First** (105 [119]) — King of England, who reigned from 1272 until 1307. The reburial of the claimed bones of King Arthur took place in 1278.

**Edward the Fourth** (455 [441]) — King of England, who reigned from 1461 until 1470.

**Eel Bridge** (754 [723]) — "... that desperate Eel-Bridge that had to be crossed in the Grail legend before you reached the Castle of Carbonek" (*Autobiography* [471]), but also the bridge between life and death. Also mentioned in *Maiden Castle* (203), *Owen Glendower* (718), "Edeyrnion [2]" (115), and *Porius* (262).

**Egyptian Ptolemies** (111 [125]) — The Ptolemies were a line of Egyptian kings who reigned from the fourth to the first centuries BC. It was customary for them to take their sisters as queens.

**eidolon** (354 [345]), plural, **eidola** (263 [259]) — image. A favourite JCP word.

**Elacampaine** (880 [843]) — Elecampane (the usual spelling) is a plant recorded in Culpeper's *Herbal* as growing "almost in every county of England" (130). A sweetmeat made from it is also called by this name.

**Elaine** (593 [571]) — The "Lady of Shalott," lover of Lancelot in the Arthurian romances.

**Elijah** (1141 [1089]) — Old Testament prophet. For his being carried up to Heaven in a chariot of fire, see 2 Kings 2:11. See also under "Ravens that fed ..."

**Elisha** (211 [218]) — An erroneous reference. Elijah is meant; see "Ravens that fed ..."

**Elizabethan house** (419 [407]) — Montacute House.

**ell** (46 [63]) — An obsolete form of measurement, equal to forty-five inches.

**"Elms, the"** (190 [198]) — The home of Philip Crow. It is marked on JCP's map on Wells Road (see Rands, "Aspects" [35]).

**"Eloi, Eloi, lama sabachthani"** (626 [602]; cf. 638, 643 [613, 618]) — "My God, my God, why hast thou forsaken me?" Words from Psalm 22:1, quoted by Jesus on the cross as reported in Mark 15:34. Also quoted in part in *Weymouth Sands* (531). JCP quotes the translation in *The Religion of a Sceptic* (22–3), *In Defence of Sensuality* (226), *Up and Out*

(97), and refers to it in *Three Fantasies* (62, 109) and *Powys to Frank Warren* (30).

**Elphin** (771, 850 [739, 814]) — The finding of Taliessin in the weir by Elphin, the son of Gwyddno Garanhir, is told in the ancient Welsh story "[The Tale of] Taliesin," sometimes translated with *The Mabinogion*.

**Ely Cathedral** (4 [24]) — Ely is a cathedral city in the fenlands of Cambridgeshire, southwest of Northwold.

**Empyrean** (1027 [981]) — A heaven of pure fire, the abode of God.

**Enceladus** (973 [931]; cf. 591 [569]) — One of the Titans traditionally said to be imprisoned under Mount Etna in Classical myth, who rebelled against the Olympian gods.

**Enchiridion** (561, 719 [541, 690]) — A collection of the teachings of Epictetus (q.v.), compiled by a student, the only record we have of his beliefs. JCP translates it as "Hand-Book" and discusses the ideas with more quotations in *A Philosophy of Solitude* (25, 27, 30, 33).

**Englynion** (771 [739]) — Poems composed in a very complicated Welsh verse-form, using combinations of alliteration and assonance.

**"entelecheia"** (319; 1027 [311, 981]) — vital agent directing growth and life (Greek).

**Epictetus** (561 [541]) — A first-century AD Greek Stoic philosopher, who had been a slave. The only surviving record of his teachings is to be found in the manual entitled *Enchiridion* (q.v.).

**Epicurus** (616–7 [593]) — Greek philosopher (c.342–270 BC) who taught that happiness was the highest good.

**Erb** — See "Paun-Bach."

**Erebus** (921 [881]) — Literally "darkness," a gloomy place through which, in Classical mythology, the dead pass on their way to Hades.

**Eros** (310 [303]) — The Greek god of sexual love, son of Aphrodite; equivalent to the Roman Cupid.

**"Esplumeoir"** (169–70, 1048, 1077, 1105 [179, 1001, 1029, 1055]) — A mysterious word referring to Merlin's "disappearance," apparently meaning "moulting cage," which is used in the *Didot Perceval*, a thirteenth-century French prose-romance. It presumably implies a period of retreat (death?) before transformation (rebirth?). A favourite word for JCP, who employs it in a number of other books, including *Autobiography* (643), *The Owl, the Duck, and—Miss Rowe! Miss Rowe!* (26), *Morwyn* (199), *Owen Glendower* (889), *Porius* (699), *In Spite Of* (204), and *Obstinate Cymric* (9, 11). See *Diary 1930* (26) for JCP's finding the term in Jessie L. Weston. Throughout *A Glastonbury Romance* JCP presents Merlin's "esplumeoir" as taking place in Glastonbury; see 594 [571] and under "Merlin." For further discussion of the term, see the articles by Helen Adolf and Ben Jones.

**Euclidean square** (98 [112]) — The concept of a square in Euclidean geometry, first developed by Euclid (c.323–283 BC), a mathematician in Alexandria.

**Eureka** (751 720) — The famous cry of Archimedes, the mathematician from Syracuse in the third century BC, on discovering the principle of specific gravity.

**Evans, Owen** (87 [102]) — His surname may well be an allusion to Sebastian Evans, translator and editor of *The High History of the Holy Grail (Perlesvaus)*—which JCP appears to have read (see Rands, “Topicality” [447])—and author of *In Quest of the Holy Grail* (1892). He was appointed co-director with Frederick Bligh Bond (see “famous modern antiquary”) of the Abbey excavations in 1921. The fictional character’s first name may be an allusion to Owen Glendower, subject of a later JCP novel. In *Autobiography* (9) Evans is described as “a well-nigh hopeless sadist”; in *Petrushka* [148], however, JCP admits that he was himself “exactly like Mr Evans” in his reaction to a “*Sadistic Book*.”

**Evercreech** (225 [231]) — About ten miles east of Glastonbury. See also “Burnham and Evercreech Railway.”

“**everything that lived was holy**” (1171 [1117]) — See the last line of William Blake’s “The Marriage of Heaven and Hell.” Also quoted in *A Philosophy of Solitude* (126) and *Rabelais* (381).

**exactly at that same hour** (1090 [1041]) — JCP errs here. The conversation between Paul Trent and Elizabeth Crow took place in the morning, before lunch; see 1037, 1039 [991, 993].

**Excalibur** (367 [357]) — King Arthur’s sword, well-known in Arthurian legend.

**Exeter** (690 [662]) — The county town of Devonshire.

## F

**Fabius Cunctator** (236) — Quintus Fabius Maximus (d. 203 BC), named “Cunctator” (Delayer), the Roman general who defeated Hannibal by delaying strategies that came to be known as “Fabian tactics.”

**face to face** (1157 [1104]) — A possibly deliberate echo of 1 Corinthians 13:12.

**Faery Queen** (203 [210]) — *The Faerie Queene*, a long, unfinished poem by Edmund Spenser (c.1522–99). See also under “Salvage Man.”

**famosi fabulatores** (372 [362]) — famous story-tellers (Latin).

**famous initials J. A.** (134) — From L. S. Lewis (*St. Joseph*); see under “St. John the Baptist.”

**famous modern antiquary** (223 [229]; cf. 287, 539 [282, 520]) — Frederick Bligh Bond (1864–1945), who excavated Glastonbury Abbey in the early twentieth century, made some useful discoveries, particularly in relation to Edgar’s Chapel (q.v.), but became absorbed in occultism and

automatic writing and had to be dismissed in 1922. See William W. Kenawell’s book and John Thomas’s article.

“**fat and scant of breath**” (630 [606]) — Shakespeare, *Hamlet* (V ii 299). NB: Some editions of *Hamlet* read “faint” for “fat.”

**Faust** (340, 421, 509, 512, 820, 931 [332, 409, 492, 494, 786, 891]) — The long two-part dramatic poem by Goethe (q.v.). I do not know where Goethe describes the origin of his thoughts (340 [332]). So, “Faustian” (590 [561]). For his “earth-spirit,” see 931 [891]. See also “Mothers, the.”

**Fawkes, Guy** (161 [171]) — English conspirator (1570–1606) executed for his part in the Gunpowder Plot to blow up the House of Commons. His effigy is burnt in England on Guy Fawkes Day (5 November).

**Fell, Doctor** (173 [182]) — JCP must surely be making an allusion to the well-known squib, an adaptation of a Martial epigram: “I do not like thee, Dr. Fell, / The reason why I cannot tell; / But this I know, I know full well, / I do not like thee, Dr. Fell.” This is supposed to have been spoken by Tom Brown (1663–1704), directed at Dr. John Fell, Dean of Christ Church, Oxford.

**Fête d’Amour** (310 [303]) — Love-feast (French).

**fifteenth of March** (1117, 1124 [1066, 1073]) — This date may have been influenced by the ominous suggestions of “the Ides of March,” the day of Julius Caesar’s assassination, so effectively presented in Shakespeare’s play (see *Letters to Ross* [xiv–xv]).

**Finis** (120 [132]) — End (Latin).

“**firk ... ferret**” (177 [186]) — An echo of Ancient Pistol’s speech in Shakespeare’s *Henry V* (IV iv 29); “ferret” is used similarly in *After My Fashion* (59).

**Fisher Kings** (771 [739]) — The Fisher Kings or Rich Fishers are constant protagonists in the Grail romances. The phrase “Fisher King” first occurs in the late twelfth-century *Perceval ou Le conte du graal* by Chrétien de Troyes. See also “Waste Land.”

**Fishguard** (1138 [1086]) — A coastal town in modern Pembrokeshire.

**Flood, the** (1114 [1063]) — Morine Krissdóttir (91–3) sees the Flood as JCP’s version of the “freeing of the waters” motif to restore the land’s fertility after the asking of the Grail question, but if so it is oddly destructive. At any event, JCP was being “realistic” and up-to-date here, since Glastonbury suffered severe flooding in December 1929, at the time JCP was first planning to write about Glastonbury. See Rands, “Topicality” (49ff.).

**Folly Wood** (266, 825 [262, 790]) — A wood by the Whitelake River just north of Little Pennard, between Pilton and Pylle. (Information from Susan Rands.)

**fons et origo** (603 [580]) — fount and origin (Latin), a phrase traditionally used to describe Glastonbury. (Information from James Carley.)

**Fontainebleau ... Blois ... Chantilly** (430 [416]) — Places in France (within a distance of 120 miles from Paris) with palaces, woods, and gardens.

**Fool in Lear** (538, 614 [518, 590]) — Lear's Fool in Shakespeare's play is a poignant figure whose quips are often more wise and painful than comic.

**Fontarabia** (451 [437]) — The reputed site of the defeat of Charlemagne's forces as presented in the medieval French romance *The Song of Roland*. JCP may be recalling Milton's *Paradise Lost* (I 586–7), where it is spelt "Fontarabbia."

**"foreign stones"** (86 [101]) — See under "Stonehenge."

***Fortis imaginatio generat causas*** (1137 [1085]) — Literally, "A strong imagination creates causes" (Latin). Identification of "the old Schoolman" is uncertain.

**Foulden Bridge** (50 [67]) — Foulden is one mile northeast of Northwold, Norfolk, though JCP also uses the name (as "Foulden's) for a Dorsetshire bridge in *Ducdame* (387, etc.). Revisited by JCP with Littleton on 3, 4, and 6 August 1929 (*Diary 1929* [59, 61]). See also Littleton's *The Joy of It* (85, 91).

**Fountain of Blood** (352 [343]) — The waters of Chalice Well (q.v.).

**Fra Angelico** (354 [344]) — Italian painter (1387–1455), active in Florence.

**Francis, St.** (973, 987 [931, 944]) — Founder of the Cistercian order (1182–1226) and born in Assisi, he became famous for his love of nature, and for his hymns, including a much-praised "Hymn to the Sun." Cf. "Read St Francis 'Cantate del Sole'" (*Diary 1929* [68]).

**"free among the dead"** (320 [312]) — Psalm 88:5. Also quoted in *After My Fashion* (206), *Wolf Solent* (604), and *Suspended Judgments* (438).

**French Revolution** (776 [744]) — The series of revolutionary events beginning in 1789 and culminating in the execution of Louis XVI in 1793.

**"Friar John des Entommeures," "Friar John of the Funnels"** (461 [446]) — From Rabelais (q.v.), the character appearing in the Cohen translation as "Friar John of the Hashes" (Book 1, Ch.27). Translated by JCP as "Friar John of the First Cut, or, if you prefer, of the Meat Choppers" in *Rabelais* (149). "Funnels" is from the Urquhart translation.

**"from his steadfast heart"** (810 [776]) — From Homer, but not identified.

**Frome** (91 [105]) — A Somerset town northeast of Glastonbury; also the river of the same name that flows through it (225 [237]).

**fuggle** (1099 [1049]) — Meaning uncertain; both the OED and the *English Dialect Dictionary* record "cheat" as a possible meaning. In context it appears to mean "squash."

**"full fathom five"** (238) — From Shakespeare's *The Tempest* (I ii 396). NB: "fathom-five" is an error. Also quoted in *Suspended Judgments* (331).

**"furious fancies"** (314 [307]) — From "Tom o' Bedlam's Song," an evocative but anonymous Elizabethan song that may have inspired Shakespeare in the mad scene of *King Lear*. Robert Graves, in an essay in *The Common Asphodel*, has even gone so far as to attribute it to Shakespeare himself. Also quoted in *Autobiography* (120), and cf. *The Inmates* (33).

## G

**Galahad, Sir** (594 [571]) — One of the Knights of the Round Table in Arthurian romance, illegitimate son of Lancelot, prominent in the Grail quest and distinguished for his virginity. JCP introduces him into *Porius*, where he treats him satirically.

**gall and wormwood** (496 [479]) — Deuteronomy 29:18. Also quoted in *Wood and Stone* (485) and *Ducdame* (234).

**Garden of Gethsemane** (370 [359]) — Garden near Jerusalem where, according to the Gospels, Jesus was arrested on the night before the Crucifixion.

**Gargamelle, Queen** (231, 505 [236, 488]) — The mother of Gargantua in Rabelais' *Gargantua*.

**gave up his life ... friend"** (1100 [1051]) — Cf. John 15:13. JCP draws on the earlier part of Jesus' saying for the pun on the protagonist's name in *Maiden Castle* (14).

**Gawain, Sir** (594 [571]) — One of the Knights of the Round Table in Arthurian romance; also one of the seekers of the Grail.

**Gazette** — See Western Gazette.

**Geard of Glastonbury** (11 [31]), **Geard, Johnny** (32 [50]) — JCP borrowed John Geard's surname from a Mr. Geard of Montacute mentioned in *Autobiography* (141). With John Crow he qualifies through his first name as a John of Glastonbury, the name of a fourteenth-century monk who wrote a chronicle. His "head of a hydrocephalic dwarf" (136 [147]) has been explained as an affliction linking him, albeit at a comic remove, with the Fisher King. Dhitra B. Mahoney sees him as clearly "a Merlin figure" (66), while G. Wilson Knight emphasizes the fact that his "origins are Saxon ... and his wife Welsh" (38). Lukacher points out that Geard's sleep in Wookey (ch. 12) is offered as a version of the dormant Cronos (20). The Geards were a well-known local working family in Montacute, often mentioned by the Powyses. See, for example, Llewelyn's *Somerset Essays* (70, 134) and *A Baker's Dozen* (121). In the *Powys Journal* 10 (2000), 45, H. G. Tavender refers to a report in *John Bull* of "an 'exposure' of a Charles Geard who had been for many years a religious leader of some kind." More details of the Geards of Glastonbury may be found in Geard (10–11).

**genius loci** (9 [29]) — genius (or spirit) of the place (Latin).

“**Gens**” (699 [671]) — Tribe, breed (Latin).

**George Street** (218 [224]) — North of Glastonbury High Street.

**Gildas, Saint** (166 [175]) — A sixth-century writer of a book attacking the corruption of his own times. His claims to saintliness are meagre. William of Malmesbury claimed that Gildas spent some years in Glastonbury and was buried there. Caradog of Llancarfan, a contemporary of William, adds further details in his *Life of St. Gildas* (c.1140). See Carley 1988 (94–6).

**gippoos** (883 [845]) — gypsies (dialect).

**Gladman’s House** (234 [239]) — One of the boarding houses at “Greylands School,” clearly based on Wildman’s House at Sherborne, which JCP attended. It is now “St. Anthony’s Convent in Westbury” (Gourlay [6]).

**Glamorgan** (1140 [1088]) — In JCP’s time, a county in southern Wales, now split into West Glamorgan, Mid-Glamorgan, and South Glamorgan.

**Glast, Glastenic, Glastonia, Glaston** (596 [573]) — Alternative names for Glastonbury.

“**Glaston Resurgens**” (576 [554]) — “The revival of Glastonbury” (Latin).

**Glastonbury** — A small town in Somerset. Two main legends centre upon Glastonbury: that Joseph of Arimathea (q.v.) came there soon after the Crucifixion, bringing with him cruets containing the blood and sweat of Jesus; and that the bones of King Arthur were buried in the Abbey, the monks claiming to have rediscovered his tomb in 1190/91. Around the first of these legends, a number of connecting legends have arisen, notably that of the Glastonbury Thorn (see under “Holy Thorn”) and those concerning Chalice Well (q.v.). Similarly, around the Arthurian legends has arisen the belief that Arthur’s sword was thrown into the water at Pomparlès Bridge (q.v.). Glastonbury is often presented as having an association with glass (cf. “Ynys Witrin”), but Treharne notes that “vitrin” can mean “woad” as well as “glass,” and that “Glastonbury” “embodies the Celtic element ‘glas,’ which means ‘blue,’ the colour of the woad dye” (121–2). Treharne also observes that “Glastonbury is never once mentioned by Geoffrey [of Monmouth] in the whole of his long account of British history” (67).

JCP visited Glastonbury with Llewelyn, Alyse Gregory, and Gamel Woolsey in the summer of 1929 (see *Diary 1929* [53–4], *Petrushka* [8] and Richard Perceval Graves [218]). Graves records that JCP got information from Woolsey about Glastonbury. He was reading a book about Glastonbury recommended by Woolsey on his voyage across the Atlantic (Graves [347, n50]), though JCP knew Rhys’s book from his early lecturing days (see “Rhys”).

**Glastonbury Fair** (257 [253]) — A fair held in September.

**Glastonbury Heath** (370 [360]) — One-and-a-half miles west of Glastonbury.

**Glastonbury Museum** (186 [195]; cf. 203 [210]) — Now in the Abbot’s Tribunal (q.v.).

**Glastonbury Tor** (96 [110]) — The hill just outside the town of Glastonbury, on the top of which stands the ruined tower of St. Michael’s church.

“**Gleichnis**” (1083 [1035]) — Simile, similitude (German).

**Glendower, Owen** (584 [562]) — A Welsh leader (c.1359–c.1415), who led a revolt against the English rule of Henry IV; JCP wrote a historical novel, *Owen Glendower* (1941), about him.

**glimsey** (493 [476]) — A word not given in either the OED or the *English Dialect Dictionary*.

“**God-den**” (768 [736]) — “Good evening.” A rustic form frequently employed by the comic characters in Shakespeare.

**Godney** (363 [353]) — Three miles northwest of Glastonbury. It is said to mean “God’s island.” Godney Marsh (103 [117]) is identical with Godney Moor, just north of Godney. “Godney Road” (175 [183]) is a road leading (somewhat indirectly) from Glastonbury to Godney past Common Moor and the Lake Village.

**Goethe** (509 [492]) — Johann Wolfgang von Goethe (1749–1832), German author and philosopher, best known for *Faust*. JCP writes about him in both *Visions and Revisions* and *The Pleasures of Literature*.

**Golden Bough** (351 [342]) — With the aid of a “golden bough,” Aeneas is able to descend into the underworld in Book 6 of Virgil’s *Aeneid*. The phrase gave its name, of course, to Sir James G. Frazer’s anthropological study.

**Golgothas** (285 [279]) — Golgotha was the place where Jesus was crucified.

**Gone to earth** (723 [694]) — A phrase derived from fox-hunting

**good moment ... gone** (1047 [1000]) — Possibly (though JCP disliked him) an echo from Robert Browning’s poem “Two in the Compagna” (l.50): “... the good minute goes.”

**Gordon, Lord George** (584 [562]) — Protestant fanatic (1751–93) who led the riots in London in 1780 protesting against the repeal of certain laws against Catholics. He was tried but found insane.

**Gore Sand** (1117 [1066]; cf. 1115 [1065]) — Sand-flats on the Somerset coast near Burnham-on-Sea.

‘**gorlas’ ... “gorlasser”** (202, 203 [209, 210]) — Rhys (*Studies* [256]) describes “gorlassar” as a word “which seems to have denoted a dark blue or livid colour.” Cf. *Diary 1929* (75). NB: “gorlasser” appears to be a misprint.

**Gould, Davidge** (507 [490]) — See “Recorders of Glastonbury.”

**Goya** (735 [705]) — Francisco José de Goya y Lucientes (1746–1828), Spanish painter.

**Gradon Farm** — See “Grandon Farm.”

**Grail** (18 [37]) — "... the vessel first called *graal* in [Chrétien de Troyes'] *Perceval ou le Conte du Graal*, composed between 1180 and 1190" (Goetinck [133]). It is sometimes regarded as a dish or platter, sometimes as a chalice, sometimes as a stone. The idea of a Grail derives from three sources: Christian symbolism, fertility symbolism, and Celtic story. For JCP there were primarily two Grails: the Holy Grail that has become a part of Arthurian literature and represents a religious mystery generally connected with the chalice from the Last Supper and the symbols surrounding the Crucifixion; and "the heathen Grail of the old Celtic mythology" (726 [696]), a life-giving receptacle generally associated with an ancient cauldron. In the novel, the two Grails are united by the figure of Owen Evans. It is also described in the book as a "fragment of the Absolute" (780, 1170 [748, 1117]). For Johnny Geard's view of the Grail, and perhaps JCP's—"something ... dropped from Somewhere Else"—see 471 [456], and cf. 789 [756].

L. S. Lewis writes of "the Holy Grail, so inseparably associated with Arthur and Glastonbury" (*Glastonbury* [37]), but Robinson insists, against Mat Dekker (106 [120]), that "the Glastonbury tradition to the very end ... made no claim, no allusion whatever, to the Grail itself" (39). Indeed, according to Ashe ("Grail" [12]), "the plain statement that Joseph brought the Grail [to Glastonbury] ... is never made ... by anyone before Tennyson." In the early 1330s, "the prophecy of Melkin the Bard was concocted at Glastonbury, in which the Grail was transformed into a respectable Holy Blood relic" (Carley and Crick [370]). The Grail was first associated with Joseph in a supposedly historical account by John Hardyng in his *Chronicle* in the mid-fourteenth century, though this was probably unknown to JCP; see the articles by Edward Donald Kennedy and Felicity Ruddy in Carley 2001. See also "The books say that Arthur ..."

**Grail Messenger** (509, 522 [492, 504]) — A traditional figure in Arthurian romance, the equivalent to the Loathly Damsel who, according to Loomis, was "completely bald, as a result of Perceval's failure to ask whom one served with the Grail. Her locks will not grow again [in the *Perlesvaus*] until a knight asks the required question" (*Grail* [102]; cf. *Celtic Myth* [279–80]). Morine Krissdóttir notes that women who took part in the Adonis cult were required to shave their hair (88). JCP also refers to "mad" messengers of the Grail in *Autobiography* (569–70); see also *The Inmates* (65).

**Grandon Farm** (91 [106]) — About two miles southeast of Frome. NB: "Gradon" is a misprint.

**Great Bradley Wood** (814 [780]) — Four miles south of Frome.

**great creative nature** (177 [185], etc.) — A favourite expression of JCP's, possibly derived from Perdita's phrase "great creating nature" in Shakespeare's *The Winter's Tale* (IV iv 88). JCP also uses the phrase in *Autobiography* (104), *Weymouth Sands* (171, 526), *Owen Glendower* (52, 498), *The Inmates* (146, 150), and frequently in his non-fiction prose.

**great goddess chance** (768 [737]) — A favourite phrase in JCP.

"**Great Good Place**" (169 [179]) — See "a great good place."

**Great Ridge** (814 [781]) — Great Ridge Wood is between Mere and Stonehenge in Wiltshire.

**Great Western station** (252 [249]) — A railway-station on the now-closed Burnham and Evercreech line of the Great Western Railway, the private company that served the west of England up to the late 1940s.

**Green-Hill-Far-Away** (615 [591]) — Alluding to the traditional hymn by Cecil Frances Alexander (1818–95) beginning "There is a green hill far away / Without a city wall."

**Green Pheasant Inn, Taunton** (321 [313]) — Based on The Bird in Hand, formerly an inn and brewery, now an antique furniture shop; see Townsend (27).

**Greuze** (396 [384]) — Jean Baptiste Greuze (1725–1805), French painter.

**Greylands, Greylands School** (230, 233–4, 397, 1126 [235, 239, 385, 1074]) — Based on Sherborne School, which JCP and most of his brothers attended; indeed, some impressions of the first edition read "Sherborne" instead of "Greylands." Sherborne School is, in fact, mentioned late in the novel (959, 1144 [917, 1092]), but the identification is clinched by the reference (333 [325]) to "the Greylands Pageant, in which the Headmaster played Saint Aldhelm." This is an accurate account of the Sherborne Pageant of 1905 (Rands, "Topicality" [42]); it is also mentioned in *Autobiography* (109), and there are photographs in Barker (plate 133) and Gourlay (10) and even one of the Headmaster as St. Aldhelm in Parker (284). William, a younger brother, was one of the performers (see Warden [10]). The reference to "a Saxon arch ... in a wall at Greylands" (705 [677]) is obscure. See also "Gladman's House."

**Griffiths, Edmund** (507 [490]) — See "Recorders of Glastonbury."

**Grimm's fairy tales** (623 [599]) — A collection of German folk-tales compiled by the Brothers Grimm (1812–15). Both brothers, Jakob Ludwig Karl (1785–1863) and Wilhelm Karl (1786–1859), were philologists and mythologists.

**Guardian** (1007 [963]) — A leading newspaper of the period, at that time still called the *Manchester Guardian*.

**Guardian of the Grail** (326, 351, 728 [319, 342, 699]) — King Pellam or Pellas or Pelleas.

**Gurth** (43 [60]) — An allusion to the Saxon swineherd in Sir Walter Scott's *Ivanhoe*.

**Guy Fawkes** — See "Fawkes, Guy."

**Guyon, Sir** (252 [249]) — The knight of temperance, the main figure in Book IV of Edmund Spenser's *The Faerie Queene*. The "disarrayed loveliness" that tempted him is

presumably the enchantress Acrasia; see Canto II, stanza 77, l.3 (cf. *Inmates* [144]).

**Gwair** (843, 848 [807, 812]) — A mysterious figure in Welsh mythology, best seen as a type of “The Captive God” (Loomis, *Celtic Myth* [ch.32]), mentioned in the ancient Welsh poem “The Harrying(s) of Annwn” (q.v.). Cf. *Morwyn* (177, 184).

**Gwenevere** (586 [564]) — Wife of King Arthur, cause of the break-up of the Round Table on account of her affair with Lancelot, and her abduction by Modred. NB: The usual spelling is “Guinevere.”

**Gwgawn of the ruddy Sword** (epigraph) — A “local hero of Ceredigion,” also mentioned in no. 24 of *The Welsh Triads* (see Bromwich 42, 389).

**Gwlad yr Hav** (596, 620 [513, 596]) — “The Land of Summer” (Welsh). Sometimes identified with the other world or with the area around Constantinople. Evans calls it “the Elysian Death-Fields of the Cymric tribes” (771 [739]), but JCP generally follows Rhys (241) in locating it in Somerset.

**Gwydno Garanhir** (729, 771, 850 [699, 739, 814]) — A lord from Deganwy in “[The Tale of] Taliessin” who owned the weir in which Taliessin (q.v.) was found by Elphin (q.v.). He “appears in many Welsh texts and is often associated with the Kingdom of Rheged” (Matthews [118]), but seems identical with the character of the same name who has an inexhaustible grail-like hamper in “Culhwch and Olwen” (729 [699]). Gwyddno (the usual spelling) is also mentioned in *Morwyn* (242). JCP derives his information from Rhys, as *Diary 1929* (75) makes clear. NB: “Gwydion” (1024 [978]) is an error.

**Gwyn ap Nud** (264 [260]) — “the old Welsh Prince of Darkness” (599 [576]), who, according to folk-belief, had a palace in Glastonbury Tor. Generally presented as a mischievous demon. For the Glastonbury connection, see Ashe, *King* (25).

**Gwythur** (epigraph) — Seen by Rhys as “a form of the sun-god” (19), sometimes considered the father of Guinevere (see Bromwich [154]).

## H

**H.P.** (379 [369]) — See “Huntley and Palmer biscuits” and “Selective biscuits.”

**Hades** (1025 [980]) — The Classical underworld.

**half a crown** (500 [483]) — two shillings and sixpence in pre-1971 British currency, the equivalent of twelve and a half new pence.

**half-seas-over** (926 [886]) — drunk (slang).

**Hamadryad** (72 [88]) — A dryad who is the spirit of a particular tree.

**handful of dust** (351 [342]) — Possibly a deliberate echo of T. S. Eliot’s *The Waste Land* (I 80), though a standard phrase

which JCP employs as early as 1916 in *Confessions of Two Brothers* (175).

**Hapsburg** (87 [102]) — The ruling family of the “Holy Roman Empire” from 1438 until its dissolution in 1806.

**Hardy, Thomas** (205 [212]) — British novelist and poet (1840–1928), who created a fictional area of Wessex for his west-country writings. JCP knew him and dedicated his first novel, *Wood and Stone*, to him. JCP is doubtless thinking here of Hardy’s self-description as “a man who used to notice such things” in his poem “Afterwards.”

**Harris tweed** (322 [314]) — A famous rough tweed cloth produced on Harris, a Scots island in the Outer Hebrides. Kate Kavanagh (private correspondence) considers this an odd choice for a woman’s coat and skirt.

**Harrod’s Mill** (10 [30]) — Near Northwold, Norfolk. Also mentioned in *Autobiography* (37, 150). Revisited by JCP and Littleton on 4 August 1929 (*Diary 1929* [60] and *Petrushka* [11]). See also Littleton’s *The Joy of It* (85).

**Harrower of Hell** (340 [332]) — This phrase normally refers not to Dante (who journeys *through* Hell in the *Inferno*) but to the legend of Christ harrowing Hell between Good Friday and Easter Sunday, and leading the virtuous pagans to Paradise.

**“Harrying(s) of Annwn”** (843, 845, 846, 847 [807, 809, 810, 811]) — “Preiddau Annwn”, usually translated now as “The Spoils of Annwn,” an ancient Welsh poem traditionally attributed to Taliessin. Note that “Harryings” (843 [corrected in the 1955 edition]) is inconsistent with other usages, though it is the form employed by Loomis in *Celtic Myth*. The poem is translated by Skene (I 264–6), by Matthews (107–8) and very freely by Robert Graves in *The White Goddess* (106–7). It is generally recognized as an early example of the Grail quest. JCP notes in his *Diary 1931* (205) that the “Iron Bar” chapter was once to be called “The Harrying of Annwn.”

**Hartlake Railway Bridge** (159 [169]) — One mile north of Glastonbury; the railway is now disused.

**Hastings** — See “Battle of Hastings.”

**Hatter, the** (514 [496]) — See “Alice.”

**Havyatt [Gap]** (95, 104, 225 [110, 118, 231]) — One and a half miles southeast of Glastonbury, where the advancing Danes are supposed to have been persuaded to turn back.

**Haw Bottom Old Farm** (333 [325]) — Unmarked on most maps, but located near Middlezoy, eight miles southwest of Glastonbury.

**hawk from a hernshaw** (231 [236]) — An allusion to a disputed text in Shakespeare’s *Hamlet* (II ii 397) quoted in *Diary 1931* (300). Other readings instead of “hernshaw” (an old version of “heron”) include “heronshaw” and “handsaw.” For other possible references, see *Wolf Solent* (259, 403), and *Owen Glendower* (860).

**Hawker, Ben** (620 [596]) — Given JCP's tendency to name characters after writers on Glastonbury and the Holy Grail, it is tempting to think of this character as an allusion to R. S. Hawker (1803–75), the poet-author of *The Quest of the Sangraal*. Unfortunately, JCP maintains in *Letters to Ross* (125) that he hadn't heard of Hawker until 1954!

**hazel-stick** (1 [21]) — A sign of the JCP hero.

“**He couldn't very well ... not on a job like that**” (152 [162]) — Sam means that Zoyland couldn't be living at home—with Nell.

“**He hath no comeliness ...**” (613 [590]) — Concentrated quotation from Isaiah 53:2. Cf. *Maiden Castle* (406).

“**He willing and she willing**” (889 [851]) — From Homer, but not identified. Also quoted in *Owen Glendower* (490).

**Head in the Apocalypse** (1112 [1062]) — Revelation 1:14. Also used in *Elusive America* (203). Cf. “as white as wool.”

**Head of Bran the Blessed** (785 [753]) — After Bran's death, his preserved head provided sustenance in Gwales (usually identified as the Isle of Gresholm [q.v.]) until it was buried in the Tower of London. See “Branwen Daughter of Llyr” in *The Mabinogion*.

**Head of Hades** (203, 1120 [210, 1069]) — Arawn, King of Annwn (q.v.). His cauldron was one of the “Spoils of Annwn” (see “Harrying(s) of Annwn” and “cauldrons”).

“**Heads without name, no more rememberèd than summer flies**” (228, 234 [234, 239]) — From Milton's *Samson Agonistes* (ll.676–7): “... perish as the summer fly,/ Heads without name, no more remember'd”; also misquoted in *Elusive America* (96) and *Mortal Strife* (8). (Identified by James Carley.)

**Hearne House** (891 [853]) — Just south of North Wotton, four and a half miles northeast of Glastonbury.

**Hearty Moor** (267 [262]) — A “rough tract of untilled country” (824 [789, as “Heart Moor”]), three miles east of Glastonbury.

**heathen poet** (1137 [1085]) — Horace; see “*die all*.”

**Heine, Heinrich** (723 [693]) — German poet (1797–1856). Reference unidentified.

**Hèle Stone** (84 [99]) — The altar stone at Stonehenge, also spelt “Heel Stone.” The name is popularly believed to derive from “Helios,” the sun.

**Helen of Troy** (127 [139]) — Wife of Menelaus, whose abduction by Paris led to the Trojan War. The allusion points up the similarity of situation in the Nell/Will Zoyland/Mat Dekker triangle.

**Hengist-and-Horsa** (600 [577]) — Best-known leaders of the Anglo-Saxon invasions.

**Henry** (793 [760]). — Henry VIII (1491–1547), King of England from 1509.

**Hera** (206 [213]) — Wife of Zeus in Greek mythology, identified by the Romans with Juno. When Io, beloved of Zeus, was metamorphosed into a heifer, Hera tormented her with a gadfly.

**Heracles** (1102 [1052]) — The Greek name for Hercules (see “Herculean”). NB: This reference should probably read “Hercules.”

**Heraclitean** (190 [198]) — Relating to Heraclitus, the ancient Greek philosopher who flourished at the end of the sixth century BC, and saw the universe in a perpetual state of flux. He believed that fire was the dominant element (see 1146 [1094]).

**Herculean, herculean** (714, 865 [685, 828]) — Relating to Hercules, an ancient hero famous for his strength and his performing of twelve “Labours” or tasks. Cf. “Heracles.”

“**Here we go round the Mulberry Bush**” (415 [403]; cf. 459 [445]) — Traditional children's song. Its tune has already been adapted in John Crow's “doggerel” (383 [372]).

**Hermes** (323 [316]) — In this context Hermes Trismegistus, the name given to the Egyptian god Thoth.

**Hesperidean fruit** (183 [192]) — Fruit from the Garden of the Hesperides, a rich and fertile place in Greek mythology known especially for its golden apples.

*Hic jacet Arturus ... futurus*” (106 [119]) — “Here lies Arthur, the once and future king” (Latin).

*Hic jacet* (97 [111]) ... *Hic jacet sepultus ...*” (105 [118]) — “Here lies buried the renowned King Arthur in the Isle of Avalon” (Latin). Supposed inscription on a cross discovered in Glastonbury Abbey in 1190/91, as given by Leland, though “Arturus” and “Avallonia” should read “Arturius” and “Avalonia” (see Robinson [11] and cf. Carley 1988 [178] and 2001 [3]). See also “Arthur” and “Glastonbury.”

**high-church** (384 [373]) — That extreme of the Anglican Church closest to Roman Catholicism, with an emphasis on ceremony, ritual, confession, etc.

**Highbridge** (419, 781 [406, 749]) — Just southeast of Burnham-on-Sea.

**Hill Deverill** (814 [781]) — Near Longbridge Deverill, two and a half miles south of Warminster, Wiltshire.

**Hill Head Road** (326, 327 [318, 319]) — South of Wirrall Hill, Glastonbury.

**History of the Grail** (509 [492]) — Presumably Sebastian Evans's *High History of the Holy Grail (Perlesvaus)*.

**Hoch** (929 [888]) — Short for “*Hoch lebe ...*,” “Long live” (German).

**Hobbididance** (561 [541]) — One of the five fiends that Edgar disguised as “Poor Tom” claims to be assailing him in Shakespeare's *King Lear* (IV i 61); also mentioned in *In Defence of Sensuality* (72).

**hoi polloi** (442 [428]) — the common people (Greek).

**hold eternity in my hand** (641 [616]) — Adapted from William Blake's poem "Auguries of Innocence" (ll.3–4). Cf. "Christ holds ..." eight lines above.

**Holy Grail** — See "Grail."

**Holy Thorn** (104 [118]) — A supposedly miraculous thorn-tree on Wirral—or Wearyall-Hill (q.v.) said to have originated when Joseph of Arimathea thrust down a staff he had fashioned from a hawthorn in the Holy Land. Subsequently, it regularly flowered at Christmas (Old Style). The original was destroyed during the Puritan Revolution, but cuttings survived and several examples exist around the town, including one that JCP saw in the churchyard of St. John the Baptist's Church (see *Diary 1929* [54]). Others may be found at Chalice Well, in the grounds of the Abbey Barn, and on Wearyall Hill itself. James Carley (1988 [183]) notes that "the scientifically minded modern sceptic can point out that the thorn is a perfectly well attested Levantine species—it is designated *Cratagus Oxyacantha Praecox*—presumably brought home by a medieval pilgrim"—hence JCP's use of "Levantine" (416, 649 [404, 624]; cf. *Diary 1929* [54]). For Mad Bet it is "the Tree of Life" (414 [402]). Record of the existence of the thorn dates back in print to 1520 (see Robinson [44–5]), though Traherne records it on a fourteenth-century seal of the Abbey (122). According to Valerie Lagorio it was "transformed into Joseph's flowering staff in the early eighteenth century" (80); she further notes that the other St. Joseph, husband of Mary, also had a flowering staff in popular legend.

**Homer** (810, 889, 921 [776, 851, 881]) — The ancient Greek epic poet, probably ninth-century BC, to whom the *Iliad* and the *Odyssey* are attributed. So, "Homeric" (28, 453, 618, 792 [67, 439, 595, 760]). JCP wrote about the *Odyssey* in *The Pleasures of Literature* and offered a free modernized version of the *Iliad* in *Homer and the Aether*. For "the Homeric view of death" (28 [67]) see the *Odyssey* (Book 11). I have not traced the "Homeric wind" (578 [556]) or the scene alluded to at 1024 [979]).

**Homo mortuus** (1068 [1020]) — Literally "dead man" (Latin).

**Hornblotton** (100 [114]) — Seven miles southeast of Glastonbury. Hornblotton Mere (795 [763]) is presumably located in the same area.

**hors-de-combat** (515 [497]) — out of action (French).

**Horsey Level** (981 [938]) — Three miles northeast of Bridgwater.

**House of Lords** (872 [835]) — The upper house of the British parliament.

**"How long, O Lordy ..."** (974 [931]) — "How long, O Lord" is a recurrent phrase in the Bible, especially in the Psalms and Jeremiah.

**how this world wags** (942 [901]) — Cf. Shakespeare's *As You Like It* (II vii 23). Also quoted in *Visions and Revisions* (57), and *The Pleasures of Literature* (217, 276).

**hugging his knees** (56 [72]; cf. 78, 506 [93, 489]) — A characteristic gesture of the JCP hero. Cf., for example, *Wolf Solent* (588) and *Porius* (729).

**Huish Episcopi** (863 [827]) — Near Langport, eight miles southwest of Glastonbury.

**Huntley and Palmer biscuits** (219 [225]) — A brand of biscuit, made in Reading, that JCP refers to elsewhere in *Wolf Solent* (16) and *Autobiography* (75). Cf. "H.P." (379 [369]).

**Huntspill Moor** (763 [731]) — Close to the mouth of the Parrett River, just southeast of Burnham-on-Sea. Huntspill Level (1117 [1066]) is a little to the west.

**hustled by the populace** (586 [564]) — See "chaffed by the populace."

**hydrocephalic** (136 [147]) — This condition seems to have been borrowed by JCP from a dwarf in Shirley; see *Autobiography* (11). Physically, Geard's enormous head is repeated in the appearance of Peter Peregrinus in *The Brazen Head* (226).

**hydro-philiastic** (1158 [1105]) — JCP's form of "hydrophilic," having an affinity with water.

## I

**'I am I'** (721, 777, 1100 [692, 745, 1051]) — A phrase that becomes increasingly frequent in JCP's writings, especially in the opening chapters of *The Complex Vision*, in *In Defence of Sensuality, A Philosophy of Solitude* (ch.2), and *Porius* (841–3).

**"I beg you to make Mary a happy girl"** (90 [104]) — A phrase that especially annoyed Llewelyn. JCP writes of this (misquoting himself in the process) in *Autobiography* (536–7). Llewelyn was unimpressed with his defence; see his *Letters* (189).

**"I saw Eternity this morning"** (1012 [967]) — Presumably an allusion to the first line of Henry Vaughan's poem "The World," "I saw Eternity the other night"—which would have been more accurate here (see "this morning").

**"I've a whisper for you ..."** (795 [763]) — Probably JCP's invention.

**"I want! ..."** (284 [279]) — Probably an allusion to the engraving entitled "I want! I want!" in William Blake's "The Gates of Paradise." Also referred to in *Autobiography* (540).

**Iachimo** (726 [697]) — The villain in Shakespeare's *Cymbeline* who succeeds in gaining admittance to Imogen's bedroom (II ii). This scene is also alluded to in *Wolf Solent* (7), *Maiden Castle* (399), and *The Dorset Year* (143).

**Iago** (919 [880]) — The villain in Shakespeare's *Othello*.

**ichor** (243, 818 [784]) — fluid flowing in the veins of gods.

**Ichthus, the world fish** (979 [936]) — "Ichthus" is Greek for "fish," and was used as a symbol of Christ because the

word is formed from the initial letters of “Jesous Christos, Theou, Uios, Soter”—Jesus Christ, Son of God, Saviour.” “The image of the fish came up out of the depths of the unconscious as an equivalent of the historical Christ and the psychic nature of man, where the archetype of the Redeemer dwells. In this way Christ becomes an inner experience, the ‘Christ within’” (Jung and von Franz [183]).

“**If you get me ...**” (417 [404]) — Shakespeare, *King Lear* (IV iv 209–10), rather inaccurately quoted. The scene is supposed to be set close to Dover, though Shakespeare is vague geographically. The mad Lear is described in an earlier scene (IV iv 3) as “Crowned with rank fumiter and furrow-weeds.” Also quoted in *Jack and Frances* (II 188).

**Ilchester** (762 [731]) — South of Glastonbury, not far from Montacute. Llewelyn has an essay entitled “Ilchester” in *Somerset Essays*.

**Illustrated London News** (1007 [963]) — An illustrated weekly news-magazine very popular in the period.

**Imitatio Christi** (966 [924]) — *Imitation of Christ* (Latin), the best-known work of the German monk and religious writer Thomas à Kempis (1380–1471).

**immortal horses** (272 [268]) — See “Achilles.”

**imperium in imperio** (1118 [1067]) — “empire within empire” (Latin). A phrase frequently used by Joseph Conrad in his novel *Nostramo*.

“**In and out of the window**” (416 [403]) — From a traditional song.

“**In the gloaming ...**” (1058–9 [1011]) — A Victorian song by Annie Fortescue Harrison (1851–1944). (Information from James Carley.)

**In Wookey ... pain of it** (519) — Omitted from the 1955 edition. (See Smith article.)

**Ina, King** (165–6, 367 [175, 357]) — Now usually spelt “Ine.” King of Wessex from 688 until his abdication in 728 and his pilgrimage to Rome. He built a church at Glastonbury (later extended by St. Dunstan), and granted special privileges to the Abbey, including freedom from secular control. For his charter see “Saxon charter.”

‘**inavarst**’ (99 [113]) — Penny Pitches’ attempt at “in advance.”

**Indractus, Saint** (166 [175]) — A priest at the time of King Ina (see above). “St. Indractus was according to tradition the son of an Irish king who followed St. Patrick to Glastonbury and was murdered in the vicinity with his companions by robbers. William of Malmesbury wrote his life, now lost ... There is evidence suggesting that he was venerated at Glastonbury at least by the early eleventh century” (Gransden [42n]; see also Carley 1988 [107–9]).

**Inferno** (244, 371 [241, 361]) — The first part of Dante’s *Divine Comedy*. See also “Capaneus” and “Pistoian.”

**infinite variety** (532 [514]) — An echo, perhaps unconsciously, of Shakespeare’s *Antony and Cleopatra* (II ii 241). Also quoted in *Wolf Solent* (97) and *The Meaning of Culture* (202). JCP alludes to the previous line in the 1955 “Preface” to the novel (xiii).

**Inquisition** (730 [701]) — The Roman Inquisition was set up by the Roman Church c.1231 at the time of the Albigenian heresy. The Spanish Inquisition was established by the Spanish state c.1480 to try both religious and political offenders.

**inscription ... found on Chalice Hill** (727 [698]) — Presumably invented.

**Insula Avallonia** (105, 207, 596 [118, 214, 573]) — Isle of Avalon (Latin). See “Avalon.” A phrase that occurs on the alleged tombstone of Arthur. NB “Avalonia” is a preferable spelling.

**Insula Pomorum** (596 [573]) — Isle of Apples (Latin), i.e. Avalon (q.v.), so called in the *Vita Merlini* (c.1150).

**Insula Vitrea** (596 [573]) — Glass Island (Latin), i.e. Glastonbury (q.v.). A term used by William of Malmesbury; but cf. Traherne (121–2), quoted under “Glastonbury.”

**Io** (206 [213]) — A woman beloved of Zeus in Classical mythology. For her story, see under “Hera.”

“**Is it a Tench?**” (982 [939]) — Krissdóttir (90–91) suggests that Sam is here asking the all-important Grail question. See also under “tench.”

**Isaiah** (33 [51]) — The quotation is from Isaiah 40:1–2.

**Isult** (594, 1102 [571, 1052]) — Wife of King Mark, lover of Tristram, in the Tristram story.

**Isle de Voirre** (596 [573]) — Isle of Glass (French), i.e. Glastonbury (q.v.). A term used by Chrétien de Troyes, the writer of Arthurian romances, in *Erec*. See also Traherne (121–2) quoted under “Glastonbury.”

**Isle of Bardsey** (419 [406]) — An island off the North Welsh coast in the modern county of Gwynedd, another claimant for the honour of being the place of Merlin’s “esplumeoir” (q.v.). This is mentioned by both Rhys (368) and Loomis (*Celtic Myth* [127]). But see also under “Cronos.”

**Isle of Ely** (60 [76]) — Fenland rather than an island in the strict sense in Cambridgeshire.

**Isle of Glass** (675 [649]) — Another name for Glastonbury (q.v.), dating back to Giraldus Cambrensis (c.1194).

**Isle-of-Glastonbury** (93 [108]) — While Glastonbury is low-lying and subject to flooding, it is not technically an island.

**Isle of Gresholm** (785 [753]) — The ancient Gwales, modern Grassholm, an island off the coast of modern Pembrokeshire. See also under “Head of Bran the Blessed.”

**Isles Lointaines** (1042 [996]) — far-off islands (French). See “Surluse.”

**Isles of the Blest** (1002 [958]) — Ideal, imaginary islands.

**Isles of the Dead** (1089 [1040]) — Islands where gods or heroes are said to be sleeping or imprisoned before their return to this world. See chapter 15 of Rhys's *Studies*.

**It vaunts itself not** (532 [513]) — An echo of 1 Corinthians 13:4.

## J

**Jacob** (596 [573]) — The Old Testament patriarch, father of Joseph (q.v.).

**Jacobean** (1097 [1048]) — Relating to the reign of James I of England (1603–25).

**Jacobin** (165, 496 [174, 479]) — A member of a radical society of revolutionaries in the French Revolution, who advocated the “Reign of Terror.”

**James** (793 [760]) — James II (1633–1701), Roman Catholic King of England from 1685 until the “Bloodless Revolution” of 1688.

**Janus-faced** (61 [77]) — Looking in two directions. Janus was the Roman god who acted as the gate-keeper of Heaven.

**Jason** (237) — In Greek mythology, the leader of the quest for the Golden Fleece. See also under “Argo.”

**Jeffreys, Judge** (599, 1044 [576, 998]) — George Jeffreys (1648–89), notorious for his cruelty in punishing the prisoners captured after the Monmouth Rebellion of 1685.

**Jerome, [Saint]** (249 [245]) — Church father (c.340–420), who translated the Bible into Latin, the version now known as the Vulgate. For centuries this was the official text of the Roman Catholic Church.

**Jersey cows** (764 [733]) — Well-known breed of cattle, originating on the Isle of Jersey, one of the Channel Islands.

**Jerusalem** (610 [587]) — An error for “Judea” (q.v.); cf. five lines below. See also “Pontius Pilate.”

**Jesus, Oxford** (567 [546]) — Jesus College, Oxford, which has a strong Welsh tradition. It is interesting to note that Sir John Rhys (q.v.) was president of the College from 1896.

**Johannine** (1089 [1040]) — Relating to the more mystical and philosophical Christianity represented by St. John's gospel, “anti-Pauline” because less concerned with doctrinal, ethical, or evangelical issues.

**Jones** (99 [113]) — Bartholomew Jones. The surname may well have been chosen to suggest W. Lewis Jones, author of *King Arthur in History and Legend* (1911).

**Jongleur of Paris** (624 [600]) — Possibly a reference to Victor Hugo's *The Hunchback of Notre Dame*. Also referred to in *Visions and Revisions* (127).

**Jordan** (737 [707]) — The River Jordan in the Holy Land where Jesus was baptised by John the Baptist.

**Joseph** (596, 878 [573, 840]) — The references are to Joseph's “coat of many colours” (Genesis 37:23), which he was wearing when his brothers cast him into the pit, and to the wife of Potiphar, Pharaoh's officer, who falsely accuses him of trying to seduce her (39:11–20).

**Joseph of Arimathea** (104 [118]) — The Biblical character (see Matthew 27:57, etc.), who is supposed in subsequent legend to have brought to Glastonbury cruets (or the Grail) containing specimens of the blood of Jesus. The “official” date for his arrival was AD 63 (Lagorio [66]). See also under “Holy Thorn,” “inscription,” and “St. John the Baptist's Church” (where his alleged tomb used to be displayed). “What Joseph found” (140 [151]) was presumably the Christianized Grail subsumed under its heathen equivalent. His story is first developed within the Grail-romance tradition by Robert de Boron in *Joseph of Arimathea* in the late twelfth century, but no connection with Glastonbury is made in the earlier literature, though the “continuations” of Chrétien de Troyes' *Perceval* and the *Perlesvaus* stressed Joseph's missionary efforts in Britain (see Lagorio [62]). William of Malmesbury (in his unedited account [1125–35]) makes no mention of him, though references are interpolated later (see Treharne [ch.3] and Lagorio [63]). The earliest reference to Joseph's burial at Glastonbury may be a letter patent to John Blome in 1345 (Treharne [116]). Treharne's account of the legend includes the following: “Near the foot of the Tor St. Joseph [of Arimathea] eventually buried the Holy Grail lest rude hands should profane it” (6). JCP transfers this story to Merlin (cf. 727 [698]). Joseph is never mentioned by Geoffrey of Monmouth. According to Lagorio, the Abbey “incorporated Joseph into the legend of its foundation” in the mid-thirteenth century, but it was “not until the fifteenth century that [he] became an acknowledged member of the Glastonbury canon of saints” (55). The earliest reference to Arthur's descent from Joseph occurs in a manuscript of c.1350 (Lagorio [65]). “John of Glastonbury's *Chronicle*, written in the last decade of the fourteenth century, gives the complete and definitive version of the English legend of Joseph” (Lagorio [66]).

**Judas** (417, 523 [404, 505]) — The betrayer of Jesus in the Christian gospels.

**Judea** (610 [587]) — A later form of Judah, the region centred on Jerusalem at the time of Jesus. See also “procurator.”

**Juliet** (545 [525]) — The heroine of Shakespeare's *Romeo and Juliet*.

**just** (999, 1.24; 1017, 1.35 [955, 1.36; 973, 1.4]) — A slip, since a day has passed since Sam had his vision of the Grail (cf. 984 [941]). And see “This morning” and “Today.”

## K

**Kannard Moor** (95 [110]) — See “Kennard Moor.”

**Keinton Mandeville** (95 [110]) — Six miles southeast of Glastonbury.

**Kennard Moor** (95, 370 [110, 360]) — Immediately southeast of Glastonbury. NB: “Kannard” (95 [110]) is a typographical error.

**kernos** (738 [708]) — An ancient Mycenaean ceramic in the form of a ring.

**kettle of fish** (466 [451]) — Originally a riverside picnic where salmon was eaten; later a phrase indicating an uncomfortable situation.

**kick the bucket** (1094 [1045]) — die (slang).

**Kilve Chantry** (1117 [1066]; cf. 813 [779]) — North of the Quantock Hills, near the coast at Bridgwater Bay. Also, sometimes, “Chantry Kilve.”

**King, the** (161 [171]) — Henry VIII (1491–1547), King of England from 1509 until his death.

**King, Mr.** (333 [325]) — Rev. H. R. King, schoolmaster and a participant in the Sherborne Pageant. See *Autobiography* (97, 130–31, 136, 159, 349), Elwin (30, 38) and JCP's letters to Littleton in Humfrey (331, 332), which show that JCP intended in later editions to omit any reference to Mr. King's role in the pageant. This, however, never happened. In *Autobiography* (109) the pageant is credited to Louis N. Parker.

**King, Mr. Recorder** (1044 [997]) — See “King, Peter.”

**King Edgar Chapel man** (923) [883] — Frederick Bligh Bond; see “famous modern antiquary.” For “King Edgar Chapel,” see “Edgar's Chapel.”

**King Edgar's Lawn** (222 [228]) — The green beside Edgar's Chapel (q.v.).

**King George** (379 [369]) — George V (1865–1936), King of England from 1910 until his death.

**King Harry** (513 [496]), **King Henry** (783 [751]) — Henry VIII (see “King, the”).

**King James** (541 [522]) — James I (1566–1625), King of England from 1603 until his death.

**King Lear** (417 [404], cf. 614 [590]) — See “If you get me ...”

**King-of-Thule eyes** (73 [89]) — dead. See “Ultima Thule.”

**King, Peter** (507 [590]) — The first of the Recorders of Glastonbury (q.v.) in the early eighteenth century.

**King's Arms** (1168 [1114]) — A public house in Montacute.

**King's Wood Warren** (671 [644]) — Well to the east of Glastonbury, four-and-a-half miles east of Bruton, Somerset.

**Kingston Deverill** (814 [781]) — Six miles southwest of Warminster, Wiltshire.

*kluta ethnea nekron* (923 [884]) — Translated (from the Greek) in text. See “the glorious tribes ...”

**krater** (738 [708]) — Greek or Roman mixing-bowl.

**Kropotkin, Peter** (749 [718]) — Russian philosophical anarchist (1842–1921).

**Kubla Khan** (334 [326]) — The title of a visionary poem by S. T. Coleridge.

**Kulhwch ... Olwen** (729 [699]) — Characters in the ancient Welsh romance “Kulhwch and Olwen,” often translated with *The Mabinogion*, which JCP frequently alludes to in *Porius*.

## L

*laborem et panem ... circenses* (351 [342]) — “labour and bread ... circuses” (Latin). The reference is to the phrase “*panem et circenses*,” “bread and circuses,” relating to the basics that would keep the working-class content and obedient.

**Lady Charlotte Guest's Mabinogion** (771 [739]) — See “Mabinogi.”

**Lady of Shalott** (580 [558]) — Elaine in the Arthurian romances, the title “Lady of Shalott” (Astolat) being popularized by Tennyson's famous poem of that name.

**Lady of the Lake** (186 [194]) — The reference is not to the subject of Sir Walter Scott's once-famous poem of that title, but to a character in Arthurian romance who takes many forms but is often identifiable with Morgan La Fay. See Rhys (*Studies* [22–3]).

**Lake Village, Lake Village Great Field** (106, 1127 [120, 1075]) — An Iron Age community (third century BC) built on artificial islands near Godney (q.v.), excavated in 1892 (another was subsequently discovered at Meare). As with the dating of Maiden Castle in the novel of that name, JCP, who tended to prefer excessively early dates, continually refers to the settlement as “neolithic” (737, 757, 929, 1171 [707, 726, 889, 1117]), but this is incorrect. Neolithic axes have been found in the area, but numerous products of the settlement's ironworks have been uncovered. Some of the excavated objects are in the Glastonbury Museum in the Abbot's Tribunal (q.v.), but more are in the County Museum at Taunton.

**Lancelot [du Lac]** (167, 593 [176, 571]) — The knight of the Round Table who had the fatal affair with Guinevere in the Arthurian romances; also the knight beloved of Elaine or the “Lady of Shalott” (q.v.). The chantry (833 [797–8]) appears in several versions of the Arthurian story. NB: “Lancelot” (822 [788]) is the older spelling (see the Malory quotation at 828–9 [793–4]), but is inconsistent in the main text.

**Lane End** (91 [106]) — Near Corsley heath, two-and-a-half miles southeast of Frome.

**Large Copper** (763 [751]) — A curious reference because this species of butterfly is generally considered to have become extinct before the time of this novel. In *Autobiography* (150), however, he writes of himself and Littleton at Northwold as children when one of them “saw a breath-taking vision ... of the almost extinct ‘Large Copper’ in the fields by Oxborough

Ferry.” But that would be in the 1880s, and Northwold was close to the last remaining refuge of this butterfly in Wicken Fen. However, Littleton tells a suspiciously similar story in *The Joy Of It* (92) about a “large tortoiseshell,” so JCP may be confused here.

**last Abbot at Glastonbury** (578 [556]) — Abbot Whiting (q.v.).

**last of the Stuarts** (120 [132]) — James II (q.v.).

“**laughter-loving**” (241) — A standard epithet in Homer for Aphrodite, the goddess of love. It is also used by Hesiod in the *Theogony*.

**Laverly** (825 [790]) — A small village some four miles east of Glastonbury, near West Pennard (spelt “Laverley” on Ordnance-Survey maps).

**Leeds** (30 [48]) — An industrial city in Yorkshire.

**Leland the Antiquary** (105 [119]) — John Leland (c.1503–52), who visited Glastonbury Abbey just before and just after the Dissolution. He left copious notes for a “History and Antiquities of the Nation” later published as *Leland’s Itinerary* (1710–12) and *De Rebus Britannicis Collectanea* (1715).

**lemans** (946 [905]) — sweethearts (archaic usage).

**Lenin** (166 [175]) — Russian revolutionary (1870–1924), the main force behind the October Revolution of 1917.

**Leno, Dan** (537 [518]) — Early twentieth-century comedian, also mentioned in *Autobiography* (343) and *Weymouth Sands* (349).

**Leonardo** (654 [628]) — Leonardo da Vinci (1452–1519), Italian painter and man of science, best known for his *Mona Lisa*.

“**Let this cup ...**” (524 [506]) — Matthew 26:39, Jesus’s prayer in the Garden of Gethsemane.

**Lethe** (342 [333]) — One of the rivers of the Greek underworld; the drinking of its waters brings forgetfulness.

**Levantine** (416 [404]) — See “Holy Thorn.”

**Leviathan** (394 [382]; cf. 32 [50]) — The monstrous sea-serpent in Job 41:1.

**levin** (1051 [1004]) — lightning (archaic usage).

**Lhassa** (291 [285]) — Usually “Lhasa,” capital of Tibet, traditional centre of Tibetan Buddhism.

**life-illusion** (261, 962 [257, 920]) — A central JCP concept, most evident in *Ducdame* and *Wolf Solent*, but recurring throughout his work, from *Confessions of Two Brothers* (65) onwards.

“**like a hound in summer**” (794 [762]) — If a quotation, not identified.

**Lily and [Louie] Rogers** (107 [121]) — Probably modelled on Lily Brooks and one of her sisters, servants of JCP and his wife at Burpham. See Meddle (27).

**Limbo** (246, 416 [243, 403]) — A supposed area on the border of Hell, a place of forgetfulness and oblivion. Also, in the traditional Catholic scheme, the place where unbaptised infants are said to go after death.

**Linnet** (864 [827]) — See the story of Gareth and Lynet in Malory, famously retold by Tennyson in *The Idylls of the King*, and discussed by Loomis in *Celtic Myth* (ch.8). Cf. the character Luned in *Owen Glendower* (267).

**Lisieux** (583, 706 [561, 678]) — A town in Normandy, France, site of the shrine to St. Theresa of Lisieux (1873–97), a Carmelite nun canonized in 1925. JCP mentions “little Therèse of Lisieux” in *A Philosophy of Solitude* (73).

**Llandovery** (1141 [1089]) — A town in modern Carmarthenshire.

**Lleminawc** (843 [807]) — Loomis discusses Lleminawc and Lluch at length in *Celtic Myth* (especially 92–6), and argues that Lancelot du Lac derives from a conflation of these names. It is quite possible that they are two names for the same person. Matthews (108, 157) identifies Lleminawc with Llew Llaw Gyffes. Cf. also Spence (199).

**Llew** (727 [697]) — Son of Arianr[h]od, whose story is told in “Math Son of Mathonwy” in *The Mabinogion*.

**Llwch** — See under “Lleminawc.”

**Locke, John** (507, 1053 [490, 1006]) — English philosopher (1632–1704), born at Wrington, Somerset, and best known for his *Essay Concerning Human Understanding* (1690). Llewelyn has an essay on him in *Somerset Essays*.

**Lodmoor, Lodmore** (488, 787 [471, 755]) — Both forms of the name presumably refer to the marshy area just northeast of Weymouth, Dorset, about which JCP writes in *Wood and Stone* (ch.28) and *Weymouth Sands* (ch.5). Llewelyn wrote an essay, “Lodmoor,” collected in *Wessex Memories*. The “Lodmore” spelling (which also occurs in *Wolf Solent* [502]) is an inconsistency. A painting by Gertrude Powys is reproduced in black-and-white in *Powys Review* 26 (1991), 31, and Lodmoor appears as a detail in her “The Coastguard Road, Weymouth,” also in black-and-white, in *Powys Journal* 2 (1992), 118.

**logoi** (562 [542]) — discourses (Greek).

**London architect** (1122 [1070]) — See “architect.”

**Longinus** (351, 1048 [342, 1002]) — The traditional name of the Roman soldier who pierced Jesus’s side with a spear at the time of the Crucifixion (see John 19:34). The name is, however, only to be found in the Apocryphal Gospel of Nicodemus. A bleeding lance or spear, often attributed to Longinus, becomes an important image in the Grail romances.

**Long Leat Park** (91 [106]) — Generally spelt as one word, Longleat, this well-known stately home of the Marquis of Bath is located just south of the road between Frome and Warminster, on the Wiltshire side of the Dorset-Wiltshire border.

**Longbridge Deverill** (814 [781]) — Two and a half miles south of Warminster, Wiltshire.

**Loomis** (843 [807]) — Roger Sherman Loomis (1887–1966), a scholar of Arthurian and Grail literature whose books include *Celtic Myth and Arthurian Romance* (1927) and *The Grail* (1963).

“**loop'd and windowed raggedness**” (269 [265]) — From Shakespeare's *King Lear* (III iv 31). Also quoted in *The Pleasures of Literature* (43, 94)

**Lord Mayor's show** (493 [477]) — A traditional parade organized by the Lord Mayor of London.

**Lorie de la Roche Florie** (727 [698]) — JCP derives the name of Gawain's mistress from Loomis's *Celtic Myth* (228).

**Lost Atlantis** (886 [848]) — See “Atlantis.”

**lost purple dye** (702 [674]) — Tyrian purple, the secret of obtaining which, available to the ancient peoples, is now lost.

**Lotto** (355 [346]) — A game of chance involving the drawing of numbers.

“**Louis Quatorze chair**” (395 [384]) — Ornate (often gilded) furniture of the age of the “Sun King,” Louis XIV (1638–1715), King of France from 1643 until his death.

**Lourdes** (583, 706, 932 [561, 677, 892]) — A town in the extreme southwest of France where, in 1858, a peasant girl claimed to have seen a number of visions of the Virgin Mary. Since then it has become for Catholics a major place of pilgrimage.

**Louvre, The** (717 [688]) — The famous museum in Paris. One of its best-known rooms is the “Salon Carré.”

**Lower Crannel** (850 [814]) — There is a Lower Crannel Farm just two miles north of Glastonbury.

“**lozey and dozey**” (365 [355]) — A dialect form, presumably connected with “lazy-dazy,” which JCP employs on several occasions, including *Maiden Castle* (260).

**Lucifer** (852 [815]) — Originally Venus, the morning-star, but later applied to Satan, explained as his “unfallen” name before the expulsion from Heaven. Hence: “How art thou fallen from heaven, O Lucifer, son of the morning” (Isaiah 14:12).

**Lulworth [Cove]** (89, 488 [104, 471]) — A cove on the Dorset coast, east of Weymouth, much loved by the Powyses. JCP, Theodore, and Llewelyn all lived reasonably close to the cove at one time or another.

**Lycidas** (32 [50]) — A pastoral poem by John Milton, about which JCP writes appreciatively in *The Pleasures of Literature*.

**Lydford Mill** (766 [766]) — West and East Lydford are both some six miles southeast of Glastonbury.

## M

**Mabinogi, Mabinogion** (727, 1120 [697, 1069]) — A collection of four ancient Welsh stories—“Pwyll Prince of Dyfed,” Branwen Daughter of Llyr,” “Manawydan Son of Llyr,” and “Math Son of Mathonwy.” First translated into English by Lady Charlotte Guest in 1838–49, who gave her book the title *The Mabinogion* in the belief that it was an authentic plural. This was, however, an error. The correct form is *Mabinogi*. The meaning is still in dispute; it has been connected with the Welsh word for boy (*mab*) to mean either stories of boyhood or stories told by youthful apprentice bards. It may also mean “material pertaining to the god Maponus” (= Pryderi), who appears in all four stories. For information on Lady Charlotte Guest, see Susan Rands, “JCP's Ideal Woman.”

**Machiavelli, Signor** (696 [668]) — Niccolò Machiavelli (1469–1527), Italian politician and writer, best known for *The Prince* (1513). So, “Machiavellian” (167 [176]), ruthlessly practical.

**Mad Bet** (411 [398]) — Manifestation of the “Grail Messenger” (q.v.). Her baldness (522 [504]) links her with the Loathly Damsel or the Maiden of the Cart in the Grail romance *Perlesvaus* (see Loomis, *Grail* [102ff.]). In JCP's work she may owe something (beyond her first name) to Betsy and Nancy Cooper in *Ducdame*.

**Madame Tussaud's** (634 [609]) — The famous exhibition of wax figures, including the Chamber of Horrors in London, which dates back to the nineteenth century.

**Magdalene Street** (141 [151]) — The road that runs to the west of the Glastonbury Abbey ruins. Like “the Magdalene” (1016 [972]), the reference is to Mary Magdalene (q.v.).

**magic casement** (1124 [1073]) — An echo of John Keats's poem “Ode to a Nightingale” (l.69). Also quoted in *The Inmates* (257), *Visions and Revisions* (143), and *Suspended Judgments* (258).

“**magic, mystery, and miracle**” (1051 [1005]) — If a quotation, not identified.

**Mahomet** (425, 707 [412, 679]) — Now more often referred to as Mohammed (570–632), the founder of Islam. He married a wealthy widow who, with his family, was converted to his teaching after his visions in 610.

**Maid Marian** (231 [236]) — A companion of Robin Hood in the medieval ballads and stories.

**Maid-Mother of the Crucified** (285 [280]) — Mary, the mother of Jesus, who is traditionally represented in art in a blue gown.

**Maidencroft Lane** (157 [167]) — A road to the east of Glastonbury leading out from Bove Town and Wick Hollow.

**Maidenhead** (75 [91]) — A town in Berkshire between Reading and London. The bed with “one of its brass knobs missing” anticipates the missing bedpost in *Maiden Castle* (ch.1) and *The Inmates* (170–1).

**“make hay”** (168 [177]) — From the popular proverb, “make hay while the sun shines.”

**“make the fig”** (371 [361]) — make an obscene gesture; see Dante, *Inferno* (Canto 25, l.2). JCP also quoted this passage in *Visions and Revisions* (44–5), *Diary 1930* (23), *The Art of Happiness* (208), *Mortal Strife* (188), and *Rabelais* (24, 118).

**Malebolge** (833 [798]) — A series of pits in the eighth circle of Hell in Dante’s *Inferno* (Canto 18).

**Malory, Sir Thomas** (166, 828, 864, 923, 1042, 1045, 1071, 1105 [176, 793, 827, 883, 996, 999, 1023, 1055]) — English romance-writer (c.1394–1471), whose retellings of the stories of King Arthur and his knights were published by William Caxton as the *Morte d’Arthur* (1485).

**mandragoras** (108 [122]) — Usually singular, meaning “mandrake” or “mandrake-root”; here the drugged state supposed to be produced by that plant.

**Man-God** (572 [551]) — It is important to realize that JCP makes a distinction between “God-Man” and “Man-God”: “The ‘God-man’ may be ‘discovered’ in nature, but the ‘Man-god’ must be ‘created’ by man” (*The Complex Vision* [101]).

**Manichœan** (1005 [961]) — A religious group founded in the third century AD, later condemned as heretical by the Christian Church, which believed that two hostile forces, one good and one evil, controlled the universe.

**Manor House Road** (561 [541]) — A road in Glastonbury north of both the High Street and the Cattle Market.

**Marcion** (292 [286]) — Unorthodox Christian theologian of the second century, whose ideas were eventually condemned, but who made a contribution to the creation of the biblical canon, especially in the championing of the Pauline epistles. Llewelyn has a chapter on “Gnosticism and the Doctrine of Marcion” in *The Pathetic Fallacy*.

**“Mariana’s moated grange”** (418 [406]) — Mariana is a character in Shakespeare’s *Measure for Measure*. Betrothed to Angelo, she was deserted by him when she lost her fortune, and retired to a “moated grange” (III i 276–7). JCP may, however, have come to the phrase via Tennyson’s poem “Mariana,” which is given the somewhat inaccurately quoted epigraph, “Mariana at the moated grange.” Also used in *Autobiography* (247).

**Mark, King** (419, 615 [406, 592]; cf. epigraph) — “Poor King Mark” because, after Iseult accepted him, she fell passionately in love with Tristram as a result of their unwittingly drinking a love potion. Mark was King of Cornwall, and one version of the story is told by Malory.

**Mark’s Causeway** (1117 [1066]) — Some ten miles northwest of Glastonbury.

**Mark’s Court / Mark Moor Court** (418 [405]) — Mark Moor is about seven miles northwest of Glastonbury; Mark’s Court, however, is fictional. Geard’s visit seems intended to recall the visit of Peredur to Turning Castle (Caer Sidi) in the Welsh *Seint Greal* as told in Rhys (*Studies* [302–3]).

**Marquis of P.** (112 [134]) — Susan Rands argues convincingly that this character is a composite of the Marquis of Bath and Mr. Phelips of Montacute; see “Topicality” (47).

**marrow** (570, 1098 [492, 1049]) — beloved (obsolete word often employed in medieval ballads).

**Marston Bigot** (225 [231]) — A hamlet just over two miles southwest of Frome, Wiltshire.

**Marx** (439 [426]) — Karl Marx (1818–83), German political theorist, founder of Communism, author of *Das Kapital* (1807). So, “Marxian” (476 [460]), “Marxianism” (796 [763]), and “Marxist” (1061 [1014]).

**Mary Magdalene** (994, 1016–17 [951, 972]) — A follower of Jesus; see John 20. For the chapel of Mary Magdalene (994), see under “Bridget.”

**Mary the sister of Lazarus** (624 [599]) — See John 11:1.

**Massacre of the Innocents** (328 [320]) — See Matthew 2:16. For the carvings, see “St. Mary’s Church.”

**Math, Son of Mathonwy** (727 [697]) — The chief figure who gives his name to the fourth story in *The Mabinogion*; see “Mabinogi.”

**Maundy Thursday** (354, 384 [344, 373]) — The day before Good Friday. Geoffrey Ashe (*King* [241]), following Jessie L. Weston, notes that the Grail, associated with the Divine Presence and the Sacramental Meal, is connected specifically with Maundy Thursday.

**me humpty** (991 [947]) — “‘by my Humpty’—as our old Will [W. E. Powys] used to say” (*Powys to Sea-Eagle* [197]). Cf. “My Humpty!” in *Diary 1930* (125) and *Diary 1931* (251). The reference may possibly be to the nursery-rhyme figure of Humpty-Dumpty but is uncertain.

**Meare, Meare Heath, Meare Pool** (370, 418, 763, 850 [360, 406, 732, 814]) — Three miles northeast of Glastonbury, and the site of another Iron-Age “lake-village” community. Meare Heath and Meare Pool are south and north of the village respectively. See also “Moor Pool.”

**Meleagnant, Melwas, Mellygraunce** (596 [573]) — Meleaguant, Melwas, and Mellygraunce are all names in different versions of a story concerning a knight who abducts Guinevere and is ultimately slain by Lancelot or, sometimes, Gawain. See the “Knight of the Court” story in Chrétien de Troyes and Malory. Spellings vary, but “Meleagnant” and “Mellygraunce” are obvious misprints. “Melwas” is the Welsh form. All three are mentioned by Loomis (*Celtic Myth* [11]).

**Mendips** (32 [51]) — A range of hills between Glastonbury and Bristol, where Wookey Hole (q.v.) is located.

**men’s almshouses** (331 [323]) — The former men’s almshouses in Magdalene Street (q.v.).

**Menshevik** (172 [181]) — A moderate, “minority” Bolshevik group that advocated compromises with the liberal position; it was later suppressed by the “majority.”

**Mephistopheles** (509 [492]) — The name of the devil-tempter in the Faust story, including Marlowe's *Dr. Faustus* and Goethe's *Faust*. So, "mephistophelean" (368).

**Merlin** (107, 791 [120, 758]) — The half-legendary, half-prophetic figure, sometimes associated with King Arthur (following Geoffrey of Monmouth), sometimes with more ancient Celtic sources. JCP draws on both traditions here. Later, he was to introduce the older Merlin—as Myrddin Wyllt—into *Porius*. "What Merlin hid" (140 [151]) was the heathen grail (see 369, 419, 471, 543 [354, 406, 455, 524]; cf. 923 [883]. For the episode of Merlin and the stag (336 [328]; cf. 1049 [1002] and *Porius* [225]), see Loomis (*Celtic Myth* [129]). I know of no legend about "Merlin's tomb" at Glastonbury (324 [316]; cf. 419, 471, 594 [406, 455, 571]), nor about his confrontation with Mark (419 [406]), nor, indeed, any connection with Glastonbury. JCP borrows the idea of hiding the Grail—and, perhaps, the purported tomb—at Glastonbury from the legend of Joseph of Arimathea (q.v.). It should be noted, however, that JCP associates Merlin with Glastonbury in *Wolf Solent* (314). Merlin makes a brief but dramatic appearance in *Morwyn* (Part 3). See also under "esplumeoir."

**Merlinus Ambrosianus** (250 [247]; cf. 552 [532]) — Geoffrey of Monmouth's term for Merlin (q.v.). NB: "Ambrosianus" should read "Ambrosius."

"**metagrabolise**" (792 [759]) — mystify—a word originating in Rabelais (77, 347), also employed by JCP in *Weymouth Sands* (496), *Morwyn* (314), and *The Art of Growing Old* (80, 180).

**Methwold** (39 [57]) — Two miles southwest of Northwold.

**Michael** (697 [669]) — Archangel, celestial leader and protector.

**Michaelmas** (253 [250]) — A festival celebrated on September 29.

**miching mallecho** (337, 919 [329, 880]) — From Shakespeare's *Hamlet* (III ii 157). Hamlet himself defines the meaning as "mischief," though its origin is uncertain. Derivations from Old French and Old Spanish have been suggested. Also used in *Visions and Revisions* (162), *Suspended Judgments* (394), *Autobiography* (576), *The Pleasures of Literature* (166), *Elusive America* (137), and elsewhere.

**Middlezoy** (333 [325]) — Some eight miles southwest of Glastonbury.

**Midsummer, Midsummer Day** (151, 575 [161, 553]) — 24 June.

**Milk o' Paradise** (203 [211]) — An allusion, intended by JCP if not by Penny Pitches, to the last line of S. T. Coleridge's poem "Kubla Khan." Also quoted in *Weymouth Sands* (331) and *In Spite Of* (102), and *Letters to Llewelyn* (II 44).

**Milton Clevedon** (671 [644]) — A village ten to eleven miles east of Glastonbury.

**mind clouded** (1170 [1117]) — Almost certainly an echo of Tennyson's "Morte d'Arthur" (l.309), also quoted in *Maiden Castle* (460), and possibly, albeit distantly, in *Wood and Stone* (469).

"**minute particulars**" (1060 [1013]) — From William Blake's *Jerusalem* (Plate 55, l.60). Also quoted in *Weymouth Sands* (163, 323), *Autobiography* (379), *The Inmates* (14), and *Obstinate Cymric* (133).

**Mr. Orphanage** (509 [492]) — Mother Legge's attempt at Mephistopheles.

**Modred** (584 [502]) — King Arthur's treacherous nephew, seducer of Guinevere. The association with Glastonbury comes in the story of Melwas, also a seducer of Guinevere, in Caradog of Llancarfan's *Life of St. Gildas* (see Carley 1988 [95–6]). "Modred" often occurs as "Mordred"—or Medrawd (as in *Porius*, where he is a central character).

**mommet** (863 [826]) — effigy (dialect).

**Momus** (595, 610 [572, 587]) — The god of mockery and censure mentioned by the ancient Greek poet Hesiod, hence a suitable name for a mocking clown.

**Mon Dieu!** (520 [502]) — My God! (French).

**Mona Lisa** (717 [658]) — The well-known painting by Leonardo da Vinci (q.v.).

**Monkton Deverill** (671 [645]) — A village to the east of Glastonbury, halfway to Salisbury.

**Monmouth** (583 [561]) — James Scott, Duke of Monmouth (1649–85), was an illegitimate son of Charles II and leader of an unsuccessful rebellion against James II in 1685. He was captured and executed.

**Montacute** (419, 429 [407, 416]) — A village in southern Somerset where the Powys family lived for many years, the father being Vicar. It became the setting for JCP's first novel *Wood and Stone*, and he writes affectionately about the area in the *Autobiography*. The Powyses were on good terms with the Phelps family at Montacute House, about which Llewelyn writes in the opening essay in *Somerset Essays*. Oddly, JCP does not seem to have been aware of the legend that Joseph of Arimathea was buried at Montacute (see Carley 1988 [123]). Montacute Town's End (465, 1131 [451, 1180]) is at the south end of the village; it is mentioned by Llewelyn in *Somerset Essays* (69).

**Montagus and Capulets** (550 [530]) — The rival families in Shakespeare's *Romeo and Juliet*. NB: At 1088 [1039] "Montagu" is presented as a dialect version of Montacute.

**Moore Pool** (1125 [1073]) — Not on the standard maps. Presumably a misprint for Meare Pool, already mentioned (850 [814]). This would fit in with other topographical details here.

**Moorleaze** (868 [831]) — Moorleaze Farm is half a mile south of Witham Friary, between Frome and Bruton.

**Morgan le Fay** (186, 494 [195, 478]) — The sister of Arthur, who plays a major role in many of the Arthurian romances, including Chrétien de Troyes' *Eric and Enid*, "ambiguous" (186 [195]) presumably because of the hint of incest, also mentioned in *Porius* (737) where she is called Anna. She makes her first appearance in Geoffrey of Monmouth's *Vita Merlini*.

**Morgan, Nelly** (162 [172]) — The illegitimate daughter of Philip Crow. Glen Cavaliero describes her as "relating only half-ironically to the enchantress Morgan le Fay" (66). Cf. 186 [194] below.

"**Morte d'Arthur**" (166 [175]) — See "Malory, Sir Thomas."

**Mortuorum Mare** (771 [739]) — Literally, the Sea of the Dead (Latin).

**Mosque of Omar** (1123 [1071]) — The Dome of the Rock, site of the Temple of Jerusalem.

**mossy stone** (822 [789]) — See under "deserted sheepfold."

**Mother Goose** (380, 511 [319, 494]) — Allusions to the traditional nursery-rhyme.

**Mother Shipton** — See "Shipton, Mother."

"**Mothers, the**" (285, 512 [279, 496]) — A combination of protective and inspiring goddesses from Welsh mythology and the more mystical beings in the second part of Goethe's *Faust*. In *The Pleasures of Literature* JCP writes of "the mysterious creativeness in the heart of Nature which [Goethe] calls the Mothers" (591). He once described his own personal mythology of "the Mothers" in his diary as including "Cybele and Gaia and Demeter and Our Lady and C[e]ridwen the Welsh Demeter" (*Diary 1929* [15] and *Petrushka* [18]). See also *Autobiography* (286), *Weymouth Sands* (271), *Maiden Castle* (482), *Owen Glendower* (929), *Porius* (427), *The War and Culture* (68) and *The Complex Vision* (48, 89). For an especially informative reference, see *Rodmoor* (345).

**Mount Athos** (1124 [1072]) — The location of a series of secluded and ascetic monasteries in a remote part of northern Greece.

"**muddy vesture**" (1159 [1106]) — From Shakespeare's *The Merchant of Venice* (V i 64), also quoted in *Wood and Stone* (517) and *Up and Out* (208).

**Mudgley** (1125 [1073]) — Six miles northwest of Glastonbury.

**muggie** (759 [728]) — whitethroat or lesser whitethroat (dialect). Cf. "muggy" in *After My Fashion* (123).

**murderous Tudor** (266 [262]) — Henry VIII (see "Henry").

**Mwys** (729, 738, 772, 861 [699, 708, 740, 824]) — A food-giving vessel in ancient Welsh myth that provided whatever food a person liked best, "the pagan prototype of the Grail of Christian romance" (Rhys, *Studies* [312]).

"**my brother the ass**" (987 [944]) — St. Francis traditionally considered all living things his brothers.

## N

**Naked Nannie** (708 [680]) — Autumn crocus. Geoffrey Grigson lists it as a dialect name in Somerset and Dorset (444).

**Napoleon** (272 [268]) — Napoleon Bonaparte (1769–1821), the French military leader, later Emperor. So, "Napoleonic" (773 [741]).

"**Nature Seems Dead**" (773 [741]) — From Shakespeare's *Macbeth* (II i 50).

**Neanderthal** (197 [204]) — An early type of primitive human being, first known from discoveries in the Neander Valley in Germany.

**Neetchky** (212 [219]) — Mr. Wollop's version of Friedrich Nietzsche (q.v.). NB: "Neetsky" (1006, 1021 [962, 976]) is an inconsistency.

*nekuon ameneena kareena* (929 [889]) — Translated (from the Greek) in text. See "the powerless heads ..." Also quoted in *Weymouth Sands* (404) and *Porius* (123).

**Nelly's dead father** (163 [173]) — Since we learn later that the father is Philip, this may be a slip on JCP's part. Alternatively, the narrator may be relating what Jenny tells Nelly.

**Nelson, Horatio** (190 [198]) — British naval hero (1758–1805), killed in the midst of triumph at the Battle of Trafalgar.

**Nemo, nihil** (231 [237]) — No one, nothing (Latin).

**Neolithic** (106, 128, 238, 523 [120, 140, 504]; cf. 757, 929 [726, 889]) — Belonging to the New Stone Age, the period of the great megaliths including Avebury and the original Stonehenge. JCP incorrectly believed the Lake Village (q.v.) to be neolithic. According to Olive Hodgkinson, however, remains from the Old Stone Age onwards have been found in Wookey Hole (20–22).

**nepenthe** (648 [625]) — a forgetfulness-inducing drug, famously referred to in Homer's *Odyssey* (Book 4).

"**nerve perilous**" (330 322) — Probably not a quotation but a phrase coined on the model of "bridge perilous."

**Nessus** (856 [819]) — A shirt steeped in the blood of Nessus the centaur was given to Hercules by his wife Deianira, who did not know that it contained an excruciating poison.

**Never or Always** (1174 [1120]) — The last words of the novel, which were JCP's original choice for the title (see Humfrey [327]). It is a quotation from Goethe's *Wilhelm Meister* (see *After My Fashion* [155], *Diary 1930* [169] and *Autobiography* [216], and cf. *The Meaning of Culture* [117], *Dostoevsky* [158], and *In Spite of* [304]). The phrase occurs later ("and" instead of "or") in T. S. Eliot's *Four Quartets* ("Little Gidding" I).

"**new heaven and a new earth**" (643 [618]) — Revelation 21:1.

**New Inn** (11 [31]) — See "Northwold."

**New Jerusalem** (153 [163]) — The city of Heaven envisioned in Revelation 21.

**New Wells Road** (847 [811]) — The present-day main road from Glastonbury to Wells, replacing the “Old Wells Road” (q.v.) to the east. See also “Wells [New] Road.”

**Nietzsche** (893 [855]) — Friedrich Nietzsche (1844–1900), German philosopher, advocate of the Superman, about whom JCP writes in *Visions and Revisions*, *The Pleasures of Literature*, and the Preface to *Wood and Stone*. So, “Nietzschean” (358, 623 [348, 598]. Cf. “Neetchky.”

**Nimeue, Nineue** (454, 460–465 *passim*, 791, 1016 [439, 445–450 *passim*, 758, 971]) — The sorceress in Arthurian romance, also known as Vivian, who enchants Merlin. The passage at 458 [443] seems to derive from Rhys's *Studies* (284n). Nineue appears as a character in *Porius*.

**Nirvanic** (169 [179]) — Relating to Nirvana, in Buddhism freedom from the endless cycle of reincarnation.

**Noah's Ark** (246 [243]) — See Genesis 6–9.

**noblest of Glastonbury penitents** (826 [791]) — Lancelot (q.v.).

**Normanton Down** (89 [104]) — An area just south of Stonehenge renowned for abundance of tumuli.

**Norsemen** (112 [125]) — Vikings.

**North Sea, Northern Sea** (56, 706 [73, 678]) — The sea between East Anglia (q.v.) and northern Europe.

**North Wootton** (891 [853]) — Four and a half miles northeast of Glastonbury. NB: “Wootton” is an error.

**Northload Street** (198 [205]) — A road leading northwest from the end of Glastonbury High Street at the Market Cross. Susan Rands (“Aspects” [35]) notes that “No. 15,” where John lodged, has now been demolished. Northload Bridge (764 [732]) is situated there, just above “Paradise.”

**Northover** (373 [363]) — Just southwest of Glastonbury, near Beckery and Wirrall Hill.

**Northwold** (3 [23]) — A village in Norfolk, north of Brandon, where the young Powyses visited during the lifetime of their maternal grandfather. See *Autobiography* (especially 149–50). JCP and Littleton revisited Northwold in August 1929 (*Diary 1929* [58ff.] and *Petrushka* [10]). See also Littleton's *The Joy of It* (ch.5). There are photographs of the rectory in *Powys Society Newsletter* 37 (July 1999), 24, and *Powys Journal* 13 (2003), 18–19. The Northwold Arms or New Inn (11 [31]) appears to be based on the Crown; see Townsend (26). NB: At 232 [237]), “river” should not be capitalized.

**Norwich** (11, 30 [31, 48]) — The county town of Norfolk.

**Norwood Farm** (267, 824 [262, 789]) — Norwood Park Farm, some one and a half miles east of Glastonbury, was one of the Abbot's dwellings and dates back to the early sixteenth century. There was once a deer-park there (information from Susan Rands).

**Not otherwise might a pair of white doves ...** (277 [272]) — JCP's version of a Homeric simile.

**not to think evil** (103 [117]) — See 1 Corinthians 13:5; also quoted in *The Complex Vision* (199).

**“Numen”** (112, 594 [126, 571]) — Divine power or spirit (Latin).

**Nunney Brook** (93 [108]) — A stream that flows into the River Frome just west of Frome.

## O

**Oberamagau** (151, 262 [161, 258]) — A village in southern Germany noted for its Passion Play, performed every ten years, that dates back to the seventeenth century.

**Oceanides** (23 [42]) — Sea-nymphs, nymphs of the ocean in Greek mythology.

**œillade** (451 [437]) — glance, leer (French). NB: “œilliade” is a misprint.

**old Curiosity Shop** (415 [402]; cf. 882, 1012 [844, 968]) — A favourite JCP name for an antique shop, obviously deriving from Charles Dickens's novel of that title (1840–41). He refers to a Dorchester shop by this name in *The Dorset Year* (36, 78, 239, 243) and *Maiden Castle* (3). Llewelyn has an essay entitled “An Old Weymouth Curiosity Shop” in *Dorset Essays*.

**Old Kent Road** (749 [718]) — Road in a poor district in south London.

**Old Malt House** (962 [920]) — JCP marks this on the corner of Manor House Road and Wells Road (see the map in Susan Rands, “Aspects” [27]), though this location conflicts with Sam's statement that it is “in the middle of Manor House Lane.”

**Old Tavern** (782 [750]; cf. 597 [574]) — This inn seems fictional; see Townsend (26).

**Old Town Lodge** (564 [543]) — “Fell's House” is marked on JCP's Glastonbury map in Rands (“Aspects” [27]) as an unnamed road running north from Manor House Lane just east of Northload Street.

**Old Wells Road** (160 [170]) — The original road from Glastonbury to Wells, now replaced by the newer Wells Road further to the west. “Old Wells Road ... runs across the top of Edmund's hill” (Rands, “Aspects” [31]). Cf. “Wells Old Road” (816 [782]); as the narrator notes, “both designations are in local use” (853 [817]).

**Old Willoughby Hedge** (814 [781]) — Near the road between Mere and Hindon, Wiltshire.

**oldest church** (562 [541]) — See “Glastonbury” and “Joseph of Arimathea.”

**Olwen** — See “Kulhwch.”

**on such a night as this** (409, 415 [397, 403]) — Given the common emphasis on moonlight, probably an echo of Shakespeare's *The Merchant of Venice* (V i 1). Compare also *Rodmoor* (273—only possible) and *Ducdame* (16—definite).

**on the rocks** (1095 [1046]) — into a dangerous situation (slang).

**“Once I loved ...”** (1059 [1011]) — Old song.

**one flesh** (53 [70]) — married, the phrase derived from Genesis 2:24 and Matthew 19:5. Also quoted in *Weymouth Sands* (252) and *The Art of Growing Old* (83).

**one of the old poignant Homeric scenes** (1024 [979]) — Not identified.

**oof** (148 [158]) — money (slang).

**“Oon, two, dree ...”** (896 [858]) — Clearly JCP's invention.

**ophidean stare of the world-snake** (706 [678]) — “ophidean” means “relating to snakes, snake-like.”

**“Ora pro nobis”** (841 [805]) — “Pray for us” (Latin). From the traditional Catholic Mass. The reference is to elaborately painted capital letters in illuminated manuscripts.

**Orbis Terrarum** (562 [541]) — Translated (from the Latin) in text. Also quoted in *Autobiography* (296), *Owen Glendower* (234), *The War and Culture* (8, 17), where it is described as “the Catholic motto,” *In Defence of Sensuality* (26), and *The Pleasures of Literature* (193, 295).

**Osiris** (851 [815]) — Egyptian god of the underworld, whose body was cut into fragments after he was killed by his brother Set.

**Ossian** (259 [255]) — Legendary Gaelic poet. The *Poems of Ossian*, edited by James Macpherson in 1760–63, purported to be his, but subsequently were found to be Macpherson's own forgeries, though partly compiled from ancient sources.

**Othello** (94 [109]) — The hero of Shakespeare's tragedy.

**Othery's** (332 [324]) — This fictional creamery is given the name of a village some ten miles southwest of Glastonbury.

**Otterhampton** (1117 [1066]) — Area near the coast at the mouth of the River Parrett (q.v.).

**Our Lord ... in the Jordan** (737 [707]) — For Jesus's baptism in the River Jordan by John the Baptist, see Matthew 3: 13–17.

**outward signs, as Catechism do say** (366 [356]) — “outward and visible sign of an inward and spiritual grace”—from the Anglican Catechism. Quoted also in *Autobiography* (651), *Porius* (846), and *The Brazen Head* (264).

**Over his head ... indecencies** (342) — Omitted in 1955 edition. (See Smith article.)

**“Over the garden wall ...”** (416 [403–4]) — A traditional children's rhyme.

**Owen Glendower** — See “Glendower, Owen.”

**Oxborough Ferry** (7 [27]) — Three miles north of Northwold, also mentioned in *Autobiography* (150). Revisited by JCP and Littleton on 6 and 8 August 1929 (*Diary 1929* [61–2] and *Petrushka* [11]). See also Littleton's *The Joy of It* (83, 91).

## P

**Pageant** (151 [161]) — JCP seems to have been influenced here by Rutland Boughton, a composer who organized a Glastonbury festival and pageant, also connected with Communist propaganda, etc.; see Rands (“Topicality” [43]) and Coates (217). Another probable influence is the Sherborne Pageant. See also under “Greylands.”

**Palace Barn** (159 [169]) — An ancient barn at Pilton, ten miles east of Glastonbury.

**pale** (360 [351]) — Generally capitalized, a reference to the English Pale, an area in Ireland in the Middle Ages where English law prevailed.

**Pansy novelette** (334 [326]) — Popular fiction of the period designed for women readers. The phrase is also used in *Weymouth Sands* (462).

**Paracelsus** (246 [243]) — Swiss physician and alchemist (c.1493–1541).

**Paradise** (173, 198 [182, 205]) — A “brothel area” (Rands, “Aspects” [35]) on the west side of Glastonbury.

**pard** (988, 1034 [945, 988]) — A dialect-contraction of “partner.”

**Paris Commune** (748 [713]) — A brief period in 1871 when working-class government based on communalistic principles was established (information from Jacqueline Peltier).

**Park Cover** (1168 [1114]) — Not identified, but clearly near Montacute. Probably an error for “Park Covert” (Cf. “Park Coverts,” *Autobiography* [641] and Littleton's *The Joy Of It* [44]).

**Parmenidean** (190 [198]) — Relating to Parmenides (c.515–470 BC), a Greek philosopher who believed in a sole and eternal reality.

**Parrett, River** (813 [779]) — A river that begins in north Dorset, flows close to Montacute, and enters the sea at Burnham-on-Sea, west of Glastonbury. Llewelyn has an essay on the river in *Somerset Essays*. Also mentioned (incorrectly spelt) in *Wood and Stone* (53), *Ducdame* (21), and *Wolf Solent* (329).

**Pascal** (1070 [1022]) — Blaise Pascal (1623–62), French philosopher, who underwent a religious conversion; best known for his *Pensées* (*Thoughts*), published posthumously in 1669. JCP includes an essay on him in *Suspended Judgments*. See also under “render ...”

**Passion of Jesus** (253 [250]) — The sufferings of Jesus from the time of the Last Supper to the Crucifixion.

**Patrick, Saint** (166 [175]) — Patron saint of Ireland (c.373–461). Various legends present him as born in Glastonbury, as the first Abbot of Glastonbury, and as dying there. These are, however, in general dubious, though it seems possible that a St. Patrick—not perhaps the famous one—had some connections with the town (see Gransden [39]).

**patternost** (827 [792]) — That is, Paternoster, “Our Father” (Latin), the opening words of the Lord’s Prayer.

**Patteson’s best ale** (11 [31]) — The Norfolk Patteson family, who became brewers, were friends with the Johnsons; see Marks (27, 30). JCP’s maternal grandmother, wife of the original of Canon Crow, was a Patteson.

**Paul, Saint** (103 [117]) — The theological founder of Christianity, about whom JCP writes at length in *The Pleasures of Literature*. His “sudden illumination” (481 [465]) refers to his vision on the road to Damascus recounted in Acts 9:1–9. The specific reference intended at 638 [613] is presumably to Ephesians 6:12. See also “*not to think evil.*”

**Pawlett Level** (1117 [1066]), **Pawlett Hams** (1125 [1073]) — Pawlett Level is just north of the village of Pawlett, close to the mouth of the River Parrett between Bridgwater and Burnham-on-Sea. Pawlett Hams is to the west of the village.

**Pear’s soap** (275, 617 [593, 270]) — A popular and much-advertised brand of soap in the period.

**peculiarity** (2, 163, 565, 597 [172, 547, 574], etc.) — A word JCP is continually using; it is a borrowed phrase that occurs commonly in the ancient Welsh romances to indicate a noteworthy characteristic in a person.

**“Peel”** (499 [482]) — Sir Robert Peel (1788–1850), British statesman and Prime Minister. The bust in question here appears to involve a somewhat flippant reference to the head held by the Loathly Damsel in the Grail romances.

**peewits** (19 [38]) — A rustic name for lapwings.

**Pelleas, King** (326 [319]) — According to Loomis (*Celtic Myth* [235]), the husband of the Lady of the Lake; also a name, like Pelles, for the Maimed King.

**Pellenore** (789 [757]) — A knight mentioned in a number of Arthurian romances, best known in English from Malory’s *Morte d’Arthur*. JCP would have relished Loomis’s argument (*Celtic Myth* [148]) that the name derives from the Welsh culture-hero Beli Mawr.

**Pelles** (788 [756]) — Another name for the Maimed King in the Grail romances, sometimes distinct from the Fisher King.

**Pembrokeshire** (87 [102]) — A county in southwest Wales. Many of the stones at Stonehenge are believed to have been brought from the Preseli Mountains. “Pembroke” (1140 [1088]) is the county-town.

**Pennard Hill** (266 [262]) — Four and a half miles east of Glastonbury.

**Penny, Lucy Amelia** (dedication) — The youngest of the Powys brothers and sisters (1890–1986).

**Penzance** (751 [720]) — A coastal town in Cornwall.

**Perceval, Sir** (594 [571]) — One of the most famous of the Knights of the Round Table, and prominent in the Grail quest.

**Percy** (7 [27]) — Short for “Persephone” (q.v.).

**“perilous stuff”** (312 [305]) — From Shakespeare’s *Macbeth* (V iii 44). Also quoted in *Visions and Revisions* (165), *Psychoanalysis and Morality* (8), *Mortal Strife* (71), and *Elusive America* (142).

**Persephone** (9 [29]) — The name of the Queen of the Dead, known to the Romans as Proserpina, here the name of Dave Spear’s wife—and aptly named (see especially 243). JCP was doubtless aware of analogues between the stories of Persephone and Guinevere, especially her abduction by Mordred (see Carley 1988 [161]).

**persona grata** (276 [271]) — acceptable person (Latin).

**perturbed spirit** (379 [368]) — A probable echo of Shakespeare’s *Hamlet* (I v 183). Also quoted in *Ducdame* (432).

**Pestilence ... Famine** (366 [356]) — An association of words common in the Bible, especially in Jeremiah (see 14:12, 21:9, etc.).

**Petchere** (788 [756]) — “Peschere” (from the French “Pêcheur,” Fisher) was one of the names of the Fisher King. “Petchere” seems to be a misprint. (Information from James Carley.)

**Peter, St.** (265 [261]) — The apostle who became the first head of the Christian Church. For “Peter denying his Master” (618), see Matthew 26: 69–75, also quoted in *Wood and Stone* (660).

**Petherton** (271 [266]) — The surname is derived from two Somerset village: North Petherton, between Bridgwater and Taunton; and South Petherton, three and a half miles west of Montacute.

**petit-bourgeois** (506 [488]) — lower-middle-class (French).

**Pharisaic** (969 [926]) — Relating to a traditional Jewish sect at the time of Jesus, known as proud and ritual-bound.

**Phellips, Edward** (507 [490]) — See “Recorders of Glastonbury.” Possibly a form of “Phelips,” the name of the family at Montacute House.

**Philip** (4 [24]) — See “Crow, Philip.”

**Phoenician** (741, 1041 [711, 995]) — See “Carthaginians.”

**Phorkyad** (509, 901 [492, 862]) — From “Phorcys,” a Classical sea-deity.

**Pierrot** (354, 1110 [345, 1060]) — A jester in the tradition of French pantomime.

**Pilate** (538 [518]) — See “Pontius Pilate.”

**pilgarlic** (546, 585 [526, 563]) — A baldheaded old man. A favourite dialect-word with JCP, who uses it, for instance, in *Autobiography* (44) and in *Weymouth Sands* (328). He probably derived it from Urquhart's translation of Rabelais.

**Pilgrims' Inn** (59, 137 [75, 148]) — The chief hotel in Glastonbury dating back to the fifteenth century, now known as the George and Pilgrims, in the High Street close to the market-square.

**Pilgrim's Progress** (566 [545]) — The famous allegory by John Bunyan, first published in 1678, a second part appearing in 1684.

**Pillicock** (795 [763]) — JCP is here echoing Edgar (as Poor Tom) in Shakespeare's *King Lear*, who sings a fragment beginning "Pillicock sat on Pillicock Hill" (III iv 76). However, "Pillicock" is also a word favoured by Urquhart in his translation of Rabelais (see, e.g., Book 1, ch.41). Cf. also *Owen Glendower* (914).

**Pilton** (94 [108]) — A village ten miles east of Glastonbury. See also "Palace Barn."

**pinnies** (231 [236]) — Short for "pinafores."

**Pistoian, the** (371 [361]) — Vanni Fucci in Dante's *Inferno* (Canto 25, ll.1–3).

**Pit** (413 [400]) — Presumably a pun on "Pit" in the sense of Hell and the name of an area in a theatre.

**Pitt** (1168 [1114]) — Not on most maps, but a place close to Montacute clearly associated with Pitt Pond (the Auber Lake of *Wood and Stone*), about which Llewelyn has an essay, accompanied by a photograph, in *Somerset Essays*.

**Planet of Love** (128 [140]) — Venus.

**Plantagenet** (87 [102]) — The name of the English royal house from the accession of Henry II (1154) to the deposition of Richard II (1399).

**Plato** (439 [426]) — Greek philosopher (c.427–347 BC), famous for his dialogues involving Socrates. The reference here may well be to the *Republic*. So, "Platonic" (1121 [1069]). "Platonic Essence" (164 [174]; cf. 1037 [991]) alludes to Plato's belief in the Divine Form or Idea of every material object. At 319 [311] his "platonic" reference is to the speech of Aristophanes in the *Symposium*.

**Player King** (337 [329]) — The actor who plays the King in the "play within the play" in Shakespeare's *Hamlet* (III ii).

**plëace** (411, 991 [399, 947]) — Here JCP attempts to take over dialect orthography from the practice of William Barnes, the Dorset poet (1800–86), who published several volumes of poems in the Dorset dialect. However, Barnes invariably placed the umlaut on the second vowel, while JCP is inconsistent. Cf. also "mëake pancëake" (896 [858]), "sëame" (971 [928]), and "veëce" (1031 [985]). In the original edition only, one finds "whoäm: (718, 885 [cf. 689, 847]), "whoäm" (1152 [cf. 1099]), "mëaster" (863 [cf. 826]) and "sëame" (1031 [cf. 985]), where the 1955 edition omits the umlaut.

**Plutarch** (342, 1117 [334, 1066]) — Biographer and philosopher of the first century AD, best known for his *Lives*. JCP probably derived the (not absolutely accurate) quotation given in the first reference here from Rhys, who quotes it in *Studies* (367–8). The passage occurs in Plutarch's *De Defectu Oraculorum* (see David Jones [218]).

**plutonian** (241) — Infernal; relating to Pluto, the lord of the dead.

**Plymouth Brethren** (166 [176]) — A strict Protestant sect, founded in Plymouth, Devon, in the 1820s.

**'pocalypse** (718 [689]) — Mrs. Carey's malapropism for "apoplexy"—or perhaps "epilepsy."

**Pod, Ben** (12 [32]) — Surname already used by JCP in *Rodmoor* (186) and *Ducdame* (402). A Ben Pod is also mentioned in Llewelyn's *Love and Death* (ch.29). Cf., however, Bill Pod in *Letters to Llewelyn* (I 326).

**Polden Hills** (198 [205]) — To the south and west of Glastonbury, stretching from northeast of Bridgwater to the south of Street.

**Polyphemus** (122, 960 [134, 918]) — The one-eyed Cyclops in Homer's *Odyssey* (Book 9).

**Pomparlès Bridge** (158, 367 [168, 357]) — Also known as *Pons perilis* or *Pons periculosus*, a bridge over the River Brue between Glastonbury and Street. According to the antiquary John Leland (q.v.), whom JCP seems to follow (see Rands, "Aspects" [36]), this is said to be the place where Arthur's sword Excalibur was thrown into the water. The bridge is so named "as early as the fourteenth century in the English poem *Libaeus Desconnus*" (Carley 1988 [164]). Carley also mentions other citations, though Arthur's sword doesn't seem to be associated with the bridge until later.

**Ponocrates** (505 [488]) — A character in Rabelais.

**Pontius Pilate** (610 [587]; cf. 538 [518]) — Prefect (not, it is now known, Procurator) of Judea, AD 26–36, to whom Jesus was brought to be condemned just before the Crucifixion. For his washing his hands, see Matthew 27:24; cf. also *Rodmoor* (132). NB: "Jerusalem" is an error; JCP correctly writes "Judea" a few lines later.

**Pontyprid version** (250 [247]) — Pontypridd is a town in Rhondda, known in Druidic circles for a group called "The Druids of Pontypridd," active at the end of the nineteenth century. I know of no authentic Pontypridd manuscript. NB: "Pontyprid" appears to be an error.

**Pool Reed Farm** (370 [360]) — Either JCP's invention or an earlier name for what is now Rice Farm on the road between Glastonbury and Meare. (Information from Susan Rands.)

**poor Tom** (231, 1110 [237, 1060]) — Almost certainly an allusion to the disguise of a mad beggar assumed by Edgar in Shakespeare's *King Lear*.

**pop goes the weasel** (1031 [985]) — A popular music-hall tune and song.

**Portland Stone** (922 [882]) — Building stone from the so-called Isle of Portland, a promontory into the English Channel just south of Weymouth.

**Postlebury Wood** (225 [231]) — Four miles southeast of Frome.

**Potiphar-scrub** (878 [840]) — The wife of the Egyptian official for whom Joseph worked. She falsely accused Joseph of trying to rape her. See Genesis 39.

**pressed his forehead** (54 [71]) — The characteristic action of a JCP protagonist. Cf. also 86, 740, 978 [101, 709, 935], *Morwyn* (201), *Porius* (49, 314), etc.

**primrose-path** (582 [560]) — The allusion is to “the primrose path of dalliance” from Shakespeare’s *Hamlet* (I iii 50), also quoted in *Autobiography* (178, 471) and *Maiden Castle* (206).

**Prince in the fairy-story** (211 [218]) — Not identified. Perhaps the Prince in Perrault’s “Sleeping Beauty” (suggested by Kate Kavanagh).

**Prince of Orange** (1028 [982]) — See “William of Orange.”

**Principalities and Powers** (451 [436]) — See “Thrones, Dominations ...”

**procurator** (263, 610 [258, 587]) — A political administrator in the Roman Empire. In JCP’s time Pontius Pilate was thought erroneously to have been Procurator of Judea.

**Prometheus** (206, 639 [213, 615]) — A Titan who stole fire from heaven to give to human beings on earth. For this he was punished by Zeus. See Aeschylus’s *Prometheus Bound* and Shelley’s *Prometheus Unbound*. A vulture was detailed to pick continually at his entrails. So, “Promethean” (972 [930]). At 851 [815], the “Promethean act” is simply that of producing fire.

**Prophet of the Lord** (927 [887]) — Biblical phrase; see, for example, 2 Chronicles 28:9.

**prophet of the Old Testament** (933 [893]) — Elisha. See 2 Kings 4:8–37.

**Proteus** (852 [816]) — The Old Man of the Sea, who slept with his seals and was known as a shape-changer. Menelaus’s story about him is recorded in Homer’s *Odyssey* (Book 4). So, “protean” (87 [102]) and “Protean” (978 [936]).

**Pryderi** (843 [807]) — Welsh hero whose life, adventures, and death are told in *The Mabinogion*.

**Psychopompus** (413 [401]) — One who conducts souls to the other world.

**Ptolemies** — See “Egyptian Ptolemies.”

**Punch and Judy** (147, 610 [157, 587]) — A puppet-show entertainment that developed in England at the end of the seventeenth century.

**Punchinello** (247, 251 [244, 248]) — A grotesque character in an Italian puppet-show from which the English Mr. Punch appears to be derived.

**Punic** (741 [711]) — See “Carthage.”

**Purgatorio** (410 [398]) — The second book of Dante’s *Divine Comedy*, the mountain where souls must be purified before their entry into Paradise. Cf. “Dante’s Purgatorial Mount” (368 [358]).

**Puriton Level** (1125 [1073]) — Some nine miles west of Glastonbury, close to the mouth of the River Parrett.

**purple of Cassius** (323 [317]) — A purple pigment derived from a chemical solution.

**Pwyll** (729 [699]) — Lord of Annwn, father of Pryderi (q.v.). His story is told in “Pwyll, Prince of Dyfed” in *The Mabinogion*. His cauldron is the “Cauldron of ‘the Head of Hades’” (203 [210]).

**Pygmalion** (649 [623]) — The sculptor in Classical legend who fell in love with the woman, Galatea, whom he had carved out of stone. Here used as a fanciful image for an artistic creator.

**Pylle** (225 [231]) — Seven miles east of Glastonbury, near Evercreech.

## Q

**Quantocks** (198 [205]), **Quantock’s Head** (813 [779]) — A range of hills in northwest Somerset close to Bridgwater Bay. Quantock’s Head, marked on some maps as Quantoxhead, is an area to the north of the hills, including two villages.

**Queen Anne façade** (725 [696]) — The age of Queen Anne, queen of England from 1702 to 1714, was noted for its classicism, especially in domestic architecture.

**Queen of Heaven** (16 [36]) — Hera, wife of Zeus.

**Queen’s Camel** (607, 611 [584, 588]) — Now usually known as Queen Camel, a village some eleven miles southeast of Glastonbury. Nearby is Cadbury Castle, an encampment that may be Arthur’s Camelot.

**Queen’s Sedgemoor** (102 [116]) — An area some three or four miles northeast of Glastonbury.

**“queer sons of chaos”** (512 [494]) — From Goethe’s *Faust* (Part 1, second scene in Faust’s study). Also quoted in a 1904 JCP letter to Louis Marlow (Louis Wilkinson) in Marlow’s *Welsh Ambassadors* (59), in *One Hundred Best Books* (23), *In Defence of Sensuality* (229), *Rabelais* (49, 350), and “Preface” (10). This was clearly a favourite JCP quotation, since Louis Wilkinson conspicuously puts it into the mouth of Jack Welsh, the JCP character, in his novel *The Buffoon* (369). JCP also refers to “the queer daughters of chaos” in *Weymouth Sands* (191).

**Questing Beast** (523, 600, 740 [505, 577, 710]) — Described by R. S. Loomis as “a strange monster in the Arthurian menagerie, [with] hybrid origins in William of Malmesbury’s *Gesta Regum Anglorum* and in Welsh tradition” (*Grail* [100]). In Malory references occur in Book 1 of “Merlin” (33–4) and “Tristram of Lyones” (358–9). JCP quotes the second of these passages in *Maiden Castle* (93).

“*Quis desiderio ...*” (1102 [1053]) — “What may be the feeling of shame and the extent of loss for so dear a friend?” (Latin). The opening lines of one of Horace’s Odes (I 24). (Information from James Carley.)

**quixotic** (63, 962 [79, 920]) — Relating to Don Quixote (q.v.), the hero of the epic-romance by Cervantes, who attacked windmills (mentioned just before the first reference) in the belief that they were enemy knights.

## R

**Rabelais** (461, 546 [446, 526]) — François Rabelais (c.1494–1553), French writer, author of *Gargantua and Pantagruel*. JCP admired him greatly and wrote an introductory volume about his work, *Rabelais* (1948). So, “Rabelaisian” (505, 538, 591, 685, 843, 964, 1085, 1093 [488, 518, 568, 658, 808, 922, 1036, 1044]). He makes a brief appearance in *Morwyn* (Part V).

**railroad** (382 [372]) — Another indication of JCP’s years in the United States.

**Ranke’s history of the Popes** (15 [35]) — Leopold von Ranke (1795–1886) was a German historian who wrote a well-known *History of the Popes*.

**Ravens that fed Elisha** (211 [218]) — See 1 Kings 17:1–6. “Elisha” is clearly a slip for “Elijah.”

**Reading** (915 [876]) — A town in Berkshire well-known for the production of biscuits. See also “Huntley and Palmer biscuits” and “Selective biscuits.”

**Real Presence** (134 [145]) — The Roman Catholic theological doctrine of transubstantiation proclaims that the substance of the body and blood of Christ is present in the Eucharist.

**reciprocity** (813 [779]) — I have not traced Hardy’s use of the word.

**Recorders of Glastonbury** (507 [489]) — An ancient office in Glastonbury, second to the mayor, dating from the granting of a charter to the town in 1705; see also “King, Peter.”

**Red Book of Hergest** (771 [739]) — One of the great manuscript repositories of ancient Welsh literature, containing texts of *The Mabinogion* (q.v.) and some of the poems of Taliessin.

**Rembrandt** (205, 440, 462, 613 [212, 426, 447, 590]) — Rembrandt van Rijn (1606–69), Dutch painter. “The Healing of the Sick” (613 [590]) is an etching, also known

as “the Hundred Guilder Print,” often claimed as the most famous of his etchings. Impressions exist in the British Museum, in Berlin, and elsewhere. He is especially celebrated for his use of shadow effects or “chiaroscuro” (440 [426]).

“**render myself stupid**” (1074 [1022]) — From Pascal (q.v.), also quoted in *Suspended Judgments* (53) and “G. K. Chesterton” (91).

“**Render unto Caesar**” (523 [505]) — Matthew 22:21.

**returning natives** (22 [41]; cf. 52 [68–9]) — These references are clearly intended to conjure up a memory of Hardy’s novel *The Return of the Native*.

**Rex Arturus** (584 [562]) — King Arthur (Latin). For the connection of the Arthur-Guinevere-Modred story with Glastonbury, see under “Modred.”

**rex mortuus** (1069, 1070 [210, 1022]) — See “Rex Semi-mortuus.”

“**Rex Semi-mortuus**” (203 [210]) — “Half-dead King” (Latin). A form of “*deus [semi]-mortuus*.” The phrase is used by Geoffrey of Monmouth (VIII 23) of Uther Pendragon (q.v.). Cf. other references in *Maiden Castle* (33, 154), *Owen Glendower* (835), and *Porius* (128, etc.).

**rhynes** (93 [108]) — drainage-ditches characteristic of the Glastonbury area of Somerset.

**Rhys, John** (epigraph, 771, 843 [739, 807]) — Sir John Rhys (1840–1915), author of numerous studies of Welsh and Arthurian literature, including *Studies in the Arthurian Legend* (1891). JCP bought a copy of this book when giving his extension lectures in 1898 (*Autobiography* [284]), and used it extensively here and in *Maiden Castle* and *Porius*. In a 1937 letter to Gerard Casey, he wrote: “I don’t know any book that has so initiated me into the mythology of Wales and of my Welsh ancestors. I have read it again and again and again” (“Letters to Casey” [158]). See also “Jesus, Oxford.”

**Richmond** (794 [761]) — An area of southwest London.

**ride-a-cock** 9179 [188]) — An allusion to the nursery-rhyme beginning “Ride a cock-horse / To Banbury Cross.”

**ring and ting** (364 [354]) — A favourite phrase of JCP’s. See *Wood and Stone* (449, 644), *Rodmoor* (186), *Weymouth Sands* (475), *Porius* (164), *The Inmates* (256), and even *Homer and the Aether* (189), and *Letters to Llewelyn* (II 32).

**robber band** (163 [173]) — Doubtless based on JCP’s own childhood experience. “At Dorchester he forced his personality upon his little world by organizing an army of which he was the general” (Littleton Powys, *The Powys Family* [24]).

**Robinson** (141 [152]) — The use of the surname here recalls that of Joseph Armitage Robinson, author of *Two Glastonbury Legends* (1926).

**Rock of the Apostolic Church** (620 [596]) — See Matthew 16:18. Cf. also *Wood and Stone* (209).

**Roderick** (87 [102]) — A Spanish hero, the last of the Visigothic kings, around whose name a number of legends have collected.

**Roland** (451 [437]) — A Frankish hero who died a heroic death in Charlemagne's army in AD 778. See the Old French poem *The Song of Roland*.

**Rollo** (450 [436]) — A Viking chieftain (c.860–c.932), who became the first Duke of Normandy in the tenth century. See also "Varangian."

"**rolls they stones**" (633 [609]) — The reference is to Matthew 27:60 and 28:2. Cf. *Weymouth Sands* (532).

**Roman road** (367, 418 357, 406) — There is still a section of road between Glastonbury and Street known as the Roman Way. According to Susan Rands ("Aspects" [36]), it was discovered and excavated in 1921.

**Romeo and Juliet** (619 [595]) — See Shakespeare's play.

**Rousseau** (439 [426]) — Jean-Jacques Rousseau (1712–70), French writer and philosopher, best known for his posthumously published *Confessions*, but also the author of *Emile*, a book about education, and *The Social Contract*.

**Rubens** (746 [715]) — Paul Rubens (1577–1640), Flemish painter.

**Rubicon** (370 [359]) — A river separating Cisalpine Gaul from Italy, crossed by Julius Caesar when invading Italy at the beginning of the Civil War in 49 BC. "Crossing the Rubicon" then became a phrase for committing oneself to a course of action.

**Rudge, Barnaby** — See "Barnaby Rudge."

**ruined chantry** (828 [793]) — Perhaps an echo of an incident in Wordsworth's *Prelude* (1850 text, II 103–27), though the phrase is obvious enough in the circumstances.

"**run-down adventurers**" (64 [80]; cf. 105, 149 [119, 159]) — Not identified.

**Russian book** (720 [691]) — A novel by Fyodor Dostoevsky (1821–81), probably *The Brothers Karamazov*.

## S

**Sabine women** (88 [103]) — The famous "Rape of the Sabine Women" is supposed to have taken place in one of the earliest periods of Roman history. Romulus invited the Sabine men to participate in sports while the Roman youths carried off their women and made them their wives. The Sabines inhabited central Italy, northeast of Rome.

**Sacred Fount** (286 [281]) — See "Chalice Well."

**Sacred Symbols of Saint Joseph** (589 [567]) — "a green cross between two golden cruets" (572 [551]).

**Sadducee** (138 [149]) — A member of a religious group within Judaism at the time of Jesus which rejected the

immortality of the soul, supported the idea of free will, and generally opposed itself to the more legalistic Pharisees.

**Sagittarius** (56 [73]) — The ninth sign of the Zodiac, which represents the Centaur, Chiron, known for his wisdom.

**St. Audrie's Bay** (1117 [1066]) — A bay on the Somerset coast between Watchet and Quantock's Head. (Information from Susan Rands.)

**St. Benignus' Church** (193 [201]) — A church to the west of the Abbey Ruins in Glastonbury, more often known nowadays as St. Benedict's Church, but in fact dedicated to St. Benignus, an Irish saint. The present building dates from the sixteenth century.

**Saint-Cloud** (4 [24]) — A suburb and park on the west of Paris towards Versailles.

**St. John the Baptist's Church** (134 [145]) — In Glastonbury High Street, dating mainly from the fifteenth century. "Not many decades ago, if we are to trust a Somerset guidebook, tourists were shown in St. Catherine's chapel in the church of St. John the Baptist in Glastonbury what purported to be the sepulchre of St. Joseph" (Loomis, *Grail* [268]). The Rev. L. S. Lewis believed he had discovered the tomb carved with the initials "J.A.," usually believed to stand for John Allen. But in *St. Joseph of Arimathea at Glastonbury* he wrote that the alleged tomb had been removed from St. Joseph's Chapel during the Commonwealth to the churchyard of St. John the Baptist's Church. In 1928 "loving hands" (presumably his own) brought it into the church and placed it "in the ancient St. Katherine's chapel, the north transept ... The tomb was generally called the John Allen tomb. It may have been so called to protect it. Anyway it bears the initials of Joseph of Arimathea on it—J. A., with a caduceus between them" (153). A glass top was placed on the tomb (154). The current church guidebook (2004) merely mentions "a late fifteenth-century altar tomb ... moved to its present position in 1928" (Boyd and Bonham [10]). During his Glastonbury visit in July 1929, JCP reports seeing "the great authentic sarcophagus of Saint Joseph of Arimathea" (*Diary 1929* [54]). In a 1937 letter to Gerard Casey JCP wrote: "To my recollection St. Joseph's tomb wasn't by the Pulpit but *on the left side* of the Church as you go in" ("Letters to Casey" [158]). Later in the novel, however, the narrator describes it as "not one of the most authentic ossuaries of our planet's history" (855 [819]).

**St. John's Day** (270 [266]) — St. John the Baptist's Day, June 24. Also Midsummer Day. The reference at 1113 [1062] looks back to Mary Crow's Grail vision at 577 [555–6]).

**Saint Joseph's Chapel** (165 [175]; cf. 648 [623]) — Site of the original wattle church said to have been built by Joseph of Arimathea, now occupied by St. Mary's Church. According to tradition, Joseph's original church, dedicated to Mary, was destroyed by the fire of 1184.

**St. Joseph's pence** (1120 [1069]) — JCP may be thinking of "Peter's Pence," an annual tribute of a penny paid by

Catholic families to Rome at the Feast of St. Peter, now a more general charity.

**St. Margaret's Chapel** (331 [323]) — The chapel of the men's almshouses, known for its bell-cote. Since JCP's time, the chapel has been restored.

**St. Mary's Church** (106 [119]) or **Chapel** (166 [178]) — The late twelfth-century Lady Chapel in the Abbey Ruins, also known as the Virgin's Chapel, dedicated in 1186 after the fire of 1184. For a photo showing the "four concentric rings" of stone carving (328 [320]), see Carley 1988 (26), with details of the Massacre of the Innocents on the following page.

**St. Michael the Archangel** (96 [110]) — The tower of the ruined late thirteenth-century church dedicated to St. Michael the Archangel is on the top of Glastonbury Tor and is a conspicuous landmark for miles around. Unless extensive changes have occurred since JCP's time, it would have been quite impossible for anyone to climb up within the tower (ch. 29).

**St. Michael's Inn** (204, 255, 256 [211, 251, 252]) — "This perfectly matches the description of the seventeenth-century 'Rifleman's Arms' at number 4 Chilkwell Street" (Townsend [26]).

**St. Patrick's Chapel** (1121 [1070]) — A separate sixteenth-century chapel within the Abbey Grounds, originally serving the almshouses. The "stone" refers to the stone altar, mentioned at 571–2 [551]. There is an early nineteenth-century sketch of the chapel in Carley 1988 (71). See also "Patrick, Saint."

**Saint Sophia's** (705 [677]) — A well-known church, now a mosque, in Istanbul.

**saint still invoked in Glastonbury** (625 [601]) — Mary Magdalene (q.v.)

**St. Thomas Chapel** (106 [119]) — "... the Chapel of Saint Thomas the Martyr in the north transept, which has sometimes been miscalled the 'Loretto Chapel'" (Bond [114]).

**St. Vitus dance** (519–20, 1050 [501–2, 1003]) — The popular name for chorea, a pathological disease of children characterized by involuntary movement.

**Salisbury, Salisbury Plain** (75 [90–91]) — Salisbury is the county-town of Wiltshire; Salisbury Plain is the great plain to the north on which Stonehenge stands.

**Salon Carré** — See "Louvre."

**Salvage Man** (203 [210]) — A wild man of the woods, the Renaissance equivalent of a "noble savage." The reference is to Spenser's *The Faerie Queene* (Book 6, Canto 4) where Calepine is rescued by a "saluage man" (see introductory quatrain). Also mentioned in *Dorothy M. Richardson* (12).

**sang-froid** (442 [429]) — calm, self-possession (French).

**sans cesse** (728 [699]) — endlessly (French).

**sans pitié** (31 [49]) — without pity (French).

**Saxmundham** (95 [110]) — A small town in Suffolk, upon which the Mundham of *Rodmoor* (37) appears to be based.

**Saxon charter** (287 [282]; cf. 367 [357]) — A charter supposed to have been granted to Glastonbury by King Ina (q.v.). It is a forgery, but may reflect an ancient tradition.

**Saxon kings** (287 [282]) — See "Edgar, King" and "Edmunds, two King".

**scaramouch** (347, 615 [339, 591]) — A slick character in Italian comedy introduced into English drama in the seventeenth century. "Scamooches" (177 [186]) in the dialect version.

**Scilly Isles** (742 [712]) — Islands to the west of Cornwall in what is now known as the Celtic Sea. The legend about Cronos being imprisoned in the Scillies (839 [804]) is told in Plutarch. JCP doubtless derived the reference from Rhys, *Studies* (368), though Rhys does not specifically name the Scillies. Galahaut is also said to come from Surluse or the Scilly Isles in *Porius*.

**Scopas** (2 [22]) — A Greek sculptor from the island of Poros who flourished between 395 and 350 BC.

**Scotch firs** (1168 [1114]) — Trees in Montacute frequently mentioned by JCP and by Llewelyn. See, for example, *Autobiography* (3). JCP often writes of them at other places, including Brandon (see 4 [24]).

**Scotland Yard** (678 [651]) — Formerly (until 1890) the location of British Police headquarters.

**Scott, Sir Walter** (29 [47]) — Scots novelist, poet, and lawyer (1771–1832), whose Waverley novels are full of portraits of lawyers.

**screech owl** (849 [813]) — Ornithologically inaccurate, since screech-owls are exclusively a North American family, but a popular name for the barn owl (cf. 829 [794]). JCP also refers to a screech-owl in England in *Wood and Stone* (263), as does Llewelyn in "An Owl and a Swallow" (*Earth Memories*) and *Love and Death* (12). This reference may well be an allusion to a passage in Wordsworth's *Prelude* (1850 text, V 364–88).

**"sea-holly"** (818 [784]) — JCP devotes a whole chapter to "Sea-Holly" in *Weymouth Sands*, where once again it is associated with Chesil Beach (357). Apparently the aphrodisiac qualities of the plant were locally celebrated.

**Second Death** (643 [618]) — Revelation 2:11. Also quoted in *Morwyn* (211) and *The Brazen Head* (27).

**Sedgemoor** (252, 583, 661 [249, 561, 636]) — King's Sedgemoor, some six miles southwest of Glastonbury, scene of the defeat of the Duke of Marlborough's rebellion in 1685. The battle took place near the village of Westonzoyland. "Sedgemoor Drain" (981 [938]) refers to a drainage ditch.

**Selective biscuits** (379 [369]) — Perhaps Morgan Nelly's version of "digestive biscuits" or an "H.P." selection. "H.P."

refers to Huntley and Palmers, the Reading firm well-known for such biscuits mentioned earlier (219 [225]); see *The Dorset Year* (89).

**servant whose name was more than one syllable** (537 [517]) — But what about Mr. and Mrs. Bellamy (433 [419])?

**Severn, River** (507 [490]) — A river flowing from Wales into the Bristol Channel.

**Severn Tunnel** (774 [742]) — A railway tunnel to Wales under the River Severn north of Bristol.

**She felt at that moment ...** (51 [68]) — Mary is indulging here in a favourite JCP practice that in *Porius* is given the name “cavoseniargizing” (85).

**“She has a lovely face”** (1150 [1097]) — Gead’s remark echoes Lancelot’s when looking at the body of the “Lady of Shalott” in Tennyson’s poem (l.169).

**Shelley** (1040, 1043 [994, 997]) — Percy Bysshe Shelley (1792–1822), British Romantic poet known for his social and political idealism.

**Shepton Mallet** (93 [108]) — A small town nine miles northeast of Glastonbury.

**Sheraton** (359 [350]) — Relating to furniture designed by a British cabinet-maker, Thomas Sheraton (1751–1806).

**Sherborne Prep, Sherborne School** (958, 1144 [917, 1092]) — “Sherborne Preparatory School which, though independent, had always been a main supplier of boys to Sherborne School” (Gourlay [14]). Sherborne is a well-known public school at Sherborne in Dorset, where most of the Powys brothers, including JCP, were educated. Littleton Powys later became headmaster of the “Prep.” These are probably slips for “Greylands” (q.v.), since that is how the school is referred to elsewhere in the novel. See also under “Pageant.” In some early printings of the first edition “Sherborne” is given instead of “Greylands” elsewhere in the text, but these are the only instances in which “Sherborne” occurs in the 1955 edition.

**shingle ... vigil** (340) — In the 1955 edition [331], this reads: “shingle over which the formidable stone image of the Witch of Wookey held her vigil.” (See Smith article.)

**Shipton, Mother** (584, 1096 [572, 1017]) — A prophetess said to have lived in the reign of Henry VIII, though references to her do not appear until 1641.

**shirt of Nessus** (856 [819]) — See “Nessus.”

**shogged off** (495, 595 [479, 573]) — A dialect phrase meaning “departed,” employed frequently by JCP (e.g., *Autobiography* [337]), perhaps echoing Shakespeare’s *Henry V* (II i 47 and II iii 48).

**Shore, Jane** (584 [562]) — The mistress of Edward IV, who died around 1527. She is supposed to have died in a ditch and therefore to have given her name to Shoreditch, but the name of that area of London is recorded much earlier.

**si fractus inlabatur orbis** (1033 [987]) — Translated in *Mortal Strife* (90) as “though the world crashes about [my] ears”. From Horace. NB: The more correct form is “illabatur”.

**Silurian** (650 [625]) — Relating to the Silures, a tribe inhabiting southeast Wales in ancient times.

**Silver Bowl** (474, 512 [458, 494]) — JCP is here making an allusion to a scene in the Arthurian romance *Peredur*, in which a strange knight insults Guinevere “by seizing the golden goblet from which she was being served” (Rhys, *Studies* [75–77]). Mr Evans may be thinking of the story of the drops from Ceridwen’s cauldron conferring wisdom in “[The Tale of] Taliessin.” JCP mentions a silver bowl which he bought in England in 1929 (*Diary 1929* [70–71, 77]) and compares with the Arthurian one. It was used at Phudd Bottom, New York, while he was writing *A Glastonbury Romance* (*Diary 1931* [101]).

**Silver Street** (100, 201 [114, 209]) — A narrow road parallel to Glastonbury High Street just north of the Abbey Ruins.

**Simeon, Dr.** (958, 979 [916, 936]) — Charles Simeon (1759–1836), preacher and writer.

**Simmel, Lambert** (584 [562]) — A humbly born impostor who claimed the English throne and was crowned in Dublin as Edward VI in 1487. His invading forces were quickly defeated by Henry VIII.

**Simple-Sal** (528 [509]) — Presumably a female version of the nursery-rhyme figure Simple Simon.

**Sinbad the Sailor** (805 [771]) — A prominent figure in *The Arabian Nights’ Entertainments*.

**‘sing for its supper’** (350 [341]) — From the nursery rhyme “Little Tommy Tucker” (information from Kate Kavanagh).

**“Sissy Jones ... dilly dilly!”** (376 [368]) — Presumably, JCP’s invented children’s rhyme.

**Sisyphuses** (591 [569]) — Sisyphus was punished in Classical mythology by having to roll a large stone up a hill only to see it roll down again.

**six well-known saints** (106 [120]) — JCP’s “something like” suggests uncertainty, and he later lists seven Glastonbury saints (166). These are St. Joseph, St. David, St. Patrick, St. Dunstan, St. Indractus, St. Gildas, and St. Benignus. The Glastonbury claims to several of these are dubious.

**Slaughtering Stone** (85 [100]) — A large fallen stone by the ditch at the entrance of Stonehenge, generally known as the “Slaughter Stone,” though it once stood upright and served, with a similar stone now vanished, as an entrance-gate.

**Smith, Clarissa** (274, 515 [269, 497]) — Waitress at the Pilgrims’ Inn. Her first name in the immediate context of “seduction” (518 [501]) surely echoes Samuel Richardson’s *Clarissa*.

**Socrates** (301 [294]) — Athenian philosopher (469–399 BC), whose ideas are presented to us by Plato in his dialogues, where Socrates is generally the principal speaker. His “abstracted trance” (cf. his “introspective trances” recorded in *Confessions of Two Brothers* [18]) recalls the “queer trances” (*Porius* [121]) of other JCP characters, including Wolf Solent, Owen Glendower, and Myrddin Wyllt. He also appears as a character in *Morwyn* (Parts 4 and 5).

**Sodbury** (193 [294]) — The name is presumably derived from Chipping Sodbury, a town in Gloucestershire northeast of Bristol. Adam of Sodbury was an Abbot of Glastonbury, 1323–34.

**softer than sleep** (532 [512]) — From Tennyson’s poem “The Palace of Art” (l.87). (Information from James Carley.) Also quoted in *After My Fashion* (25), and cf. “soft as sleep” in *Wood and Stone* (356).

**Soho** (941 [900]) — A Bohemian district of London.

**Somerton** (152 [162]) — A small town five miles south of Glastonbury.

**Sorlingues** (1042 [996]) — See “Surluse.”

**sound of a man making water** (458 [444]) — This motif is repeated in *Porius* (449–50).

**South Moor** (370 [360]) — Immediately south of Glastonbury, east of Street.

**Southdowns** (582 [560]) — A well-known traditional breed of sheep.

**spare the rod** (98 [112]) — A reference to the traditional proverb, ending “... and spoil the child.”

**Spear of Longinus** (351, 1048 [342, 1002]) — See “Longinus.”

**Spelicans** (355 [346]) — More often “spillikins,” an ancient game played with splinters of wood.

**Spenser** (252 [249]) — Edmund Spenser (1552–99), English poet, best known for his epic-length poetic romance *The Faerie Queene*.

**Spinoza** (1051 [1005]) — Baruch or Benedict Spinoza (1632–77), Dutch philosopher of Jewish descent, known for his independence of thought.

**Splott’s Moor** (100 [112]) — Immediately northeast of Glastonbury.

**squiffy** (756 [725]) — drunk (slang).

**squinnied, squinnying** (467, 505 [452, 488]) — Probably from Shakespeare’s *King Lear* (IV vi 39–40). Also used in *After My Fashion* (66) and *Owen Glendower* (207).

**Stalbridge** (684 [657]) — A village in Dorset where JCP’s father was born. It is often mentioned in books by the Powys brothers. See *Ducdame* (412), *Wolf Solent* (22), and *Owen Glendower* (875). Llewelyn has an essay, “Stalbridge Rectory,” in *Dorset Essays*.

*statim post passionem Christi* (562 [541]) — Translated (from the Latin) in text.

**Steen, Jan** (385 [374]) — Dutch genre painter (1626–79).

**“steep-down gulfs of liquid fire”** (94 [109]) — From Shakespeare’s *Othello* (V ii 290).

**Stert Flats, Stert Island** (1117 [1066]) — Both are located at the mouth of the River Parrett, near Burnham-on-Sea.

**Stileway** (763 [732]) — Two and a half miles northwest of Glastonbury, close to Meare.

**still small voice** (192 [200]) — 1 Kings 19:12. A favourite JCP quotation. See also *After My Fashion* (180), *Ducdame* (283), *Wolf Solent* (387), *The Brazen Head* (270), *The Complex Vision* (191), and *The Pleasures of Literature* (39–40, 354, 562).

**Stogursey Brook** (813 [779]) — Some seven miles northwest of Bridgwater.

**Stoic** (562 [542]) — A follower of the philosophy of Zeno, an ethical system stressing duty, control, and acceptance. The “stoical Emperor” was Marcus Aurelius, (121–180), Roman emperor from 161 until his death, best known for his *Meditations*, which profess stoicism. The “stoical slave” is Epicurus (q.v.).

**Stoke-sub-Ham** (608 [585]) — One and a half miles northwest of Montacute, also known as Stoke-sub-Hamdon.

**Stone of Merlin** (352 [343]) — Obscure, though one thinks of Merlin (Myrddin) and the stone at the close of *Porius*.

**Stone without Lichen** (772 [740]) — An obscure reference, but possibly an allusion to one of the stones of Stonehenge mentioned in chapter 2.

**Stonedown** (115 [127]) — Immediately east of Glastonbury, between Chalice Hill and Wick.

**Stonehenge** (75, 82ff. [91, 97ff.]) — The great prehistoric site on Salisbury Plain, frequently associated with the Druids. Although the Druidic connection is dubious, authorities as different in their attitudes as Lewis Spence (44–5), T. C. Kendrick (151, 210), and Jacquetta and Christopher Hawkes (62) believed that they subsequently used Stonehenge, though they didn’t build it. The “foreign stones” (86 [101]) are the so-called blue stones, apparently originating in the Preseli mountains in Pembrokeshire. However, the detail of the two prostrate monoliths (815 [781]) is also doubtful. Stonehenge was visited by JCP with Littleton on 2 August 1929 (*Diary 1929* [58] and *Petrushka* [10]), where he drank water from the “stone of sacrifice” and prayed to the stones, like John Crow. See also “Altar Stone,” “Druids,” “Hêle Stone,” and “Slaughtering Stone.”

**Stonehill Copse** (814 [781]) — The western section of the Great Ridge Wood, thirteen miles southwest of Stonehenge in Wiltshire.

**Stony Stratton** (266 [262]) — Usually spelt “Stoney Stratton,” eleven miles east of Glastonbury, near Evercrech.

“**strange matters**” (229 [235]) — From Shakespeare’s *Macbeth* (I v 64). Also quoted in *Wolf Solent* (243), *Weymouth Sands* (523), *Maiden Castle* (61), and *Owen Glendower* (885).

**Street, Street Road** (143, 141 [154, 151]) — Street is immediately southwest of Glastonbury.

**Studland** (89 [104]) — In the so-called Isle of Purbeck in the extreme east of Dorset just southwest of Bournemouth. Theodore Powys lived there briefly before moving to East Chaldon in 1904.

“**stuff**” (735 [705]) — From Shakespeare’s *The Tempest* (IV i 156). Also quoted in *Visions and Revisions* (55) and *In Spite Of* (91, 94).

**Styx** (237, 240) — One of the principal rivers in the underworld in Classical mythology, across which souls were ferried to the land of the dead. So, “Stygian” (238, 242).

**Suburra** (394 [382]) — A populous and noisy district of Rome.

“**suffered under Pontius Pilate**” (615 [591]) — From the Creed in the Anglican Prayer Book.

*sui generis* (112 [125]) — of its own kind (Latin).

**Surluse** (1042 [996]) — A name, like Sorlingues, for the Scilly Isles (q.v.). Rhys discusses these terms in *Studies* (353–4). Galahad (or Galahaut) in Arthurian legend is Lord of Surluse, and appears briefly as a character in *Porius*.

**Swan Vestas** (242; cf. 239) — A popular brand of safety-matches of the period.

**sweet, honeysuckle bastard** (583 [561]) — In *Autobiography* (269) JCP refers to Llewelyn and Louis Wilkinson as “[t]hese honeysuckle rogues.” The phrase “honeysuckle villain” occurs in Shakespeare’s *2 Henry IV* (II i 52–3); perhaps this blended in JCP’s mind with the passing phrase “sweet honeysuckle” in *A Midsummer Night’s Dream* (IV i 44).

“**sweets of sin**” (1006 [962]) — Almost certainly an allusion to the book of that title that occurs recurrently in James Joyce’s *Ulysses*. Also used in *Autobiography* (581).

“**sweet usage**” (72, 820, 1077 [88, 785, 1029]) — Presumably an inaccurate version of “sweet use” from Shakespeare’s *All’s Well That Ends Well* (IV iv 22). Also quoted in *Autobiography* (467), and in *Petrushka* (137) with the gloss “as Lulu [Llewelyn] would say.”

**Swift, Dean** (845 [810]) — Jonathan Swift (1667–1745), Anglo-Irish writer and Dean of St. Patrick’s, Dublin, best known for *Gulliver’s Travels*.

**Sword Bridge** (754 [723]) — One of the obstacles Lancelot had to cross in his journey to Grail Castle, a bridge in the form of a sharp sword. Mentioned by Rhys in *Studies* (55) and by Loomis in *Celtic Myth* (211, 212).

**Sword of Arthur** (772 [740]) — Excalibur (or, in Welsh, Caledwylch), which is returned to the Lady of the Lake in the *Morte d’Arthur*—and popularized by Tennyson’s poem

of the same name. In its Welsh form it takes its part in a central scene in *Porius* (352–3).

## T

**Tadham Moor** (1125 [1073]) — Six miles northwest of Glastonbury.

**Taking him all in all** (741 [711]) — A well-known phrase, but one deriving from Shakespeare’s *Hamlet* (I ii 188–9). Cf. *Autobiography* (101, 130, 172, 182, 327) and *Elusive America* (82).

**Taliessin** (87, 203 [102, 210]) — Early Welsh poet whose story is told in “The Tale of Gwion Bach” or the first part of “[The Tale of] Taliessin,” often translated with *The Mabinogion*. Extant poems, supposedly by Taliessin, are recorded in various early manuscripts, including the Book of Taliessin (q.v.). JCP introduces Taliessin into both *Morwyn* (which uses the alternative spelling “Taliessin”) and *Porius*. Taliessin was also known for his prophecies; see 689 [661], which seems to echo the Fool’s gnomic words in Shakespeare’s *King Lear* (III ii 95): “This prophecy Merlin shall make, for I live before his time.”

**Tantalus** (598 [576]) — A legendary Greek king punished by Zeus for divulging secrets; tempting fruit and drink were always placed just outside his reach—hence “tantalyze.”

**Tao** (198 [206]) — A Chinese word meaning “the Way,” an important concept in the religion of Taoism. JCP writes about Taoism in the opening chapter of *A Philosophy of Solitude*.

**tapped his forehead** (86 [101]) — See “pressed his forehead.”

**Tartarean** (1088 [1034]) — Relating to Tartarus, a Classical underworld.

**taste of spilt blood** (55 [72]) — Another characteristic JCP image, also used in *Owen Glendower* (338) and in *Porius* (47, 270, etc.).

“**taunted,**” ... **as they say in Somerset** (454 [440]) — “haunted”? Or possibly an allusion to Taunton (see below). No meaning provided by the *English Dialect Dictionary* seems to fit.

**Taunton** (215 [222]) — The county-town of Somerset.

**taxi** (492 [476]) — The taxi here seems to correspond to what R. S. Loomis (*Grail* [104]) calls “the richly equipped cart, drawn by three stags,” which accompanies the “Bald Damsel” in *Perlesvaus*.

**Teiresias** (16, 317 [35, 310]) — A Greek seer, now usually spelt “Tiresias.” The story recounted here derives from Ovid’s *Metamorphoses* (Book 3). Elsewhere in the text (925 [885]) the reference is to his appearance to Odysseus in Book 11 of Homer’s *Odyssey*.

**Tel-El-Kebir** (276 [271]) — In Lower Egypt, where the British defeated the Egyptians in 1882.

**Temple of the Druids** (86 [101]) — The supposed Druidic origin of Stonehenge goes back to Geoffrey of Monmouth in the twelfth century, as does its connection with Wales. Cf. Kendrick: "... one building that may very fairly be called a temple of druidism, ... Stonehenge itself" (151).

**temple of the elements** (89 [104]) — Thomas Hardy used the phrase "Temple of the Winds" in the last chapter of *Tess of the d'Urbervilles*. Cf. *In Defence of Sensuality* (244–5).

**Templecombe** (684 [657]) — A village in the extreme southeast of Somerset close to the main road between Sherborne and Shaftesbury. Also mentioned in *Wolf Solent* (566).

**tench** (783–4, 983–4 [751, 939–40]) — Izaak Walton describes the tench as "the physician of fishes" in *The Compleat Angler* (1653)—hence JCP's remark about "that queer fish gifted with the gift of healing" (783 [751]). See also "Is it a Tench?"

**Teniers** (385 [374]) — David Teniers, either "the Elder," a Flemish rustic painter (1582–1649), or his son, "the Younger" (1610–90).

**tenoned and mortised** (190 [198]) — From Walt Whitman's "Song of Myself" 20 (l.31). Also used in *The Inmates* (17) and presented as a quotation in *A Philosophy of Solitude* (44) and *In Spite Of* (56).

**"Terra Incognita"** (201–2 [209]) — Unexplored land (Latin).

**Terre Gastée** (326 [319]) — Waste Land (French). The phrase, which occurs in Chrétien de Troyes, is also used in *Autobiography* (35, 271).

**Teutonic** (837 [802]) — Northern European, especially German.

**Tewkesbury** (701 [673]) — A town in Gloucestershire.

**Thaïses** (1079 [1031]) — Thaïs was an Egyptian courtesan who accompanied Alexander the Great to Asia.

**Thanatos** (515 [498]) — The Greek god of death.

**"that brings the traveller home by every road"** (123 [135]) — Unidentified.

**"that might not be in the world at all"** (729 [700]) — Not a quotation but a reference back to Percy's remark (727–8 [690]).

**"that wandered through eternity"** (1170 [1116]) — From Milton's *Paradise Lost* (II 148). Also quoted in *Wood and Stone* (84), *Weymouth Sands* (380), and *In Defence of Sensuality* (26).

**"the barrier of his teeth"** (792 [760]) — A favourite JCP quotation from Homer's *Iliad* (Book 14), also occurring in *Petrushka* (95), *Weymouth Sands* (381), *Maiden Castle* (178, 467), and *Porius* (378, 474), and frequently in his Diaries.

**The books say that Arthur ...** (1169 [1116]; cf. 1172 [1118]) — Branch 10 of *Perlesvaus* (*The High History of the [Holy] Grail*) "hints at a mystery of transformation, speaking

of the Grail as manifesting in five successive ways, finally changing into a chalice" (Ashe, "Grail" [14]).

**"The Brewer, the Malster ..."** (391, 1030 [380, 985]) — One expects this to be JCP's creation. Llewelyn, however, quotes a verse (consisting of ll.13–14 followed by ll.11–12 in JCP's version) in *Rats in the Sacristy* (147), for no very clear reason, while quoting a letter to Machiavelli.

**"the Dragon of the great Pendragonship** (589 [567]) — Not identified as a quotation. See "Dragon Ensign."

**the end is not yet** (1173 [1119]) — Matthew 24:6. Also quoted in *Letters to Llewelyn* (I 106).

**"The even tenor of his ways ..."** (312 [305]) — Probably an echo of "the noiseless tenor of their way" from Thomas Gray's "Elegy in a Country Churchyard" (l.76).

**"the glorious tribes of the dead"** (923 [884]) — A quotation from Homer. Cf. "the myriad tribes of the dead" (*Maiden Castle* [6]).

**"The Head of Annwn's Cauldron"** (843 [807]) — From the ancient Welsh poem "Preiddeu Annwn" (see "Harrying(s) of Annwn").

**"the Head of Hades"** (203 [210]) — See "Cauldron."

**"the knight-at-arms ... alone and palely loitering"** (113 [126]) — From the opening of John Keats's poem "La Belle Dame Sans Merci." Also quoted in *Maiden Castle* (44) and *Romer Mowl* (22).

**"The Miller, the Maltster ..."** — See "The Brewer, the Maltster ..."

**"the pleasure which there is in life itself"** (1036 [991]) — From Wordsworth's "Michael" (l.77). Possibly JCP's most commonly employed quotation. Also quoted in *Autobiography* (29), *Weymouth Sands* (406), *Maiden Castle* (56, 117), and continually in his non-fiction writings.

**"The position of the three men ..."** (259 [255]) — In fact, the Chalice Well is almost due west from the Tor.

**"the powerless heads of the dead"** (921, 929 [881, 889]) — From Homer's *Odyssey* (Book 10). Another of JCP's favourite quotations, also used in *Autobiography* (371), *Weymouth Sands* (561), *Owen Glendower* (580), *Porius* (122), and frequently in his non-fiction writings. "I like the expression the powerless heads of the dead!" (*Diary 1931* [238]).

**"the unessential shall swallow up the essential"** (352 [343]) — Not, perhaps, a literary quotation.

**"The Unpardonable Sin"** (244ff., 845, 848, 1049 [241ff., 809, 812, 1003]) — JCP may be thinking of "the blasphemy against the Holy Ghost" which "shall not be forgiven" (Matthew 12:31) or the passage in Galatians 5:21, where St. Paul, after listing various sins of the flesh, writes: "they which do such things shall not inherit the kingdom of God." Cf. George Borrow on "the sin against the Holy Ghost" in *Lavengro* (ch.73, etc.). JCP had lectured on Borrow (see Langridge [49]) and mentions him in *Rodmoor* (343) and

*The Meaning of Culture* (161). The phrase is also used in *Wood and Stone* (433) and *Porius* (29). Cf. also his 1910 remark to Llewelyn: "When you destroy a life-illusion you commit the one unpardonable sin. I have done it—I cannot be forgiven—I destroyed my wife's illusion of 'love'" (*Letters to Llewelyn* (I 86).

**"the womb that bore her ..."** (871 [834]) — Luke 11:27.

**"the young men ... her burial"** (740 [710]) — Presumably a free reference to Acts 8:2.

**Theban prophet** (316 [309]) — Teiresias (q.v.).

**"Then Sir Launcelot ... ever made men"** (828–9 [793–4]) — From "The Morte d'Arthur" (Book XXI) in Malory (880–81).

**Theodoric** (879 [842]) — Leader of the Ostrogoths (c.454–526) and founder of the Ostrogothic kingdom in Italy, ruling from 493 until his death. Mentioned frequently by JCP in *Porius* (xvii, etc.).

**... there are people, yet living among us, whose eyes have seen the Grail** (1173 [1119]) — In two of his letters to Littleton (1930, 1931), JCP refers to one of Littleton's friends who had a vision of the Grail; see Humfrey (324, 327).

**There she saw ... different way** (234–5) — Omitted in the 1955 edition.

**There was only that one entrance to Wookey Hole Caves** (235) — All the text from this sentence to the end of the chapter was omitted from the 1955 edition. For the original (1934) legal requirements to cut this passage, see *The Dorset Year* (41).

**Thetford** (111 [125]) — A small town in Norfolk, close to the Suffolk border.

**They passed the Tithe Barn ... Wirral Hill** (409 [397]) — Followed on a map, the directions here are somewhat inaccurate.

**... they set out along Silver Street ... Chilkwell Street** (745 [714]) — Slightly inaccurate topographically. See under "Chilkwell Street."

**"thick and slab"** (108 [122]) — From Shakespeare's *Macbeth* (IV i 32). Used also in *Autobiography* (94, 259), *Weymouth Sands* (457), *Obstinate Cymric* (97), *Porius* (114), *In Spite Of* (86, 283), and even *Homer and the Aether* (82).

**thirty pieces of silver** (622 [598]) — See Matthew 26:15. Cf. *Wolf Solent* (382).

**thirty-one years** (562 [541]) — The phrase "thirty-one years" occurs continually in reference to the early Christian history of Glastonbury. Geoffrey Ashe quotes "a bronze commemorative tablet .. fixed to a column of the great church," beginning: "In the year XXXI after the Lord's Passion," and notes how "the meaning changes if a comma is understood after XXXI" (*King* [301]). An early date (31 or 63) was, however, upheld for the primacy of Glastonbury by the Councils that JCP lists. Loomis records an alternative

version of JCP's story in which "one John Clark caused a slab of stone to be laid down on the spot [where Joseph's staff is supposed to have blossomed] bearing the laconic description 'J.A. Anno D XXXI'" (*Grail* [266]). JCP seems to compound the problem when he makes the ambiguous statement that "St. Joseph of Arimathea sailed with the sangrael [*sic*] before St. Paul staggered into Damascus" in *Obstinate Cymric* (89).

**this morning** (1012 [967]) — Another slip, since Sam had his vision the previous day; see also "just" and "today."

**"This way and that dividing the swift mind"** (1027 [982]) — Not identified. Perhaps from Homer. Also quoted in *Autobiography* (308).

**Thoreau** (749 [718]) — Henry David Thoreau (1817–62), US writer and naturalist, best known for *Walden* (1854).

**Thorpe** (34, 71 [52, 87]) — Now a suburb of Norwich (q.v.).

**Three famous Saxon kings** (106 [120]) — Edmund and Edmund Ironside; see "Edmunds, two King" and "Edgar, King" (q.v.).

**three months** (1119 [1068]) — In fact, two months, since the Saxon arch was opened on January 20 (see 911 [872]).

**Thrones, Dominations, Principalities, and Powers** (674 [647]) — Hierarchies of angelic beings, on the authority of the Pseudo-Dionysius (Dionysius the Areopagite).

**Thucydidean** (571 [550]) — Relating to Thucydides (471–c.401 BC), Athenian statesman and historian renowned for his oratory.

**"thunder ... they bad girt men in Bible"** (346 [338]) — Jackie is probably thinking of such passages as Exodus 9:23, 1 Samuel 2:10 and 12:17.

**Tilly** (8 [28]) — Wife of Philip Crow (q.v.).

**Tiresias** — See "Teiresias."

**Tirry-aniseed** (802 [768]) — Finn Toller's attempt at "tyrannicide."

**Titans** (209 [216]) — The older Greek gods succeeded by the Olympians. So, "Titanic" (104, etc.).

**Tithe Barn** (745 [714]) — See "Abbey Barn."

**to the top of his bent** (341 [333]) — An echo, perhaps unintentional, of Shakespeare's *Hamlet* (III ii 402). Also quoted in *Rodmoor* (372), *Ducdame* (335), "Owen Prince" (81), and *One Hundred Best Books* (37).

**"To this end ..."** (613 [589]) — Jesus's words in John 18:37.

**toadstools** (571 [550]) — They were, in fact, mosses (257 [254]).

**today** (1018 [973]) — An error, since Sam saw the Grail on the previous day. See also similar slips listed under "Just" and "This morning."

**Toller, Finn** (794 [762]) — This surname is derived from a number of villages northwest of Dorchester; the first name

is, perhaps, a playful allusion to the Celtic hero, presenting the “low deeds of Finn” rather than the “high.”

**Tolstoy** (749 [718]) — Leo Tolstoy (1828–1910), Russian novelist, short-story writer, and thinker, best known for *War and Peace* and *Anna Karenina*.

**Tom** (11 [31]) — See “Barter, Tom.”

**Tom Tiddler’s Ground** (459 [445]) — A locale in traditional children’s games, here welded on to the children’s rhyme that usually reads “Here we go round the mulberry bush” (cf. 415 [403]). Kate Kavanagh (private correspondence) adds that, in context, it serves as rhyming slang for “piddle.”

**Tonnerre de Dieu** (1094 [1045]) — God’s thunder (French).

**top of his bent** — See “to the top of his bent,”

“**topless towers**” (1174 [1120]) — From Christopher Marlowe’s *Doctor Faustus* (V i 99). The reference is to Troy (Ilium). Also quoted in *Visions and Revisions* (199), *Obstinate Cymric* (66), and *Elusive America* (143).

**Tor** (108 [121]) — See “Glastonbury Tor.”

**Tor [Fair] Field** (151, 161 [161, 171]) — A field near Glastonbury Tor traditionally used for fairs and entertainments.

**touch the hem ...** (633 [609]) — An allusion to Mark 9:20. Also referred to in *Wood and Stone* (166).

**Tower Arch** (106 [119]) — The dominant feature of the Abbey Ruins, the eastern portion of the central tower of the Abbey church.

**Town’s End** — See “Montacute.”

**tradition declares ...** (419 [406]) — I am not aware of an authentic source for this.

**tramp** (2, 4 [22, 24]) — Cf. JCP’s comment, “I have a good deal of the tramp in me,” quoted in Collins (facing1).

**trance** (927 [887]) — A characteristic of the JCP hero; see “abstracted trance.”

**Transubstantiation** (135 [146]) — The Roman Catholic doctrine that, in the Eucharist, the bread and wine are converted into the body and blood of Christ.

**Tree of Life** (414 [402]) — See Genesis 2:9 and 3:22.

**Tremendum Mysterium** (594 [571]) — Overpowering Mystery (Latin).

**Trent** (741 [710]) — The name may derive from the place-name between Yeovil and Sherborne.

**Triads** (771 [739]) — Ancient Welsh lists of people and events, arranged in threes for mnemonic purposes. See also *Obstinate Cymric* (49) and “Welsh Triads” (below). So, “triadic” (168 [178]).

**Tribunal** (656 [631]) — See “Abbot’s Tribunal.”

**Tristram** (594, 1102 [571, 1052]) — The lover of Iseult in the traditional story included in *The Works of Thomas Malory*.

**troubling of the waters** (952 [910]) — An image that derives ultimately from John 5:4. Cf. *After My Fashion* (34).

**Tu Brute** (233 [238]) — “Et tu, Brute?” (“You also, Brutus?”) were the traditional last words of Julius Caesar at the time of his assassination. They are employed in Shakespeare’s *Julius Caesar* (III i 77). JCP also quotes the phrase in *Owen Glendower* (165) and *Two and Two* (70).

**Tuberville, Fortescue** (507 [490]) — See “Recorders of Glastonbury.” Perhaps “Turberville”?

**Tudor Devil** (837 [801]) — King Henry VIII, so named for his despoiling of the monasteries and religious houses, including Glastonbury, at the time of the Reformation.

**Turning Castle** (251 [247]) — Alternative name for Carbonek or Caer Sidi, sometimes identified with Glastonbury. So named in Rhys, *Studies* (116, 302, 325–6).

**Turris Vitrea** (620 [597]) — Tower of Glass (Latin), here referring to Glastonbury Tor. For the reasons, see Ashe, *King* (21ff.) and the entry on “Glastonbury” above. Cf. also “Urbs Vitrea.”

**twenty-third** (1032 [987]) — Subsequent references (1087, 1104, 1107 [1038, 1054, 1057]) indicate that this is an error, and should read “twenty-fifth.”

**Two Mile Down** (814 [781]) — An area almost halfway between Glastonbury and Salisbury.

**Two Oaks** (552, 819 [532, 785]) — Two oaks on the road between Glastonbury and Wick, one mile east of Glastonbury; they are mentioned, though not capitalized, elsewhere in the novel (e.g. 115, 152 [127–8, 162]).

## U

**Ultima Thule** (619 [595]) — The edge of the world, generally considered sometimes to be “in the north of Britain” (*Up and Out* [75]), sometimes even further north, probably based on an awareness of Iceland. It is often seen as a world of death (cf. “King-of-Thule”). The phrase occurs famously in Virgil’s *Georgics* (I 30).

**un fou Anglais** (14 [33]) — More correctly, “un fou d’Anglais,” a crazy Englishman (French). (Information from Jacqueline Peltier).

**undine** (19 [38]) — An elemental water-spirit born, according to Paracelsus, without a soul.

“**unpardonable sin**” — See “The Unpardonable Sin.”

**Upper Godney** (850 [814]) — Two and a half miles north-northeast of Glastonbury.

**Upper Whitbourne** (91 [106]) — Not generally indicated on Ordnance Survey maps, but clearly in the area of Whitbourne Springs and Whitbourne Moor on the main road between Warminster and Frome in Wiltshire.

**Urbs Beata** (837 [802]) — Blessed town (Latin). A common phrase but borrowed, perhaps, from Walter Pater’s *Marius*

*the Epicurean* (ch.17). Also cited in *Maiden Castle* (7) and *Porius* (691).

**Urbs Vitrea** (606 [583]) — Town of Glass (Latin), another name for Glastonbury (q.v.).

**Urien** (771, 788 [739, 755]) — Part historical (Urien of Rheged), part legendary figure, known as the Lord of Echwydd or Lord of the Underworld. Rhys devotes a whole chapter to “Urien and his Congeners” in *Studies* (238–72). In *Maiden Castle*, Enoch Quirm takes the name of Urien, who is seen as closely connected with the figures of Bran and Myrddin. He appears as a marginal historical figure in *Porius*, where the alternative spelling “Uryen” is used.

**Uther Pendragon** (788 [755]) — The father of Arthur in Arthurian romance. In *Porius* the name is spelt “Uthyr.” Some historians suggest that “Utherpendragon” may in fact be a title, like “commander-in-chief.” The “Living Corpse” alludes to a phrase used of Uther by Geoffrey of Monmouth (VIII 23).

## V

**Valkyrie** (375 [365]) — Female attendant on Woden who brings the souls of the dead to Valhalla, the Norse underworld. The word is used more generally to indicate a strong and determined woman.

**vandyke beard** (872 [835]) — A short, pointed beard as painted by Sir Anthony Vandyke or Van Dyck (1599–1641), Flemish painter.

**Varangian** (432, 450, 466 [419, 436, 451]) — Relating to the Vikings who invaded Russia in the ninth century, founded the Russian nation, and later served as mercenaries and bodyguards for the Byzantine emperors. It seems that JCP derived the background from Friedrich La Motte-Foucault's *Thiodolf the Icelander* (see *Autobiography* [125]), where JCP incorrectly calls the central figure “Theodoric” (information from Jacqueline Peltier).

**Venetians** (194 [202]) — The group of painters in Venice in the late fifteenth and early sixteenth centuries, including Bellini, Giorgione, and Titian.

*Verbum caro factum est!* (265, 481, 857 [260, 465, 820]) — “The Word was made flesh!” (Latin), from John 1:14. Quoted in translation in *Autobiography* (35).

**Vicarage** (99 [113]) — On Lambrook Street, close to (but on the opposite side of the road from) Abbey House. There is a photograph of St. John's vicarage in *Powys Review* 20 (1987), 34. At 137 [148] the reference to the vicarage and the Pilgrims' Inn seems to imply some topographical confusion, since the men would be walking in the opposite direction from the Inn. According to L. S. Lewis (*Glastonbury* [5]), “the site of the present vicarage was chosen because the oldest and first existing specimen of the Holy Thorn of Glaston stood in what was enclosed as its garden.”

**Victoria, Queen** (508 [491]) — Queen of England, 1837–1901.

**Vikings** (208 [215]) — I do not know of any story about oaks and Vikings at Glastonbury.

**viola cornutus** (1005 [961]) — The scientific name for a species of violet (Latin).

**Virgil** (376 [366]) — The reference is not directly to the Roman poet, but to his role as guide to Dante through the first two parts of *The Divine Comedy*.

**Virgilian** (66 [82]) — Relating to Publius Vergilius Maro (70–19 BC), the Roman poet best known for his epic poem *Aeneid*. This reference, however, is to the rural and idyllic meals described in his *Pastorals* and *Georgics*.

**Virgin's Chapel** (328 [320]) — St. Mary's Church or Chapel (q.v.).

**Vita Gildae** (771 [739]) — *The Life of Gildas* (Latin), a biography of St. Gildas (q.v.) by Caradog of Llancarfan (c.1140).

**Vita Merlini** (250 [247]) — *The Life of Merlin* (Latin). NB: At 1105 [1055] the title should read “*Vita Merlini Ambrosii*.”

**Vita Nuova** (762 [731]; cf. 1085 [1036]) — The title of an early poem by Dante (q.v.) about his first meeting with Beatrice. Here the emphasis is also on its meaning: “New Life” (Latin).

**viva** (928 [888]) — “Long live...” (Italian).

**Vivian** — See “Nimeue, Nineue.”

**Voltaire** (121 [133]) — French philosopher, writer, and thinker (1694–1778). I have not traced the reference to “à trois” (q.v.).

**voyaging over strange seas** (417 [405]) — A quotation, originally applied to Sir Isaac Newton, from Wordsworth's *Prelude* (1850 text, III 63). The full line reads: “Voyaging through strange seas of Thought, alone.”

## W

**wambly** (492, 992 [476, 948]) — wandering, staggering (West-country dialect). Used also, by Tom Hardy, in *Owen Glendower* (376).

**Wanstrow** (225 [231]) — South of the main road halfway between Shepton Mallet and Frome, Wiltshire.

**Wareham** (684 [657]) — Eight or nine miles east of Bournemouth, in the extreme east of Dorset.

**Warlock's Sabbath** (780 [748]) — A warlock is a male witch. NB: It is just possible that this is a misreading of “Wizards”; cf. the phrase “a sort of Wizard's Sabbath” (783 [751]).

**Warminster** (891 [104]) — A town in Wiltshire between Salisbury and Frome.

**Wars of the Roses** (271 [266]) — The power-struggle, 1455–85, between the houses of York (the white rose) and Lancaster (the red rose) for control of the English throne. The conflict ended with the death of Richard III at Bosworth Field, and the succession of the Lancastrian Henry VII.

**Waste Land** (326 [318]) — The desert condition of the land in the Grail romances connected with the wounding of the Fisher King (q.v.). JCP's capitalization points up the allusion. He also, of course, has T. S. Eliot's poem *The Waste Land* in mind.

**Watchers** (578 [556]) — Compare, as early as *Wood and Stone*, a reference to "invisible watchers from some more clairvoyant planet than ours" (301), and the cosmic "watchers" discussed at length in *The Complex Vision* (6, 134–5, etc.).

**Water Bridge** (1050 [1003–4]) — One of the bridges over which the heroes must endeavour to pass in the Grail romances.

**Water-ditch Field** (73 [89]) — A field in the area of the River Wissey, Norfolk.

**Waterloo** (1129 [1078]) — Because of Napoleon's final defeat in the battle of 1815, "Waterloo" has come to mean "final defeat."

**Wattle Church** (165 [175]) — The church built by Joseph of Arimathea in Glastonbury, dedicated to the Virgin Mary, and claimed to be the first Christian church in Britain. See also "thirty-one years." "Archaeology has revealed within the precincts a chapel of wattle, a type of construction favoured by the Celts in Britain" (Gransden [36]). This church is first described by the author of an early *Life of St. Dunstan* (c. eleventh century). "It is possible, though not probable, that the old church of wattle was one of the earliest Christian shrines in Britain" (Loomis, *Grail* [269]).

**Wayfarer, The** (762 [731]) — Possibly an oblique tribute by JCP to Thomas Hardy, who wrote "Thomas Hardy, a Wayfarer" in the children's visitors' book at Montacute; see *Autobiography* (230).

"**We too have autumns ... reaped and bare**" (145 [155]) — Though printed as prose, a regular quatrain.

**Wearyall Hill** — See "Wirral Hill."

**wedgewood** (29 [47]) — More correctly, "wedgwood," referring to the famous pottery and ornaments pioneered by Josiah Wedgwood (1730–95).

**Weimar** (590 [567]) — A city in eastern Germany, where Goethe lived much of his life. He died there (see 820 [786]). Also the place where JCP visited Nietzsche's sister; see *Autobiography* (398–9).

**Wells** (132, 162 [143, 171]) — A cathedral town five miles northeast of Glastonbury.

**Wells [New] Road or Street** (152, 827 [162, 792]) — The main modern road, replacing the Old Wells Road, between

Glastonbury and Wells. The Wells Road Cemetery (976 [934]; cf. 827 [792] and especially 1172 [1118]) is factual.

**Welsh Triad** (105 [119]) — The triad in question is that used as the epigraph for the novel. See also "Triads."

**Welshman of ancient days** (689 [661]) — Taliessin (q.v.). NB: "Welshmen" is, of course, a misprint.

**Welshmen ... Tudors** (837 [801]) — The Act of Union (1536) under Henry VIII brought English law and language to Wales.

**Wesley, John** (584, 626 [562, 602]) — One of the founders of Methodism (1703–91), an evangelical movement that broke away from the Anglican Church during the lifetime of the Wesley brothers in the United States, but only after their deaths in Britain.

**Wessex** (207 [214]) — In pre-Norman times the kingdom of the West Saxons. The term was revived for a West-country region briefly though ineffectively by the dialect poet William Barnes, and later by Thomas Hardy, the "Wessex poet" (813 [779]), his usage first appearing in *Far from the Madding Crowd* (1874) but later extended back as well as forward to include all his "Wessex" novels.

**West Cranmore** (93 [108]) — About four miles east of Shepton Mallet.

**West Drive** (1168 [1114]) — A road in Montacute, also mentioned in *Wood and Stone* (14).

**West Lydford** (370 [360]) — Six miles southeast of Glastonbury, close to the Foss Way.

**West Pennard** (225, 671 [231, 643]) — Some three miles east of Glastonbury.

**Westbury Beacon** (863 [827]) — Seven miles north of Glastonbury, just to the north of the village of Westbury-sub-Mendip.

**Western Channel** (342, 1116 [334, 1065]) — Not usually named on modern maps, but clearly a section of what is, overall, the Bristol Channel.

**Western Gazette** (211 [217]) — A newspaper published in Yeovil.

**Western Level** (418 [406]) — Five miles northwest of Glastonbury.

**Westhay Level** (763 [732]) — An open area between Catcott Burtle and Meare.

**Westholme** (159 [169]) — Five miles northeast of Glastonbury, near North Wotton.

**Weston-super-Mare** (495 [478]) — A popular holiday-resort on the Somerset coast.

**Weymouth** (495 [478]) — A holiday-resort on the Dorset coast south of Dorchester. JCP often paid visits there during his childhood to stay with his paternal grandmother. The town occurs frequently in his fiction, especially in *Wood and Stone* and, of course, in *Weymouth Sands*. Llewelyn also wrote

about Weymouth in several of his essays including "Weymouth Bay and the Sea of Galilee" and "Weymouth in the Three Eights" (*Dorset Essays*).

"What a sigh was [is] there! ... The heart is sorely charged" (261 [257]) — John is quoting here from Shakespeare's *Macbeth* (V i 61).

"What is that to us? See thou to that!" (623 [598]) — Matthew 27:4. Also quoted in *Wolf Solent* (282) and *Weymouth Sands* (195).

"What is Truth?" (613 [589]) — The words attributed to Pontius Pilate in John 18:38. Cf. the opening of Francis Bacon's essay "On Truth."

"What is your name? ..." (880 [843]) — From the Anglican Catechism.

"When Chub of Lydford ..." (768 [736]) — Most probably a pastiche by JCP.

"While greasy Joan doth keel the pot" (276 [271]) — From Shakespeare's *Love's Labours Lost* (V ii 930 and 939).

**whiskey** (66 [82]) — An example of JCP's carelessness. It was brandy or port earlier (51 [68])!

**white feather** (163 [173]) — "... that very symbol of shrinking from violence, which all lusty rogues combine to call contemptible cowardice" ("The Mountains of the Moon" in *Up and Out* [166]). Cf. also *Autobiography* (585–6).

**White Nose** (488 [471]) — A white cliff on the Dorset coast east of Weymouth. Llewelyn, who lived there at one time, has an essay on it in *Dorset Essays*.

**white seaweed** (1159 [1106]) — Apparently a powerful personal symbol for JCP. It occurs as a subject of one of Jason Otter's poems in *Wolf Solent* (129), and in *Weymouth Sands* (129), where it appears as a feature of Weymouth rock-pools.

**White's Selborne** (299 [293]) — Gilbert White's *The Natural History and Antiquities of Selborne* (1789), a classic account of the village of Selborne in Hampshire.

**Whitechapel** (1012 [968]) — A poor district in south London.

**Whitelake Bridge** (267 [262]) — A bridge over the Whitelake River (q.v.). For a photograph taken from the bridge, see Rands, "Aspects" (39).

**Whitelake Cottage** (99 [112]) — No longer surviving, if it ever existed. See Rands, "Aspects" (40).

**Whitelake River** (94 [108]) — A small river east of Glastonbury in the direction of Pilton.

**Whiting, Abbot** (161 [171]) — The last Abbot of Glastonbury from 1525 until 1539, first tortured, then hanged on Glastonbury Tor at the time of the Dissolution of Catholic religious institutions. He was then beheaded and his body quartered. Note that Tom Barter's death on the Tor to some extent recalls that of Whiting.

**Whitman, Walt** (749 [718]) — American poet (1819–92), best known for his *Leaves of Grass*.

**whöam** (718; "whoam" in 1955 edition [689]) — home (Dorset dialect). See "plëace."

"Who[so]ever looketh ... in his heart" (327 [319]) — Quoted somewhat inaccurately from Matthew 5:28. Also quoted in *The Pleasures of Literature* (61).

"whoreson lethargy" (1135 [1084]) — Not apparently Shakespearean. Also used in *Autobiography* (48), *Maiden Castle* (474), *The Meaning of Culture* (127), *Rabelais* (125), *The Dorset Year* (214, 232, 235), and *Jack and Frances* (II 28).

**Wick, Wick Hollow** (115, 116, 190 [127, 128, 198]) — Immediately to the east of Glastonbury, where, when much of the lowland was under water, the Vikings are said to have landed.

**Wick Moor** (1117 [1066]) — An area to the west of Stert Flats and the mouth of the River Parrett.

**Wick Wood[s]** (526, 911 [507, 871]) — Woods near Wick east of Glastonbury.

**William of Orange** (120, 394 [132, 383]), **William the Third** (395 [384]) — William of Orange (1650–1702), grandson of Charles I, became King of England, reigning jointly with his wife Mary, daughter of James II, after the "Glorious Revolution" of 1688, in place of James II.

**William the Fourth** (782 [750]) — King of England, 1830–37.

**Wirral Hill** (108 [121]) — Also known as Wearyall Hill, immediately to the southwest of Glastonbury. Its traditional name derives from the story of Joseph of Arimathea's first coming to Glastonbury. When he and his companions arrived at the hill, they were weary, and Joseph planted his staff in the earth. It promptly took root, becoming the Holy Thorn (q.v.), and so cheered his party. There is an excellent photograph of the hill and a descendant of the Thorn in *Powys Review* 20 (1987), 31.

**Wirral Park** (997 [954]) — An area for sport and recreation to the north and west of Wirral Hill.

**Wissey River** (13 [33]) — A river close to Northwold, Norfolk, mentioned also in *Autobiography* (135) and Littleton's *The Joy of It* (83, 84, 85, 89).

**Witch of Endor** (828 [793]) — The prophetess who summoned up the ghost of Samuel for Saul. See 1 Samuel 28:7–20.

**Witch of Wookey Hole** (238, 239; cf. 185 [193]) — A stalactite mass in Wookey Hole (q.v.), which resembles a female figure. Also known as "the Witches' Rock" (32 [50]). I know of no story involving a "monk from Glastonbury" (239).

**Witcombe, Josh** (607 [584]) — The surname is borrowed from a village some five miles south of Somerton. Will and

A. R. Powys once farmed there. See also Llewelyn's essay "Witcombe Bottoms" in *Somerset Essays*. NB: "Whitcombe" (611 [588]) is an error.

"**With backside and so ...**" (393, 394 [381, 382]) — Presumably JCP's invention.

**Witham Friary** (814 [780]) — Just over four miles southwest of Frome, Wiltshire, east of Wanstrow.

**wittol** (324, 889 [321, 850]) — Someone who accepts his wife's adultery.

**Women's Almshouse** (571 [551]) — As the text explains, close to the Abbey Ruins. For consistency, this should read "women's almshouses"; cf. "men's almshouses" (331 [323]).

**Woodhouse Lane** (1168 [1114]) — In the area of Montacute.

**Wookey Hole** (32 [50]) — A famous series of caves in the Mendips, five and a half miles northeast of Glastonbury. It is filled with stalactites and stalagmites and other unusual rock-formations, including the shape known as the Witch of Wookey (q.v.) and the Witch's Rock. An account of such a cave, probably Wookey, has been preserved by Clement of Alexandria (q.v.). The cave was first opened officially to the public in 1928 by the owner G. W. Hodgkinson (d.1960), who later sued JCP for libel, considering himself presented in the novel as Philip Crow. He electrified the cave (185 [193]) and placed a boat (237) in a pool near the Witch's Kitchen. Llewelyn has an essay on Wookey Hole in *Somerset Essays*. Wookey Hole was visited by JCP, Llewelyn, and Alyse Gregory on 27 July 1929, when JCP reports seeing the "stalactites—the boat of Charon ... The underground river—The Witch—turned into stone" (*Diary 1929* [54] and *Petrushka* [8]).

**workshops [at Wookey]** (226 [232]) — This sounds like the Hodgkinson paper mill.

**wukkus** (976 [933]) — workhouse (dialect).

**Wycliffe, John** (584 [562]) — English theologian (c.1320–84), who began the first translation of the Bible into English, published in 1388.

## Y

**Yaxham** (80 [95]) — A village in Norfolk near East Dereham, some thirteen miles east of Norwich, where JCP's maternal grandfather was rector in the 1870s. Also mentioned

in *Autobiography* (20). JCP's parents were married there in 1871. There is a photograph of the graveyard, where the grandfather is buried, in *Powys Society Newsletter* 37 (July 1999), 2, and of the rectory in *Powys Journal* 13 (2003), 16.

**Yeo [River]** (787 [755]) — A tributary of the River Parrett, which it joins near Langport, eight miles northwest of Glastonbury.

**Yeovil** (325 [318]) — A Somerset town three and a half miles east of Montacute. It is the Blacksod of *Wolf Solent*. The Yeovil Road (1168 [1114]) is the road from Montacute to Yeovil.

**Ynys Avallach** (596 [573]) — The realm (or island) of Avallach (q.v.). Avallach may have given his name to Avalon, often interpreted as Annwn, the Celtic underworld. See also Carley 1988 (162).

**Ynys Witrin** (596 [573]) — Glass island (Welsh). Traditionally, an early name for Glastonbury. For the associations with glass, see Ashe, *King* (21ff.) and Treharne (121–2). The spelling Ynis at 771 [740] is inconsistent, but is used in a quotation from William of Malmesbury in Michell (91). The false belief that the "glas" syllable of Glastonbury meant literally "glass" when it actually meant "blue" or "woad" led to the assumption that "witrin" (which could be derived from the Latin *vitrum*, woad) also meant "glass" (see Ashe, *Avalonian* [137] and Treharne [151–2]).

"**You're confusing your data**" (748 [718]) — Robinson is confusing the French Revolution, beginning in 1789, with the Paris Commune of 1871.

## Z

**Zeus and Prometheus and the vulture** (639 [615]) — See "Prometheus."

**Zoomerset** (1062 [1014]) — Somerset, in supposed Somerset dialect.

**Zoylands** (99 [112]) — The name Zoyland is derived from a local place-name, Westonzoyland, nine miles southwest of Glastonbury. The Zoyland Arms (226 [232]) "must be the present day Wookey Hole Inn" (Townsend [26])

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