

The Newsletter of the Network of
Ley & Hunters

£2.50

Issue 46 – Imbolc 2023



Birnam Oak, Dunkeld (photo by Liza Llewellyn)

The Newsletter of the Network of Ley Hunters

Issue 46, Imbolc (1st February) 2023

Editorial address: Laurence Main, 9 Mawddwy Cottages, Minllyn, Dinas Mawddwy, Machynlleth, SY20 9LW, Wales, United Kingdom. Telephone 01650-531354.

Website: www.NetworkOfLeyHunters.uk

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 (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 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.

Circulation: 360



Gary Biltcliffe and Caroline Hoare (by Denis Chapman)

THE FINAL PUSH

Since 2014 we have been on a Highlights Pilgrimage up the Spine of Albion, led by authors Gary Biltcliffe and Caroline Hoare, from the Isle of Wight to the top of Scotland. By doing this, with our prayers, we hope to have brought life and light back to the nation. Scotland in particular faces a difficult year in 2023, so join us for the final section, from the Cairngorms and Loch Insh all the way to Kyle of Durness and Faraid Head. **THIS IS WHAT WE ARE HERE FOR.** Remember, on Thursday, 8th September 2022, we were led to the very inauguration mound at Scone Palace when the Queen died. **WE MUST FULFIL OUR PILGRIMAGE!** We'll be based at Inverness, which can be reached by sleeper train. We'll hire our own coach and driver for Gary and Caroline to lead us for three days from Tuesday, 19th September, through to Thursday, 21st September, 2023. **RESERVE YOUR SEAT ON OUR COACH** by sending £180. Inverness has accommodation, including hostels. We offer the option of going to **ORKNEY** for a few days, taking the ferry from Scrabster on Friday, 22nd September and staying at Stromness.

DON'T DELAY - BOOK TODAY!

Cheques payable to: *Network of Ley Hunters*
Laurence Main, 9 Mawddwy Cottages, Minllyn, Dinas Mawddwy,
Machynlleth, SY20 9LW, Tel. 01650-531354.





Network of Ley Hunters Moot September 2022
by Jimmy Goddard



This moot was one of a series following the Spine of Albion, led by Gary Biltcliffe and Caroline Hoare, and the one where we crossed the border into Scotland. Our first visit was to Merlindale, where the Powsail Burn met the Tweed, and according to legend, the grave of Merlin. This was a continuation of the last visit in the Cumbria moot, which was to the church at Arthuret, the site of a battle with 80,000 casualties for which Merlin blamed himself, and went to be a "homeless wanderer living amongst the beasts of the field". Just before his death he approached St. Kentigern who baptised him on an altarstone which is still there in Stobo Church, which we visited. The female current Elen goes through this church, and follows the Tweed. There is a north transept which could be a Culdee cell, similar to others we were to see and there is a stained glass window of the baptism of Merlin. This gives the original Welsh name of Myrddin (pronounced Merthin) - unfortunately, as Geoffrey Ashe tells us, this would have Latinised into Merdinus, with association with human excrement. It had to be changed to Merlinus, which is where we get the name.

There was a prophesy by the 12th century "Thomas the Rhymer", who had experienced a time anomaly and been given second sight. "When Tweed and Pausyl meet at Merlin's grave, Scotland and England shall one monarch have". On the day James VI of Scotland became James I of England there was a terrible flood which changed the course of the Powsail Burn causing it to meet the Tweed at the place of Merlin's grave. There is a thorn tree on this spot, and a plaque describing the legend. There is to be a geophysics exploration of the site to see if a grave site exists, and the results will be published next year.

The next place visited was the ruined church of Cross Kirk at Peebles, where the two serpentine currents of the Spine of Albion node at another north transept similar to Stobo. It was built by the Trinitarians, a stonemason order of monks. They found the node signature was a six-pointed star as all the Spine of Albion nodes are, but slightly distorted, possibly because of battles and other things causing negative stress in the area.

Approaching Edinburgh, we next came to Roslin Castle, near the famous Rosslyn Chapel. The chapel and castle are on a north-running line to Arthur's Seat, the prominent hillfort in Edinburgh. This could be one side of the lunation triangle linking the three capital cities of the United Kingdom - Edinburgh, Cardiff and London. Lunation triangles are right-angled triangles of the proportions 5:12:13, discovered by Robin Heath to have been used in prehistoric times as a calendar and to predict eclipses (See the video *Stone Age Science in the Preseli Hills* on



Merlindale (burial place of Merlin)
[photo by Tony Chinn]



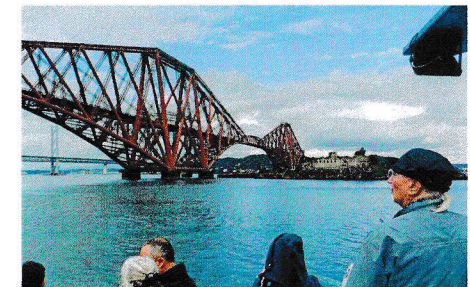
Gathering outside Rosslyn Chapel
[photo by Tony Chinn]



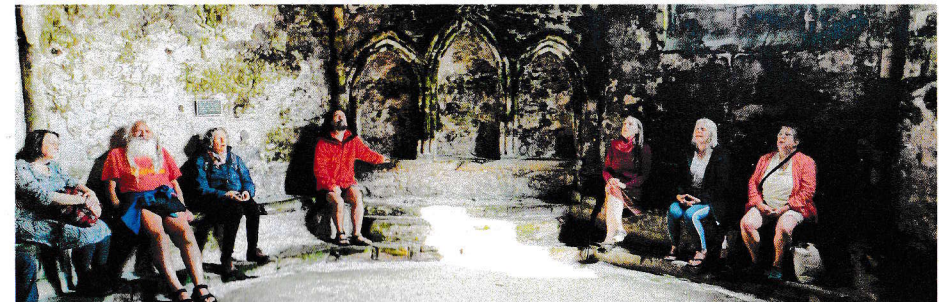
Gary Biltcliffe addresses group at Cross Kirk, Peebles [photo by Liza Llewellyn]



A standing stone at Huly Hill
[photo by Liza Llewellyn]



Forth bridge (sailing to Inchcolm)
[photo by Liza Llewellyn]



Inside Inchcolm Abbey where group did some chanting [photo by Liza Llewellyn]

the James Goddard Mysteries channel on YouTube). The line also goes through St. Mary's Chapel, Mount Lothian, associated with the mythical King Lot who was said to have been married to King Arthur's sister, and St. Anthony's Chapel in Holyrood Park, Edinburgh.

Roslin Castle is on two fault lines which come together, causing it to be a place where ball of light phenomena, hauntings and time slips occur - it is said to be haunted by a black dog ghost. At one sighting it was reported to have morphed in to a ball of light. In fact, the whole Lothian area has many of these phenomena reported. Gary and Caroline came here following a new line from Bamber Castle to Iona, known as the Holy Axis Line - there is a node here of the two currents, called Bride and Lugh.

From here we went to visit Rosslyn Chapel, the intricately carved building nearby which is also on the north-running line through Arthur's Seat, as well as the Holy Axis line which goes to Iona. It was founded in 1446 by William St Clair, but originally didn't have an altar, but pillars like a masonic lodge. The elaborately carved Apprentice Pillar with its spirals is somewhat like the double helix of DNA. There are dragons round the base and it has been compared to the Nordic Tree of Life. The carvings include a large number of Green Men, and one of a knight who could be William the Seemly St Clair, said to have escorted Queen Margaret to Scotland for her marriage to King Malcolm Canmore in 1070.

Huly Hill was the next destination, a stone circle with a large central mound. It seems to be a real junction of earth energies and alignments. The male current of the Holy Axis line comes through it, crossing with Elen at the mound. It also has the equinoctial line coming from Cairnpapple Hill and continuing through Corstophine Church with its circular churchyard to Arthur's Seat, which thus has two cardinal point alignments passing through it - this one and the one through Rosslyn Chapel. The site's origin is Neolithic, but it also has a chariot burial, showing it was still regarded as a special place in Celtic times. It is also the centre of a rich prehistoric landscape.

The next day we went to Inchcolm Island in the Firth of Forth, known as Scotland's Avalon as it is one of the places which holds the legend of being the place of healing of the wounded King Arthur after his final battle. The Abbey is dedicated to St. Columba, and the Elen current flows down the nave and through the octagonal Chapter House which has very good acoustics. It then goes through the Culdee chapel which seems to be the centre of the current's energy on the island, and which also has a crossing of underground streams beneath it.



Scone Palace grounds (palace chapel in background) [photo by Liza. Llewellyn]



Gathering at the Stone of Destiny (replica) at Scone [photo by Liza. Llewellyn]



St Margaret's Shrine [photo by Tony Chinn]



The goddess Diana, as huntress, Blair Castle
[photo by Tony Chinn]

[Choice of photos, arrangement and captions by Liza Llewellyn.]

From here we went to visit the ancient church at Abercorn, which has another Culdee cell, with large stones and a round window as at Stobo, which the Belinus current passes through. The site dates to the fifth century, founded by St. Serf, who studied under St. Ninian. It is near the Firth of Forth and marked the border between the Welsh-speaking Britons and the Picts. There is a small museum near the church which has Pictish stones, hogback stones and Celtic crosses.

We next came to Dunfermline Abbey, one of the major sites on the Spine of Albion. It was the capital of Scotland at a time when Winchester was at its height of power. It became a royal centre because Malcolm III, descended from Kenneth MacAlpin, made it so, at the same time that William the Conqueror made his palace at Winchester, also on the Spine of Albion. The St Clair's of Roslin came over with William and went to Scotland. Malcolm married Margaret of a line of Saxon kings, and they married in 1056 in a church in Dunfermline on a Culdee site. This became Dunfermline Abbey. They produced a whole dynasty of kings.

They married at one node, and then had their nuptials in a tower on another node nearby. Dunfermline thus has two nodes plus the alignment. We visited the shrine of Malcom and Margaret outside the abbey, though their remains went to Spain at the Reformation. Inside the Abbey we found a shrine of Robert the Bruce, on a node of Elen and Belinus, and also the tomb of William Schaw, who created the statutes for Freemasonry in Scotland. Then we visited the remains of the nearby palace of Malcolm and Margaret. James VI of Scotland who became James I of England enlarged it, and also Charles I was born here. Malcom was born at Forteviot on the male current, built the palace here, but was inaugurated at Scone, where we were to go later, all associated with the Spine of Albion.

In King Malcolm Canmore's tower at Dunfermline there are two female currents and two male. It is also a node of Elen and Belinus. Only the footings of the tower remain, however. Before leaving Dunfermline, we saw the dragon carving on the City Chambers, which the Spine of Albion alignment passes through.

The next day we visited Scone Palace, the place of inauguration of 38 kings going back to Pictish times, and the home of the famous Stone of Scone or Coronation Stone. Moot Hill, the place of inauguration, is another node of Elen and Belinus. There was a Pictish stone here which disappeared at the Reformation, and then a medieval chapel, replaced by a mausoleum where the currents node.

The nearby Abbey was built in Norman times, and the University of Glasgow found the site of the high altar with a geophysics survey, confirming the place where Gary and Caroline had detected the Elen current. There is another male current intersecting with Elen here. Nothing is left of the Abbey today.



People writing at the time of Robert the Bruce's coronation said the original Stone of Destiny was a black shiny stone with hieroglyphic carvings on it, which clashed with historians' statements that it was a piece of Perthshire sandstone. People have researched and taken the story back to Egypt where the Pharaoh Akhnaten had created the temple of the Aten (one god), part of which was the Mansion of the Benben, a sacred metallic stone the Egyptians had had long before Akhnaten. It was said to have left Egypt at the fall of Atenism. A schoolteacher who lived in the village told them it was hidden in the river when King Edward I was coming, and they gave him a cesspit cover taken from the Abbey. The original was said to have been found in Dunsinane Hill, Macbeth's fort, with bronze discs next to it. It is said to have been hidden again, possibly behind a waterfall.

We were at this important royal site on the day the Queen died.

On the last day of the Moot we went to Dunkeld; Margery Bambrick and Liza Llewellyn led us. Dunkeld was another important royal centre of the Picts, and the name could mean "stronghold of the Caledonians" or "stronghold of the Culdees". The name of the Caledonii means "cunning people".

Elen approaches Dunkeld over Birnam Hill noted for its cup-marked stones. The Southern Highland Boundary Fault runs through this hill. The current then descends to Birnam and Birnam Wood, to the mighty Birnam Oak next to a giant sycamore tree called the "Young Pretender". It then continues to the cathedral. The oak could have been the inspiration for the play Macbeth when Shakespeare visited the area. In the play, three witches prophesy that he was impenetrable to defeat "until great Birnam Wood to high Dunsinane Hill shall come against him", encouraging him to murder his way to the throne. Malcolm Canmore attacked him using branches from the wood as camouflage. In reality, he killed him in a battle in Aberdeenshire. We went on to the cathedral, which is another node of Elen and Belinus, at the site of the original Culdee church.

The last visit at the Moot was to Blair Castle, home of the Dukes and Earls of Atholl. Elen visits a church in the grounds dedicated to St. Bride, one of the many Bride sanctuaries visited by the current in Scotland. There is a cup-marked stone in the footings of the north wall. Also on the flow of Elen is a statue of the goddess Diana, in a grove of redwood trees.

31 people attended this Moot.



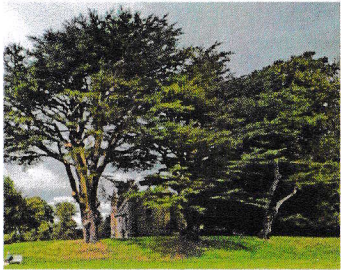
Editor - we also visited the modern (1990) stone circle in the underground vaults at Edinburgh and dowsed the ley going to Cardiff.

THE SPINE OF ALBION FROM SCONE PALACE TO BLAIR CASTLE

By Gary Biltcliffe and Caroline Hoare

Scone and the inauguration of Kings

Located north of Perth, on the eastern banks of the River Tay, is Scone Palace with a sacred mound called the Moot Hill referred to as a place of inauguration for the 'high kings' of the Picts. Archaeologists from Glasgow University confirmed that the mound, now topped by the Victorian neo-Gothic Stormont mausoleum, dates between the late 9th century and early 11th century based on analysis of a massive ditch that once surrounded it. Significantly, the new dating evidence also matches the earliest historical accounts of royal ceremonies held at Scone from the time of Kenneth MacAlpin, king of the Picts and Dal Riada Scots (842–858 CE). MacAlpin, of the bloodline of Irish King Aidan and the son of a Pictish princess, formed a new dynasty of kings after defeating King Bridei of Fortriu and King Drust IX near Scone. In 1114, Alexander I invited Augustinian canons to Scone to build a priory on land to the south of the Moot Hill. Fifty years later, King Malcolm IV raised its status to an Abbey, which after the Reformation in 1580 was dismantled by Lord Ruthven of Huntingtower Castle, its stone used to build Scone Palace.



The Moot Hill is particularly famous for the fabled Coronation Stone or 'Stone of Scone' on which the early kings were inaugurated. Several legends refer to the stone as the *Lia Fail* or 'Stone of Destiny', a sacred stone of the Irish Kings of Tara, brought over from Ireland with the migration of the Scots in the 6th century. Abbot Bower from Inchcolm explains in the *Scotichronicon* that, before the kings were crowned in front of the High Altar in the abbey, they would be inaugurated sitting on the stone on the mound, which allowed them to receive the authority to rule

over the land and its people. The very last king inaugurated on the Moot Hill was Charles II in 1651.

Many claimed that the Stone of Scone was the biblical pillow of Jacob. In 1526, Hector Boece called it the 'Stone of Fate', invested with a *mana* or magical power. J Westwood in *Albion: A Guide to Legendary Britain* (1986) states that others have described it as imbued with the spirit of the ancestors, the newly appointed king receiving the luck or mana from his predecessors through having direct contact with it. When Edward I of England (1272–1307) fought the Scots, he knew the stone at Scone was a powerful talisman of the Scottish nation and after defeating the Scottish army at Dunbar, he stripped John Balliol of his crown and took the stone to Westminster Abbey. A local story informs us that the protectors of the Stone of Destiny, realising that the English troops had no idea of its appearance, gave them a fake, hiding the true stone in the Tay River. A recent analysis of the stone by geologists confirmed that its geology matched that of the local Perthshire sandstone, which is intriguing as early descriptions of the stone, by those who witnessed inaugurations at Scone, described it as black, shiny and smooth like marble and carved with hieroglyphs, possibly meteoritic. Many locals believe the actual stone given to Edward's troops was a cesspit cover from Scone Abbey. The stone has since been returned to Scotland and is now displayed at Edinburgh Castle, yet the whereabouts of the original polished marble 'Stone of Destiny' remains a mystery.

The Elen current enters the grounds through a star-shaped modern hedge maze and an old graveyard and then heads to the enigmatic Moot Hill. Here, she forms a Node with Belinus inside the Stormont mausoleum on top of the mound. This impressive building

replaced an earlier chapel, and observing its architecture and symmetry, it seems apparent that the old masons used sacred proportion within its design. Before Belinus arrives at the Moot Hill, he passes through the southeast corner of Scone Palace and clips the replica coronation stone standing in front of the mausoleum.

The Earl of Mansfield, Scone's present owner, also requested archaeologists to find the foundations of the lost abbey. The use of magnetic resonance imaging indicated the footings of a large building just in front of the palace. We discovered later that where the female current passes through the graveyard was the location of the High Altar of the old abbey, where Scottish Kings knelt after being inaugurated on the Node of the Belinus Line dragons.

Dunkeld, Capital of an Ancient Kingdom

Early historians describe Dunkeld as the gateway to the Highlands, a frontier town with only mountains and wilderness beyond. It derives its name from two ancient British words: *dun kaled* meaning 'the stronghold of the rough, mountainous country called Caledonia'. Another source derives it from *Dun Chuidich* or 'the stronghold of the Culdees', who established a religious settlement at Dunkeld. The Pictish Kings of Fortriu built a royal centre here to guard the ancient route through this border where the River Braan meets the powerful Tay River.

St Adomnán of Iona records that St Fintan, a disciple of St Columba, built a religious community here in the 6th century consisting of twelve monks who created a college of education, which produced and copied ancient manuscripts. Each monk was assigned circular beehive dwellings constructed of wattle, twigs and mud-plastered walls, very similar to the Culdee community at Glastonbury in Somerset. However, some sources believe the earliest missionary to build a church here was St Ninian, who also established a monastery at Whithorn in 397 CE. Kenneth MacAlpin, king of the Scots and the Picts built a monastery over the Culdee church in 834 CE to house the relics of St Columba and the Stone of Destiny after the Vikings sacked the Isle of Iona. Twenty-four of the saint's miracles were said to have been painted over the High Altar of the cathedral and became one of the most important places of pilgrimage in northern Britain. Dunkeld continued as an important religious centre for hundreds of years, attracting constant strife, particularly from the Danes during the 10th and 11th centuries, who plundered the cathedral of all its precious relics.

Elen approaches Dunkeld from the south over Birnam Hill noted for its cup-marked stones. The Highland Boundary Fault, one of the biggest in Britain, runs through this hill, which splits the Highlands from the Lowlands from the Isle of Arran on the west coast to Stonehaven, just south of Aberdeen. She then descends to the small town of Birnam, just south of Dunkeld on the west bank of the Tay, within the ancient realms of Birnam Wood, an enchanting forest that was once a royal hunting ground. We follow Elen along the banks of the Tay to the mighty Birnam Oak next to a giant sycamore tree called the 'Young Pretender'. According to the information board, the magnificent oak, 7 m (24 ft) high, dates from the 11th century and may have been the inspiration for *Macbeth*, one of Shakespeare's plays when he visited the area in 1589; 'Macbeth shall never vanquished be, until great Birnam Wood to High Dunsinane Hill shall come against him' (*Macbeth*, Act 4, Scene 1). Just a short distance away she visits the 18th century church at Little Dunkeld, which held the status of the mother church of the parish until the early 16th century. Many believe it stands on the site of a Culdee settlement and linear mounds found nearby may be the remains of the ancient outer walls of the earlier building.



The Belinus current enters the town from the east passing through the haunted Royal Dunkeld Hotel in Atholl Street, a former coaching inn with its famous Gargoyle Lounge Bar. Behind it, he passes through an elongated north-south orientated mound called Stanley Hill,

its three terraces having been created around 1730 by James Murray, the Second Duke of Atholl. This unusual tree-covered sculptured eminence was earlier known as Shiochies' Hill and, according to some authorities, was the original sacred seat of Pictish royalty. However, without any archaeological evidence as to its origins, there is little to suggest that this mound was anything more than a natural geological feature, although the presence of the male serpent may suggest that it served as a place of kingship for the early Picts. Curiously, Stanley Hill is orientated to 330 degrees, pointing directly towards the stars of Cygnus.

The cathedral next to the roaring waters of the magnificent River Tay is one of the most magical and harmonious settings we had witnessed on our quest so far. The rose-coloured walls of the cathedral glistening in the sunlight blended perfectly with its idyllic surroundings, nestling in a pine-wooded valley with the Caledonian Mountains as its backdrop. The ruined walls of the nave and the restored chancel display both Norman and Gothic styles of architecture, reflecting the long and chequered history of this cathedral. Legend tells us that St Columba resided at Dunkeld for some time, teaching and preaching to the people of the district who came in great numbers to hear his 'godlie instructions'. The construction of a grand cathedral dedicated to St Columba began in 1260 by Bishop William Sinclair and later extended in 1406. Like Winchester, the Bishops and Abbots of Dunkeld held considerable power in Scotland, influencing numerous kings and their courts.

From the east, the Belinus current travels along the axis of the cathedral to the tower within the romantic ruins at the western end of the building, its Gothic arches now open to the elements. His flow incorporates a carved stone set into the base of the tower depicting a Pictish warrior on horseback holding a spear and blowing a horn. It was previously on the grounds of nearby Dunkeld House, built on an earlier Pictish site and now an exclusive country house hotel. After crossing the Tay River, Elen enters the cathedral from the south forming a Node with Belinus at the High Altar, the exact site of the old Culdee church. Elen continues to the Chapter House Museum, once the mausoleum of the Dukes of Atholl. Here she connects with the tomb of John, Marquis of Atholl, and the remains of an 8th or 9th century Pictish cross-slab known as the Apostle's Stone. It shows twelve standing figures, said to represent the apostles. However, it may also depict the twelve Culdee monks who founded their college here. She continues northwest through woodland to an enchanting holy well dedicated to St Colm, located at the foot of an eminence called the King's Seat. Secreted away by nature, the well is set into a moss-covered rocky escarpment, the mid-morning sun illuminating the water as it gushes out of the womb-like opening of a dry-stone well house. For thousands of years, this spring would have served the local inhabitants and been revered by the local Druids as a place of the goddess.

She then ascends the steep banks to a hillfort called the King's Seat set high above the Tay, a possible stronghold of the Caledonii close to the Belinus alignment, which is located only a short distance to the west. Long ago, the hill was devoid of trees, revealing spectacular views along the Tay Valley. Here, Elen forms another Node with Belinus in a grass-covered clearing strewn with wildflowers, where Pictish royalty up until 843 CE controlled the passes leading to the north. The hillfort has natural rock faces, precipices and four ramparts, which according to some sources has traces of an inner walled enclosure, now overrun with rhododendrons. Dunkeld once held a significant position in the early history of Scotland, as a vital stronghold of the Iron Age tribes and an important religious centre for the later Kings of Alba. Early warrior kings may have chosen this area as a place to heighten their power over the land, where two great earth serpents Node not once but twice.

We follow the male current north to the Holy Trinity Church at Pitlochry, a town described as the geographical centre of Scotland and located just under a mile to the east of the alignment. This busy tourist resort by the Tummel River thrived after the building of the railway in 1863. However, the current's main focus is the little hamlet of Moulin, an ancient town located nearby on the old route to the Highlands. This now quiet picturesque village is

the former site of a Pictish royal fort, thought to be the capital of Atholl or *Fodla*, the central province of Scotland. Its great defences consisting of a double circle of outlying hillforts indicate the importance of this settlement, perhaps built to guard the sacred omphalos of the Pictish nation. Many believe Moulin is the ancient settlement of 'Lindum' shown on the north bank of the Tay on Ptolemy's Map of the World of 145 CE. According to local legend, a Pictish chief invited St Colm to establish a church within his fort and a market once held here on 18 February commemorated St Colm's feast day. Several churches were built on this site and the present building, constructed in 1875, is now a heritage centre.

Blair Castle and the Sanctuary of St Bride

Elen heads northeast across the great expanse of Tay Forest Park to the beautifully restored St Mary's Church at Grandtully, first established in the 7th century by St Chad of Mercia. Ancient stones litter the fields around it, indicating that this may have been the former site of a stone circle or Druidic temple. One of the paintings on the ceiling of the church depicts a Grail knight, said to be Percival or Galahad, holding a chalice while a stone appears suspended in mid-air between his hands. Having ventured further north across wild and rugged terrain, we find Elen at the southern frontier of the Highlands. Here she visits Blair Castle near the town of Blair Atholl, the seat of the Earls and Dukes of Atholl. The name Atholl derives from *Ath-fhodla* meaning 'new Ireland', a name possibly given to this province by Kenneth MacAlpin when he became king of all Scotland. After the Norman Earls of Atholl died out in the early 1300s, King James II of Scotland reinstated the title and granted the earldom, the castle and estates to his half-brother Sir John Stewart of Balvenie. After the Fifth Earl died in 1595, the title passed to his grandson John Murray, his descendants becoming the Dukes of Atholl in 1703.

Within the grounds of Blair Castle, we dowse Elen flowing through a little mound or tumulus close to the ornamental pond in Hercules Garden. Ignoring the grand castle, she continues north through woodland to a ruined church on a raised mound dedicated to St Bride. The earliest mention of a church on this site is in 1275 and much of what you see today dates from the 16th century. However, this site was revered by the early Celts and Picts and may have been one of their sacred burial grounds. According to a legend, the angered spirits of this hallowed site nearly caused the death of Angus Og, son of John McDonald II, Lord of Islay, after he attacked and damaged the church in 1475. Having experienced the near loss of his ship during a freak storm on his trip home to Islay, he immediately returned to St Bride's to compensate for the damage, seeing the storm as some divine retribution. We dowsed the female current through the side chapel housing the Atholl tombs to a cup-marked stone and part of a larger megalith placed in the footings of the north wall. We encounter her again connecting with a statue of the goddess Diana within a grove erected by the Second Duke of Atholl in 1737. Diana is the goddess of the hunt, associated with animals and woodland, often worshipped in oak groves. She is also a moon goddess representing the preservation of man through childbirth and often seen as active in securing the succession of kings. Perhaps the builders of this exquisite recreation of a pagan shrine had placed the statue here to attract the feminine serpent. During a tour of the interior of the castle, the portraits of the various members of this family allude to an illustrious bloodline, many of them demonstrating huge influence in both England and Scotland over the centuries. Did the situation of their castle help their extraordinary rise to power, being located close to the omphalos of Scotland, the Spine of Albion and the ancient Celtic sanctuary of the prehistoric goddess Bride?



The Spine of Albion paperback is available at www.belinusline.com
The Kindle Edition of The Spine of Albion is available in three volumes at www.amazon.co.uk

'How strange' I thought as I walked alone around Warham fort (Iron Age hill fort) ' that ancient man made so little art and how strange that so far we have identified virtually no ancient text from the age of stone'. I pondered ' Were men so hard at defence and survival that they didn't give expression to thoughts of the spirit realm or the wonder of the workings of the stars'!-'Yes I know that the henges dolmens and circles have alignments to the celestial realms but have all writings been lost because of acidity in the soil'! Just then I kicked over a mole hill and picked up a rounded naturally formed flint, 'hold on a moment' I stalled! this nodule had two pits upon its surface and there was also a mouth and nose like lump, this was I realised in that moment a kind of figurative sculpture , natural but figurative also. This object trouvé did in that moment seem to be figurative art and this started a kind of quest in me to understand what I could about Neolithic art.

I started picking up flints to examine them. Everywhere I went, I picked up stones, and around Norfolk flints are indeed plentiful. Every field is strewn with flints of jagged split and splintered nature. I would come home from a walk with my pockets bulging. I began to realise that flints had often been worked, not into tools but actually into figurative images, planar surfaces chipped with conchoidal fractures. Figurative qualities were clear to me having taught drawing for ten years in an art school, I knew exactly what I was looking at. There was often a use of blemishes and material blotches within the fabric of the flint which seemed to have been employed, no distinction between drawing and sculpture but rather art works, part natural and part hewn with illustrated surfaces in part supplied by natural markings within the stone itself. I would spend hour after hour examining flints, turning them in my hands again and again, they would offer an impression from one view only to morph into something different as the flint was rotated in my grasp.

I began to realise that I was kind of reading something within the flints. Expressive faces would form with powerful intense looks within their eyes, something emotional was being imparted, something subliminal. I became accustomed to finding similar forms and I began to identify head dresses, crowns, cowls and hoods. Faces would appear out of shadowed recesses, I would leave a flint on my table only to find it offering a powerful impression which I had not previously seen. Sometimes I would find two or even three flints which had characteristics in common as if whatever had been written within the flint had been repeated. A statement or plea to the God's? 'What Gods?'

I understand that in ancient time the planets themselves were the Gods, their traditional characters have been passed down from a distant antiquity. Mercury the messenger with his winged helm, The father Sun,

Venus, the goddess of all goddesses, Jupiter rotund opulent and lustful, Saturn with his sickle and saturnine features, old father time, Mars with his noble but ferocious nature and Pluto lord of the underworld, grotesque perhaps?

As I dug the garden and planted each year I would find flint after flint, messages left by an ancient someone to me in the soil, I would wash them off and place them on a garden wall. Flint of every colour, blue black, whitish chert, reddish rusty brown, sometimes fresh and crisp as though it had been hewn yesterday. There was a grace and decisive elegance with which they had been worked. The reddish flints interested me and so reminded me of copper that I decided they may have something to do with Mars, the God and the planet.

I downloaded a 3D mars globe to my tablet and sat one evening to compare flint with planet. This is the sort of experiment which I love to do as it very often throws in a rogue discovery. There is a sort of kinship to comparing a stone with a planet and I found it really quite natural, but I found that the brown/copper flints actually had features which were very like the surface of Mars, an astonishing likeness. Could they be sort of maps of the surface? How could Mars be seen mapped and worked from Earth's view, and into such a hard substance like brown flint? Even with a state of the art 150mm reflector telescope from my garden Mars still only looks like a bright cherry at the top of a tree, hardly something I could see with features as detailed as these flints were proving to be.

I purchased a digital microscope and plugged it directly into my laptop. This now began to open a different world, I was an adventurer on the surface of an unknown world, sometimes I would find small organisms dwelling upon the flint surface. Making homes in the small crevices and cracks which had become ravines and caverns under the microscope. But now astonishingly I also discovered a whole different scale of art works engraved on the flint, there were strange beings depicted sometimes half animal and caricature. I would import photographs into photoshop and use the development tools (as in traditional photography) to bring out the faint ancient images on a tiny scale so I could see them much more clearly. Everywhere I went I would collect samples, gravel from roads, paths and my garden. I have an abundance of pea shingle sifted at the coast, sieved at 10mm. I had five tons delivered I recall and some flint gravel at 40mm excavated at a local flint deposit and distributed for drives and pathways around this area. Such exquisite workmanship on the small pea size quartz, tiny micro engravings covering the surface with some having diamond like inclusions to give the eyes of faces a lifelike glint. The 40 mm flints were equally astonishing in their skilled workmanship, each hewn so as to give one impression and then another as one rotated the gravel piece. I could sit in the sunshine and set myself the challenge to find one piece of gravel which was not a piece of deliberate human workmanship, I couldn't. Every single piece of flint was worked, not into tools but figures faces and combinations

of figurative compositions, sometimes animals would appear, often character faces and noble kings and queens, Gods and Goddess. I'm not claiming that I could read them thoroughly but I was certainly getting the hang of what I could call a stylistic canon of form. I surmised that they had been thrown into pits as offerings, like ostracon were in ancient Greece and over time had collected into huge deposits.

Often roads are now surfaced with what looks like fine gravel chippings of granite and quartz or even a slate like stone, sort of blue or red in colour, all sifted to size, not smashed or ground but found as deposits of gravel. These road gravels I studied under the microscope, I could see they were almost without exception tiny artefacts.

This process of reading stones became all encompassing, cliffs and cave interiors now became legible to my eye as though I was being taught to read the images by the stones themselves. There are huge amounts of stone-text everywhere from prehistory. We are using it on our roads and to mix up in concrete, we are in the process of destroying vast amounts of artefacts created by our ancestors simply because we don't even recognise them as such. It doesn't fit our conception of what primitive man did. Whole fields of flints are being crushed into trenches and the topsoil sifted into lovely machined powder for growing root vegetables industrially.

Recently I had to reconstruct a flint wall in my garden which was literally falling into a pile of rubble, but as I picked it apart flint by flint I discovered that every flint which I set my hand upon was an artefact, often exquisitely crisp. I would crumble the ancient lime from the facets and conchoidal breaks to try to discover the messages within this forgotten library. One day it was a bright spring morning and the light was crystal clear casting pristine shadows on each flint as I gently piled masterpiece after masterpiece in a heap.

Mid morning I sat with a cup of tea in one hand and a flint in the other and as I studied the flint I began to notice how active the shadows were as I moved it. I noticed how the crisp edges cast shadows upon smoother surfaces within the flint itself. A wonderful profile appeared cast by the edge toward the sun and as I tilted it, it appeared to push forward in a very active sort of way and animatedly stuck out a tongue of shadow to lick at a mark upon the adjacent surface. I rotated the flint and another image appeared, a corpulent man seemed to be chewing something and as I slightly tilted it to and fro the shadow munched away in really quite a comic way at some unseen shadow tasty morsel. The flint had just taught me a new lesson. So many flints appear to have a drama played out in shadows which they cast. Not only is there a narrative within the sculpture and colouration but the flints literally come to life with shadows. A whole cast of new shadow characters now presented themselves with each flint as it came to hand. I would rotate and cast the shadow back and forth across different surfaces upon the flint with the sun at different angles. Often the shadow would echo a sculptural interpretation but now animate it and give the form function. Nothing seemed

left to chance or accidental, each facet and vertice each fissure and crease added to the drama which could unfold from the flints I would pick up.

Since my study of Stonehenge I have known that one of the most important myths which relates to Stonehenge was that of Orpheus in the underworld. I had learned that the henge was all about shadow, the shadow world of shades and ancestors. Contrary to the belief that the stones are the main issue, it seems rather the shadows which they cast, and the spaces in between which create apparitions and cast a legion of shade beings which nobody notices. It is the myth of Orpheus and some flints which I picked up about a half a mile from Stonehenge which have taught me the most. One flint particularly described the journey of Orpheus into the underworld by the use of shadow. Moments after I picked it out of the

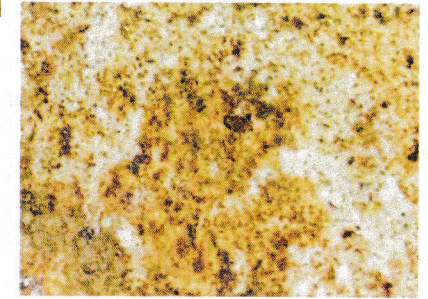


Fig.1, Magnified image of being with a child

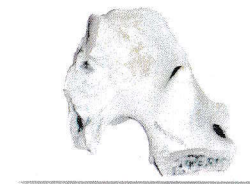


Fig.2, Orpheus

entrance to a badger hole where it had been part of the digging spoil excavated after thousands of years, discarded by the badger; the sun caught a thumb like point on the flint, casting a shadow against the smooth chalky natural surface form of the flint. The point shadow grew in size as I tilted it only to diminish and then to vanish down a hole in the flint as though into a different world, I tilted and rolled the find in my hand reading image after image; I saw Eurydice drifting and Orpheus pleading with Pluto, I saw Persephone sitting in state in the underworld and I saw Orpheus returning followed by the soft unformed spirit of Eurydice, these were images read in the flint but also conjured from my subconscious and in my heart as I was fully aware that Stonehenge represented the star Vega in the lyre of Orpheus within the Stonehenge zodiac.



Fig.3, Eurydice

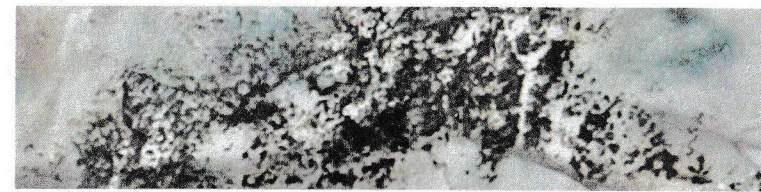


Image magnified from the surface of flint

I have found this story repeated on flints from the wall I'm dismantling, it is a theme, although the myth really belongs to the precessional age of when Vega was the pole star twelve thousand years ago, it also seems to echo down through the ages being a myth which is also tied to the heel stone at Stonehenge and the winter solstice where these themes within the myth are encountered as the sun dips into the underworld and is in a sense reborn as the solar year begins a new cycle. Surely the middle of winter is the time of shadows where long inky black shapes noiselessly slide over rough forms and our own alter selves seem to stand at our feet as we stand at theirs.

Shadow is the silent animating force in and around the flint, dormant in a cloudy moment but springing instantly into life whenever the sun warms our backs. It would seem that flints are light technology, using the sun and their form alone to tell the stories of the Neolithic. The flints I find at Warham Earth circle in Norfolk are strongly black and white as though a theatre of shadow had been played out on the earthen circle wall and left its stain within the very stone of the earth. My question there was 'How did the ancients believe the spirit of life worked within the circle? It is here I picked up a flint which explained this question. Each aspect of this flint gave a new image, a clinker built boat with a prow sat upon a flowing river. As I rotated the flint in my hand a dog like apparition took form on the flint ('Anubis' I thought) The black Shuck as he is still called locally. The Sun slanted across the flint surface taking the form of a dog at the edge of a pool; the shadow stood still but as I tilted the flint, the shadow dog stooped down to drink from a circular ring of shadow made by a blemish in the stone. As my hand moved the hound lapped thirstily from the pool of shade and dissolved back into the shadow upon the stone.

One theme which re-occurs in the play of shadow on many stones, is that of eating. Images of Gods seem to be eating and sticking out their tongues as if to taste the most delicious morsels of something. Perhaps of light or the spirit energy released at death. There often occurs a straight line within the flint, this can be a crack or an inclusion, a different colouration but it is a theme that the shadow which appears when caught in sunlight, will kiss this line as if about to eat something delectable, the shadow tongue will often lick out. I interpret this as a depiction of a spirit pathway or meridian to the pole star along which the spirit is said to travel after death. To join the pools of life energy collecting at henge points where they can become food for a higher level of beings perhaps. Or make the journey in spirit form along the straight track to the pole star to be translated into immortality as a star in the heavens, if the Gods should so wish.

There is a literature of our ancestors written into stone and it is abundant. To read it, first accept that it is there, until this happens stone will remain just broken bits of mineral. Suspend your disbelief. Secondly allow your sense of the visual to suggest images in the facets and chips which you will see, the images are figurative because it is direct to understanding to see



Fig.5, Twelve views of the same flint retrieved from a badger set in woodland close to Stonehenge describing the story of Orpheus and Eurydice

an impression, the currency is emotional. When we read text we have learned to convert symbols into syllables and words and finally meaning, with flint it references ones emotions directly. Like a child learns to read a facial expression. Thirdly build your stylistic repertoire by watching the exquisite artistic skill that was used in these masterpieces of art we tread underfoot. Look on all facets, invert the stone and also look edge on as sometimes the edge is a new reading, look at all scales, the whole, the facets the tiny chips, and with a microscope. Sometimes there are pictures like photographs actually within the silica of the flint, images which appear so skilfully rendered and relevant to the flint story that one will find it hard to believe they are incidental.

The flints of Stonehenge remain undeciphered- I cannot tell what is going on, I do not understand; but the images cover every surface. Stone holds a literature of sorts, of material, form, shadow and engraved image.



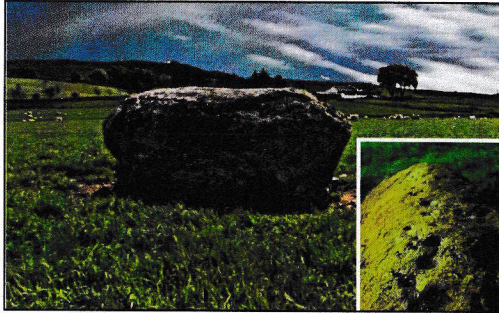
The "Serpent" of St. Fillans

David R. Cowan

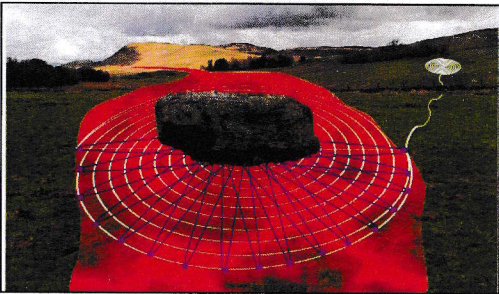
The previous articles have shown that Perthshire's Strathearn has been aligned with ancient and sacred sites with straight energy leys (standing waves, wavelength 2 metres).

Most people think of leys as narrow straight lines across the landscape, but the reality is that there are different types of Earth Energies: streams of waves from standing stones; some modified by six-stone circles; leys from volcanic plugs like Edinburgh and Stirling castle whose basalt plugs spray out energy like the spokes of a bicycle wheel; leys from old burial grounds aligned down straight streets; churches carefully aligned to ancient sites; leys along straight ditches dug by the monks and a roughly circular type originated by cup marked boulders like the one shown here at Connachan Farm (transverse waves, wavelength 7 metres).

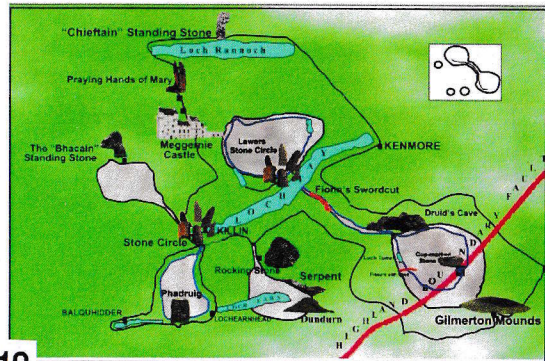
This type of energy can only be found by using a divining rod and following it from source to its many targets. Here you can see (inset, right) the surface of this ancient megalith pecked out with saucer-shaped indentations called cup marks or petro-glyphs. Notice in particular the dumb-bell shape which is a map of these circular energies. This boulder sits directly above and draws its energy from the Highland Boundary Fault.



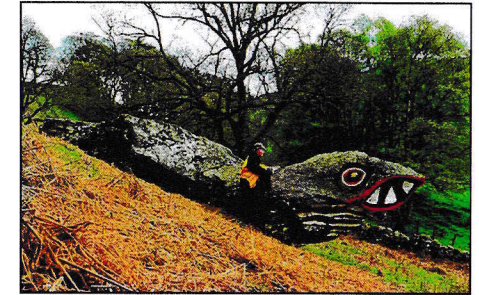
From the centre of the boulder a formatting type of energy is emitted (in purple), attracted to points in the inner spiral, travelling round each one until it reaches the outer part of the spiral, then, freed from the constraining fault beneath, is expelled to find the mound (top right corner) where it returns to the cup marked stone, repeating the performance. This is just the base of a very intricate series of circuits of energy across much of west Perthshire.



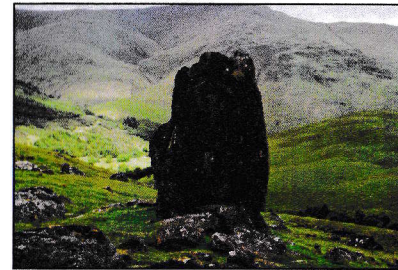
Notice that the resonant cavity of the Druid's Cave (next page) attracts the energy from the cup-marked boulder to two stone circles, one at the centre of the Loch Tay, the other at the village of Killin to the west, both splitting one incoming ley into two circuits.



The Serpent, sometimes called the Dragon or "The Crocodile" is only one of the many strange elements on these circuits.



One of the strangest is "The Praying Hands of Mary" in Glen Lyon. Following this ley with my divining rod across the hills I noticed it had tuned into a the centre of a large boulder (below, left). When I walked round the side it changed into this curious "Split Stone" (below).



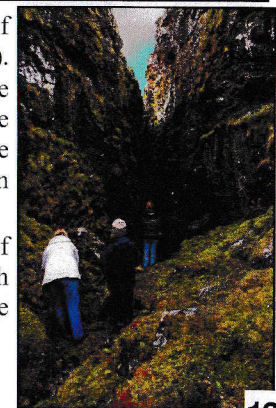
A quick look at my map and I discovered that it was on another ley, this time a straight one. Looking through the split in the distance are two four stone circles at Fortingall and further on to the east, Croftmoraig stone circle.



It is curious just how many split stones and indeed ravines there are on these circuits. Near Loch Turret is one fissure crossing with a curious cave at its foot. It is on a straight ley from two outlying standing stones, but the largest is "Fionn MacCumhail's Swordcut" on the ley leading down to Loch Tay. It is reputed that the warrior Fionn stood here with one foot on one hill and his other foot on a hill over a mile away, made a mighty swipe with his magic sword "Mac an Luinn" (son of the waves) electromagnetic waves? and carved this huge chasm (right).

Which leads me reluctantly to the obvious question "Is it possible that when the leys were working in the distant past that they had the power to cleave boulders in two and cut ravines into hills?. They have certainly some very strange qualities which I suspect are not known to mainstream science and can only be found by a sensitive dowser.

Referring to the map on the previous page you can see that one of the elements is Dundurn Iron Age vitrified fort which suffered such intense heat that the boulders in the walls melted. Could the leys have "blown a fuse?"





Divine Stone Stiles By: Jayne Tovey

In February 2021 I volunteered to participate in the Gloucestershire Stone Stile Project (GSSP) and I am totally immersed in the search for ancient stone stiles in the beautiful Cotswold landscape.

The aim of the project is to record the location of all the stone stiles in Gloucestershire before they are lost forever. It is so important that they are protected and preserved. I have recorded 740 stone stiles to date and raised awareness of their demise. I have had articles published on my work for the project in nine local newspapers and also one in The Times titled, "Battle to stop stone stiles going out of fashion".

The stiles aren't actually going out of 'style' but it is the directive of the government in the Countryside code encouraging landowners to remove stiles, and replace them with self closing gates, usually noisy galvanised ones, to make the countryside more accessible to the public.

I have done two live radio interviews for BBC Radio Gloucestershire, recorded two walks focusing on stone stiles and had the honour of being given a trophy for the Make A Difference Awards, for my environmental work.

I have had a surprising and wonderful journey which has been so synchronistic. I began searching during lockdown and have met interesting people who have all in their way guided and directed me to where I am today. I asked for none of the media cover -it all just happened to me landing in my lap so to speak.

I certainly was not aware of the role the Project would play in my life, on this journey of exploration. Two synchronistic stories have emerged one physical and one spiritual. One could not have happened without the other although they ran side by side. The physical story is all about the exploration and excitement of finding stone stiles and recording them. The spiritual journey involves me linking to the stone slab stiles consciously and receiving messages from them.

There are thought to be over 50 different types of stone stile in the UK. Nine types are being recorded by the GSSP, they are: Stone Slab Stiles, Step Stiles, Squeeze or Slit Stiles, Kissing Gate Stiles, Victorian Metal Stiles, Fallen Idles Stiles, Gap Stiles, Animal Stiles and Deer Stiles. Our Stone Slabs Stiles in Gloucestershire are the most endangered. They are a key feature of the Cotswolds and are found in the beautiful

dry-stone walls so typical of the landscape here. They are unprotected and therefore threatened. Unfortunately many consider them to be obstacles and advocate their removal.

Stiles have always provided access across field boundaries to people walking along ancient pathways. Stone stiles are part of our heritage have endured for centuries and have immense historic value. They are part of the furniture of our land, each is unique, man-made and crafted. They are worthy of being saved and should be valued in their own right. Stone stiles are however being destroyed at an alarming rate, detracting from the excitement and adventure of a rural walk as they will no longer provide something to climb over or rest upon.



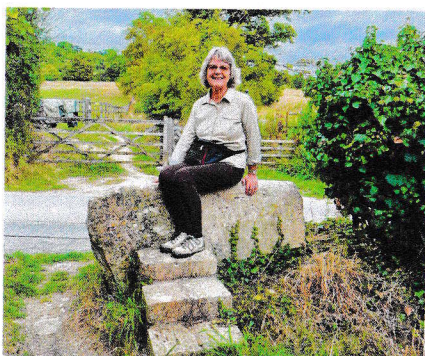
I knew nothing about stiles when I began this journey. I have also recorded other stone features I encountered. These include way markers, node stones, mounting blocks, plank walls, springs and wells and cobbled dew ponds.

Stiles I believe are put in their place for a reason. Most obviously to prevent livestock from straying, but they are not randomly placed but serve as the connection points on pathways between important places of worship. They are on ley, energy and heart lines and on node points of cosmic energy. They are often found on 'coffin routes' to churches and sacred sites, so my work has broadened to include such places and also sacred stones. Our ancestors knew about the energy lines and built their places of worship on them. Over the years these sites have been taken over by Christian and other religious organisations.

Dowsers already understand Earth energies and how to tap into cosmic consciousness. I often found that I needed to clear neglected stiles of ivy, brambles and weeds and as I did so I found that I began to communicate with the stone.

The stiles that became so important to me were the stone slab stiles. I spent time with them and one day while my hands were resting on one I asked if it had a message for me. It was as simple as that. And to my surprise I heard or sensed words. A message just came to me!

At first I had felt I was going mad! I questioned myself and what was happening. I simply placed my hands on them or sat quietly. What was I hearing? I seemed to be accessing input beyond my five senses! My stiles were sentient! Over the last year



and a half have given me hundreds of messages, some prophetic and others personal to me but many about the stones.

One of the early ones was

“We are the guardians of the truth.” I was shocked but delighted but could hardly believe it was happening. The next stile gave the message

“ Humanity is evolving”.

I began to use my pendulum to ask questions or clarify answers. My late father made me my first pendulum when I was in my twenties. I decided to use a crystal one as stones are crystal based and found that my sentient stones do store information and have messages for humanity.

Recently I totally cleared a stile hidden under years of undergrowth. Its message was “ I am now able to do energy and light transference “ I asked what it meant by this and the message was, ”I am sentient and I will now be able to access the suns rays . I am liberated. I am happy with what you have done”

Other messages have told me, “We sit on energy lines -souls are revived”

On one occasion I visited the stones under the trap doors at Alton Prior church, and received these messages-

“Time marches on, the foundations are strong”

“We are in harmony, the tides are changing”

“I break down the darkness in mens hearts”.

I became quite the detective when searching as I realised that the stiles march across the countryside in lines. The people who traveled over them left their energy and in return I feel the stones were able to give energy healing back to the people.

It also seemed to be no coincidence that I was increasingly in the right place at the right time to meet people who helped me on my journey. I was guided to a dowsing group and went to an Earth Energies conference. I have been welcomed and helped

on my journey to the point where I have successfully completed my first presentation on stiles.

Dowsing is about a passion for answers, and I realised the importance of concise questions. I have been a Spiritual Healer for twenty years. I was guided through my healing abilities to use one of my older pendulums, an Egyptian Isis, and held it over the stone stiles. It behaved differently with each stile. It moved in straight lines and ellipses, made clockwise and anticlockwise circles and various star shapes. The pendulum’s movements were sometimes very fast and extreme and at other times slowed to a complete stop, which indicated to me when the work was completed. The messages are not just for me but need to be shared with humanity.

They often included thanks for awakening them and reconnecting them to earth energy grids. It appears that a door has opened for me which allows me to communicate with the stones. I do believe that I have a special mission. But I also believe we can all in some way contribute to the work on earth energy grids.

Everyone of the messages I have received I have felt deeply and I feel honoured to be having a spiritual experience with the Earth and a consciousness, which I believe to be Source. The stones are charged with energy and I have awakened them and retuned them to source, and connected them to the grid. The stones are re-vitalised by the frequency of vibrations from voice, singing and tuning forks.

My journey with the stiles continues. It has given me much pleasure, excitement and spiritual growth. I have learnt a lot about their construction, history and connected subjects such as leys and dowsing. Maybe a third story will evolve for the stone stiles as more dowzers examine the energy lines around them. I hope that a bigger picture will emerge of their importance in the Earth Energy Grids and it will result in a brighter future for these beautiful stone structures. I would encourage anyone to get out in nature and experience the beautiful and unique features you may find, and maybe link into the stone stiles and discover for yourselves the messages they may have.

Go dowsing and Hunt for the Ley!

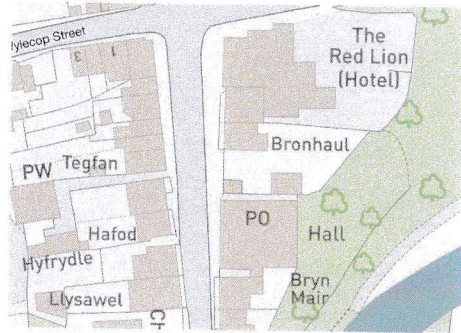


TALKS GIVEN ! FESTIVALS STALLS ?

Anywhere in UK! 'phone Laurence on 01650-531354.

there are no St Mary's churches left unallocated. Some of the churches have have been rededicated in medieval times, but there are traces of evidence that still reveal their original dedication. For example the church at Maentwrog was rededicated to St Twrog, but the sacred fountain serving the church's acre is still called Ffynnon Fair, referring to St Mary. In this case the associated star is Antares, in the constellation Scorpio: (wiki also confirm St Twrog's previous dedication to St Mary).

In *The Origin of the Zodiac*, I could not find the St Mary's church associated with the great star Aldebaran in the constellation Taurus the Bull. It should be at Dinas Mawddwy, which is at the centre of the constellation, so I suggested a location that appeared correct.



After my book had been published I gave a copy to Laurence Main (he lives half a mile from Dinas Mawddwy) and discussed this 'missing site' with him. Laurence immediately told me exactly where the sacred site was, that he had dowsed the site 'Bryn Mair' and believed it to be a stone circle. You can also see the Public Well location and the Red Lion public house. This will be represented and expanded in *The Origin of Time*.

What is the connection between Mary, *Mair* and the softly muted *Fair/Ffair*, *FFawr*? I used to think Mary was of Hebrew origin, but it is much older, it is older than Noah, as old as Enoch. Mary is related to the stars and means 'eminence, radiance, glory'. The most beautiful point in the heavens, the sun enveloping us with light. *Gwyn* means white, what is fair; it is emblematic of the heavens generally and can relate to the stars specifically, hence Gwynedd.

Ffair is from the root *Ffa*, 'what is enveloped'. In this case it is light from our star. *Ffa* is also the root of *Ffaeth*- and it's extensions, meaning to be ripe, fecund. Another quality of archetypical Mary.

My next article I will explain the locations of the St Michael's churches over the vast area of the Star Maps of Gwynedd.

All the zodiac constellations, their names, origins, signs, locations and neighbours are explained in my book, *The Origin of the Zodiac*. I am working on a companion book *The Origin of Time* that will complete the explanation of the heavens.

Full colour paperback £14.99+£2.99 p&p
at originofthezodiac.com.

Less £5 Leyhunters discount:

Please post a cheque £13 made out to:

Hugh Evans, Eversley, Hedsor Road,

Bourne End SL8 5EE

Kindle also available.

YouTube at 'Origin of the Zodiac'

Please share.

- - - + + + - - -

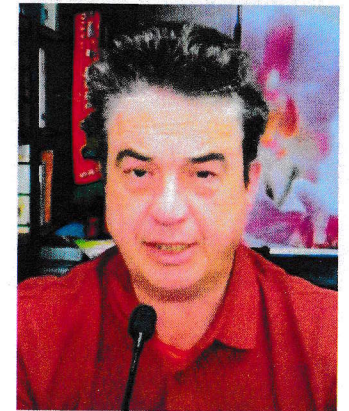
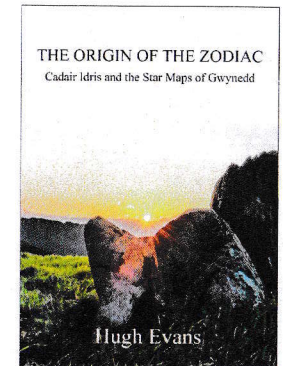
Obituary: Ross Broadstock 1966 to 17 Oct 2022

Ross was the founder and irrepressible voice of Britain's Hidden History (BHH) Youtube Facebook and website channels. His relentless enthusiasm, boundless passion, charming wit and forensic approach for presenting and therefore protecting Britain's History, by shining a bright, truthful light on our past, was a sorely needed beacon in our lives, and will be greatly missed.

Ross graduated from LSE where he edited the university newsletter, interviewing academics and politicians: experience he put to great use at BHH in presenting our history.

Ross made several articles with Laurence in Gwynedd and Carn Ingli; watch here: <https://www.youtube.com/c/BritainsHiddenHistoryRoss>

Ross' sudden passing last week is still a very sad shock and our sincere condolences go to Ross's family. Please contribute to the gofundme collection to help Ross' family at this sad and difficult time. <https://www.gofundme.com/f/continue-finding-britainshiddenhistory>



Cymroglyphics

K. Ross Broadstock

Produced and published by Cymroglyphics Ltd,
Glamorgan, Wales, 2021 Paperback, 236pp,
ISBN: 978-1-9162875-4-9

Groundbreaking work!

For years Egyptologists and linguistic scholars have puzzled inexorably over the structure, phonetics and the meaning of the Ancient Egyptian language.

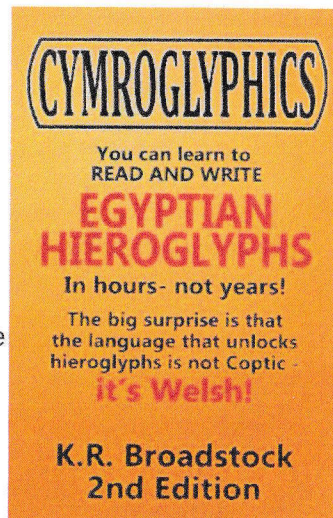
Ancient Egyptian is, of course, famous as a language of Hieroglyphs, mysterious symbolic representations of life, at which scholars have pondered throughout the centuries. This applies even to the language's first cursive form of Hieratic which is abridged Hieroglyphs. Although there is also the later form of the language, known as *Demotic* (or *Enchorial*). Many have heard of the Rosetta Stone and how it was used as a kind of linguistic stone key - it helped to "unlock" many elements of the Egyptian Hieroglyphs and Demotic by the process of comparing them to another better known language, Greek.

This was done most famously by Jean-François Champollion and Thomas Young. Their work was taken as a foundation for our modern understanding of Egyptian language and this is unfortunate as it leaves us with many unsolved problems.

As Young wrote:

"I had hoped to find an alphabet which would enable me to read the enchorial (demotic) inscription...but... I had gradually been compelled that no such alphabet would ever be discovered, because it had never been in existence."

Ross Broadstock, closely following the work of Alan Wilson and Baram Blackett, shows how, despite what Young thought, such an alphabet and language *does* exist and that is, most amazingly, the Welsh language – more accurately Brittonic (ancient British) language, its original alphabet being what Wilson and Blackett termed the Coelbren Alphabet. Amazingly, this is the foundational language needed and the key that opens up our understanding of ancient Egyptian. In a way, Welsh language itself is the real Rosetta Stone we have been looking for. How could this be possible? Well, this opens us up to the idea that the ancient Egyptians had considerable connection with Britain; and this means either the pharaohs travelled here to Britain and greatly influenced this country and culture, or, that the pharaohs were originally British and travelled east to found Egypt. To find out more, the book must be read and read again until the information inside is fully digested and the truth slowly dawns, namely the astonishing fact that Ancient Egyptian and Welsh are, at least in essence, the one and same language.



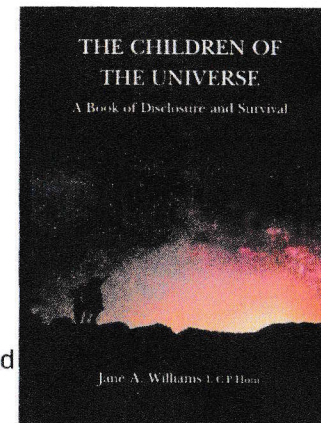
AUTHOR **JANE WILLIAMS** WILL SPEAK AT OUR
SOUTH WALES MOOT, NEXT MAY (20th)

Below she talks about her book -

The Children of The Universe A Book of Disclosure and Survival

Jane A. Williams L.C.P. Hom

Privately published, printed in England,
2018. Paperback 423pp



The creation of my book came about after many years of curiosity and research as to how the world works and what is our purpose in life and place in the universe.

It was designed in four parts. Each part deals with a different aspect of the same thing. This is the fact our planet has been hijacked by many extra-terrestrial races over thousands of years. I have attempted to explain this as simply as possible so people who have never contemplated this may eventually see it as a possibility, because it explains so much in our 'reality' that doesn't make sense.

We must come to realise we have been lied to and manipulated away from the truth using deceit through governments, religions, education, media, big pharma and the economic system. By coming into the realisation of the truth behind the deception, we become fully engaged as progressive human beings in the light of true knowledge and creative purpose.

The world works to the Law of Satanism, which turns everything we understand upside down and back to front.

By understanding the Law of Satanism everything morphs into Clarity and we can see the truth that lies simply before our eyes.

The journey of my book takes the reader through the chapters stage by stage to explaining the Satanic Law in our practical everyday lives, exposing medical and psychiatric insanity, separated into chapters, forbidden subjects such as Paganism and Witchcraft (which should be taught in schools) and concluding in the last part practical information regarding our extra-terrestrial reality and exposure.

I think as Ley Hunters you are naturally drawn to finding answers through the lines and mysteries our world has presented to us and much of this will be familiar to you. I am unaware of your level of knowledge and research into the land, and I am eager to find out more. There was going to be a trip to Bosnia three years ago to explore the pyramids there with Dr. Sam Osmanagich who is exposing them, but world circumstances stopped that as we know. I have included some of Dr. Sam's research findings in a chapter. The revelations behind all pyramid research is absolutely mind-blowing and it is blatantly obvious that our ancestors were not primitives or even human. The content of my talk will take us into the journey of my book, but particularly with my passion for exposing aliens and as an activist, the transhumanism agenda - they are connected.

COME TO OUR MOOTS!

BOOK REVIEW by Laurence Main

The Powers of Ancient and Sacred Places

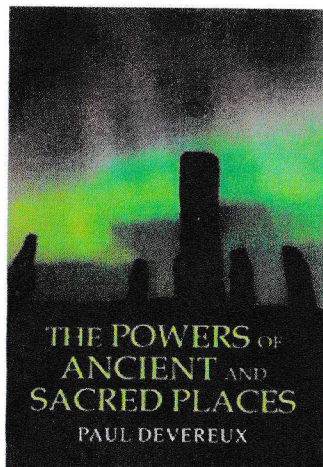
Paul Devereux

Daily Grail Publishing, Brisbane, Australia, 2021. Paperback, 293pp, B&W images throughout. ISBN: 978-0-645209-1-9. £14.99 (Amazon)

Paul Devereux was the editor of *The Ley Hunter* for 20 years, then (at the Devizes Moot in 1997) said that leys do *not* exist! Now, in this book, he states (see pages 254-6) that Carn Ingli gives "unfortunately little material to work on" and "there were few volunteer dreamers."

This is certainly not my experience!

I have personally dreamt on Carn Ingli for going on 2000 nights over a 30 year period. Several hundred others have dreamt with me and many of those returning regularly! As George Wemyss, one of these dreamers in 1994/6 complained, "when is Paul Devereux going to publish our dreams?!" Well, probably never as he now pretends we didn't dream there! What a shame!



LETTER

24th September, 2022

Dear Lawrence,

I was just reading the Newsletter Issue 45, Terence Meaden's article, and this may be a question for someone in the next one!

In the section mentioning in a stone circle, a thin (phallic) eastern stone casting a sunrise shadow, to fall on a lozenge-shaped (female) western stone.

I have no argument with the interpretation as a heirogamic designed phenomenon, but I suddenly had another thought that there might be an additional function as well, of which modern science may still be ignorant.

Through the ANNUAL calendar, sunrise and sunset moves north and south through the year, in a constant fashion, due to earth's axial tilt. But there is also the 'wobble' on the axis which causes precession of the pole-stars. I have gathered that the extremes of mid-summer/mid-winter solstice sunrise angle vary progressively from year to year around the 'standard' point.

Is there any possibility that the shape of the shadow and receiving-stone actually take account of the variation in extreme angle of sunrise at the solstices, and that the position of the earth in the 'wobble' could be read from the specific location of the shadow on the lozenge-stone-edge?

Were the stone circles built with this complex capacity? Or can modern methods not confirm it? I do not have the knowledge of the calculations to work this out myself, but I know we have some members who might be able.

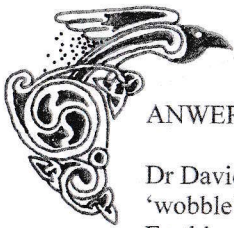
Best wishes,

David S. Church



COME TO OUR MOOTS !

(by Martin Morrison)



LETTER

ANSWERING DAVID CHURCH

Dr David Church raises the question as to whether the long-term 'wobble' of the Earth's axis, i.e., the gradual changing angle of tilt of the Earth's rotational axis with time known as the precession of the equinoxes, might affect the shape of shadows cast at prehistoric monuments because the direction of the rising sun is endlessly changing. There are a couple of points to recognize.

Calculation shows that in the Late Neolithic, say about 2500 BC, the winter-solstice sun was rising more than one degree farther south than it does in modern times. The summer-solstice sun was rising about one degree farther north. The difference between then and now for each solstice sunrise amounts to an angular width along the horizon of about two solar diameters in 4500 years.

A full cycle of Earth's 'wobble' takes about 25, 770 years., or the time between the extreme limits of the 'wobble' is the time of a half-cycle of some 12,885 years. These are long time-scales compared with the length of the period of use of any of the stone monuments.

So, yes, a change of angle from which the sun's solstitial light reaches the first of any pair of stones will result in a miniscule change of position of the shadow falling on the waiting second stone. Even after 4500 years any change will be small and barely noticeable, and position and shape certainly unobservable during the lifetime of use of any of the prehistoric stone sites.

Terence Meaden



COME TO OUR SOUTH WALES MOOT IN MAY!

Speakers on Saturday evening, 20th May, include Liza Llewellyn, Trish Mills, Jane Williams and Paul Syrett. Our own coach and driver. Luke Huw Llewellyn will be our local guide at Tinkinswood burial chamber on Monday 22nd May. B&Bs (Vegans at the Penycae Inn, 01639-730100; flesh-eaters at The Ancient Briton Inn, 01639-730273). **Camping** - 07908-399453. Full details/tickets (£270), from Saturday 20th May through to Thursday, 25th May, contact Laurence Main, 9 Mawddwy Cottages, Minllyn, Dinas Mawddwy, Machynlleth, SY20 9LW. Tel: 01650-531354,

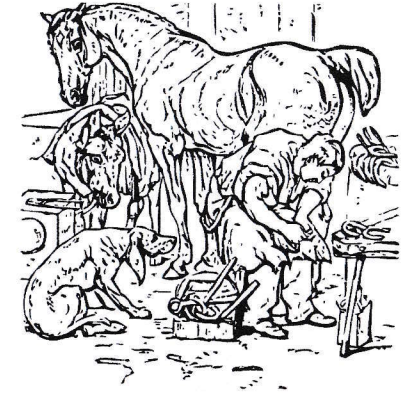
MEET YOUR MATES! DON'T DELAY - BOOK TODAY!



THE STABLE END

with

Richard Knight,
the Rustic Farrier



Ditches and Dykes, part 2:

Churchill and the Druids

In the last Stable End, I talked about Winston Churchill's connection with, of all things, *ditches*. You may well ask: "What's all this with Churchill and Ditches?" Well, I can at least say this - these ditches are the very earliest roads, the ones the Druids would have known instinctively...and Winston was a Druid hmmm!

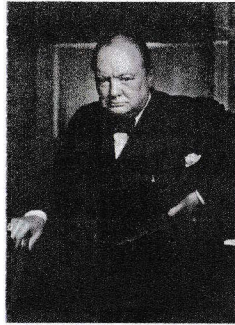


Churchill inducted into Albion Lodge of Druids in 1908 at Blenheim, i.e. in a *ditch* - Grim's Ditch!

A portrait of Churchill by Yousuf Karsh in 1941 is entitled "The Roaring Lion" which is appropriate when you see this photo of Brailes Hill, the starting point of the straight line.



Bailes Hill with landscape lion



**The Roaring Lion
(Churchill portrait)**

Brailes is a famous landmark in my Banbury Cross area [see earlier in series] and gives its name to three villages called Brailes ...Upper, Lower and Sutton under...Nobody else seems to talk about how lion-like the trees are, not even locals, some of whom don't even know where it is...Yes you, cyclist with beard who pointed authoritatively at the wrong hill.

There is another straight line starting and ending with two of the probably top ten of ancient British sites, The Rollright stones and The Long Man of Wilmington.

From the Rollrights or ROLLRICH as I've seen them called on old maps, the line goes straight through Ditchley House on Grim's ditch and through Blenheim Palace to my old friend and center of the universe, the Templar Cross made of trees at Henley. Exactly 2 nautical miles down the line from the Cross of Trees, in Park Place at Templecombe, no less is "Mont de la Ville", better known as DRUID'S TEMPLE!



Above left is the Tree Cross at Henley with two newish flags of Australia and Switzerland enhanced in red by me but made of trees. *Above right* is the Druids Temple in Park Place Templecombe Henley. Now this Temple shouldn't be here, it should be in St. Helier in Jersey but in 1788 it was transported just like Cleo's Needle in a barge across the sea and up the Thames [ISIS] to its present site.

It was found by men digging to make a parade ground at Fort Regent, Mont de la Ville, in St. Helier. It was then presented by La Vigtaine de la Ville to Field Marshall Henry Seymour Conway, the Governor of Jersey 1772-1795. Failed attempts to have it returned have led to the Temple being dubbed "Jersey's Elgin Marbles". Although the discovery of this large pink granite Megalithic Passage Grave is dressed up as accidental, one Phillip Morant read a paper about it to the Society of Antiquaries 25 years earlier, so it seems to be a deliberate act.

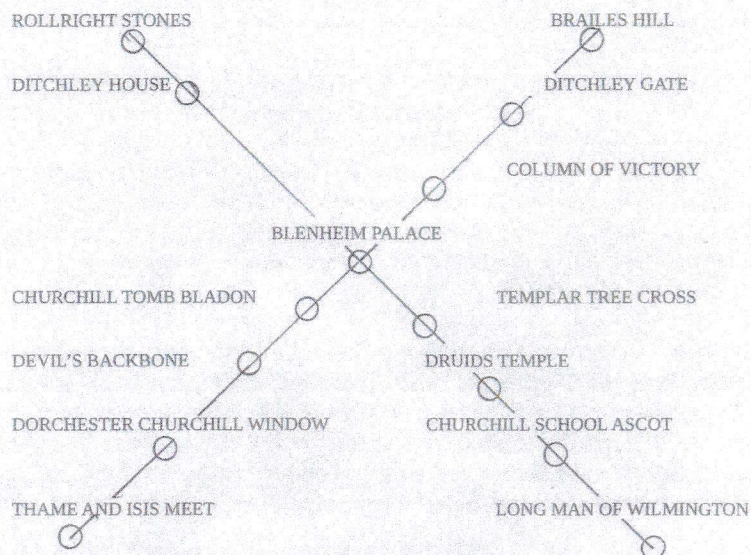
When the new owner was dithering a bit about transporting it to his house at Park Place, Horace Walpole, his cousin, wrote to him imploringly to say "Don't disappoint me transport the Cathedral of your Island to your domain", though he stopped short of putting his hands in his pocket. This is very interesting in many ways. For one he calls it a Cathedral which concurs with a Church being a Barrow as a Jack Barrow, etc.

Also what the hell has it got to do with him? And there is the fact that Horace's dad was Robert Walpole Whig Prime Minister and Kit Kat clubber both of which qualify him as transporter of "Pagan Stones" up the Thames to England. I refer of course to Cleopatra's Needle Horace was a chip off the old block as a Whig and Stone lover and he fussed over the reconstruction like a mother hen to get it rights, showing that he was a bit of an expert. Horace was a friend of Charles Lyttleton and George Montagu, all good KIT KAT names and travelled extensively with Thomas Gray which of course takes us back to....The Templar Cross at Henley near Gray's Court!

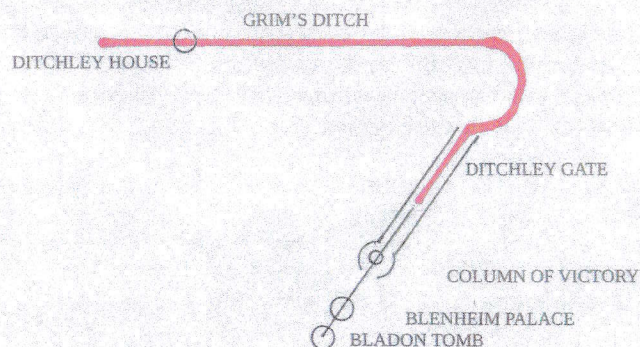
Horace it was who said "The Kit Kat club were the Patriots who saved Britain" giving Ophelia Field a nudge to entitle her excellent book on the K.K.s "Friends who Imagined a Nation"

The line from the Rollrich Stones then runs through Ascot, the third place where Winston was educated. He moved schools a lot because his behavior was said to be "Poor", which is parents evening speak for "Take this lunatic away before one of us kills him". The line then carries on to the "LONG MAN OF WILMINGTON"one hell of a line!

THE BLENHEIM PALACE CROSS
DIAGRAMMATICAL AND NOT TO SCALE



GRIM'S DITCH UNITES DITCHLEY HOUSE AND BLENHEIM PALACE



The aforementioned Hampden Mounds on the Grim's Ditch line from Bladon to Harrow has an alternative name redolent of pagan times, "Oaken Grove". There are Sacred Groves literally, all over the world and all have the same function. They are mentioned twice in the Old Testament of the Bible:- Genesis 21:33 "Abraham planted a grove in Beersheba and called there the name of God" (This sums up that function nicely).

Kings 23:7 "Where the women wove hangings for the Grove".

The Grove of course is very much a Druid thing here in Britain and is a group of trees, maybe on a mound, protected by Druids and used as a place to perform Magic. The word "Druid" is from the Celtic "Dru--Wid", which means "strong seer" though I have seen it linked to the word "Oak" the favoured tree of the Druid. Female druids were called "Bandorai" or "Banduri", fascinating words though every reference of this seems to come from the same source. There are some who think that dykes and ditches were built as protection barriers which I find a bit hard to swallow, for a start just look at "The Ditch Way" or "The Fosse Way", as it's known, ain't no barrier. Also to think of a great Roman legion glinting in the Sun and clanking its way towards the enemy, coming across a path with a 6 inch ditch and suddenly turning into "Carry on Romans" with Kenneth Williams saying "Blimey that's torn it" and Sid James saying "About turn lads we'll never get over that", is ludicrous. And on O.S. maps if you highlight the word "ditch" and then join them up you will find long tracks. In particular on Old O.S. Map 298..S.E. Wiltshire I found at least 6 roads all leading to Old Sarum and when the roads are drawn in place it's noticed that any forts or rings or British villages or camps are actually sited along these earliest of roads.

They seem to have more in common with motorway service stations than anything war-like. {Edwin Deady points out in a comment to a piece about the Ridgeway that these forts are usually a days cattle drive apart}. The Ridgeway or rather the "Great Ridgeway" runs from Lyme Regis to Holme-Next-The-Sea on the Wash,..Sea to Sea and is divided into 4 parts.

- The Wessex Ridgeway...Lyme Regis to Marlborough.
- The Ridgeway...Wilts to Ivinghoe Beacon.
- Icknield Way....Ivinghoe Beacon to Thetford.
- Peddars Way...Thetford to Holme-Next-The-Sea.

The Ridgeway [No.2], is shadowed by Grim's Ditch forming a kind of dual-carriageway, probably herds of cattle kept having head – on collisions, no joke if the beasts in question are aurochs.

Wansdyke, the path from Maes Knoll Trum in Somerset to The Grand Lodge at Savernake Forest Wilts still retains Wodin's name almost intact, elsewhere he is called Grim, Gryme etc. which seem to be allusions to the Devil and of

course he is actually called the Devil in many dyke/ditches and one can only assume that this is the work of Christians. All new rulers hijack these things just as the ancient Barrow was adopted by the Norse as Wayland's Smithy. The Grim Reaper as a symbol of death must have started as "Grim The Reaper" because it refers to Wodin in the guise he chose to visit earth posing as human, the cloak, the big hat, the huge scythe, you know, to blend in with the populace or rather to scare the living whatsit out of them or get "intimate" with some of their fairest maidens.

And now we discover how all of the above connects with that Archdruid of all druids, Merlin, but you will have to wait until the next Stable End for that one. - Ed.

[Editing 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.

EXCHANGE MAGAZINES

CADUCEUS www.Caduceus.info, Simon 01373-455260 (£4.50) **CAERDROIA**
53 Thundersley Grove, Thundersley, Essex SS7 3EB www.Labyrinthos.net (£8 pa)
DORSET EARTH MYSTERIES GROUP LornaHeath5@gmail.com, 07891-614104
DOWSING TODAY British Society of Dowsters, Wyche Innovation Centre, Walwyn
Road, Upper Colwall, Malvern, WR13 6PL, 01684-576969
MEGALITHOMANIA www.Megalithomania.co.uk, 01458-746101
MERRY MEET 23 Swanbridge Park, London Road, Dorchester DT1 1ND (£8 pa)
MEYN MAMVRO Whitewaves, Boscawell Village, Pendeen, Penzance, Cornwall
TR19 7EP (£9 pa) www.MeynMamvro.co.uk **NORTHERN EARTH** c/o 5 Foot
Kiln, Old Town, Hebden Bridge, W. Yorkshire, Hwww.NorthernEarth.co.ukX7 8TW
(£9 pa, payable to Northern Earth Mysteries Group) **PSYCHICAL STUDIES**
15 Brier Mill Road, Halesowen B63 3HA **QUEST** Marian Green, 80
Bishopsworth Road, Bristol BS13 7JS (£12 pa) **RILKO (Journal of the**
Research Into Lost Knowledge Organization) Sylvia Francke, 35 Kennel Lane,
Fetcham, Surrey KT22 9PQ (£19 pa, £24 overseas) **SAUNIERE SOCIETY**
JOURNAL Arpinge Court, Arpinge, Folkestone, Kent, CT18 8AQ (£20 pa)
TOUCHSTONE J. Goddard, 1 St Paul's Terrace, Easton, Wells, Somerset BA5
1DX (£10 pa, payable to J. Goddard) **WESSEX RESEARCH GROUP**
NETWORK Robert 01749-343016.