

The Newsletter of the Network of

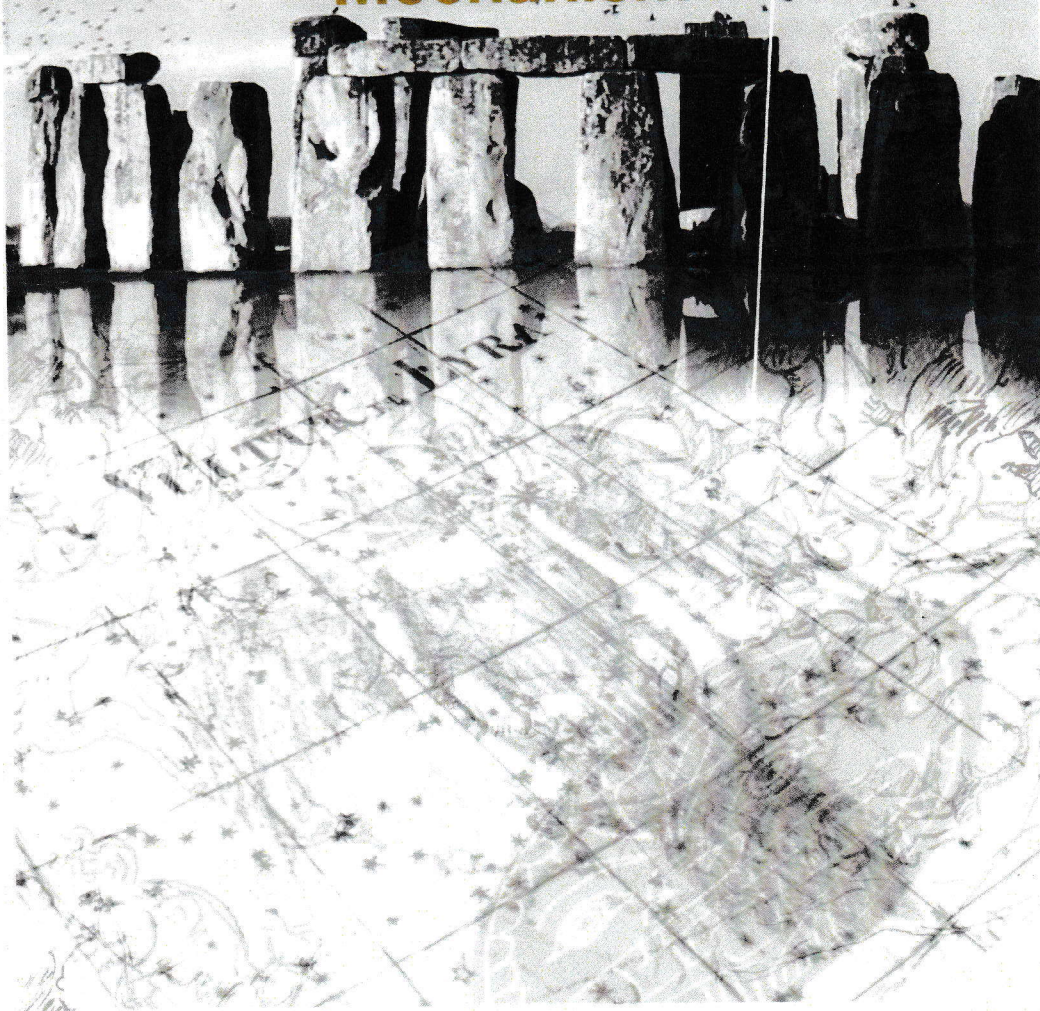
Ley Hunters

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Issue 39. Beltaine

2021

The Stonehenge Zodiac Mechanism



The Newsletter of the Network of Ley Hunters
Issue 39, Beltaine (1st May) 2021

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www.networkofleyhunters.uk

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.



CELEBRATE !



Come to Beccles on Saturday, 5th June, to celebrate the return of our Moots. This is now a **WEEKEND MOOT** with speakers in Blyburgate Hall from 12 noon. Trains run to Beccles, which has B&B's and a nearby campsite. After an **Opening Ceremony** orchestrated by Val Thomas and Chris Wood, hear Sue Pine talk about **East Anglian Leys**. Learn about the **Stonehenge Zodiac** from Fionn Rawnsley and of Jill Smith's adventures on the **Gypsy Switch** before Ann and Steve Dawson explain the **Hartmann and Curry Lines**. Sue Pine will lead a walk through Beccles. Sunday, 6th June, will see us on a coach trip to investigate the southern end of the **Iceni (Durga & Rudra) Ley** from Dunwich up to Mettingham Castle, then we'll follow the **Dragon Ley, Michael & Mary Serpents** from Bungay to Hopton-on-Sea. OS Explorer maps OL40 and 231 will be useful. The cost is **£65** (cheque payable to the Network of Ley Hunters - send to Laurence Main, 9 Mawddwy Cottages, Minllyn, Dinas Mawddwy, Machynlleth, SY20 9LW). Telephone calls are welcome on 01650 531354. If the Government does not allow us to meet, your money will be refunded. **DON'T DELAY; BOOK TODAY !**

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WEDNESDAY, 30th JUNE, 2021 will be the **CENTENARY** of Alfred Watkins' revelation of leys ('the whole thing came to me in a flash') at Blackwardine Crossroads (SO 532 563 on OS Explorer 202). Please don't try to selfishly park a car there! We are running a **COACH** (Yeomans Travel) departing from Hereford railway station at 12 noon and returning there by 2.30 pm (fitting in with the Cathedrals Express train from London Paddington via Reading, Oxford & Worcester - trains also run from Birmingham, Swansea, Holyhead & Manchester). Short speeches and, hopefully, TV cameras. See old Alfred's house and the Wergins Stone. **BOOK YOUR SEAT ON OUR COACH FOR £10 RETURN** (cheques made payable to Network of Ley Hunters - send to Laurence Main, address above). **DON'T DELAY; BOOK TODAY !**

RITUAL JOURNEYING, Spirituality and Art in the Landscape

I have written before about my 1984-85 travelling of The Gypsy Switch year-long zodiac journey.

When I came to write my book about the The Gypsy Switch I realised I must also write of my landscape journeys leading up to that longer one. All these were on one level spiritual pilgrimages as well as a physical movement through the landscape, re-awakening old links between ancient sites and re-energising forgotten conceptual pathways.

When giving a talk in 2019 it became apparent that each of them had also been part of my art practice. (As Jill Bruce I had previously been a ritual and ceremonial Performance Artist).

I believe ancient people did not separate various aspects of their lives – it was all one thing – daily routine, spirituality, science, art...

In sharing with you at the Beccles Moot these journeys from the early '80s I hope to show how this blend manifested as I carried them out.

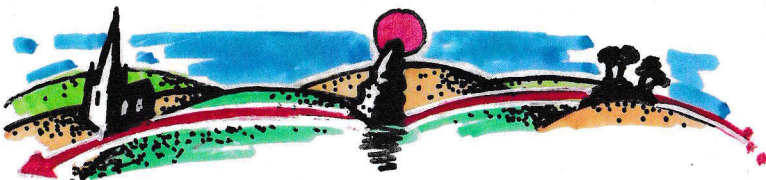
Jill Smith, September 2020

Jill Smith's book 'The Gypsy Switch and Other Ritual Journeys' is available via PayPal – www.paypal.me/gypsyswitchjillsmith or Amazon - search for Gypsy Switch Jill Smith. Or from the address below. £15 inc P&P.

'Mother of the Isles' and 'The Callanish Dance' are available from Jill at Monte Rosa, Aird Uig, Isle of Lewis, HS2 9JA. £12.50 each inc P&P.

Also see www.jill-smith.co.uk

Hear Jill Smith speak at our Beccles Moot (5/6/21)



THE STONEHENGE ZODIAC MECHANISM

By Fionn Rawnsley M.A. Part .1

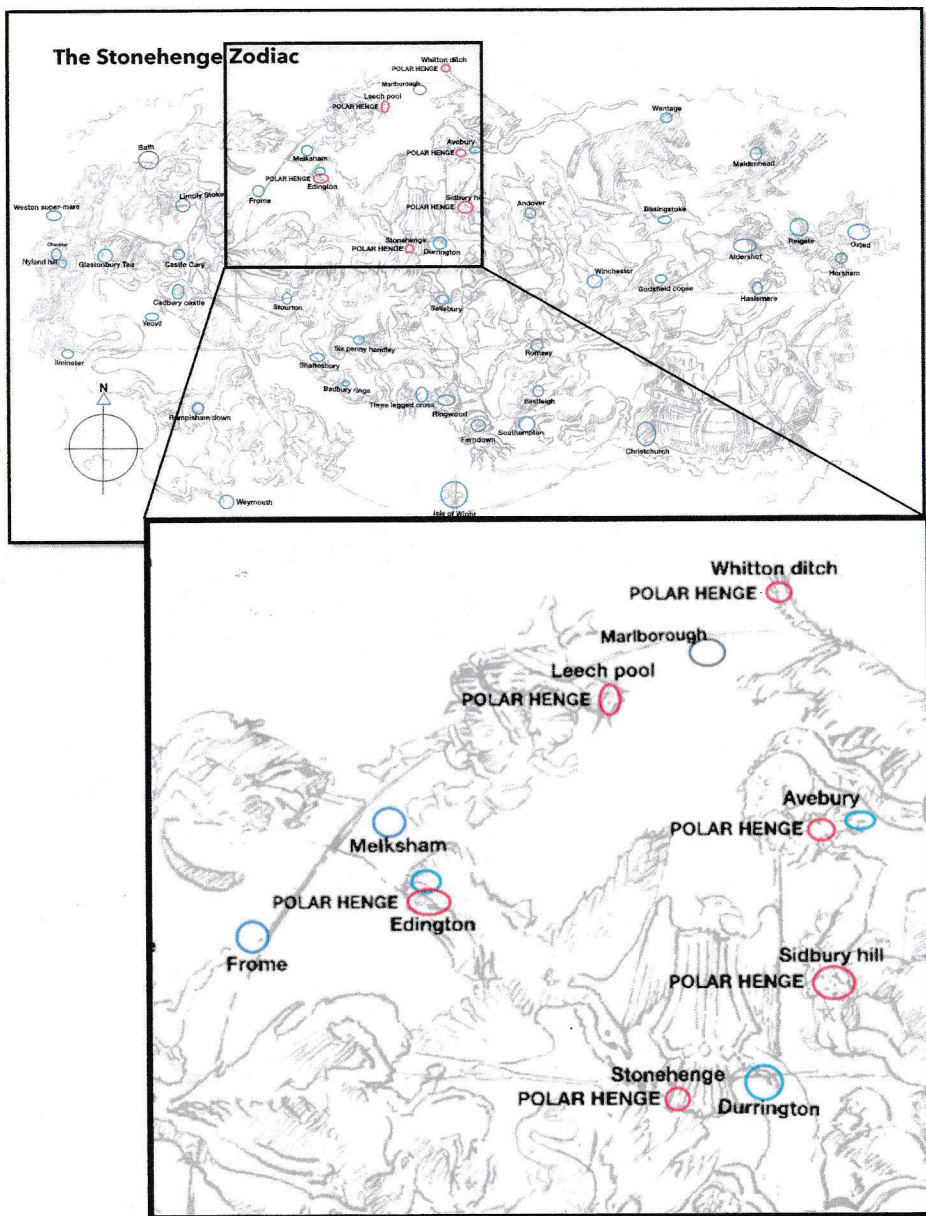
I have begun to see Stonehenge and the landscape surrounding it as a mechanism. Although this mechanism requires human interaction, it functions as an ancient astrolabe on a vast scale. This device will work with no maintenance now that it is established, yet for humans to benefit from it the machine needs to be revived and refreshed by the immortal power of myth.

According to my researches the Stonehenge Zodiac has the following components;

- 18,720km² of landscape zodiac spanning much of the mid west country of England. It does not form a circle but rather two transverse semi circles , the ecliptic line forms a recumbent 'S'. The twelve constellations of the zodiac accompanied by all the known northern hemisphere constellations are identifiable, so it is a reflection of the sky at night.
- The second element is the axial center. A ceremonial hub which we have come to know as Stonehenge. The temple itself is the worldly part of a necropolis or land of the dead, which like an immortal stands with one part in this world and one part in the next.
- The third part of the astrolabe is the sky itself, the sphere of the heavens with all it's ongoing drama, playing out power dynamics through the cycles of planets against a relatively stable backdrop of constellations all set at an angle to the earth with its own equator called the ecliptic.
- The fourth and most important part of the Stonehenge astrolabe is man.

The traditional design of the northern star chart which is known as the Greco Roman style of chart is a hectic collection of animals, objects and beings depicted as if floating and interacting in a timeless drama. There are myths surrounding each and every constellation often interrelating them, particularly the six constellations in which reside the sacred pole stars. Each passing precessional era of 6,500 years brings with it the birthing and life of a new polar star and constellation. It is man who needs to refresh the pole and breath new life into an ancient myth while the constellation fulfils its timely duty of celestial immortality. So with the inevitable precessing of the edge of the world, the path of the ecliptic and the axial pole of the earth shift on to a new pole star each 6,500 years.

The axial pole itself is the umbilical cord through which the spirits of



Section of The Stonehenge Zodiac as it is distributed across the country from Oxted to Weston Supermare 208 km and from Whitton Ditch to the Isle of Wight 90 km making 18,720 km² with significant towns and villages placed with a blue circle and the six axial henge's marked with a red. Ref: The astrological design from The Caprarolla ceiling, Villa Caprarola Italy.

new beings can descend from heaven and after a life on the earth, spirit can either ascend or descend. Without this conduit a culture can have no relative chance of redemption either for the individual or for the collective. A civilization would lose its connection to the divine and even the king or queen would have no connection to divine power to rule. John Michelle spoke of a sacred choir who would travel around the countryside eternally singing to actually keep the heavens rotating, in his book 'New View over Atlantis' *Thames and Hudson 2001, Holborn London 2001*. There are many references to a powerful heritage of astro terrestrial traditions from ancient Britain. This current of awareness of terrestrial zodiacs and their link to earthly power is embedded in our myths like the story of King Arthur. The heavenly axis is also referenced by Paul Broadhurst and Gabriel Trso in their wonderful book 'The Axis of Heaven'. Mythos Books. 2020

- Finally the last and vitally important detail of this huge astro-mechanism must be the underworld. I mean this in the most literal sense, not only is the underworld/ Elysium recognized in all mythology but it must somehow have been achieved in very material practical terms, caves, tunnels, physical hollow spaces under the earth, shadow, reflection, inversion and everything in between; the opposite world.

Establishing this mechanism would require a comprehensive survey of the countryside not just in form but even its very composition e.g. white chalk or red marle, a thorough knowledge of all waterways, underground spaces etc. The process of precession would have to have been established from the outset with comprehensive planning to position all monuments with respect to all other alignments as referenced by Robin Heath in his new book 'Megalith' by Wooden books 2019.

To plot and confirm the Stonehenge Zodiac I made use of Ordinance Survey Landranger maps and later Google satellite imagery. Having first sketched the zodiac into the O.S map where I could see the image by cross referencing the 15th century 'Caprarolla ceiling' a wonderful Italian renaissance fresco of the northern heavens. After using Google to survey the area for evidence, I would take a screen shot and superimpose the painted constellation onto the Google satellite photograph, I found I could make the superimposed image transparent and then scale it to fit the satellite image perfectly.

By the process of superimposing images directly over aerial photographs of the landscape it became clear that Stonehenge corresponded with the star Vega in the Lyre of Orpheus within the much greater terrestrial zodiac. I realized that the myth of Orpheus in the underworld must in some way hold the secret to Stonehenge.

Orpheus is a tragic myth, it begins with Orpheus falling in love with Eurydice who returns his affection; but one day she is bitten by a snake

and dies. Orpheus is so distraught he decides to descend into the land of the dead to ask Pluto and Persephone if he could bring his love back to the land of the living. Because Orpheus is such an accomplished musician and bard his plaintive song moves even Pluto himself; Pluto agrees that Eurydice can return on one condition only, that Orpheus must not look at Eurydice until they are safely in the land of the living or she will be lost forever. They make a long ascent back to the gates of Tartarus but at the last step Orpheus can bear it no longer and steals a glance to see his love; sadly of course, she slips away for ever into the land of shadow.

It was at this point that it began to dawn on me that this was a way of discovering the true age of Stonehenge.

Vega is a very bright star and was a pole star 12,000 years ago. Stonehenge would have been the most important location in the landscape 12,000 years ago because it represented the pole star at that time. At no other period would that location be so important. Gradually it occurred to me that if Stonehenge was active as a sacred cultural centre 12,000 years ago what are the other pole stars in the sky and are they significant in the Stonehenge Zodiac on the ground. At the very least looking at the pole star locations on the ground may suggest how long this astrological landscape may have been functional as a zodiac.

This also must mean that as the importance of one location or sacred axial polar henge moves, each temple loses its relevance, and goes dormant for another cycle, the next henge must become the new cultural centre. In this way through myth, annual and periodic festival the zodiac landscape can continue to perform its relative value as a direct celestial counterpoise.

Five further axial henge sites on the ground need to be discovered to complete the six stars which work as pole stars over 25,960 years and cycle through eternity as a terrestrial version of their heavenly counterparts. This ongoing shifting from henge to henge to follow the pole star would make the Stonehenge Zodiac a working mechanism.

The pole star shifts over time due to the wobble of the earth producing an effect called precession. The process is very, very slow. Imagine the earth like a spinning top, the equator of the earth spins around a central axis and if one extends the pin of the top upwards, it points to the pole star which is the only thing which is relatively static in heaven. As the Earth spins, the sunrise on the spring equinox slowly moves against the backdrop of constellations. The shift measures about one degree of the 360 degrees of the full circle over seventy two years. It would take 25,960 years to cycle through an entire celestial zodiac of twelve signs. This is called one precessional year.

The Hercules henge which followed Stonehenge as a pole star temple is a very significant mound with a bifold earthen ditch called

Sidbury hill, and after that the next pole star in Draco is represented by Avebury which is another pole star temple in the Stonehenge Zodiac and so on, Ursa Minor, Cepheus and Cygnus. All six of the pole star henges exist as ancient evidence of the use of this zodiac over 25,960 years.

CIRCULAR TIME

Stonehenge's true immortality was becoming clearer as more evidence came to light. Archaeologists have achieved a carbon dating of the temple by finding an oak post stuck under one of the stones and are all in agreement that it is about 5000 years old with several development stages. If, as I discussed earlier, the zodiac landscape is all relative to precession what does precession say regarding the antiquity of the temple of Stonehenge?

It's very hard for us modern people to think of time as anything but linear, we are born, we grow up, we age and die, and for many that is about as far as we can feasibly imagine. But Stonehenge and the Zodiac introduces us to a different way of thinking about time. Imagine we have the four directions of north, south, east and west, this terrestrial space and time is tied in to these dimensions for us, height, width, depth and duration, four dimensions, temporal existence. Now because of pole star correspondence within Stonehenge Zodiac there is an invisible link from Stonehenge to the sky above which is eternal and below to the darkest Hades which is also apparently eternal. These ideas represent another directional-dimension working vertically. The process of precession as it is defined by six axial henges in the Stonehenge Zodiac means we are dealing with an eternally repeating cycle, this is circular time. Although Stonehenge lost its importance to the astrological landscape about 11,000 years ago, precession dictates that it will return to prominence in 25,960 years from that date. Each time a star becomes the pole star, that hosting astrological constellation would be re-consecrated in a form of celestial immortality. If the Stonehenge Zodiac worked with precession as the existing monuments indicate, Stonehenge must be about 12,000 years old. There would be no reason to build it at any later point unless it was used throughout the entire precessional cycle as a cultural centre, if so it could be a lot older still.

The current pole star henge is sacred to Polaris in Ursa Minor the little Bear. This is represented in the Stonehenge Zodiac by a deeply incised bifurcated earthen ditch on a hill near Whitton-ditch in Wiltshire. It is a magical and very deserted place. When I visited I felt as though something was aware of my presence, primal, alive. Finding these henges described in my book and knowing their real significance is like finding an

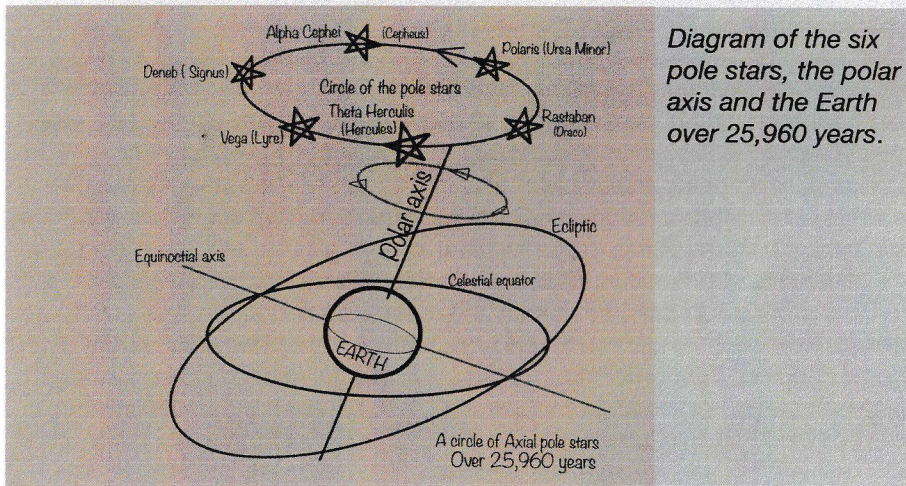
undiscovered country.

The recent discovery of a series of large pits at Durrington may have been an attempt by people to make inroads to the underworld. Archeologists may yet discover underground tunnels and extensive caves there somewhere.



The Hell Stone / Heel Stone.

Orpheus returns from the Underworld, the Heel stone representing the solar hero returning to the upper world as he climbs out from the ground at the gateway to the underworld-Stonehenge. Orpheus turns slightly to glimpse Eurydice before she disappears forever.



A New Look at a Very Old Landscape

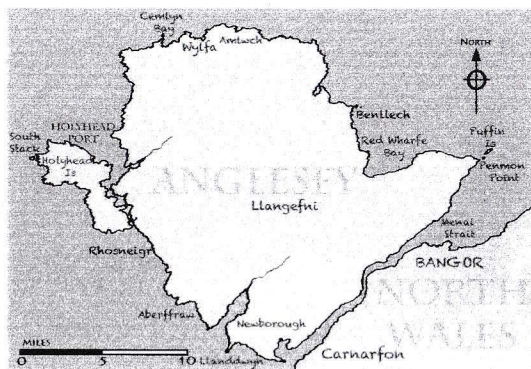
Straight and Narrow investigates how the study of leys and ley hunting might be enhanced. I have no doubt that the inclusion of dowsing, archaeoastronomy, metrology and other aspects of earth mysteries, can and will expand the ley hunter's art. We need to come up with some new ideas, and new discoveries. In a nutshell, in order to move the subject forward we need some new evidence.

In the Imbolc edition of the *NoL Newsletter (issue 38)* was a thorough piece of research by Jimmy Goddard concerning the last days of the Celtic queen Boudicca, backed up by a proposed ley connecting many of the key places and events that surrounded that final battle which finished off the Iceni tribe, around 61 AD. The article ended rather abruptly, with a rough 'map' and azimuth angle of the proposed ley. This angle is familiar, we'll meet it again later in this article.

There is far more of interest to the ley hunter in this article. Far more ancient circumstances and events led up to this decisive battle which ended the Celtic period in Britain. The next two paragraphs provide a context to the article.

The Roman Army, under General Paulinus, massively over-stretched itself by invading the Celtic Druidic centre on Anglesey in 60 AD. The history, written by the Romans, tells of a 'rout'. While the Roman army was in Wales, Boudicca's Iceni soldiers took their opportunity to slaughter most of the (Roman) inhabitants of what today we know as Colchester, London and St Albans. That was a rout. Paulinus heard of the attack during his battle with the Anglesey Druids, and immediately the army was pulled back, mobilised *tout de suite*, marched back to HQ, no doubt wringing their hands at their massive tactical blunder.

After a rapid regrouping they then annihilated over 80,000 Celtic insurgents. This was truly a rout and it was to be Boudicca's final battle. The Romans then did not return to Anglesey until AD77, whence they finished the job, and, sixteen years later, the population of the island was finally subjugated under Roman jurisdiction. So what was so interesting about Anglesey? Let's pay it a visit!



A Visit to Anglesey

Anglesey (*Ynys Mon*) is a windy and exposed island that juts out from the extreme north west coast of Wales. To the Romans in the 1st Century, it was considered to be *the* major centre for the Celtic Druids. The Romans loathed the Druids, they feared their beliefs and behaviour, and they wanted them all dead or imprisoned under Roman *civitas* laws. That they placed all their manpower into invading what must have appeared to be a tin-pot and barren sort of place miles from any of the other British centres then under Roman rule speaks volumes about the perceived threat posed by the Anglesey Druids.

So, what might it be about Anglesey that made the Druids choose it as their main centre? Well, the most obvious fact is that it offered protection from invasion *by land*. Separating the island from mainline Wales are the Menai Straits, a most dangerous tidal channel. Secondly, Anglesey was handy for sea-traffic to and from other Druidic centres such as Ireland and the Isle of Man, both of which are visible from high spots on Anglesey. Thirdly, Anglesey was situated on the main and long established trading route up from the Mediterranean to France, Cornwall, Ireland and south-west Wales, then *en route* for Bardsey, the Lleine peninsula, the Isle of Man, Ayrshire, and all ports more hyperborean in Scotland. Lastly, there's a massive copper mine on the island.

There's lots of weird stuff to reckon with on Anglesey. There's a well preserved Celtic village at Cligwy, near Bentleach, two of the best portal dolmens in Europe, lots of standard dolmens, large standing stones, cairns, a few stone rings, and a plethora of Celtic Church sites from the 5th century onwards. The island is awash with ancient history that now rubs cheeks with the vastly more modern but now defunct Nuclear Power Station at Wylfa, the defunct Aluminium smelting plant near Holyhead, a major UK port now fighting not to become defunct, post Brexit. And, as we will now see, there are some major alignments or leys to consider on this little Island. Let's take a peek at one, now?

A Tale of Two Dolmens

Two of the most renowned prehistoric sites on Anglesey are dolmenic in nature. They are Bryn Celli Ddu, or *Hill of the Black Grove* and Barclodiad y Gawres, meaning *Apron of the Goddess*. Both sites are pictured below and both have impressively ancient origins. During my student days living on the island, all these sites had bestowed upon them a cast iron sign with an 'archaeological interpretation', which informed the visitor that these were Bronze Age sites, from about 1750 BC. The new Radiocarbon dating then showed them to have originated much, much earlier, and within ten years of 1965, these signs had vanished, unhurriedly taken down. Today the modern signs tell of Bryn Celli Ddu's origins at around 5000 BC. These sites, both set at 7000 years old, go back way before the arrival of any Druidic Celts!



During the early 1900s, the one-time Astronomer Royal, Sir Norman Lockyer surveyed the site, establishing that the midsummer sunrise shone down the long entrance passage, an angle of 53° 15' east of north. This very early example of archaeoastronomical research was predictably and vigorously rebuffed by archaeologists of the period. During my first survey of this site in 1992, I noted something else really wonderful about Bryn Celli Ddu – the monument is located at a latitude of 53°12'. *The midsummer sunrise angle at this site is thus almost identical to both the passage angle and the latitude of the site's location.* The sun rise occurs directly over the 'black grove'. For this to be a coincidence is... well, unlikely!

A sister site, Barclodiad y Gawres, is located to the west of Bryn Celli Ddu, at almost the exact same latitude, just over 11 miles distant. This suggests an intentional east-west placement of the two monuments, a further unlikely coincidence that would have required advanced astronomical knowledge to set up, either now or before 5000BC.



So now there are these two major sites, both very much related both in design and dating to the famous portal grave at Gavrinis, Brittany. An almost exact east-west line connects. Google Earth provides the separation distance as being 58,333 feet. Where next can we go in this investigation?

The Role of Metrology

Metrology is the next tool we will use to unlock the secrets of these sites. The idea that prehistoric people might have been using the foot length that we still use today seems ludicrous, of course, yet the misnamed 'English' foot has an astonishingly long pedigree. It is but one of at least twelve classifications or type of foot length that have been identified from the earliest prehistoric and ancient times. You'll have to buy a book or two to understand how brilliant were John Michell and John Neal in finally sorting out the mess that Victorian metrologists had left this *Cinderella* subject in, but we've space to list (*below*) a few of the most common classifications that Michell and Neal (and Heath) have identified at prehistoric sites.

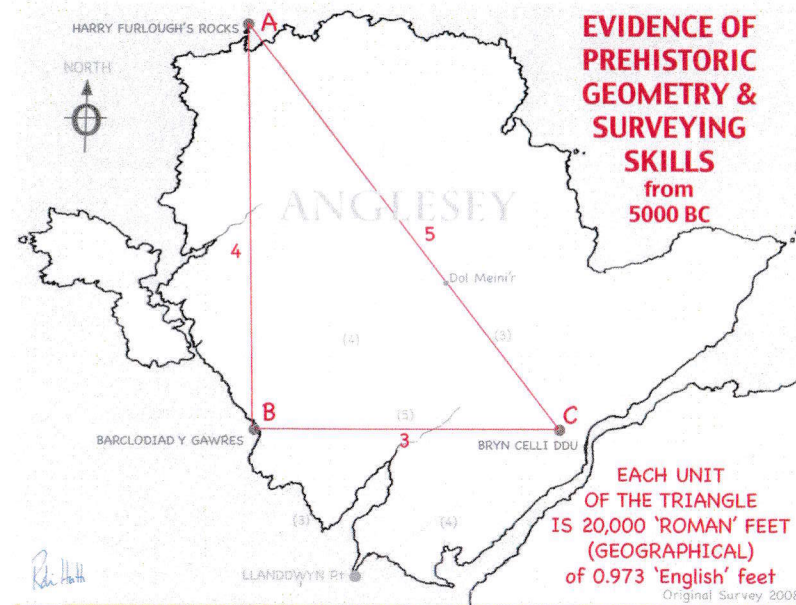
The Assyrian foot = 0.9 English foot, the Roman foot = 0.973 English feet , The Belgic foot = 15/14ths English foot, the Russian foot = 7/6ths English foot, (1.1666.. feet).

The line that separates Bryn Celli Ddu from Barclodiad y Gawres does remarkable things when converted into two of the above examples – the Roman foot and the Russian foot, for 58,333 English feet equals 60,000 Roman feet and also 50,000 Russian feet. Single digits followed by streams of noughts happening twice suggest that *the length between the dolmens is metrologically intentional.*

The mystery grows. We have a major site whose latitude has been found by **astronomers** to match the midsummer sunrise direction, and which is separated from a similar site along an east-west line whose length is recognisable to a **metrologist** as being both 60,000 Roman feet and 50,000 Russian feet. But

there's more going on here. To a **geometer**, the latitude angle of the sites and the midsummer sunrise angle are almost identical, and it is the same angle that is found within a 3-4-5 Pythagorean right angled triangle. Quite an interesting bundle of facts is accumulating in front of our eyes.

Next, we will need to take up an OS map of Anglesey and do some work! Mark up the two sites under investigation and see what else can be gleaned. I began this essential process from a position of some experience at this kind of work, by attempting to link the metrological lengths to the properties of the 3-4-5 triangle, seeing if these sites formed part of a large landscape 3-4-5 triangle across Anglesey. They do, and the resulting triangle is illustrated below.



The Anglesey 3:4:5 triangle, aligned to the Cardinal Points

20,000 Roman feet are divisible by 3, which implies the '3'-side length of a 3-4-5 triangle. If this is true then the right angle of the proposed triangle must be located at one or other dolmen site, while the other end would then house the ubiquitous 53° 9' angle. It is clear from the map that the topology of Anglesey supports the right angle being placed at the Barclodiad site, and the 53.12° angle occurs at Bryn Celli Ddu. No one need worry that the apex falls in the sea, just north of *Harry Furlough's rocks*, for since 5000 BC the sea levels have risen considerably, so that one could reasonably predict the existence of a third

dolmenic site now submerged in Cemlyn Bay. The triangle fits snugly and tightly into the topology of the island. It is very accurately a 3-4-5!

Completing the '5' side of the triangle (A-C) returns us to Bryn Celli Ddu. The perimeter of the resulting 3-4-5 triangle is twelve units long, each unit being 20,000 Roman feet long, each of 0.973 English feet. The 'Roman' and 'Russian' tags have nothing to do with the origins of these units, for both precede the later historical epochs, very clearly they are prehistoric. Back in the 1860s, the father of modern archaeology, Sir William Flinders Petrie, surveyed Stonehenge, announcing that the sarsen circle's inner diameter was exactly 100 *Cyclopean* feet, the then classification for the Roman foot (97.3 English feet in diameter).

So now we have found a convincing prehistoric 3-4-5 landscape triangle. It's up to NoL members to walk it, as I have done and discover what other sites lie adjacent or on each side of the triangle. Whether these are 'ley lines' is not my immediate business here, so the reader can decide on that score by going there.

What now about the Russian foot alternative? The diagram shows that B to C is 60,000 Roman feet in length, *but it is also 50,000 Russian feet*. This can only be divided by 2 and 5, urging a researcher to ask if this is the '5' side of a second, smaller 3-4-5 triangle? Again, it turns out that it is, and in my second diagram this smaller triangle is marked out in very light grey within the bigger one.

What reinforces a belief in the reality of this smaller triangle is that its right angle falls exactly on a location marked *Dôl Mein'r*. *Dôl* in Welsh normally means *meadow*, while *meinir* means *maiden*, but in the older Welsh, *dôl* also can mean *an assembly, ring or loop* while *meinir* means *long stone* (i.e. *menhir*) as in the Preseli bluestone outcrop at *Carn Meini*, source of the Stonehenge bluestones. *Dôl Mein'r* has solid cred, linguistically, and has surely got to be worth a visit. If the line between the two dolmens is now made the diameter of a large circle, it not only identifies and confirms the importance of *Dôl Mein'r's* location, but it also defines a third 3-4-5 triangle whose right angle falls near the point at Llanddwyn, possibly the most geologically active site in Wales. This third triangle is also marked out in very light grey on the diagram.

This article has revealed some really exciting things about prehistory and our ancestors. Here, on Anglesey, is revealed one very convincing reason why the Romans were so desperate to crush the Druids. These Celtic wisemen (and women) were the inheritors of some astonishing secrets from a far more distant past, pre-Roman. The navigational and surveying skills displayed on Anglesey would have been held by Imperial Rome as being military secrets, for above all else, the ability to accurately map out a territory represented *power*.

Next time, Anglesey is linked to other Celtic centres. Happy ley hunting! -

- Copyright 2021, Robin Heath, February 2021 -

THAT DARK PERMANENCE

'Like dolmens round my childhood, the old people' — John Montague

By Susan McKim



THE OLD STONE stood like a sentinel, forever watching, silently brooding over a broad field bordered to the east by the once-sacred River Earn and to the west by a busy B-road that runs ley-straight for three miles before drawing up at a small Perthshire village whose name translates from the Gaelic as 'the gathering place' or 'the soft place'.

We had spotted the lonely megalith on the local OS map. Some online research revealed that back in 1911 a pioneer megalith hunter had come across the stone and reported that 'There is here an indistinct mound, not now easily traceable, nor of any considerable height; but it is significant to have to report that up to 1909, when a new tenant entered the farm, two other great Stones were standing. These were removed by the newcomer, much to the surprise and indignation (I was told) of the neighbours.'

He described the surviving stone: 'The remaining monolith is an unusually square and massive oblong block of schist, girthing over 16 feet, and standing clear of the ground 7 feet 8 inches in height. Its eastern edge is rough and riven into long vertical hollows; but the other sides are, on the whole, smooth.' The *Megalithic Portal* had a more modern report. 'Aerial photos show cropmarks that suggest the standing stone was once part of a complex landscape.' Now it stood on its own, sole survivor, a lonely memorial to those long gone but not forgotten forebears. Time to investigate.

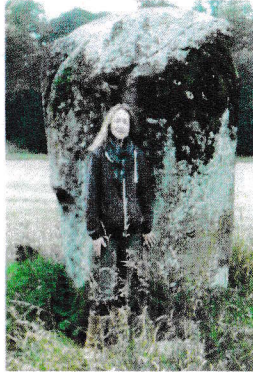
We stopped off en route at an empty roadside café. From its window the stone was visible in the near distance. 'It's funny,' said our host, 'but on winter mornings, when it's just getting light, the stone looks like an old woman, stooped over, like she's looking for something.' He could tell us no more. He didn't live locally. He only worked there, he said

It was September and the harvest was in. A break in its fence ushered Eddie and me into the field whose dry corn-stubbed furrows were easily crossed, and soon we stood before the sturdy megalith. A remnant



of something much vaster, the ancient stone exuded a powerful sense of waiting, endlessly waiting, and watching. Eddie took some pics and wandered round the stone to photograph its other side.

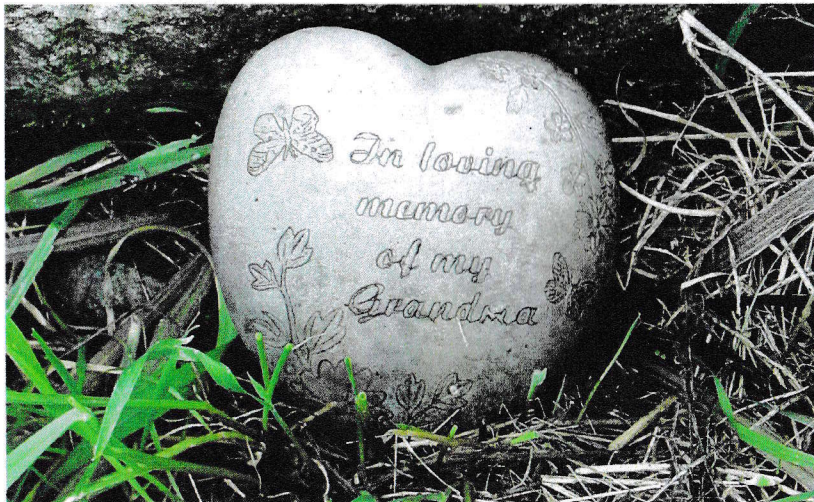
Left alone, I placed the palms of both hands against the stone (as we seem to do instinctively) and closed my eyes. Instantly I sensed a grief that seemed locked away in this block of schist. Sad waiting and silent searching. Then I got a strong impression of an old, old woman. The Cailleach? The Carlin? I caught myself. The man in the café had put the idea in my head that the stone sometimes looked like a stooped old woman. Was it mere suggestion? Had my imagination got the better of me? My short ponder was broken by a voice from the other side of the stone. 'Sue. Come and look at this.' I walked round. Eddie was pointing at something in the long grass at the foot of the stone. It was a heart-shaped object with four lines of writing finely engraved on its surface. I picked it up for a closer look and almost dropped it in astonishment as I read the words it bore.



We propped it against the bottom of the stone and took a quick pic, then carefully put the ceramic object back in its secret place and covered it with grass. Wordlessly, we crossed the field to walk back to town along the wooded west bank of the River Earn. 'That was strange,' Eddie broke the silence. 'The bloke in the café said the stone sometimes looked like an old woman.'

'I know. That's what I was thinking about when you called me.' As we entered the trees I took a last look back at the lonely old stone and, for a moment, I swear it did look like an old woman, stooped over as if looking for something, and I couldn't help but imagine that she was eagerly searching for the hidden heart that bore engraved upon its surface the haunting words: 'In loving memory of my Grandma'. Some lines from John Montague's famous poem about the old folk of his childhood sprang to mind:

*For years they trespassed on my dreams,
Until once, in a standing circle of stones,
I felt their shadows pass
Into that dark permanence of ancient forms.*



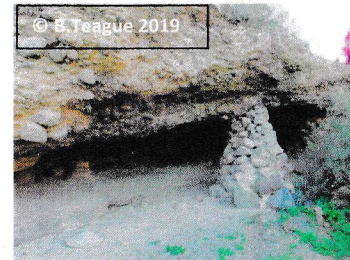
The aboriginal Guanche of Tenerife and their Wonderful Goddess.

by Eileen Roche

Article 3

This is the third of a short series of articles about the original inhabitants of Tenerife, one of the Canary Islands. The first article gave background archaeological details of their lives and Berber background in North Africa. The second article described some of their Pyramids and buildings and postulated how their DNA became merged with some South American bloodlines. This article discusses how their Goddess was found and what became of her over the years.

The story begins with a visit to Chinguaro (which means *Little Valley*), a small village near the coast, just east of the Pyramides of Güímar. We had come to find out what the lava-tubed caves used as homes by the Guanche looked like. In a little ravine (photo right) containing a small stream, we discovered the cave in the cliff-side, below, used as a Winter Palace by Mencey (King) Acaymar of Guimar, one of Tenerife the Great's nine children, before the Spanish Conquest in 1496.



From the many Info Boards posted around the site, we learned that in 1392, two Guanche goat-herders looking for lost goats found an article washed up on the Chimisay beach just south of Candelaria. Finding it sinister, they tried to smash it with a knife, sticks & stones, but the item was unbreakable & after a while their arms became paralysed & one of them had stabbed himself. Considering it to be a magical idol, the Herders took it to their Mencey, Acaymar of Guimar, who after advice from his Priests, began worshipping it as an image of their Sun-Goddess, Chaxiraxi. Acaymar placed the idol in his Winter Palace Cave in Chinguaro, and gradually all the inhabitants of Tenerife came in Pilgrimage to worship her. The image was made of old black wood, representing the Sun Mother as a woman with her baby son, Chijoraji, on her right arm, and a green candle held in the other hand. Over time, her fame spread throughout the Canaries and the other Islanders also came to worship her, even though their mother goddesses had different names to Chaxiraxi.

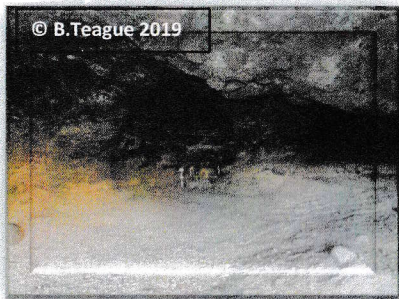


Holy Light over the Cave, indicating a Ley which crosses at right angles another running down the ravine.

After the Conquest, the Spanish increasingly came to hear of this holy relic in the cave and eventually managed to persuade the remaining Guanche that it was an image of the Christian Virgin Mary, washed up on Tenerife by the

Atlantic Ocean.

This is how we found the cave shrine looking today, below.



Above it on the cliff top has been built a Christian Chapel, left, replacing an earlier one. The nearby Information Boards described how important the cave site was for archaeologists, it forming an interface between the Guanche and the Conquistadores.

The Guanche worshipped a pantheon of religious entities, including Magec, the God of the Sun, as well as Chaxiraxi, the Sun-Mother. However, her importance overtook his as Chief Deity owing to the great significance attached to the black wooden statue whose discovery and appearance became a mystical event, venerated eventually by both Guanche and Spanish. The Guanche worshipped in the open air as well as in caves and underneath the sacred Mount Teide. Up until the twentieth century there were still people known as *Animeros*, mystical healers, whose syncretic beliefs combined parts of the Guanche and Christian religions.

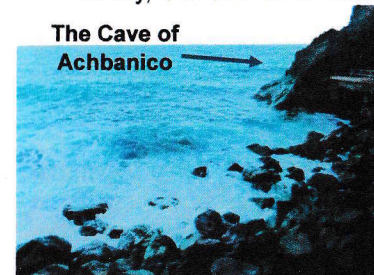
As tourists to the Island, we were amazed to discover all this information about the Guanche religion. But more was to come. Following our Itinerary, we progressed to the Cueva de San Blas or Cave of Achbanico, right, a little further along the coast and facing the exposed ocean. Again, we were wanting to explore Guanche habitats.



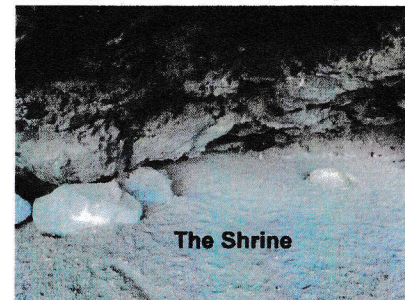
Much larger, grander and more comfortable than the previous cave, this site has been used for more than 3000 years, with a permanent fire within (like the Vestal Temple Fires). In 1446 the Guanche brought the statue of the Virgin Madonna Chaxiraxi here, after 54 years being worshipped in Chinguaro Cave. However, the statue was stolen and briefly taken away to Lanzarote. It was swiftly later returned to Tenerife after various events, including an outbreak of

plague, occurred on Lanzarote.

Sadly, the idol was washed back out to the ocean in an 1826 tsunami during a huge storm, after only 380 years of worship in this large Guanche cave. The photo, left, shows how vulnerable this cave is to depredations from the ocean. A replacement statue of the Black Madonna washed out to sea was immediately commissioned.



At the very back of the cave can be found the Shrine, below left. It is still in active use. A group of local people had come with prayers and tealights to worship, but had forgotten their matches, they pleaded with us for a light but we were, sadly, unable to help. We discovered that, as part of the

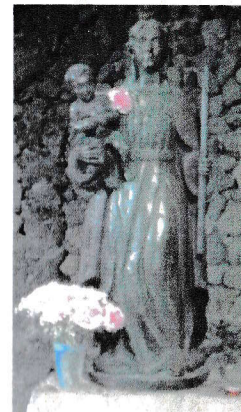


new-found pride in their ancestry, in 2001 the *Iglesia del Pueblo Guanche* (the Church of the Guanche People) was founded as a neo-pagan movement with now hundreds of followers.

Just like the Chinguaro Cave, this one also has a Christian chapel, below, this time not above it, but alongside. It is the Chapel of San Blas (St. Blaise) & is built into the rock face alongside the Cave. The interior

has a niche at the end for its Shrine.

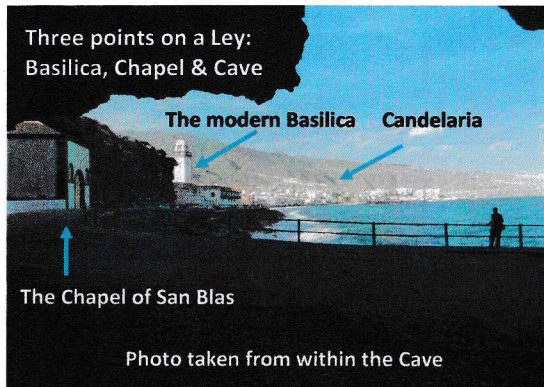
The Madonna left the San Blas Cave in 1526 for the San Blas Chapel, after eighty years of worship and pilgrimage there. It is apparent how every time she moves, she goes up in the world, to grander and grander shrines. This statue is a



replica, left, which I was pleased to view and photograph in her shrine in San Blas Chapel. By 1599 the Black Madonna was esteemed by so many as to be declared the *Patron Saint* of the Canaries. She was attracting enormous pilgrimages & crowds, particularly on her Feast Days 2nd February & 15th August.

But this was not Chaxiraxi Madonna's final move. The town of Candelaria is named after the candle she holds in her left hand and by 1959 the townsfolk finally built a resplendent Basilica for her, above, and she moved a few more yards along the coast,





see left. But, it was the Feast of the Epiphany and half of Spain as well as the Canary Islanders had flocked to Candelaria for worship and we could find nowhere to park or even move around.

However, WikiCommons to the rescue and here is a photograph of La Patrona in the new Basilica, below, splendidly clothed and bejewelled.



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[https://commons.wikimedia.org/windex.php?curid=27617205](https://commons.wikimedia.org/w/index.php?curid=27617205)

The worship of La Patrona has now spread far beyond Tenerife, wherever Canarians have migrated, including the Americas & the Philippines. It is thought that Chaxiraxi originated in the cult of the Punic/Berber goddess Tanit – if so, she has ranged her influence immeasurably beyond North Africa. As mentioned in Article 1, the ancient Guanche are neither ‘mysterious’ nor ‘enigmatic’ and much is certainly known about them – not “nothing” as per the Tourist Guide Books!

On arriving home again, I spent a pleasant afternoon playing with Google Maps, drawing lines between the sites described above and the nearby Piramides of Güímar, measuring distances. A fine interlocking series of triangles was the result! Try it yourselves, NoL Readers. All the sites are in a natural basin formed within the volcanic slopes of Mount Teide.

¹ Described in Article 2, published by NoL Newsletters.

For further information and sources on the above Article, see:

<https://www.revolv.com/page/chaxiraxi?sttype=topics&cmd=list> and

<https://en.wikipedia.org/wiki/Chaxiraxi>

A Gnostic Landscape Temple in South Dorset and the Transformative Power of the Number 8

Part 1 by Jonathan Harwood

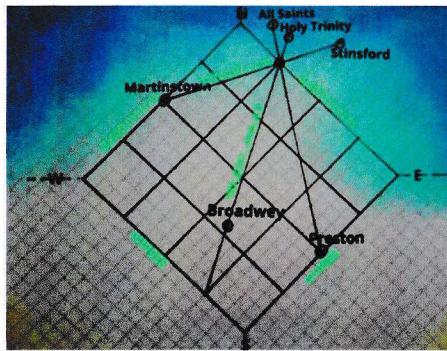
“A mystery too deep for present enquiry concerns the ancient geographical arrangement of temples in relation to each other.”

John Michell, *City of Revelation*

There is a lot of hard slog involved in any research, and it is the occasional ‘eureka’ moment of discovery that makes it all worthwhile. Anyone interested in more detail of the discoveries that I am going to share in this article will find more information on my website www.dorsetgeometry.co.uk – except for the new discoveries presented here for the first time.

My starting point was a statement by Henry Lincoln, in his book *Key to the Sacred Pattern* (1997), that a distance equal to very slightly less than 188mm, measured on a map at scale 1:25,000 (1mm on the map represents 25m on the ground), is the ‘key’ to his discovery of an enormous landscape temple marked by the positions of old churches and other ancient sites in the vicinity of the French Pyrenean village of Rennes-le-Château. I decided to see if the 188mm ‘key measure’ turns up when measuring the distances between church symbols on my local OS map of South Dorset [Explorer OL15]. Within a few minutes I discovered that it does, and this has led to more than twenty years of research. It turns out that this distance is also the key to the discovery of a Gnostic temple, 8.4 km square, that is marked by the positions of churches in the landscape between Dorchester and Weymouth.

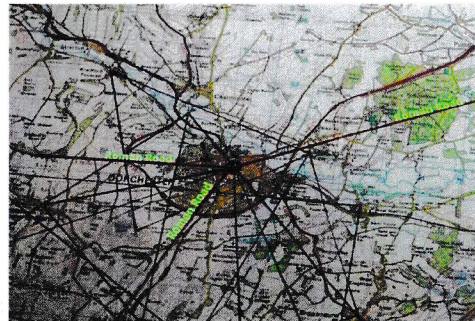
This is, of course, a bold claim, but one that can be justified, I believe, by the objective evidence that I have accumulated over the years. It all began with the realisation that a triangle marked by three churches, two of which being 188mm apart on the map, fitted precisely into a 2 x 4 rectangle. The figure shows this triangle, marked by churches in Martinstown, Dorchester and Preston. When I drew the square into which this triangle fits, it was immediately obvious that it was almost perfectly aligned to the cardinal points. The method of achieving this might have involved using a cord to draw a circle around a standing pole. At sunrise and sunset the shadow of the pole cuts the circle at two points. Drawing a line between these points establishes the E/W orientation. A line drawn at right-angles to this line then establishes the N/S orientation. This might have been



done by pegging out a 3:4:5 Pythagorean right-angled triangle along the E/W line using a Druid's cord. Far more sophisticated surveying techniques would then have been required in order to work accurately at this enormous scale.

The 'key measure' line connecting the churches in Martinstown and Dorchester turns out to be the $\sqrt{5}$ diagonal of a 1 x 2 rectangle, and the line connecting the Dorchester and Preston churches is the $\sqrt{13}$ diagonal of a 2 x 3 rectangle. The measured distance on the map between the Martinstown and Preston churches is 336mm. This means that each square within the grid has sides measuring 84mm. Multiplying this by $\sqrt{5}$ and $\sqrt{13}$ gives the other two dimensions of the triangle, 187.8297mm (the 'key measure') and 302.8663mm.

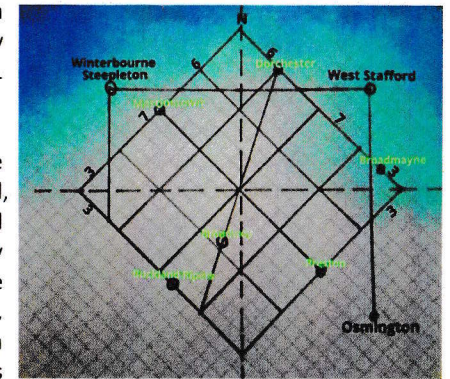
It should be noted that whereas all the other churches included in my study are ancient parish churches, the one in Dorchester dates only from the 1850s and there is no record of a previous church on this site. It occupies a position inside the walled Roman town of Durnovaria, near to the South gate, where there was probably once a Roman building. An indication that it did occupy a significant position is that the lines of three Roman roads, if extended, meet at this point.



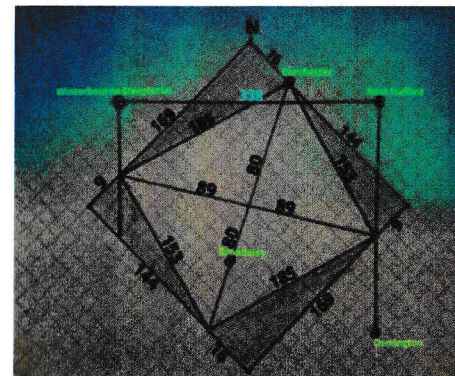
Having spent a lot of time studying how the positions of other churches in the area interacted with this grid pattern, one conclusion I reached is that the grid should be 16 x 16, rather than 4 x 4. I also decided to adopt the measure of a 'grid unit', which is the length of the side of one of the squares within the grid. Each grid unit measures 21mm (525m) on the map. By this reckoning, the distance

between the churches at Martinstown and Preston is 16 grid units. The 'key measure' becomes $\sqrt{80}$ grid units ($21 \times \sqrt{80} = 187.897$).

I then made a discovery that left me in no doubt that, unlikely as it seemed, this grid, orientated to the cardinal points, really has been deliberately surveyed into the landscape. The churches at Winterbourne Steepleton, West Stafford and Osmington mark a right-angled triangle that interacts with the grid in a way that could not be the result of chance.



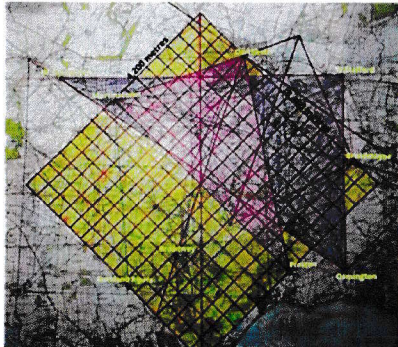
The Winterbourne Steepleton to West Stafford line is bisected at right-angles by the N/S axis of the grid and is exactly the right length to cut the sides of the grid, as shown in the figure, into lengths of 6, 7 and 3 grid units respectively. This line is the $\sqrt{2}$ diagonal through 13 grid squares and measures $\sqrt{338}$ grid units (386.08mm on the map). This is clearly intentional and so I reasoned that it must also be meaningful. My attention was drawn to the distance on the map of $\sqrt{153}$ grid units (259.75mm). This is the distance between the churches at Martinstown and Buckland Rippers, which both occupy positions on sides of the grid. If a line is drawn from one of the two points where the West Stafford to Osmington line cuts the grid to the church at Dorchester, this creates a right-angled triangle with sides of 3 and 12 grid units



and an hypotenuse of $\sqrt{153}$ grid units. Robin Heath, in his book *Sun, Moon and Earth* (1999), calls this triangle a 'lunation' triangle because $\sqrt{153} = 12.369$, a close approximation to the 12.368 lunations in a solar year. I then completed the quadrilateral figure shown here. One of the diagonals of this figure is twice the length of the 'key measure' and passes through my local parish church at Broadwey. This is divided into two

lengths of $\sqrt{80}$ grid units by the other diagonal which is divided into two lengths of $\sqrt{89}$ grid units. The four right-angled triangles shaded grey measure 3 : 12 : $\sqrt{153}$ and 4 : 13 : $\sqrt{185}$.

When I squared all these numbers, I could see a remarkable confirmation that I was on the right track. I had started with the fact that the distance between the Winterbourne Steepleton and West Stafford churches is $\sqrt{338}$ grid units. The numbers of the diagonals add up to 338 and those around the perimeter of the quadrilateral add up to 676 (338×2), as do the numbers around the outer square.



I did not think that this could just be a coincidence. Perhaps the numbers meant something? I knew that the number 153 is cited in St John's gospel (21:11) as the number of fishes in the Net and that it is also one part of a famous fraction, $153/265$, known in antiquity as the 'measure of the fish', which gives an accurate approximation to the value of $\sqrt{3}$.

What about the number 185? Fortunately, I had a rudimentary knowledge of the ancient science of Gematria, having read John Michell's *The City of Revelation* (1972) and *The Dimensions of Paradise* (1988). I also owned a copy of a book entitled *Gematria* by Frederick Bligh Bond and Rev. Thomas Simcox Lea (1917). Lea imagined himself as a kind of field naturalist collecting specimens of Greek words and phrases from the New Testament and other surviving early Christian literature that yielded consistent patterns of numbers and meanings. Bligh Bond was the theorist trying to make sense of these taxonomies of numbers. All this is possible because the Greek alphabet serves as both numbers and letters. Each letter of a word has a corresponding number and these numbers can be added together to give a total numerical value for that word.

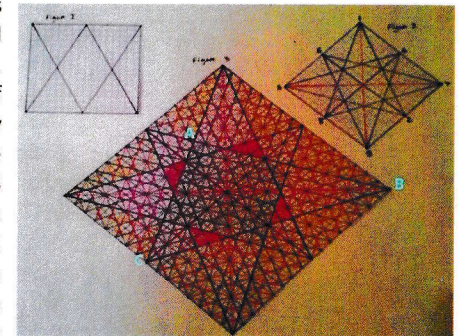
GREEK ALPHABET

Letter	Quantity	Letter	Quantity	Letter	Quantity
A α (alpha)	1	I ι (iota)	10	P ρ (rho)	100
B β (beta)	2	K κ (kappa)	20	Σ σ, ζ (sigma)†	200
Γ γ (gamma)	3	Λ λ (lambda)	30	Τ τ (tau) †	300
Δ δ (delta)	4	Μ μ (mu)	40	Υ υ (upsilon)	400
Ε ε (epsilon)	5	Ν ν (nu)	50	Φ φ (phi)	500
Ζ ζ (zeta)	7	Ξ ξ (xi)	60	Χ χ (chi)	600
Η η (eta)	8	Ο ο (omicron)	70	Ψ ψ (psi)	700
Θ θ (theta)	9	Π π (pi)	80	Ω ω (omega)	800

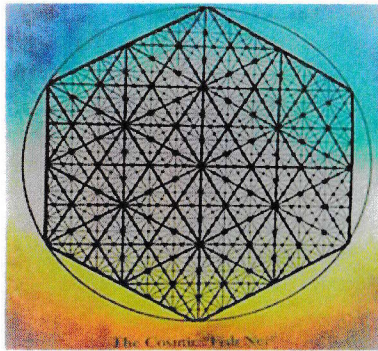
One of the most famous examples is the number 888, which is the numerical value of the word Ιησους (Jesus). Lea discovered that this is just one of many words and phrases referring to Jesus that are multiples of the number 37. Amongst this list I found the number 185 (37×5), the numerical value of the phrase Ο Ραββι, meaning 'The Rabbi'. One of the Biblical contexts in which Jesus is referred to as Rabbi is an event known as the Transfiguration, when Jesus undergoes a spiritual transformation (Mark 9:5). If the number 185 is multiplied by the number 8, the Rabbi is transformed into Christ: $185 \times 8 = 1480$ which is the numerical value of Χριστός (Christos). If the number 153 is multiplied by 8 the resulting number is 1224. To quote Lea and Bligh Bond in *Gematria*:

"Eight being the number of the Saviour, and 153 that of the saved, the process of salvation is accomplished by the Net which as ΤΟ ΔΙΚΥΩΝ has the number 8 x 153 or 1224, which number the Fishes ΙΧΘΥΕΣ (=1224) can also claim."

In short, the number 8 transforms 185 (the Rabbi) into the Saviour and 153 into the means of Salvation. Interpreting the grid as the 'Net of Salvation' cast over the landscape by the Saviour, I began to explore the Net's mesh by drawing all of the $\sqrt{5}$ diagonals of 2 x 1 rectangles within the grid, which, of course, included all the 'key measure' lines and the lines that were twice this length. The result looked very like the Cosmic Fish Net pattern illustrated in David Fider's book, *Jesus Christ, Sun of God* (1993).



What came as a complete surprise was that my pattern produced an eight-pointed star within the grid composed of eight lines, each measuring twice the 'key measure' (i.e. $\sqrt{320}$ grid units). Without knowing it, I had stumbled across what Malcolm Stewart calls the Starcut diagram, which he writes about in his acclaimed book, *Patterns of Eternity* (2009). The triangle marked ABC on the above figure is a 3:4:5 Pythagorean right-angled triangle. It is easy to see this because the grid created by all the $\sqrt{5}$ lines divides the side CA into 12 equal parts, AB into 16 equal parts and BC into 20 equal parts. Since the length of BC is $\sqrt{320}$



grid units, the sides of the little squares comprising the $\sqrt{5}$ grid measure a 20th part of $\sqrt{320}$ which is $\sqrt{0.8}$ grid units. Eight of these triangles comprise the Starcut diagram.

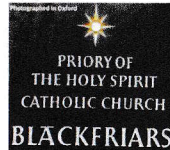
Using Gematria, there is an interesting association between the 3:4:5 Pythagorean right-angled triangle and the Greek name for Jesus Christ. We have seen that $\text{Ιησους} = 888$ and $\text{Χριστος} = 1480$. There is a 3 to 5 ratio between these two numbers.

There is a word $\epsilon\gamma\nu\omega\kappa\alpha\tau\epsilon$, which means 'you have known'. It is drawn from the same root as the word 'gnostic'. In Greek this is $\gamma\iota\nu\omega\sigma\kappa\omega$ (ginōskō) and it means 'I have knowledge'. $\epsilon\nu\omega\kappa\alpha\tau\epsilon$ has a numerical value of 1184. $888 = 296 \times 3$; $1184 = 296 \times 4$; $1480 = 296 \times 5$. It is the word that is used in John 8:55:

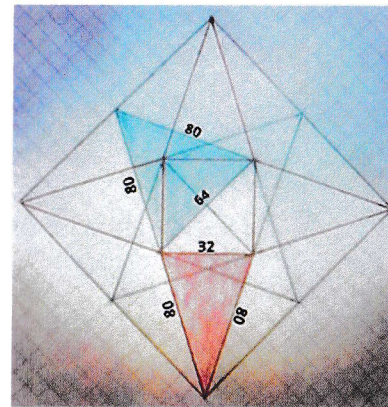
"Yet ye have not known him, and if I should say, I know him not, I shall be a liar unto you, but I know him and keep his saying."

This association of Christ with the 3:4:5 Pythagorean triangle continues an ancient Egyptian tradition in which the sides of this triangle were associated with the trinity of Isis, Osiris and Horus (see *Jesus the Sacred Triangle*, esotericonline.net).

So, the eight-pointed star comprises eight sacred triangles that can be associated both with Jesus and with Gnosticism. Walking through Oxford one day, I found this very star being used as a Christian symbol by a community of Blackfriars in St Giles.



There is another way to look at the Starcut diagram within the grid. Whereas the 3:4:5 Pythagorean right-angled triangles are measured by the grid of $\sqrt{5}$ lines, there are another eight triangles comprising the eight-pointed star that are measured by the grid of squares with sides of 1 grid unit. There are 256 of these squares and 256 is the numerical value of Αγιασμα (Hagiasma), meaning 'The Holy Place' or 'Sanctuary' of a Greek temple. These eight triangles each have two sides measuring $\sqrt{80}$ grid units (the 'key measure'), making 16 sides in total that form the star pattern. Two of these eight triangles are shown coloured blue and red on

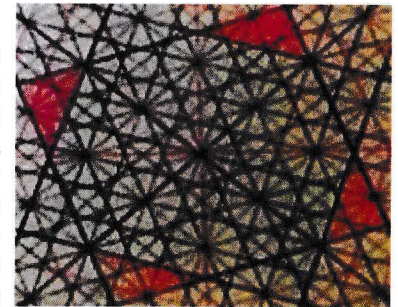


the figure. The numbers have all been squared. If 80 is multiplied by sixteen the result is 1280 and this is the numerical value of the phrase Θεοτης Ιησους , which means 'The Divinity of Jesus'.

At the centre of the Starcut diagram are two overlapping 8×8 squares, with sides measuring $\sqrt{51.2}$ grid units (i.e. $\sqrt{0.8}$ grid units $\times 8$). If a Starcut diagram is drawn within each of these squares, its sides measure 8 grid units. The eight triangles now have 16 sides each measuring 4 grid units and totalling 64 grid units. 64 is the

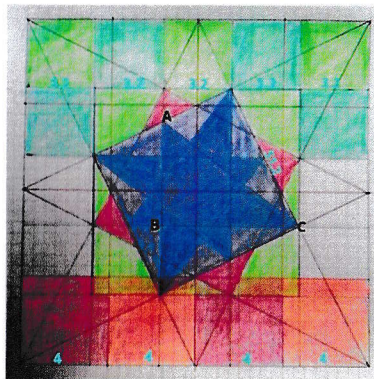
numerical value of Αληθεια , meaning 'Truth'. The eight 3:4:5 Pythagorean right-angled triangles each have sides measuring 4.8 grid units, 6.4 grid units and 8 grid units. Added together, these equal 19.2 grid units. A grid unit equals 525 metres and $525 \times 19.2 = 10080$ metres.

This is an important number in the canon of sacred numbers that John Michell spent a lifetime's work trying to reconstruct. In Christian terms it is the number of οι δωδεκα αγιοι , meaning 'The Twelve Saints' (the number is 1008 but according to the rules of Gematria zeros at the end of a number do not alter its meaning). 504 is the numerical value of το αγιου , meaning

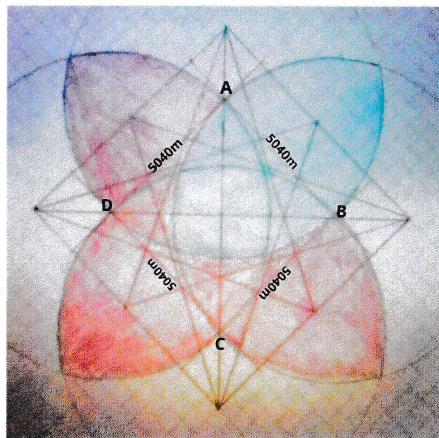


'The Temple'. The larger square, enclosing the two overlaid squares, has sides measuring 5040m (9.6 grid units). If the number 10080 is multiplied by the traditional pi value of $22/7$, the result is 31680. 3168 is the number of $\text{τα ιερα των αποστολων}$, meaning 'The Sanctuaries of the Apostles'. It is also the number of $\text{Κυριος Ιησους Χριστος}$, meaning 'Lord Jesus Christ'. This is considered by John Michell to be the most important number in the sacred number canon. Here we have another example of the transformative power of the number 8. According to Michell, the title Κυριος meaning 'Lord', which has a numerical value of 800, transforms Jesus Christ into the avatar of the astrological Age of Pisces.

Looking carefully at the illustration, you will see how beautifully the eight-pointed star fits a 4 x 4 grid and a 5 x 5 grid. In the 4 x 4 grid, the sides of the square measure 16 grid units. In the 5 x 5 grid, the sides of the square measure 20 units, each of 0.8 grid units. This means that the square with sides measuring 9.6 grid units is a 12 x 12 square within the 5 x 5 grid because $9.6 \div 0.8 = 12$. One of the powers of the number 8 is to transform a 4 x 4 grid into a 5 x 5 grid and *vice versa*. The simplest illustration of this power is that $5 \times 8 = 40$ and $4 \times 8 = 32$. This is an important principle in **Part 2** of this investigation.



If the compass point is placed at each corner of this 12 x 12 grid within the Fish/Net Gnostic temple layout, and four circles are drawn at points A, B, C and D on the illustration, the radius of each of these circles is a side of the square and their circumferences measure 31680m. The Vesicae Pisces formed by the circles, so emblematic of Christianity, form a flower pattern overlaying the square floorplan of the Temple with beautiful symmetry. Here we find the pattern of the New Jerusalem, so brilliantly deciphered by John Michell in *City of Revelation*, woven into the design of this landscape temple in South Dorset.



Jonathan Harwood is a retired civil servant, having spent 29 years at HM Land Registry. He has a degree in Social Anthropology. When not working with maps, he enjoys painting and is an active member of a local choir. For further information visit www.dorsetgeometry.com

Copies of *Gematria* by Frederick Bligh Bond and Thomas Simcox Lea (republished by R.I.L.K.O., 1998) are available from Sylvia Francke, email s.ezen@btinternet.com

If the term 'Feng Shui' alerts you to the media frenzy concerning crystals and wind chimes a decade ago - put that aside. In her latest book, Gill Hale, an experienced Feng Shui consultant, dowser and Chinese astronomer suggests that the Luo Pan, the multi ring Feng Shui compass, deserves attention. For the first time, the rings have been translated into English and the author illustrates how they are used.

In fact, the compass is an astronomical tool which measures not only the movement of the sun, moon, stars and planets, but their effect on the Earth and its inhabitants over time. This is no ancient relic, but a constantly evolving tool used across the world to align buildings in landscapes for the benefit of those living and working there.

A few centuries ago in the West, the astrolabe was widely used to fulfil the same purpose. It was used by monarchs, including Elizabeth 1, to show the ruling classes how to place themselves in the best the locations in order to determine long and successful reigns - and the best timings for battles and invasions. Geoffrey Chaucer owned one and wrote a treatise on its use for his son Lewis. As elsewhere, the ability to predict all this fell at the feet of court astronomers and such store was placed on interpretation, that a mistake could cost the lives of those whose business it was to keep kings and emperors in power. Heads rolled in China and it took the Jesuits - twice- to point out inconsistencies in astronomical data. In the West, it was the Church which determined that the use of astrolabes was also punishable, more because they threatened Church supremacy than mistakes in the information they contained.

The author suggests that, even now, the astronomical information is suspect when used elsewhere than the places of origin. Since Luo Pan designers are no longer astronomers, much of the information is copied from earlier versions and those using them do not question their accuracy over place and time. That said, those who can use them and understand how the rings are calculated are in great demand to design prestigious building for businesses and to determine the best position for houses and the people who live in them. Most banks use the practice and the Battersea Power Station development in London used the skills of a respected Feng Shui consultant from Singapore.

In ancient times, China and Islamic countries were renowned for their technical skills and their ability to make precision instruments. Centuries earlier, our ancestors built stone circles to illustrate the movement of the heavenly bodies. The Luo Pan takes into account the energy of watercourses and hills on an environment and buildings are located accordingly. The location of a Dragon

Spot (prime location) and the direction of the Dragon Veins (earth energy lines) is inherent in the training of Feng Shui practitioners. The compass needle at the centre of the Luo Pan also acts as a dowsing rod, and can indicate water and other materials hidden under the ground. Take a look at our major towns and prestigious buildings and you will find they are always wrapped around by rivers which provide communication routes and water for crops, and protected behind by hills, to filter winds. Feng means wind and Shui water. Walk through the City of London where prestigious buildings are located on the prime locations of meandering streets - there are no beneficial straight lines in Feng Shui. The elaborate entrances of former banks were located at the curves of the streets, the doors opening to seemingly 'capture' the money of the Guilds. Now many of the buildings open their mouths to visitors to fast food franchises-like Starbucks and Costa.

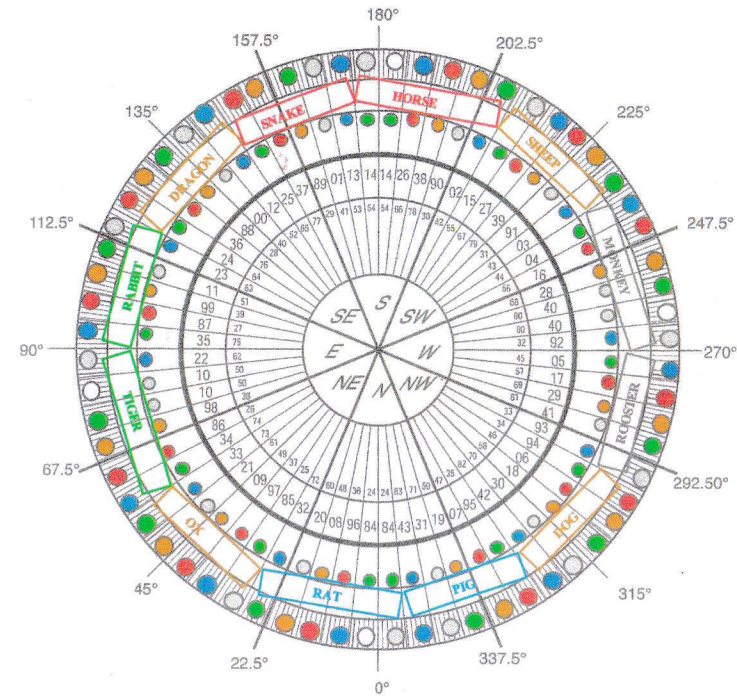
Snippets of information in Western books from previous generations and currently in the writings of Nigel Pennick, suggest that we also used similar techniques, but nowhere was the knowledge preserved intact as it was in China. Banned under Mao, the subject is, once again, being studied at Chinese universities, but only on an intellectual level. Elsewhere, the use of the Luo Pan continues- a testimony to the knowledge it contains.

It is a shame that the techniques which have stood the test of time are not used when locating modern buildings in the UK where unsuitable locations are currently being used for housing. In Somerset, for example, where housing estates are springing up on flood plains, in an area only visited in the summer months by our ancestors, suggests that the training of architects and builders needs a re-think. The Huananzi by Liu An, King of Huainan (trans. John S Major et al), Columbia U.P. and Vitruvius: The Ten Books on Architecture (trans. Morris Hicky Morgan, Dover Publications, should be essential reading in their training.

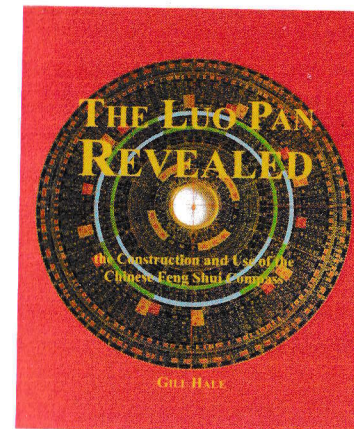
There is much here for those interested in earth energies and astro-archaeology and enough references and quotes from other cultures to stimulate interest.

The Luo Pan Revealed: The Construction and Use of the Chinese Feng Shui Compass by Gill Hale. Quicksilver Publications. 2020. ISBN 978-1-9160627-1-9

Available from: ypdbooks.com and all the usual online suspects



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THE STABLE END

with

Richard Knight,
the Rustic Farrier



The Strange Story of Cleopatra's Needle, part 6

The Knights Templar connection

It was now time to find the Knights Templar. In this area of the Embankment. A tall order was given that people like me have been searching for them and their wealth ever since they disappeared in the 1300's - undaunted, I donned the deerstalker hat, picked up the magnifying glass and to quoting Sherlock Holmes himself, said "the game is afoot." Now there is one group who are all over this area, so, out of desperation, I started there. They occupy four magnificent buildings called the Inns of Court, one of which is Gray's Court, which was founded by Baron Grey Wilton, one of Lady Jane's ^{daughters} - a good start! The others are Lincoln's Inn, the Inner Temple and Middle Temple. As mentioned before¹, the Middle Temple bears the same insignia as the Knights Templar - the Lamb and the Flag.

The Temple Church, which was built by the Knights Templar in 1185 and was consecrated by Patriarch Heraclius of Jerusalem. It served as the Royal Treasury for King John. It houses tombs and stone effigies of Templar Knights, including two William Marshals 1st and 2nd Earls of Pembroke, Gilbert Marshal 4th Earl of Pembroke, Robert de Ros and Oliver Goldsmith. It is the back garden of the Inner Temple, but is jointly owned by the Inner and Middle Temples. In the back garden, with the Church, is an obelisk topped by two Knights astride a single horse - a famous symbol of the Knights Templar.

¹ See: the last *Stable End* article

Everybody who wants to be a barrister has to attend one of the Inns and, as almost all judges are barristers, they have got the law pretty well sewn up and they are as rich as Croesus², a bit like...hmmmm. I had lunch in the Middle Temple once as a guest of a local barrister - great bloke! as were all the people I met there, and the food was amazing...as were the ancient surroundings.

Anyway, I gave up the hunt. I was never going to find the Knights T - they are such masters of disguise and cover their tracks so thoroughly, but I have got a taste for this detective lark and decided to go and try to find some wood among the trees. Hang on! - that's the doorbell and, though the frosted panes, I can see what looks like hooded warrior monks...(exits back door, pushed by a bear !)

Ceremony of the 'Quit Rents'

In the majestic gravitas of the Royal Courts of Justice in the Strand, among the Templar buildings, between St Michael's Day 11th October and St Martin's Day 11th November, every year, the Queen's Remembrancer (created by Henry II in 1164 to keep track of what was owed to him, ceremoniously don wigs and tricorne hat to receive the rent due to the Crown for two pieces of land.

The rent is paid by the City of London which is all as it should be, except that nobody knows where the land is, it was so long ago, and as soon as it is paid the Remembrancer gives the rent back to the City of London ready for next year. How brilliant!

The rent for the land is two knives, a blunt billhook used to mark a hazel twig and a sharp knife to split the twig lengthways, providing a receipt for both parties.

The second payment of rent, for a blacksmith shop in Tweezer's Alley, is six giant horseshoes and 61 horse nails. The chequered cloth for counting money gives its name to the Exchequer. This all dates back to 1211, the forge is gone but the alley remains. Walter Le Brun was the first blacksmith here and the fascinating thing is, he shod the horses working next door in the tilting ground owned by the Knights Templar. So this whole area must have been a Knights Templar barracks and, as they used their own farriers, who, like stonemasons, were sergeants in the Order. Walter was a Templar, and Tweezers Alley, named after the Smith's tongs, is near Milford Lane. The Remembrancer must be rushed off his feet because he has to oversee the planting of the oak in the Forest of Dean for the Navy.

² Croesus, the king of Lydia, who was renowned for his wealth, and who according to Herodotus, reigned from 560 BC, until his defeat by Cyrus the Great in 546 BC.

That incredible line through the two Cleopatra's Needles that leads to the corner of King St and Peyton St in the Alexandria, USA, where they had stood together, if you remember,³ has two or more remarkable features. As it leaves Alexandria, it passes through many streets, most, if not all, of them named after famous American Freemasons or Masonic Lodges or both. As well as Peyton (Randolph), there streets named after Asaph, Fayette, Jefferson, Franklin, etc., that is, the horizontal ones. The vertical ones (their streets are very geometrical!) are, strangely, named after royalty - King, Queen, Prince, Princess, Duke, etc. which the more you think about it, the odder it becomes, given that in the American War of Independence, royalty was the very enemy. There is also Street called after Wolfe and he was also an enemy, although he was Freemason. This can be explained by my theory (held by others) that the result of the war was a foregone conclusion decided by a 'masonic handshake' and handover.

In London, I followed the line up from Cleopatra's Needle taking note of the streets crossed and researching them and, by the time I got to Marylebone Road, I had an Honour's Degree in Protestant heroes, Whigs and the Kit-Cat Club - names like William IV, Rupert, Chandos, Burlington, Boyle, Hanover, Montagu, Marlborough, Blenheim, WIGMORE, to literally name but a few. Masons, Protestants and Kit-Cats. THE GANG THAT RE-ENACTED THE STORY OF ISIS AND OSIRIS AND GIVE US THE NEEDLES ARE ALL THERE.

[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.

³ See *The Stable End* in the Lughnasadh, 2019 edition of the Newsletter.

Voice of a Kola Reindeer

My world is set in patterns, the patterns of my ancestors. Man has traced my beginnings to 7000 BC, but I am older, like my friends of winter, the most ancient of trees, the pine, I have been part of my landscape for all time.

My eyes are the scrying mirrors of magic, I can read the wisdom in the eye of an old mother reindeer and my people, the Sámi, have also learnt to read my eyes. The prophecy of my survival is in my eyes, the truth of thought is in a human eye.

My landscape is my home as I move from pine forests, birch groves and green pastures, following the instinctive migration routes created by thousands of seasons walking, grazing and running.

My nose is a powerful tool for seeking roots, fungi and lichen that are hidden beneath snow and ice. I can detect a food source up to 100 yards distance, even under thick snow.

I live in patterns, moving across the land as the seasons are blown by the wind spirits. I am wild, but have taught the Sámi people who follow my lifestyle, creating their own songs to learn the land. They honour all, from mountain to sea and, like me, know that all is sacred and that we are nature.

We are the only land creatures that spiral when threatened, creating a great circling mass moving across the snow, giving an illusion of one enormous hairy monster which can delude the most hungry wolf.

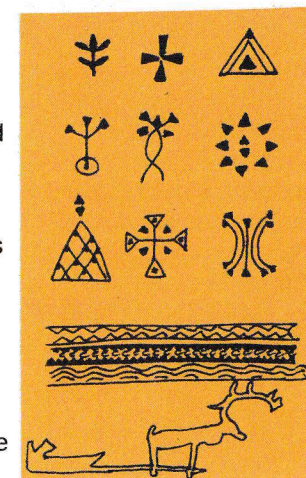
When we run, we truly run, and, on occasion, a 1000 miles, at an average speed of 20-25mph, can be travelled. People, seeing this, talk of the flying reindeer, hence our involvement with Father Christmas; in fact, the tale of Father Christmas, reindeer, elves and gifts is of Sámi origin...but that's another story.

I live in a world of wonder and, despite the cruelty of non-nomadic folk, I enjoy the blessed land of flower and Summer.

I would encourage all to follow the ancient patterns to move from Autumn and Winter to Spring and Summer, and appreciate the movement. Just follow your nose.

- The Reindeer Druid, Caryl Dailey

*Grandmother of my Tribe, Lover of land, sea and sky.
Works arcanelly with the elements, colours, sound, numbers and magic.
Teaches those who wish to learn, learns from those who wish to teach.*



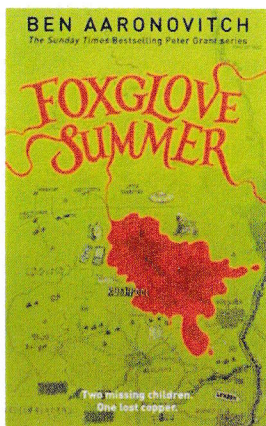
Foxglove Summer

Ben Aaronovitch

Publisher: Gollanz, an imprint of Orion Publishing Group (Hatchett)

London 2014, hardback, 377pp

ISBN: 978-0575132511, Price: £14.99



The author has written two Doctor Who Episodes (Sylvester McCoy era) and Blake's 7 audio and novel spin-offs, as well as a mediaeval TV series called *Dark Knight*. Starting with a quotation about King Arthur from Geoffrey Chaucer, *Foxglove Summer* is a detective story based in rural Herefordshire written in a quirky, humorous style reminiscent of Terry Pratchett to whom the book is dedicated. A story full of magic and mystery, it begins where two young girls go missing and, as it is suspected that there is some sort of black magic involved, PC Grant is called out to investigate and get to the infernal bottom of it. The story is part of the *Sunday Times* Bestselling 'Peter Grant series' (also referred to as the 'Rivers of London series') where the young Police Constable, after a life-changing encounter with a ghost in the first novel of the series (*Rivers of London*), is recruited to a branch of the force dealing specifically with crimes connected to occult or supernatural activity. Grant, as well as a member of the constabulary, is, thus, also an apprentice wizard. The descriptions of Herefordshire will be enjoyed by those attending our up-and-coming Longtown Moot.

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In Memoriam

Megan Wingfield

25 March 1939 - 17 January 2021

Megan was talented artist who tuned into spiritual realms. Her first book *Light is the Rainbow Bridge** was received in meditation. Adventures led to her second book *The Grail Journey Through Wales*, and this was followed by *The Journey of Mary the Mother of Jesus through Wales.**

*A few remaining copies of these books are available at £10 each (incl. p&p) from Bob Wingfield, Trederwen, Bod Ivan, Milford Road, New town, Powys, SY16 2DD.





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