

## 1: King Arthur and the Goddess of the Land: The Divine Feminine in the Mabinogion by Caitlín Matthews

*In King Arthur and the Goddess of the Land, Matthews once again articulates definitively the continuing relevance of ancient Celtic thought and belief as illustrated in the powerful myths and legends of ancient Britain.*

Walter Scott wrote an influential poem, *The Lady of the Lake*, in 1805, drawing on the romance of the legend, but with an entirely different story set around Loch Katrine in the Trossachs of Scotland. This is translated as "Our Lady of the Lake", making reference to Mary, mother of Jesus as the Lady of the Lake, evidencing fusion between Arthurian legend and middle-Christian history. He too splits her into two characters; Viviane is a deceitful villain who ensnares Merlin, while the Lady of the Lake is a benevolent figure who raises Lancelot and gives Arthur his sword. Some other authors choose to emphasize a single character. Versions of the Lady or Ladies of the Lake appear in many other works of Arthurian fiction, including novels, films, television series, stage musicals, comics, and games. Though her identity may change, her role as a significant figure in the lives of both Arthur and Merlin remains consistent. Some examples of such 20th and 21st century works are listed below.

A Romance of the Dark Ages Nimue appears in T. True to the legend she traps Merlin in a cave, but Merlin does not convey it as negative, and even refers to it as a holiday. In the play and the later film adaptation, Arthur "tells Guinevere the story of how he pulled the sword from the stone and became king, and she finally agrees to marry him. The wizard Merlyn is amused by this development, but his joy turns to sorrow as his memories of the future begin to fade. He realizes that Nimue, a beautiful water nymph, has come to draw him into her cave for an eternal sleep. He begs Nimue for answers, as he has forgotten if he has warned Arthur about two important individuals, Lancelot and Mordred. His memories fade permanently, though, and he is led away. In this depiction Merlin takes Niniane on as an apprentice, with her at first disguised as a boy, and willingly teaches her his magic. When her identity as a woman is discovered, they fall in love despite their age difference. As he gives her the secrets of his psychic abilities and how to control them, he seems to lose them himself" which Merlin does not mind. In a depleted, weakened condition, he takes ill and falls into a coma, and is believed to be dead. Niniane has him buried within his "crystal cave", where he awakes some time later. He escapes after a few weeks, through a combination of chance luck and ingenious planning, and travels incognito to let Arthur know he is still alive. The Lady of the Lake is the title of the ruling priestess of Avalon, and the Merlin is a druid who has pledged his life to the protection of Britain. Various characters assume the title of the Lady, including Viviane, Niniane, Morgan le Fay called "Morgaine" in this version, and Nimue, a sympathetic and tragic young priestess who falls in love with the Merlin but is duty bound to seduce and lure him to his death" following which she drowns herself. In this depiction, the Lady is the main antagonist who serves as an enchanter to an army of barbarians who seek to destroy Camelot. The Lady herself wishes to punish Camelot for the way they poisoned her streams and drained her lakes. Nimueh serves as the primary antagonist of the series 1. The character has no connection to Merlin beyond his opposition to her plans, and her only connection to a lake is her use of a location called the Isle of the Blessed. The ninth episode of the series 2 is titled "The Lady of the Lake", wherein a sorceress named Freya dies and vows to repay Merlin for his kindness to her. In the series 3 finale, Freya, now a water spirit, gives Excalibur to Merlin so that he can give it to Prince Arthur Pendragon. The film *King Arthur*: She first appears in the flashbacks of the film as Bedivere tells Arthur how she bounded Excalibur to the Pendragon bloodline after Merlin used it to destroy the Mage Tower. She reappears in a later scene when she catches the sword underwater after Arthur throws it into the lake in shame of his failures; she pulls him underwater and shows him a vision of what his uncle Vortigan would do to England if he did not accept the sword and tells him that only he can prevent it. She then tells him that Vortigan must be met where sword meets tower and advises him to trust the Mage before returning the sword to Arthur. In the DC Comics series *Camelot*, the Lady of the Lake is referred to as Nyneve, and is depicted as a woman with a beautiful body wearing a golden sun-shaped mask. Morgan le Fay sends her to confront the heroes of Camelot. Later, when he escapes her control, it is revealed that her only facial feature is a gigantic mouth with a long serpentine tongue which Merlin turns against her. Nimue appears as one of the primary antagonists in the *Hellboy* comic book series. She is driven mad after the powers she

acquired from Merlin give her knowledge of the Ogdru Jahad , prompting the witches of Britain to dismember her and seal her away underground. She will appear in the film *Hellboy* , as the main antagonist. Vivian is a minion of Holy Knight Grand Master Hendrickson, and works toward his goals of unleashing the Demon Clan, mostly due to her obsession with Gilthunder, a handsome young Holy Knight. In the first season, Vivian is eventually defeated by her former master, a female Merlin who is one of the titular Seven Deadly Sins, after a surprise appearance by King Arthur. In the second season, Merlin berates Vivian for her stupidity, explaining that she and Hendrickson really did not know anything about how horrible demons are, and puts a geas on her so she will leave Gilthunder alone. She appears as the main antagonist in the first half of Season 5 , portrayed by Caroline Ford. While fleeing from Vortigan , who sacked and burned her village, she meets Merlin and they fall in love. With Merlin being immortal, Nimue drinks from the Holy Grail so they can be together forever. Afterward, she kills Vortigan, which darkens her magic and turns her into the very first Dark One. Nimue breaks Excalibur and Merlin uses one of the pieces to make the Dark One dagger in order to control her. At some point, Nimue is killed and her power is taken. However, she manages to live on in all of the following Dark Ones, appearing to them as a vision. She forms an alliance with Captain Hook , manipulating him into casting the Dark Curse and reviving her and the Dark Ones. She then leads a Dark One invasion in Storybrooke, which ultimately leads to her demise at the hands of Hook, who betrays her to redeem himself.

### 2: "A Monstrous Hell-bride"; the Mother Goddess of Northern Europe " Part 2

*Reveals how the ancient Celtic text of the Mabinogion was the mythical predecessor to the legends of King Arthur. A revised edition of Arthur and the Sovereignty of Britain (UK) that includes the author's latest research and insights. A comprehensive reader's companion with synopsis of stories.*

But the figure of the mother goddess seems to appear in Celtic mythology as well and, if we look even further, we may see some sort of pan-European mother goddess that predated the emergence of Celtic and Germanic peoples. It is in the mythology of these peoples that we see an unbreakable link between the land and the king who rules her, for in Celtic mythology, the land was very much a female entity to be sown with seed and guarded fiercely. Bas-relief of the Romano-British water goddess Coventina who appears here in triple form. In both Welsh and Irish folk tales, the land is often represented by the Lady Sovereignty who, in various guises, presents the hero with a challenge which he must overcome in order to rule the kingdom. To drink from the well, one must kiss her. Thus, Niall becomes High-King of Ireland. Caitlin Matthews outlines many parallels between this story and the Welsh tales found in the Mabinogion. These three phases could also be equated to spring, summer and winter and their associated phases of fertility. We can see the Lady Sovereignty in the medieval legends of King Arthur in which she appears as the Lady of the Lake who gives him Excalibur and with it the power to rule Britain. When he dies, Excalibur is cast back into the lake where the Lady will presumably keep it until the next ruler or Arthur resurrected will come to claim it. The Lady of the Lake a water goddess? Chadwick suggests that there existed in Sweden a custom of kingly sacrifice and the bearing of the name Yngvi could mean that each king was seen as a representative of the god to be wed to the mother goddess identified as Ingun and ultimately sacrificed in her honour. Sacrificed to the Mother Goddess? These primitive statuettes with swollen breasts and thighs probably represented fertility. Everywhere we look we see the figure of the mother, usually associated with water, standing tall above the pantheons of deities who can only claim to be her offspring. And the concept seems entirely logical for mothers, like rivers and springs, give us life. The mother figure remained important through successive mythologies. She is Gaia of the Greeks; a primordial mother goddess who gave birth to the world. She is Gefion, she is Ingun and she is Freyja. Like summer and winter, the mother goddess can be both giver and taker, fertile and barren, maiden and hag. Sources 1 Patrick K. University of California Press, Berkeley. King Arthur and the Goddess of the Land. Inner Traditions International, Vermont. Chadwick, The Heroic Age.

3: [www.enganchecubano.com](http://www.enganchecubano.com) | King Arthur and the Goddess of the Land, Caitlin Mathews | | Boeken

*Read an Excerpt. King Arthur and the Goddess of the Land The Divine Feminine in the Mabinogion. Chapter 1 Arthur and the Matter of Britain If his forehead is radiant like the smooth hill in the lateral light, it is corrugated like the defense of the hill, because of his care for the land and for the men of the land.*

This website created as a level three final project for Sisters in Celebration. Speed, Lancelot , "The Lady of the Lake" from: Sir James Knowles, K. Frederick Warne and Co. Much has been written about her and the land of Avalon, Ynes Affalon, which means the Land of Apples. Morgana is sometimes regarded as one of the aspects of the goddess Morrigan. The Lady of the Lake is the name of several related characters who play integral parts in the Arthurian legend. These roles include giving King Arthur his sword Excalibur, taking the dying king to Avalon after the battle of Camlann, enchanting Merlin, and raising Lancelot after the death of his father hence calling him Lancelot du Lac. Morgan also was said to have stolen the scabbard to Excalibur. Excalibur could never be defeated. The scabbard could heal anyone and Morgan stole that and threw it back into the lake, so that Arthur could be killed. It is likely that all three of these aspects, or queens, were the ones who took King Arthur in a boat to Avalon to be healed after his final battle. In Caitlin Mathews book, "Ladies of the Lake", there are nine sisters who are priestesses, queens and enchantress-healers, who live on the island of Avalon. Argante is the head Lady of the Lake here, although Morgan is the head Lady in other books. She is wonderful to work with for almost anything. Some of her symbols are: A gold apple is for immortality, and a red apple is for transformation She is also linked with the sovereignty of the land, water faeries or mermaids, the Green Lady, and of course, Excalibur and its scabbard. It is possible to go through a portal, usually filled with mists, to get there. She and Her sisters are there waiting to help and advise you, if you will but ask. A Poem by Alfred Lord Tennyson.

## 4: Lady of the Lake

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It is Avalon, home to the Lady of the Lake and spiritual centre of the old religions. The association with apples seems to come from its name being similar to many Celtic words which describe the fruit: There has also long been a connection with the pagan god Avalloc Avallach who is said to be the ancestor of the dynasty of Coel Hen, the eventual rulers of Powys. Avalloc is also said to be the father or Morgen who later becomes Morgan le Fay and her eight sisters, who were Celtic priestesses renowned for their ability to turn into animals, to heal the incurable and prophesy the future according to the Gaulish Pomponius Mela. Irish mythology also has the name of the island over the sea belonging to the sea-god Manannian - Emain Ablach. The Celts believed in the Otherworld and for them Avalon represented the land of the mythical and mystical. It existed outside of the normal world but was accessible from it. Time moved at a different pace and islands were specifically associated with being gateways into the Otherworld. Most of the islands of the coasts of Britain were known as Isles of the Dead to the early Celts. Lundy, the Isle of Man, the Scilly Isles, have all been associated with being the real life location for Avalon. The Idylls of the King - Glastonbury as Avalon Glastobury Tor, showing the church on the summit and the processional way. To all intents and purposes, it would have been an island though it was nowhere near the sea. Glastonbury Abbey was established as a Benedictine monastery, under Beorhtwald its first Saxon abbot, during the years to AD. Glastonbury was already heavily associated with early Christianity. Legend has it that as he set foot on Wearyall Hill just below the Tor, in his exhausted state, he thrust his staff into the ground and then rested. By morning, his staff had taken root, turnint into a strange oriental thorn bush which is now known as the Glastonbury Thorn. When William of Malmsbury, a noted historian, who is still respected for his attempts to accurately report the goings on of his life time, was a guest at the abbey during the s he was commissioned to write a history of the saints associated with the abbey. Legend, though, was able to supply the missing information, attributing its construction to two early missionaries sent from Rome. Bede wrote that "in Marcus Antonius Verus, 14th after Augustus, became co-emperor with his brother Aurelius Commodus. This wish was granted and the Britons held the Faith which they received in all its purity and fullness until the time of the Emperor Diocletian". Unfortunately for Bede, as well as Malmsbury and modern readers, none of the dates add up. The association of Glastonbury with Avalon and the Arthurian legends came about in a curious way. Enterprising monks at Glastonbury Abbey in claimed to have discovered the grave and bones of King Arthur and his Queen. The discovery of the burial occurred when the new abbot of Glastonbury, Henry de Sully, commissioned a search of the abbey grounds shortly after the reign of Henry II. At a depth of five metres 16 feet the monks discovered a massive tree-trunk coffin and a leaden cross bearing the inscription: Accounts of the exact inscription vary, with five different versions existing. He says he says he saw the cross and it read: The account of the burial by the chronicle of Margam Abbey however, says three bodies were found, the third being identified as that of Mordred. In , the remains were reburied with great ceremony, attended by King Edward I and his queen, before the High Altar at Glastonbury Abbey, where they were the focus of pilgrimages until the Reformation. Today, a plaque marks the spot at Glastonbury. A lead cross, last seen by William Camden in the 18th century, used to be displayed in the abbey. The burial discovery ensured that in later romances, histories based on them and in the popular imagination, Glastonbury became increasingly identified with Avalon, an identification that continues strongly today. How Glastonbury came to be associated with King Arthur remains an argument historians have debated for centuries since. Was the burial simply a way for the monks to raise funds to rebuild their abbey after it almost burnt to the ground in or did they truly discover an ancient British burial site? King Arthur wounded lying in a barge. I am going a long way With these thou seestâ€”if indeed I go For all my mind is clouded with a doubt -- To the island-valley of Avilion; Where falls not hail, or rain, or any snow, Nor ever wind blows loudly; but it lies Deep-meadowed, happy, fair with orchard lawns And bowery hollows crowned with

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summer sea, Where I will heal me of my grievous wound. Once she became the Lady of the Lake, Freya kept Excalibur in her keeping after Merlin was told by the great dragon to remove its power from the court of King Uther as if it fell into the wrong hands, its magic could be a force for great evil. Merlin took Excalibur to the Lake of Avalon and entrusted its keeping to Freya. Powered by Create your own unique website with customizable templates.

### 5: Lady of the Lake - Wikipedia

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King Arthur and the Goddess of the Land The Divine Feminine in the Mabinogion Chapter 1 Arthur and the Matter of Britain If his forehead is radiant like the smooth hill in the lateral light, it is corrugated like the defense of the hill, because of his care for the land and for the men of the land. The land cannot be won without battles, but in the end everyone finds that sovereignty is both beautiful and glorious. He is the focus and burning glass for many aspirations, combining the heroic endeavors of the pagan world with the spiritual chivalry of Christian Europe. The Matter of Britain, as the stories of Arthur are called, is a very subtle blend of stories, history, traditions, and beliefs; its followers are likewise various—literary critics, medievalists, and folklorists mingle with those who like the stories for their own sake. There are others for whom Arthur has become a cult figure. This Arthurian mystique has been copiously studied and extrapolated. Despite the protestations of rationalists that evidence for the historical Arthur is thin on the ground, the argument that he did exist will not go away. Reverence for Arthur has at various times assumed a semi-mystical fervor which scholars have found distasteful, for to them it surpasses the respect properly due to someone whom they regard as a literary invention and it teeters on the verge of the downright heretical. How has this come about? The medieval literary corpus of Arthurian stories that most of us know is only one stratum of the excavation in question. If we look deeper, the literary evidence becomes thinner, but what does exist reveals quite a different picture of Arthur. One existing source is the Mabinogion, which, though first written down between and C. For a start, Arthur was not a noble king based on the Norman or Plantagenet model; he was a warlord surrounded by his war band which was not above a little cattle-raiding or pig-reiving, according to the Welsh Triads. We are continually struck, however, by the way in which Arthur seems to move effortlessly between the earthly realms and the Otherworld, for he seems at home in both. And here, perhaps, we are at the root of the mystery, for Arthur blends skillfully into a mythological hinterland which is even now only just being comprehended. His power to excite reverence or mystical fervor is due in no small part to his connection with and relationship to deeply rooted mythological archetypes arising from the land of Britain. Ailred of Rievaulx wrote of an unnamed novice in C. Ailred and his fellow clerics. In the same way in which saints stepped into the shoes of native deities, so the medieval King Arthur replaced the earlier proto-Celtic Arthur, who was in turn a resonance of a mythic archetype of ancestral memory. Mythic identities, like suits of clothes, are changed or appropriated easily. In Mabon and the Guardians of Celtic Britain I attempted to show how one mythic motif percolated through British tradition to take in figures as diverse as Arthur, Bran the Blessed, and Mabon himself. In this volume my intentions are to show another kind of mythic archetype, that of Sovereignty, the Goddess of the Land, for it is through her that Arthur earns much of the supernatural reverence surrounding him. His association with her and her representatives will be detailed in chapter In doing so, Arthur is the earliest Grail winner, establishing a pattern that is followed by Perceval, Bors, and Galahad in the later texts. The ancient Celtic stories of the Mabinogion have received universal recognition from scholars as both sources of the Arthurian legend and keys to insights into the ancient magic of the Celtic Otherworld. In King Arthur and the Goddess of the Land, Matthews sheds particular light on Sovereignty, the Goddess of the sacred land of Britain, and the spiritual principle of the Divine Feminine. Clearly revealed are the many alternate forms taken by the Goddess of the Land—including her incarnation as Morgan of Avalon, who plays a dominant role in the Arthurian cycle. Also established are links between the legendary characters of the Mabinogion and their counterparts in other living myths of the Western world. In King Arthur and the Goddess of the Land, Matthews once again articulates definitively the continuing relevance of ancient Celtic thought and belief as illustrated in the powerful myths and legends of ancient Britain.

### 6: Recommended Reading | The Sisterhood of Avalon

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The Goddesses The Goddesses of Avalon are the heart and soul of the Sacred Landscape, each weaving a transformational energy into the matrix of the archetypal realm. Once we have successfully made contact with the landscape areas and established a good working relationship with each of these places of power, we can use them to connect with the Ladies of Avalon. These five Divine Ancestresses will further our quest for positive change, personal Sovereignty and the wisdom that comes from drinking deep from the cauldron of our souls. The Avalonian Tradition draws its inspiration from British, rather than English, culture. Wales was able to maintain and preserve the culture, language and traditions of Celtic Britain far longer than the rest of England, so we look to Welsh language, literature and folklore to understand the beliefs of the Britons. Therefore, to discover the Goddess as She has revealed Herself to the Britons, and as She was probably worshiped on Avalon, we must turn to the mythology of Wales. We therefore seek the Goddesses of Avalon in The Mabinogion and its associated legends as this collection of stories represents the surviving corpus of the mythology of the Celtic Britons and as such, is worthy of deep study. It is imperative to honor these Goddesses by studying Their myths, seeking out Their symbolism, and coming to understand the lessons They bring to us. When reading The Mabinogion, it is especially important to identify the elements that are a reflection of the patriarchal Christian world in which the stories were set down in writing; these have nothing to do with the true essence of the Goddesses and the teachings inherent in Their myths. We must remember that the social standing and privileges of British Celtic women were very different from those of women at the time the stories of The Mabinogion were written down. Once we can read the stories of the Welsh Goddesses without the filter of Medieval mores and Christian philosophy, a very different portrait of Them emerges. The betraying harlot becomes the giver of Sovereignty, free to choose Her mate as She wills and granting kingship to whom She deems best. The abandoning mother becomes the Great Teacher and the devouring witch is revealed as the Initiatrix into the Mysteries. The very fact that these stories were written down by people outside of the cultural context that revered these figures makes all the difference in the tone of their portrayal and the overall interpretation of elements in the story. Due to oral tradition, then, the Divinities of the British Celts do not benefit from having their myths written down by those who worshiped Them, as do the Gods of other cultures. We are not inheritors of an intact tradition, and must look between the lines to seek out the symbols that have made the transition from oral to written form, even if those that transcribed them attempted to have them make sense in their own cultural context. It is for this reason that we must immerse ourselves in the study of Celtic culture so that we may piece the bigger picture back together and reclaim what we can of what was. She calls us to cast off the garments of expectation and to peer into the darkness of the self to find, and ultimately live, our inner truth. She teaches us to fly where others would see us grounded. She calls us to stand strong regardless of the challenges to our truth. She teaches us to ask for what we need, and grants abundant and loving support to carry us through our dark times. She calls us to enter into our darkness to seek out the seeds of our wholeness. She teaches us that the only path to wisdom is through trial and experience. In Her Cauldron, the mysteries of death and rebirth are revealed, and we emerge to initiate the process once more. We ride the Wheel with our newfound insight and understanding, so that we may illumine the next phase of our journey with what we have learned. Arianrhod Arianrhod is the Great Teacher, holding the energy of the active principle. She is the embodiment of the Wheel, yet not Herself subject to it. All cycles and time are within Her realm of influence. She is the Whole, the Center, the Axis Mundi. The primal Feminine energy, all things emanate from Branwen. On Avalon, Branwen was primarily consulted in matters dealing with Her Realm "that is, concerning the full tapestry of Avalon, rather than the individual stitches. She is the Goddess of the grand scheme of things, the broader perspective that allows the greater patterns to be revealed.

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### 7: King Arthur and the Goddess of the Land : Caitlin Matthews :

*CrÃ-ticas" As with its companion "Mabon and the Guardians of Celtic Britain," I have found "King Arthur and the Goddess of the Land" to be essential reading.*

### 8: Avalon - A Land of Myth and a Time of Magic

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