

The Newsletter of the Network of
Ley & Hunters

£2.50

Issue 51 – Beltaine 2024



ValerieJames.co.uk

Gors fawr stone circle

The Newsletter of the Network of Ley Hunters

Issue 51, Beltaine (1st May) 2024

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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 (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.

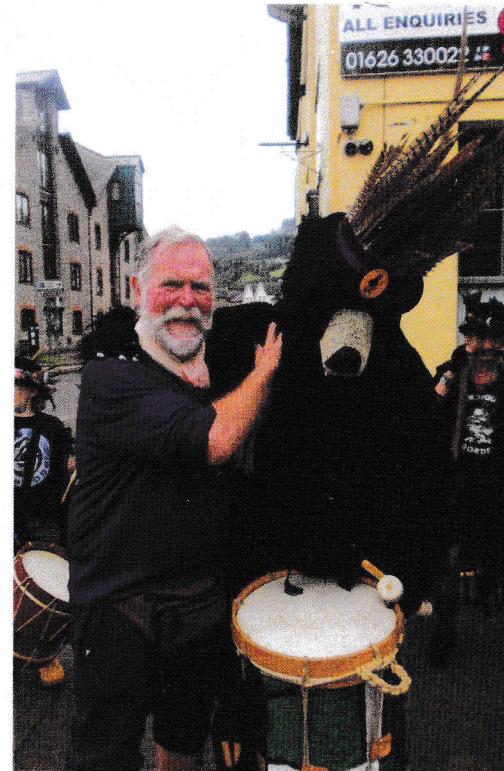
Circulation: 360



Whalley, Clitheroe Moot, 2018 (Martin Morrison).

Be there for the BIG energy !

Ticket: £45

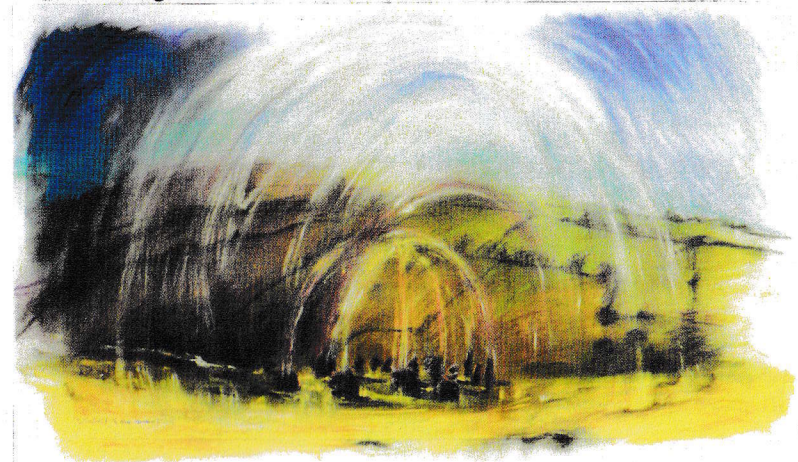


Astrologer **David Mathews** (the one in purple on the left) predicts **BIG** energy around our Moot in Devon. Be there on Saturday, 18th May (9am to 9pm) to hear Lucy Cooper, Hugh Evans, Mark Herbert, Peter Knight, Laurence Main, David Mathews, Roy Snelling & Nigel Twinn.

High Bickington Community Centre, EX37 9HG.

Telephone
Laurence Main on
01650 531354
TODAY !

Dome of Light over the Nine Maidens, Dartmoor by Graham Griffiths





DARTMOOR – RE-VISIONING A SACRED LANDSCAPE

By Peter Knight

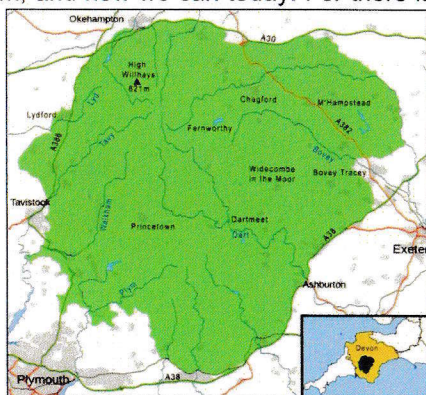
In May 2024, the Network of Ley Hunters will be holding its Moot in Devon, and the much of the focus of the week will be on Dartmoor, across which the famous St Michael Ley runs. In this article, Peter gives an introduction to the sacred sites of the moor, as well as how prehistoric people interacted with its natural features. It is based on his groundbreaking book, 'Dartmoor Mindscapes: Re-Visioning a Sacred Landscape' (2016).

For centuries, Dartmoor's granite and mineral deposits were plundered and the land sacked, having been regarded merely as an industrial resource. The scars of this abuse litter the moor today, as 'industrial archaeology'. Yet although the landscape has been battered and bruised, it has somehow retained its dignity and character. The multi-layers of Dartmoor are much like an artist's old canvas, reused over many years. And like some novels, the land does not have just one story to tell, but rather countless narratives, each of which have woven themselves into that which we call *landscape*. All myths are a product of a culture's immersion in their native land, which is never a passive backdrop, but rather a dynamic, living element of culture. For hidden within the land is the eternal *Dreamtime* (see NLH Newsletter 49, p. 4 for my take on *Dreamtime*).

Dartmoor is an amazingly mystical landscape, one that is heavy with memory; myths and mysteries are draped across the sodden bogs and lofty granite tors. Compared to many other parts of England, Dartmoor's sacred sites are extremely well-preserved and apparent in the landscape, and although this article primarily focuses on ancient sites and landscapes, it is also about how people *related* to them, and how we can today. For there is not just one Dartmoor to be encountered, but many; each are *mindscapes*, creations of our consciousness and perception.

Granite: the bones of Dartmoor

Dartmoor is the largest tract of upland in Southern England. It is an elevated and often trackless plateau covering about 46,000ha. In 1951, it became one of our first National Parks, covering an area of 954sq km, the extent of which is shown here (right). The highest



point is High Willhays, which stands at 621m (2039ft), the highest summit anywhere in the Southwest. Over half of the National Park is over 300m (well over 900ft) above sea level, and around 50% is open moorland.

Dartmoor comprises mainly of a huge uplifted fist of granite, an igneous massif of Carboniferous - early Permian Age, which rose through older Palaeozoic strata. It is part of a huge mass that breaks the surface at various points in SW England and the Scilly Isles. The largest exposed area of this granite is Dartmoor. The granite formed from the melting of sedimentary rocks and is composed of four main minerals – quartz, feldspar, biotite, and mica. Dartmoor granite is characterised by a relatively high proportion of tourmaline, which appears black. Interpretation of the gravity field of this batholith suggests that it has a thickness of up to 17km, which represents the original conduit that carried the molten magma up from deep within the Earth. Without granite there would be no Dartmoor - it is the fire in the belly of the moor. And it is the 100+ wind-whipped granite tors that define the moor; these lofty tors were once held as sacred, as is still the case with high places in many cultures today.

Mesolithic

This was a transitory period (c. 10,000 – 4,000 BC) between the last Ice Age and the Neolithic. The climate was drier and a little milder than today, although winters on the high moor were still comparable with the Siberian tundra. Around 6,500 BC, maximum forestation was reached, with a predominance of oak, hazel, birch and alder; Wistman's Wood and Black-a-Tor Copse are remnants of these ancient forests. The tree line may have extended to a height of around 415m (1360ft) above sea level, meaning that some tors were never tree-covered, remaining prominent cultural foci, mysteriously projecting skyward out of the greenery. Although some of the hunter-gatherers settled on the moor around this time, most took part in seasonal deer hunting forays. Mesolithic tool kits have been found at Gidleigh Common, Fernworthy, Week and Taw Marsh.

Neolithic

This period (c. 4,000 – 2,000 BC) is defined by farming and monument building. Man had learned to grow food, not merely hunt it. Neolithic people regarded the tors as sacred, and many enclosures were built to surround natural rock outcrops, as well as building cairns around the rocky summits, enculturing them. Examples can be seen at White Tor, Dewerstone, Ugborough Beacon, Rippon Tor and elsewhere. At such places, low Neolithic walls join individual rocky outcrops; people were anchoring themselves to the land at prominent places, high points where they believed their ancestors and spirits resided and could be approached. Certain tors may have been taboo to most, only accessible by shamans and initiates during rituals and rites of passage, as they accessed the *Dreaming*. Some monument building did take place, witnessed by the splendid

megalithic sites of Spinster's Rock dolmen and Corringdon Ball. Although most of the many tall longstones on the moor are regarded as Bronze Age, along with the stone circles, I feel that many are much older and date from the Neolithic.

Bronze Age (c. 2,000 – 700 BC)

The Late Neolithic and Early Bronze Age ushered in the arrival of *permanent* domestic settlements on Dartmoor, famously developed at Grimspound (**right**) and Merrivale. This brought in changes through farming practices and subsistence strategies, such as enclosures and field systems. Metals, such as copper, bronze and



gold were used for prestige, high-status artefacts, particularly after 2000 BC. For the first time, Man was leaving a solid habitation imprint on the moor. On lower slopes there was extensive deforestation, creating space for the sowing of cereal crops, and to facilitate a change from grazing pigs to that of sheep and cattle, which resulted in a deterioration of soil quality. People were now in a contest with nature, and to this day Dartmoor has never recovered.

People became hoarders of food, but also acquirers of land. Over 5000 stone-walled, thatched round houses have been identified, some of which had porches, forecourts and cooking pits inside. Many had their door on the south side, avoiding the colder winter winds as well as letting in the low winter sun. By the Middle/Late Bronze Age people had erected a complex network of stony boundary banks, known as reaves, which probably denote tribal territories. These boundary constructions also occur on Bodmin. Reaves typically reference and connect to natural features on the landscape, such as boulder (clitter) fields and tor outcrops.

Bronze Age cairns and round barrows are the most numerous prehistoric monuments in Britain, numbering in excess of 30,000. There are around 700 on Dartmoor. Stone Circles on the moor may number between 14 and 18 (depending on which book you read), and there is debate as to whether some circles are in fact cairn circles or 'ring settings', associated with burials. Several 'circle settings' contain no evidence of a central burial. Most circles are dated sometime between 2,000 -1,300 BC. Some consist of multiple concentric arrangements of thin stone slabs, such as the fourfold circle at Yellowmead (**image, next page**). Sometimes, however, there is evidence of an enclosed mound or cairn, such as at Shovel Down, which I think may have actually been a walk-in spiral. At some stone circles, a layer of charcoal was found, suggesting that fire played a role in ceremonies. My research on the moor has revealed how circles are often intricately positioned on the landscape, often where multiple tors are visible. They



were located precisely to view where they believed the ancestral spirits dwelt, and are often astronomically aligned with these tors. For instance, Yellowmead circle (**left**) is positioned so that two skyline tors appear as the breasts or horns of the Earth Mother. Scorhill circle is positioned so that the midwinter sun rises out of nearby Kestor. Brisworthy circle also has astronomical alignments with two local

tors, and at Drizzlecombe there are several configurations with visible tors; stone circles are truly embedded in ritualised landscapes.

Stone rows are some of the most enigmatic prehistoric monuments; over 1000 examples are known in Britain. From Brittany to Avebury, from Scotland to Ireland, across Cornwall back to Dartmoor, I have walked many of these mysterious formations. There are over 80 on the moor, many being single rows of stones, whilst others are double, forming avenues, and even triple rows. They often sinuously snake across the land, some for several miles. Several have been found to feature astronomical alignments, and dowsing has shown that they can channel the flow of earth energies.

Like most megalithic sites I have studied, I think there is not one definitive answer as to the purpose of stone rows; they were multifunctional, multipurpose, and operated on many levels, from the practical to the shamanic. On Dartmoor, however, I believe the majority were positioned on the landscape with intricate care, to be *experiential elements of it*. They are frequently aligned with skyline tors, and these *spirit ways* are meant to be walked. When we do so our movement is choreographed in a particular direction, often with a tor as our focus. Sometimes a tor previously not in view rises from the skyline as we walk a row. Perhaps in walking a row or avenue we are being invited up to the tor itself, on a pilgrimage no less. Everything on the landscape is connected, a principle that can be extended to leys, of which Dartmoor has several (see NLH Newsletter 50, p.16, and *The Sun & the Serpent*, p.149).

At the Moot, I will guide the attendees around the Merrivale complex of stone rows, megaliths, cairns and stone circle. Careful work over many years revealed to me hidden secrets in that landscape. The importance of the adjacent tors was revealed, with several alignments (**right**) between monuments and these high sacred places, some of which are astronomical. The tors surrounding Merrivale all have their individual cultural features, such as sacred rock basins



containing water, granite rock giants, rock shelters, propped stones and more. Why would ancient people focus so many megaliths on tors right across the moor unless they were culturally important as high places of the ancestors... places of power... places of memory.

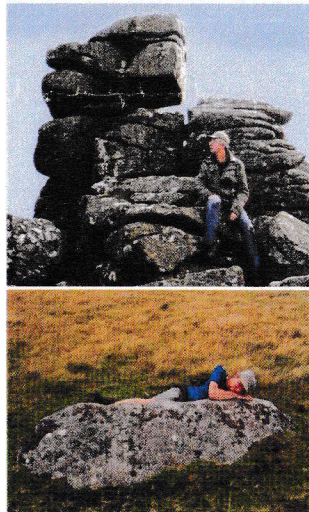
We are all being invited to perceive sacred sites and landscapes through ancient eyes. My work has not been so much about the prehistoric wonders of Dartmoor, but rather a new way of seeing, experiencing, of being. By mindfully communing with the land we can get some inkling of how our ancestors lived and *experienced* their world. In reality, it has mirrored my own journey of self-discovery. For walking the moor has often been a revelation, the seed for visionary experience; going out is always a means of going within - sauntering for the soul. The landscape mirrors our own moods and emotions. Nothing is ever constant on the moor, landscape is always becoming something else - changing. If it rained I did not curse my luck, but opened up to the experience. Some of my most profound moments have been when rain was dripping off the end of my nose, or not being able to see far beyond it due to mists! There is a harsh beauty on the moor. It can be wild and desolate, so how do we respond to this - with fear? Or with a curiosity that can take us beyond where we were; beyond our comfort zone is where magic lies.

An open and enquiring mind is the key. Ask yourself why people chose to stand where they did; what were they looking at and why? We are coaxed to immerse ourselves fully with a tor, to walk around the rock debris, to view the outcrops from different directions. Do the rocks tell different narratives depending on which direction I approach from? Does a rock giant's 'expression' change as I move around it, and to where does it gaze? **(above, right)**. Their craggy, wizened eyes stare through the doorways of time, and so can we. And what does an outcrop look like under the full moon, compared to during the daytime?

I once felt compelled to lie on the earth and hug a fallen standing stone **(right)**. So with its permission I did. But what was the experience like for the stone? It's all relative - as I sent love to the stone, did it reciprocate? I felt it appreciated the hug. I certainly did!

It will be our honour and privilege when Sue Wallace and I lead two tours during the Moot (to Merrivale, Grimspound, Haytor and Hound Tor). We will dowse, meditate, gently drum, chant, and tread in the footsteps of the ancestors, with an open and humble heart, to see with new eyes. For far too long the moor has been waiting for us to perceive its true reality.

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Stonehenge: Its Inbuilt Lunar-Solar Calendar and How It Was Used

Terence Meaden

The positions of select stones at Stonehenge reveal the workings of a *lunar calendar which is integrated with a solar calendar* as an original part of the sarsen monument design of the 26th century BCE. In particular, analysis shows that the half-size Stone 11 is pivotal in both the lunar and solar timelines.

Introduction

Professor Timothy Darvill (2022, 319-335) recently summarised the work of previous investigations about the concept that one of the functions of sarsen Stonehenge was to serve as a solar calendar, and he offered a particular interpretation of his own. Nevertheless, despite acknowledging that the monument might also express a lunar calendar, his paper does not indicate a solution to the problem of how both calendars could simultaneously be present. He comments that "a system based on the cycles of the moon is feasible but reconciling the observable pattern of lunar months of 29 or 30 solar days with the [365-day] solar year ... has posed a challenge for agrarian societies across time and space". A few years earlier he had written (Darvill 2016, 89, 96) that "the Sarsen Circle may have embodied a time-reckoning system based on the lunar month" referring to Hawkins (1964).

The present paper contributes to the debate by proposing an alternative to Darvill's interpretation as to how the outer ring of sarsen stones was used as a solar calendar *while at the same time demonstrating the presence of an interdependent lunar calendar*. It explains how the sarsen stage of Stonehenge was designed with calendrical intentions, in which the upright stones of the outer circle were used for counting the days of the lunar cycles *as well as* the days of the solar cycles when counting clockwise from the Stonehenge axis.

Shaped standing stones of the necessary number and meaningful heights were prepared for emplacement in the outer ring of the monument. Their positioning followed a clear plan that necessarily meant ensuring that one of the stones (Stone 11) for operational and symbolical reasons had to be not only half the size of the others in order to denote a half-day in the course of every

lunar month but that in the solar calendar it needed to occupy *the eleventh position* of the outer circle. Moreover, as reported in another article (in the next issue of this newsletter), Stones 11 and 40 are aligned to the winter-solstice sunrise. This further means that before Stonehenge got badly damaged, Stone 11 was linked by shadow with Bluestone 40 as a purposeful planned feature.

Darvill's approach regards all 30 original standing stones of the outer circle as representing whole days in the solar count, regardless of height differences. Thus, one circuit of the outer sarsen stones makes a count of 30 solar days, and 12 circuits total 360 days. Because this is five days short of a traditional solar year, he introduces the five inner trilithons (whose paired verticals are numbered 51 to 60) to make up the shortfall to arrive at a day count of 365. Additionally, he notes that an intercalary leap day was needed every four years to match the average solar year of 365.25 days, and suggests that the four station stones, 91 to 94, could have served as supportive mnemonic aids to correct for the quarter-day change that accumulates annually until a whole-day correction becomes appropriate after four years.



Figure 1. The shaped sarsen stone at the left is Stone 10 which is one of 29 standard-height uprights. The other stone is the short Stone 11 (photograph by the author an hour after sunrise on 31 August 1996).

Discussing the functional stones of the two calendars

The principle of the Stonehenge planners was based on having an outer ring of sarsen stones comprising 30 standing stones topped by 28 lintels. The reason why there are not 30 lintels is because when Stone 11 (Figure 1) was made to be half the height and half the width of the other outer-circle uprights, it could not support lintels to either side, as the others do. As a consequence, the outer stone ring in its final arrangement comprises 29 sarsen monoliths of similarly general shape and height as well as a singleton of half the height.

Darvill suggests that Stone 11 was initially twice its present height, and was able to support lintels, since when the upper half has "been broken off" (Darvill 2022, 322). His calendrical reasons for explaining the core working of the solar year follow from this because he concludes "each of the 30 uprights represents a solar day within a repeating 30-day month" (Darvill 2022, 327). He did not treat Stone 11 for what it really is, viz. half size in each of its three dimensions. On the other hand, he regards the width of Stone 21, in being similar to the narrowness of Stone 11, as an indication that a kind of 10-day period or "decan" prevailed—which is possible.

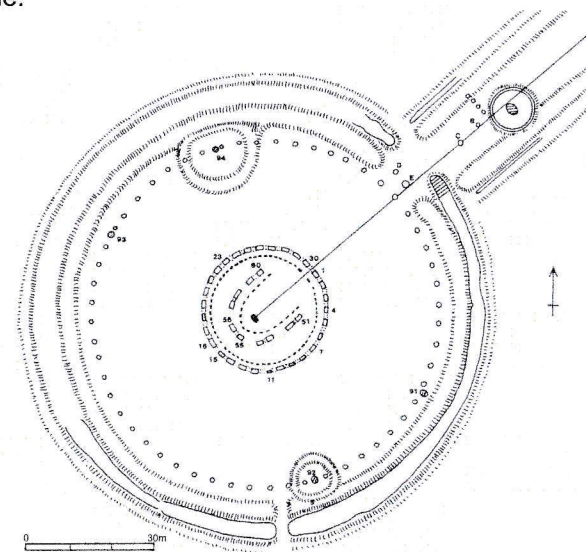


Figure 2. Plan showing the axis to the midsummer sunrise past the Heel Stone and the positions of Stones 15, 16, 30, 1 and 11 in the outer ring. The Altar Stone is shown black in the middle of the monument (redrawn after Cleal *et al.* 1995).

By contrast, in the present paper reasons are deduced for the particular positioning of the half-size stone (Stone 11) at the *eleventh* emplacement when counting the uprights clockwise from the Stonehenge axis (Figure 2).

This axis is taken as the straight line from the midpoint of the recumbent Altar Stone, and which bisects the gaps between the upright Stones 15 and 16 and between Stones 30 and 1, and goes past the Heel Stone along the middle of the avenue to the rising point of the sun at the Bronze Age summer solstice at around 2550 BCE.

To harmonise the solar and lunar calendrical systems, the planners only needed to know that one lunar cycle averages close to 29.5 days (it is more exactly 29.53 days), hence that two lunar months last 59 days and 12 cycles of lunar months take 354 days.

A portable-size marker of wood or stone could have served as a moveable indicator that was shifted daily to the next monolith by a responsible functionary whose task it was to proceed clockwise round the outer ring, much as suggested by Gerald Hawkins (1964).

How the dual calendar may have worked

At every cycle, upon reaching Stone 11, the half-size stone would be *alternately included and next time excluded* from the counting of the lunar-cycle days as the year progressed. If the lunar cycle is taken as averaging twenty-nine-and-a-half days, after two lunar months the count is the necessary 59, and after 354 days twelve lunar cycles, or true lunar months, have elapsed when the marker reaches Stone 30 for the twelfth time. This could explain how the lunar calendar routinely operated during the course of the year.

To complete the solar-calendar year, which had been initiated 354 days earlier, the appointee continues the count for another eleven days and arrives at the location of the shaped Stone 11 that had been deliberately set at Position 11 to mark the 365 days since observations began. The direction from the recumbent flat-sided bluestone at Position 40 to Stone 11 accords with that of the winter solstice sunrise. A sunrise photograph of this is given in the next article.

Note that Abbott and Anderson-Whymark (2012, 38), using laser scanners, and who never mention calendar possibilities, reported that Stone 11 had been dressed to its half-size shape on all four

sides. However, they wrongly suggest that “the top of the stone is broken” as if it could have happened accidentally at some time after the Age of Stonehenge, despite the current top looking specially worked and rounded (not at all broken) and its height above ground level accordingly set at 50% in the time of use of Stonehenge.

Memorandum: This is shortened from the original paper published in *The Journal of Skyscape Archaeology*, vol. 9, issue 1, 85-91, 2023.

The complete version can be found at https://www.academia.edu/106747836/Stonehenge_An_Integrated_Lunar_Solar_Calendar_with_Shadow_casting_Stones_at_the_Two_Solstices

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Spinsters' Rock on the Mary serpent, Devon (Laurence Main).



THE TIME CORRIDOR

Part 3

By Fionn Rawnsley

Previously how an unidentified earthen monument in Norfolk(TF 99731 26671 x599731 , y326671) led to the discovery of an ancient meridian predating the Greenwich meridian and a lost zodiac pattern in Norfolk, and how a Southern Zodiac in the desert came to be in the Northern hemisphere.

Around the Earth

Continued from my description in part 2;

After matching coasts back from South America back again to Africa and traversing the continent again the meridian progresses to finally leave Africa through a two thirds complete ASC on the coast of Mozambique. From here it's possible to pick up the remaining fragment on Madagascar 900km away. I was able then to project the line onward to the far coast where again it disappears into the Indian Ocean at another ASC surrounding a town called Farafagana. The coast of India is now 4800 km away having drifted from its separation with Pangea about 180 M.y ago all the way off to collide with the Asian tectonic plate and push up the Himalayas. But using a paste together collage to make an educated guess as to where the missing part of Madagascar can still be found on the coast of India the ASC appears to be located next to a town called Kochi. Again using a very basic stitch together of images I was able to further project this meridian across the Indian subcontinent where it plunges into the Bay of Bengal from Tamil Nadu. It's an astonishing string of stepping stones now but these continents were all linked together as Pangea and the Guist Lyre meridian may have been a continuous straight land line from pole to pole.

Exploring the meridian in the other direction from Stibbard Lyre henge, the line leaves the coast through Blakeney Point ASC Temple (important northern end of the Durga and Rudra already discussed in the Network of ley hunters newsletter Issue 38 Imbolc 2021) then crossing open ocean way up into the arctic circle across what would have been Doggerland 12,000 years ago to a Cosmic World Tree on the ocean floor. Because of its close proximity to our current Greenwich meridian I do wonder if this sunken tree may have been once the world tree for the ancient Greenwich meridian (please ref; Paul Broadhursts 'Axis of heaven' Mythos books 2020). The Lyre meridian becomes the Anti meridian and continues into Siberia; I have been able to photographically confirm that it did once cross this territory. At the last stages of the anti meridian there is a landscape which has all the hall marks of another major meteoric impact. I feel this must be an as yet unidentified impact astrobleme at 179 degrees 15 E 65 10 North , but as it is a direct hit to another ASC temple it looks like the sixth smite to this ancient meridian.(there are two ASC temples at this point of the anti meridian separated by 30 minutes of arc)

Now the Norfolk zodiac Lyre meridian circumnavigates the world from Stibbard in Norfolk and is so very ancient. I resolved to go and have another good look at what would have been a location as important as Stonehenge

or Greenwich at some remote point, and also dedicated to Orpheus as it is within the constellation of the Lyre.

VISIT TO THE HENGE

It was a bright autumn afternoon and I took my camera to see if I could get some photographs. The countryside looked so bright, greens were beginning to fade into yellows and browns as the life energy's retreats into the earth for the winter slumber. I arrived after a



Fig;5,Beech trees in Lyre Henge, Norfolk Zodiac.

very pleasant walk and took a deer path into the woodland. Leaving an offering at the threshold of yellow flowers which appropriately seemed to symbolise the sun. I took a few moments to become accustomed to the woodland interior. Since I last walked here a few years ago things looked very different. A storm had been through felling several large trees and making rips in the tree canopy overhead, strewing the ground with broken branches and a real mess of smashed limbs. I began to climb around the earthen trenches looking at the walls and trying to get some sort of idea what its shape may have been in its last incarnation 12,000 years ago or more.

There is not a clearly circular trench as one finds at other henges but perhaps parts of one partially filled in by the farmer or who knows. Perhaps a ritual sacrifice of the henge may have taken place as the priests of the time repaired to the next henge to begin a new epoch as each 6'000 years a move is essential in order to keep the landscapes relevance with the pole of heaven. Here and there were flints tumbling from a bank of earth, one of which drew my attention particularly. I picked it up and could read immediately that it was a worked piece, not a tool but, legible to me as a head with its tongue protruding. It had several worked facets. I knew I needed to ask if I may take it home, my guide replied that I could and that spirit of place was pleased that I was conscious of the significance of the ancient temple, I pushed it into my coat pocket to look at later.

I went from edge to slope photographing the earthen trenches and the trees amongst them, the sunlight filtering through the leaves was a kind helper casting shadow from the trees describing the form of the soil in all directions. One colossal beech tree is standing there at one side, it must be 130 feet high or more and nearly straight. I imagined at this point that in some way there could be a nature consciousness here which has grown this

tree to symbolise the Cosmic World Tree for which this henge was undoubtedly originally made. *(in rare cases a beech may be 550 years old but there are instances of stands of Antarctic beech trees in southern latitudes which are 12,000 years old and collectively one organism. Antarctica was once covered with beech forest before descending into its eternal winter state)* I ventured away inside the woodland and the lay of the ground was flat. Fifty feet away there is a very considerable circular area with a sunken floor below soil level, shallow slopes rise to the level of the surrounding fields. If I didn't know better I would have suggested that this extensive circle could have been a meteor crater once. About 150 yards across the depression has become a woodland. The basin is about ten to fifteen foot below field level.

Since beginning this article I have located four more henges I would attribute to Lyre within this immediate area (an image of Lyre Vultura is visible in the surrounding landscape for each henge). Other henges have a significant amount of ancient earth working, huge pits and earthen banks. This seems to suggest that each time it came around for the Lyre pole star Vega to become the pole again after 24,968 years everything had shifted and a new location had to be created and the surrounding countryside had to be adjusted and re-drawn. There is a very significant pit at the centre of the village of Guist, with the Church built towering directly over an old crater shape which is now overgrown with woodland. Superimposing a sunform centred here gives the impression of a long tongue? This belongs to another meridian and relates to a distant land as I will explain.

THE SUN CALENDAR

The sunstone design illustrated here has become the most astonishing gift which has opened this particular corridor through time which I am presenting in this series of articles. It is to be found in nearly every landscape and is consistently represented in the very same way wherever it is found, enabling the design to be photographically superimposed onto satellite images of Earth. It has been drawn on a huge scale sometimes 25 miles across and more which is exactly why it has not been identified until now. These sun-form designs are often very ancient, eroded or broken down by coastal erosion and glacial destruction, but by superimposition of this photograph they can be restored and their whereabouts identified. They occur in alignments or meridians which circumnavigated the ancient world linking landscapes along meridian lines which were straight as an arrow through the central axis but are now broken due to flooding and the shift of tectonic plates. I cannot emphasise this more strongly, this is a



legacy of huge value for us all as we face the most profound human crisis

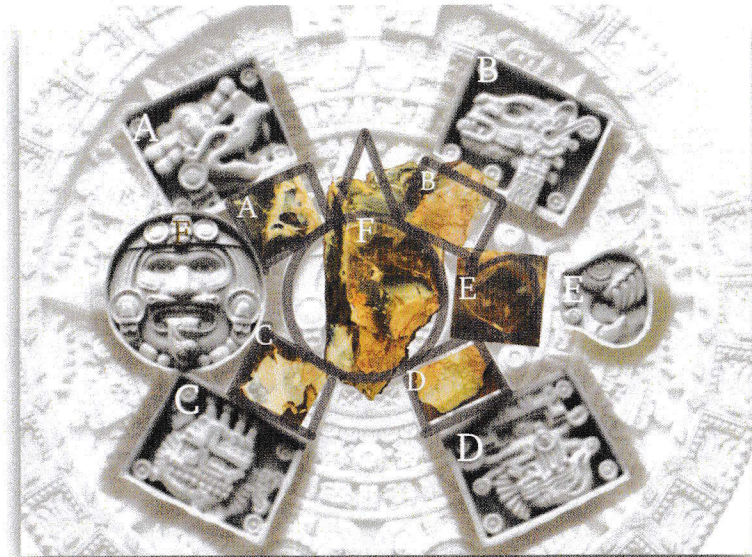


Fig:6. AZTEC SUN CALENDAR / LUGH FLINT

image in Fig 6 is an info graphic displaying detail from the Aztec sunstone which I was able to discover within a flint found at the woodland henge near Guist. Embedded in the Aztec design are the previous ages of man 'Olin' which were brought to an end by four causes, Flood signified by Noahs Ark 'D'. Jaguars who are said to have devoured all men 'B'. Winds; may have referred to vast tornado like storms 'A' and Earth quakes depicted by a human skull (or Lima) blanched and white 'C'. 'F' The central Sun Gods face and 'E' the leopards claws. These are the basic recognisable elements of the Sunstone of the Maya which are also within this flint. the tongue of the Sun God appears to be extra long which made me curious.

Again I returned to Google centring on the village of Guist. I could just make out an image in the landscape which was elongated. There is a huge open punch bowl in this village in the shadow of the church as I mentioned. I trialed the ASC again here and got a clear ASC image. This time I got a different directional reading due to the very distended tongue. I extended the direct measure line which took me as far as Israel where I found the extraordinary Ramon Crater. The tongue of the ASC Sun God depicted in the landscape in Israel is long and pointed, a peculiarity as all other ASC's I have identified are the same design as the Sun stone, this one is different.

N.B. Images in the landscape are very often multi fold and can be nested like geometry one within the other without any loss of clarity for each image (perhaps because of the scale and space involved) This nesting makes it hard to explain that several images can be overlaid one upon the other so the existence of several very different pictures (geoglyphs) within the same area is not only possible but is expected because of shifts in orientation/philosophy etc down through the years.

The Tornagrain Stones - Subconsciously Sited Ley Centre

by Jimmy Goddard

When I was on the bus going from Inverness Airport to the city this September, for the Spine of Albion moot, it went through a place called Tornagrain. I noticed what appeared to be a group of standing stones there, and when I returned home I investigated them.

They turned out to be a group of new standing stones erected in 2015, at the beginning of construction of a new town, Tornagrain, east of Inverness. At a special ceremony, John Stuart, the Earl of Moray, said the first of 5,000 planned homes would be ready the following year. He said "Standing stones have been part of the landscape for many centuries in Scotland, particularly in the north."

Of course, having been interested in the subconscious siting of ley points for many years, I was keen to find if there is a ley going through the site. It is in fact the centre of several, and is the final proof of the reality of subconscious siting.

A ley from the Tornagrain stones runs in very close proximity to a ring cairn near Balloch. If the ley is a wide one it would touch it - this has been noted elsewhere with wide leys. It then goes through three churches in Inverness, all of which seem to be subconsciously sited. One of them is the Crown Church, of the Church of Scotland, built in 1901. The next is Inverness Baptist Church, built in 1933. Then it passes through Inverness Cathedral, of the Scottish Episcopal Church, built in 1869. It then continues on to the summit of Dunain Hill, overlooking Inverness.

Another ley through the stones first passes through a bridge over a burn in Culloden Forest, with a short piece of coincident track leading to it. It then goes on to a cross-roads in Westhill, spotmarked as 136 feet. This is a staggered junction between Tower Brae South and Nairnside Road, and appears to have a clump of Scots pines not marked on the map as a wooded area.

The line continues through a roundabout cross-roads at Milton of Leys, one of a number of places south of Inverness with the word Leys in the placename. It comes from a Gaelic phrase meaning "Mill-Farm of Medicine". Could these have been healing sites?

Next the alignment comes to Leys Castle, about three miles from Inverness and built for Col. John Baillie, MP, to a Samuel Beazley design in 1833. He was born at Inverness on 10 May 1772. He was the younger son of George Baillie of Leys, so the name of the area must have preceded the building of the castle. As well as a director of the East India Company, he was also a professor of the Arabic and Persian languages and of Mohammedan law.

The ley next goes to two abandoned farms, both having the Leys name. The first is Braiton of Leys, one of the farms which served the estate of Leys Castle. The picture seems to show it on raised ground with a coniferous clump behind, though it is not marked on the map as anything ancient. The source is geograph.org.uk, and the author is John Allan, with the attribution John Allan/Braiton of Leys/CC BY-SA 2.0

The second is Balvonie of Leys, classified by Canmore as a building (period unassigned) and a kiln (period unassigned), with clearance cairns. Its alternative name is Big Burn. But the list of findings also includes a hut circle, which suggests the possibility of something older. The picture was taken by Valenta and licenced for reuse under cc-by-sa/2.0. The caption says "The burn makes a sharp bend here in front of a ruined croft house".

Finally the line reaches Carn Glas Neolithic chambered tomb, three linked cairns on a ridge. The burial site is 116 metres (381 ft) long, and is the longest known chambered cairn in Scotland. There are a group of hut circles to the south-west.

Another ley from the stones goes through a cross-roads to the south, and then through two ring cairns and the foundation of a chapel at Milton of Clava. This features in the book *The Spine of Albion*, by Gary Biltcliffe and Caroline Hoare. Its north-east - south-west orientation, similar to the church at Loch Insh, indicates a place of worship of the early Culdees. A standing stone still survives next to the foundations of the chapel, perhaps part of a stone circle that once surrounded the former cairn. While researching the chapel in Inverness Library, Gary discovered its former dedication was to St. Bridget, the Christian aspect of Bride, the goddess of the Celts.

The line then goes through a bridge over a burn at Cottartown, then along about two miles of closely mean-following road pointing towards Craggie, and a cairn there.

Another from the stones goes through the northernmost cairn of the Clava Cairns, mentioned in the *Spine of Albion* as a node of the two currents, Belinus and Elen. It then goes to a bridge over the Allt Ruidhe More burn at Castletown, the peak of Meall Mor, 369 feet, and then a stretch of coincident track and another cairn at Craggie. It is interesting that two of the leys have points which are node points on the Spine of Albion.

BOOK REVIEW



BORLEY RECTORY – THE GHOSTS THAT NEVER WERE

JOHN PETERS

(Self-Published – available via Amazon)

326pp, illus.

Not a book on leys – though they are mentioned briefly – or even a particularly easy read, as a proof-reader and an editor might have helped to improve its readability significantly. There is a lot of repetition, and some of the explanations are suspect. So why is it here? Well, mainly because the author looks deeply into the effects of ultrasound and infrasound caused by certain structures and the weather, examining the effects they can have on human perception, and looking at linking these to Borley's famous ghosts, the area's strange events, and elementals. Most readers may now see why it is included – over the past few decades, some ley researchers have also looked into how these kind of effects may have also been relevant to ancient sites. That makes this book an interesting and relevant read, despite its defects.

NORMAN DARWEN

THE ORIGIN OF TIME

by Hugh Evans

Covering 1,000,000 acres, 1,500 square miles, a quarter of Wales and all of Ancient Gwynedd, the Star Maps of Gwynedd is the largest, and **perhaps the most important** Neolithic structure on Earth.

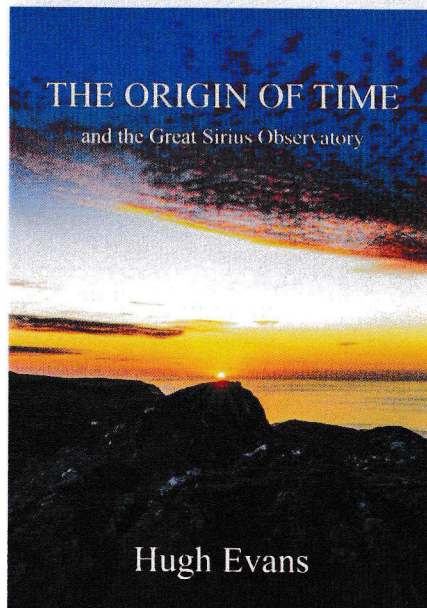
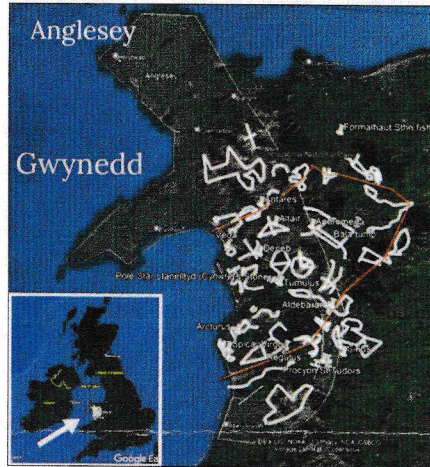
In previous articles I described my book *The Origin of the Zodiac*. In this book I explained the Star Maps of Gwynedd and how they determined the signs of the zodiac and the northern constellations in the heavens above, with maps on the ground in Gwynedd: some 32 constellations.

I also explained the sites of St Mary's and St Michael's Churches and the Ancient Welsh/British myth, the Mabinogi, in relation to the Star Map and the heavens.

My new book *The Origin of Time* is in final edit and will be available from Easter 2024. It is a companion to *The Origin of the Zodiac*.

The Origin of Time completes the explanation of the constellations for the **first time** in recorded human history: **All 88 constellations**. I also explain the names of the planets and stars.

An ancient people of great ability completed this creation tens of thousands of years ago. I set out the argument and the evidence for these, and other hypotheses.



Major Hypotheses and Concepts in *The Origin of Time*:

A star map was created on the ground in Gwynedd, North-West Wales, that determined the constellations above, not the other way around. Its last iteration is about 7,000 years old, the time of Enoch, but it may be 25,000 years old, this is explained. The people who made the Star Map of Gwynedd and charted the heavens spoke Welsh, being 'Ancient British', and may be the predominant language of the antediluvian world, evidence of being the 'Survivors' Language' at the last human bottleneck c.70,000 years ago. The origin of the people who charted the heavens in Gwynedd is not known: Evidence is provided of astronomy and language existing in Western Europe c.20000BCE, ten thousand years before Gobekli Tepe. It may be that there has been a series of recurring migrations since the last human bottleneck, caused by climactic change.

Components of the constellations may have evolved over time and in many locations, but the oldest correct and complete representation of the modern zodiac we know today is in Gwynedd, North Wales. The cyclic repeating Precession of the Equinoxes (25,800yrs) and Precession of Obliquity (c.40,000yrs) was understood by the people who charted the heavens, requiring observation for c.100,000 years. To watch the heavens as a society for 100,000 years requires a common and ancient language and a practical competence in numeracy and geometry, to support astronomy, as well as social and scientific competencies. This is explained and demonstrated.

The Star Maps are made of many individual sites that are intra-dependent, and when considered together, are a comprehensive observatory of the heavens, made on the Megalithic Yard scale, tens of thousands of years old. Proof that the megalithic yard, rod and furlong were used at individual sites AND in relation between sites, over distance up to 100 miles, such that ancient people were calibrating and comparing the turning of the earth and heavens. The people who made the Star Maps were connected with other peoples across the whole world, perhaps had navigated all the oceans and had a common language origin.

A vast telescope exists on the Star Maps of Gwynedd pointed towards the rising of Sirius and other great luminaries on the ecliptic. This telescope may be the oldest calibrated observatory known to humanity; 12 miles long, literally set in stone, it is accurate to the width of a star.

All the constellations reside on three Great Rings of Time. All are correctly named for their location and purpose. Sub-groups also exist, all are identified and explained. All these names, purposes and groups are explained for the first time since they were created. The three Great Rings of Time record the intricate and comprehensive concepts of time, in all its forms, developed by our ancient ancestors, tens of thousands of years ago. The heavens record ancient events that affected ancient peoples including floods and meteor showers. A complex understanding of the movement of the planets, set against the constellations is also demonstrated. To the extent that the planets could be used as a time forecasting component of the vast Gwynedd clock. The planets were named by this ancient people who developed this system; our ancient ancestors were far more capable than we have been lead to believe.

Also in *The Origin of Time*, explanations of the origins of all the:

- months, both Roman and British/Welsh
- days of the week
- important moments in the day
- hours minutes and seconds
- Roman calendar system, and insights into its evolution.
- cardinal directions in English and Welsh, their meanings and colours
- names of the planets, and determination of time therefrom
- the four prime stars on the ecliptic, their names and function
- important times in the year, including
 - Solstices and equinoxes
 - Quarter days
 - Cross-quarter days
 - all created using the same language system
- measurement systems including
 - Longitude, latitude and altitude
 - Zenith, azimuth and nadir.
 - Megalithic Yard, Megalithic Rod and Furlong
 - in relation to the Egyptian Royal Cubit and Remen, and
 - the metre,
 - in relation to the Earth's diameter and the turning heavens
 - the origin of these ancient measurements in one language

All created by our ancient ancestors, when they charted the heavens: one people, with one language, tens of thousands of years ago.

Also in *The Origin of Time*,

Where appropriate, Babylonian, Egyptian and Greek names of the constellations are translated and explained to the common antediluvian origin using the Welsh as the living language of Ancient British, proving the origin, thousands of years before the Babylonians and Egyptians.

Ancient British 'Mabinogi' mythology explains celestial history, is the only explanation of Hercules and links this constellation to the Ring of Creation to the Ring of the Milky Way. All the constellations are explained to their origin. The Star Maps of Gwynedd demonstrate a historic understanding of the previous poles of planet Earth and connect them to the Mabinogi Ancient British mythology that recount the changing poles in more detail than any other mythology.

Renaissance astronomers who invented new constellations in the 16th, 17th and 18th Centuries were referring to ancient sources of esoteric knowledge; perhaps a great ancient repository saved from before the Great Library at Alexandria before it was burned to the ground. The struggle between the Renaissance astronomers and the church is chronicled with reference to the modern charting of the heavens.

I will be talking at the Devon Leyhunters May 2024 meeting.

The Origin of Time will be available by Easter 2024.

I have also completed: *The Origin of the Zodiac* and *The Origin of Numbers*.

All books are available as **Full colour paperback**, at **Originofthezodiac.com**

Kindle eversions also available.

More material on YouTube 'Origin of the Zodiac'. Please view and share.

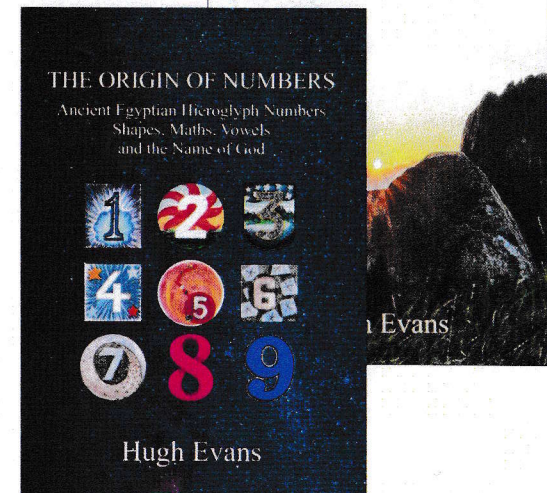
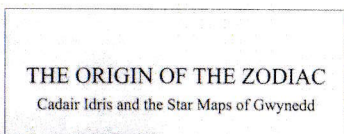




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THE STORY BEHIND BEDD BRANWEN

by Shelagh McKenna

location of Bedd Branwen: grid reference SH361849 on OS Explorer map 262

A story survives the test of time because it is important to a society. It is entertaining or flattering, it fills a gap in the people's knowledge, or it teaches a lesson. And there's another reason it may survive. If it's a true story about something that really happened, it mattered a great deal to the people who were in it. Those people went through some kind of adversity and accomplished something unusual, or else there would be no story. And you can be sure they impressed upon those who came after them that the story was true and must not be forgotten. And this ensured its survival, even though it was altered by new details added from similar events.

The oldest British stories can be found in the *Mabinogi*. If you have studied this book you may be in for a surprise. Because one of its stories dates from not long after the Deluge - and by that I mean the one that occurred around 12,600 BC, which is called Meltwater Pulse 1A.¹

It is generally agreed that this global catastrophe was triggered by melting ice during the interglacial thaw which in Europe was called Bølling-Allerød. This warming period was at the tail end of the fourth ice age, and the weather was not much different from what it is today. After the catastrophe was over, survivors began repopulating regions where everyone had died. And we actually have a story from this time, during the late Pleistocene era, when Britain was still a pleasant place to live. If you're familiar with the Story of Branwen, you already know it.

The story leads us to a single stone which marks her grave. I'm sure it was put in place long after her death, since her people were not known for megalithic landmarks, but clearly her fame had not faded into obscurity, and when medieval monks transcribed it the location of her gravestone was included.

Let us take a look at the site known as Bedd Branwen. It includes a Bronze Age burial - after all, it was a famous site, and probably someone wanted the prestige. There is even a Bronze Age 'Bedd Branwen Period', giving the mistaken impression that Branwen lived during that time, even though material under the central stone is known to be from "a significantly earlier date".²

The time when the central stone was placed is not the most important consideration. It's the place being remembered, and Branwen's story being remembered, over such a long time. So our next question is how I can tell it's been so long - or why I believe it's been so long, since there's no proving these things. For the age of this story, all you need to do is open the *Mabinogi* to a passage that tells of Branwen's brother Bendigeidfran wading through the river Archen toward Ireland, to rescue her from an abusive husband.

When you see contradictions in old stories, it is probably due to additions that crept in with retelling. There is mention of Branwen writing a letter to her brother and sending it tied to a homing starling, but there is also mention of her teaching it to speak and telling it of her husband's abuse. Starlings can repeat phrases and sentences which have been spoken to them, in exact replication of the speaker's voice.

Bendigeidfran waded because he was too big to fit in his people's boats. Although his size must have been exaggerated over many retellings, I have no trouble believing that he was a giant. In Scandinavia there are people of Old Norse ancestry who grow to be seven feet tall, and historical figures such as Harald Hardrada and Peter the Great, both of Old Norse descent, were giants. In general, Britons were small, even referred to as 'Brittunculi' during Roman occupation,³ acknowledged in the Anglo-Saxon Chronicle to be a people of separate origin from the Welsh.⁴ The giant king could not fit into their dwellings, so the fact that he had to wade is only to be expected. But *where* he was wading, that is the big surprise.

For there was no Irish Sea. There was a lowland called Môn, which seems to have been wetland, and through that lowland ran the river Archen. There were actually two rivers mentioned in Môn. The first to be mentioned was called Lli, which means 'Stream', and Archen means 'Inundation', so it is likely that Lli was navigated first, as a tributary leading to Archen, the larger body of water that would burst at a later date. After wading through Archen, there was the Liffey - also a tributary - because Bendigeidfran was heading toward what is now Dublin. But I am getting ahead of myself. Here is the text, and any additions referring to the Irish Sea can't obscure the fact that part of the text states there *was no* Irish Sea:

"There used to be nothing except two rivers called the Lli and the Archen. And after that the ocean spread out, and the sea flooded the kingdoms."⁵

Bendigeidfran travelled up the Liffey with his army, and when it was time to cross, the low water level of the time again became apparent. I say it was the Liffey because Irish tradition has it that he crossed where the Father Mathew Bridge now stands in the middle of Dublin. The city is still called Baile Átha Cliath, or 'Town of the Hurdled Ford' because of Bendigeidfran's crossing.⁶ Here is the text describing the crossing, beginning with Bendigeidfran's words:

"He...lay...across the river, and hurdles were flung over him, and his warbands went across him to the other side."⁵

The medieval text says he went up the Llinon, which most translators interpret as the Shannon, and it is entirely possible that there were two armies at two different times on two different rivers. But the 'hurdled ford' was on the Liffey, which can no longer be spanned by a single human body, however large.

Of course, if the whole thing is dismissed as a fiction and Bendigeidfran is envisioned as a colossus, then his wading through the Irish Sea just becomes part of the fun. And there is a dramatic passage in which Branwen warns her husband of Bendigeidfran's arrival, which calls to mind such a hyperbolic image.

Doubtless there are people who have their own reasons to dismiss the earlier account of Lli and Archen. But the question remains how such an account ever got into a story transcribed in the medieval era. People at that time had no scientific knowledge of an age when the Irish Sea did not exist. No one could have known except from a past eyewitness account.

Now, of course, we have maps based upon studies of the seabed which outline the topography of Môn. They show a riverbed running north-south, and a tributary curling around Anglesey.⁷ And the date of this landscape? It's old.

"[T]he land connection across the Irish Sea might have been a weak one of between five and one metre high.... The land-bridge between Ireland and Britain was overwhelmed by the sea 12,000 years ago [10,000 BC]...."⁸

It stands to reason that Bendigeidfran could not have lived before 12,600 BC because his story is not interrupted by the Deluge. It continues to relate how his descendants fared, and these included a king who lived in the 6th millennium BC. However, Bendigeidfran could have lived at any time between the Deluge and the onset of the Younger Dryas around 10,800 BC.

The Younger Dryas was a sudden event, the last freeze of the fourth ice age, not so cold as to prevent Ireland becoming an island, but definitely too cold for the events of Bendigeidfran's story. So if you're ever in Anglesey you may want to look up Bedd Branwen, even though it's just a stone in a field. Spoiler alert - the rescue did not go well.

But the story does not end with her death. It goes on with further evidence (though not proof) of a low water level, as Bendigeidfran and seven of his warriors retired to Gwales, now the island of Grassholm. After Bendigeidfran died, the seven warriors embarked on a trek across Britain with no mention of anything resembling a boat, to bury his head on Tower Hill.

But anyone who wants to find the head is in for a disappointment: it was dug up by the 6th millennium king, whose reasons were tied up in early Holocene politics between two nations of megalith builders, newly arrived from the eastern Mediterranean. One had settled in Ireland, the other had settled in France, and both wanted control of Britain. Where did I get that from? Well, Ireland has stories too. The politics take some figuring out, but they are definitely there.

1. <https://www.science.org/doi/10.1126/science.1081002>
2. <https://coflein.gov.uk/en/site/302327>
3. <http://vindolanda.csad.ox.ac.uk>
4. <http://mcllibrary.org/Anglo/part1.html>
5. <https://www.mabinogi.net/branwen.htm>
6. <https://academic.oup.com/book/26821/chapter-abstract/195817267>
7. <https://education.nationalgeographic.org/resource/doggerland>
<https://mapsontheweb.zoom-maps.com/post/84709901649>
8. <http://www.coastal.ie/irish-sea/the-irish-sea>

∞∞∞∞

Other sites in Anglesey are Aberffraw, where Branwen was married, and Abermenai, where the wedding party left their boats before the ceremony. Bedd Branwen is on private land but can be viewed from a distance.

Shelagh McKenna is author of *The Fae Rhy: the island kingdoms before the Celts*, from Unicorn Publishing, available at <https://www.amazon.co.uk/s?k=fae+rhy+shelagh+mckenna>

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ONE LEGGED DEVIL

David R. Cowan

This chapter by co-author Dr. Anne Silk FRSM, FADO (Hons), FRSA, M Inst of Physics

Legends abound all over the world of the strange footprints caused by mythical one-legged creatures. In the UK they are known as 'the Devil's footprints'.

A typical example comes from the Exeter/Exmouth/Totnes/Torquay and Bicton area in Devon, England, in 1855, covering some 260 square kilometres, where such marks were carefully sketched and written up by many people in the area, with *The Times* and *Illustrated London News* devoting pages to the phenomenon. The steps ran in straight lines, were very deep, and showed only a crescent outline cut as if with a diamond or branded with a hot iron in the snow. These were no animal pad marks, such as would be found with four-legged creatures running on the ground, and there were no claw marks, as would be found with birds.

Suggested reasons at the time of the steps were: badger, crane, kangaroo, great bustard, donkey, very large birds hitherto unknown to science, green plover, reptile, toad, rat, hare and cat, etc., but not one of these covers the facts of the linear continuation over the ground, over barns, through solid walls, across rivers - this is a logical impossibility.

The steps were reported as going under fruit trees and gooseberry bushes, and in many places the steps were observed to start and stop in the middle of a garden, or path. In Dawlish and Lympstone, there was 'hardly a garden where his footprints are not observable. In this parish he gambolled with inexpressible activity.'

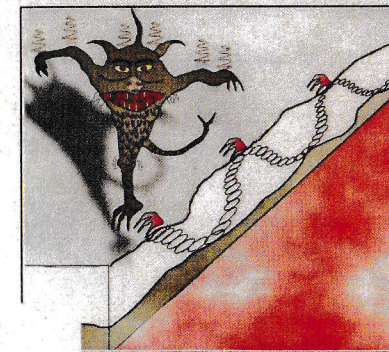
It is of some significance to the theory of seismic activity that the weight of snow and ice in the area were reported as 'enormous'. Even the Exe and the Teign rivers were frozen over at the time and people could walk across them.

In Assyria, *Utukku* was a vengeful spirit with the powers to terrorize and destroy. *Alu* was one of his main forms, and he appeared as a phantom with one leg. The *leprechaun* of Irish legend is derived from *leith bhrogan* (the one-shoe maker.) Why should he make single shoes only, unless single footprints had been observed?

The Scottish *Boobrie*, a mottled white water-horse, which had hooves pointing to the rear and could change its shape on a whim, is also very strange, as it is alleged to leave footprints 'the length of a house' on the muddy shores of Loch Argyll and by the streams in that area.

For the present, however, this interim report puts forward a hypothesis involving seismic (Earth) energy, rather than mythical beings. We should remember that the steps appeared on rooftops, barns, gardens and fields, and traversed buildings, passing over them, but not through them. The energy source therefore, must logically be either from above (solar or cosmic), or below, as (Earth) seismic energy. What form of life could do this, or what type of energy?

One pointer is given by 'Chips' Barber who quotes a report of phenomena in the vicinity of St. Anne's Well, Brewery Yard, below the Iron Bridge:



Such spectacles as large iron bars of great weight . . . hurling themselves about, hose pipes suddenly whip lashing themselves into the air, and, more disconcertingly, large unaccountable footsteps appearing in sand lying on the floor.

The atmosphere was so strange that six of the men refused to work night shifts. Barber in 1993 refers to the genre of the 'Nouveau Beasties' - a telling phrase.

The Distance Between Steps

The distance between steps, whilst largely the same in a given area, does not vary when the totality of steps is considered. If we consider the cause to be seismic

energy wavelengths, these vary between 8.5 inches (214 mm), 12 inches (300 mm) and 14 inches (350 mm.)

An interesting tale in Scottish folk-lore is "Auld Clootie", who is considered to be the harbinger of evil and is best avoided. A cloot is a cloven hoof, thus Auld Clootie may be anglicized as 'Old Cloven Hoof'. The logical reason behind such tales is that such an apparently mysterious manifestation did occur on occasion. We should also remember that the Isle of Man and the North of Scotland are also volcanic, and highly faulted.

Steps in the Snow in Russia and Wales

The Russian journal *Aura Z* (Issue 1, March 1993), reported a further case of 'steps in the snow' at Sosnino, near Vicenza, North Italy. On 24th January, 1992, the snow near a military camp was up to the knees of walkers. Steps were observed in the snow 6 inches (16 cms.) wide and 7.5 inches (20 cms.) deep. Strange creatures were seen, 'but the soldiers did not believe their eyes'.

Curiously, after the event some soldiers felt so ill they reported to the Medical Officer at the camp. One witness was rendered speechless, only recovering his speech after several days. Equally strange was the fact that a wolf was observed to approach the steps, but appeared to be unable to cross them, running back the way he had come. Again, ultrasound can produce a sonic barrier which so badly affects the brains of people or animals in its path that they are unable to proceed, while nausea, severe headaches and disorientation are experienced at a magnetic level of 60 milliTesla.

Wales too, has curious steps in both land and snow. In 1971, at a sandy beach at Llanaber, north of Barmouth, two people saw a line of steps 12 inches to 18 inches (30 cm to 45 cm) across at the water's edge. Just 6.4 kilometres from there in 1975, steps in the sand were seen at Penmaenpool tollbridge, 'each larger than a dinner plate.' It is noteworthy that these places are on the Bala Fault at Barmouth Bay, the very scene of the Welsh revival.

Tracks of the Devil

James Alan Rennie, in his book "Romantic Speyside", related how he discovered tracks about a mile from Cromdale in Lower Speyside:

They were running across a stretch of snow-covered moorland, each print 19 inches long and about 14 inches wide, and there must have been all of 7 feet distance between each stride. There was no difference between a right foot and a left foot, and they proceeded in a straight line. Like the Devon tracks they were bi-lobal in shape and although there were no stone walls in the vicinity for them to climb, they did leap across a sunken roadway at one point for a distance of 30 feet or so. I followed the tracks for about half-a-mile, until they terminated at the foot of a pine tree, for all the world as if the strange creature making them had leaped up into the foliage of the tree. Yet they did not end here, for about 20 yards further on . . . I picked them up again. They traversed the little white field, plunged down the hill to the river's edge and disappeared opposite the village churchyard.

Tracks Appeared Before His Eyes

Some years later, in 1924, Rennie was working in Canada, and one day was snow-shoeing across a frozen lake when he came upon strange tracks which puzzled him and 'reduced his companion to a state of gibbering terror'. The prints ran across the icy surface in an almost straight line, but between each step was a distance greater than the length of a tall man. His companion, a French-Canadian dog skinner was almost paralysed with fear, crossing himself and praying in voluble French, muttering about the 'Wendigo'.

Some time later Rennie returned to the lake and crossed it again, this time alone. The snow-covered lake gleamed brightly in the frosty air, but half-a-mile from the shore he saw the tracks for a second time, but now they were being made before his eyes!

I stood stock still, filled with reasonless panic. The tracks were being made within 50 yards of me - 20 - 10, then smack! I shouted aloud as a large blob of water struck me

full in the face'. Brushing the water from his eyes, Rennie turned to watch the tracks continuing across the lake.

His own theory as to the cause was that a freak current of warm air coming into contact with the low temperature had created condensation, and as the water blobs landed in the snow, they left tracks, although this is unlikely to happen twice in the same place.

Rennie may have been looking at the problem upside-down so to speak. I would suggest that we consider the effect from the bottom up, that is to say, instead of the energy in the form of water descending, think of it as energy emanating vertically from the Earth, using the ice as a wave guide for seismic energies.

This is not as off-beat as it sounds, as some of these places are geologically active areas: Cromdale, Scotland, where climbers and hill walkers are occasionally followed by phantom footsteps, has Ben Macdhuì a few miles to the south, with its stories of 'the Big Grey Man of Ben Macdhuì' and is on the Spey Valley Fault and Kerguelen Island is a volcanic outcrop, Exeter has three volcanic outcrops from the Permian period, with many faulted areas, and so on; earthquakes were recorded at Exmouth in 1813, 1865, 1871 and 1883.

So it is logical to analyze whether the energy to make the steps comes from above or below, and it is feasible that, as with many processes in nature, the same or similar effects can have more than one cause.

Energy within the layer of snow, with a hard icy crust, on the horizontal plane, so it would bounce along constantly, internally reflected, like a wave guide along a fibre optic, as with communications signal energy, which, given certain conditions, can travel for extremely long distances by this method with no loss of impetus.

Impacted Snow - A Natural Waveguide

Experience has shown that the route to a valid discovery can lie in a simple approach, the marshalling of perceived facts. Literally, the answer to this puzzle may lie, once again, beneath our feet. We shall take a look at the last theory above: energy waves within the snow/ice layer:

The heavy snow, formed of crystals of frozen water, has three special properties: firstly, it has a higher refractive index than air; secondly, it forms a thick parallel wave guide for transmitted energy; thirdly, seismic energy is polarized. In optics and physics, waves are always reflected where they meet a barrier they cannot penetrate.

Hollow optical wave guides in communications work by heating the gas at the outer edge of the tube, so that it expands, reducing the refractive index to that of the cooler gas in the centre of the tube. In effect this is exactly what we have in the steps in the snow. Is it then logical to ask whether the Devil's cloven hooves of folklore are marks of seismic energy?

Crystals, when under pressure, exhibit anisotropy, a variation in their physical properties according to direction, itself an enormous and under-studied subject which has relevance to many other phenomena. An elliptical wave would hit the roof of the wave guide, in this case the crusty upper snow surface, with spin, and then would leave a horse-shoe shaped mark in a linear fashion. We have to reconcile such an anomalous image with something we understand - The Devil's Footsteps.

We may, then, be seeing in the 'Steps in the Snow', a rare combination of polarized shear waves, ground waves and P and S waves traversing a solid with totally internally reflected waves between surfaces like the ground, the snow crystals and the icy surface or air.

Horses With Red-hot Hooves

In *The City of God*, St. Augustine records an invisible battle on the Plains of Campania. A noisy battle between the evil spirits was heard, and footprints of horses were seen on the ground, although no horses were visible. At Ranworth Hall in Norfolk, England, there were also ghostly horses, but after they bolted down the drive, 'the stench of burning brimstone' (sulphur) was smelled. Here, the hooves were considered to be red hot as they left steam in their wake, and the trail vanished in steam and spray in the Mere.

Again, this gives a very strong indication of a combination of Earth energy, outgassing, sulphur and acoustic effects.

Interestingly, a recent report in the *Rhondda Leader* on 14th February, 1996, carried a comment by Mrs. Rae Meddick to the effect that for a year, a patch of land in the Fach, Rhondda, Wales, remained free of snow, whilst all around was snow-covered. Further, she states that 'when it rains, steam rises from the ground'. There are two possible explanations for this: firstly, infra-red seismic energy emitted along a geological fault, and secondly, an underground thermal source. The former is more likely, as any fire below the surface would emit smoke and fumes, if not flame, and there is no mention of this anomalous effect.

'Long Leggity Beasties'

The Highlands of Scotland have cornered the market, so to speak, where ghostly steps are concerned. A Gaelic poem from Scotland states:

The serpent will come from the house on the brown day of Bride (1st. February), though there should be three feet of snow on the flat surface of the ground.

The Goddess Bride sleeps all winter and comes forth on this date.

Also lurking in the Highlands is the *Baobhan Sith* (wizard), an extremely dangerous female who often haunts rivers and is capable of evoking a curse. Her feet may take the form of hooves, and if she is seen, people should flee. She also wails like a banshee and anyone who is struck by her may be rendered childless.

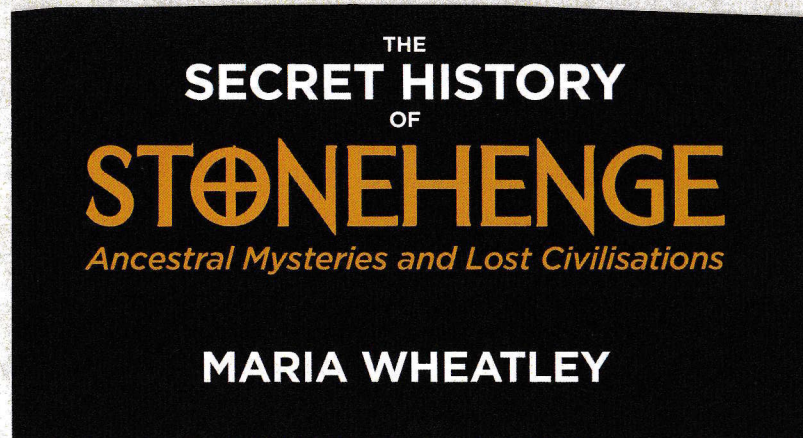
The *eachan uisge*, the water horse, or *boobrie* as we have already seen, is an evil monster, and reputedly drowns children and travellers near the lochs it frequents. If seen, one could also die of heart failure. Rather similar is the *direach ghlinn eitidh*, a curious animal with one eye, and more importantly in the context of this work, one leg sticking out of its haunch. This was a seductive creature which lured the unwary to his or her doom.

Then there is the story of the phantom horse at Ranworth, Norfolk Broads, 'when he is killed, nothing remains but a pool of water . . . his strange inverted pad leaves [a footprint] the reverse of those in normal horses. This identifies it as a type of *Boobrie*.

The Isle of Man meanwhile boasts '*Jimmy Squarefoot*', whose very large feet are swathed in calico bands, but nowadays he apparently wanders the countryside doing no harm.

The full story can be found in the book "*Ley Lines and Earth Energies*" by David R. Cowan and Dr. Anne C. Silk. Website: leylinesexplained.com

NEW BOOK ! Email: MariaWheatley@aol.com



BOOK REVIEWS by Laurence Main

Saturday, 9th November, 1996, was when the Ley Hunters' Moot was held in London. I had a ticket. I wonder why I didn't use it. Preceding my intended trip to London (which I was to visit on a day trip from my mother's in Oxford, where I was expected to be on Thursday, 7/11/96), I was dreaming on Carn Ingli over Samhain. Note the dates. For some reason I felt I must remain on Carn Ingli and I phoned my mother to say I wouldn't be coming. This was very strange as I loved going to Ley Hunters' Moots and I liked staying at my mother's. The three nights I would have missed but didn't proved to be significant on the mountain.

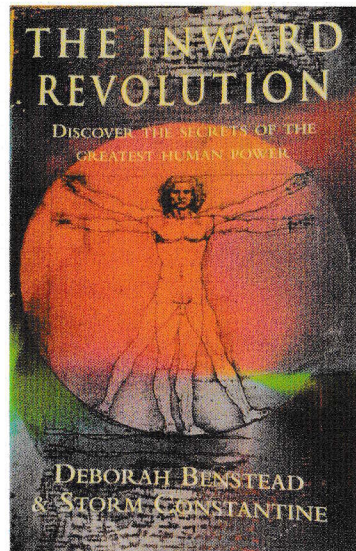
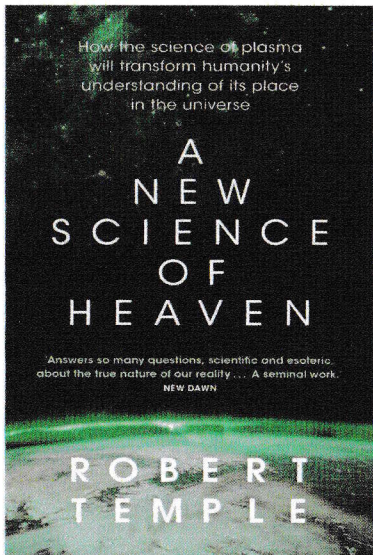
On the Thursday night, 7th November, I was returning to the sacred peak in the dark (7.30pm) when, as I approached my tent, I witnessed a strange, dancing light (100 yards ahead). In my tent around the same time (7.30pm) on Friday, 8th November, again when I should have been in Oxford rather than Pembrokeshire, I was disturbed by a **big round light** shining into the side of my tent. I felt 'electric' and thought it may be someone with a massive torch. It wasn't until the light had gone that I actually unzipped the tent to look. There was nobody there. Had I been too frightened (over-awed) to look before?

Then came the evening of the Moot in London, on Saturday, 9th November. The weather was good and the night sky so clear that I lay with my head under the stars, tent door open. I turned my head to look eastwards to see, maybe six feet from me, a round **ball of light**. The size of a football, it was waist height and glowed so brightly it was almost blue. It held my gaze and seemed intelligent. I greeted the ball of light, saying 'it was you that shone into my tent yesterday'. Sure that it had been seen by me, the orb moved south, disappearing behind rocks. I felt I was *meant* to see it. This meant I had to be on Carn Ingli that night and not in London at the Moot. Obviously, I was alone, having no dreamers booked to accompany me for those three nights.

Ironically, the Moot in London was attended by an abnormal number of archaeology students and lectured to by academics. The venue was London Students Union, Malet Street. The talks were excellent, especially Thomas Dowson's (Southampton University, speaking on Kalahari rock art). Bugger! I'd like to have been there. In her Moot report in *The Ley Hunter*, no 126, Jo-Anne Wilder portrayed the academic input as a great improvement. This was the Paul Devereux / Danny Sullivan let's-aim-for-credibility era, with 'old-fashioned' ley hunting now dead. Her final words were 'They think it's all over... it is now!' Those were Kenneth Wolstenholme's famous words in his TV commentary for the World Cup Final in 1966 (you know, the **ONE** when we won!) but were not heard by me. I didn't watch the match on the telly. I was actually there, in Wembley Stadium. Old-fashioned flesh and blood presence.

I could read the theory later. I had been kept on Carn Ingli and privileged by witnessing the real thing. I had spoken to an actual ball of plasma, knowing that it was intelligent. And some academics do defy their establishment's conventions by studying plasma and they do recognise a spiritual reality. They have the story of Wilhelm Reich to caution them. Luckily, Hugh Newman arranged an **Origins** conference for Pewsey last November; one of the array of expert speakers was Professor Robert Temple and I was able to buy his **seminal** book. READ THIS BOOK! - **A New Science of Heaven** by Robert Temple, published by Coronet, 2023, paperback, £12.99, 400pp, ISBN: 978 1473623750.

Another excellent speaker at that **Origins** conference was Deborah Cartwright (formerly Benstead). Her talk was on the Animism of the Ancients. It inspired me to buy and also recommend her book: - **The Inward Revolution** by Deborah Benstead & Storm Constantine, published by Warner, 1998, paperback, 370pp, ISBN: 0 7515 19391.



IN MEMORIAM

Michael Haxeltine of Farnborough has died, aged 82.

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BOOK REVIEW by Liza Llewellyn

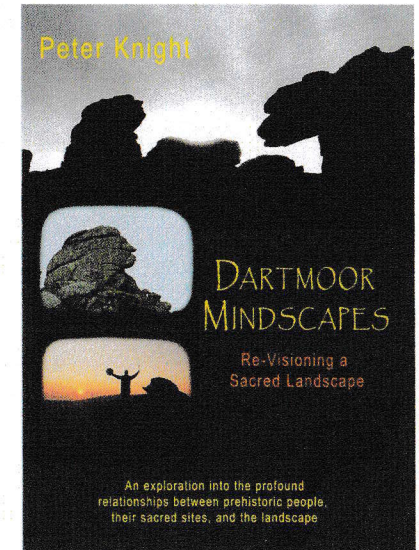
Dartmoor Mindscapes

Peter Knight

Re-Visioning a Sacred Landscape

Published by Stone Seeker Publishing, Wiltshire, England, 2016, paperback, 224 pp, coloured photos throughout. ISBN: 978-0-9560342-5-0 email: StoneSeekerBooks@gmail.com Available on Amazon, £15

"Your ancestors are never far away, and places such as this are sacred liminal spaces, where worlds emerge" - Peter Knight



An important book for anyone attending our Dartmoor/Devon moot.

Why do we ley hunters need to learn about Dartmoor from a Moot and a book? Well bear these facts in mind - There are 12-18 stone circles in Dartmoor and 700 cairns and round barrows – that is a lot for a relatively small area! There are also 160 Tors (upright stone structures) and 150 cists (stone box-shaped tombs) and, interestingly, the Dartmoor cists were mostly aligned with the compass points. Also, Dartmoor has some 80 stone rows which is the *largest* assemblage in the UK. This is a lot to navigate through!

The author describes the approach of the book as *phenomenological*. Perhaps one way of describing phenomenology to the layman is to say it as a branch of philosophy that put emphasis on the importance of both *what* is experienced (the phenomenon) and *how* it is experienced by the mind. The German philosopher Immanuel Kant divided reality into the Noumenon and the Phenomenon. The Noumenon is that which is beyond experience, the eternal *mystery*. The phenomenon on the other hand belongs entirely to the world of *experience*. Kant said we could never really know the noumenon, as it could never be experienced, we can only postulate its existence. This is how I understand the book's title – which as you will note, is not 'Dartmoor Landscapes' but 'Dartmoor Mindscapes' – the importance being how the *mind* interacts and interprets the phenomenon of the landscape.

Essentially it is the path of the shaman and Peter uses the analogy of the Australian Aboriginal walking the *songlines* (also known as 'dreaming tracks') and tuning into them, and also of the Aboriginal's concept of *Dreamtime* a creation mythology or spiritual cosmogony where the ancestors dreamed the world into existence and, as part of the process, settled into, and became natural features of, the landscape, giving a mystical explanation why we see, for instance, sleeping giants and reclining goddesses on mountains, or faces in rocks and megaliths.

The book provides a very thorough description and analysis of Dartmoor's Neolithic and Bronze Age megaliths, dwellings, burial places and stone structures in general. There is some really nice colour photography of these sites throughout, including some amazing photos of "balancing stones", giant stones balanced on smaller stones in a way that seems to defy gravity.

Peter is clearly very passionate about Dartmoor and his writing shows that he has made a strong connection with areas and site explored, spending much time there communing with the spirit of place. Not all photographs or sites discussed are in Dartmoor either, but images of other stones and structures from other parts of the globe that are referenced are compared to those in Dartmoor, allowing us to place Dartmoor's rich megalithic landscape - or, perhaps should we say, mindscape - in clear context.

This book will be an invaluable guide for the Dartmoor Moot! Grab a copy!

EXCHANGE MAGAZINES

CADUCEUS www.Caduceus.info, Simon 01373-455260 (£4.50)

CAERDROIA 53 Thundersley Grove, Thundersley, Essex SS7 3EB www.Labyrinthos.net (£8 pa)

CIUFOR (Contact International UFO Research) 45 Ambrose Rise, Wheatley, Oxford OX33 1YE, Tel: +44 (0) 865 726908.

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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

MEYN MAMVRO Whitewaves, Boscawell Village, Pendeen, Penzance, Cornwall TR19 7EP (£9 pa) www.MeynMamvro.co.uk

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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).

THE STABLE END

with

Richard Knight,
the Rustic Farrier



Lodges & Granges

Right from the start I lumped lodges and granges together because they kept appearing on lines and circles of churches: 'Lodges', 'Lodge Farms', 'Granges', 'Grange Farms' with maybe another name added to set them apart like Banbury Lodge Farm for example.

It's well known that masons meet at Lodges, and perhaps less well known that Templars lived and farmed at Granges¹ started by Bernard of Clairvaux. Bernard died in 1153 and, in the same year, Richard de Lucy was made Constable of the Tower of London. The next year, 1154, Henry II was crowned and he and Richard (his second-in-command) made the Templars the superintendents of the Masons². So, there's another connection between Lodges and Granges. DeLucy owned the land where all the churches of Banbury Cross were built, including Hampton Lucy which is named after him.

The stylized lightning strike shown on the next page, surrounding Banbury and hitting the Rollright Stones, is an adulterated diagram of the Lodges and Granges. You can see those that are in alignment. Note also the quirky smaller triangle of Lodges and Granges, top right! (I used an OS one inch map, sheet 145).

With the Rollright Stones, no.1, it's more accurate to say 'Whispering Knights', the enigmatic group of stones that are leaning *into* each other and seem to be plotting against The King's Men or even the King himself...or is it just me who thinks that? Well, I have always assumed that, for why else are they whispering?

- 1 *Grange*: a word literally meaning 'granary', i.e. a grain house. The Templars were wealthy and food (grain) is the highest currency, for without nourishment nothing else is possible.
- 2 Not masons in the modern sense of 'freemasons (who weren't in existence then), but stonemasons; however, it must be remembered that Freemasonry is a descendant of the stonemason guilds, hence much of its symbolism is of the nature of stonemasonry.

Even without Henbury Lodge, this line would still contain the necessary amount of sites (to make a significant alignment) as it goes through the front door of Burmington Grange, off to the east.

The important thing about the sites of these Lodges and Granges is that they were probably chosen by the very first people to settle and farm in prehistoric times and then passed to the Saxons, Romans, Normans and today's occupants because they are on beautiful 'sweet spots' of the earth's surface, fertile with fresh water. Among the Norman settlers were the Cistercians and the Templars who built the Granges to feed and clothe their Monasteries and the Lodges for those who worked on the Granges.

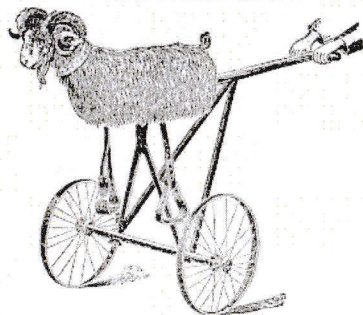
When I searched for Lodges and Granges before, there wasn't much to find, but there was this charming piece by Edith Labbie that proved, I think, beyond doubt that these Lodges and Granges, in the USA at least, were masonic in nature. Writing in the Lewiston Journal in Lewiston Maine, June 1982, and remembering her time as a member of the Auburn Grange Juveniles in the '30s, she paints a lovely picture of handsome women transformed from housewives to goddesses dancing in flowing white dresses, of her junior drill and marching team winning prizes...and how 'Riding the Goat' was not as scary as they had expected!

'Riding the Goat', gives the game away that the Grange (like the Lodge) is masonic³. The photo on the left below is, of course, a joke...at least I hope so as I would not fancy meeting those KKK-looking lone-rangers in a dark alley somewhere. The Egyptian motif in the background is very interesting.⁴



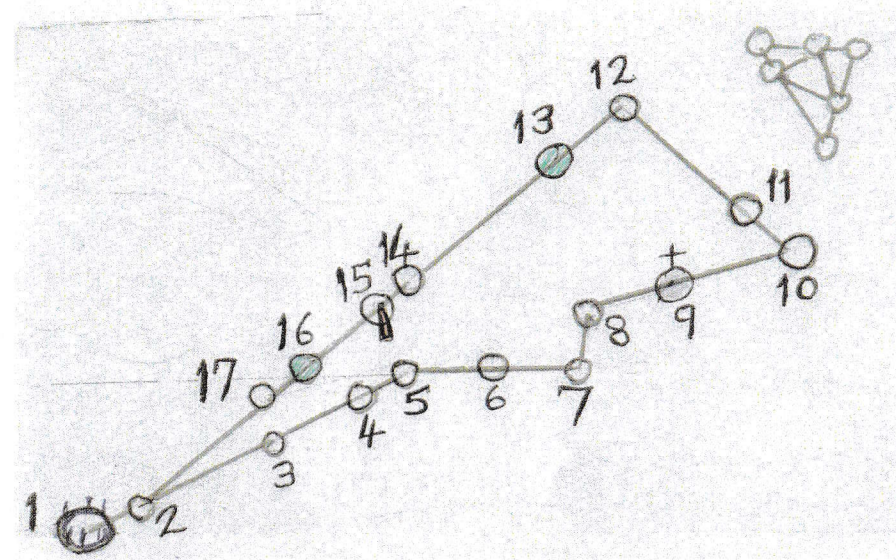
De Houlin Bros. & Co., Greenville, Ill.

THE BUCKING GOAT



³ Or at least *quasi*-masonic, that is 'irregular' rites influenced by 'regular' freemasonry.

⁴ Well, there's nothing like using a bit of Egyptian imagery to add a sense of magic and mystery!



- | | |
|-------------------------------|------------------------------|
| 1. Rollright Stones | 10. <u>Grange Farm</u> |
| 2. Hutton <u>Grange Farm</u> | 11. <u>Sulgrave Grange</u> |
| 3. Hook Norton <u>Lodge</u> | 12. <u>Warden Grange</u> |
| 4. Tadmarton <u>Lodge</u> | 13. <u>Arbury Camp</u> |
| 5. Broughton <u>Grange</u> | 14. <u>Drayton Lodge</u> |
| 6. Henbury <u>Lodge</u> | 15. <u>Wroxton Obelisk</u> |
| 7. King's Sutton <u>Lodge</u> | 16. <u>Tadmarton Camp</u> |
| 8. Middleton <u>Lodge</u> | 17. <u>Swalcliffe Grange</u> |
| 9. Greatworth Church | |

Sulgrave was the home of the Washingtons, forebears of Freemason George, US President and, although now called a Manor, was once a Grange run by Cluniac Monks; they, like the Cistercians, were a twig of the Benedictine tree. Meanwhile, Arbury and Tadmarton are old Romano-British settlements. The good old Wroxton Obelisk of Sanderson Miller adds to the strong line between Hutton and Warden Granges.

Henbury Lodge is just the sort of Lodge that doesn't count and, by that, I mean it has no chance of appearing on an OS map - those Lodges and Granges were first put there by Captain Mudge when he first devised the maps. They are very old and steeped in history, even *prehistory*, but Henbury is a very nice house among several similar ones in Bodicote. Rather unassuming, you might say, but it's plumb on the line and must be included!

Editor's note -

A little disclaimer is needed...

The photo above right is taken from the DeMoulin Brothers' Catalogue of equipment for props used and 'stunts' performed within fraternal organisations. The DeMoulin Brothers, a company running from Greenville, Illinois, USA.

As many leading, living Freemasons have pointed out, goats are not used at all in the rites and rituals of Freemasonry. However, it seems some USA lodges of the past may have used props such as the 'bucking goat' as a form of humour and to incite the curiosity of potential new recruits.

Initially, it seems the idea of a candidate having to 'ride the goat' was originally simply an anti-masonic snipe as goats were, of course, associated in the Christian mind with the Devil! However, it seems that certain Freemasons eventually embraced the joke and used it themselves, perhaps to break up some otherwise dull and prosaic meeting. The DeMoulin brothers who were already supplying ritual equipment to masonic lodges and other non-masonic fraternities, saw a business opportunity in creating these humorous pieces of equipment which became popular in certain non-masonic fraternal societies and no doubt used by some Freemasons themselves as a prank, something done entirely outside of the actual more solemn and serious Freemasonic rituals.⁵

Next week, ride the... er... horse with us again from The Stable End on another intrepid adventure whereupon our Knight-errant, Richard, will introduce you to the Goddesses of the Grange, and reveal to you the Sign of the Pentagram both within the Lodge and upon the Landscape!

[All 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.

⁵ reference: PhoenixMasonry.org/MasonicMuseum/DeMoulin/index.htm