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4th November 1983

Dear

Thank you for your letter and enclosures.

Let me see if I can clear up this ^{question}~~mention~~ of 'who found the Pentagram' once and for all.

We all agree that as far as the U.K. is concerned, this story began with Henry Lincoln. In Lincoln's very first exposition of this story for the BBC - and therefore in the very first programme he made - he showed vividly how a pentagrammatical structure was at the heart of the mystery of Rennes Le Chateau. (The fact that he has since seemed to move away from this idea does not change the fact that it all began with him in the very early stages.)

The next stage was in my office early in 1973. It was here that I decided to ask Professor Christopher Cornford, of the Royal College of Art, to examine the Poussin painting as a result of some regular lengths of straight lines Henry had discovered there. Cornford's analysis showed the painting to be based on an ancient pentagrammatical structure. He advised us to look for the angles of a pentagram on a map of the landscape at Rennes Le Chateau.

Back in my office, Henry and I got out a ruler and protractor and some tracing paper and soon discovered the basic triangle of Rennes Le Chateau/Blanchfort and the it Knights Templars at Bezu. This information, however, ~~was~~ too late to however, was too late to include in our second programme and was to be five years even before we made 'The ~~Shadow of the Templars~~'.

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In that time Henry had gone back to the map with his instruments and completed the Pentagonagram as it is known today with La Pique near its centre. (The centre is really on a scree alope close to La Pique.) Henry at this time was convinced that the Secret of Rennes Le Chateau was to be found in a stone pool surrounded by trees near the centre of the Pentagonagram and - having discounted his ideas of Jesus/Mary and the baby who begun the line of the Lost Kings of France - I thought this idea might be the end of our third programme.

However, when we filmed there I felt it was all wrong and I was unhappy at ending the programme this way. So I went back to my books. I went to see an expert on hidden meanings in artistle works of Western Culture. It turned out that the Pentagonagram was a highly significant shape and that if there was a pentagram in the features around Rennes Le Chateau then the ~~initiales~~ of a secret society there may also have known of the Pentagonagram formed in the sky by the planet Venus when its position was seen in conjunction with the Barth and the Sun. "As below - so above". It seemed a nice way to end such a mysterious programme. *Wm*

When I told Lincoln of this research he was stunned. He had no idea of it nor had Baigent or Leigh and he immediately agreed that it would be an excellent ending to the film. (This conversation took place over lunch in Stowe on ~~the~~ Wold.) So the films were completed.

I suspect the reason all this is not in the book is that it would have distracted attention from their more controversial ideas - ideas I hasten to add which I have never supported.

I hope this will be of some use to you.

Sincerely,

Roy Davies

(Roy Davies)

Producer, Music and Arts Television

P.S. Who said that Fred Gettings worked as a consultant to the BBC?

(No longer necessary to answer!)

*Sincerely
R.*