TEACHERS’ KIT
Tintagel Castle
Kastel Dintagel

This kit helps teachers plan a visit to Tintagel Castle, which provides invaluable insight into life in early medieval settlements, medieval castles and the dramatic inspiration for the Arthurian legend. Use these resources before, during and after your visit to help students get the most out of their learning.

GET IN TOUCH WITH OUR EDUCATION BOOKINGS TEAM:

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Share your visit with us on Twitter @EHEducation
WELCOME DYNNAARGH

This Teachers’ Kit for Tintagel Castle has been designed for teachers and group leaders to support a free self-led visit to the site. It includes a variety of materials suited to teaching a wide range of subjects and key stages, with practical information, activities for use on site and ideas to support follow-up learning.

We know that each class and study group is different, so we have collated our resources into one kit allowing you to decide which materials are best suited to your needs. Please use the contents page, which has been colour-coded to help you easily locate what you need, and view individual sections. All of our activities have clear guidance on the intended use for study so you can adapt them for your desired learning outcomes.

We hope you enjoy your visit and find this Teachers’ Kit useful. If you have any queries please don’t hesitate to get in touch with a member of our team either via bookeducation@english-heritage.org.uk or on 0370 333 0606.

English Heritage Learning Team

ICON KEY ALHWEDHEN ARWODHIK

The icons below will help you quickly identify the types of activities and information presented.
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INTRODUCTION RAGLAVAR

All the practical things you need to know to plan your visit to Tintagel Castle.
FREE PLANNING VISIT
To help you plan your trip, we can offer you a free advance visit. Simply print off your visit permit and take it along to the site; your permit allows you one-time free family entry. Permit entry is not accepted on event days.

OPENING HOURS FOR EDUCATION VISITORS
For information about opening times, please visit: www.english-heritage.org.uk/visit/places/tintagel-castle/prices-and-opening-times

PARKING
There are pay and display car parks for cars, minibuses and coaches in Tintagel village, 600 metres from the castle site. Regrettably, there is no disabled parking on site. A privately operated 4x4 shuttle service is available (April to October) to take visually impaired and ambulant disabled people to the exhibition and shop (additional charge). There is no need to book, except for large groups – please contact the site in advance.

WELCOME
Please ask your group to line up outside the Ticket office at the top of the lane leading down to the site while the leader registers the group. A member of site staff will then greet your group, give a brief health and safety talk and provide you with any pre-booked resources.

TOILETS
Toilets, including a disabled toilet and baby-changing facilities, are available next to the exhibition centre and shop. There are no toilets on the island.

SHOP
There is a well-stocked shop on site selling souvenirs and site-related merchandise. We ask that you bring in groups of no more than 10 students at a time and supervise your group in the shop at all times.

GUIDEBOOKS
You get 20% off site guidebooks when you present your visit permit on site.

LUNCH
The café serves light lunches, snacks, cakes and drinks. Snacks and drinks are also available from the beach kiosk during busy times. There is no designated lunch space; groups are welcome to bring a picnic to enjoy while sitting on the grassed areas, with fantastic views of the coast. Please note: tables outside the tearoom are reserved for those purchasing food from the café.

STORAGE
There is no bag storage facility at this site.

WET WEATHER
There is very limited indoor space; the site is exposed and high winds are likely.

Continued...
ACCESSIBILITY

The castle is not accessible by wheelchairs. Much of the site has uneven ground, with gravel paths and grassed areas. For information on access please visit: www.english-heritage.org.uk/visit/places/tintagel-castle/plan-your-visit/access

BEHAVIOUR AND SUPERVISION

While at the property, please ensure that your students are supervised at all times. Please follow these leader-to-student ratios:

- Years 1 and 2 (ages 5 to 7), 1 leader for every 6 students (1:6).
- Years 3 to 5 (ages 7 to 10), 1 leader for every 8 students (1:8).
- Years 6 and over (ages 10 to 18), 1 leader for every 15 students (1:15).
- For an adult learning group, there are no ratios but there must be an appointed leader.
It is the responsibility of the group leader to complete a risk assessment prior to the site visit. The following information is intended as an aid and does not replace the group leader’s own risk assessment. Please do not ask English Heritage staff to complete, check or sign any section of your risk assessment, as they have no responsibility to do so.

All stonework and trees on site are inspected annually; however, storm damage can affect the stability of the masonry and the branches of apparently healthy trees. Ongoing conservation work may pose a temporary hazard; a member of staff will advise you of any works when you make a planning visit. Dogs on leashes may be present on site.

Tintagel Castle is the remains of an early medieval settlement and 13th-century castle; the site is outdoors and has very limited sheltered space.
- Walls are rough and may contain sharp stones.
- There are many climbing hazards.
- The site is exposed to the elements, very high winds and the sea.
- The site may close unexpectedly due to weather conditions.

There is no car park; car and coach parking is available in the village.
- Access to the site is via a 600m walk on pavements along the roadway.
- There is no footpath to the site; pedestrians and the 4x4 transport service share use of the access track.

There are large areas of uneven surfaces and remaining stone foundations on the site.
- Although much of the site has compacted stone paths, both mainland and headland have natural surfaces of slate, gravel and grass that be unstable due to erosion.
- Ground surfaces are uneven throughout and can be slippery when wet.

There are steep banks and inclines on much of the site.
- There are rocky and grassed banks on the headland.
- The site is surrounded by steep, unfenced cliffs down to the sea.
- Valley sides drop away into a stream below.

Continued...
There are high walls and sheer drops around the site.
- Mainland courtyards have drops onto rocks and the sea.
- Headland cliffs drop to the sea.
- The bridge to the headland has sheer drops on either side.

There are a number of steps and staircases on the site.
- When returning from the headland there is a steep descent down 141 worn, narrow, steep stone steps with wooden fences and a metal handrail.
- There are 123 worn, steep stone steps to and from the mainland courtyards, with a wooden fence and a metal handrail.
- There are steps with a handrail leading to the beach; these can be slippery when wet.

Possible presence of livestock grazing on the site.
- Animals may bite or kick; please do not approach them.
- Animal droppings may present a zoonotic hazard; always wash hands before eating.

Access to water on site.
- There is a stream running past the exhibition and shop to the cliff edge and waterfall.
- The beach is only accessible at low tide and can flood quickly.
- The site is surrounded by the sea.
PRE-VISIT
RAG-VYSYT

Information and activities you can use in the classroom before your visit.
Below is a short history of Tintagel Castle. Use this information to learn how the site has changed over time. You’ll find the definitions of the key words in the Glossary.

EARLY AND ROMAN HISTORY

The coastline of this part of Cornwall has lots of narrow bays with high rocky ridges pointing out like fingers into the sea. These promontories could be defended from attacks from the mainland: before an enemy reached the promontory they could be cut off by a deep ditch. This type of defensive settlement was common in the Iron Age, such as Barras Nose, near Tintagel, or The Rumps, to the south-west. It is possible that Tintagel was used as a defensive settlement at this time, but no evidence has been discovered to prove this.

A Roman milestone from the 4th century was discovered in Tintagel churchyard, and another, earlier, stone was found in Trethevy, nearly two miles away. The Romans occupied Britain from AD 43 to 410 and probably controlled the metal-mining industry in this area. A purse of Roman coins was discovered in the great ditch at the castle, and pieces of pottery and glass from the 3rd and 4th centuries have also been discovered. However, there is not enough to explain who lived here in Roman times, or what they did.
TINTAGEL TRADES WITH THE WORLD

Roman rule of Britain ended in AD 410. Between the 5th and 7th centuries, while the Anglo-Saxons created their kingdoms in south-east England, Tintagel probably became part of the kingdom of Dumnonia, whose kings ruled much of Cornwall, Devon and part of Somerset. Archaeological investigations have uncovered evidence of pottery, glass and building remains from this time that show that Tintagel was a large settlement with trade links to the Mediterranean.

Tintagel has by far the largest collection of imported pottery of any known site in Britain at this time, and so must have been a key location in the trading network. A lot of the pottery remains are broken pieces from amphorae, which carried wine or oil. They were made in the north-eastern Mediterranean, Asia Minor (modern-day Turkey), Syria and Greece; one particular small group were probably made in Spain or North Africa. Other types of pottery found at Tintagel are finely made bowls and dishes from modern-day Tunisia and France. Glass was also traded along the same route as the pottery, and some of the glass found at Tintagel probably came from the Bordeaux region of France.

Finding these artefacts at Tintagel tells us that in the 5th–7th centuries, trade from the eastern Mediterranean countries extended to Atlantic Europe. The traders sent their goods to ports in France, Spain or Portugal, where they were unloaded and reorganised onto different trading ships that travelled on to trading ports in Britain, such as Tintagel. Once the ships had arrived in Britain, the traders would exchange their wine, oil, glass and pottery for British goods – possibly tin.

In AD 708–9, much of the land of Dumnonia was taken over by the Anglo-Saxon king of Wessex, and Dumnonia’s king Gerent was left with a smaller kingdom.
ARThUR: THE BEGINNING OF THE MYTH

The story of King Arthur is one of the best known legends in British cultural history and is often linked with Cornwall and Tintagel. The first mention of Arthur is in about AD 830, in a manuscript called Historia Brittonum (History of the Britons) by a scholar called Nennius. It is a mixture of historical sources and folk tales. In Historia, Arthur is described as both a historical figure – a Christian war leader who led an army of the kings of Britons against the Anglo-Saxons – a magical person (who could leave a dog’s pawprint impressed in stone).

At the same time that this manuscript was written, there is evidence that Arthur was already a well-known mythological figure in Cornwall, Wales, Scotland and Brittany.

The legend of Arthur became internationally popular from the 1130s, after the publication of Historia Regum Britanniae (History of the Kings of Britain) by Geoffrey of Monmouth (d.1154/5). This was the first time the story of Arthur was linked with Tintagel, which Geoffrey describes as an island fortress. A small part of Geoffrey’s story might be based on historical fact: the action takes place in 6th-century Britain, when the real Arthur, the war leader, is likely to have lived. However, Geoffrey transforms the earlier accounts of Arthur into legend: he becomes the greatest king of the Britons, who conquered most of western and northern Europe with his army of brave knights.

Geoffrey’s story describes how Arthur was conceived at Tintagel Castle. Uther Pendragon, king of Britain, falls in love with Igerna (Ygraine), who is married to Gorlois, Duke of Cornwall. Tintagel Castle is the duke’s strongest fortress, where he sends Igerna to protect her from Uther. But the duke’s adviser, the wizard Merlin, magically transforms Uther so that he looks like the duke. Uther then enters the castle, sleeps with Igerna, and she becomes pregnant with Arthur. The duke dies in battle, and Uther eventually marries Igerna. Geoffrey’s descriptions of Tintagel suggest that he had been there and used it as inspiration for the setting of the story.
THE LEGEND OF KING MARK OF CORNWALL

King Mark of Cornwall first appears in legends from Wales, Cornwall and Brittany. A Breton monk, Wrmonoc, identified the legendary figure of Mark with King Cunomorus who ruled in Cornwall in the 6th century. King Cunomorus’ son, Drustanus, is thought to be Tristan from the story of Tristan and Iseult. In the 12th century, this story was connected with Tintagel in the first poems about Tristan and Iseult. These poems describe Tintagel as where King Mark held his court, and Tristan is, in this story, his nephew, who falls in love with Mark’s wife, Iseult.

By the end of the 12th century, the story of King Mark, Tristan and Iseult had been joined with the legend of Arthur: Tristan had become one of Arthur’s Knights of the Round Table and Tintagel was the location of King Mark’s castle.

13th CENTURY: RICHARD, EARL OF CORNWALL

Richard (1209–72) was the second son of King John (r.1199–1216) and younger brother of Henry III (r.1216–72). As a young prince he would have been familiar with the legend of Arthur and his knights. King Henry made his brother Earl of Cornwall in 1227, making him the most powerful man in the country. In May 1233 Richard bought the headland and the surrounding manor of Bossiney, whose name was later changed to Tintagel. Richard was asserting his royal power and authority in Cornwall by presenting himself as the successor to King Arthur or King Mark.

It is likely that Richard built the castle at Tintagel, and its ruins can still be seen at Tintagel today. His workforce quarried local slate and stone and built over the remains of the 5th–7th-century settlement. Richard had many estates elsewhere, and spent a lot of time travelling abroad; there is no record of him ever staying at his castle at Tintagel. There is a theory that the chapel, walled garden and the rock-cut tunnel on the Island were built by Richard, inspired by places in the story of Tristan and Iseult.
14th CENTURY: A CASTLE FOR SHEEP AND PRISONERS

Richard died in 1272 and his son Edmund became owner of the castle. Edmund died in 1300 without an heir and the earldom of Cornwall and its estates passed to the Crown, Edmund’s cousin, Edward I (r.1272–1307).

After the death of Edmund in 1300 the castle was not used very much and fell into poor repair. Over the years, stewards looked after the castle, but did not live there; some let the land for farmers to graze their sheep. Despite the neglect of the castle, Mass was still said in the chapel on the Island.

By 1345 Edward the Black Prince (1330–76) ordered repairs to the castle, adding new buildings to the Great Hall. The castle was also used as a prison at this time. The resident constable of the castle would take custody of prisoners, some sent from London, including, in 1385, the Lord Mayor of London ‘for his unruly maioralty’.

CASTLE IN RUINS AND THE FADING MYTH

Through the 15th and 16th centuries, Tintagel Castle was mostly abandoned. It was visited by antiquaries who described its ruined state, and surveyed by the advisers to Elizabeth I (r.1558–1603) in 1583. Elizabeth did nothing with the castle and when the last constable, John Arundell, died in 1597, the position was abolished.

Once again the legend of Arthur became popular in British culture with the publication of Sir Thomas Malory’s Le Morte Darthur in 1485. It was the first time the story had been published fully in English and again it described Tintagel as where Arthur was conceived.

By the 16th century, however, the legend of Arthur had lost popularity and through the 17th century it declined further. Despite this, antiquarians at this time believed that the legendary Arthur was real, and referred to Tintagel on maps and documents as the castle belonging to the famous Arthur, king of Britain.
LOCAL INDUSTRY AT TINTAGEL

During the 17th century, Tintagel had become a busy centre for local industry. The nearby slate quarry at Delabole is recorded at this time and by 1650 there were 21 quarries active in the sea cliffs on either side of Tintagel. Quarrying slate required a lot of work. The stone was cut out of the cliffs by hand, lowered down from the cliff by ropes, split into slates using a chisel and then transported by sea. At low tide, the slate was loaded into boats waiting in the Haven at Tintagel, and when the sea level rose at high tide, the boats sailed out of the Haven with their slate cargo.

Mining was another industry at Tintagel with a long history. Cornish tin was exported probably as early as the Bronze Age. It is very likely that tin was a major export during the 5th–7th centuries when Tintagel was a trading link with the Mediterranean. Copper was also mined from inside Merlin’s Cave and during the 18th century a mine was opened at Tintagel to extract galena (a mineral ore of lead and silver). The workshop and offices for the 19th-century mine, built around 1880, are the buildings of the café at Tintagel today. You can also see an old winch from where goods were hoisted down onto the ships.

ROYAL CORNWALL MUSEUM, TRURO

You can find out more about mining and slate quarrying at the Royal Cornwall Museum in Truro. There are also many artefacts discovered at Tintagel on display there.

For more information visit the website:
www.royalcornwallmuseum.org.uk/our-collection
VICTORIAN REVIVAL:
THE LEGEND OF ARTHUR

In the late 18th and 19th centuries, people became interested in the medieval period. Medieval-style art, architecture and stories about heroes became popular. This led to the legend of King Arthur again becoming popular in British culture. In 1804, Sir Walter Scott produced a new version of the poem Sir Tristem that made the love story of Tristan and Iseult popular with 19th-century readers. Since the 13th century, Tristan’s character had become one of Arthur’s Knights of the Round Table. In 1816, Sir Thomas Malory’s Le Morte Darthur was published again for the first time since the 17th century.

The interest in the legend of Arthur continued through the Victorian age and beyond. In 1860 Alfred, Lord Tennyson, the famous poet laureate, visited Tintagel and it appeared as one of the settings for his poems about the Arthurian legend, Idylls of the King (1859–85). In 1923, Thomas Hardy set his play The Famous Tragedy of the Queen of Cornwall, the story of Iseult, at Tintagel.

TINTAGEL AS A TOURIST ATTRACTION

The popularity of the legend of Arthur in British culture led to people visiting places in the country that were associated with the story. Richard Bryn Kinsman, the vicar of Tintagel from 1851 to 1894, did a lot of work to encourage people to visit Tintagel: he built the battlement wall on the south end of the Island courtyard and arranged for steps to be carved into the cliff between the Island and the mainland, so people could get across more easily. He often took visitors around the castle. The main guide at the time for tourists visiting Tintagel was a woman called Florence Nightingale Richards (b.1856) who kept the keys to the castle. Her grandfather had been the miller in the valley and he and the family had been guides at Tintagel for 170 years.

The village of Tintagel benefited from tourists coming to visit the site of the ruined castle. Visitors arrived by horse and carriage from Camelford station and in 1899 the King Arthur’s Castle Hotel (later known as Camelot Castle Hotel) was built on the clifftop. The hotel is still there today.
20th CENTURY: DISCOVERING TINTAGEL'S HISTORY

In 1929 the Duchy of Cornwall placed Tintagel Castle into the care of the Office of Works. In 1933 the archaeologist Ralegh Radford began an excavation that changed for ever the way the castle's history was understood and explained to visitors. He uncovered many of the ruins on the Island and believed that they were a 6th-century monastery with international trading links. However, in 1983 a fire on the Island uncovered more ruins that had been hidden in the ground and experts began to doubt that the ruins were a monastery after all. Archaeologist Christopher Morris’s team from the University of Glasgow excavated the site in the 1990s and also questioned this theory.

In 1998, a piece of slate (now known as the ‘Artognou’ slate) was discovered at Tintagel with graffiti inscriptions dating from the 5th–7th centuries.

Today, Tintagel Castle is looked after by English Heritage for the nation. Our experts now have evidence to support the theory that the remains on the Island at Tintagel are those of a centre of power, possibly a royal seat of kings of Cornwall in the 5th–7th centuries.

2016–2017 EXCAVATION

As part of the Tintagel Castle Archaeological Research Project (TCARP), an excavation by English Heritage and Cornwall Archaeological Unit took place at Tintagel Castle in 2016 and 2017 to discover more about life in post-Roman Britain. The team excavated buried buildings built between the 5th and 8th centuries, and the artefacts discovered there have helped archaeologists understand how and when the buildings were built and what they were used for.

Many interesting artefacts were unearthed, including late-Roman amphorae, fragments of fine glass, and sherds (broken pieces) of Phocaean slipware. Soil, ceramics, glass, iron, bone and molluscs from the site will be studied by archaeologists to find out their exact age and help to draw a clearer overall picture of the Tintagel headland’s story.
Below is a list of words you might come across while exploring Tintagel Castle. Use this Glossary to find out what they mean.

Alfred, Lord Tennyson – (1809–92), 1st Baron Tennyson of Aldworth and Freshwater, was a famous poet in Victorian times. His collection of poems, *In Memoriam* (1850), was so successful that he was chosen to be the poet laureate.

amphora(e) – a tall ancient Greek or Roman jar or jug with two long handles and a narrow neck for pouring. Amphorae were brought to Britain as a storage method (like plastic crates carrying food today). They usually carried wine or oil.

Anglo-Saxons – the groups of people who came from mainland Europe to live in Britain in the 5th century. The group first came from tribes in Germany. Anglo-Saxon kings ruled different areas of Britain until the Norman conquest of England, from 1066.

antiquary (antiquaries) – a person who studies or collects antiques or antiquities (before people could be archaeologists)

archaeology/archaeological – the discovery of the past through excavation (careful digging) and study of artefacts and other remains

archaeologist – a person who studies the human past through the artefacts left behind

artefact(s) – an object made by a person that can be used as evidence of a time in history

Asia Minor – a geographic region in south-western Asia including modern-day Turkey

Atlantic Europe – the western countries of Europe that border the Atlantic Ocean

Barras Nose – a headland north of Tintagel Castle

Bordeaux – a port city on the Garonne river in south-western France
Britons – the people who lived in southern Britain before and during Roman times

Brittany – an area in north-western France that extends out towards the Atlantic Ocean

chisel – a long-bladed hand tool that is struck with a hammer or mallet, used to cut or shape wood, stone or metal

Christian – a person who is baptised or/and is a believer in Christianity, the religion based on the person and teachings of Jesus Christ

conceived – the act of creating an unborn child or offspring (embryo) by fertilising an egg

constable – the governor of a castle

copper – a red-brown metal; a chemical element

court – the royal household; people who lived with the king and/or queen

the Crown – the monarchy; the ruling king and/or queen

cultural – relating to the arts and to intellectual achievements

Delabole – a large village in north Cornwall, the location of the Delabole Quarry, one of the largest slate quarries in England that has been open since the 15th century

Duchy of Cornwall – the royal private estate of the Duke of Cornwall, first begun by Edward III in 1337 and now belonging to the Prince of Wales

Dumnonia – a kingdom in Britain between the late 4th and late 8th centuries, in the area that is now Cornwall and Devon

Elizabeth I – (r.1558–1603) the last Tudor monarch, the daughter of Henry VIII and his second wife, Anne Boleyn

estate(s) – an area of land or property

excavation – removing earth carefully to find archaeological remains

export (exported) – sending goods or services to be sold in another country (the action of doing so)

folk tale(s) – a story that is part of a community’s culture, passed on by word of mouth

fortress – a military stronghold, like a castle

galena – a bluish, grey or black mineral that looks metallic

Geoffrey of Monmouth – (d.1154/5) an English chronicler (a person who writes accounts of important or historical events) and bishop

Gerent – (d.710) a king of Dumnonia who ruled in the early 8th century. During his reign, Dumnonia waged war with neighbouring Anglo-Saxon Wessex. By the end of his reign the lands he ruled over were greatly reduced.

goods – merchandise or possessions, for example stock or products

the Haven – the sandy bay at the foot of the cliffs of Tintagel; a harbour

headland – a narrow piece of land that projects from a coastline into the sea
heir – a person who is legally entitled to the family estates. In the Middle Ages, the eldest son would have the first claim.

Henry III – (r.1216–72) inherited the throne as a young boy during a difficult time between the barons and the monarchy. In 1225 Magna Carta was re-issued in Henry’s name, with clauses (extra articles) to satisfy the rebellious barons.

Historia Brittonum – a history of the Britons beginning with the (supposed) settlement of Britain by the Trojans. It is the first source to describe Arthur, who is described as a ‘military leader’ but not as a king. The work was the most important source used by Geoffrey of Monmouth in creating his Historia regum Britanniae.

Historia regum Britanniae – published in 1138, one of the most popular books of the Middle Ages. The story begins with the settlement of Britain by the Trojans, through Roman rule, the invasions of and battles with the Saxons, the reigns of Aurelius and his brother Uther Pendragon, and finishes with the story of Arthur.

Idylls of the King – published between 1859 and 1885, is 12 poems by the Victorian poet Alfred, Lord Tennyson that retell the legend of King Arthur, his knights and the rise and fall of Arthur’s kingdom.

import (imported) – buy goods from another country

industry – the activity around processing raw (natural) materials and making products in factories

Iron Age – a prehistoric period that followed the Bronze Age, when weapons and tools could be made of iron

King Arthur – a legendary British leader who, according to medieval histories and romances (the Matter of Britain), led the defence of Britain against Saxon invaders in the late 5th and early 6th centuries. His character is probably based on a real war leader who fought in Britain at this time.

King Cunomorus – a ruler of Cornwall in the 6th century, whose name means the ‘hound-of-the-sea’. He is thought by some to also be King Mark of Cornwall.

King John – (r.1199–1216) John lost most of his French lands to King Philip II of France, resulting in the collapse of the Angevin Empire.

King Mark of Cornwall – first appears as a local king in Welsh, Cornish and Breton legends, and from the 12th century becomes a key character in the legend of Tristan and Iseult. Some identify King Mark with the real King Conomor of Dumnonia or King Cunomorus. Tintagel is usually described as King Mark’s castle and court.

knight(s) – in the Middle Ages, an important man who served his sovereign or lord as a soldier
Knights of the Round Table – in the legends of King Arthur, the best knights in King Arthur’s kingdom. The table was round instead of rectangular to show that all the knights were of equal status.

legend – a traditional story sometimes believed to be true but no evidence exists to prove that it really happened

Le Morte Darthur – (The Death of Arthur), a text by Sir Thomas Malory that retells existing tales about the legend of King Arthur, Merlin and the Knights of the Round Table

Le Morte Darthur – (The Death of Arthur), a text by Sir Thomas Malory that retells existing tales about the legend of King Arthur, Merlin and the Knights of the Round Table

Merlin – a figure from Welsh folk tales and, later, a character in the legend of King Arthur, the wizard who arranges or is present at Arthur’s birth and advises him as king

Merlin’s Cave – a cavern at the base of the cliffs of Tintagel. It was probably widened for mining copper. Since the 19th century, it has been known as ‘Merlin’s Cave’, after the success of Tennyson’s Idylls of the King poems, which describe Merlin discovering the baby Arthur washed in by the waves at Tintagel.

milestone – a stone set up beside a road to mark the distance in miles to a particular place

miller – a person who owns or works in a mill

mining – the process or industry of getting coal or other minerals from a mine

monastery – buildings lived in by a community of monks

Office of Works – a government department that looked after royal and state buildings. Today, many of the places it cared for are looked after by English Heritage.

Phocaean slipware – red-coated (‘slip’) pottery (‘ware’) from Phocaea (west coast of modern Turkey)

poet laureate – a poet who is honoured by the king or queen with this title for outstanding creative or intellectual achievement

mainland – the unbroken land that includes the larger part of a country (as opposed to islands away from the shore of the mainland)

manor of Bossiney – an area in north Cornwall

manuscript – a book, document or piece of music written by hand instead of being typed or printed

Mass – the act of gathering to take Holy Communion, especially in the Roman Catholic Church

medieval – a period of history between the 5th and 15th centuries, also referred to as the Middle Ages

Mediterranean – the countries bordering the Mediterranean sea
pottery – pots, dishes, and other items made of clay that is fired (heated at a very hot temperature) to make it hard

promontories – points of high land that jut out into the sea; headlands

quarry (quarried) – a large, deep pit where stone or other materials are or have been cut or blown out from the rock

Richard (Earl of Cornwall) – (1209–72), second son of John, king of England, was Earl of Cornwall (from 1227) and king of Germany (from 1257). He was one of the wealthiest men in Europe.

Roman – relating to ancient Rome, the Roman Empire or its people

settlement – a place where people arrive and build a community

Sir Tristrem – Sir Tristrem; A Metrical Romance of the Thirteenth Century; by Thomas of Erceldoune, Called The Rhymr, was a long narrative poem version of the legend of Tristan and Iseult, edited by Sir Walter Scott and published in 1804. Scott took the material from a 14th-century manuscript.

steward(s) – a person whose job it is to manage someone’s property, such as a large house or castle; an officer of the royal household, especially someone who manages Crown estates

survey(ed) – examine and report on the condition of a building

Sir Thomas Malory – (c.1415–71) was an English writer and politician and the author of Le Morte Darthur. He is thought to be Sir Thomas Malory of Newbold Revel in Warwickshire, a knight, landowner, and Member of Parliament.

tin – a silvery-white metal; a natural element

Tintagel – the site of the castle, village and surrounding parish; the name Tintagel may come from the Cornish word ‘din’ or ‘tin’, meaning a fortress or natural stronghold, and ‘tagell’, meaning a constriction: Din Tagell, the Fortress of the Narrow Entrance

trade – buying and selling goods (products) and services

Tristan and Iseult – a romance story that has been retold in many versions since the 12th century. Tristan, a Cornish knight, usually the son or nephew of King Mark of Cornwall, is sent to Ireland to collect the Irish Princess, Iseult (Isolde, Yseult) to become Mark’s wife. Tristan and Iseult fall in love during the journey back to Tintagel, King Mark’s castle, and begin an affair.

Uther Pendragon – a legendary king in early medieval Britain and the father of King Arthur. The wizard Merlin was his adviser. Uther first appears in early Welsh poems, but his story is fully described for the first time in Geoffrey of Monmouth’s Historia Regum Britanniae.

Sir Walter Scott – (1771–1832) a Scottish historical novelist, poet, playwright and historian. His famous novels include Ivanhoe, The Lady of the Lake and Waverley.

winch – a lifting device consisting of a rope or chain winding round a horizontal rotating drum, turned by a crank
300

**308–24**
Emperor Licinius reigns over the Roman Empire.

**c. 490**
Trade from eastern Mediterranean countries extends across to Atlantic Europe.

**c. AD 300**
Roman milestones exist in the area near Tintagel; one is inscribed with the name of Emperor Licinius. It is likely that the cliffs around Tintagel are quarried for slate. Metals including tin are probably mined in this area and exported.

400

**AD 410**
End of Roman rule in Britain.

**c. AD 400–700**
A large trading settlement exists at Tintagel, importing and exporting goods by sea from the bay below the cliffs.

Pottery from Greece, France, Spain, Asia Minor (Turkey), Syria, Tunisia and North Africa is imported to Tintagel.

Glass vessels from Bordeaux in France are imported to Tintagel.
In Historia regum Britanniae (History of the Kings of Britain) by Geoffrey of Monmouth, the story of Arthur is linked with Tintagel for the first time. Geoffrey describes it as an ‘island fortress’.

Richard buys the headland and the surrounding manor of Bossiney (later called Tintagel.) Richard builds the castle at Tintagel over the remains of the 5th–7th-century settlement.

Richard dies and his son Edmund becomes owner of the castle.

Richard buys the headland and the surrounding manor of Bossiney (later called Tintagel.) Richard builds the castle at Tintagel over the remains of the 5th–7th-century settlement.

The first known poems of the story of Tristan and Iseult are connected with Tintagel.

The legend of Arthur becomes internationally popular after the publication of Historia regum Britanniae (History of the Kings of Britain) by Geoffrey of Monmouth.
The Great Hall is described as ‘ruinous’; the roof is removed and put into storage.

1345
Edward, Duke of Cornwall, orders repairs to the castle.

1385
The castle is used as a prison, including the Lord Mayor of London ‘for his unruly maioralty’.

c. 1300
After the death of Edmund in 1300, the castle falls into poor repair. Stewards manage the estate and the land is leased for grazing sheep.

1337
The Great Hall is described as ‘ruinous’; the roof is removed and put into storage.

c. 1400
Through the 15th and 16th centuries, Tintagel Castle is virtually abandoned. Antiquaries who visit describe its ruined state.

1485
Sir Thomas Malory’s *Le Morte Darthur* is published. It is the first time the story has been printed fully in English.

1485
*Le Morte Darthur* describes Tintagel as where Arthur was conceived.

1300
Edmund dies without an heir and the earldom of Cornwall passes to the Crown, Edmund’s cousin, Edward I (r.1272–1307).
Richard Bryn Kinsman is vicar of Tintagel. He encourages people to visit the castle, building a 'ruined' wall on the Island courtyard, and arranging for steps to be carved into the cliff between the Island and the mainland.

1851–94
Workshops and offices for the galena mine are built at Tintagel. Today, these buildings are used for the cafe.

POST MEDIEVAL BRITAIN

GEORGIANS
1714–1837

1714–27
Reign of George I.

1727–60
Reign of George II

1804
Sir Walter Scott edits a new version of the poem Sir Tristem, the love story of Tristan and Iseult.

1816
Sir Thomas Malory’s Le Morte Darthur is re-published.

1859–85
Alfred, Lord Tennyson uses Tintagel as a setting in Idylls of the King.

1859–85
Alfred, Lord Tennyson publishes his poems about the Arthurian legend, Idylls of the King.

1851–85
Sir Thomas Malory's Le Morte Darthur is re-published.

1806
A galena mine is driven under Tintagel Island.

1800

1800

1700
A mine is opened at Tintagel to extract galena (a mineral ore of lead and silver).

c.1700

18TH CENTURY

19TH CENTURY
The Duchy of Cornwall places Tintagel Castle into the care of the Office of Works.

1929

A fire on the Island uncovers more ruins and experts begin to doubt that the ruins were a monastery after all.

1933

Ralegh Radford begins an archaeological excavation. On discovering ruined buildings on the island, he believes they are the remains of a 6th-century monastery.

1983

A new footbridge connecting the mainland and the Island opens at Tintagel Castle.

2016–17

English Heritage and Cornwall Archaeological Unit excavate some of the buildings of the early medieval settlement, discovering pottery and glass fragments from the 5th–8th centuries.

2019

Archaeologists from the University of Glasgow excavate Radford’s site and they also question the monastery theory.

1914–18

First World War.

1923

Thomas Hardy sets his play The Famous Tragedy of the Queen of Cornwall, at Tintagel.

1939–45

Second World War.

1952–present

Reign of HRH Elizabeth II.
SELF-LED ACTIVITY

BECOME AN ARCHAEOLOGIST

SUMMARY

This activity will help students understand how historians and archaeologists use evidence to find out about the past, specifically the early medieval settlement at Tintagel.

Begin by explaining that an archaeologist is someone who uses the material remains left by people in the past. Archaeologists analyse artefacts and the remains in the landscape to understand how communities lived. Sometimes they dig to understand the remains better and often find artefacts that they can analyse. Once finds are removed from a site, they are taken to a laboratory. Each find is examined to try to find out its purpose and function, where it was made, how it arrived at the site, when it was made, and how it was made.

As a starter activity, divide your class into small groups and give each group the set of finds group cards cut out from p.33. Now present each group with the set of double-sided artefact cards cut out from pages 34–5. The groups work together to match each find with its correct group. Once all the eight artefacts have been matched with their correct group, bring the class back together to read out their pairs.

The next stage is to look at how artefacts give us clues about the past. Choose an artefact card from one group to look at in detail as a whole class. Model the analysis process using the worksheet on pages 36–7, working through each column and asking the questions. Then give each group copies of the rest of the artefact cards to discuss and complete the worksheet.

Finally, students can complete the map on p.38 showing where the pottery and glass were imported from and plot the trade routes to and from Tintagel in the 5th–8th centuries.

MORE LEARNING IDEAS

Many finds are also displayed in the Royal Cornwall Museum in Truro. Students could apply their learning about archaeological analysis further by examining these artefacts at the museum and making notes that support their research into the early medieval settlement at Tintagel.
<table>
<thead>
<tr>
<th>FINDS GROUP</th>
<th>MADE BY HAND OR NATURAL MATERIAL?</th>
<th>WHERE DID IT COME FROM?</th>
<th>WHAT WAS IT USED FOR?</th>
<th>WHAT COULD THE ARTEFACT TELL US ABOUT LIFE AT THE EARLY MEDIEVAL SETTLEMENT?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Glass fragments</td>
<td>Glass</td>
<td>Crafted by hand.</td>
<td>France or Spain.</td>
<td>Drinking.</td>
</tr>
<tr>
<td>Amphora</td>
<td>Pottery</td>
<td>Crafted by hand.</td>
<td>Greece and other countries in the Mediterranean.</td>
<td>Storing food and drink.</td>
</tr>
<tr>
<td>Animal teeth and bones</td>
<td>Bone</td>
<td>Natural material. Waste product from killing animals and eating the meat.</td>
<td>The local area?</td>
<td>Eating.</td>
</tr>
<tr>
<td>Inscribed slate/stone</td>
<td>Building materials</td>
<td>Both a natural material and crafted by hand. Mined from the slate cliffs in the local area. Writing scratched on with something sharp.</td>
<td>The local area.</td>
<td>Building structures: a window ledge.</td>
</tr>
<tr>
<td>Linen smoother</td>
<td>Glass</td>
<td>Crafted by hand.</td>
<td>France?</td>
<td>Smoothing creases out of clothes.</td>
</tr>
<tr>
<td>Pewter ring</td>
<td>Metal</td>
<td>Crafted by hand.</td>
<td>The local area or imported from another country.</td>
<td>Wearing as jewellery.</td>
</tr>
<tr>
<td>Plant remains</td>
<td>Organic remains</td>
<td>Natural material. Farmed from the land.</td>
<td>The local area.</td>
<td>Eating and drinking.</td>
</tr>
<tr>
<td>Phocaean slipware</td>
<td>Pottery</td>
<td>Crafted by hand.</td>
<td>Phocaea, Anatolia (modern-day Turkey).</td>
<td>Storing food and drink.</td>
</tr>
</tbody>
</table>
FINDS GROUPS

ORGANIC REMAINS

The remains of living (organic) things, like plants, wood or soils, or remains of objects made from living things, like leather (made from the skin of an animal).

BONE

Bone is found at archaeological sites as food waste. The bones from wild animals are also sometimes found as the result of hunting. Animal bones were sometimes carved and polished into other items, such as handles for cutlery, beads, combs, and many other decorative items. Human remains can be found on archaeological sites.

METAL

Typical objects found are nails, other metals used for building structures, door hinges and knobs, food cans, keys, bottle caps, toys, weaponry and tools. Metals could also be used to make jewellery.

GLASS

The most common glass objects are fragments of drinking glasses, perfume bottles, wine or beer bottles. Glass could also have been used for food storage jars, medicine bottles, cosmetic products or windows. Portions of glass decorative objects are occasionally found, as are glass beads.

POTTERY

Sherds (broken pieces) of items used in kitchens: bowls, cups, plates, serving platters, saucers, storage vessels, and other items used to serve and eat food, or decorative items. There are several different kinds of ceramics, which can then be grouped by their particular finish, decoration and colour.

BUILDING MATERIALS

Structural materials such as stone, brick, mortar, plaster, wood and roofing slate are very common on archaeological sites. Also found are pieces of the remains of other activities associated with houses, such as ash and charcoal from fires.
1. PEWTER RING
The ring is made from an alloy (a mixture of two metals) of lead and tin, known as pewter. The metal is so corroded that it is difficult to know if the tin came from Cornwall.

2. GLASS FRAGMENTS
This glass fragment is from a finely made cone cup, probably made in southern France or Spain. At this time glass vessels were rare.

3. AMPHORA
These two pieces of amphora, dating from the 5th or 6th century, were found during excavations near the later Great Hall. Produced in Greece, they were used for transporting wine and olive oil.

4. INSCRIBED SLATE
This inscribed slate was found during excavations in 1998. It has names written in 6th–7th-century letters, including ‘Artognou’ and ‘Coliaurus’, literate people who perhaps lived in the settlement at Tintagel.

5. ANIMAL TEETH AND BONES
Most animal bones from Tintagel have been found in early medieval ‘middens’ (rubbish dumps). Most of the bones are cow and pig bones, including head and foot bones.

6. LINEN SMOOTHER
Early medieval linen smoothers were often made of dark-green glass. They were about the size of half an orange, comfortable to hold in the hand. They were used cold on damp material to smooth and polish it. They were probably used for collars and cuffs.

7. PHOCAEAN SLIPWARE
This slipware is a brownish-red pottery with thin red slip (a clay mixture used for decoration) over the surface. It also has tiny white flecks. Plates, bowls and dishes were made, often stamped on the inside with crosses. The pottery was probably made in Phocaea, Anatolia (modern Turkey).

8. PLANT REMAINS
The plant remains discovered at Tintagel include seaweed, hazelnuts, cereal grains, barley oats, rye and bread wheat. The germinated grains of barley suggest that the people living in the settlement were making beer.
5TH–7TH-CENTURY ARTEFACTS

1. PEWTER RING

2. GLASS FRAGMENTS

3. AMPHORA

4. INSCRIBED SLATE

5. TEETH AND BONES

6. LINEN SMOOTHER

7. PHOCAEAN SLIPWARE

8. PLANT REMAINS

Colchester Museums

www.english-heritage.org.uk/visit/places/tintagel-castle/schools
### BECOME AN ARCHAEOLOGIST

<table>
<thead>
<tr>
<th>Finds group</th>
<th>Natural material or made by hand?</th>
<th>Where did it come from?</th>
<th>What was it used for?</th>
<th>What does the artefact suggest about life at the early medieval settlement?</th>
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<tbody>
<tr>
<td>Glass fragments</td>
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<td></td>
<td></td>
</tr>
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<td>Amphora</td>
<td></td>
<td></td>
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<tr>
<td>Inscribed slate/stone</td>
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<td></td>
</tr>
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</table>
## BECOME AN ARCHAEOLOGIST

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<tbody>
<tr>
<td>Linen smoother</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tin ring</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Plant remains</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Phocaean slipware</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
The pottery and glass artefacts discovered at Tintagel show that ships were bringing these goods from other countries. You’re going to discover the trade routes to Tintagel Castle in the 5th–8th centuries.

1. **Look** again at the artefact cards 2, 3 and 7. What countries were the pottery and glass made in?

   - Amphora: ...........................................................
   - Glass fragments: ..............................................
   - Phocaean slipware: ...........................................

2. Use the internet or an atlas to **find out** where these countries are in the world. Then label them on the map above.

3. **Imagine** ships from these countries sailing to Tintagel with their pottery and glass. Draw a line through the seas and oceans from each country to Tintagel to show how far the trade ships had to travel.
AT THE CASTLE
ORTH AN KASTEL

Activities for students to do at Tintagel Castle to help them get the most out of their learning.
SUMMARY

Gather your group on the path to the gateway of the castle, near to the kiosk. Explain that you are going to be exploring key evidence hotspots at Tintagel Castle to discover how the castle buildings and landscape have changed over time. You might like to ask your group what they know about erosion before beginning the hotspots tour.

Explain that the students will need to work in pairs or small groups to discuss their ideas at each hotspot. Reassure them that sometimes historians don’t know facts for certain because there isn’t always very much evidence to prove what they think is true. Today, the students will be examining some of the evidence here at Tintagel Castle.

Use the teachers’ notes (on the following pages) to guide students around the site. Photocopy enough checklists and maps (on pages 44–45) for your class. Students should record their progress by ticking each thing off as they find it.

CAUTION

Please be aware that the beach of the Haven and Merlin’s Cave are only accessible at low tide. Speak to staff before beginning this activity. Supervise students closely at all times and take care going up and down stairs. If it is high tide, you can view the Haven and Merlin’s Cave from the platforms near the café.

MORE LEARNING IDEAS

Back in the classroom, students can explore the local history and geography of Tintagel further through a map-labelling activity. Using the map on p.46, research and label with your students the locations nearby that link with what they have learnt about Tintagel’s history: for example, the quarry at Delabole, the Iron Age settlement at Barras Nose and the King Arthur hotel. They could also find out the compass direction for the Mediterranean and label where the ships at the Haven were coming from and going to in the early medieval period and what languages would have been heard at Tintagel at this time.
# LOCAL HISTORY HOTSPOTS

## TEACHERS’ NOTES

<table>
<thead>
<tr>
<th>LOCATION</th>
<th>DID YOU KNOW?</th>
<th>CHALLENGE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1. Great ditch</strong></td>
<td>To the right of the path to the castle entrance is the great ditch, a defensive structure first cut from the landscape in the 5th century. The earth and stone cut from the hillside were piled up to form a steep bank that probably had a wooden palisade (fence) on top to stop invaders. The ditch was probably re-cut in the 13th century to protect the medieval castle entrance.</td>
<td>The ditch was created around 1,500 years ago, long before machines were invented. How do you think the ditch was cut from the landscape? <strong>Answer:</strong> By hand! It needed a lot of people and a long time to make. It would have been very hard work, so it must have been important to the people who lived here.</td>
</tr>
<tr>
<td><strong>2. Gate tower</strong></td>
<td>These are the ruins of the outer gate tower, built in the 13th century to guard the main entrance to Richard, Earl of Cornwall’s castle. The tower entrance was secured by a huge wooden door locked by a timber bar that was drawn into the wall to open the door. There was a chamber above the gate tower for an armed guard.</td>
<td>The huge wooden door was locked with a wooden bar drawn behind it. Can you spot the channel in the stone wall where the bar went? A guard would have to be in the room above the gateway all night. Would you like to be the security guard at night here?</td>
</tr>
<tr>
<td><strong>3. Upper mainland courtyard</strong></td>
<td>This courtyard (and the lower one) were larger in Earl Richard’s time, but some of the buildings have fallen away due to erosion. The curtain wall stops at the edge of the cliff, showing where the rest of the building fell into the sea not long after Richard built the castle. The lower wall you see today was added afterwards. The curtain wall had a parapet and a wall-walk, and there are two latrines that empty out over the cliff edge.</td>
<td>Find the remains of a latrine (toilet) in the south-west corner of the upper courtyard. There was no plumbing in the castle in the 13th century. Why do you think the latrine was built here? <strong>Answer:</strong> So waste could drop directly down the cliff face into the sea.</td>
</tr>
<tr>
<td><strong>4. Footbridge</strong></td>
<td>Until the 13th century the mainland and the Island were joined by an isthmus (a narrow strip of land). The name ‘Tintagel’ could come from: Cornish ‘din’ or ‘tin’ meaning ‘fortress’ and ‘tagell’ meaning ‘constriction’: ‘Fortress of the Narrow Entrance’. When Earl Richard began building his castle, the isthmus had begun to erode. He built a drawbridge to cross between the two courtyards. By the 16th century, this had fallen into the sea.</td>
<td>Standing in the middle of the modern bridge (mind the gap!): imagine you are standing on a narrow strip of land. Why do you think Richard built a gate and drawbridge here? <strong>Answer:</strong> As the narrowest point of access to the castle, it could be easily defended by pulling up the drawbridge.</td>
</tr>
</tbody>
</table>

Continued...
### 5. Florence’s hut

By Victorian times, tourists began visiting Tintagel Castle. The Tintagel vicar, Richard Kinsman, encouraged people to visit; he built the wall and arched doorway to the Island courtyard so that the ruins looked more like a castle. The hut was used by Florence Nightingale Richards, a guide at Tintagel who didn’t retire from showing people around the castle until she was 82.

*How would you feel if you sat in this hut all day with the keys to the castle, waiting to showing people around?*

*Why do you think Florence was a guide until she was 82 years old?*

### 6. Great Hall

The Great Hall was first built in the 13th century. It was the most important building of the castle, where Earl Richard or his ministers would dine, entertain and hold court. However, erosion of the cliffs meant that parts of the building fell away. In the 14th century, smaller buildings were built inside the ruins, which is most of what remains today. At this time, the castle held high-status prisoners of the Crown.

*Find the remains of the 13th-century curtain wall with stepped battlements. This once enclosed and defended the whole courtyard.*

*The smaller building in the footprint of the Great Hall has remains of a buttery, pantry and kitchen. How do you think food and drink were transported to Tintagel Castle?*

### 7. Early medieval settlement

On either side of the path are grassed-over remains of buildings from the 5th–8th centuries. These buildings cover much of the Island and are the remains of a large early medieval settlement that traded goods with countries in the Mediterranean. Pottery artefacts made in countries as far away as North Africa were discovered in this area. Goods arrived by ship to the Haven below the cliffs and were possibly exchanged for tin.

*These buildings were built long before the castle. Stand inside and imagine the walls and roof keeping you sheltered from the sea wind.*

*Why do you think the community built their homes on the Island, instead of the mainland? Are the homes close together or spaced out? Why do you think they were built in this way?*

### 8. The Haven

The cliffs of Tintagel were probably quarried for slate since the Roman era. The stone was cut out of the cliffs by hand, lowered down from the cliff by ropes, split into slates using a chisel and then transported by sea. At low tide, the slate was loaded onto boats waiting in the Haven at Tintagel, and when the sea level rose at high tide, the boats sailed out of the Haven with their slate cargo.

*Find the remains of the platform and derricks (lifting device) in the cliffs. This is where the slate was lowered onto the ships.*

*Imagine the busy scene here in the 19th century: ships waiting in the Haven to load up with slate; people shouting instructions to each other; the groan of the wooden derricks lowering tonnes of slate.*

### 9. Merlin’s Cave

This cavern passes through the neck of the Island and can be entered from the beach. It may have been widened when the cave was mined for copper in the 19th century, but it has also eroded over time as the water rushes through during high tides.

*In Tennyson’s poem, Merlin discovers the baby Arthur brought in by a wave in Tintagel’s cove.*

*What colour is copper?*

*Do you think it would have been easy to find, in this cave?*

*How would you feel if you were a miner down here – what do you think happened when the tide came in?*

*Look out for the modern carving of Merlin’s face in the stone, outside the cave.*
<table>
<thead>
<tr>
<th>CORNISH</th>
<th>ENGLISH</th>
</tr>
</thead>
<tbody>
<tr>
<td>Porthva</td>
<td>Gatehouse</td>
</tr>
<tr>
<td>Porthorji</td>
<td>Porter's lodge</td>
</tr>
<tr>
<td>Kegin</td>
<td>Kitchen</td>
</tr>
<tr>
<td>Fenten (Surface)/Puth (Sunk, stone-lined)</td>
<td>Well</td>
</tr>
<tr>
<td>Hel</td>
<td>Hall</td>
</tr>
<tr>
<td>Hel Dhowonna</td>
<td>Inner hall</td>
</tr>
<tr>
<td>Dillasva</td>
<td>Wardrobe</td>
</tr>
<tr>
<td>Pennplas a gevoth</td>
<td>A grand seat of power</td>
</tr>
<tr>
<td>An dirwedh</td>
<td>The landscape</td>
</tr>
<tr>
<td>Chapel Maria</td>
<td>St Mary's Chapel</td>
</tr>
<tr>
<td>Diberthva Dhowonna</td>
<td>Inner ward</td>
</tr>
<tr>
<td>An Vresel Civil</td>
<td>The Civil War</td>
</tr>
</tbody>
</table>
KS1–2

LOCAL HISTORY HOTSPOTS
EXPLORE TINTAGEL CASTLE

See if you can find or do all these things. Tick each one off as you go.

1. GREAT DITCH
2. GATE TOWER
3. UPPER MAINLAND COURTYARD
4. FOOTBRIDGE
5. FLORENCE’S HUT
6. GREAT HALL
7. EARLY MEDIEVAL SETTLEMENT
8. THE HAVEN
9. MERLIN’S CAVE

GREAT DITCH
Channel for draw bar

GATE TOWER

UPPER MAINLAND COURTYARD
Latrines
Curtain wall

FOOTBRIDGE
I crossed the bridge

FLORENCE’S HUT
I sat in the hut

GREAT HALL
Curtain wall with battlements

EARLY MEDIEVAL SETTLEMENT
I stood in a house

THE HAVEN
Platform for derricks

MERLIN’S CAVE
Entrance to the cavern
You’ll see signs in Cornish language around Tintagel. Can you find out what these words mean?

**KEY**

1. GREAT DITCH
2. GATE TOWER
3. UPPER MAINLAND COURTYARD
4. FOOTBRIDGE
5. FLORENCE’S HUT
6. GREAT HALL
7. EARLY MEDIEVAL SETTLEMENT
8. THE HAVEN
9. MERLIN’S CAVE

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<td>An Vresel Civil</td>
<td></td>
</tr>
</tbody>
</table>
The names of places can give us information about the history of a place, and at Tintagel and in Cornwall place names often use Cornish language elements.

Below, you can see common place name elements in the Cornish language – see if you can find examples of these either on the map around Tintagel, or where you live:

### Place Name Elements in Cornish Language

1. **tre**
   - Meaning: farmstead, home
2. **poll**
   - Meaning: pool, cove
3. **penn**
   - Meaning: head, headland
4. **plen**
   - Meaning: place
5. **bray**
   - Meaning: hill
6. **lann**
   - Meaning: enclosure, holy ground
7. **cot/cott**
   - Meaning: wood or copse
8. **kar**
   - Meaning: fort, round
9. **eglo**
   - Meaning: church

Tick each Cornish word off as you find it. Remember it can be part of another word. Example: **Trewassa** or **Bennacott**

![Map of Tintagel and surrounding area](image-url)
SELF-LED ACTIVITY

INSPIRATION TRAIL

Recommended for
KS3 (History, English, Art)

Learning objectives
• Understand that Tintagel Castle has been, and still is, an inspiring place for writers and artists.
• Understand the key representations of Tintagel in classical literature.
• Develop comprehension, reading and empathy skills.

Time to complete
45–60 minutes

SUMMARY

Print the trail (on pages 48–49) as an A4 or A3, double-sided resource and fold along the dotted lines to make it more practical for students to work from on the headland. Photocopy enough trails for your class.

<table>
<thead>
<tr>
<th>ACTIVITY</th>
<th>WHERE?</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. MERLIN’S MAGIC</td>
<td>At the main entrance to the castle, up the hill path above the shop and near the kiosk.</td>
</tr>
<tr>
<td>2. SECRET GATE</td>
<td>Standing on the Island, you can glimpse the postern gate (Iron Gate) down to the east, near the Haven. It is not accessible due to the steep slopes and sheer cliff edges.</td>
</tr>
<tr>
<td>3. DISCOVERED IN THE GARDEN</td>
<td>The top of the Island – close to the chapel remains.</td>
</tr>
<tr>
<td>4. STATUE OF POWER</td>
<td>Further on from the garden on the top of the Island, towards the west.</td>
</tr>
<tr>
<td>5. BABY FROM THE WAVES</td>
<td>Walk back across the bridge to the mainland, down to the Haven and onto the beach (if low tide).</td>
</tr>
</tbody>
</table>

Back in the classroom, students could turn the ideas they come up with at Tintagel Castle into a longer piece of creative writing. Alternatively, they could illustrate a map of the site with references to episodes from each story scene associated with Tintagel. Share your artwork with us on Twitter @EHEducation

MORE LEARNING IDEAS

Tintagel receives lots of visitors from other countries who are learning about British culture and the legend of King Arthur. Using the information gathered from the Inspiration Trail, and their experiences of the site, students could create an advertisement for a group visiting from abroad. It could be a video, written article or poster. How would they describe Tintagel in a way that would appeal to foreign visitors? What type of experience would they be looking for? You might like to ask the students to take photos while they are at Tintagel, to help them with this project.
In Geoffrey of Monmouth’s Historia regum Britanniae (1138), Merlin disguises King Uther Pendragon as Queen Igerna’s husband, so they would be let in the castle gate:

“They then set forward on their way to Tintagel, at which they arrived in the evening twilight, and forthwith signified to the porter, that the consul was come; upon which the gates were opened, and the men let in.”

HAVE A GO

Look at the gate tower ruins. Choose sensory adjectives to describe Merlin’s and Uther’s thoughts and feelings as they approach the castle in disguise.

In Alfred, Lord Tennyson’s poem, The Coming of Arthur (c.1859), one version imagines:

“...all before his time
Was Arthur born, and all as soon as born
Deliver’d at a secret postern gate
To Merlin, to be holden far apart
Until his hour should come;...”

HAVE A GO

See if you can glimpse the postern gate from the Island. Talk to your partner: how do Tennyson’s lines build suspense?

In Sir Walter Scott’s edition of Sir Tristrem, King Mark hides in the garden to discover Tristan and Isolde (Ysonde)’s affair:

“In orchard mett thai inne,
Tristrem and Ysone fre.
Ay when thai might awinne,
The duervyseigh her ginne
Ther he sat in the tre.
Mark of riche kinne
Heght to don him se...”

HAVE A GO

Stand in the ruins of the medieval garden and make up a rhyming couplet.

Find the statue called Gallos by the sculptor Rubin Eynon. It was inspired by the legend of Arthur and the castle’s even older royal past.

“Gallos – a Cornish word for power.”

HAVE A GO

Discuss how Gallos represents power. Imagine your own idea for a statue here – what would it look like and why?

‘But after tempest, when the long wave broke
All down the thundering shores of Bude and Bos,
There came a day as still as heaven, and then
They found a naked child upon the sands
Of dark Tintagil by the Cornish sea;
And that was Arthur; and they fostered him
Till he by miracle was approven King.’

HAVE A GO

Identify how the author uses contrasts in this poem; what is the effect?
POST-VISIT WOSA AN VYSYT

Activities and information to help you extend your students’ learning back in the classroom.
A historical source is something that tells us about life in the past, such as a document, a picture or an object. It may be a primary source, from the time, or a secondary source, created later. Our experts have chosen these sources to help you learn about Tintagel Castle’s history.

SOURCE 1

ROMAN MILESTONE

A Roman milestone was discovered in Tintagel churchyard. The inscription is IMPCG VAL LIC LICIN, which translates as ‘Emperor Caesar Galerius Valerius Licinianus Licinius’. Emperor Licinius reigned over the Roman Empire AD 308–24.

SOURCE 2

ARTOIGNOU STONE

The 7th-century AD ‘Artognou’ inscription stone was discovered by archaeologists from Glasgow University.

The large letters are probably Greek: A (alpha), X (chi) and Ω (omega), symbolising Jesus or God. The smaller and more softly scratched letters name three men: Paternus, Artognou and Coliavus.
This source is a replica of a pottery vessel imported to Tintagel in the 5th-7th centuries. Amphora are large double-handled vessels used for storing and transporting liquids such as wine or oil. They often stood up to 1m high. This type of pottery was imported to Tintagel from the north-eastern Mediterranean, modern-day Turkey, northern Syria, Greece and North Africa. Amphorae can be seen in the reconstruction illustration above (Source 3).
TILES
These handmade, 13th-century, crested ridge tiles would have been used to roof an important building at Tintagel, perhaps Earl Richard’s 13th-century Great Hall.

An artist’s reconstruction of Earl Richard’s Tintagel Castle in the 13th century.
SOURCE 7

‘...two decayed chambers over the two gateways, one sufficient chamber with a kitchen for the constable, a decayed stable for eight horses, a cellar, and a ruined gatehouse.’

An extract from a royal survey (originally written in Latin) made for the Black Prince, son of Edward III, in 1337. Edward later made repairs to the castle, building a new, smaller house inside the ruined Great Hall.

SOURCE 8

‘...the residew of the buildings of the castel be sore wetherbeten and in ruine (but it hath been a large thing)...

…a grownd quadrant walled as yt were a garden plot.’

The first historical mention of the garden at Tintagel. An extract from the writings of the antiquary John Leland, written in 1540 in Elizabethan English.

SOURCE 9

A ship waiting in the Haven at Tintagel in about 1875. Ships were loaded with slate at low tide. The entrance to the silver lead mine can be seen to the right of Merlin’s Cave, where the wooden walkway leads.
‘But let me tell thee now another tale:
For Bleys, our Merlin’s master, as they say,
Died but of late, and sent his cry to me,
To hear him speak before he left his life.
Shrank like a fairy changeling lay the mage;
And when I entered told me that himself
And Merlin ever served about the King,
Uther, before he died; and on the night
When Uther in Tintagil past away
Moaning and wailing for an heir, the two
Left the still King, and passing forth to breathe,
Then from the castle gateway by the chasm
Descending through the dismal night -- a night
In which the bounds of heaven and earth were lost --
Beheld, so high upon the dreary deeps
It seemed in heaven, a ship, the shape thereof
A dragon winged, and all from stem to stern
Bright with a shining people on the decks
And gone as soon as seen. And then the two

Dropt to the cove, and watched the great sea fall,
Wave after wave, each mightier than the last,
Till last, a ninth one, gathering half the deep
And full of voices, slowly rose and plunged
Roaring, and all the wave was in a flame:
And down the wave and in the flame was borne
A naked babe, and rode to Merlin’s feet,
Who stoop and caught the babe, and cried ‘The King!
Here is an heir for Uther!’ And the fringe
Of that great breaker, sweeping up the strand,
Lashed at the wizard as he spake the word,
And all at once all round him rose in fire,
So that the child and he were clothed in fire.
And presently thereafter followed calm,
Free sky and stars: ‘And this same child,’ he said,
‘Is he who reigns; nor could I part in peace
Till this were told.”

This source is an extract from Alfred, Lord Tennyson’s Idylls of the King, published 1859–65.

‘If it be rainy weather, the touring cars and the waggonettes churn up a fearful mud…
Tennyson is responsible for this, for King Arthur and Tintagel had not become a cult before he wrote the Idylls of the King.’

SELF-LED ACTIVITY
CREATE YOUR OWN LEGEND

Recommended for
KS2 & KS3 (History, English)

Learning objectives
• Understand that Tintagel Castle has inspired the setting for versions of the legend of King Arthur, a story in the British literary heritage.
• Identify key features of a legend and use this model to compose your own.
• Explore how language conveys effects on the reader; use literary devices to create atmosphere and setting.
• Develop ideas through discussion, expressing views clearly, and listening to others; recording ideas using linguistic and literary terminology.

Time to complete
30–40 minutes

SUMMARY
This activity will help students understand how Tintagel has been associated with the legend of King Arthur for many centuries and encourage them to be inspired by the setting of the castle to compose their own legend.

Begin with looking at some differences between myths, legends, fables and fairy tales, identifying some characteristics of each. Focusing on legends, explore the story of King Arthur and the Knights of the Round Table and discuss as a class how it fits the category of a legend.

Prepare the students for writing their own legend, using the model below. For writing a good story, students need to think about key features – such as plot, setting and characters – and literary devices to make their writing interesting.

Writers such as Alfred, Lord Tennyson and Thomas Hardy visited Tintagel and it inspired them to set part of their stories here. At the castle, students can explore the exhibition to discover how Tintagel has inspired part of the legend of King Arthur. Around the site, they can take their own inspiration from the dramatic landscape. Think about using literary devices to describe setting: adjectives, imagery, metaphor, similes, alliteration and onomatopoeia.

CHARACTERISTICS OF A LEGEND
■ A traditional story about a person or place.
■ An unproven story from an earlier time, passed down through storytelling and writings but believed by many to be historical.
■ May include supernatural beings.
■ Often feature a hero as one of the lead characters.
■ Sometimes about a real person in the past.
■ Acts of bravery.
■ Battles and fights.
■ Distinction made between honour and dishonour (good/ evil).

MORE LEARNING IDEAS
Back in the classroom, students use the descriptive words that they gather at Tintagel to write a descriptive setting for their legend.
CREATE YOUR OWN LEGEND

TRY SOME TECHNIQUES:

**Imagery** – using descriptive language to create a picture in the reader’s mind: ‘The sun shone on the glittering sea as the ships bobbed in the wind.’

**Adjectives** – describing words: ‘tall’, ‘hot’, ‘spiky’, ‘terrible’

**Simile** – comparing something to something else: ‘as cold as ice’

**Metaphor** – describing something as being something else: ‘the waterfall of tears’

**Onomatopoeia** – using words that sound like what they describe: ‘hiss’, ‘bang’!

**Alliteration** – words with the same first letter: ‘the daring deer dashed’

HELPFUL HINT

Use your senses to help you think about how to describe something. Stand still and close your eyes: what do you hear, smell, taste? Touch some things around you – what do they feel like?

CORNISH WORDS

Beautiful – teg (‘tehg’)
Dramatic – dramasek (‘dra-mah-sek’)
Windy – gwynsek (‘gwin-sek’)
Misty – niwlek (‘new-leck’)
Exciting – yntanus (‘in-tanus’)
Wild – gwyls (‘gwils’)

WORD BANK:
CREATE YOUR OWN LEGEND

DRAWING BOX:

KEY FEATURES OF A LEGEND

- A traditional story about a person or place
- Often based on a true event in the past
- May include supernatural beings
- Often feature a hero as one of the lead characters
- Sometimes about a real person in the past
- Acts of bravery
- Battles and fights
- Distinction made between honour and dishonour (good/evil)

PLANNING MY LEGEND:
SELF-LED ACTIVITY
CANTILEVER CHALLENGE

Recommended for
KS2 & KS3 (Science, Design and Technology)

Learning objectives
• Examine/observe/measure and investigate/record the type of bridge that joins the headland and Island at Tintagel Castle.
• Identify the forces acting on the bridge and why the design of the bridge has been chosen (relate the load to how the land has changed over time).
• Compare, test and select materials based on their properties to build a model cantilever bridge.

Time to complete
60 minutes

SUMMARY
This activity will help students understand how the footbridge at Tintagel Castle is designed and engineered to help them to design their own bridge.

BEFORE YOUR VISIT
Before your visit, challenge your students to create the longest span possible out of lolly sticks/paint stirring sticks and washers/weights using only the edge of a table. Give the students minimal instruction and let them discover through experimentation how to distribute the weight of the washers to support the beam to as long a length as possible. This introduces the concept of a cantilever: a projecting beam fixed at only one end. The students will have discovered how a cantilever needs a reinforced anchor; the longer the span, the stronger the anchor needs to be. The weight on the beam can’t be more than the cantilever can support, or it will bend and break.

AT THE CASTLE
During your visit to the castle, students should explore the bridge, making sketches of its design from the viewing platforms in the lower courtyard and/or from the beach at low tide. They should identify it from the list of bridge types. The bridge is made of two cantilevers meeting; it has a gap in the middle. The carbon steel piers are lightweight so they disappear when the bridge is viewed from a distance.

The activity below encourages students to explore the forces acting on a cantilever bridge, using just their bodies, some simple loads, and teamwork.

To discover how forces act on a cantilever bridge, ask your students to hold out one arm at a right angle from their body. The force of tension is along this arm, keeping it straight (the bridge beam).

Give them a school bag to hold out at arm’s length. Ask them to gradually hold more and more weight (more school bags) until their arm drops: this is the compression force (between their hand/arm and the ground) becoming greater than the tension, and so their arm (the ‘bridge’) fails – the anchor (their shoulder) gives way.

Continued...
Ask the students how their arm could be strengthened: in pairs they can try to help each other. They should conclude that by holding up their partner’s arm, the arm can hold more weight. They are countering the compression force with a strong support.

However, we couldn’t put a support in the ground beneath the bridge, because it is a special site – the support has to come from the anchor. How could we design the bridge to make the anchors stronger? Ask students to try to do this with their bodies, still supporting the end of their partner’s arm.

Once they have tried, show them the image of Iron Bridge from the 19th century: this demonstrates the large arched anchors/piers with trusses that support the bridge, making it very strong. Do they think this would suit Tintagel in the 21st century? Instead, our bridge has smaller piers: unlike the Victorians, engineers today can analyse materials to discover the best way to solve a design problem. We can model things on computers to test out and make calculations. Steel has been used to make the bridge at Tintagel because it is stronger (a very high yield strength) than wood or iron so the piers can be smaller and lighter than those of the Iron Bridge and can blend into the landscape better.

On their sketches, students should label how the force is acting on the footbridge: that is, compression (a force that pushes or squeezes inwards) on the anchor/abutment/pier is carefully balanced with tension (a force that stretches and pulls outwards) across the beam (deck). This balancing happens by channelling the load (the total weight of the bridge structure) onto the abutments (the supports at either end of the bridge) and piers (the supports that run under the bridge along its length). These forces are balancing each other out (until they don’t and the beam collapses!).

**MORE LEARNING IDEAS**

Back in the classroom, students should design their own model cantilever bridge, testing out a variety of materials, analysing their properties to decide which will be the most suitable to support their chosen structure.
Iron Bridge has five arched rib supports, making it very strong.
BRIDGE BUILDERS

1 Sketch the footbridge at Tintagel Castle:

2 Decide what type of bridge it is from the list on the other side of this page. Label your drawing.

3 Label the direction of the forces (compression and tension) acting on the footbridge.

4 Find out what material was used and describe its properties: