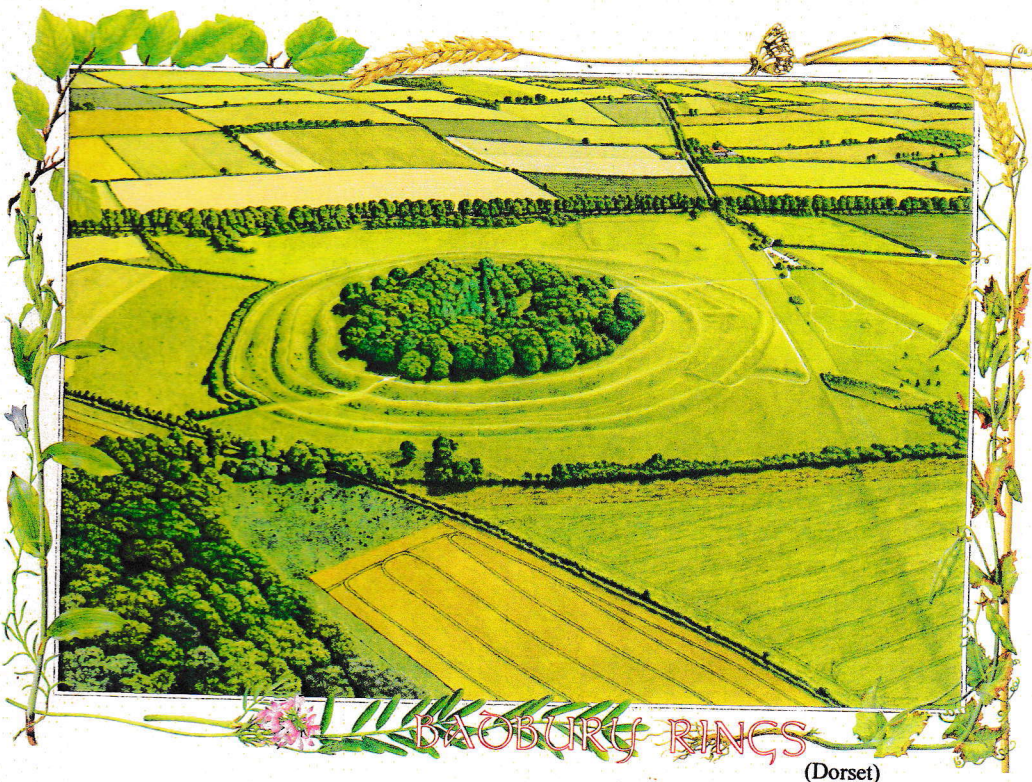


The Newsletter of the Network of **Loyal Hunters**

Issue 8 – Lughnasadh 2013

£2.50

Illustration copyright Una Woodruff



THE COVER STORY by Una Woodruff

In 2007 I joined a gliding club in order to photograph, and then paint, ancient sites from the air. I knew Badbury Rings from a postcard of a painting by Edwardian artist Heyward Sumner, which author John Michell gave me years ago, and was always keen to visit the site.

I flew over the 'Rings' one idyllic late afternoon in July. The Roman roads showed up very clearly, and I was somewhat spoiled for choice as to which angle to paint from. There is so much of interest here that it is somewhere I will have to revisit with my paintbrush in the future.

The Newsletter of the Network of Ley Hunters
Issue 8, Lughnasadh (1st August) 2013

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United Kingdom. Telephone 01650-531354
www.networkofleyhunters.com. This is not interactive. No
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The Network of Ley Hunters is an informal movement for all
who are interested in leys and patterns within the landscape.
This newsletter is available on annual subscription of £10 (or
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Contributions are welcome for the next issue, to appear at
Samhain (1st November), 2013. The deadline for contributions
(to L. Main) is 1st September, 2013. Please send 16pt typed
'camera ready' copy, single side A4. We have early deadlines
because we are often away (on Pilgrimage).

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Wheatley, and Laurence Main. Tickets £30 each (cheque
payable to L. Main). Walks free (but bus fares payable) to be
led by Jon Lord on Thurs 3, Fri 4, and Sun 6 April 2014.

**Pilgrimage at the Sacred Centre
of the British Isles**

by Alex Langstone

In this short article I shall try and explain the symbolism and
myth behind the legend of St Bega, and I will show the real
reason why this half forgotten, obscure Celtic Saint has her cult
situated at the sacred centre of the British Isles. In my recent
book, *Spirit Chaser*, I have presented a collection of inspired
poetic ideas which stem from the Irish legend that is St Bega.

Born in Ireland in the seventh century, Bega deliberately
placed herself right in the heart of the old Celtic Church,
becoming one of the last of the great mystics and seers who
braved the journey across the Irish sea to help spread the
remnants of the ancient mystery of the Druids; thinly disguised
as the archipelago's unique take on the teachings of Christ, later
known collectively as the Celtic Church.

Having deliberately built her monastery at the
geographical centre of the Isles, Bega was able to tap into the
perennial wisdom of the land and more importantly, she was
able to commune directly with supernatural beings and use
intuition and inspiration to guide her unique path.

Bega's most important legend gives us a huge clue to all of
this. Before she left Ireland, she was given a sacred artefact
during a visionary experience. This relic, a metal ring, inscribed
with a cross was to become central to the medieval cult of St
Bega, and oaths were sworn upon the relic. This was housed
close to the High Altar in St Bees Priory, up until the twelfth
century. This ring is deeply symbolic of the geographical centre
of the British Isles.

* * * * *
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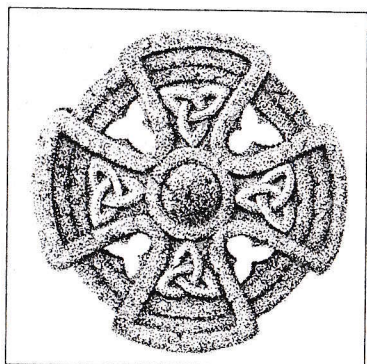


Figure 1 - Celtic cross, a glyph of the sacred centre of the Isles. (Paul Atlas-Saunders)

Firstly we have the description of a cross and a circle. This immediately brings to mind the image of a Celtic cross, which makes a superb representation of the centre of the Isles, with the four cardinal points leading us to the central hub of the land and sea.

Today, this omphalos called St Bees is named after our seventh century Bega. In my book *Spirit Chaser* I recount an amazing modern day miracle associated with St Bega, the result of which was the manifestation of not one ring, but three. If St Bega's story of how she came to be the keeper of the sacred ring at the hub of the Isles is hard to believe, this modern equivalent is incredulous! But it happened. Was I witness to a modern 'miracle'? Yes, I believe I was. This trinity ring, which appeared out of nowhere under the cover of darkness at the eastern end of the church yard at Bassenthwaite Lake, her other great church site in Cumbria, gives us a clue to the true nature of what is really going on in the modern county of Cumbria, the ancient land of Rheged, at the very centre of the British Isles.

The Trinity Ring represents the spiralling earth energies that spread out from the centre point, like the ancient Celtic Triscele found at Newgrange, we now have a modern physical representation or sacred glyph of these earth energies which spread out across land and through sea, encompassing Britain and Ireland.

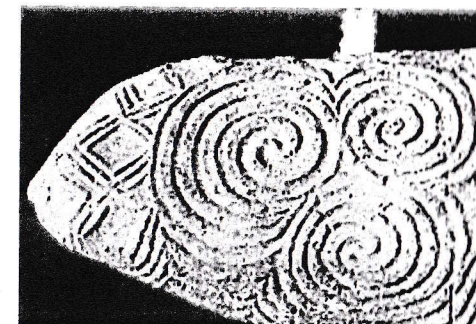
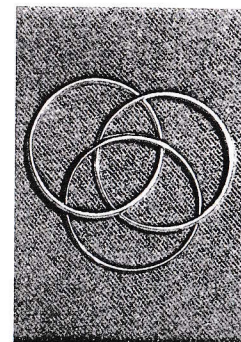


Figure 2 – Left, the gold trinity ring which mysteriously manifested in St Bega's churchyard at Bassenthwaite Lake. Right, Newgrange spirals form a Triscele.

My own personal discovery of St Bega's story and the folklore and legends surrounding her and the area in which she was most active, enable us to begin to understand the true nature of pilgrimage and the sacred art of poetic experience and mystical adventure. The land can speak to us, if we take the time to listen. Through ancient stories, myth and folklore we gain clues; and if we listen to our dreams and take note of portents, we are well on our way to discovering the real and ancient power of pilgrimage.

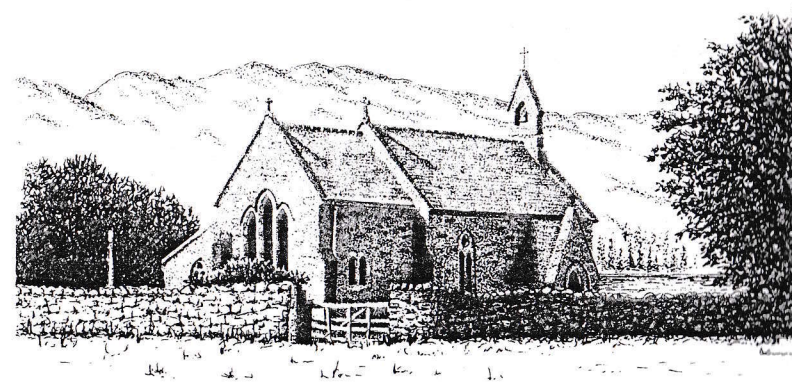


Figure 3 – St Bega's church at Bassenthwaite Lake is in many ways a more important focus of the cult of Bega today, than St Bees. It was here that the modern-day 'miracles' occurred. Bassenthwaite Lake is the home to many other paranormal manifestations and could be considered a psychic hotspot. (Paul Atlas-Saunders)

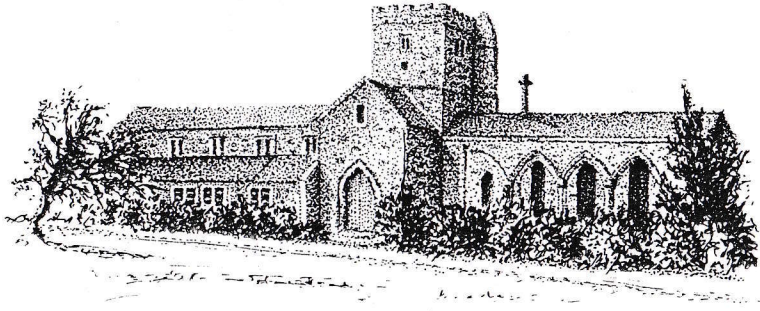


Figure 4 – St Bees Priory, close to the spot where St Bega first arrived in Britain during the 7th century. (Paul Atlas-Saunders)

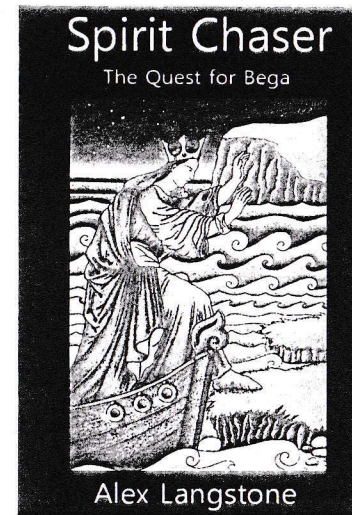
Just take a look at the recurring themes in the folklore surrounding so many of the Celtic saints from the fourth to the seventh century. The stories repeat themselves time and again, and they all seem to point towards the sovereignty and sacredness of the land. Bega sailed blindly from Ireland to Britain, and was taken directly to the central point of the Isles. In Cornwall we have the story of Columba the virgin, who gives her name to the villages of Columb Major and Columb Minor. It was close by to these settlements that she was beheaded by a jealous suitor. Where her head fell, a sacred well sprang forth. In East Anglia we have the tale of Etheldreda walking the land on her mission to found a monastery; she grew tired and pushed her Oak staff in the ground. While she slept the staff took root and grew leaves and branches. It eventually became a mighty Oak, which was venerated.

These Dark Age stories really do give us a direct link to very powerful spots in the landscape, which may have been forgotten without the antics of these Celtic saints. Check out your own locality, it won't be long before you will find your own variants of St Bega, St Etheldreda and St Columba along with stories of the miracles and mystery that is their spiritual legacy.



Figure 5 -: The three rings of Bega, symbolising the sacred centre of the Isles. The central ring is focussed on St Bees Head, the middle ring, focuses on Cumbria and the Isle of Man, and the outer ring encompasses the archipelago from Orkney to the Isles of Scilly.

Alex Langstone will lead a field trip to places mentioned in this article as part of our Moot



www.alexlangstone.co.uk

**in Cumbria
7-12 Sept.
It is still possible to book for this Moot.
Send £15 registration fee to
L.Main.**

Shelia na Gig at Sopley, New Forest, Hampshire

A nude female carving displaying the vulva is sometimes found on ancient churches and some castles. The nearest to Christchurch (Dorset since 1974) are: St. Michaels Church Sopley (east bank of the Avon), Romsey Abbey (former nunnery) Hampshire, The Old Church at Studland, Dorset

The name Shelia possibly derives from Celia a name based on the Corn Goddess Ceres, an avatar of The Earth Mother. The title na Gig means "of the Gig" and Gig may mean Jig as in the ancient and widely distributed term "jig a jig" meaning sexual intercourse. The carving is not intended as pornography, it is of the Earth Mother as the Crone, Black Annis (Kat Ann), the winter hag bringer of death at Samhain (Halloween) essential for new life next spring. Then she is recognised at Imbolc (Candlemass) as Bride or Bridget the virgin. At Beltaine (May Day) she is May the matron provider of all good things. The former chapel site inside the Roman signal station and fort on St. Catherines Hill on the west of Avon opposite Sopley is still known to locals as Katterns (Kat Anns).

The sexual display is intended to drive away the devil. The term "Go Away" (or words to that effect, "F*** Off") is intended. Such a display was used as late as in 19th century Ireland when the rent collector was rejected without payment. The author saw it used in North Africa in the 1950's.

The Shelia at Sopley is on the outside of the North Transept at the corner of the roof, It is unusual in that the other corner of the Transept has a nude male figure. The church refers to this figure as playing a flute, but this is no flute!

* * * * *

Thanks to Judith Adams, Susan Clee, and Josyanne Thatcher for helping to type this Newsletter. More volunteers welcome!

Inside the church where the Transept projects from the Nave is a carving of a head with its mouth open. This tongue puller carving represents the childish insult of putting out the tongue as an insult display (substitute for male sex organ).

The display of the human genitalia in such carving is a defence against the devil. All human life was born through a vulva and as Christians we are reborn in baptism in the church.

The Sopley church is dedicated to Saint Michael (MI KA EL like unto God), who is the Archangel dragon killer, Leader of the Heavenly Host. He is sometimes found where pagan ideas were persistent and so needed extinction. A pagan Viking dragon longship sought to penetrate inland up the Avon (folklore at Bisterne north of Sopley), so a dragon killer church on the riverbank may be appropriate. The church is on a mound which may be artificial and of prehistoric origin.

Green Man carvings of the Nature Spirit occur in Christchurch Priory and are on sale in cathedrals like Winchester and Wells so we can accept them. So why not also celebrate Shelia na Gigs.

M.A. Hodges



TONY'S WALK

Tony Charlton invites you to join him on a walk on the Icknield Way and Mary Current. Be at St Margaret's Church Lewknor (SU716977) by 11:30 am on Saturday, 17 August 2013. OS Explorers 171 & 181. Telephone 07999-806246 email trui9999@yahoo.co.uk

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FOGOUS AND TRANSFORMATION

By Roger Farnworth

An adequate explanation of fogous must account for each of the many features which they have in common. These characteristics were necessary for them to function as practical or ritual structures. As the areas in which they are found are limited to Penwith and the Helford areas, that function must relate to the resources of where they are today. I suggest that each fogou was a tool for the extraction of a resource whose profit was proportional to the labour costs of fogou construction. If so, the wealth generated should be reflected in the lifestyle quality of the accompanying settlements. Previous explanations in terms of food storage or defence make use of only one feature of some fogous, ie. that some are underground. Storage of beer or milk would not require such a large structure. Self incarceration in a well known chamber in order to escape enemies would have been a fatal policy. Only looking at function and structure can ritual use be revealed.

The common features that must be explained are as follows. Entrances and exits face in a variety of directions but one always faces the prevailing wind. From this entrance made for wind, the passage veers to the right and there is a rise of ground level. Each has a 'creep' and it is of a similar size. When Carn Euny was excavated charcoal rich sediment was found and there were signs of burning and heat cracked stones. Fogous are found neither at the top of the hill or at its base but towards the top after a geologically long smooth rise. Round pebbles from the sea shore are often found. All these features can be related to two functions, the first being the essential precursor of the second, namely, the making of charcoal and the subsequent smelting of tin. The transformation of rock into metal; into wealth; through the element of fire on a scale never before witnessed may have been perceived as a ritual act which at Boleigh may have been envisaged as the work of an appropriate god.

The round fogou at Carn Euny is the earliest. Though skilfully corbelled it is a primitive single stage charcoal smelter. The inner chamber has the proportions of a charcoal burner's mound; its diameter being twice the height. After the wood was lit air could be gradually decreased by blocking the entrance and damping down the top chimney with ferns; this turns the carbon dioxide in the wood to monoxide. The charcoal is now capable of creating a slow rise to great heat. Streamed tin bearing stones could be placed in the hottest place; the recess opposite the entrance where tin and slag would separate after many hours of rising temperature. Hitherto the recess and top hole have never been explained.

Beside the round fifth century fogou is a later, separate and streamlined version that would have reached much greater temperatures very rapidly because it could capture abundant oxygen fuelled wind during a gale. This 20m passage through which you can walk upright, could make a huge quantity of charcoal when the entrance and exit were closed. The air control duct, which was the 'creep' technology, could be used to close off air gradually or increase air flow if the fire got too low. The exit could subsequently be filled with a great quantity of tin ore perhaps placed on those round pebbles found at some fogou sites through which molten tin could flow and be separated from slag. When the ore had been pounded and placed behind the charcoal, the greatest gale of the season would be awaited. The inhabitant of the neighbouring house told me that gales blowing unimpeded up the south west slope could reach force eleven; over 100miles an hour. Hedges may have funnelled the wind into the fogou. When the charcoal was lit, the right turn in the passage and the rise in floor level would create chaotic turbulence capable of rapidly reaching all the ore to be smelted. The brightness of the flame, the roaring of the furnace and the irresistible power of the heat would be the most potent earth magic of the elements of fire, air and earthrock. Awe at the energy released would induce religious experience. The outcome of the fire ritual would be wealth that could draw traders across the seas to barter exotic goods. The tin that hardened copper made armies invincible.

Patricia Christie's excavation report on Carn Euny fogou noted that at the east entrance she uncovered "a black sticky layer of charcoal" that reached a maximum of one metre. Similar deposits should perhaps be sought and carbon dated at all fogous. Christie also excavated the courtyard house settlement around the fogou. Like Chysauster, which also has a fogou, the housing is a far higher status than in settlements without fogous, suggesting their wealth generating use. At Pendeen Vau on the north coast, the owner told me that prevailing north westerly gales "don't blow round you but through you". Wind rises from the sea up a smooth slope to confront an ancient wall in which the fogou is situated. The gale would be sucked through the small entrance on the seaward side by the low pressure behind the wall. The right turn on rising ground and a rab cut creep are evident. At Boscaswell fogou the same combination of smooth slope up from the sea, an ancient wall creating a low pressure chamber and a creep suggest the same technical variant of smelting. At Halligye Fogou there are two passages near the crest of a hill that has smooth unencumbered sloping terrain on two sides. One fogou passage opens to the north west and the other to the south west. Thus the operators of wind-driven smelting would have had choice of which fogou to use when wind was blowing at gale force from

either direction. There is a narrow central stone doorway which connects the two passages. At this point either passage could be closed off. This central doorway was made of smoothly dressed stone. Subsequent to its installation it became deeply marked by heat melting the ore within the stone. Deformations due to heat occur in many of the corbelled stones and dark fire marks blacken the roof slabs.

Boleigh faces south west and is now becalmed in trees but would once have received the south westerlies funnelled up the Larmorna valley. Hedgerows now criss cross the rising ground to the south west which would once have been a smooth slope up from the sea. If Boleigh fogou did once roar and thunder within a transformational fire furnace the appropriate god to carve on the entrance would have been Jupiter. In his Celtic conflated form Taranus, he was often depicted with a stick of thunderbolt in one upraised hand and metal work in the other. This is remarkably similar to the indistinct carving at the south east entrance. Taranus also had a beard and rim of hair round his face looking like a hood.

The use of fogous as described above would take place over a short period of the year, after the farmwork perhaps, in the autumn. Firstly the charcoal would be made and as a second process, when a gale comes, all the year's streamed ore would be smelted at once on one day. That would leave more than three quarters of the year to use for other activities. After the god had swept through at gale force with consuming fire, raising havoc and transformation, these fire rites would have changed the fogous into a sacred space for rites of passage from youth initiation to, perhaps, cremation. Also, liminal contact with the underworld would have made ceremonies to acknowledge the entry of solstice light appropriate. The fogous would become the most sacred place within settlements and the settlements would consist of the most sophisticated and wealthiest houses in the region.

* * * * *

Editor's note: This is a reprint of an article which featured in *Meyn Mamvro* No. 81 (see page 27 for how to subscribe to *Meyn Mamvro*). Many thanks to Cheryl Traffon for permitting us to print this article by the late Roger Farnworth; we do so because it seems to provide the answer to the question 'What are fogous?' and is of national importance. Carn Euny is at grid ref. SW402288 on OS Explorer 102 (Land's End).

The geometry of the Stanton Drew Stone Circles

Latching on to the Cove

Dimensions in true yards Calculations use "Burrow Pi" $\frac{3.1104}{0.99}$

Rectangle size 184.8 x 297 x 349.8 diagonal

18.48 units = diagonal of square base of second pyramid at Giza

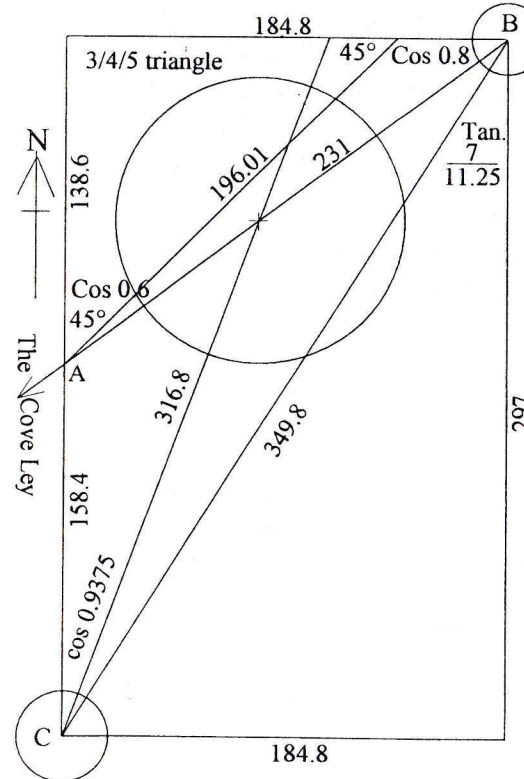
Rectangle = 11.34 (7 x 1.62) Acres

11.34 x 1.008 acres = base area of second pyramid at Giza

316.8 - 297 = 19.8 (2 x 9.9)

297 x 19.8 = 5880.6 $\left[\frac{5880.6 \times \left\{ \frac{7 \times \text{sq rt } 2}{9.9} \right\}}{900} \right] \times \text{sq rt } 8 = 18.48$

$\frac{196.01}{231} = \text{sq rt } 0.72$



184.8 - 138.6 = 46.2

46.2 x 5 = 231

$\frac{138.6}{316.8} = 0.4375$ $\sqrt{\frac{0.4375}{0.4374}} \times 6.48 = \sqrt{42}$

North circle

diameter 5.5² (30.25)

circle = 95.04 (2376 x 0.04)

0.1485 acres ($\frac{2.376}{16}$) 23.76 sq. rods

Great circle

diameter 121 (4 x 5.5²)

121 = South circle girth using $\frac{22}{7}$

circle = 380.16 (2376 x 0.16)

2.376 acres

South circle

diameter 38.5 (1386 inches) - 7 rods

outer square diagonal 1960.1 inches

circle = 120.96 $\frac{120.96}{0.04} = 55^2 - 1$

= 121 using $\frac{22}{7}$ = Great circle diameter

0.24 x $\frac{42^2}{1760}$ acres

Triangle ABC = $\frac{5.5^2 - 0.01}{10}$ acres

Brian A. Thirtle M R I C S ©

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A Panic Attack at Ancient Delphi

Part 2: The Site

In my last article I gave details of some of the legends and myths surrounding the ancient Delphic Oracle. In this part I will describe the site as it is today, and in the final article I will share some of my experiences of oracular divination. Delphi grew in size and in world importance, from the time of Apollo taking over the oracle and making it his own.



At the top of Mount Parnassos is the Cave of Korikion Andro⁷, a huge cavity carved in the mountain-side by one enormous slab of rock sliding and resting against another. It is a frightening place, with stalagmites and stalactites



formed over millennia into weird shapes⁸. Here pilgrims would sacrifice a goat to Ge or Gaia, the Earth Goddess, before asking for an oracle from her about their future. The Python protected his mother here, before he was slain by Apollo, and Pan bothered and pestered the Nymphs. Pan later walked and played his pipes in the Dionysian processions in honour of Apollo lower down the mountain.



Next in place much further down are the ruins of the Stadium⁹, built by Apollo to further the arts. Even further down is the 4th C BC theatre, with an amazing backdrop over the whole Apollo precinct and down to the river valley. Then come the spaces for the renowned statues¹⁰,



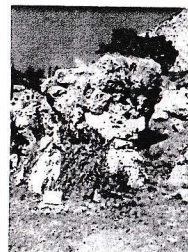
megalithic monuments and trophies originally lined up before the Temple of Apollo itself. Snaking down the Sacred Way, set

⁷ The entrance to the cave of Korikion Andro 4,462 ft on Mount Parnassos, first used in Neolithic times.

⁸ A stalagmite deep inside the cave.

⁹ Bronze statue of a Charioteer, dating from 478 BC, in Delphi Museum on site. The present ruins of the Stadium date from Roman times.

¹⁰ Statue of a Naxian Sphinx now in Delphi Museum on site, originally outside the Temple and thought to be a Guardian.



amongst the rich Treasuries erected by various City-States to show off their wealth, is the Rock of the Sibyl¹¹, at the foot of Apollo's Temple. Winding sinuously to the foot of the site, the Way passes the Omphalos¹², the navel of the world to the Roman Agora or Market Place, which would have been the first place the Pilgrims encountered to persuade them to part with their money.

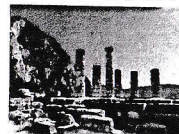


Outside and lower still, are the remains of Castalia the Water Nymph's Fountain¹³, although the original source is now closed because of rock falls. Over the road and even



lower are the Tholos and remains of Athena's Temples, alongside the ancient gymnasium.

These would have been the first sites encountered by pilgrims climbing up from the Port of Kirra in the bay below and are very gracious and charming ruins on a mountainous terrace looking up to the Apollo Temple¹⁴ precinct. The ancient path down to the



Port¹⁵ can still be followed today. It is fascinating to think that people like Nero and Pausanios landed here en route to Delphi.



In my next article I shall be telling of experiences encountered, and warning of the potential dangers when the correct etiquette is not followed.
by Eileen Roche

¹¹ The Rock of the Sibyl, where legend has it that Delphi's first prophetess uttered her Oracles.

¹² Hellenistic or Roman copy of the Omphalos in the Delphi Museum on site, found in the NE corner of the Temple Precinct.

¹³ Paved way leading to a reconstruction of Castalia's Fountain, last restored in 1977. The locked gate leads to the original water source.

¹⁴ Ruins of the Temple of Apollo dating from the 4th C BC, although the original dates from the 6th C BC.

¹⁵ The port at Kirra, landing stage for Delphi pilgrims over the ages – the ancient village is currently being excavated.



THE LAND BEYOND THE MOUNTAIN - PART TWO

By
Robert W. E. Farrah

THE MAGICAL ORIGIN OF STONEHENGE

The question (See Part One - concluding paragraph) is an all too familiar one which has been the subject of one of the most contested debates within archaeology concerning the origins and genesis of arguably the most iconic of all stone circles - Stonehenge. In 1923, Dr H. H. Thomas, a petrographer to the Geological Survey, first identified the source of the bluestones at Stonehenge as belonging to outcrops within an area of one square mile in the Preseli mountains in Pembrokeshire. Since then academia has attempted to explain the problem of how they reached Salisbury Plain. There are two hypothesis, either glacial or human transportation. In a defence of the human transportation theory Rodney Castleden has written that '...both are beset by internal problems and problems of shortage of evidence, both are ostensibly improbable and extraordinary, neither has been proved ; on presently available evidence neither is provable. Some researchers are more persuaded by the glacial arguments, some more by the human (Castleden. 2000. 12). The reason for these inordinate academic concerns is what lies at the heart of the matter - a spiritual investment regarding the sacred genesis of the stone circle. Is there evidence within these earliest of ancient monuments of a magical vision and a spiritual inheritance? The equation then is that the 'fantasy' of human transportation equals spiritual and sacred concerns whereas the glacial is seen as representing more pragmatic and convenient motives.

Burl although admitting that 'the glaciation is disputed'

(Burl.2000.365) argues that 'There is an indelible myth about the Preselis...that there had been an epic transportation of bluestones...because ...'a sacred mountain' whose stones possessed...unearthly powers' (Burl.2000.179). Burl states that this was unlikely arguing that everywhere people have used local stone in the construction of monuments not for magical purposes but because they were the closest and more convenient. Burl states that many of the Preseli monuments consisted of a mix of bluestone types, rhyolite, plain and spotted dolerite, the latter being the popular 'bluestone' from the Preselis. 'Such indiscriminate motleys suggest that it was not the stones birth on a magic mountain that attracted working-parties. The stones were not talismanic. They were convenient.' The stones were not 'a cohesive group of fastidiously selected spotted dolerites' (Burl.2000.179 & 364). Burl once accepted human transportation of the Preseli stones (Burl.2000.364), but then reiterates the above observations as compelling reasons for thinking otherwise. The stones to be found at Stonehenge are not homogeneous 'bluestones' and suggests that this mixture may 'reflect the natural ratios of different types of outcropping stones at the Preselis' and if this is shown to be correct then it makes 'the likelihood of glaciation all the more probable' (Burl.2000.365). Burl suggests that this variety of stone other than the spotted dolerite of the Preseli argues against any magical quality even though this mixture is generally classified as 'bluestone'. Burl became convinced that the 'fantasy' of human transportation was accepted by the 'modern archaeologist because the bluestone had come from the Preseli range', which was geographically midway between Salisbury Plain and Mount Killaurus in Ireland, where Geoffrey of Monmouth had stated Merlin had found the stones (Burl.2000.364).

Burl has eloquently defended the more plausible case of the pragmatists . It is the purpose of this paper to explore the more difficult domain for the magical provenance of the stones. It is

generally agreed that Geoffrey of Monmouth is not a reliable historian but Castleden observes that he was a collector of old traditions and 'explicitly stated that he not only valued but drew upon oral traditions for his history, so the door should be left open to the possibility that one of his sources did in fact incorporate a remnant of proto-history' (Castleden.2000.18). It can also be observed that Burl's comments above seems to inadvertently endorse the magical theory. If as Burl suggests the Preseli monuments consisted of a variety of bluestone then it would surely be expected that the bluestones of Stonehenge reflected a similar mix, as indeed they do. And not necessarily because of glaciation. As legend states, the Chorea Gigantum, 'the giant's dance' was erected 'in a circle in exactly the same way as they had been arranged on Mount Killaurus' (Quoted in Burl.2000.364).

This controversy of the human verses the glacial, although of great importance, is also at times a distraction. What is agreed amongst protagonists is that the bluestones do not belong to the locality. Of far greater interest is the reason why the bluestones were chosen in the first instance. Why were these foreign stones favoured over the more local sarsen stone. The bluestones were both strange and alien to the locality and this is often cited as the reason the bluestones were chosen for the very first stone circle, a double concentric circle at Stonehenge. These stones were exotic in nature, their blue colouring, deepening further when wet, contrasting sharply with other stone of the locality. It was this rare esoteric quality which has been thought to have been desirable. Castleden suggests that the '...bluestones may have been regarded as having 'supernatural' properties'. The bluestones are of different lithologies and some are considered as being too fragile and unsuitable for practical purposes. 'There must therefore have been some non-physical reason for selecting them. One such reason is that they were regarded as possessing divine or magical power' (Castleden. 2000. 24). The bluestonehenge was possibly meant to

convey 'the embodiment of atmospheres at once magical, other-worldly and elemental, retaining a power to fascinate' (Farrah. 2008. 12).

It would seem that the transportation of the stones may have been a spiritual compulsion. And I suggest that for this reason it was important for the source of the stones to be known and to be regarded as having a special provenance, the sanctity of the Preseli 'sacred mountain'. To achieve a stone circle conducive to spiritual experience required a spiritual physicality. This was achieved by an undertaking which seems to defy rational belief - to create the appearance of a stone circle conjured by magic, because it was experienced as incomprehensible, inexplicable and alien. Its supernatural quality was further sealed by the wisdom of its genesis. The motive behind the human transportation of the bluestones then, with its greater investment of human resources, suggests that the driving force was not merely practical. The human transportation of the bluestones was extraordinary and the reason was to create something extraordinary. This compulsion for the supernatural is often perceived as anathema to our materialistic society, 'Archaeologists have applied modern values and western logic in trying to understand the societies of the past. Underlying this rationalisation is Zipf's 'Principal of Least Effort', which lies at the foundation of our own materialistic society. As Richard Bradley observes, the 'assumption that (academics) make are those of the contemporary economy ; that goods should be produced with the smallest amount of labour and the greatest potential profit' (Bradley. 2000). This approach has proved problematic when it comes to interpreting certain aspects of the prehistoric past, where ritual monuments of the megalithic period have often been shown to possess what appears to be more aesthetic and idealistic qualities...' (Farrah. 2008. 26), totally contrary to more practical considerations. This I suggest also helps explain what lies behind the division of the glacial verses the human transportation theories,

the glacial transportation can be seen to belong to the 'Principal of Least Effort' category whereas the 'fantasy' of human transportation seems predisposed towards the magical. The blue stonehenge is possibly the best example we have of this.

The magical origin of Stonehenge is given by Geoffrey of Monmouth in the History of the Kings of Britain, one of the earliest mentions of Stonehenge in literature. According to Geoffrey's account the monument was conceived as 'a great and everlasting memorial to the massacre at Mount Ambrius'. Vortigern, the British king had seized the throne by treason and murder from the rightful exiled British king Aurelius Ambrosius. Vortigern was the ally of his father-in-law the Saxon king Hengist, but the peace was an uneasy one and at an arranged meeting where the Britons had expectations of peace, the Saxons attended with premeditated treachery and 460 British lords were murdered. It was the trauma of this event that was responsible for the vast human resource needed for the memorial which would become Stonehenge. Under the patronage of Aurelius Ambrosius, the holy seer Merlin who is described by Geoffrey of Monmouth as having '...something of the supernatural about him' (Thorpe. 1966. 147) was eventually sent for. Merlin's advice was to 'Send for the Giant's Round which is on Mount Killaraus in Ireland. In that place there is a stone construction which no man of this period could ever erect, unless he combined great skill and artistry. The stones are enormous, and there is no one alive strong enough to move them. If they are placed in position round this site, in the way they are put up over there, they will stand for ever...', a statement evident in the monument which still endures. Uther Pendragon, the king's brother takes a force of 15,000 men to bring the stones back from Ireland. They meet the resistance of the Irish army which they defeat and then proceed to Mount Killaraus. They experience great difficulty in dismantling the Round and Merlin laughs at the frustration of their labours. Merlin 'proving that his artistry was

worth more than any brute strength' (Chippindale. 2001. 22), takes down the stones himself more easily than anyone would believe, and has them carried to ships for England. Merlin then puts up the stones around the British sepulchre 'in just the same way as they had stood in Ireland' (Chippindale. 2001. 22). In another source, William Caxton's Chronicle of England we are told that the resistance against the British army was 'a grete power' headed by 'the kyng of Irland'. And when Uther Pendragon's men eventually came to the 'mounte of kylyon...and clymed onto the mount...they had great meuiaylle & sayd between hem that noman shold remeue for no strength ne engyne so huge they were & so long...' The Round of stones from the mountain were indeed so desired and only the wizardry of Merlin was able 'thuzgh hys crafte and queyntise remeued hem...' (Quoted in Chippindale. 2001. 25).

It may have been easier to believe in Monmouth's assertion than to try to offer any other explanation for the origin of the monument. As Chippindale states '...medieval scholars make no criticism of the transport of Stonehenge by magic, which of all the episodes in a purportedly factual history reads most oddly today' (Quoted in Chippindale. 2001. 24 : Thorpe. 1966. 51). I would further suggest that the act of physical transportation was intended to be perceived as seemingly inexplicable and incomprehensible and therefore magical, whereas the more convenient glacial theory is definitely not. If the stones had been moved by glacial action then their place of origin was likely to be random and without significance. The magical origin of the stones was crucial. The sacred mountain meant that the edifice of the monument was also sacred and it was this magical foundation which was desired. The deciding factor in the choice of stone was its source of origin. The stone possessed magical qualities because it was perceived as originating from a magical place - a holy mountain. The twentieth century analysis and identification of the bluestone source in 1923 together with the rationalisation of their possible transportation can be seen to share

some common ground with the 12th century account given by Geoffrey of Monmouth. Both can be seen to compliment each other in linking the origin of the circle to a sacred mountain.

If the stones were valued for their geological qualities alone then it would be reasonable to expect some uniformity present in the selection of stone. But since they are of mixed lithology Castleden suggests that it was the magical quality of the stone which was desirable and that 'magical power can only have been derived from their geological association, their place of origin' (Castleden. 2000. 24). There is no mountain on Salisbury Plain so the mountain was brought to the plain and Preseli was the nearest holy mountain to the location that would become Stonehenge. The Preseli Mountains in Pembrokeshire are approximately 210 km (130m) from Stonehenge but the favoured transportation route is far longer. The generally accepted route for the bluestones is from Preseli to Milford Haven on the coast, from there along the coast of South Wales, then across the mouth of the Severn to the Bristol Avon, down the river and the Frome, then overland to the River Wylde at Warminster and along the river until it joins the Avon at Salisbury and finally overland to Stonehenge. A distance by land of 24 miles when the stones would have been drawn by sledge and 216 miles by water. If the human transportation theory is correct one thing can be written of with some certainty, that the bluestones were hugely desired. It was an undertaking which would require a super human effort and described by Burl as 'fanaticism' (Burl. 2000. 364). But it would create the desired appearance of supernatural effect.

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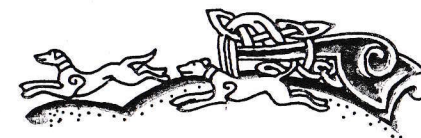
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The Spirits of Albion



A Conference organised by The Pagan Federation Mid-West and Wales in

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BOOK REVIEW

The Lost Science of Measuring the Earth

Robin Heath & John Michell

Publisher: *Adventures Unlimited Press*, Illinois USA, 2006

143pp, paperback, b&w illus, ISBN-13: 978-1931882507

Previously published in Britain under the title of "The Measure of Albion" (2004), this book is an Odyssey into the world of the geodetic genius of our ancient ancestors.

The first part of the book is written by Heath and the second by Michell, with an introduction by Paul Broadhurst and Appendices by John Neal – all important and ground-breaking writers on earth mysteries. The book discusses the discovery that the authors had made concerning the relationship between ancient architecture (megalithic structures, etc) and the *precise* dimensions of the earth as well as the cycles of the Sun and Moon, demonstrating that, when you really look at the dimensions of important ancient structures and their positioning on the landscape in relation to other similar structures and significant locations, there is an exact proportional relationship to the dimensions of the entire globe, *down to the very last foot of measurement*. This would indicate that the ancients of *multiple millennia ago* knew the *precise* measurements of the earth, its radius, circumference, etc. The authors have the figures to back up everything they say – and they provide many examples of this – in particular the "Preseli Triangle" – a perfect Pythagorean triangle between the Isle of Lundy, Stonehenge and the source of the Bluestones (of Stonehenge) in the Preseli Mountains of Wales. The book also explains the importance of such units of measurement as the Megalithic Yard and the Egyptian Royal Cubit. All in all, a must read!

- Liza Llewellyn

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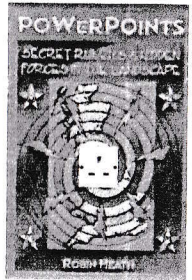
PowerPoints

Robin Heath

Publisher: *Blue Stone Press*, St Dogmaels, Wales, 2005

126pp, paperback, b&w illus, ISBN-13: 978-0952615132

This is a relatively small book, yet is one that covers a massive amount of ground (pun intended) in discussing the idea that certain regions of the landscape appear to be predetermined to be concentrated centres of *power* in every sense of the word: attracting places of political, religious and military power, and even the largest stations supplying gas and electrical power! Mr Heath asks: why is that so *many* of these important industrial, political and religious (ancient, mediaeval and modern) power centres lie along certain *perfectly straight lines* running across the whole length of the landscape? The discussion leads to giving an answer to many highly intriguing mysteries in terms of these landscape *power points* and *lines*. For example: why is the Royal Mile in Edinburgh called "Royal" and why is it measured in ancient Egyptian units used by Pharaohs? Why is the number 33 so important to Freemasons? Why is it that Clocks have 12 hours with 5 minute intervals? Why is it that tragedies such as The Dunblane Massacre take place on alignment with other similar horrors and military centres in the country? Perhaps most interesting of all, Heath asks: why is it that no-one has noticed that the 3 capital cities of mainland Britain *form a perfect Pythagorean right-angled triangle*, and how on earth did this happen?? The answers given in terms of geography, geodesy and geomancy - with a special emphasis on straight-track alignments - make this book required reading for Ley-Hunters!



BOOK REVIEW

By Liza Llewellyn

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LETTER



From: Graham Griffiths, The Bower, Middle Street, East Budleigh,
Devon EX9 7DQ:

I was most interested to read of the experience of Harry Wendrich in his article "Cerrig Duon" (issue 7, Beltaine 2013) and especially his feeling that the energy at this stone circle "created a kind of dome of energy"

Many years ago whilst painting on location at the Nine Maidens circle on Dartmoor (on the Michael current) I too saw, and tried to capture in my work, what seemed to be a similar dome of force which fountained over the stones.

I wonder then if all stone circles may exude such domes or bubbles of energy above them and, if so, for what reason? The dome of St Paul's and those of other sacred buildings come to mind, those receptacles and resonators of song, music and prayer, and one can only wonder if these light domes above stone circles are there for the same reason. And what incredible things went on beneath them in the days when the ancients knew exactly how to use them?

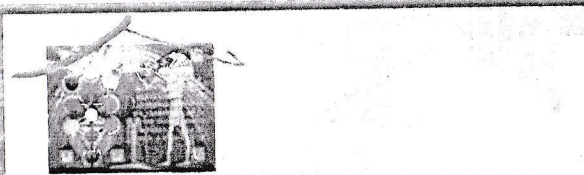
Hunting leys is all very well, but I think it is high time that we too started to actually work with them. But how? trust your instinct!

Editor's note: Please see Graham's picture on the outside back cover. Please also see page 34 of my book The Spirit Paths of Wales (by Laurence Main, Cicerone Press, 2000) where I wrote: "Above was the beautiful symmetry of a dome..."

Nothing about your area?

Please send us an article on your local leys.

See page 2.



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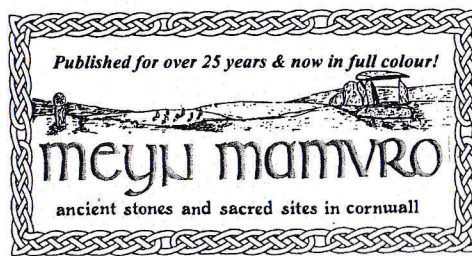
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Notice
the dragon
catching
the last of
the sun?

Bosigran,
Near Morvah,
West Penwith,
Cornwall,
by
Sarah Vivian.

See page 25.



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

SEE
PAGE
26

