

The Uses of Prehistory

Henges, standing stones, barrows, ancient trackways and other types of prehistoric site are common features in British children's fantasy fiction. As reminders of, and sometimes portals to, the past, they are natural subjects for any writer for whom questions of history and belief exercise a fascination. Here we can touch and gaze upon objects that were important to those who came before us. Indeed, we are looking at the work of their hands, which stands as a complex and mute puzzle, an empathetic conundrum of the kind novels seem well suited to explore. Who were these people? Why did they go to so much effort, over such a long period? What was it like to *be* them? These perennially elusive questions form one major aspect of the monuments' appeal to writers, as to other people. Another consists simply in the longevity of the monuments themselves, which have stood, relatively unchanged, through so much human history. British children's fantasies of the 1960s and '70s in particular are often characterized by a concern to 'connect' with the past; and prehistoric monuments can easily be called to the service of this humanist project.

Beyond such general observations, however, we can point to several more specific roles that have been played by prehistoric monuments in fantasy fiction, roles that derive in varying degrees from such external discourses as archaeology, folklore, and New Age theories. In what follows I shall attempt a brief survey of these roles, before considering the ways in which one in particular – the use of prehistoric sites as portals to other worlds – is exploited in Alan Garner's *Elidor* (1965) and Catherine Fisher's *Darkhenge* (2005), two texts which stand as chronological book-ends to my discussion.

a) Places for Ceremonial and Sacrifice. Most obviously perhaps, large Neolithic and Bronze Age sites are widely portrayed as ceremonial centres, where matters of social or religious importance are proclaimed and enacted. Thus, when the King is to abdicate at the climax of Diana Wynne Jones's *The Merlin Conspiracy* (2003), the court is summoned to Stonehenge to watch him do it. Stonehenge in particular, with its concentrated, temple-like design, is an obvious theatre for such events – which may or may not be leavened with an element of human sacrifice.

b) Living Beings. The folklore of many stone circles suggests that they were originally people. The Rollright Stones in Oxfordshire, for example, were once a king and his men, turned to stone after being cursed by a witch. A more common cause of this misfortune was sabbath-breaking, a trespass which accounts for the Hurlers in Cornwall, the circle at Stanton Drew in Somerset, and many others. Such legends, especially when combined with the equally common tradition that the stones fluctuate in number or cannot be counted, invite fictions in which megaliths are conceived of as sentient and possibly even mobile. In Penelope Lively's *The Whispering Knights* (1971), for example, the witch

Morgan le Fay is defeated by the power of a ring of stones, based on the Rollrights, which were once knights ‘who fought a great battle with a bad queen, and... won, and now... sit there to protect the valley.’¹ A science-fiction variant appears in BBC television’s 1978 *Dr Who* adventure *Stones of Blood* (novelized as *Dr Who and the Stones of Blood* by Terrance Dicks in 1980), in which the megaliths of a Cornish circle are in reality an alien silicon-based life-form, the Ogri. The Ogri sustain themselves by drinking human blood, an idea that neatly accounts for the association of such sites with blood sacrifice.

c) *Machines*. By the 1960s the significant solar and astronomical alignments of various prehistoric monuments had long been recognized, and following the work of Gerald Hawkins and Alexander Thom in that decade, it became commonplace to talk of Stonehenge especially as a calendar or even a computer – as a *machine*, in fact, for predicting eclipses and regulating the agricultural year. To some, the sophistication and organization necessary to create such devices seemed to demand explanation, and explanations were soon forthcoming. John Michell in *The View over Atlantis* (1969; rev. 1972) suggested that the civilization of Atlantis had incorporated such sites as Stonehenge and Avebury into ‘a great scientific instrument... sprawled over the entire surface of the globe.’² The various elements of this instrument were connected by lines of power, which in Britain Michell identified with the leys described earlier in the century by Alfred Watkins.³ Others suggested that the ancient architects had been not Atlanteans but aliens, a thesis popularized most famously in the many books of Erich von Däniken, beginning with *Chariots of the Gods?* (1969).

Jeremy Burnham and Trevor Ray’s *Children of the Stones*, written to accompany the 1977 Harlech television series of the same name, conforms well to these traditions. The programme was filmed in Avebury, which in both book and series goes under the nom-de-screen of Milbury. In *Children of the Stones*, archaeologist Adam Brake and his son Matthew arrive to carry out research, only to find the inhabitants of the village brainwashed into a state of perpetual, stupefied happiness. The reason lies in the leys that converge on Milbury, in the stones themselves, and in the dish-like layer of stone that Adam discovers to lie beneath the village, which act together as a powerful transmitter, through which negative feelings are beamed into space, there to be absorbed by a black hole. Although this is fundamentally a story about the henge-as-machine, like several others under discussion here it is also eclectic, making use of Stukeley’s serpentine drawings of the Avebury complex, the tradition of petrification (in the climactic scene most of the villagers are turned to stone), and even a time loop, in which the book’s events are shown to have been repeated continually since at least Druidic times.

d) *Portals to Other Times*. Since their establishment in the early twentieth century time travel and time slip stories have been amongst the most characteristic genres of British children’s fantasy.⁴ Time travel typically occurs when one or more protagonists come into contact with either an ancient place, such as Kipling’s Pook’s Hill, or an ancient artefact, such as the amulet in Nesbit’s *The Story of the Amulet*. By the 1970s this was a well-established device: in 1976 alone, for example, it was utilized in Robert Westall’s *The Wind Eye* (in which the artefact is a boat), Lucy M. Boston’s *The Stones of Green*

Knowe (a pair of stone chairs), Penelope Lively's *The Stained Glass Window* (a stained-glass window) and Nancy Bond's *A String in the Harp* (a mediaeval harp key). Prehistoric sites, combining the status of ancient artefacts *and* places, seem particularly suited to this treatment. As early as William Croft Dickinson's *Borrobil* (1944) we read of two children, Donald and Jean, who dance in a stone circle at Beltane only to find themselves transported into a world of Celtic heroic myth. The mysterious Borrobil, who conducts them through their adventures, is a creature at home in many different ages, and carries something of them all within himself: 'although in one way he looked as if he must have lived for hundreds of years, in another way he looked as young as they themselves' (19). Indeed, it is sometimes hinted that prehistoric sites have the power to collapse time, rather than simply provide a means of transport from one period to another. Lively's Mrs Hepplewhite, the guardian of the eponymous stone circle in *The Whispering Knights* (1971), exists in every age and shares Borrobil's temporal versatility: 'The face was young, and although it offered sanctuary, it carried with it also a total strangeness, a suggestion of something very old and far away.'⁵ This sense of simultaneity, of one set of experiences being overlaid on another, is one we shall meet again.

e) Portals to Other Worlds. The final function of megalithic sites is again as a portal – not to other times, but to other worlds. In the remainder of this chapter I will consider *Elidor* and *Darkhenge* as two texts that use the Avebury complex in this manner.

Elidor

Alan Garner habitually uses real-world settings in his novels. Garner is always attentive to the geological, archaeological and cultural history of his settings, and careful to integrate his fiction with the physical reality beyond the page. It is often possible to take his books and explore the territory where they are set. Indeed, his first two novels, *The Weirdstone of Brisingamen* (1960) and *The Moon of Gomrath* (1963), incorporate maps of the area around Alderley Edge, perhaps with the possibility of some such expedition in mind. As this suggests, Garner does not habitually make use of secondary worlds.⁶ The one exception is the land of Elidor, which appears for a few chapters in the book of that name, although the rest of the story is set in and around Manchester. Even here, Garner draws on real places for his material. Writing in the *Times Literary Supplement* in 1968, he listed the research tasks he had carried out in preparation for writing the book:

I had to read extensively textbooks on physics, Celtic symbolism, unicorns, medieval watermarks, megalithic archaeology; study the writings of Jung; brush up my Plato; visit Avebury, Silbury and Coventry Cathedral; spend a lot of time with demolition gangs on slum clearance sites; and listen to the whole of Britten's *War Requiem* nearly every day.⁷

Avebury and Silbury do not figure in *Elidor in propria persona*. However, they are clearly perceptible in the briefly sketched land of Elidor. There the youngest of Garner's four sibling protagonists, Roland, following the rest into Elidor in search of a lost ball, soon finds himself in the middle of a huge ring of standing stones. The stones are "unworked and top-heavy; three times bigger than a man", and the ring itself "easily four

hundred yards wide.”⁸ The similarity to Avebury is quite striking (the outer circle at Avebury is 460 yards in diameter), although this circle also differs from Avebury in that it crowns the top of a hill, and its stones are ‘smooth as flint.’⁹ What clinches the resemblance is that Elidor’s stone circle is linked by an avenue of megaliths to what the book describes as an “artificial mound, completely circular, and flat-topped.”¹⁰



The echo of Avebury’s own avenue, and the pudding-basin shape of Silbury Hill is unmistakable.¹¹ In *Elidor* this is the Mound of Vandwy, and in due course Roland learns that it holds his lost brothers and sister. He is enabled to enter it and rescue them only by imagining the front door of his own house set into the mound itself – for Elidor is a land where imagination has the force of physical fact. Unlike his siblings he is strong enough to resist the enticing enchantment of the place, and returns home with them.

In this episode Garner echoes the many legends of fairy mounds which can be entered only at certain times, or by certain people. The story of Roland’s rescue is based fairly closely on one such legend, told in the ballad of ‘Childe Roland and Burd Ellen’. Such legends have of course often been associated with prehistoric burial chambers, and the Mound of Vandwy’s internal construction (in contrast to its Silbury-like external appearance) seems deliberately to echo that of Newgrange in Ireland. Like Newgrange its entrance is:

a square stone dolmen arch made of three slabs—two uprights and a lintel. Below it was a step carved with spiral patterns that seemed to revolve without moving.¹²



Like Newgrange too the Mound of Vandwy is entered down a long passageway, leading to a central chamber which gives onto three smaller chambers, forming the overall shape of a cross. In Garner's book the smaller chambers each contain one of the three missing treasures of Elidor, a bowl, a stone, and a sword – which, with the spear Roland already carries, recall the four treasures of the Tuatha de Danann, Newgrange's mythological founders. Much of the rest of the book concerns the siblings' attempts to keep these treasures (which they bring home to Manchester) safe, and so preserve the safety of Elidor itself.

I have introduced this episode in the context of a discussion of the use of prehistoric monuments as portals to other worlds. Roland and the rest do not in fact enter Elidor through the Mound of Vandwy, but (like the siblings in the traditional ballad) through a church. However, in choosing the name Vandwy Garner implicitly identifies this mound as a route to an underworld, and Roland's exploit as a rescue from the realm of death, Vandwy being one of the mystical underworld fortresses assailed by Arthur in the Welsh poem "The Spoils of Annwn."¹³ We shall return to the "Spoils of Annwn" shortly – but first we must visit *Darkhenge*.

Darkhenge

Catherine Fisher is a Welsh poet and children's novelist whose books have been appearing since the early 1990s. Several of her novels are fantasies set in contemporary Britain, particularly around her native Gwent and the Welsh marches: *Darkhenge* is unusual in being set as far east as Wiltshire.¹⁴ Like Garner, whom she regards as a prime inspiration,¹⁵ Fisher combines a background in archaeology with a deep knowledge of Celtic myth and poetry. For *Darkhenge*, Fisher acknowledges (by way of an Author's Note) the use of two books in particular: Robert Graves's *The White Goddess* and the Celticist John Matthews' *Taliesin: the Last Celtic Shaman*.¹⁶ From Graves she takes the characterization of the White Goddess as the muse and destroyer of poets, and especially his co-option to this pattern of the story of Ceridwen and Gwion/Taliesin, a fundamental

myth for her book. Matthews, using Welsh poetry as a springboard for speculation, makes Taliesin not only a bard (author amongst other things of 'The Spoils of Annwn'), but a spirit traveller or shaman, a point crucial to the consideration of Avebury as an otherworld portal.

Darkhenge is a complex book, and a brief summary is in order here. Teenage Chloe has grown up in the shadow of her elder brother, Rob. Rob's artistic talent has made him the favourite of their parents, while her own attempts to become a writer have been ignored or patronized. Over the years, Chloe has grown angry and resentful of Rob, who still sees her as merely his little sister. One day Chloe falls from her horse while riding on the Ridgeway near Falkner's circle. The book begins some weeks later, with Chloe in a coma, her family finding it hard to cope, and Rob beginning for the first time to understand the depth of her resentment. Meanwhile, Rob finds summer work at an archaeological dig near Avebury, where, under conditions of great secrecy, a discovery has recently been unearthed: an oak tree buried upside down in the centre of a ring of wooden postholes. (Fisher⁵ borrowed the form of the monument from the so-called Seahenge, discovered in Norfolk in 1998.) Back in Avebury Rob comes across a New Age group known as the Cauldron tribe, and is present when they invoke the presence of a poet-shaman at the Avebury Cove. This figure duly appears, bursting into the Cove apparently from another world, and taking a series of animal forms that echo the transformations of Gwion. He is pursued by a shape-shifting woman whom we must assume to be Ceridwen herself.

Befriending the shaman, Vetch, Rob is gradually persuaded that the new archaeological find – which has been named Darkhenge – is the portal to an underworld, and that Chloe is not simply ill but has become lost in, or been abducted to, that world. Rob and Vetch determine to rescue her. They pass through the Darkhenge portal, where they in turn are pursued by Clare, the head of the archaeological dig. Clare is Vetch's sometime lover and present nemesis. In the mundane world, she is a jealous guardian of the site; but in Darkhenge's Unworld she stands revealed as none other than Vetch's shape-shifting pursuer, Ceridwen.

Whose story is this? Rob's – or Chloe's? At first it appears to be Rob's. It is told from his point of view. We hear of his adventures with the archaeological dig and the Cauldron tribe, we live through his grief and guilt. Chloe's thoughts in her coma are distinctly subsidiary. We see them in short, dream-like, first-person sections between the main chapters, or in the extracts from her diary, which Rob discovers. In fact we are allowed at first to read this as a very familiar type of narrative: the prince rescuing Sleeping Beauty, Gerda rescuing Kay, Arthur mounting his assault on Annwn, Roland rescuing his siblings from the Mound of Vandwy. Rob assumes the heroic role of rescuer, as it were by default.

But there is another way of reading the story, in which Chloe is not an abductee waiting passively for rescue, but a shamanic traveller. Matthews summarizes the shaman's experience as follows:

1. He [or she!] falls ill/becomes unconscious/ecstatic;
2. He encounters Otherworld personages;
3. He enters the Otherworld itself;
4. He journeys there for some time;
5. He receives teachings;
6. He faces dangers/initiations;
7. He returns 'to life' at the moment he left.¹⁷

Much of this applies to Chloe. She has fallen ill and become unconscious. She has encountered the King of Unworld, a being made of the leaves and natural energies of the place. She journeys through the Unworld, and learns things and faces dangers there which can reasonably be read as initiatory. But she does not await rescue. She is not Kay – rather, she sees herself as a potential Snow Queen.¹⁸

Fisher's Unworld is a complex and multiply-metaphorical space. In one sense it is the Unconscious: the world as it exists in Chloe's comatose mind, composed of her own knowledge and memories, and the symbols that have meaning and importance for her. However, it is not random or chaotic: the journey through it proceeds by way of a well-defined series of fortresses, each of which gives access to a deeper level of Chloe's consciousness. In order to structure this series Fisher (like Garner before her) uses the 'Spoils of Annwn', with its seven assailed caers; but also another Talisienic text, the 'Battle of the Trees'. In the forest of Unworld the trees are semi-sentient, trying to invade each of the caers in turn. Their tendrils might be the synapses of Chloe's sleeping brain, struggling between repair and destruction as she attempts to remake herself. The book hints at this in its first scene, where Rob contemplates a tree he is trying to draw and is reminded of the delicate structure of a human brain.

Unworld is also the underworld, also Annwn. As well as the Welsh texts I have mentioned, Fisher deliberately echoes Dante's *Inferno*, with Vetch assuming the Virgilian role of guide to Rob, and each caer corresponding to a circle of descent - a pattern also suggested by one of Matthews' diagrams.

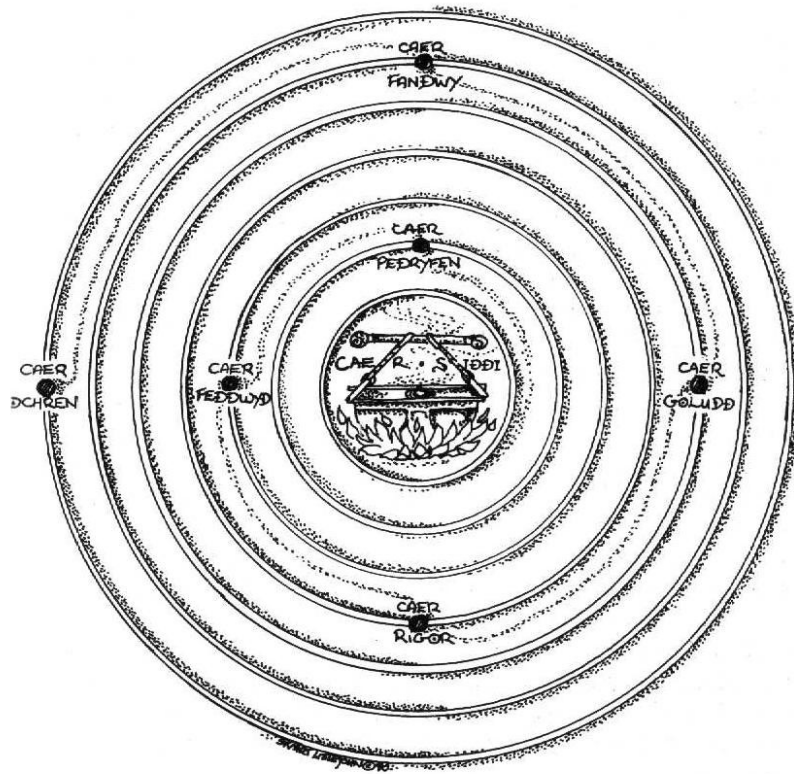


Figure 19 The Seven Circles of Annwn.

From John Matthews, *The Last Celtic Shaman*, p.255.

However, Chloe does not desire the roles of Beatrice or Eurydice, the quest objects of a male artist's imagination. She wants to harrow hell. *Darkhenge* is a book that explores the power of words and imagination, the power that comes from being the person who *tells* the story. As it progresses the novel's focus shifts from the story of Rob's rescue to Chloe herself. When Rob finally finds Chloe he is appalled to discover that she does not wish to be rescued. Instead, she is determined to proceed through the caers and sit in the chair of Ceridwen at their centre, and thus to make herself the ruler of Unworld. In the physical world, however, this choice will mean her death.

In his book on Taliesin, John Matthews comments on the nature of Annwn:

The Otherworld in British myth is an inscape or overlay upon Middle Earth. It has its specified gateways or crossing-places but it is not conceived of as being "up or out there." Rather, it is contiguous with every part of life.¹⁹

This suggests that the metaphor of the portal, with its sense that as one world is entered another is being left behind, may be inadequate. Instead, portals exist primarily to reveal new aspects of a reality that has always been present – just as time portals may collapse time rather than simply replacing one period with another. This is important as we

consider the multivalent nature of Fisher's creation, and particularly its relationship with the landscape of Avebury.

Because the Unworld is formed from Chloe's mind, it draws on her experiences for its raw material. Some of these are personal to Chloe, but much of what Chloe knows is Avebury and its surroundings, including such wider features as Silbury Hill, the avenue, the Sanctuary, Swallowhead spring, and West Kennet long barrow. This allows Fisher to use the Avebury geography as an 'overlay' for Chloe's country of the mind. Just as writers like Michael Dames have seen the Avebury landscape as one in which neolithic people inscribed the story of their ritual and agricultural year,²⁰ so Fisher uses it to plot Chloe's journey and life – 'plot' here conflating its narrative and geographic senses. Caer Colur, the castle of gloom in 'The Spoils of Annwn,' for example, is recognizably West Kennet Long Barrow,²¹ a place where a younger Rob and Chloe had played at hide-and-seek, and which Rob now understands as a place of death and psychic entrapment. Silbury Hill, which Garner melded with Newgrange to make the Mound of Vandwy, is for Fisher the caer known as Spiral Castle. Interestingly, Spiral Castle was a name sometimes given to Newgrange, as Graves notes in *The White Goddess*, in reference to the spiral patterns carved at its entrance.²² But it is appropriate to Silbury too, because of the spiral path that leads to its summit. In the caer of Chloe's Unworld this outer spiral is echoed by an inner passageway, leading from the summit down into the interior of the hill. The place is filled with seashells, and the hill itself has something of double helical quality of a conch, or of a human ear. While inside it Chloe can hear both the sea and her father's voice as he talks at her bedside.

The final caer is the Avebury henge itself, where the chair of Ceridwen is formed by a horizontal slab in front of one of the megaliths. There, the world of Chloe's dreams and the physical world finally merge: Vetch/Taliesin is present, but so is Father Mac, the priest who has been her family's friend and spiritual adviser; so are the Cauldron tribe; and as Rob approaches the place he sees the 'ancient hunters with spears'²³ who date from the time of the henge's first creation – for this is yet another portal in which time, as well as worlds, are overlaid. At this point Chloe draws back at last, and Ceridwen/Clare resumes her place as Queen of Unworld. Now, finally, Chloe agrees to return to mortal life, a shaman equipped with powerful words and the power to make them heard. The book concludes with Rob resolving that 'He'd leave it to Chloe to tell the story.'²⁴ And, although this is a book written entirely in the third person, we are at liberty to imagine that *Darkhenge* itself is the result.

Garner's and Fisher's use of Avebury have several things in common. Both draw on the same stock of Celtic myth and poetry, especially as mediated by Robert Graves and his successors. Both create otherworlds where reality is shaped by the power of imagination. Both associate Silbury Hill with the Mound of Vandwy, if on rather different grounds. Yet the differences are also significant, and illustrate the ways that both children's fantasy and the frames of reference available for understanding prehistoric monuments changed over the forty years between the books. Garner, following the archaeological orthodoxy of his day (in which the propensity of Neolithic and early Bronze Age peoples to practise human sacrifice was more strongly stressed than now) has his character

Malebron describe the builders of the henge and Mound in unsympathetic terms: ‘This Mound and its stones are from an age long past, yet they were built for blood, and were supple to evil.’²⁵ By contrast Fisher’s otherworld, though dangerous, is not one in which the word ‘evil’ sits comfortably. Garner himself did much to wean fantasy from such Manichaeian categories, and *Elidor* is in many ways a transitional work within his own oeuvre, lying somewhere between the moral dualism of *The Weirdstone of Brisingamen* and the psychological complexity of *The Owl Service* (1967). In *Darkhenge*, Ceridwen/Clare and Taliesin/Vetch are immortals, locked in the same kind of perennial struggle as Lively’s Morgan le Fay and Mrs Hepplewhite, but they are complementary and mutually dependent rather than simply oppositional, and their hostility is essentially creative.

I have suggested that Rob and Chloe compete to tell the story of *Darkhenge*. In Garner’s and Fisher’s books there is also a competition between different ways of *understanding* events. In *Elidor* Roland must argue for the existence of Elidor with his siblings, who at times are inclined to interpret their adventure there as a case of false memory or collective hallucination. Elidor is indeed a country of the mind, in that it is populated by creatures of the imagination – but Roland’s task is to persuade the others that it is none the less real for that. In *Darkhenge* we witness a battle for the meaning of the Darkhenge site between the archaeologists and the Cauldron tribe. Here Fisher draws on, and to an extent replicates, the real conflicts that arose over Darkhenge’s immediate model, Seahenge, in the late 1990s.²⁶ At Seahenge, protesters demanded that the monument be left undisturbed even if it meant its destruction by the elements, while the authorities insisted on its being excavated and removed to a place where it could be studied. In Fisher’s book too the interests of the scientific and the spiritual seem diametrically opposed, if driven by comparable passions. Each party considers Darkhenge a site consecrated to its own values and each wants its integrity and meaning to be respected – although what this entails depends on whether that meaning be religiously or scientifically defined. As readers, we have access to the interpretative practices of both groups, neither of them singly sufficient to the full complexity of the situation. The archaeologist Clare is pursuing the scientific endeavour as she understands it by preventing public access to Darkhenge; but she is also Ceridwen, forbidding young Gwion to sup from the cauldron of knowledge.

This double-aspect tells us something about Fisher’s and Garner’s eclecticism. As will have become apparent, these writers regularly combine physical features, archaeology, folk beliefs, poetry, and much else in their work. But they are not indiscriminate plunderers: they lay a positive value on the ability to translate between different ways of seeing and understanding – or rather (to borrow Matthews’ word once more) to overlay them in order to build up a cumulative complex of interrelated meaning. In this sense, as in others, both *Elidor* and *Darkhenge* are textual sites of great sophistication and interest, and both repay careful excavation.

¹. Penelope Lively, *The Whispering Knights* (Harmondsworth: Puffin, 1987), 74.

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- ². John Michell, *The View over Atlantis* [Revised Edition.] (London: The Garnstone Press, 1972), 69.
- ³. Alfred Watkins, *The Old Straight Track* (London: Methuen and Co., 1925).
- ⁴. Rudyard Kipling's *Puck of Pook's Hill* and Edith Nesbit's *The Story of the Amulet*, the foundational texts in this genre, were both published in 1906.
- ⁵. Lively, *Whispering Knights*, 141.
- ⁶. On Garner's distaste for secondary world fantasy, see Charles Butler, *Four British Fantasists: Place and Culture in the Children's Fantasies of Penelope Lively, Alan Garner, Diana Wynne Jones and Susan Cooper* (Lanham, MD: Scarecrow Press/ChLA, 2006), 25-27.
- ⁷. Alan Garner, "A Bit More Practice," *Times Literary Supplement* (6 June 1968), 577.
- ⁸. Alan Garner, *Elidor* (London: Fontana Lions, 1974), 25-26.
- ⁹. Garner, *Elidor*, 26.
- ¹⁰. Garner, *Elidor*, 32.
- ¹¹. Garner, *Elidor*, 32.
- ¹². Garner, *Elidor*, 41.
- ¹³. Garner had already drawn on this poem, probably as he found it in Robert Graves' *The White Goddess*, in his previous book, *The Moon of Gomrath*, which makes use of another of the caers, Caer Rigor, as [the](#) realm of the blessed dead. See Robert Graves, *The White Goddess: A Historical Grammar of Poetic Myth* [Amended and enlarged edition.] (London: Faber and Faber, 1961), 107-108; Alan Garner, *The Moon of Gomrath* (London: Fontana Lions, 1972), 65-66.
- ¹⁴. For example: *The Candleman* (1994), *Belin's Hill* (1998) and *Corbenic* (2002).
- ¹⁵. See Val Williamson, 'Interview with an Author: Catherine Fisher,' in Nickianne Moody and Clare Horrocks, *Children's Fantasy Fiction: Debates for the Twenty First Century* (Liverpool: Association for Research in Popular Fictions, 2005), 251-66: 260.
- ¹⁶. To complete the circle, Matthews has also written on Garner's work, in 'Threading the Maze: The Killing Ground,' in Grahame Barrasford Young and John Matthews, eds. *Labrys 7: Alan Garner* (Frome: Hunting Raven, 1981), 5-7.
- ¹⁷. John Matthews, *Taliesin: the Last Celtic Shaman*. Revised edition. (Rochester, VT: Inner Traditions, 2001), 41.
- ¹⁸. Catherine Fisher, *Darkhenge* (London: The Bodley Head, 2005), 287.
- ¹⁹. Matthews, *Taliesin*, 250-51.
- ²⁰. See Michael Dames, *The Avebury Cycle* (London: Thames and Hudson, 1977).
- ²¹. Fisher, *Darkhenge*, 254.
- ²². Graves, *The White Goddess*, 103.
- ²³. Fisher, *Darkhenge*, 295.
- ²⁴. Fisher, *Darkhenge*, 314.
- ²⁵. Garner, *Elidor*, 34.
- ²⁶. For a detailed account of these disputes, see Matthew Champion, *Seahenge: A Contemporary Chronicle* (Aylsham: Barnwell's Timescape Publishing, 2000), especially 42-65.