

The Newsletter of the Network of

Ley Hunters

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Issue 38 – Imbolc 2021



The Newsletter of the Network of Ley Hunters

Issue 38, Imbolc (1st February) 2021

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The Network of Ley Hunters is an informal movement for all who are interested in leys and patterns within the landscape. The importance of this in these critical times may be that many find their eyes opened to the living nature of the landscape and then are led to act accordingly.

This newsletter is available on annual subscription of £15 (or £30 if from abroad). This brings you four quarterly issues. Please send a cheque or postal order payable to the Network of Ley Hunters. Bank notes are also welcome.

If your subscription is due an "X" will follow now.

Please subscribe soon so that we can print enough copies of the next issue. Please **PRINT** your name and address clearly. Thank you!

Contributions are welcome for future issues. Please send 14pt typed camera ready copy on a single side of A4 with 1 inch margins. Pictures and diagrams are welcome. Remember, **we** will reduce to A5. Please contact the editor re. length and subject, or if you need help with typing. Volunteer typists are also most welcome to contact us. We have early deadlines because we are often away on Vision Quests and Pilgrimages (which you are welcome to join). We are delighted to read about your local leys, but please remember that we are not all familiar with your local territory. Please provide six figure grid references and details of relevant Ordnance Survey Explorer maps (1:25000). Don't forget the letters of your 100km square. The grid reference for Stonehenge, for example, is SU 123422 (OS Explorer 130).

A major function of the Network is our Moots and Field Trips. Apart from the interesting places visited and the expert speakers you can hear, these are good ways to meet other ley hunters. We have much to teach each other. By coming together as a group we hire buses and drivers for our trips, and even book carriages on sleeper trains to and from Scotland and Cornwall. Apart from encouraging group spirit, providing better transport for all, and being better for the environment, buses allow us to be dropped off and picked up on narrow lanes where there is no room to park a car. Early booking helps us to organise buses and drivers. Our Moots are also located with regard to public transport and affordable accommodation, including a campsite where we can be grouped together. We try to provide vegan food at Moots.

SHOW SOME SPIRIT

The nation is facing an enemy not known since 1940. It is not about health. It is about control. Anything which raises our spirits is being crushed. We are being steered towards living as compliant zombies isolated from each other but ruled by screens. Cherished civil liberties have been surrendered. Once reliable organs of information have become instruments of propaganda which Goebbels would have been proud of. We have been lied to. Will **you** be a muzzled appeaser or stand up, alone if necessary, against tyranny, as Winston Churchill did? Churchill was a Druid. He knew 'Y Gwir yn Erbyn y Byd' (The Truth against the World). A ley links Churchill's grave with his place of birth and the Column of Victory.

Our Moots are the finest examples of people coming together to learn from each other and to generate a spirit which they take home with them. We acknowledge, honour and serve the living land, the Goddess. There is no more important time than now to do this. Please muster in Beccles next June for our next Moot. Book **NOW** for tickets, either for the whole Moot including excellent field trips with our own coach and driver or just for the Moot in the hall with expert speakers on Saturday, 5 June. The field trips will be from Sunday, 6 June, to Friday, 11 June, inclusive. It's £225 for the week or £30 for the Saturday only (send cheques, payable to 'Network of Ley Hunters', to Laurence Main, 9 Mawddwy Cottages, Minllyn, Dinas Mawddwy, Machynlleth, SY20 9LW). Full details of accommodation, speakers, etc., come with your ticket (or telephone 01650 531354 without delay). We need to have your bookings in to pay for the coach and driver, speakers, etc. If the government makes it impossible for this Moot to go ahead in June, we will refund your money and do our best to find a new date.

IT IS IMPORTANT TO BE POSITIVE NOW, TO SHOW SPIRIT AND TO BOOK FOR OUR BECCLES MOOT WITHOUT DELAY !

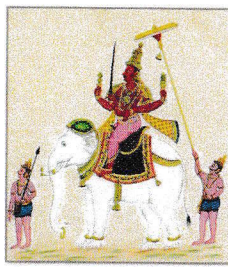
Laurence Main





DURGA AND RUDRA and THE HUDSON BAY MERIDIAN LEY

By Fionn Rawnsley M.A.



While researching terrestrial zodiacs I became aware of huge landscape images of traditional Hindu Goddesses and Gods, (Mother Durga, creation goddess and Rudra her masculine aspect) always associated with circular images of the Aztec sunstone which may have given rise to the green man of old. These drawings in the landscape are a surprise but are a key ingredient to terrestrial zodiacs and are also associated with these leys.

The ley I will call 'Durga & Rudra' may be already widely known in ley hunting circles, but as it connects a number of sacred places not well known, I will title it for this piece. Durga and Rudra's ley 'The Hudson Bay Meridian ley' and The Norwich Zodiac (briefly spoken about in my last article in the network of ley hunters newsletter) 'appear to be profoundly linked. Durga & Rudra ley crosses Norfolk from east south east to west north west linking no less than thirty sacred sites. Four of the locations are deeply linked to terrestrial zodiacs identified by myself. Durga and Rudra's ley demonstrates the lineage of earth zodiacs and their tie with ley's as meridian alignments.

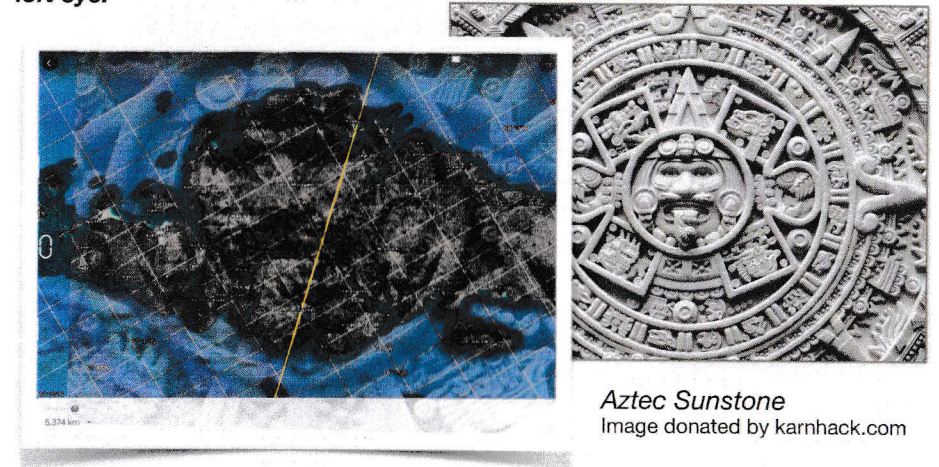
Other researches I have made have shown that the axial pole of the Earth was of vital importance to ancient people as is discussed comprehensively in Paul Broadhurst's wonderful new book called 'The Axis of Heaven' Mythos books 2020. Although Broadhurst mentions zodiacal figures in the landscape the true nature of them is not fully explored.

Dunwich was the capital town of Eastern Anglia and was bigger than London during the fourteenth century, most of it was swept into the sea during terrible tidal surges in several great storms during 1286-1287, it's said by local sailors that on quiet nights you can hear the bells of the eight churches that were lost, ringing under the sea. By the 14th century the river Blyth had shifted over 4km up to Walberswick and what was left of Dunwich dwindled to a little village, without its port. Even after coastal erosion has taken its toll there remains a ruined Franciscan monastery which is where the Durga ley appears to begin. Inland from Dunwich is 'Westleton Heath National nature reserve' which has the most exquisitely well preserved huge geoglyphic image of Rudra seated upon his elephant, also inlaid with Mater Durga his female aspect and her tiger in battle with the Bull demon, part of which has clearly been submerged by the sea since it was drawn. This Durga & Rudra Geoglyph is 3.5 km wide by 6 km tall. One can overlay an image of Durga and if positioned correctly it will fit with visible traces of the drawings which remain in the landscape as field outlines, paths and lanes. These images have been hidden in plain sight by their scale and complexity.

Take a compass bearing at 330 degrees to magnetic north from 52 16 32 N 1 37 49 E and strike it across East Anglia it will bisect Norwich castle in two and continues through a series of churches and ancient sites which I will briefly describe. After 89.5 kilometres the ley arrives at Blakeney point which is also a location sacred to another ancient East Anglian zodiac landscape.

Just 5 km up the coast at Southwold however (and another geoglyphic image of Durga & Rudra at 52 19 45 N and 1 38 20 E next to Walberswick) one can strike another ley which will start at St Edmund King and Martyr church 1 40 42 E 52 19 42 N compass bearing 320 degrees to north and again clip Norwich directly through the Cathedral, then touching church after church will leave north Norfolk at Wells next to the sea, again passing a Durga & Rudra geoglyph inscribed in the marsh, across the wash skipping up country, through Edinburgh and Holyrood and across Scotland leaving the coast of Lewis just west of Callenish 7 03 W 58 13 05 N.

Left is a photographic superimposition enhancing the existing landscape image on Lewis, a vast image of the Aztec Sun God. The ley goes through his left eye.



Aztec Sunstone
Image donated by karnhack.com

The ley crosses the North Atlantic clipping Iceland at Reykjavik and across Greenland. Crossing into Canada, bisecting snow clad King Charles Island, and eventually arriving at 97 33 30 W 63 N an island in a little lake. This is the eye of Rudra's elephant inscribed into the Inuit owned wilderness of Canada and again another huge image of Durga & Rudra. The track of this ley is 5,374 km. This Durga & Rudra point is north of the Hudson Bay in the northern territories of Canada, it is probably what has been called the Hudson Bay pole which was at 60N 83W 80,000-42,000 years ago and I believe was once the most northerly magnetic polar position which I will explain shortly. This island also corresponds with the left eye of a circular geoglyph exactly like the Aztec

sunstone found in central Playa, Mexico City in 1790. The Sun god Tonatiuh is found at several points along this ley.

Two ley's closely related; one which apparently links numerous sacred sites and astro zodiacal landscapes in Suffolk and Norfolk but stops at Blakeney on the north coast of Norfolk, Durga & Rudra's ley. And the other Meridian ley departing from St Edmunds, Southwold. On a very different scale, touching many churches, the Cathedral in Norwich and many really important points over five and a half thousand kilometres long.

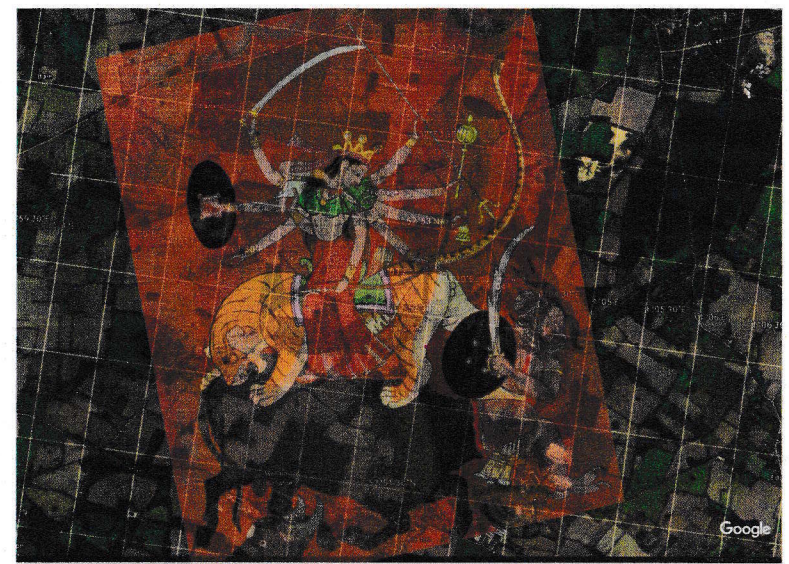
A few years back Colin Wilson and Rand Flem Ath published a book 'the Atlantis blueprint'. Wilson and Flem Ath put forward the idea that the northern magnetic pole had abruptly shifted in ancient time precipitating catastrophic seismic events and a new ice age. There is a growing body of evidence indicating the magnetic pole of earth reverses polarity about every 300,000 years but is subject to excursions to different locations for prolonged periods of time. It was positioned in the Yukon 120,000 years ago and then the Hudson Bay for a period from 54,000 years ago to about 48,000 years ago. The pole stayed in the Hudson Bay area for about 30,000 years and then between 18,000-12,000 years ago it moved to its current location. It appears that both ley's relate to this period of the Hudson Bay magnetic pole and I would venture a guess that they both may have represented a meridian line, like the Greenwich meridian at a different more remote time.

The high street in Southwold does correspond with the Hudson Bay Meridian ley in its direction but the ancient site for the beginning of this ley would have been in Blackwater a now leafy suburb of Southwold which has become colonised by houses but still conforms to the trade stamp for this Meridian ley, the Aztec sun stone design.

For the purpose of this article I will concentrate on the ley from Dunwich Franciscan monastery. Ordnance survey Landranger maps 156 134 and 133.

I have used my Google earth measuring device and satellite images on my tablet and here is what the ley connects.

Standing on the central axis of the now



Durga battling the Bull Demon superimposed into her position in the North Norfolk landscape in this instance encompasses several villages as above. Brinningham, Brinton, Hunworth, and Sharrington 1 02 30 E 52 52.30 N.

ruined building of the monastery just in front by about ten feet, a compass reading of 330 degrees exactly will point you towards a small gateway to the right of the main gate. This is the gate for the ley. Leaving the coast behind, it heads inland.

Dunwich Monastery, St Andrews church, the Mount Mott and Bailey castle 52 26 15 N 1 29 E , Mettingham castle, Bridge over the Waveney river Pirnow St, Loddon, With community All Hallows, Hunstead Church, *Norwich section*. Carrow Hill city wall tower. St Julians, Norwich Castle and well. Crossing Swan Lane (Norwich Zodiac Cygnus) it passes the threshold of St. Andrews Church and across the site of the Duke of Norfolk's Palace (now a car park) over Duke St Bridge and through an old school which is *now part of Norwich college of the arts*. Next a Church St Michael's church , then St Mary's church, St Martin's and over to Haveringland parish church. *Onto the north of Norwich section*; St Margaret's church Felthorp then to Cawston Parish Church, Saxlingham church, St. Peter and St. Paul church at Heydon, St Peter and St Paul Salle, St Marys Study and a sacred zodiac temple at 52 53 N 1 03 35 E , All Saints at Thornage and All Saints at Morston, striking out across the marshes one will arrive at Blakeney point which I have also identified as a sacred polar zodiac temple location at 0 57 55 E 52 58 15 N. There is a zodiac centre here sometimes half submerged, it does appear to complete an extensive astrological matrix I have found in North Norfolk but if there was anything North of this it would have been part of Doggerland (which became inundated about 7,000- 10,000 years ago). Durga & Rudra's ley connects no less than thirty significant places.

BOUDICCA'S LEY

by Jimmy Goddard

There is a documentary *The Warrior Queen's Treasure*, in the *Expedition Unknown* series on YouTube, presented by Josh Gates, investigating Boudicca, the Queen of the Iceni tribe in East Anglia in first century Britain. She was the wife of King Prasutagus, and when the Romans invaded they made a treaty with him to be a client king. But when he died he left the kingdom half to the emperor and half to Boudicca; the Romans raided her seat of power and had her taken out and flogged, and raped her daughters. She then managed to raise an army of greater numbers than the Romans had there at the time, retaliated and very nearly won (some think that Nero was on the point of withdrawing the troops from Britain), but the Romans, according to the historian Tacitus, trapped them in a narrow valley where they could not use their chariots. The site of the final battle is not known - it is one of those places that has many contenders - but in this programme landscape archaeologist John Pegg argues for Church Stowe near Northampton:

"The only thing we have to base any study of Boudicca's final days on is the writings of two Roman historians, one is Tacitus and the other is Dio. The key one is Tacitus and he gives us the overall picture of the campaign but also some very specific terrain descriptions that help us identify the battle site. In terms of the campaign, we've got General Paulinus the leader of the Romans. He's in Anglesey in North Wales suppressing the Druids. On hearing of the rebellion he started to move south-east to try and deal with the Iceni threat. At the same time Boudicca and the Iceni were moving from their homeland in Norfolk through Colchester which they destroyed, followed by London, and then they moved up to St. Albans. So we have a force coming down from the north, and a force coming up from the south, so we need to start looking in the centre.

"Church Stowe is in the middle of the two arrows, on Watling Street. According to Tacitus, the Romans are outnumbered 25 to 1 so they use the local topography to their advantage, stationing their troops around the edge of a steep valley. Tacitus is very specific that the Roman victory was dependant on his massively outnumbered troops holding a piece of terrain - a narrow valley with steep sides so the British couldn't bring into play their wonder weapon the chariot. Too steep for a chariot, but not too steep for the Romans to advance down once they'd started their attack. That's the description we have, and that's what we've got at Church Stowe.

"Tacitus describes a slaughter. 80,000 Celts died that fateful day, while the Romans suffered just 400 casualties. In one fell swoop, Boudicca's uprising is crushed. As for the queen herself, Dio claims she falls ill and dies, likely from poison, and is given a costly burial, which means ceremonial offerings were likely made at the site."

Convinced that he's discovered the location of the battlefield, John brought Josh to a field directly south of the church, a place with an extremely intriguing name.

"This is Dead Queen's Moor. It's possible that something at some point was found that suggested that someone of royal birth was buried up here. But there's more. In 1880

they were building a waterworks just over there, a few hundred metres away and they came across a first century Roman temple, but the big thing they found was a huge sculptured head of a woman. Not any woman, it's a very angry looking woman with what looks like a torc in her hair. It's Romano-British in style rather than Roman, and dated to the mid first century."

The field was then scanned by a ground penetrating radar drone and metal detectors, and twenty-five silver Roman coins were found, of 300 years after Boudicca but it was theorised that offerings were still made at the site.

There is a very interesting ley going through Church Stowe church and a clump to the south of it, and possibly the Roman temple too although I was unable to find its exact location. Coming south-east, it goes through Borough Hill hillfort at Daventry.

The monument is situated on Borough Hill, a large natural eminence on the eastern edge of Daventry. The hilltop is oblong in shape and extends over 1.5km north to south, most of which is enclosed by the defences of a large multivallate hillfort. The defences of the large hillfort are partly overlain by those of another, smaller, multivallate hillfort which occupies the northern part of the hill. Both hillforts are believed to have been constructed in the Iron Age.

Situated in the south western part of the small hillfort are the buried remains of a building complex orientated north-south. Partial excavation in the 19th century revealed structural remains of Roman date, including stone walls, roof tiles, painted wall plaster and mosaic and tessellated pavements. At the southern end of the complex a baths suite was identified. Finds from the site included pottery of the second to fourth centuries AD and coins of the late-third to mid-fourth centuries. These features are considered to represent the remains of a Roman villa.

Near the centre of the large hillfort, over 400m to the south of the building complex, are the remains of a Roman barrow cemetery. In the early 18th century there were 18 mounds surviving to a height of over 0.6m, the majority aligned in a row running north-south along the natural contour of the hill. In the 19th century they were levelled by ploughing, but trial excavations in 1991 demonstrated that they survive as below-ground features. Some of the barrows were partially excavated in 1823 with the discovery of human cremations and pottery vessels dating from the second century AD. The ley touches the western corner of the small hillfort, which is where the Roman buildings are, and crosses the north-eastern part of the large hillfort.

It then continues to Dodford Church. The village is just north of the A45 road 1½ miles west of Weedon and is bounded on the east by the A5 trunk road which is the old Roman road of Watling Street. There are considerable earthworks around the village on the northern side of the stream, which indicate that Dodford was a larger settlement than it is today. The parish church, called St Mary the Virgin, was founded by the Normans in 1066. The "dod" placename element is one of those mentioned by Alfred Watkins as often occurring on leys.

The next point is Church Stowe church. St Michael's church is in the parish of Stowe

Nine Churches, originally simply Stowe meaning 'Christian Holy Place'. According to legend, the name derives from an incident involving St Michael's Church in Church Stowe. The site of the church was reputedly chosen by a supernatural spirit, who moved the building materials to a different location overnight for nine consecutive nights, so the builders eventually built the church in that location. There are many versions of this legend, often in churches on leys, including Godshill on the Isle of Wight. The church of dates back to Saxon times and was built on a neolithic worship site. It was probably not built as a local church with a graveyard but is more likely to have had its origin as a shrine or oratory served by one or two priests. A total of seven early Roman and Saxon carved stones are preserved in the church, more than in any other parish in the county. Three are built into the fabric of the tower and the others are on the floor by the 13th century font.

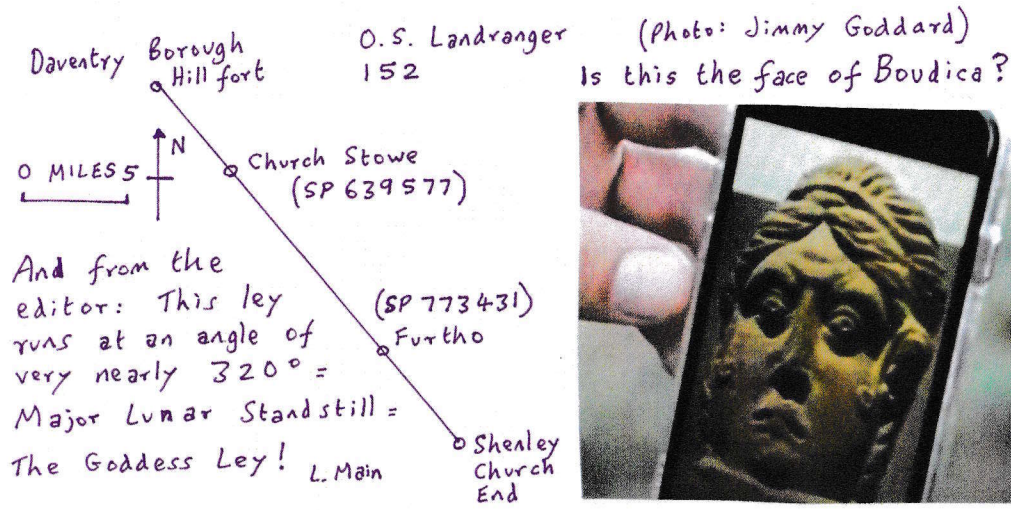
The ley goes from here to the clump to the south and possibly the Roman temple site nearby, and then on to a cross-roads in Upper Stowe, and crosses Watling Street at a rather uneven clump where there appears to be a milestone. It then goes to a track multijunction west of Astcote, and then on to a spotmarked junction where there is what seems to be a pine wood - too big to be called a clump, but may have spread from one.

It then continues to a cross-roads in Alderton, and mean-follows two of its roads. On the map it seems to run just west of a ringwork called The Mount, (called Motte on the map) but if it was ever a complete circle, it would have encompassed the village and the ley could have touched it. The line misses the church.

The next point is St.Bartholomew's Church, Furtho, a survivor of a lost medieval village. When enclosures diverted the London to Northampton road away from Furtho, it became a deserted village with only a farm, a medieval dovecot, a few lumps in the land and this delightful 900-year-old church remaining. The chancel is fourteenth century but the nave and squat tower were reconstructed early in the seventeenth century. The font and its cover also date from this time. Inside it is tranquil and atmospheric.

The line then crosses Watling Street again near Milton Keynes, at a junction with a roundabout, and goes on to the thirteenth century church at Shenley Church End. It retains a further trace of its medieval past in the motte, called the Toot, to the south of the church. This ley, however, misses the motte, which however does have associated outer earthworks. It is situated at the northern end of a small ridge running north-south and commanding a strong strategic position with extensive views in all directions. The motte survives as a circular earthen mound 1.3m high and 36m in diameter. The ridge, in the form of the 100 ft contour, does curve round to the north-east before turning to the south-west. The ley runs along the south-west stretch.

From here the ley runs through the land, but not the buildings of Coldharbour Farm. This name was held to be very significant by Alfred Watkins, and occurs in many places. The ley seems to have about ten points on the Northampton Ordnance Survey map.



OVER STORY by Ethan Pennell

For the front cover image, I've decided to depict a Gaelic deity, the Cailleach, which although traditionally associated with winter and the crone, is also linked to Imbolc through her close connection with Brighid, the Goddess most often representative of this festival. In some traditions, the pair are even viewed as one and the same, the Cailleach transforming into the youthful Brighid by drinking from the Well of Youth at the start of each spring. However, most of the Scottish tales depict them as separate, repeatedly locked in battle.

In her Manx guise, known as *Caillagh ny Groamagh* or the 'Old Woman of Gloominess', she ventures out on Imbolc if the weather is fair, gathering firewood to stay warm through the summer. She sometimes takes the form of a giant bird, carrying sticks in her beak. If February 1st is wet, she stays put. Thus, a fine Imbolc is seen as a bad omen for the rest of the year, being a forewarning of more wintery weather to come. The Cailleach is also related to the owl, hence its name in gaelic, *Cailleach-oidhche* (Crone of the Night). She is traditionally known as a builder of dolmens and hills, as well as a guardian spirit of wells and mountains. Places associated with the Cailleach include the great cairns at Loughcrew, Co. Meath, Ireland, the Scottish hills of Ross-shire, and Ben Wyvis in the Highlands, all created by rocks that she carried in either an apron or a huge creel on her back.

References:

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- Carr-Gomm, Philip & Stephanie. *The Druid Animal Oracle*. Hoo: Grange Books, 2001.
- McNeill, F. Marian *The Silver Bough, Vol.2: A Calendar of Scottish National Festivals, Candlemas to Harvest Home*. William MacLellan: Glasgow, 1959.

I'm currently working on an illustrated book of Dartmoor folklore. For more examples of my work, including some of the Dartmoor-related illustrations, here's a link to my Instagram site: @crowmancrow.

The aboriginal Guanche of Tenerife and their Perfect Pyramids.

Article 2

by Eileen Roche

This is the second of three Articles concerning the Stone Age Aboriginal inhabitants of Tenerife. The first, published recently in our NoL Newsletter, gave a general description of their lives up to and shortly after the Castilian Conquest of the Island in 1496. This Article addresses their building of pre-Conquest Pyramids in alignment with Leys and the last Article will describe the Guanche Goddess Chaxiraxi and her subsequent Hispanicised fate.

Visiting Tenerife early in 2019, I found that the Guide Books were less than enthusiastic about the Pyramids as a tourist attraction and searches on t'Internet revealed archaeologists were not too keen either.

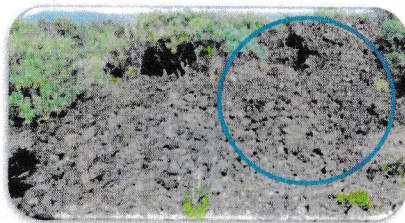
Deciding to find things out for ourselves, we drove into the Santa Barbera area on the north coast and deep in the vegetable farms in the countryside, driving on dirt roads, this is what we eventually discovered, a



structure looking remarkably like a pyramid surrounded by the farmer's plants and seedlings and nicely lined up on a Ley with the distant volcano. Our excitement drew out the farmer from his house, who confirmed that this was indeed a Guanche pyramid and that the whole area was part of the Pyramid complex, including the field walls, all now covered in his rows

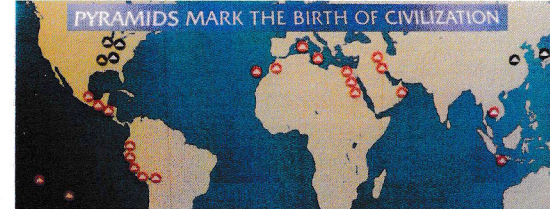
of vegetables. He told us the earth was good rich volcanic soil.

We searched the nearby area for the Cueva de los Guanches (a Guanche habitat marked on the



map), finally finding this ruined *Cabin* structure shown on the left. Later we compared it to a similar photo in the Museum of Humanity ⁱ (right). Both structures have lost their rooves.

The Santa Barbera pyramid and Guanche habitat whetted our appetites and our curiosity for more information, so a trip was made to the Pyramids of Güímar.ⁱⁱ This is a complex of six restored pyramids set in an informative Ethnographic Park and beautiful Botanical Gardens ⁱⁱⁱ of nearly 65,000 m², now surrounded by urban areas. Thor Heyerdahl ^{iv}, interested in the Canaries as stopping points for ancient oceanic travel between the south American pyramids and those in Egypt and north Africa,

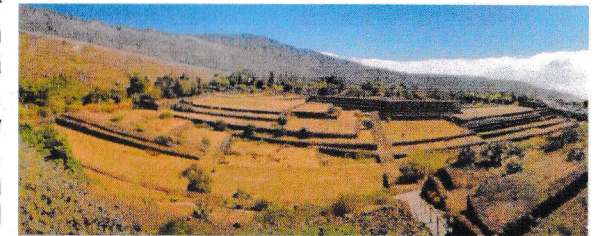


encouraged the formation of a museum and park around the Chacona Pyramids of Güímar in 1998, with financial support from Fred Olsen (Shipping

Lines). This was to support Heyerdahl's diffusionist theory of people building reed and balsa ocean-going rafts and boats to spread pyramid-building along the routes in the photograph ^v above left.

The DNA tests previously referred to in Article 1 ^{vi} included a study indicating current inhabitants of Puerto Rico in South America have a high percentage of ancient Tenerifian DNA, thus vindicating Heyerdahl and confounding his archaeological critics ^{vii}. Another study revealed these types of Guanche genes have also been detected in the Dominican Republic. ^{viii} Article 1 gave details of DNA studies demonstrating a likely north African Berber origin for the Guanche. Neither the Guanche nor the Berbers had a history of sea-faring. It has been postulated that maybe the Phoenicians captured Berber slaves and left them to work in the Canaries, where they interbred with, amongst others, South American visitors.

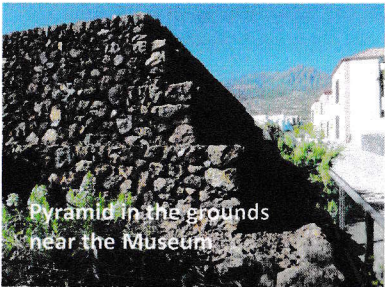
The photo, ^{ix} right, shows the main part of the Chacona Pyramid Complex. There were many Pyramids on Tenerife, similar to the Santa Barbera ones, until quite recently when



farmers destroyed them to increase areas for farming; they called the Pyramids "stone farm clearances" to justify the destruction.

Excavations in 1991 in the plaza visible in the photo above, between the pyramids, revealed materials from the mid-19th century. ^x At the same time, researchers ^{xi} undertook a study of the archaeo-astronomical characteristics of the Pyramids, demonstrating that, astronomically, the

pyramids are oriented to the summer and winter solstices. These results



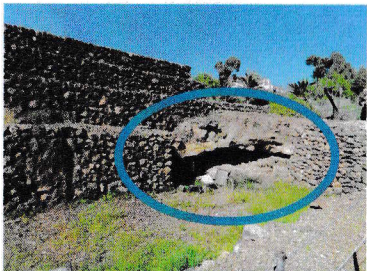
gave rise to a rather wild series of explanations, including a conspiracy theory involving the then land-owner, a Mason, secretly building the structures quite recently. The establishment controversies surrounding Heyerdahl live on!

The photo ^{xii}, below right, reveals the alignment of the stairs of Pyramid 2 with the sunrise on 21 Dec.

An interesting feature concerns a cave, an 8m long volcanic tube beneath Pyramid N1, below right, behind and under the green arrow. Excavations have shown that this was a Guanche habitation, ringed in blue below, in use between 680 & 1020 AD ^{xiii}, so it existed in this



sacred spot before the Pyramids were built. The whole area is buzzing with energy, indicating at least two leys running through both cave and Pyramid and seemingly connected to



the solstices. The Conquistadore Galindo, writing in 1632, remarked that the first people of Tenerife used to build stone pyramids in sacred spaces and that on special days they would meet there for ceremonial singing, dancing and competitions ^{xiv}. Sounds good!

The third and last article on the Guanches will focus on their Goddess Chaxiraxi, to follow.

ⁱ Museo de la Naturaleza y el Hombre (Museum of Humanity), Santa Cruz de Tenerife.

ⁱⁱ Pirámides de Güímar, Parque Etnográfico & Jardín Botánico. See <http://www.piramidesdeguimar.es/en/>.

ⁱⁱⁱ Botanical Status granted by the Ibero-Macaronesian Assoc. of Botanical Gardens in 2017.

^{iv} See https://en.wikipedia.org/wiki/Thor_Heyerdahl.

^v Photographed in the Casa Chacona Museum in the Grounds of the Pirámides de Güímar.

^{vi} Recently published in our previous NoL Newsletter

^{vii} A group of researchers from some of the universities of Puerto Rico conducted a study of mitochondrial DNA. This showed that the current population of their town has a high genetic component of Taino (aboriginal Puerto Ricans) and Guanche (especially of the island of Tenerife). See: <http://lacomunidad.elpais.com/amazonasfilm/2009/7/12/un-estudio-del-genoma-taino-y-guanche-adn-o-dna-primera-parte>

^{viii} An investigation led by experts from the Universidad Central del Este (UCE) of the República Dominicana and the Universidad of Puerto Rico led to publication of "*Orígenes continentales de las primeras poblaciones de las islas del caribe y los movimientos migratorios que lo forman*" (Continental origins of the first population of the Caribbean islands & form of their migratory movements). The team, led by Dr. Fermin Mercedes, described the presence of Guanche genes in the Dominican Republic. See: www.soitu.es/soitu/2008/10/09/info/1223573146_635959.html

^{ix} Photographed in the Casa Chacona Museum in the Grounds of the Pirámides de Güímar.

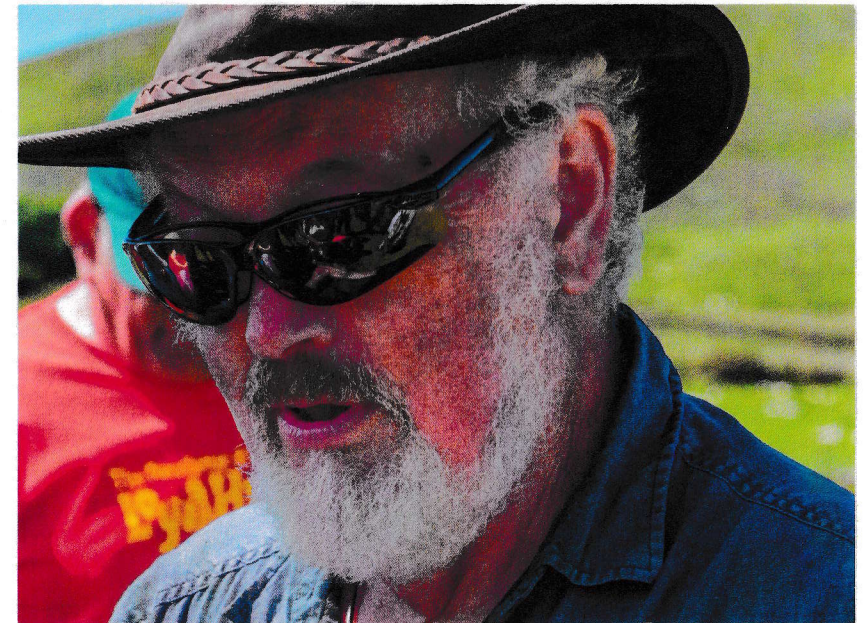
^x The archaeologists were from the University of Tenerife La Laguna and FERCO.

^{xi} Researchers from the Institute of Astrophysics of the Canaries.

^{xii} Photographed in the Casa Chacona Museum in the Grounds of the Pirámides de Güímar.

^{xiii} Information Boards on site.

^{xiv} Information Board on site.



Robin Heath (photo: Denis Chapman). See overleaf.

BOOK REVIEW

Powerpoints: Secret Rulers and Hidden Forces in the Landscape

by Robin Heath

(Bluestone Press, St Dogmaels, Wales, 2005)

This 2005 book, still available from Llanerch Press in Somerset, presents some early findings from Robin Heath on the subject of geometric patterns in the British landscape. Participants in the NoL Pembrokeshire moot in 2017, who saw Robin demonstrate how to form a 5:12:13 triangle, will see that idea introduced here.

Chapter One includes a look at Edinburgh, pointing out that the Royal Mile is actually one and one-seventh miles. In ancient Egypt the Royal Cubit was one and one-seventh cubits. The Rose Line is a north-south line connecting royal sites in Scotland, from the north coast through Balmoral, Scone Palace, Edinburgh and Rosslyn Chapel. The royal yacht Britannia, in Leith harbour, is also on the line.

In Chapter Two the author further discusses leys and pulls no punches in his assessment of US, leyhunters. He is not impressed with the inability of leyhunters to agree on what leys are. There is an interesting paragraph on page 14 – “Something defined these alignments, and even if that something isn’t ourselves, it does appear that humans have often been aligning themselves to these places”. The author argues that modern straight structures such as railway lines and gas pipelines are part of the same phenomenon of leys and should be included in their study, as well as modern “power centres” such as power stations and oil refineries. The author describes the idea that “The land stores memories of ancient powerful ritual practices undertaken along alignments”, and quotes Chris Street, “Some of the most ancient sacred sites identified themselves” (page 17).

In Chapter Three the idea is introduced of drawing straight lines connecting extremities of the island of Britain and its constituent countries. The author relates the traditional belief that “Power was conferred upon the central point [in a country] by virtue of it representing

the centre of the longest land-length in the territory.” And “...the way the landscape was initially formed caused the longest axis of an island to possess special geomantic properties, as yet unknown.” He cites for example the St Michael Line, passing from Cornwall to East Anglia, across the longest stretch of land in southern England. Also, Robin is open to the idea of an earth energy that can affect people’s consciousness at sacred sites. Later, in Chapter Four, the long axes of Scotland, Wales and England are presented and shown to have significant mid-points.

The author’s sense of wonder at numbers and geometry keeps surfacing. In Chapter Six, we see that heavenly bodies such as the sun, the moon and Venus obey geometric patterns and numerical rules which suggest a divine cosmic order. In Chapter Seven we see the 5:12 rectangle in Solomon’s Temple, Jerusalem, and Stonehenge. By drawing the diagonal in this rectangle, we produce the 5:12:13 right-angled triangle which has remarkable abilities to model the cycles of the sun and the moon. You really must see this “lunation triangle” if you haven’t already. Finally, and even more remarkably, the 5:12:13 triangle is revealed in the geography of Great Britain in quite startling ways.

The appendices are a useful addition to the book. They include step-by-step instructions for finding the distance between two points if you know their latitude and longitude. Also there are definitions of traditional units of length, and also a detailed description of the lunation triangle.

This is a little book which counts for a lot. There are some quirky and off-beat conclusions which not everybody will agree with. But the book is written with a sense of wonder which the author wants us to share. In my case, he has succeeded.

Bob Shave

COME TO OUR MOOTS!



Any profit made on Moots is used to improve the Newsletter (add colour) and to reach new people through advertising the Network. Moots are a good way to meet other ley hunters as well as to explore the living landscape with expert guides.

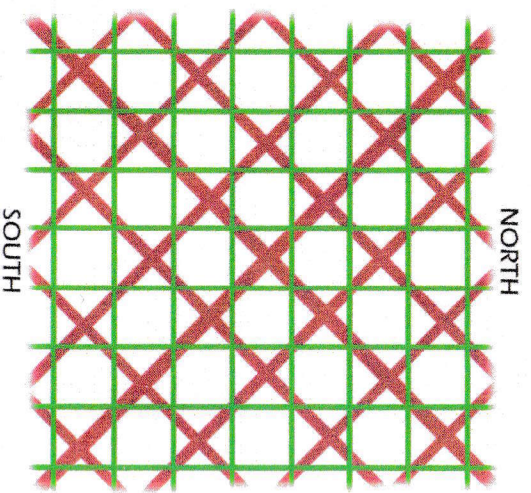
“friendly people”

Discoveries have surfaced recently that most ancient monuments were strictly aligned to the Earth's natural grids especially favouring 'High Energy Crossing points', these are also known as 'Star Points / Nodes' occurring at regular intervals and are fairly easily plotted by standard dowsing techniques.

For example: If you were to search for an ancient sacred location in a field one mile square, by using the Hartmann & Curry Energy Lines and their Nodes this could give you a massive advantage in time and effort as these two Energy Lines appear to have been used regularly way back to Neolithic times.

There are many (40+) known different Earth Energy Grids that travel around the world but only a couple of them remain uniform all of the time and at the Spring Symposium we hope to 'Flag out' two of the Earth's main grids the Hartmann & Curry Lines and track down their 'Star points / Nodes'.

Also we'll show that every Node is totally unique by dowsing its Pictogram and by using the Curry Lines we'll demonstrate how to find True North to within one tenth of a degree within ten minutes of time.



'Dowsing - The Pursuit of Truth in the Company of Friends'



Hear Ann & Steve Dawson at our Beccles Moot on Saturday, 5th June.

Ann Dawson (Reiki Master) married to Steve, from Bury St. Edmunds has been involved with the Earth Energies for many years. Running the Prince's Trust for troubled teenagers from Suffolk and assisting with archaeology sites she discovered Dowsing and Reiki Healing helping many people with their physical / emotional problems.

In recent years Ann became a skilled Geomancer and Home Healer, often working remotely from the properties, she's had many successful Healings. She has worked with Steve on many dowsing projects including unravelling the mystery of Rennes le Chateaux – South France.

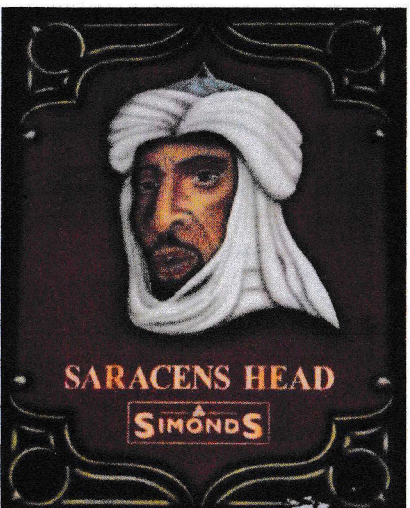


Steve Dawson a Royal Marine for 12 years then Commercial Offshore Diver & HSE Consultant for the Oil companies, has worked all over the world for 40+ years and was very fortunate to come across dowsing when working in the desert whilst searching for buried oil-lines. Always intrigued with the Pyramids and ancient Churches Steve came across their unique relationship with the worldwide Hartmann & Curry Grid Lines.

His workshop on these Gridlines slowly reveals how they can be accurately used to locate potential buried treasure & ancient sacred sites, plus tracking True North to 1/10th of a degree. Other projects have been locating King John's Lost Treasure, Gorlestone's Stonehenge and locating The battle of Hastings

The Saracen's Head

By Mark Valentine



There is a form of symbolism in the English countryside, and in the towns and cities too, that has never been properly explored. The origins of inn signs remain obscure, and the usual explanations, where there are any, have rarely, if ever, been tested. And yet here is a remarkable form of folk heraldry, full of strange beasts, legendary figures and quaint old lore. As the poet Edward Thomas put it, when he was describing a walk through the outskirts of nocturnal London, 'the names of the inns were as rich as the titles of books in an old library' (*The Heart of England*, 1906).

When I started looking into the matter, I found there was one venerable authority, Jacob Larwood and John Camden Hotten's *A History of Signboards* (1867), the first major study of the subject, revised as *English Inn Signs* by Gerald Millar (1951); and one prolific modern commentator, Eric R. Delderfield, who produced a run of books and booklets under various similar titles and often covering much the same ground, eg *British Inn Signs And Their Stories* (1965). It was not hard to notice that essentially the same ideas and explanations had been circulating for over a hundred years, with very little original research.

One exception to this was Sam Wildman's *The Black Horsemen—English Inns and King Arthur* (1971), a wonderfully imaginative but I fear rather improbable study linking the Black Horse inn sign to the battles and campaigns connected with the Dark Age warlord's cavalry. But at least this author was putting forward something new and unusual, and he was right at least in this,



English King - Saint Edmund Was he reburied in the Abbey Gardens ?

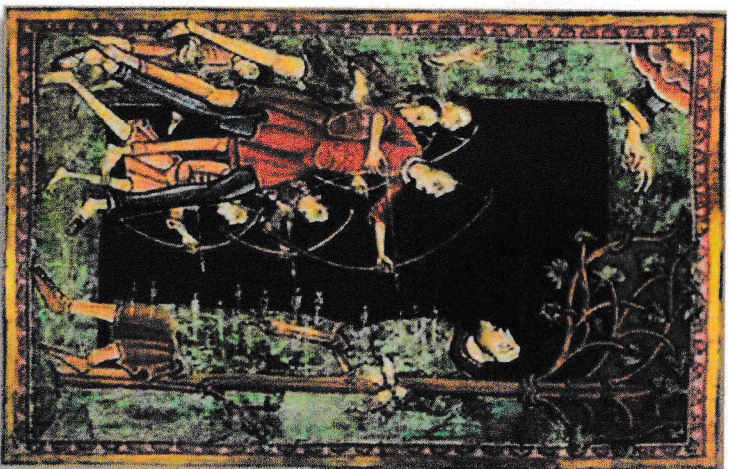


Edmund was a Christian, born in 841, who became king of East Anglia in 865. He was defeated in battle by the Vikings in 869, and was taken prisoner. On refusing to give up his Christian faith, he was executed. There are several versions of how he was killed, including being shot with many arrows and then beheaded. An arrow is his attribute. He was buried in Norfolk.

His body was exhumed about 915 and found not to have decomposed; it was subsequently reburied at the place which then took the name Bury St Edmunds. A cult grew up around him in East Anglia and the south of England, and his feast day of 20 November was celebrated in monastic calendars. The last formal inspection of St Edmund's body was in 1198. In 1214 the Magna Charta was written and signed by the Barons next to the St. Edmund Altar / Shrine.

Come the reformation in 1539, Henry VIII who didn't like the power and wealth of this abbey sent his men here to desecrate it. Luckily the monks who were looking after the body of St Edmund would have known the men were coming to close the abbey down.

"It's possible that in the middle of the night they took the body out of the Altar / Shrine and reburied St. Edmund in the former monks' graveyard just 100 metres to the East. This grave maybe found beneath tennis courts in the town's Abbey Gardens".



17th February
2013

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that we really don't know a lot about where exactly pub names came from: and some may have unexplored links to folklore and legend.

I later found two other interesting books on English inn signs. One was *The Spotted Dog, A Book of English Inn Signs* by Reginald Turnor, with wood engravings by John Farleigh (1948). This is a diffuse, not to say languorous, study which sticks mostly to the acknowledged interpretations and is therefore quite a good guide to the conventional view of these. He takes us through religious signs derived from pilgrims' hostels to heraldic signs from royal or aristocratic coats of arms to trade and agricultural signs and on to those named after eminent people, ending with a chapter on the more unusual and inexplicable signs, and possible explanations for these.

Even Mr Turnor, however, is struck by some aspect of ungraspability in the imagery of inn signs and how they relate to history, lore and landscape. In his very last sentence he says, "So I say again that the inn sign is a clue, a key, a starting-point in the search for an essence—the traditional pattern of England."

However, *The Rising Sun, A Study of Inn-Signs, Volume 1* by H.T. Sherlock (1937: no further volumes seem to have been published) is a complete contrast to the Turnor book: it departs radically from the conventional explanations in favour of a single over-arching and highly individual theory. "This book deals with the origin of the earliest signs. It shows the relation of the inns with ancient pilgrimage, with the village Wakes, with May Day festivities, with rites for the fertility of the field and with worship of sun and fire. Folklore, folksong and folk-custom all contribute to the understanding of the signs," we are told.

The author considers that many inn signs derive from ancient solar worship and its associated rituals and mysteries, and devotes much ingenuity to showing that even unobvious signs are really sun symbols. There can be little doubt, as Turnor also recounts, that some inns were halts on pilgrim routes, and we should not under-estimate how important pilgrimages were in medieval times. But this book goes even further back, invoking Osiris and the Egyptian Mysteries, and suggests that pubs were often stations or gates on the journey to the west. It is all most splendid and in a strange sort of way almost persuasive: you end up thinking there must be something in it. My favourite bit is the idea that the sign of the Cat & Fiddle is really the cat-goddess Baast and her sistrum.

Though it may seem highly speculative, I would rather have this strange, mysterious and arcane book than any more measured and sceptical study, simply because Helen Sherlock seems to hover so close to the hidden dimensions of inn sign symbolism. Nor is she alone. In Arthur Machen's *The Great Return*—the return is of the Holy Grail—the two pubs in the little harbour town of Llantrisant are called The Crown and The Fisherman's Rest, together making a sly allusion to the Fisher King, the focal figure of the Grail legends.

In this essay, I propose to explore one particular sign whose resonance in the English imagination seem to me to be not entirely what is generally supposed. The inn sign of the Saracen's Head or, less frequently, the Moor's Head, is not all that common, though not scarce: perhaps, as I recall from my inn-sign collecting days, about the 20th or 25th most popular name in the country. Few if any authentic early examples of the sign have survived, but as it is now depicted (which may carry on a much older tradition), it typically presents a haughty turbaned figure with olive skin, dark eyebrows, and a trimmed black beard and moustache, and occasionally with accoutrements such as chain-mail, a scimitar, a crown, or gold jewellery.

Probably the fame of Saladin, the chivalrous and celebrated opponent of Richard the Lionheart, may have influenced the character of these images. Modern signs (and possibly some earlier ones) may also draw on portrayals of Shakespeare's Othello (c. 1604), by far the most renowned visual depiction of a Moorish noble.

There are variants, however, for example depicting a white-bearded, white-gowned figure looking more like a sage than a soldier, or a magician with astrological signs. Though these are exceptions, they may hint at one possible, previously unexplored, source for the symbol.

It should be noted that the figure of the Saracen need not necessarily imply an enemy, or an 'other'. Already by the early 13th century, in the French Arthurian romance known as the Prose *Tristan*, there is a Saracen character, Sir Palamedes, who is a Knight of the Round Table treated with respect and admiration: and he continued to appear in other chivalric romances known widely to English audiences, including Malory's *Le Morte d'Arthur* of 1485. And, as I hope to show below, there were several further impetuses to the spread of the Saracen's Head sign that were also sympathetic in origin.

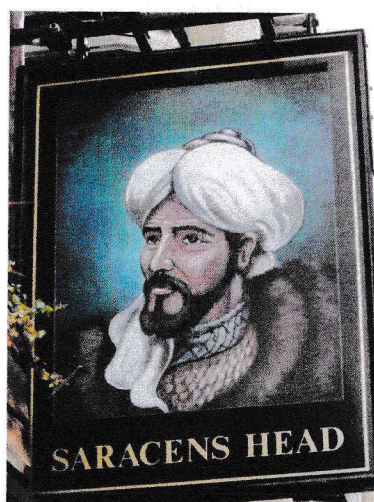
The usual explanation for the sign was offered by the 17th century historian John Selden in the posthumously published *Table-talk: being the discourses of John Selden, Esq. or, his sense of various matters of weight and high consequence. Relating especially to religion and state* (1689), as follows: 'When our countrymen came home from fighting with the Saracens and were beaten by them, they pictured them with huge, big, terrible faces (as you still see the 'Saracen's Head' is), when in truth they were like other men. But this they did to save their own credit.'

This note is quoted by Larwood and Hotten in *A History of Signboards*. They add that it may not have been only crusaders who brought the sign back: pilgrims to the Holy Land may have done so too. Others, they add, say it 'was first set up in compliment to the mother of Thomas à Becket, who was the daughter of a Saracen'. It is possible, this suggests, it may have derived partly from the very popular cult of the saint following his Canterbury martyrdom, but this link seems somewhat tenuous. And the story of his mother's Saracen origin

is in any case a myth used to embellish some later hagiographies: she was Norman.

There is, as noted above, certainly evidence of a strong link between pilgrimages and inns, which may sometimes originally have been founded as hostels specifically for these pious wanderers. For example, one of the stronger claims to be the Oldest Pub in England is that of Ye Olde Trip To Jerusalem, Nottingham, whose name needs no explanation. At Southwell, Nottinghamshire, there is also a Ye Olde Saracen's Head with pilgrimage connections. The full figure of a Saracen, often called the Turkish Knight, also appears in some medieval mystery or miracle plays.

But this origin, linking it to the legends of returning Crusaders and pilgrims is, as with the history of so many other inn signs, not as easily shown as might be supposed. And it does not imply, as is sometimes assumed, that the emblem has a grisly origin. Though there are even occasional legends of a pub once owning the skull of a Moor, with magical properties, the Crusaders did not decapitate their Saracen captives, and especially not the sort of princes and nobles usually depicted on the signs. These were instead kept as honourable hostages, for ransom, prisoner exchanges or as pawns in treaties.



The portrayal of the head only (actually often in bust form, with shoulders too) is not in fact sinister. The Saracen's Head simply represents symbolically the whole person, just as does the head of a king or queen on a coin. This is particularly so in its appearance in heraldry (where there may also be seen instead a Turk's arm holding aloft a scimitar). Where such Saracen imagery was adopted in the coats-of-arms of an influential or landowning family, it may also have been used by the local inn, as has happened with many

other heraldic signs. But it is not all that common a motif in heraldry, and cannot account alone for the popularity of the symbol.

The sign is certainly medieval in origin. There are early recorded examples in London, Thame, Southwell, Towcester, Amersham, Norwich and elsewhere, and one in Herefordshire is associated with an ancient hand-pulled boat ferry. An example at Newark "was licensed in the reign of Edward III (1327-1377), and a rental roll thought to be from the time of Edward IV (1461-70, 1471-83) records Richard Wakefeld paying the rent of '2d to be paid for placing a post for supporting a sign called 'Saracen-head' in the Market Place.' Though this inn is now demolished, a white plaque with a plaster bust of a Saracen's Head commemorates it, though this looks more like an Ancient Greek sage.

Rosemary Pardoe, long-timed editor of *Ghosts & Scholars*, tells me that the Cambridge scholar and ghost story writer M R James "stayed there in 1925 (and mentions that he's stayed there before in 1888 "or so"). It was here, during his 1925 visit, that James first read Marjorie Bowen's *Black Magic*. It was also here that he was struggling to complete the final story for *A Warning to the Curious*. It was a story which wouldn't "come out" (I wonder if it's one of the existing drafts), and was replaced by "An Evening's Entertainment" (source: *Letters to a Friend*, edited by Gwendolen McBryde, 1956)." It is all too tempting to imagine James himself speculating upon the history of the strange sign.

One reason for a certain amount of doubt as to whether the sign derives wholly from the Crusades is that generally, it is unusual for inn signs to commemorate military enemies. There are rare exceptions, such as a Napoleon pub in Bradford (now closed), perhaps due to the French general's original link to the revolutionary cause (he was much admired by some English Radicals). In thinking about why the Saracen's Head sign may have persisted and continued in popularity long after the Crusades, I have identified two further historical episodes that may have contributed to its spread.

The Cult of the Magi

Firstly, the rise in Saracen's Head dedications may have been linked to the highly popular cult of the Three Wise Men, centred on the Shrine of the Three Kings at Cologne cathedral, which claimed to contain their relics. These had been donated to the Archbishop by Frederick Barbarossa, the Holy Roman Emperor, who had removed them from Milan. A costly golden casket was made to house the relics and from the late 12th century onwards streams of pilgrims came to venerate the shrine. This contributed to a great upsurge in interest in the Magi in Northern Europe for several centuries. So vast was the throng when the relics were exhibited on certain feast days (including, of course, Epiphany), that

some pilgrims flourished specially polished mirrors on stalks above the crowd so as to catch some of the spiritual lustre emanating from the reliquary.

From around 1500, the iconography of the Magi began to become more settled and stylised (see Gertrud Schiller, *Iconography of Christian Art, Vol. I*, 1971, p.113): and pictures of them often show turbaned, bearded and jewelled figures, as, for example, in Andrea Mantegna's celebrated painting 'Adoration of the Magi' (circa 1495-1505).

Probably, therefore, this widespread devotion gave a further character to the old sign of the Saracen's Head, and influenced both the spread of the sign and the way it was portrayed. Now the sign came to be a painted talisman associated with astrology and exotic magic, the allure of the strange, just as the King's Head sign suggests majesty and loyalty and royal power. There are also a few examples of inn signs in fact called The Three Wise Men, and some Star inn signs (which are at least as popular as the Saracen's Head), have been known to depict the Magi following on their camels their sidereal beacon.

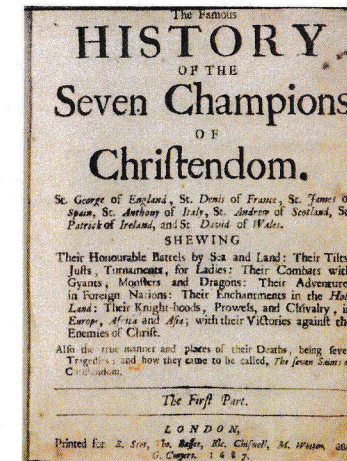
The King of Morocco

The second possible new impetus for the sign may be due to a keen interest in North Africa that arose from an alliance between Morocco and England in the late 16th and early 17th century.

In 1592-3 a play called *Mully Molloco*, anonymous but usually attributed to George Peele, was performed by the company of Lord Strange's Men on over a dozen occasions. It was later revived by the Admiral's Men around the turn of the 16th/17th century. When published in 1594, its full title was given as *The Battell Of Alcazar, Fought In Barbarie, Betweene Sebastian King Of Portugall, and Abdelmelec King Of Morocco. With the Death Of Captaine Stukeley. As It Was Sundrie Times Plaid By the Lord High Admirall His Seruants*. Sebastian is the Charlemagne or Arthur figure of Portugal, a gallant and chivalrous king who fights against the Saracen and is in legend regarded as immortal and expected to return when needed most. But the play is notable as the first significant portrayal of a Moorish eminence in English literature. It was soon to be followed by others.

The True History of the Seven Champions of Christendom (1596) was written by a 24 year old Englishman, Richard Johnson, in the time of Shakespeare and became very popular. It is usually described as a chivalric romance. The Seven Champions are the patron saints of European countries known to him: St George of England, Andrew of Scotland, Anthony of Italy and so on. These names are purely a pious gloss: the supposed saints are more like Greek heroes or Arthurian knights than stalwarts of the church. But perhaps the title and the use of the saints has served a purpose in deflecting interest away from its true purport. For this is a blunted version of an older mystical chronicle, an account of encounters with unearthly realms, strange faiths, and wild

azimuths of thought. It is no mere random collection of myths of the spirit: it tells the disguised story of a real order of mendicant knights, adventurers of the soul.



Only a few years later (1614-17), the manifestoes of the Rosy Cross began to appear, acclaiming a similar such brotherhood: possibly both were inspired in part by similar rumours. Did such an order as the Seven Champions ever really exist outside of Johnson's imagination or the sources he used? Let us consider what he tells us. The heroes are enchanted at birth by a witch called— of all things— Cabbala. What could be plainer? The Hebrew Tree of Life is invoked right at the outset of the quest. They are next captured by the King of Morocco, and then captivated by a Fair Jewess: or in other words they spent time immersing themselves in the other two great monotheist faiths. Johnson's work precedes *The Tragedy of Othello, the Moor of Venice* by around nine years, and that play soon became one of Shakespeare's most popular.

There is an edition or a version of Johnson's work listed in the British Library catalogue which makes the Moorish king even more the focus: *Almador; or, the Black King of Morocco: containing the surprising adventures of the seven champions of Christendom*. Illustrated with numerous engravings, [London] : Printed by John Day, 4, Needsby Court, Fashion Street, Spitalfields, [1840?], and we get the sense that the King was at least as much of interest to readers as were the sometimes rather pallid saintly knights. Both from Johnson and Shakespeare, therefore, the figure of a Moorish prince was a presence in the symbolic life of England from at least the late 16th century onwards, and probably contributed to the taste for the Saracen's Head sign.

The historical context for these literary portraits of Moorish figures was the Anglo-Moroccan Alliance made between Elizabeth I and Sultan Ahmad-al-

Masur of Morocco, a mutual interest pact since both were the enemies of Spain. The gradual development of amity between the two powers led to a respect for, and curiosity about, this Saracenic figure in both courtly and plebeian England. The alliance was furthered by a diplomatic mission sent by the Sultan to the Queen in 1600, which excited considerable interest. There were further alliances with the Sultan's successors in the Stuart period, and a 1682 mission from another Moroccan diplomat, Mohammed bin Hadou, to the court of Charles II, also generated considerable enthusiasm.

A further flurry of interest in the King of Morocco began in the late 17th and early 18th centuries when English ships helped the then ruler to drive out pirates from certain of his Moorish ports and released Christians kept as slaves there, as instanced by the following four volumes, which are also worth knowing simply for the elaborate way they had with titles in those days:

A Letter from the King of Morocco, to his Majesty the king of England Charles I. for the reducing of Sally, Argiers, &c. The first of which was taken, by the assistance of the English forces, with an account of the execution of the pyrats, and the number of Christian captives sent to his Majesty. London : Printed for Rowland Reynolds, 1680;

An Heroick Poem to the King, upon the Arrival of the Morocco and Bantam Embassadors, to His Majesty of Great Britain, in the year 1682. Cambridge : London; for Francis Hicks, 1682;

The Speech of His Excellency Don V. Zary, Ambassador Extraordinary from Muly Hamet Ismael, Emperor and King of Morocco, to Her Majesty at St. James's Palace, Dec. 20, 1710. Translated ... by Mr. Jones. Venturo Zary. London : J. Baker, 1710;

An Account of South-West Barbary: containing what is most remarkable in the territories of the King of Fez and Morocco. Written by a person who had been a slave there a considerable time; and published from his authentick manuscript. To which are added, two letters: one from the present King of Morocco to Colonel Kirk; the other to Sir Cloudesly Shovell: with Sir Cloudesly's answer, &c. By Simon Ockley, B.D. Professor of Arabick, in the University of Cambridge; and chaplain to the most honourable Robert Earl of Oxford and Mortimer, Lord High-Treasurer of Great Britain. London : Printed for J. Bowyer, at the Rose in Ludgate-Street; and H. Clements, at the Half-Moon in St. Paul's Church-Yard, 1713.

As these accounts show, there was for over a hundred years a lively curiosity about the Moorish king reflected in popular pamphlets, which I suggest may also have manifested itself in a revival or renewal of the Saracen's Head sign.

(The Half-Moon, incidentally, and indeed all moon inn signs would also be worth exploring).

As an example of this sort of derivation from the historical interlude, the town of Penryn, Cornwall, has a Saracen's Head as its symbol. This is said to be because, 'In the early 17th century the place name Penryn was interpreted as 'the head of the foreigner'; the foreigner being the much-feared pirates of the north African coast. Usually referred to as Turks, these marauders were in the white slavery business. Penryners were among those taken to north Africa, and heavy ransoms had to be paid to free them. The trade finally ended when Edward Pellew defeated the Turks at Algiers in 1815.' ('A History of Cornwall in 100 Objects', British Museum/BBC History of the World website).

A Traditional and Recognisable Sign

Once the Saracen's Head sign was well-known, of course, new or re-named inns and taverns might simply adopt it because it sounded traditional and picturesque. This would have been assisted by the renown of some of them as coaching inns. A famous example is described in Walter Thornbury's *Old and New London: Volume 2* (1878):

'Next to St. Sepulchre's, on Snow Hill, used to stand the famous old inn of the "Saracen's Head." It was only swept away within the last few years by the ruthless army of City improvers: its portals [were] guarded by two Saracen's heads . . . frowning upon you from each side of the gateway; and the inn itself [is] garnished with another Saracen's head, frowns upon you from the top of the yard; while from the door of the hind-boot of all the red coaches that are standing therein, there glares a small Saracen's head with a twin expression to the large Saracen's head below, so that the general appearance of the pile is of the Saracenic order.'

My literary colleague John Howard has drawn my attention to a notable example in King's Norton, Birmingham, of a Saracen's Head inn adapted from a wing of a 15th century grammar school, originally built, it is thought, on the site of a synagogue. The inn is not recorded before the early 19th century, and so the name may have been adopted simply as a traditional one, or there may have been some earlier, lost, oral tradition. The inn closed in 1930 but continued to give its name to the ancient building.

A village in South Holland, Lincolnshire is called Saracen's Head, because it grew up around a wayside inn of that name. One of the two pubs now there with that name claims descent from a medieval original. Three local gentry families also have the Saracen's Head in their arms. Unusually, a local history researcher, M J Wayland, claims to have found the shape of a Saracen's Head in the landscape, after the manner of the figures found in the study of

terrestrial zodiacs (<https://mjwayland.com/saracens-head-mystery/>, post dated 17 July 2012).

The sign was also used in coffee shops and tobacconists when these became popular in the early 18th century, sometimes as the Turk's Head or simply The Turk. It was probably adopted then simply to suggest the rich, strange and exotic, as a way of alluring the customer. The first known advertisement for tea in England appeared in 1658, and it read: 'That Excellent and by all Physitians approved China Drink called by the Chinese Tcha, by other Nations Tay alias Tee, is sold at the Sultaness Head Cophee-House, in Sweetings Rents, by the Royal Exchange, London' (quoted in *Strange Reading*, Grant Uden, no date [1936], p.138). Here we see The Sultan's Head as an unusual variations on the Saracen's. Another variation may be found at a bookseller and printer in the Glorious Revolution and Queen Anne period, who ran a press 'at the Black-moor's Head near Exeter-Change in the Strand', associated with radical Protestantism.

Nor were coffee and tea the only luxuries associated with the idea of the Moor. Charles Lamb was a frequent contributor to *William Hone's Table-Book* (c. 1827 onwards), a compendium of interesting facts and stories: he edited a series of selections from Tudor and Jacobean dramatists. One curiosity is a letter from a reader urging Lamb to write about the late 'Moorish rhubarb-seller of Shoreditch', a character who posed as an exotic foreigner, though some thought this was a fantasy. Rhubarb was then highly prized exotic sold in tablet form. It only became a common garden plant in Britain from the mid 19th century.

At least thirteen Saracen's Head inns have closed in recent times, according to the Closed Pubs website survey: the famous one at 5 Snow Hill, Clerkenwell, and others at 5 Aldgate, London; Heath End, Derbyshire; Nottingham; Lincoln; Aylesbury; High Wycombe; Hereford; Hemel Hempstead; Ripon; Rugby; East Keal, Lincolnshire; and Hadnall, Shropshire. Though none occupied ancient buildings, they illustrate the potential loss of lore and mythology once preserved in inn signs around the country.

Conclusion

In summary, I suggest that The Saracen's Head inn sign does not solely derive from returning Crusaders and pilgrims to the Holy Land, as is usually supposed. It could also have been linked to the medieval cult of the Magi, as a symbol of Eastern magic and mystery, and then to Tudor depictions of Moorish princes. It may also have come into fashion from several subsequent points of contact between Moroccan potentates and the English court, particularly in the later Stuart period. A mapping and an iconography of ancient and even recent Saracen's Heads, before too many are lost, might offer further clues.

THE STABLE END

with

Richard Knight,
the Rustic Farrier



The Strange Story of Cleopatra's Needle, part 5

In the last *Stable End*, we talked about the Kit-Cat Club. The membership consisted of Freemasons, nobility, artists, architects, playwrights, politicians, etc. Vanbrugh, Burlington, Cobham, Somers, Somerset, Spencer and more – all names connected to the obelisks surrounding the Templar Cross at Grey's Court are Kit-Cats. An alternative name for the Kit-Cats was the Knights of the Most Noble Order of the Toast because of the importance they attached to the toasting of beautiful women, again pertinent to Cleo's Needle as we'll see. Among these women were Ladies Godolphin, Sunderland (Spencer), Bridgewater and Monthermer, all daughters of John Churchill, 1st Duke of Marlborough who was made a Prince by the Holy Roman Emperor and ruled over Blenheim, the only non-royal palace in the country. He was also key in bringing the Glorious Revolution to fruition, landing protestant William III with the crown, for which William made him an earl. This group did shape a nation, a better, more equal nation and seemed to be involved with the Needle and the obelisk pattern. Now the line from Trent Park obelisk stops at Cleo's Needle, but buried beneath it is a time capsule with some interesting artefacts:

215 copies of JOHN 3:16 (each copy in a different language)

12 portraits of beautiful women, chosen by Captain Carter of the steel ship *Cleopatra*.

These, of course, point again to the Moravian Church and the Kit-Cat Club.



The Kit-Cat Club, painting by William Hogarth¹

The membership of the club was limited to 39 at any given time, and it is interesting to note that this is also the number of books in the Old Testament, at least according to Protestants². And as for the 215 copies of JOHN 3:16.... 215 is the years that the Roman Emperor Caracalla massacred the population of Alexandrian Egypt. And, as we know...

John 3:16 states "For God so loved the world that he gave his one and only Son, that whoever believes in him shall not perish but have eternal life."

However, looking at the verses *immediately before* this, we read -

John 3:14 - "Just as MOSES lifted up the snake in the wilderness, so the Son of Man must be lifted up,"

followed by...

John 3:15 - "That whoever believes in him, shall not perish but have eternal life"

All a bit complicated, but what it means is that John 3:16 is really John 3:14, 15 and 16 and the references to Moses and the snake are important to note as we shall see below.

Also see **Moses and Akhenaten** by Ahmed Osman – Editor (L. Main)

¹ Photo credit – Leeds Museum and Art Galleries

² The Protestant Bible has 39 books in its Old Testament, whereas the Catholic Bible has an additional seven books known as the 'deuterocanonical books.'

Moses, Egypt and Freemasonry

The 25th Degree of Freemasonry³ is called 'Knight of the Brazen Serpent' and is a reference to the Moses holding up 'the snake in the wilderness'⁴

This preoccupation with Moses *could* be what drew the Freemasons to the three Needles and, for once, I'm going to offer a theory, nebulous as it may be. Moses was raised and acted like a pharaoh all his life. Could it be that Thutmose and Moses are the same person and the people he led out of Egypt the same people who built the pyramids and then the Temple of Jerusalem. I think the idea of a country enslaving a whole nation of people a bit unworkable. Imagine England trying to keep the entire Scottish nation prisoner. It would take up all your time (as a leader) – a nightmare of administration.

A piece of doggerel from the time of the erection of the Needle reveals the attitude of the man in the street –

This monument as some supposes
Was looked in old days by Moses
It passed in time to Greeks and Turks
And stuck up here by the clerk of works.

It is quite funny but well researched because the Needle was made and first stood, with the obelisks in Paris and New York, in Heliopolis, in a place where Moses was educated and became a high Priest. So, Moses would have had intimate knowledge of these obelisks which I think would be of interest to Freemasons. Furthermore, the obelisk is dedicated to Thutmose III, and has nothing to do with Cleopatra! Thutmose III is the pharaoh who believed to have lived at the time of the Exodus. It is interesting that the name Moses is contained within the name Thutmose.⁵

According to the Jewish historian Artapanus, Egyptian temples of Isis contained a rod or staff to remember the one used by Moses to perform magic – so, that is Moses, Isis, Osiris and obelisks neatly tied together with the additional fact that Osiris were lost in the water and found again.

³ In the Scottish Rite system of Freemasonry

⁴ 'Brazen' = made of brass. The snake in the wilderness was likely a brass wand or staff in the form of serpent.

⁵ Thutmose, (Thoth-Moses) means literally Son of Tut/Thut/Tehuti/Thoth. (several different English renderings of the ancient Egyptian god's name). Thut/Thoth was the Egyptian God of Wisdom and Writing. *Moses (in the Egyptian)* literally means 'son of'.

George Washington, the Freemason presiding over the Founding Fathers of the United States was called the "American Moses." The quintessential symbol of America, the Liberty Bell, is inscribed with the words of Moses: -

"Proclaim Liberty thro' all the land to all the inhabitants thereof."

The final part of the Cleopatra's Needle saga will appear in the next Stable End.

[Editing and footnotes by Liza Llewellyn]

Brief bio of Richard Knight, the Rustic Farrier

Richard was born about two yards from the River Kennet in Minal, Mildenhall, Wiltshire in what is now called The Old Forge. His father was the last blacksmith in the area and was a Romany Gypsy who taught his son the trade of farrier, which he still is to this day.

BOOK REVIEW

The Stonehenge Zodiac

Fionn Rawnsley

Multiple colour and b/w images throughout

74 pp, Self-Published

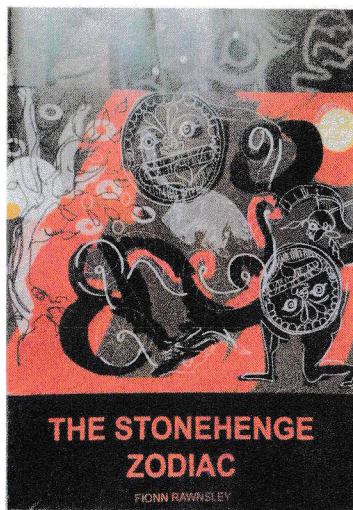
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Copies available directly from

Fionn Rawnsley, White House Farm, Guist Bottom Road, Stibbard, Fakenham, Norfolk NR21 0AG.

Cost: £10 (incl. p&p)

Since Katherine Maltwood revealed a landscape zodiac around Glastonbury, there has been an interest in discovering landscape zodiacs in other places. The Stonehenge Zodiac discusses a landscape zodiac in the surrounding area of which



Stonehenge forms a centre; the zodiac covers an area of approximately 130 by 50 miles, and, so, while Stonehenge is obviously significant piece of the puzzle, it forms but one of many aspects of this landscape Zodiac. The basic pattern for the landscape zodiac described is based on a fresco of a vault ceiling in a Italian Mansion known as the Villa Caprarola; and, like this 'Stonehenge Zodiac' study includes, not only the twelve classical constellations of the zodiac, but also some other surrounding constellations such as Orion and Bootes. In the scheme presented, Stonehenge itself corresponds to the star Vega, in the constellation of Lyra (*Lyra* being the *Lyre* of Orpheus). According to the author, the core points of the Zodiac are what the author calls the "axial henges" – these are specific locations (such as Avebury or Silbury Hill which form around the *axis mundi* (axis/axle of the revolving world), the particular star that is above the earth's North Pole ('the Pole Star') and that, he points out, will vary across the different periods (each period composing thousands of years) along with their corresponding landscape positions, positions centred on henges. Some criticisms – According to the book, Stonehenge is not the axial henge of our age, and Stonehenge is but one *part* of it, so why the zodiac is named after Stonehenge (and not, for instance after Avebury which is a more recent-period axial henge) is not entirely clear. The book may benefit from having a second edition where the maps upon which a constellation figure is imposed are a lot more clear to view as I found myself struggling to see what the figure was or what the landscape below was. Grid references would also be useful. Another issue is that the book gives quite long descriptions of already known myths (Greek, Egyptian, etc.) but what I feel would have helped more would be to show more how these *myths* manifest their nature on the *physical landscape* itself, for instance in what way does Orpheus correspond to Stonehenge and how is Stonehenge Lyre-like, if at all? Or how does the *myth* (not just the visualized *form*) of Leda and Swan specifically reflect on the landscape, nature and monuments of Wiltshire (for instance does Avebury have something swan-like about it? does Silbury Hill?). In fairness, here and there is some analysis of this nature, but it is very scant within the work. There is what appears a typing error, on p.24, as what is obviously Silbury Hill is referred to as 'Cadbury Hill'. Many pages at the end are consumed with the an image of Stonehenge and its reflection as if pictured above a lake, where, I can't help but feel the space could have been better used to discuss the actual landscape Zodiac itself more fully. The author will be speaking at the up and coming Beccles Moot, so perhaps he might elucidate some of these points then. In the meantime, I do recommend you purchase the book and have a look at the interesting theory and material presented.

- Liza Llewellyn

Book Review by David Church

The Discovery of Middle Earth, Mapping the lost world of the Celts

Graham Robb, Pub. Norton, 2015 (previously by Picador, 2013)

about 400 pages, paperback ISBN 978-0-393-34992-4

Fascinating review of the contemporaneous writings (from Roman reports), archaeology, and interpolated and referenced alignment data, of an appearing system of north-south and sunrise-sunset aligned and omphalos (centrist)-based organisation of, and communication system between 'tribes' of the Gaulish area (mostly France, spilling in to neighbouring modern countries), and with a latter chapter of extension into the similar, but possibly harder to find now, and partly on a slightly different alignment, but definitely linked, system in Britain.

Author provides researched support to the idea of a very well organised system that appears to have suffered from Roman intervention, with better roads on straighter alignments even before the Legions appeared. He also deals with the possible reasons for the massive 'barbarian' and Gaulish victories over the Roman Legions, and the apparent massive Roman victories which appeared in some cases due to factors we cannot at present understand in the tactics of the Gauls which led them to pick a losing position when they 'ought' to have won a battle.

It hints at a much more deep organisation of the 'barbarians' than history would currently countenance, but this is supported, for example, by Latin accounts which seem unbelievable, of organised migrations where huge groups from several 'tribes' together burned their homes and set out on long migration to an area 'pre-destined' for them by auspicious of the 'leaders'. In some cases 'sent', not 'taken with', and encompassing areas from west France to Greece and probably Galatia (in Asia Minor), involving tribes known later in parts of Britain, and sometimes in various areas at the same time. There is also mention of educated, cultured, 'barbarians' who could speak several languages, possibly including Egyptian and mediterranean seafaring languages, and seemed equally at home in 'Barbaria' or in Rome.

In Memoriam

Denis Chapman

21 October 1950 – 7 August 2020



Denis set up our original website and his wonderful photographs graced many issues of this Newsletter (see this back cover). Our thoughts are with his widow Jaya, daughters Kiron, Tara and granddaughter Aurelia.

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THE INNER LIGHT 38 Steeles Road, London NW3 4RG **MEGALITHOMANIA** 01458-746101, www.megalithomania.co.uk **MERRY MEET** 23 Swanbridge Park, London Road, Dorchester DT1 1ND (£8 pa) **MEYN MAMVRO** Whitewaves, Boscawell Village, Pendeen, Penzance, Cornwall TR19 7EP (£9 pa) **MYDDLE EARTH** myddleearth@yahoo.co.uk **NORTHERN EARTH** c/o 5 Foot Kiln, Old Town, Hebden Bridge, W. Yorkshire, HX7 8TW www.northernearth.co.uk (£8.50 pa, payable to Northern Earth Mysteries Group) **PAGAN DAWN** The Pagan Federation, BM Box 7097, London WC1N 3XX **PSYCHICAL STUDIES** 15 Brier Mill Road, Halesowen B63 3HA **QUEST** Marian Green, 80 Bishopsworth Road, Bristol BS13 7JS (£10 pa) **RILKO (Journal of the Research Into Lost Knowledge Organization)** Sylvia Francke, 35 Kennel Lane, Fetcham, Surrey KT22 9PQ (£19 pa, £24 overseas) **SAUNIERE SOCIETY JOURNAL** Arpinge Court, Arpinge, Folkestone, Kent CT18 8AQ (£20 pa) **TOUCHSTONE** J Goddard, 1 St Paul's Terrace, Easton, Wells, Somerset BA5 1DX (£4 pa, payable to J. Goddard) **WESSEX RESEARCH GROUP NETWORK** Robert 01749-343016



Our Clitheroe Moot in 2018 (photo: Denis Chapman)