

The Newsletter of the Network of **Loyal Hunters**

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Issue 42 – Imbolc 2022



The Wisht Hounds of Wistman's Wood by Ethan Pennell

Wistman's Wood – with its twisted, stunted, lichen-oaks and moss-strewn boulders – is no ordinary wood. It is supposedly one of the most haunted places on Dartmoor, where the Wild Hunt is said to emerge at midnight, led by the Devil (known locally as Dewer) on his black horse and accompanied by the Wisht Hounds, a ferocious pack of phantom black dogs with fiery red eyes. Whoabetide anyone who crosses its path.

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Issue 42, Imbolc (1st February) 2022

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The Network of Ley Hunters is an informal movement for all who are interested in leys and patterns in 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 are then led to act accordingly.

This newsletter is available on annual subscription of £15 (or £20 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 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 territory.

Please provide six figure grid references and details of relevant Ordnance Survey Explorer maps (1:25,000). Don't forget the letters of your 100km square. The grid reference for Stonehenge, for example, is SU 123422 (O.S. 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 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.



THE NEOLITHIC OBELISK OF THE MARLBOROUGH DOWNS—AND THE RITE OF THE HIROS GAMOS

By Terence Meaden, M.A., M.Sc., D.Phil.

This article reports the discovery of a splendid stone Obelisk on the high Marlborough Downs east of Avebury in Southern England. Unlike the magnificent phallic Obelisk on low ground at Avebury which was destroyed by uncomprehending Christian zealots in the 18th century, this fine phallic stone on the hills survived the passage of time due to its remoteness. What is more, it survived the decades of selective stone destruction by the Frees and Cartwrights operating their sarsen stone-breaking industry in the 19th and 20th centuries, until destruction ended in 1939.

This downland Obelisk is significantly older than the Avebury Obelisk. Until the Avebury people demolished theirs soon after the year 1724 when William Stukeley sketched it for the last time, it had occupied the centre of the 105-metre diameter South Circle.

Tall and narrow, the Avebury stone was nearly 7 metres (21 feet) long. In terms of traditional symbology, the shape was symbolically masculine. By contrast, the five surviving stones of Avebury's South Circle and other perimeter stones as known from the drawings of William Stukeley, were, with but two exceptions, broader than they were high. Furthermore, many such stones, in outline, had a tendency for attributes (lozenge-shaped or rhomboid) which Alexander Keiller and Stuart Piggott in 1936 (*Antiquity* Vol. 10, 417-427) suggested implied the female gender.



Figure 1. A white rose graces the clitoris of the Beltane Stone at Avebury's South Circle.

The chief exception is the straight-sided Stone 106 which is aligned via the Obelisk to the Beltane sunrise. [The other exception is female-symbolic circular, linked to midsummer sunrise]. Stone 106 is supremely feminine in having along its middle a vertical natural hollow, strongly resembling a vulva. There is a 'clitoris', too, that is often touched or stroked by well-wishers (as likely happened in antiquity because it is very smooth) since I described it in *Secrets of the Avebury Stones* 23 years ago. I recently wrote about this beautiful stone in *The Ley Hunters Newsletter*, issue number 41, 2021, with supporting photographs.

I have many times seen a flower positioned in the hollow. Only last week in October 2021 when visiting Avebury for filming, I was pleased to note again that the clitoris had been embellished by a well-placed white rose (Figure 1).

The Neolithic purpose of the Beltane alignment at Avebury was to provide a public spectacle at sunrise on Neolithic May Day (namely, 6 May) in which a mating shadow cast by the phallic Obelisk reached the female Beltane stone uniting the stones as if in Sacred Marriage by proxy between divinities of sky and earth. In the deeply-held fertility beliefs of the Neolithic Age and subsequent Early Bronze Age, the meaning and ritual are well expressed by the longstanding, much loved worldview known as the *hieros gamos*. The stone monuments were special settings—sacred places within the animistic religion of the times.

THE DOWNLAND OBELISK



Figure 2. This long narrow stone is the fallen Obelisk on the Avebury Hills.

On the hills east of Avebury the newly-rediscovered Obelisk can be inspected and admired by visitors (Figure 2). It is fallen but undamaged. Close by, the positions and directions of two selected stones meaningfully point to the significance of the midsummer and midwinter sunrises. In contrast to the amazing grandeur of megalithic Avebury, the simplicity of the hill environment on remote downland suggests that this lithic three-stone setting predates Avebury, having a likely Mid or Late Neolithic date in the fourth millennium BCE.

The evident masculinity of the downland Obelisk stems from its vigorous ithyphallic outline and a major alignment to a lozenge-shaped companion stone with which it has a direct functional relationship at midwinter sunrise. The paired stones—Obelisk and lozenge—operate like the numerous male-female couplings discussed in *Stonehenge, Avebury and Drombeg Stone Circles Deciphered* (2016 Lambert Academic Publishing) where Chapters 3 to 13 explain for Drombeg, and Chapters 17 to 19 for Avebury, the aligned *hieros gamos* by male shadow at sunrise.

The downland Obelisk is 3.5 metres long, 1.4 metres wide and 1.1 to 1.2 metres thick. Its weight approaches 14 tonnes.

The companion lozenge stone is a regular, triangular-topped rhomboid that has toppled in the direction of the Obelisk which is the direction of sunrise at the winter solstice (Figure 3). The stones are seven metres apart. When the female-symbolic stone was standing—its base in the chalk ground—three points of a cultic lozenge declared its female gender for all to see and understand.



Figure 3. The artificially-shaped, five-sided sarsen stone that received the shadow of the Obelisk at winter-solstice sunrise when it used to stand upright.

In calendrical mode this is the midwinter sunrise receptor-stone for shadowed union with the Obelisk. Notice how similar the lithic outline is to the standing lozenge stone at Drombeg Stone Circle in County Cork (*Stonehenge, Avebury and Drombeg Stone Circles*, 2016) where it takes part in sacred union by male shadow at the equinoxes (Figure 4).

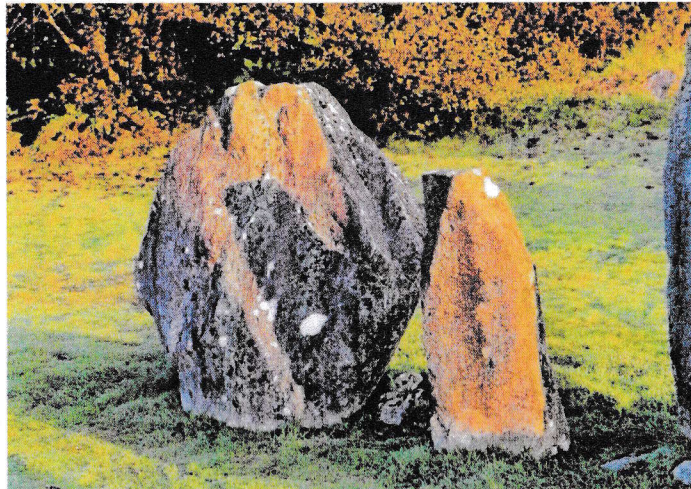


Figure 4. At Drombeg the shadow of the phallic stone expresses its meaning at sunrise when it meets the lozenge stone at the March and September quarter days.



Figure 5. The face-down lozenge stone in the foreground lies in the direction of the fallen Obelisk. The latter is end-on in this photograph. This is the direction where the midwinter sun rises.

On the shortest day of the year spectators could watch the phallic shadow of the downland Obelisk making sexual union with the lozenge (Figure 5). This watchable event would still happen today if the stones were re-erected (as they should be). Any such occasion depicts the consummation of marriage between the Sky God (represented by the standing Obelisk) and the earthfast lozenge stone serving as the Earth Mother.

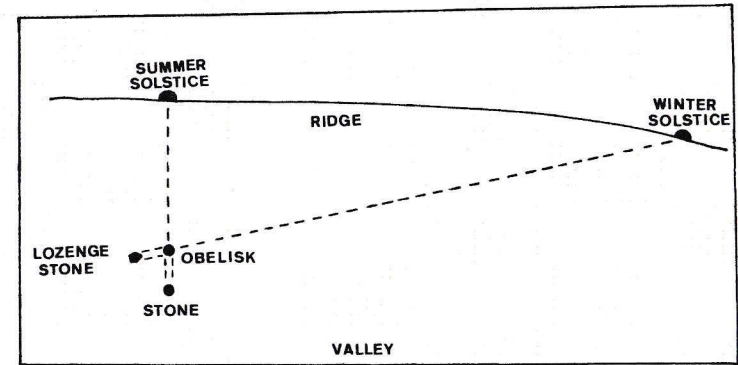


Figure 6. Showing how the shadow of the standing Obelisk encountered positioned stones at midsummer sunrise and midwinter sunrise.

The plan further shows how at the summer solstice the male shadow of the Obelisk then 'married' the Obelisk with another waiting stone. I have photographed the early midsummer sun rising over the hill at this place. The concept is the same at Stonehenge where the male shadow of the Heel Stone penetrates the womb that is Stonehenge and consummates marriage with the recumbent female Altar Stone, this being the core purpose of the monument (T. Meaden 1992, *The Stonehenge Solution*).

On the Marlborough Downs, by choosing a site at the bottom of a highland combe or cwm, the time of sunrise at the Obelisk is delayed by three quarters of an hour. This ensured that there would be a higher number of occasions of a bright sunrise that would cast strong shadows, contrasting with the lower frequency of bright sunshine for a level situation when far distant cloud or mist can often weaken or obscure the rising sun. Religion coupled with simple astronomy explains all.

This was a sacred special land—and it still is from my personal perception. It is the land of my Wiltshire ancestors, many of whom were born near Avebury (surname Whale or Wale) and many born in villages near Stonehenge (surname Meaden). Their bones survive in the chalkland cemeteries of these chalk villages—and mine will join them too. A woodland site on chalk has been reserved for me and my wife.

THE STONEHENGE ZODIAC MECHANISM . PART 4

Fionn Rawnsley M.A.

THE UMBILICAL CHORD TO HEAVEN AND HELL

The Yukon Pole through Stonehenge to the Sahara

Previously in the **Stonehenge Zodiac Mechanism** articles 1,2 and 3, you have heard that there are six polar star henges including Stonehenge and Avebury and four others identified by the Stonehenge Zodiac. A zodiac landscape covering much of south western England. How there are sacred coffin texts drawn into the landscape and huge landscape drawings of Rudra and Mater Durga, Hindu deities who appear to be summoned by the evocation formed by Stonehenge which appears when viewed from a little way off to be a Sanskrit text written in stone. You will have read how Stonehenge also transforms into a sculpture of Goddess Durga herself and other totemic beings with the use of a mirror, and surprisingly how the Aztec sunstone calendar is a model of the solar system repeated huge at each axial polar star henge in the Stonehenge landscape, and is the identifiable sign at the heart of the Stonehenge Zodiac.

In this article I intend to describe how Stonehenge is linked by an alignment of ancient sacred places through over 10,000 km from the prehistoric Yukon Pole a quarter of the way around the earth to the Tropic of Cancer at the heart of a lost landscape and the remains of an undiscovered civilisation in the middle of the largest desert on earth.

I was very curious as to what magnetic pole Stonehenge related to, firstly as I said it does perform the role of the star Vega in the constellation of the Lyre of Orpheus within the Stonehenge Zodiac. But which North Pole does Stonehenge offer tribute? Was it the current North Pole or when the pole was in the Hudson Bay area or even more ancient perhaps, when the North Pole was in the Yukon of Canada from about 120,000 years ago. So I did some experimentation, first with the location of the ancient Yukon pole. I have a key which I know has fitted several other locks. The Aztec sunstone is that key. I am so familiar with it now I hardly need to superimpose it, but I always do as it is such a joy to see what erosion has done to the landscape since the sunstone form was incised. There are at least six of these sun-form geoglyphs in the Stonehenge Zodiac at different locations which I have identified as Stonehenge, Sidbury hill, Avebury, Whitton ditch, Leech pool Chittoe and Edington, Wiltshire.

THE YUKON POLE AND THE COSMIC WORLD TREE

The Yukon pole was at 63 N 135 W 120,000 years ago; this is now a mountainous region, a wilderness of pine trees and very little civilisation, good! Perfect for finding the Aztec sunstone image. Locating the sunstone

was actually quite easy as it is very figurative and vast about 25 km across. I'm not keen on any ideas of alien terraforming or the interference of giants but I am often surprised by the scale which ancient man worked with the landscape, for instance the figurative images of the Stonehenge Zodiac are miles long. I can only speculate how these pictures in the landscape were achieved, I would think a great deal of hard physical work. **63 14 43 N 135 27 07 W**. After positioning the Aztec sunstone very near the ancient pole position I searched the eyes and features of the sun god for henge locations. There are some very likely signs of stone circles particularly in the left eye of the geoglyph. I struck a measurement line in Google Earth which computes all topological changes in order to make corrections and keep the line true and after some experiment was able to locate an area far out in the sands of the Sahara which also conformed to the Aztec sunstone; the key. This desert sunstone geoglyph is below the Tropic of Cancer and near the equator. Once I had made the single line from the Yukon bisecting Stonehenge I began to examine the area thoroughly at both ends and along its length of over 10,000 km

STONE TEXT

The central Sahara really is so remote it has not been fully explored. There are caves and structures out there, huge circles of stones aligned with stars, the remains of a very ancient civilisation which predates Pharaonic Egypt, in fact some authorities are saying that Egypt was kick started by this civilisation. There have been hieroglyphic inscriptions found out there which predate the very earliest settlements in Egypt's Nile delta.

The astrological landscape in the Sahara is very extensive indeed taking in all of the central Saharan mountain range. It is an area full of wonders and again blissfully clear of contemporary ephemera. The miracle of Google is that people sometimes post photographs of specific locations which are attached to the map and one can actually visit the odd place visually. Some years ago now I became an avid collector of flint objects, not tools but what I realised were flint artefacts, angular chipped figurines and artistic workings. Looking at flint visually eventually led me to look at cliffs and mountainsides, I began to see that many stone-scapes like cliffs were effectively sculpted and I began to see them differently. I see now when I look at the often rocky terrain in the Sahara, that there are figurative sculptures out there, this is not just anthropomorphism, but a kind of becoming accustomed to reading the canon of ancient sculptural form. Reading the landscape as astrological helps to confirm the figurative reading of the landscape, giving relationship and meaning to each sculpted mountain. The sculpted context now has begun to become so extensive for me the Sahara appears full of the most exquisite rock masterpieces of a lost ancient culture.

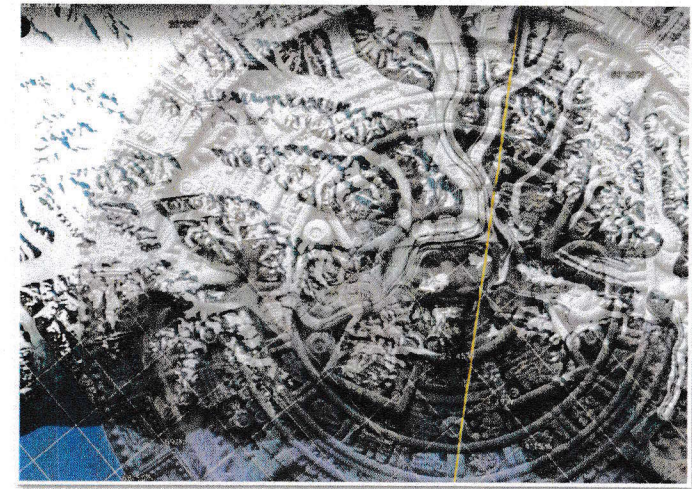
Taking the Yukon meridian for this is what I think it must have been I began to explore along its length. At **9 57 45 E 22 39 45 N a compass**

bearing of 346 degrees to north n west as it lays within the tale of an eagle like bird, with vast sweeping wings, this must of course be the Lyre of Orpheus ,the line links through Stonehenge which belongs to the age of when the pole star was Vega and I wondered if this was connected. As I tracked the meridian line mile after desert mile I began to come across small outposts of civilisation, sometimes a graveyard or a mosque. Occasionally the Eagle was repeated, Lyre, and the star in its tail, Vega. I came across some exquisite examples of figurative geoglyph on a huge scale, then leaving North Africa crossing the Mediterranean to Minorca where it bisects Eglisia de san Bartomeu in Ferreries, crossing the Mediterranean again and landing on the Spanish mainland coast linking a large church of St Marti de Palafrugell in the town of Palafrugell. Then traversing into France. Churches dedicated to St John the Baptist were the most common, sometimes a monastery, the meridian would often run parallel with roads or taking a river crossing by a bridge or cross roads, certainly church after church. Sometimes graveyards such as Cimetiere de Louyat at Limoges, no really notable cathedrals but often settlements and villages. Often the meridian will cross a road circle of a little village, then crossing the channel traversing the Isle of Wight to England. Passing St Dominics Priory the meridian crosses the eastern limb of the entrance causeway to old Sarum at Salisbury, the ley then bisects Stonehenge, Vega in Lyre in the Stonehenge Zodiac. The meridian heads on up country linking church after church, traversing Wales it leaves the coast from the mouth of the river Dee and crossing to Galloway by the river Cree, passing Arran crossing to western Scotland it crosses the Isle of Mull and when landing on Eigg it touches the little Church of Scotland enclosure and then across the sea to Rum where it crosses to Skye and runs the length of Loch Dunvegan. Crossing water again to Lewis where it engages the far side of the Aztec sunstone geoglyph (which is found encompassing most of the island) .Ref my article 3 issue 41 of the Leyhunters Newsletter. Lewis has the most extraordinarily clear example of the sunstone geoglyph and was later key for the Hudson Bay Meridian. The Isle of Lewis was perhaps a sort of connection place or node for the energies after the seismic shifts which must have altered the position of the earths magnetic pole as it left the Yukon and migrated to the Hudson Bay area.

Continuing the path of the Yukon meridian it next makes landfall on Iceland where it seems to pick up on a series of volcanic calderas and mountains. Looking at Iceland as though it is a sculpture there appears to be a colossal lion like beast made of a mountain range, which seems to rear up to the meridian line as it leaves the far north coast on its way towards the Yukon.

The next landfall for the Yukon meridian is Greenland and a sunstone geoglyphic image again near the south coast only wonderfully glaciated now which gives an extraordinary impression like the face of the Medusa, with the glacial trace acting like serpents issuing from its head.

Having traversed the Greenland icecap the line leaves the north coast , here I was able to locate a figure of Durga astride her tiger. Most of Durgas top half is lost to the sea but with the magic of superimposing the traditional icon of her it is possible to retrieve an impression of how she must once have been before the landscape became



inundated. This area of sea is called the Davis Strait after an explorer of the 15th century but it's a wonderful coincidence that Davi is an alternative name for Mater Durga. Name aside, the Davis strait was forged between 40 to 60 million years ago and with an average depth of over a thousand feet must have been water for this sort of time too. Due to the existence of a sunstone geoglyph and Mater Durga both within the same area and partially submersed, I can only think that either the geologists are wrong and have over estimated the age of Davis straits or the Geoglyphs were created during a period before the strait became flooded ie. millions of years ago, surely this could not be possible ?

The meridian continues across a number of islands and an intensely lake laced back country, Nunavut territory of Canada and other tribal territories eventually arriving at the ancient Yukon pole which appears to me to be another Aztec Sunstone landscape. Yet another huge landscape zodiac with the lyre of Orpheus in-figured as an eagle as it is at Stonehenge and in the far off Libyan Sahara on the Tropic of Cancer where the meridian cuts across terra incognita. I combed the area of the right eye of the sun-god Tonatiuh which I had located at the Yukon pole with superimposition. I was initially looking for a circular henge like structure and was able to find several likely candidates.

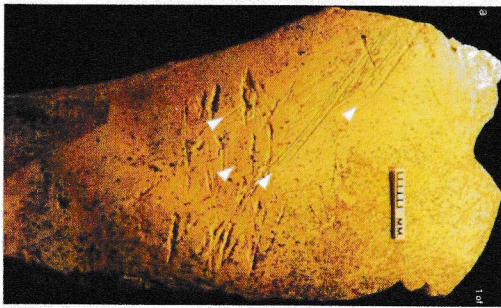
I began to realise that my attitude was perhaps a bit limited by what I had previously found at other locations. But here at the Yukon pole perhaps this may be different. To begin with I started to find images graven onto mountainsides that appeared to be angels ascending, almost like space rockets. I then started to see that I needed to open my thoughts to the millions of people whose spirits may have ascended through this landscape for perhaps many thousands of years. All along the meridian were indications

that there was some kind of feeding process for the Sun, perhaps sacrifice was a way of life and death.

I began to look at the mountain scape as a text, it became very clear that the mountainous area I was looking at had images made to describe the process of ascent of spirit from what looks like a mummified figure which seems to alter as it is raised in a sequence of hillside images. Figures are emphasised by the angle of sunlight on the hillsides casting deep shadows. These images seem to portray the journey of a spirit leaving the corpse and ascending through metamorphosis.

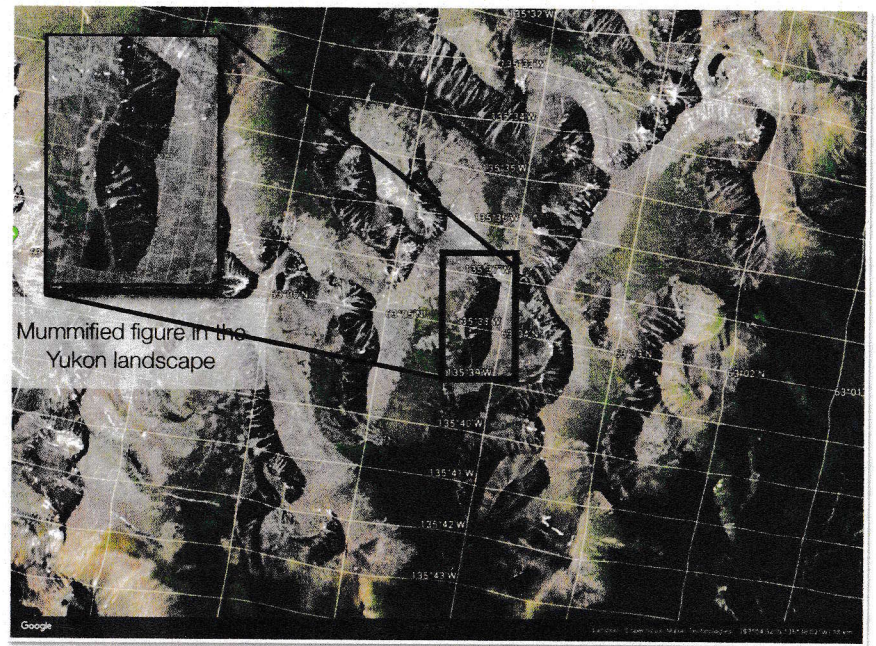
ANCIENT SPIRITUAL TEXTS

Next morning in the BBC news there was an announcement that archaeologists had found the earliest bone tool ever discovered, at Box Grove. A hammer used in making flint tools and dated to 500,000 years ago. I took one look at the markings on the 'hammer' and could see immediately that they were not random marks made by hammering flint, they were clearly a depiction of the same images I had been looking at in the landscape at the



Yukon pole. The bone is effectively a scrimshaw carving text depicting the journey of the spirit. The text uses the same mummified figures and is followed by a figure with a swollen stomach, another figure makes an offering. I made a superimposition image of the bone tool over the Yukon landscape. There are striking similarities. After some study I could see that every detail on the Box Grove scrimshaw 'hammer' was echoed by a landscape feature in the Yukon. So is it a map? Yes of sorts except it relates to the process of incarnation and the journey of the soul as depicted in the landscape at the Yukon pole. 500,000 years ago.

The maker of the Box Grove scrimshaw 'hammer' must have had access to the same scripture which was the guiding design behind the vast landscape in the Yukon which can only be studied from satellite images taken at 125 km above the earth. Put simply the Yukon landscape served as a sacred ascension ground for the souls of the world for hundreds of thousands of years. And yet there is also another twist.



When Eric Von Daniken wrote about ancient astronauts in his book 'Chariots of the gods', and pointed to an extraordinary picture found on a coffin lid made for King Kinich Janaab Pacal 111 rd, last ruler of Palenque 799 A.D. as evidence for ancient space travel .The Palenque tablet became the pinup poster of every alternative history buff world wide, but when the inscription was finally decoded it turned out to be a picture of the cosmic world tree which appears to sprout from the stomach of a male figure rather like the Egyptian god Geb who forms the ground as one side of the original creation myth/icon while Nut arches across him to form the night sky. The tree itself is

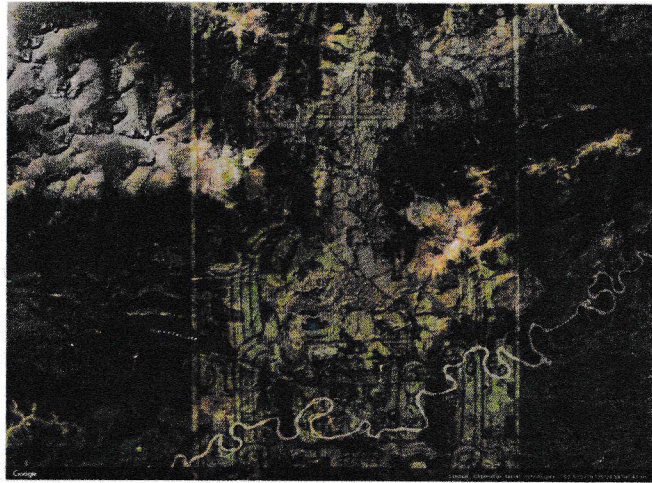
in this case a sort of stylised sweet corn plant which is both male and female at the same time. People have read so much into the Palenque image about astronauts and sacrifice too because it was found in a Mayan tomb but it will remain a mystery.



THE COSMIC TREE

As I studied the Yukon landscape I became aware of a sort of tree form. The world tree is ubiquitous in world mythologies Yggdrasil in Norse legends and the tree with which Vishnu turned the universe, Ashvattha. In the Mayan tradition the tree represented the three levels of world consciousness the axis mundi . The world tree issues from the

navel or omphalus of the world and connects heaven and earth. The world tree would have to be found at the central axis of the world . One would expect to find the world tree at the Yukon pole for this may have been the place of ascent and descent of all beings of earth for a terrifically long time. I saw this tree like form and connected the Palenque image so of course I made another superimposition test with the Palenque tablet, another wonderful fit . Like the sunstone but now the tree appeared complete with the semi recumbent man crafted in hill forms and river courses. The Yukon world tree can be reviewed at 135 25 W 62 57 N on Google earth from a



height of 65 km. Amazing to think we are the first people to see it during life for 500,000 years. The Palenque sarcophagus lid is wonderful as it is very like Egyptian coffin texts (mentioned in my Stonehenge mechanism article 2 issue 40 Newsletter of the network of Leyhunters) which offer to the king or noble a route through territory in a different world. The Palenque coffin lid is also a map in a very real and practical way of a landscape both mythical and real .We now have two map like images both associated and superimposable but each of a slightly different area relating to the Yukon pole.

ONE LANDSCAPE

Because of my find at the Davis straight I then realised that the landscape in England I have been looking at was not two landscapes but one, Britain was part of France 500,000 years ago, there had been a landscape where the channel is today. I knew that there could be an image which may bridge the divide. Looking at France I could detect clues, so I tried a superimposition of



the image of Durga. To my joy she is there; although having lost the central portion, her head remains, although without her nose, her eye is clear, her neckline would have been the Isle of Wight and her conch trumpet was up towards the Stonehenge area while across in France are the remains of the tiger. The Bull demons head which she smites with arrows lay in what is now the area of Paris.

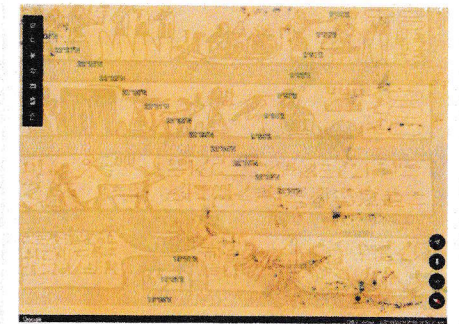
She is so vast that she spans both countries now separated by the Channel. The English Channel was created in a catastrophic flooding event 425,000 years ago. The meridian, Sahara to Yukon is the reason she is here as far as I can see. Did Stonehenge truly belong as much to France as it did to ancient Britain?

The fact that she is missing her central portion tells me that we are looking at a line and a tradition of making images in the landscape which goes back 500,000 years at the very least and possibly even further back in time.

Returning to the Libyan Sahara in Google Earth I was able to extend the meridian nearly as far as the current equator and I feel sure that it doesn't stop here.

Far out in the desert thousands of miles from the coast on the meridian line are vast geoglyph images.

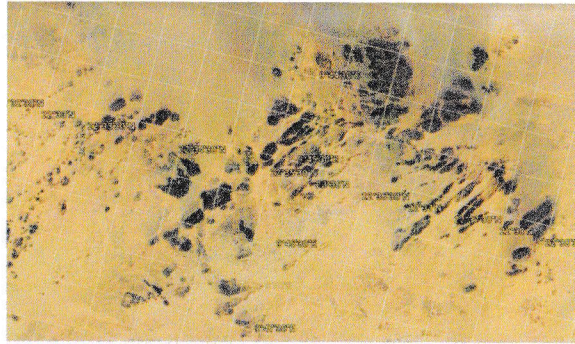
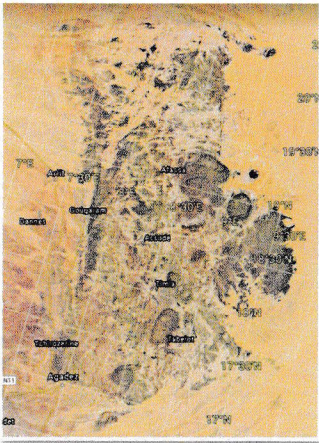
On the line itself there is an area which by using my method of photo superimposition I was able to define a map of the afterworld journey. In Egypt this afterworld was called the field of rushes and a map of it was often included within the sarcophagus for the mummy to use as a guide on the journey to the afterlife, it was illustrated as a sort of marshy landscape with lots of water, islands which had various dangers and qualities, boats were illustrated and harbours, all the spirit would need to know to navigate this landscape. But I believe this area of desert was a larger than life scale illustration laid out in geoglyphs. Little of it is fully



The field of rushes map of the after world pictured in the Libyan desert

visible above the sand just the boats in the lower right and an image of a man ploughing in the mid register.

Above the meridian line to the north is a tableaux distinctly depicting a dog like being releasing something into the air, he is accompanied by a woman. The dog may be Anubis, releasing the Ba/Soul to fly along the meridian. The Ba is an Egyptian aspect of the Soul suggesting its areal mobility, the soul will fly along the meridian. Anubis is a dog headed being who is the God who guides the soul or spirit towards the next world from the Egyptian pantheon. In



this tableaux he is accompanied by his wife; Goddess Anput, Anubis's female aspect. I note that each figure has had two or more drawn incarnations at this location. The meridian is attended also by a colossal figure who seems to be standing guardian to the desert meridian.

There are areas in the Yukon meridian which seem to have scarce sign of monument of ancient site until one superimposes the sunstone design one then realises that the sunstone is repeated in fact at all significant points, like a string of pearls one after another all aligned to the central meridian of the sunstone design and the tongue of Tonatiuh, a jade knife form with a human heart upon it. Some sunstones in the string are larger than others, I have been able to locate 40 or so along the Yukon line. Some are semi submerged which gives a clue to their age. The Algerian coast has a sunstone which is two thirds submerged taking up the bay of Bejaia and Minorca has a semi submerged sunstone at both south and north coasts with at the very least one inland. Geological research shows that the Mediterranean was a dry landscape which became abruptly flooded in a massive flooding event called the Zanclean event 5.33 million years ago. There are several other semi submerged sunstone geoglyphs. One is located on the south coast of Spain where the meridian lands on Europe and further where it lands on the coast of Britain across the Isle of Wight which is embedded within the sunstone centred on Leamington.

LAYERS OF IMAGES

A sunstone Geoglyph appears at Old Sarum next to Salisbury and positions the ancient earth works to one side of the sunstone design within the left claw. The one at Stonehenge is about 26 km across its diameter. The Stonehenge sunstone geoglyph is not the only landscape image in this location as I have already mentioned, Lyre appears as an eagle larger still is Mater Durga over layered with Rudra and in this orientation the Sunstone 26 km across. As a testament to the long use of Stonehenge as a sacred centre there are yet geoglyphs at other angles, I suspect redrawn as the pole itself migrated. All of the layering of images would be utterly confusing but with different scales of image and direction of orientation it is possible to sift through using my method of superimposition. Stonehenge also has an orientation to the Hudson Bay Pole and another pole at Axel Hieberg Island which may have been viable up until 1500s when early research suggests the pole started to wander in its path from a stable location.

All three Pole orientations of Stonehenge and locations to and at the poles are signficated in the landscape as I will explain in my next article.

IN CONCLUSION of ARTICLE 4

We have made a considerable journey in this article from the vast wilderness of the Sahara across the world and deep into the arctic circle and out the other side into a land of our distant ancestors. This has been the story of the meridian which links Stonehenge and its Zodiac a quarter way around the globe to four or more other vast zodiac systems. Stonehenge becomes a portal for the spirit into a timeless corridor carrying souls in a two way exchange, with the cosmic world tree to ascend at one end and open zodiac landscapes to descend into manifestation the other. It seems to me that the Stonehenge Zodiac mechanism indicates a worldwide spiritual technology of the soul from before 500,000 years ago at the least but could it really be so that there are sophisticated sun calendar designs on the coasts of many Mediterranean countries, semi submerged? Designs which date themselves to before the Zanclean inundation 5.33 million years before the present. Have we got the history of human evolution wrong? Are we the survivors from a sophisticated civilisation lost in history? I can only offer my final article 5 in the next issue of The Network of Leyhunters magazine in answer to these questions.



Worlds In Collision

Immanuel Velikovsky

Publisher: Paradigma Ltd., 2019, worldwide (orig. ed. 1950, Doubleday, New York). Paperback, 438pp.
Price: £17.67 (Amazon) ISBN: 978-1-906833-11-4.

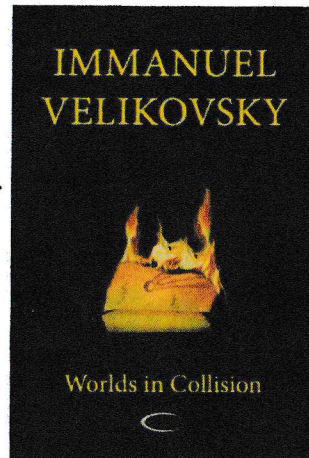
This book reveals an interesting and all too common occurrence where mainstream, establishment science sets itself at odds with what we, as ley hunters, might term *alternative* science, and where, despite, at certain points, the two eventually (reluctantly, in the case of the former) meet.

The cover depicts a book burning and, figuratively that is what happened as the scientific establishment of the day attempted to have *Worlds In Collision* removed from public view by petitioning a publisher to drop it and bookshops to have it removed from their science section. *Hated* by the scientific establishment, the material of the book was denounced as 'pseudo-science', a term of abuse commonly used for any theory outside of the mainstream scientific establishment.

The central thesis of the book is that Venus entered our Solar System at a date much later than the other planets (at around 1500 BCE) and that it came here as a comet.

Another theory presented in the book is that this comet came from Jupiter. In his famous TV series *Cosmos* which I remember watching and enjoying as a child, Sagan points out that it is highly unlikely that Jupiter would have enough internal, essentially explosive energy to force out, from its body, a comet. However, I read a recent science-based article online that said that perhaps *that* part of Velikovsky's theory may not be true, but that the rest of his theory could still well be; the same writer suggests that his theory simply needs a bit of 'tweaking'. For example, instead of Venus emerging from Jupiter, we could hypothesize that Venus, as a comet, came from further afield, from outside the solar system for instance, but pulled close to Jupiter (by Jupiter's immense gravity) on its journey to the Sun.

Now, what is also very interesting and very significant is that Velikovsky's work differs from other scientific/astronomical work of the time in that it



doesn't using telescopic observation of space, or measurement of light or radiation from stars, or geological method to lay its theoretical foundation; rather, Velikovsky's foundational method is to analyse *historical texts* – specifically, the pre-Christian world's descriptions of the heavens - and to then see if they draw correspondence with any available scientific data. For example, to note where historical records mention a comet or how, before 1500 BCE, many cultures speak of only *four* visible planets (Mercury, Mars, Jupiter and Saturn) and not of five. That said, despite using historical texts as his primary method, Velikovsky also seemed to have a very good grasp of the science of his day and corresponded with those in the field.

Velikovsky also actually predicted, *correctly*, points about Venus at that time unknown – in particular, that the surface of Venus was much hotter than was currently thought; on this particular point, it should be noted that, *later* when the Mariner II probe arrived Venus, there was found evidence that the surface of Venus was indeed much, much hotter. If Venus was a comet, it would *have* to be hotter.

Many ancient cultures saw Venus as a major goddess: in ancient Sumer as Inanna, in Babylon as Ishtar, in Phoenicia as Astoreth and in Greece as Aphrodite, and, of course, in Rome as Venus. Interestingly, the Romans also referred to Venus as *Lucifer*, meaning 'light-bearer' due to Venus being the brightest body in the night-sky. The ancient descriptions of Lucifer, as brightly shining but fallen as from a great height (like the proverbial 'fallen angel') could, Velikovsky said, be a description of Venus changing its orbital position as it converted from a burning, soaring comet to a searing hot planet.

What modern science has now at least admitted is that Venus does have certain very comet-like characteristics as the following quote shows -

“The planet Venus sometimes looks less like a planet and more like a comet, scientists say. Scientists with the European Space Agency have discovered that a part of the upper atmosphere of Venus— its ionosphere — acts surprisingly different depending on daily changes in the sun's weather. The side of Venus' ionosphere that faces away from the sun can billow outward like the tail of a comet, while the side facing the star remains tightly compacted, researchers said.”
- Miriam Kramer (from www.space.com)

Well, isn't that interesting? Venus has some very “comet-like characteristics”, *scientists* say. As we said at the beginning, a comparative situation exists as regards the scientific view of leys. Just as many mainstream scientists are sceptical of the entire concept of leys, we should continue *our* scientific experiments and observations, until the mainstream catches up, or perhaps we should say, *returns* again to a more ancient wisdom.

Churches on Leys

David R. Cowan

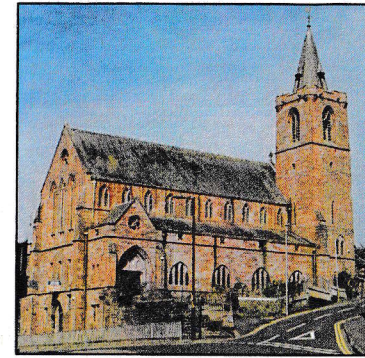
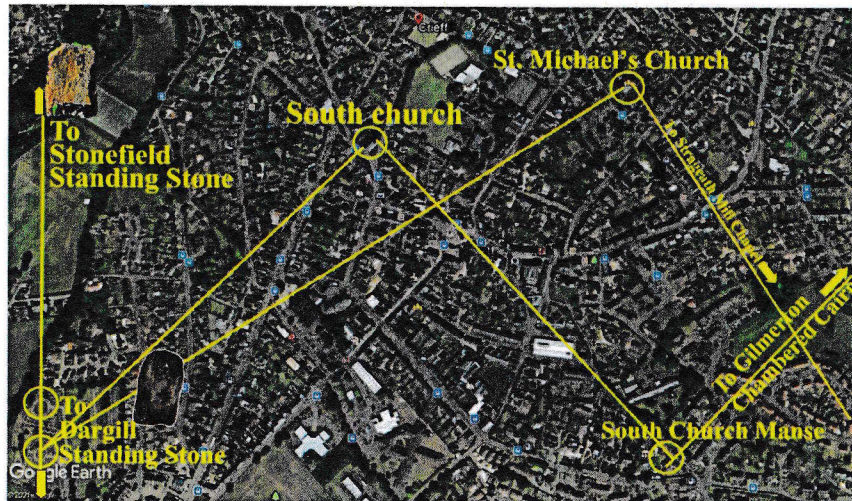
In a previous article in this magazine I mentioned that my home town of Crieff, in Perthshire is less than a mile from the Highland Boundary Fault, which splits Scotland in two. This massive fault is stuck fast. It is not a single fault, but it has parallel faults and some at right angles, and our ancestors placed their stone circles, churches, old burial grounds and castles on top of these, picking up the various types of energy, like piezoelectricity, spinning electrical fields and ion flow, etc. Standing stones, for instance, were placed to pick up and transmit wide streams of energy from their flat faces above ground, to distant churches and burial grounds.

According to Alfred Watkins, traditionally, churches were said to be aligned to the apparent position of Sunrise dedicated to a particular saint, so a Saint Stephen church, for instance, would be dedicated to the Sunrise on 26th December. On the 25th December the Patrons, Ecclesiastics, and Masons would spend that night and the following morning in devotional exercises, one being placed in a position to watch for the rising Sun. When in full view, the Master Mason would send out a man with a staff which he would set between the Sun and the altar, fixing the orientation of the church.

The altar would have been previously divined on a power point, perhaps a geological fault or a spiral of energy above crossing underground streams.

The churches here in Crieff are different and, thanks to this fault, have been carefully aligned to some outlying ancient site, sometimes another church with surrounding burial ground, sometimes a castle or even an important country house. You can draw a line in Google Earth down the central ridge of any church here and it will vector accurately to a sacred site, often pagan!

Eventually five beautiful churches were constructed of old red sandstone nearer the centre of the town, but without the surrounding burial grounds which were an essential part of the older churches. All the old churches around this town had graves beneath them, and the Irish Round Tower of Brechin had six



Above: Crieff South church – what a strange angle and place to build a church! But there is a good reason.

oldest part of the town's cemetery which, in turn have been carefully aligned to the Dargill and Stonefield farm standing stones – much more hygienic.

They also aligned the gable ends of the churches. For instance, St. Michael's, down an old and very narrow path, which may have acted as a wave guide, to Strageath Mill chapel and burial ground. In effect, the churches had to be placed at a very precise spot on the planet in alignment with other sacred sites.

Even church manses are aligned to the gable end roof ridge, one to the South church manse which had a number of paranormal incidents over the years – excavating burials and taking the remains of important people to distant museums, I feel, are destroying “the spark in the machine”, the power of the leys, and should never happen.

Right: the author sits in the grave of the Scottish/ Irish warrior Fionn MacCumhail at Cultoquhey, Gilmerton. This is just one of his many burial places!

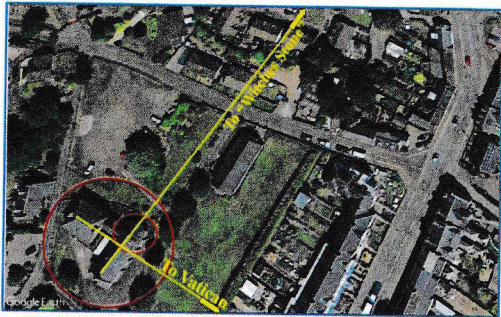


disarticulated skeletons in its base (I will leave this for a future article). It must be noted that Royalty, the great and the good are, to this day, buried inside abbeys and cathedrals, so it would appear that there is a quite distinct advantage in this practice – it must surely be in the ancient idea of *feng shui*, of ancestor worship of spirits of the deceased having an impact on the health and luck of the living.

The architects of this sacred geometry, however, took the idea a few steps further and carefully aligned both Crieff's South church and St. Michael's church in line and in resonance with a circle of graves in the



Above: This water fountain in the centre is surrounded by 12 kerbs with grave stones. The two arches are part of a Masonic Triptych, although the top has been demolished. It is aligned to magnetic north.



As I mentioned, all the local churches are aligned except . . . the Roman Catholic church! Surely it should be aligned with some powerful and sacred site?

One roof ridge, I discovered after some time, was aligned with a little-known boulder called the "Witches Stone" or "Wishing Stone" hidden in a garden, but there appeared to be no alignment from the south east

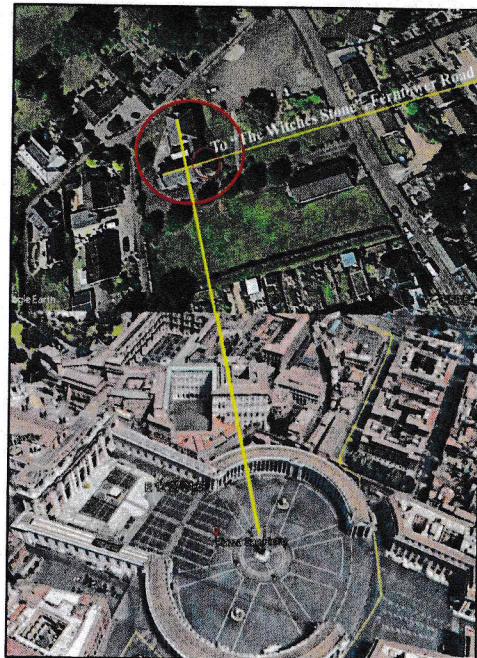
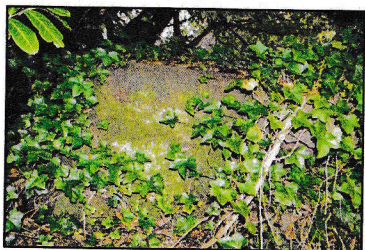
ridge. For weeks I projected this alignment on Google Earth, further and further until I came to the coast without any result, when, quite frustrated, I noticed Italy was in line. "It can't possibly be the Vatican" I thought to myself – it wasn't, it missed the Vatican by a few hundred meters, but the target was even more important – the obelisk in St. Peter's Square, 1,990 kilometres distant!

I had often wondered why the new build of this church had been set back quite inconveniently from the road, but this discovery quite neatly explains it – there is only one place here where the church could be built on two leys, but it also opens up a more esoteric question, why? Roof ridges attract electric charge, and the obelisk itself must attract quite a heavy electrical charge, almost like a huge acupuncture needle. There must be some connection between the obelisk and the church, especially when it would be resonating with people singing and praying at Christmas and other important days.

My Website is "www.leylinesexplained.com"

Right: composite illustration of Leys from the Roman Catholic church to obelisk in St. Peter's Square, Rome.

Below: The "Witches Stone" covered in ivy and long forgotten.



THREE CHOIRS TRIANGLE / PERPETUAL CHOIRS

This article is based upon an extract from my book THE PLANETARY MATRIX⁽¹⁾. That book explored the idea that the Planet was powered by psychic crystals, in the form of Platonic Solids, within Gaia's etheric body. The edge lines from these solids projected up onto the surface of the Earth defined the Primary Ley Network of the Planet. One of these lines, a Fire-Line, passed through Chartres Cathedral and then on the Great Pyramid of Giza. It was found that this line formed two of twelve lines that radiated out of the Cathedral forming a giant landscape Zodiac covered much of Western Europe, including Southern England. One of the other Zodiac lines passed North-Westwards through Avebury Stone Circle, thence Gloucester Cathedral, and on into Herefordshire, where it terminated at the village of Eastnor. This terminus was also not far from Chase End Hill, the Southern-most hill of the Malvern Hills. These two locations are the centres of two significant landscape temples:

Triangle;

(b) Perpetual Choirs.

THREE CHOIRS TRIANGLE:

If the line from Chartres to Gloucester (line L) is projected beyond Gloucester it reaches the small village of Eastnor in Herefordshire. Before reaching Gloucester however it passes through the stone circle at Avebury. The Avebury Circle lies on the Atlantis Line (Michael-Mary Line), and is also the centre of several leys. Does the power from the Fire-Line feed Chartres, which itself feeds a number of lines radiating out from itself, one of which feeds Avebury, and then radiating Tertiary Distributors into the landscape? (See Figure No. 1.) Hereford, Worcester and Gloucester cathedrals are all built on earlier pre-Christian sites, and are all about 25 miles distance from each other. In other words, being equidistant they form an equilateral triangle. However, it was discovered, by trial and error, that it was not the edges of the triangle that formed the power lines over this part of the West Midlands but that a site in the centre governed such. Studying 1 : 50,000 scale Ordnance Survey "Landranger" maps with the use of geometry indicated that the village of Eastnor lay at the centre. Within the village was a village green in the shape of an equilateral triangle whose orientation was the exact opposite of that of the three cathedrals. Within the centre of the green was a timber, brick and stone "shrine" under a tiled roof that formed the outlet for a well or spring (which was no longer flowing in 1997).

In the summer of every third year one of the three cathedrals is host to a major cultural event known as the "Three Choirs Festival". During this Festival there are

concerts of choral and instrumental music, both old and modern. The Festival dates from the early 1720s when the choirs of the three cathedrals held their first music meetings. The name "Three Choirs Festival" actually dates from 1838. It is however known that there was a much earlier pagan festival, "The Perpetual Choirs", based upon this area.

If we project the Hereford-Eastnor Line eastwards it passes through the A438 road saddle at Holly Bush, between Midsummer Hill and Ragged Stone Hill, then through various significant sites into Gloucestershire to terminate at the Rollright stone circle. A projection of the Eastnor- Hereford line in the other direction reaches the castle at Hay on Wye. The "Worcester" from Eastnor reaches St. Philip's Cathedral in Birmingham. The Line though "Gloucester" reaches the stone circle at Avebury, thence Chartres.

HEREFORD HEXAGRAM

Work was then concentrated on the four adjoining Landranger Maps, which not only included Eastnor and the three cathedrals, but also most of Herefordshire and Worcestershire and large parts of Gloucestershire, Gwent and Avon. Every conceivable artefact that could relate to the course of a power line was plotted (churches, standing stones, hill forts, hill spot heights etc.) including place names with significant elements that could relate to the prior existence of an artefact now lost e.g. "Mortimer's Cross". As part of this area was studied in detail by Alfred Watkins, the Author had recourse to Watkins book *The Old Straight Track* ⁽⁹⁾ to see if the latter's lines fitted the pattern emerging, and also to see if he offered clues to solving any problems. Hill-forts, beacons and camps are often large rampart and ditch structures covering a substantial area of ground. Watkins found that leys only passed through their centre if such was a prominent high point. Often they would pass along the edge of the earthwork, sometimes terminating on an enlarged high point on the rampart near the entrance to the structure. Investigation of these high points has sometimes revealed human interments and it would seem that the earthwork, although mostly pre-Roman, has itself been built over an earlier tumulus.

We now have to consider the width of these power lines or leys. They are certainly not minute. Watkins, in the above-mentioned book, (pp. 37-39) refers to investigation of the ground where leys were supposed to pass over, and in some instances paths or trenches of white gravel were found, gravel that was not natural to the surrounding area. Many were found to be 7ft. wide, some 4ft. wide, and in one instance 8ft. 3in wide. What we now have to consider is whether the width of

the lines is related to the order that the lines form in the Planetary-hierarchy. How wide is the Primary Distributor passing through Chartres? How wide is a local line in the Herefordshire countryside? How does the width affect the accuracy of plotting a line on a detailed map? There is a theory that the width of a line, determined to some extent by its order in the Planetary Hierarchy of lines, can nevertheless vary according the phases of the Moon. And also that humans walking these lines, meditating singing and praying, can strengthen the energy of the lines. Notwithstanding the above, some people have had psychic visions of silvery-white lines passing over the countryside, some distance above the ground.

In studying the possible route of a power line, despite the amount of significant detail picked up from the Landranger maps, there are likely to be numerous gaps due to artefacts being destroyed in the past, mostly by farmers enlarging and levelling their fields. Can we anticipate where lost artefacts might have been? This pre-supposes that they were laid out at regular intervals, presumably to enhance, concentrate and pass on the energy in the line. To test this theory we need to check the distances between extant artefacts, but this must be done using the unit of measure used by our ancestors, the "Megalithic-Yard".

Some power-lines through, or emanating from, camps and stone circles are sun alignments on 1st. May (Beltane) or 21st / 22nd June (Summer Solstice). At these times beacons would be lit at the top of hills and ritual dances, songs and chants performed. In Herefordshire it has been suggested that Midsummer Hill in the Malvern Hills has an alignment with the Sun at Summer Solstice whereas May Hill in Gloucestershire has an alignment with the Sun at Beltane. Watkins also points out that there is a cave ("Giants" or "Clutters" Cave) near the top, on the west side, of the Malverns, near Herefordshire Beacon. Just below the cave there is a large unhewn stone, but with one side carved fairly smooth to a shape that will accept a man's back lying on it at an angle of 45°. On Mid-summer day someone lying against the stone would see the sun rise above the cave (although the present author would question this orientation).

Watkins has suggested (Chapter XIII of *The Old Straight Track*) that different leys were different paths used by different traders for different purposes, such as the conveyance of salt, flints, tin etc. Elements in place names often relate to the principal trade carried down the route upon which the place lay. Whereas this latter proposition may be true, the original purpose of the leys has to do with the conveying of Cosmic and telluric energies over the land surface. It has also to be said that some of Watkins's lines plotted onto detailed Ordnance Survey plans seem somewhat haphazard, and do not fit into any cohesive framework. Putting a

ruler on a plan and finding that three significant artefacts line up does not, by itself, constitute a ley.

However, notwithstanding the above, the Author plotted the Eastnor-Hay Line onto a 1:10,000 scale Ordnance Survey map which contained Hereford Cathedral. Two of Watkins's lines were then plotted:-

(a) One came from the tower of All Saints Church in Hereford City Centre, passed through the Cathedral Tower, then to Dinedor Camp on the outskirts of the City. The Author was then able to project this line further to "Caple Tump" some miles to the south-east of the City Centre.

(b) The second line sprang from the tower of St. Peters Church in the City Centre, passed through the Cathedral Tower, and terminated at the centre of Beech Grove about five miles south-west of the City Centre. This grove of trees is an almost perfect circle. At this point it is interesting to note that roadworks close to Dinedor Camp, being part of works of construction in 2007 of a new by-pass for Hereford city, have exposed a stone-laid serpent path spiralling up the hill.

It was then noticed that the six "spokes" formed by these three lines as they radiated out from the Cathedral Tower formed a regular pattern. Tested with a protractor all angles were 60° (plus or minus 2°). This was surprising as a hexagram is a Sun-sign. As the Cathedral is dedicated to Mary it was thought that any pattern would be based upon an Earth sign. The distance from the Cathedral to both Beech Grove and Dinedor Camp is 4426 megalithic yards. Yet projected along the other lines this line-distance does not seem to pick up any artefact of significance. 1906 O.S. maps were examined in the local County Records Office to see if any significant artefacts existed at that date which perhaps had been removed or destroyed during subsequent agricultural or urban development. Nothing of note was found. However, Blakemere church, which is on the Hereford to Hay Line, has a hexagram in a stained glass window above the altar. Is the Eastnor-Hereford-Hay Line a Sun-Line therefore? On the advice of a good friend the Author decided to investigate the relationship between a hexagram and pentagram. Both figures were plotted within the same circle, sharing the same centre-point (see figure No. 41 below). Lines were then drawn between the centre and Apexes of the superimposed figures. A tracing was made of this which was then placed over a Landranger Map of Hereford, centred on Hereford Cathedral. The composite lines picked up sufficient relevant artefacts on the ground to suggest that a combination of both Sun and Earth energies were being radiated over the landscape from Hereford Cathedral. It became obvious that the Eastnor-Hereford-Hay Line was part of the Hexagram and was therefore a "Sun" line. It therefore seemed to indicate that Solar energy was entering the Planet at Giza, travelling down the Fire-

Line to Chartres, thence to Avebury, then Eastnor, then Hereford, then to Hay. At each of the places mentioned it would seem to be combining with Earth energies so that a combination of the two energies was radiating over the landscape at each centre.

The combined diagram was then studied to see if there was a common factor in the geometry of the two figures (refer to Figure No.2. The central angles of the hexagram are all 60° (or $5 \times 12^\circ$). Those of the pentagram are all 72° ($6 \times 12^\circ$). So 12 is the common factor. We then looked at the central angles of the combined figure, starting at the top and working clockwise. They are:

$60^\circ/12^\circ/48^\circ/24^\circ/36^\circ/36^\circ/24^\circ/48^\circ/12^\circ/60^\circ$.

All these angles are divisible by twelve:

$x5/x1/x4/x2/x3x3/x2/x4/x1/x5$.

Now $5 + 7 = 12$. What is this telling us?

We then studied the Landranger map of Hereford again to see if a combined hexagram / pentagram diagram could be plotted. A circle, with its centre on Hereford Cathedral tower, was drawn so as to pass through Beech Grove and Dinedor Hill. Dividers were then used to measure the distance between the two, and to step this out along the perimeter of the circle.

HEREFORD HEXA / PENTAGRAM

It went almost exactly six times. These two landmarks therefore seemed to be the Apexes of an Hereford hexagram. Once this was drawn on the map its edges were seen to go through other significant artefacts. But attempts to fit a pentagram into this same circle resulted in the figure relating to no artefacts whatsoever. Then a hunch led the Author to construct a pentagram **around** the hexagram, and the resultant figure did pick up significant artefacts. The shape of this Earth Temple is shown below in Figure No. 3.

We then investigated the next centre back down the line at Eastnor. It was found that one could construct a combined hexagram / pentagram here also. It was also found that the two components had the same relationship and similar size to Hereford. An intuitive thought gave the Author the meaning of this figure. It represents the impregnation of the solar seed within the womb of the Earth). The same figure was then found to exist around Gloucester and Worcester, although in

the latter case a straight Roman Road from Worcester direction Birmingham threw the Author off for a time, until it was realised that an alignment from Worcester Cathedral to a church several miles to the north-east was the one that our figure related to, which was parallel to, but not on the course of, the Roman Road.

PERPETUAL CHOIRS

Centred on the same area as the above is a giant Earth Temple examined by John Michell in his book *CITY OF REVELATION* (Figure number 4). Apparently Lantwit Major, Glastonbury, Stonehenge and Goring upon Thames are all equidistant from each other and the three lines drawn between each form two angles that are equal. Lines drawn through the bisected angles are then projected to a common centre. This is then used to draw a circle through the above places and around much of Mid- Wales, Central and Southern England. The same inter-place distances pricked out around the circumference then apparently locate a total of ten sites of sacred or historic importance. The common centre proposed by Michell is at a hamlet called Whiteleaf Oak, at the southern end of the Malvern Hills. Having studied the area in detail I would suggest that the true apex is Chase End Hill, the southern-most hill of the Malvern range that happens to adjoin Whiteleaf Oak.

THREE CHOIRS & PERPETUAL CHOIRS

Chase End Hill is about two miles to the east of Eastnor. Should the Three Cathedrals Triangle and Michell's Earth Temple have the same centre; is one system part of the other larger system? If Eastnor is the centre of the Three Cathedrals then the length of the radii from Eastnor are all within 8% of each other; if Chase end Hill is the centre of both systems then the radii would differ by up to 28%. Eastnor lines-up through Gloucester Cathedral with Avebury and Chartres, yet the Author found that Michell's Stonehenge - Whiteleaf Oak (Chase End Hill) line also passes through Gloucester! The Author therefore decided to check Michell's calculations. If there are ten significant sites around the circle then the apex angle of each segment is $360^\circ / 10 = 36^\circ$. $180^\circ - 36^\circ = 144^\circ$, or 72° for each base angle of the triangle. Using Glastonbury to Stonehenge as the base-line one projects two side lines up from these locations until they meet at their common centre, which was indeed Chase End Hill, not White Leaf Oak! So both centres are valid in their own schemes. Is there a relationship between them? Are they in fact both parts of one scheme? With a little bit of tweaking could the two schemes be reconciled?

(1) The book *THE PLANETARY MATRIX* can be purchased as an E-Book from Amazon and all other E-Book Libraries for the price of £5.23.

FIGURE No. 1

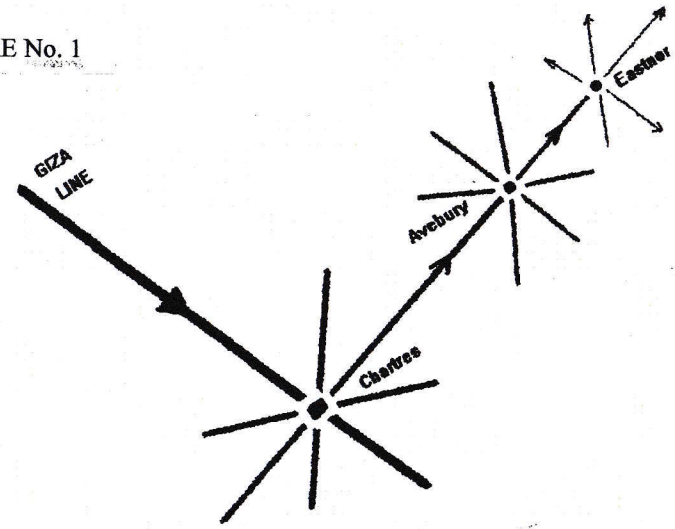


FIGURE 2

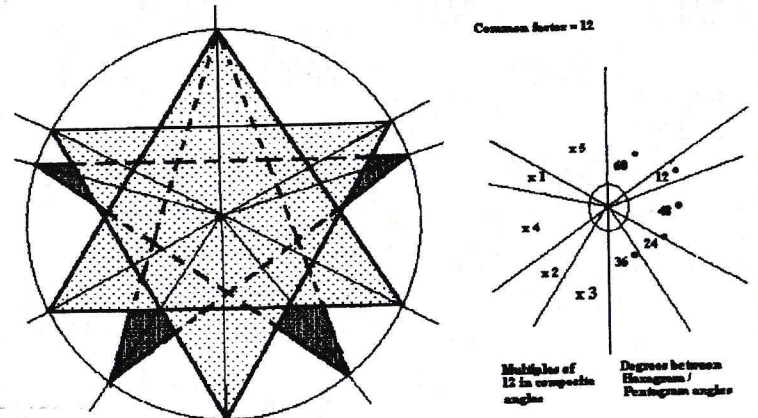
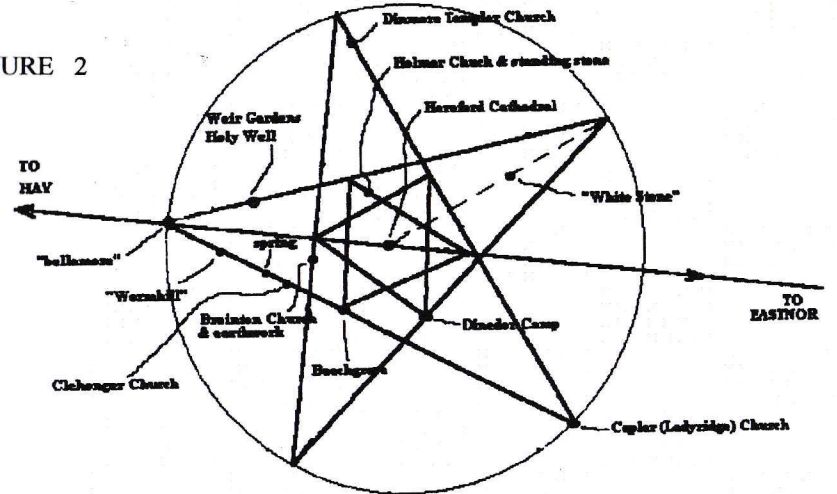


FIGURE No.3

LETTER FROM CHERYL STRAFFON

Meyn Mamvro

Ancient stones and sacred sites in Cornwall

Whitewaves, Boscaswell Village, Pendeen, Penzance, Cornwall TR19 7QX

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25/10/2021

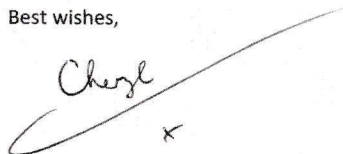
Dear Laurence,

Thanks for the latest (no.41) exchange issue of the Newsletter. We were very sorry to hear about your knees giving out, but at least you can still do shorter walks. I know that I can't do the walks that I once could do, and have to take things a lot slower nowadays.

There were a couple of items in the latest Newsletter that I thought I would comment on:-

- 1) Terence Meaden (p.24) talked about the deity name 'Tara' in several cultures, and I wondered if Ireland could be added to those. Tara is of course one of the most sacred hills in Ireland, and its name in Gaelic Teamair probably comes from the proto-tutelary Goddess *Tea. It seems quite possible that she could have given her name to Tara itself.
- 2) Bob Shave (p.33) said that in most cultures the moon is feminine and the sun is masculine, and he could only find one (German) where the sun was feminine and the moon was masculine. In fact, there are many more cultures that have it that way round. Examples include: the Baltic countries (Saule + Menuo); Armenia; Greece (Selene + Men); India; the Inuit peoples of Greenland & North American peoples; and of course Japan (Amaterasu + Tsukuyomi). There are even some cultures (such as the Basque) where sun and moon are both female! All their stories and mythologies are quite complex and the relationship of the two deities quite challenging. There are several books that give a full treatment of the subject, including *The Sun Goddess* by Sheena McGrath, *Eclipse of the Sun* by Janet McCrickard, and my own *Daughters of the Earth*.

Best wishes,



CHERYL STRAFFON

BOOK REVIEW

The Remains of an Altar by Phil Rickman

Quercus, London, hardback, 2006

ISBN (HB) 1 905204 51 5

Available in paperback, on Kindle, and as an audiobook, as well as through libraries.

This novel, set in the countryside of Herefordshire and the Malvern Hills, is a crime thriller with earth mysteries themes, such as leys, skilfully woven into the story. It is the eighth in a series of novels which feature the female vicar Merrily Watkins, single mother and diocesan exorcist, or "deliverance consultant". She is called in when a series of road accidents in the Malvern Hills seem to have a paranormal aspect. Is the road haunted? Other events soon take greater precedence, as a murder absorbs the attention of the police and local community. Meanwhile, back in Merrily's home parish, the fictional village of Ledwardine, her seventeen-year-old daughter Jane has discovered a ley, crossing a meadow which is threatened by housing development. Jane is a young person interested in leys. A *young* person? Yes, in fact she has just read *The Old Straight Track* by Alfred Watkins (no relation). Jane and her mother both become absorbed in their separate worlds, Jane playing truant from school to investigate the ley, Merrily drawn in to the mysterious community in the Malverns. This goes on to the extent that mother and daughter hardly see each other.

The novel is a good read, it keeps moving and has interesting characters with whom we can sympathise. It is interesting how Alfred Watkins was a contemporary of the composer Edward Elgar, the two men living close to each other in Hereford for some years, and both being members of Hereford's Woolhope Club. The legacies of both men are an important part of this story. The author has written about four hundred pages in this novel, but in order to do so, he must have *read* thousands – about Elgar, about the Malvern Hills and the Whiteleaved Oak, about the Circle of Perpetual Choirs, about the SAS Regiment.... (Another vicar who Merrily meets is ex-SAS.)

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Something which I found disappointing in the story was that for a central character, Merrily Watkins doesn't seem to do much. She talks to a lot of people and asks a lot of questions but then just seems to become baffled. Her daughter, on the other hand, is a passionate campaigner who makes things happen. Perhaps the Merrily character is meant to be "us", in other words, she asks what we would ask, and reacts as we would react. The character of Jane, unlike her mother, can sense a magic in the landscape. Early on in the story, she takes her mum's boyfriend, Lol (Laurence), on a walk along the ley. Here are Jane's words:

"And you can feel it, can't you?" Jane stamped a foot.

"Come *on*, Lol. You're an artist, a poet. Do *not* tell me you cannot feel it."

"Well..."

"You stand on the track and you're like, totally connected with the landscape. And with the *ancestors* who lived here and marked out the sacred paths.... I don't need to understand the science. I just need to know that I can stand here and feel that I'm, you know, part of something.... bigger. *Belong*."

"It's probably the most any of us can ever hope for", Lol said. "To belong somewhere."

I learned a lot from reading this book. It is a work of fiction which is underpinned by a lot of fact. It is well-written and has likeable characters. And, it's an earth mysteries book with a difference.



Bob Shave

IN MEMORIAM

Edmund Marriage of Leominster has died, aged 80.

Pat Davies of Brynmawr has died, aged 65.

THE STABLE END

with

Richard Knight,
the Rustic Farrier



33 Minutes to the Circle of Britain, part 2:

Hermes Trismegistus and the Golden Dawn

The 33 degree circle touches Paris at the Place de La Nation, originally the Place du Trône or 'Square of the Throne' built in no small part by Freemason Claude Nicholas Ledoux. In 1660 Louis XIV and Maria Theresa were crowned here. Then in 1792 a guillotine was set up and thousands were executed including the Martyrs of Compiègne: 11 Carmelite nuns, three lay sisters and two externs. The place was then called Place du Trône-Renversé - Place of the Toppled Throne!



Above is a fresh way to look at European Capitals, not only are they whole degrees from the Temple of Solomon but form a beautiful symmetrical *diamond*, albeit of the early 'bucket list' of Hitler.

The circle in Prague passes through the Strakova Academy, a Gothic masterpiece and seat of the Czech Government no less. Situated on the left bank of the Vltava river it was built originally as a dormitory for impoverished children of the Czech nobility, very Masonic.

The circle in Berlin passes through the Schloss Köpernick, the Baroque water palace of the Hohenzollern electors of Brandenburg, but you probably already knew that¹. It was built in the 6th century ruins of a Slavic castle in 1558 as a hunting lodge for Joachim II Hector, Elector of Brandenburg. Frederik I of Prussia rebuilt it in 1677. Quite a history!

I can't find much in Warsaw, probably obliterated in the War.

Chequers gets its name from 12th century owner Elias Ostiarius² or de Scaccario. 'Scacchiera' means chessboard in Italian and the chequerboard of the Exchequer but is also the first grade³ of "The ancient Masonic Order of the Scarlet Cord". The 6th grade of this is 'Prince of Jerusalem' which seems rather fitting.

Lady Mary Grey, younger sister of Lady Jane, was imprisoned at chequers from 1565-1567 for marrying without the consent of Elizabeth I. It's funny how the same names, places and people keep cropping up.

THE SCARLET CORD

I want to add a bit on this subject because it's so interesting and because writing under this heading makes me think I'm Conan Doyle. If you remember Chequers was founded by Elias Ostiarius and Ostiarius is the first degree of the Masonic Order of The Scarlet Cord, and this Cord runs all through the Bible from Adam and Eve to the birth of twins sired by Jacob's son Judah called Zerah and Perez. Little Zerah poked his arm out (from the womb) first and the midwife put a scarlet cord around his wrist to show he was the first born, but then, the arm was withdrawn and his brother Perez came out first instead, and then... would go on to become an ancestor of Jesus. The Cord is in the high Priest's Ephod, a bejewelled breastplate with the 12 tribes denoted

- 1 Of course we did!
- 2 The surname Ostiarius, from the Latin (anglicized as ostiary), means 'doorman' or 'porter', however the connection to a chequerboard is that there was one shown on Elias Ostiarius's coat of arms.
- 3 From the website of the Order of the Scarlet Cord: "the Junior Warden equivalent is the Primus of Ostiarii, who performs first grade ceremonies" [the bold highlighting is mine]

as squares upon it, (and with much Masonic significance) and also in the curtains of The Temple. The Scarlet Cord runs right up to the death of Jesus via many things but notably RAHAB....., THE HARLOT OF JERICHO! Oh yes. This is the young lady who names The Ancient and Masonic Order of the Scarlet Cord as seen in their logo⁴. You see, she ran a pub [well, brothel - it was the same thing] that happened to look out from the outer Walls of Jericho. She let two Hebrew spies in and hid them as they mapped the town. They climbed in and eventually out with the help of the Scarlet Cord, and reported back to Joshua. He then walked around Jericho 7 times, blew the ram's horn, flattened the walls and slew everything within that moved with the exception of course of Rahab and family because she, as directed by her two former inmates, had tied a Scarlet Cord to her window. A sort of Passover. She later married a Hebrew called Salmon and they had a boy called Boaz who was an ancestor of Jesus and also the left hand pillar of Solomon's Temple as referenced in Freemasonry. So the Whore of Jericho is a Canaanite and the great, great... etc. Grandmother of Jesus. She is also high up in the list of Heroes of the Faith in Judaism along with the likes of Abraham, David, Noah, Isaac, Daniel, Sarah, Ester and Joshua himself. As they marched on Jericho, the vanguard carried the Ark Of The Covenant and God warned them to stay at least 1000 cubits away from it. In another part of the Old Testament, the Ark killed thousands of Jews because they couldn't remember how to 'turn it off' after it was retrieved from the Philistines. What WAS that thing? On the right, is a painting by James Tissot leaving no doubt about the profession of Rahab.



- 4 The logo appears to be copyrighted but can be viewed online at their website: www.scarlet-cord-ea.com. It shows a scarlet-haired woman, with scarlet dress, standing in what looks like a balcony window and a man pulling himself up to her on a scarlet cord / red rope.

TEMPLE VALLEY.

The 33 degree circle centered at SOLOMON'S TEMPLE that goes through the Templar Cross at Henley and Chequers also cuts through a small area near Winchester called *Temple Valley*. Here we find a Templar/Masonic symbol made of trees - an equilateral triangle. Furthermore this triangle points to the following three things (see diagram):

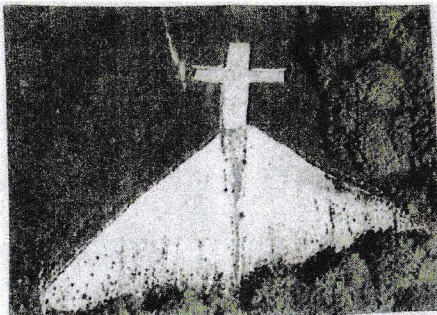
1. STONEHENGE
2. An OBELISK on the ISLE OF WIGHT
3. The GAMMA CROSS near MILDENHALL

The Obelisk is the Yarborough Monument, and the line to the Gamma Cross runs straight up the central path of the cross. The path at right-angles to this one points unerringly to the church at THREEKINGHAM LINCONSHIRE - St Peter Ad Vincula !

I had travelled to South Newington church some years previously with the forlorn hope that it had the designation St Peter Ad Vincula. The odds were thousands to one but it turned out to actually be true! And that's the reason I carried on researching, so this was like spotting an old friend. That was part of the Banbury Cross stuff which I must get back to one day.

Anyway, it's worth noting that the 33 degree circle goes through the Bay of Biscay where Cleopatra's Needle was lost and found, and through Carnac and Locmariaquer in France with its wonderful old stones. All these things keep coming back and going round and they are somehow related, for instance The Broken Menhir of Er Grah at Locmariaquer is the largest single block of stone to have been transported by Neolithic people and the Western stone under The Wailing Wall in Jersulam is one of the largest building blocks in the world, 250-300 tonnes (previously estimated as 570 tonnes). Who knows what energy that stone sends out round the world.

Now a triangle supporting a cross is reflected in the Whiteleaf Cross (below left) at Monks Risborough and the insignia of a certain Hermetic Society - See below (right)



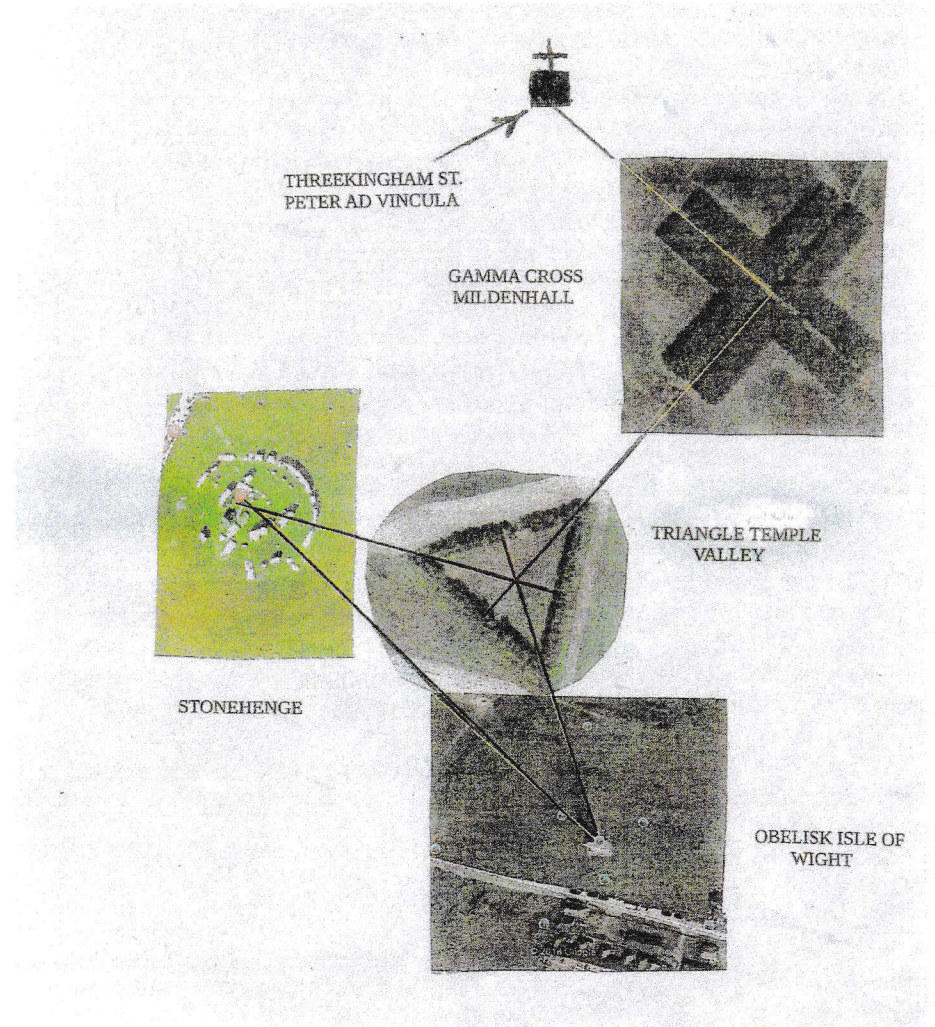
34 Whiteleaf Cross,
at Monks Risborough.



Order of the Golden
Dawn's chief symbol
(photo: Liza Llewellyn)

The diagram below shows all the sites in their true orientations as can be seen by what remains of the original connecting lines in yellow. The distances between them are obviously condensed. What's undeniable is that there is an *equilateral triangle with a cross on it*, just like down the road at the hill carving of the Whiteleaf Cross and on the insignia of...

THE HERMETIC ORDER OF THE GOLDEN DAWN !



TO SHOW HOW THIS ORDER WAS PART OF CLEOPATRA'S NEEDLE STORY...

Formed in 1888⁵ by three Freemasons, William Woodman, William Westcott and Samuel Mathers, this secret society was devoted to alchemy, magic and astrology and itself derived elements from the Societas Rosicrucian in Anglia. Women were admitted from the start and the Chief Adept in Anglia was the actress, Florence Farr. Interestingly, 'Anglia' was the name of the boat that brought Cleo's Needle to England⁶. The first Temple of the Golden Dawn Order was called Isis-Urania. The Order was broken into three sub-orders, first the Golden Dawn proper (the first sub-order or *outer* order), second the Ruby Rose and Golden Cross (the second sub-order, or *inner* order) and a final stage that transcended the other two called the Silver Star (the third sub-order or *innermost* order). Like the Kit-Kat Club, which also recognised the existence of women, it was ahead of its time. As well as Farr, famous members included: W.B. Yeats, Maud Gonne, Annie Horniman, Arthur Machen, Algernon Blackwood, A.E. Waite, Dion Fortune and Aleister Crowley who had a penchant for glowering down camera lenses looking demonic.⁷

The key was the word "Hermetic". The problem wasn't that I didn't know what it meant, the problem was that I thought I DID know what it meant. It was a fine line but it was causing a road block. I looked the word up! -

Hermetic.

- 1. Of a seal or closure complete and airtight... insulated or protected from outside influence.*
- 2. Relating to an occult tradition encompassing alchemy, astrology and theosophy...difficult to understand as intended for a small number of people.*
- 3. Mid 17th Century sense, from Latin "Hermeticus", Hermes⁸ identified with THOTH⁹, the founder of alchemy and astrology.*

A very big word and taking us straight to Cleopatra's Needle and, indeed, to Jack the Treacle Eater.

⁵ Some websites say 1887, but this is incorrect, the plans were formulated then, but the Order was not properly launched until 1888. Interestingly, 888, a triple number (like 777 or 666) had great spiritual significance for the Golden Dawn and represented the The Redeeming Power or Christ.

⁶ The Anglia was the tug boat that pulled The Cleopatra 'obelisk ship'.

⁷ Wikipedia lists Bram Stoker and Conan Doyle as members – this is highly unlikely as there is no evidence of their membership; what does seem evident is that these famous authors both knew, and moved in the same social circles as, those who were members of the Order.

⁸ Hermes = Greek god

⁹ Thoth = Egyptian god

HERMES TRISMEGISTUS

The inscription on Cleopatra's Needle is: -

'THE GOOD GOD THUTHMOSIS III IS GIVEN LIFE.'

Thuthmosis¹⁰, means 'Born of Thoth'. The Egyptian Thoth, the Greek Hermes and the Roman Mercury are more or less the same. This is an example of syncretism, when cultures fuse their gods. Now the word 'Hermetic' as used in relation to the Order of the Golden Dawn becomes clear – it is related to the god, Hermes-Thoth-Mercury, and also to Hermes Trismegistus which means Hermes Thrice-Great.¹¹ Hermes Trismegistus (image below, right) is said by some to be around before the flood. There have even been claims made that he taught Pythagoras and even Abraham, Moses and King Solomon. He was mentioned in the minutes of a council of the Ibis cult in 172 BC. Surprised to learn they kept minutes and I hope the poor secretary didn't have to chisel them into stone! He Also features in two linear B tablets found at Pylos. Linear B is a Mycenaean-Greek language that was around until 1200 BC. Perhaps most famously, his work features in the codices found by an Arab peasant in a jar in a cave at Nag Hammadi, Upper Egypt, in 1945. He was credited with the invention of a hermetically-sealed glass tube for use in alchemy which brings to mind the hermetically-sealed boat, the Cleopatra, which housed the Needle on its way to England¹².

Thoth-Hermes was not just the messenger of the gods but was himself the god of law, art, magic, the moon, science, writing and travelling. His symbol is the caduceus. See below (left)



¹⁰ Thuthmosis =Thoth-moses

¹¹ Tris= Thrice, Megistus= Great

¹² The Cleopatra 'obelisk ship' -not to be confused The Anglia, the tug boat which pulled it.

While looking up the word 'caduceus', I learned that it was carried in the left hand of Mercury who, as well as the messenger god, and guide of the dead, the protector of merchants and shepherds, was also the protector of...
GAMBLERS, LIARS and THIEVES....WHAT??!!

- The latter adds a little spice to Hermes, and, like Loki of Norse mythology, a trickster element.

The left hand of my favourite ever figure-on-a-monument also carries the caduceus. I have mentioned him before, he has had children's books written about him, he is one of the follies at Barwick...I give you: JACK THE TREACLE-EATER !

To be continued...

[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.

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