

The Newsletter of the Network of
Leyline Hunters'

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The Newsletter of the Network of Ley Hunters

Issue 56, Lughnasadh (1st August) 2025

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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 £20 (or £30 if from abroad). This brings you four quarterly issues. Please send a cheque or postal order payable to the Network of Ley Hunters. Bank notes are also welcome. Our bank details are: HSBC Aberystwyth, Network of Ley Hunters, Sort Code: 40-08-09, Account Number: 11695231.

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! **TALKS GIVEN!** Phone Laurence on 01650 531354

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: 315



Clitheroe
Moot,
2018
(photo by
Denis
Chapman)

Of Songlines and Leys

Peter Knight and Sue Wallace-Knight

'Walking a landscape is an attempt to understand it from the inside.' (Prof. Chris Tilley)



Every four years a group of up to 60 Zuni Native Americans from New Mexico make a 100 mile pilgrimage from their native Arizona to a location they see as their place of origin, or 'Zuni Heaven'. Along the route, various natural landscape features are draped with meaning, where they stop and recite prayers and leave offerings. Similarly, tribal people of California trek a 150 mile route to a mountain in Nevada called Spirit Mountain, where the creator being, *Mastamho*, resides. The canyon below contains thousands of rock engravings, which depict *Mastamho*, as well as images of vision quests and mind-altering plants; some date back thousands of years. Most Australian Aborigine sacred stories are threaded into the land, which pulsates with the residual power left by the Dreamtime creation beings, such as the Rainbow Serpent; *'We are used as channels to spread the stories from rock to rock'* (Aunty Louraine Barlow – Aborigine elder).

These are just three examples of indigenous people having a strong compulsion to travel great distances to partake in what can be called pilgrimage. The energetic and mythic routes they follow are often termed *songlines*. So is there a difference or an overlap between songlines and what earth mysteries enthusiasts call leys? And where do the circular configurations of the perpetual choirs come into the equation? Are these all cultural variations of similar processes?

Ultimately everything is connected. This statement could be referring to the environment, or the family of Mankind, or in a religious or spiritual context. We are all linked by our common human ancestry, and, by extension, the entire Universe; we are indeed all made of stars. And sound seems to be at the heart of everything, the *Big Bang* being a good example. So too with singing, which seems to be at the crux of Man's relationship with the cosmos. It is said, for example, that Zarathustra and his disciples would gather in an enclosed, consecrated space to obtain ecstatic experience through songs entoned in chorus; the use of hemp for intoxication was well known in that area (Iran) at that time. Pythagoras spoke of the '*music of the spheres*', where each heavenly body emits a certain pitch as it moves through space. In India, the Universe is but the result of sound, activated in the chant of *Aum*.

Many tribal cultures have origin myths in which the world was sung into being. Mankind soon realised that through music he could connect with this planet of vibrations and sound; musical instruments date back at least 40,000 years, and chanting has long been an integral element of

shamanic ceremonies. This is now as important as ever, as we seek to raise our vibration, and that of a planet that is suffering abuse. In our book *Albion Dreamtime* we describe how we chanted and drummed at natural places, which aligned us with the locales, such as here at Lud's Church, Staffs (right). These acts seem to resonate with the heartbeat of Albion's dragon – its life-force, what Druids call *Nwyfre*. And it appears that our recitals were appreciated. It is, after all, all about one's intent. Chambers Dictionary defines *enchantment* as, '... to act on by songs or rhymed formulas... to charm ...' Our aim when we walk the land is to re-enchant it in some way.

Humans are hot-wired to sing and play music. The power of music is universal – it is in our blood and in our souls, for music can make our spirit resonate with something far deeper than normal reality. Research has found that singing alters brain wave patterns.

In the West, as we plot leys across maps and dowse the energies that often accompany them, have we not lost a vital element of leys, in that they were once songlines? Do we catch sneaking glimpses of this lost past in the perpetual choirs? Around the world, musicians and singers are drawn to sacred sites to play their instruments, to sing and chant, to share musical moments with the land and its ancient monuments. Many of these places are on alignments and energy lines that are very ancient. Do people have a subconscious compulsion to enchant the land? When we visit sacred sites (both natural and manmade) we invariably get the impulse to sing or chant, and are often gifted chants by the *genius loci*, the spirit of place.

Let's look at songlines in more detail. The Australian Aborigines speak of how they must sing traditional songs as they walk the land (along the earth energy currents/leys?). Their singing rejuvenates the land and, in an act of symbiosis, the land rejuvenates them. Songlines, or *Dreaming Tracks*, connect significant locations, to be visited in the correct mythic sequence; some tracks are hundreds of miles long. A particular ancestral spirit may be associated with places along a songline, where their spiritual essence still resides. For instance, the Yarralin people of Victoria believe that snake-like tracks and buttock-like features in outcrops were left behind by *Walujapi*, the Dreamtime black-headed python. These appear in their art (left). Dreamtime locations can be readily perceived by those who can read the land, and at each stop there are



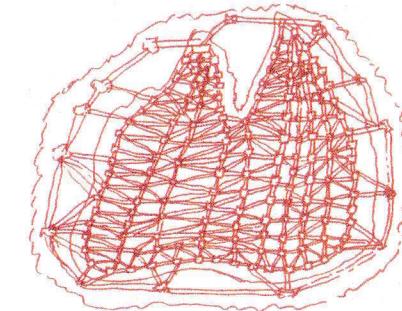
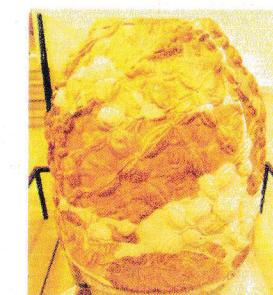
specific songs and rituals to perform; songs in traditional cultures are a matter of survival. By *singing the places*, the Aborigines are in a state of spiritual union with them.

In times gone by, Aboriginal elders would take children along the songlines to teach them the songs, dances and stories, until they could repeat them back, word and step perfect. This is how tribal memory and its encoded knowledge are passed on. By comparison, the Midewiwin people of the Great Lakes of North America had to memorize and recite over 1,000 songs, which covered topics such as their creation/origin myths, plant medicine and knowledge of the local animals. But this tradition is more than passing on a navigational toolkit. Likewise, Aborigine elders may memorise 1,000 songs, encoding every feature of their landscape, along with resources. The Aboriginal landscapes are a huge memory bank, as effective as a library of books.

As we have said, to Aborigines the land is a story book. But, more than this, it is also a song book, as Garminungeena, an Aborigine elder woman said: '*Stories come out of the ground... you should walk your own dreaming journey*'. Songs are located in the landscape and recalled when that land is walked. These songs praise the abundance of the land, and reveal the location of waterholes, swamps, and places rich in resources. They also recount the deeds of their cultural heroes and ancestors, and give Aborigines a voice to their land claims. The land protects them and in return is protected by the tribes.

Speaking of songlines, Dr Lynne Kelly concludes, '*I believe that the method of loci – creating songlines – is by far the most effective memorisation method ever devised and it has been used by all non-literate cultures for that reason... Information is associated with each point on that journey... information is recalled easily through association with that location*'. And it is songs and rituals that keep alive the eternal moment of the Dreamtime, as they walk and sing the songlines; the land is the tuning fork to which they vibrate.

When we visited Delphi, Greece, and found the omphalos in the museum (below left), we were struck at how it seemed like a map showing lines, tracks or energies crossing the land, or indeed the whole Earth. Compare it with this mythic map of Australia (below right) made by the



Aborigine David Mowaljarlai. His map shows Australia not as a landmass, but rather a 'story mass', criss-crossed by songlines. It also reminds us of some of the 'global grid' patterns that are overlain across the planet by modern dowsers and ley hunters.

The Kogi (or Kogi) shamans of Colombia are called Mamas. They use map stones, criss-crossed with lines (**right**), which chart the otherworldly layers of physical roads. Some Kogi pilgrimage paths are said to be the residue of routes taken by ancestor shamans to the Otherworld. They feel an imperative to trek these routes today; these ways mark out paths through *Aluna*, the spirit world. Even when a physical road ends they are said to invisibly continue in *Aluna*. The rock art of Grapevine Canyon, Nevada, was visited by shamans who had travelled considerable distances for hundreds of years. The Ojibwa of North America similarly create wonderful art on birch wood scrolls, to aid them in reciting origin-migration songs.

The Pueblo Hopi say that, '*To re-enact is to remember*'. Ancient Mayan ceremonial tracks going in straight lines through rainforests are called 'White Ways', and the Maya still walk pilgrimages at certain times of the year, some lasting up to 40 days, visiting various ancestral cairns. One priest-shaman spoke of their cairns being, '*... like a book where everything – all births, marriages, deaths, successes, and failures – is written down*'. It is the land that is the record keeper.

Mongolians believe that spirits of the deceased merge with rock outcrops and then travel around the landscape along special tracks. Shamans use these 'spirit ways' to contact their ancestors. Among the Tungus of Siberia, each shaman has a particular song which he intones to evoke spirits. He speaks or sings in their language, and in return he hears the songs of his ancestors.

Dream paths or songlines have their equivalent in the Pacific with the Polynesian *te lapa*, 'lines of light'. Perhaps their equivalent is the fairy paths of Ireland, Britain and Brittany, all imbued with folklore and subtly different from normal footpaths. They often possess supernatural guardians, and may be fraught with danger from otherworldly beings. Cairns, standing stones and river crossings can mark the way. Walking the old paths ensures that the past is imperishable. Are these the European equivalent of the songlines of the Australian Aborigines?

In the Anglo-Saxon and Norse concept of Wyrd, everything is connected as in a three-dimensional spider's web, the strands of which connect all things, and any action that trembles the web reverberates along the fibres to all else. That action affects everything else, pre-empts today's



environmentalist proclamations by over a thousand years. Everything that exists in Wyrd is permeated with life-force, which bonds everyone with the rhythms of the Earth. In his book, *The Way of Wyrd*, Brian Bates makes it clear that, '*... wyrd does not MAKE things happen. Wyrd is created at every instant, and so wyrd IS the happening*'. It is interesting that the old Germanic word for a magic formula is *galdr*, which derived from the verb *galan*, 'to sing'. That everything is an aspect of the whole and the great continuum of existence is seen in Celtic art, in the form of spirals and continuous knot work, with no beginnings and no endings – everything is connected and eternal. This is complimented by the flower of life – all is unfolding to divine proportion.

Pilgrims journey to experience epiphany, a key element being to walk the land with love. The Aborigine songline principle is indeed echoed in Christianity, where countless natural features stand on pilgrimage routes. The great Medieval pilgrimage routes, such as those to Canterbury and the Camino de Santiago, or the Way of Saint James; the latter is one of the world's most travelled pilgrimage routes, and has been continuously walked for over 1,200 years. Today the Camino is a trail that officially starts in France and ends in the northern Spanish town of Santiago de Compostela, Spain, where the remains of Saint James are buried. Speaking of France, the word 'saunter' comes from the French, *Saint Terre*, meaning 'Holy Land'. This mirrors many leys which incorporate 'Holy Hill' place names. Islam also has the following inspiring text in the Koran: '*And proclaim unto mankind the Pilgrimage... That they witness things that are of benefit to them*'. True enough.

What we nowadays see as unconnected places were once part of an inter-connected network of energy, mythology and stories. Songlines and leys show that everything is connected, no matter how far. Peter has mapped many leys across Dorset, involving a mixture of natural places, churches, ancient sites, isolated megaliths, and hill forts. The *Wessex Astrum* is a configuration mapped by Peter of a huge hexagram and hexagon on the Wessex landscape, joining Glastonbury, Stonehenge, Avebury and other West Country holy places.

The leys of Hamish Miller and Paul Broadhurst's books, *The Sun and the Serpent* (1989) and *The Dance of the Dragon* (2000) demonstrated how sites hundreds, even thousands, of miles apart are connected, by alignments and the dowsable 'dragon energies'. More recently the seminal works of Gary Biltcliffe and Caroline Hoare, including *The Spine of Albion* (2012), *The Power of Centre* (2018), and *The Holy Axis* (2023), have continued the tradition of visiting sites which have veiled connections. By exploring these with site visits over many years, they unlocked that which had long been hidden. Like us, Gary and Caroline's emphasis is healing the land: '*This rise in the vibration of the Earth will help humanity open their hearts as well as their minds to receiving the new consciousness*' (Biltcliffe and Hoare 2012).

The *Earth Chakras* mapped by Robert Coon (below) also emphasise how sacred sites across the planet are connected through the energies of the *Rainbow Serpent* and the *Plume Serpent*. Many ancient cultures speak of twinned serpents travelling across the land, such as the *Nwyfre*, the mythical dragon that snakes through the earth, unseen and yet influential. Landscape zodiacs are more examples of how landscape features can be woven together to create something more than the sum of their parts.

It is the perpetual choirs that provide another link between landscape and singing. John Michell wrote about the tradition in his 1972 book, 'City of Revelation'. In the Welsh Triads, John had found evidence of verses of great antiquity which had incorporated knowledge from the much older oral Bardic tradition; at three ancient sites - Glastonbury, Stonehenge and Llantwit Major, a perpetual chant was maintained. In the past it was said that over 2,000 people resided at each of these locations so that at every hour 100 people sang chants together. Musicians such as Giles Bryant are now leading the charge to reinstate sacred sound and singing: 'Today, all around the world people are again singing... sound healing is becoming better known and understood. What we need now are the people to come forward, with commitment, devotion... and return the perpetual choirs to Britain'.

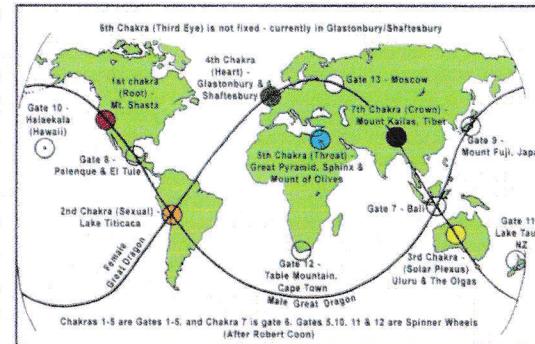
To a shaman, everything is woven together in a cosmic web, in which all is sacred, connected and whole. For them, walking the land is cognisant, for they see no separation between themselves and their terrain, and *movement* is of prime importance to their knowing. For walking mindfully can be mind-bending, a process whereby the landscape can teach us that which we have collectively forgotten - in the nick of time.

This article is an edited extract from 'Landscapes of Memory' by Peter Knight and Sue Wallace. Stone Seeker Publishing. 2024. Sue and Peter live in Devon, and run mindful tours based on their 14 books.

Further reading: 'Albion Dreamtime', by Peter Knight and Sue Wallace.

Website: www.stoneseeker.net

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Ley Hunting in Magdalene Grail Country

by Jimmy Goddard

Just before going to stay in the Wem area of Shropshire in August 2006, I came across the fascinating research of Graham Phillips, over 10 years previously, concerning an object which had been believed by its owners to be the Holy Grail, located in the very same area. Apparently Thomas Wright, a Shropshire historian, in the 19th century, had claimed to have possessed the Grail, handed down to him from his ancestors the Peveril family, whose original ancestor, possibly a son of William the Conqueror, was given Whittington Castle after the conquest, having fought at the Battle of Hastings. The Peverils, who had a legendary connection with Sir Perceval of the Arthurian romances, became the FitzWarines through a female descent.

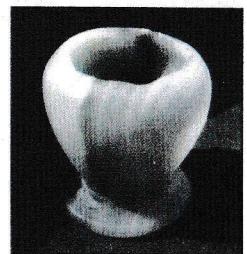
Wright said he hid the Grail in the 1850s, and left a trail of cryptic clues from the Shepherd's Songs (the psalms of David), leading to a stained glass window of the Four Evangelists, Matthew Mark, Luke and John, in Hodnet parish church, which Wright had paid to be installed there. He also had four statues of the Gospel writers' symbols - Man, Lion, Bull and Eagle, put in a cave in Grotto Hill in nearby Hawkstone Park.



The John/Mary window

colours normally associated with Mary Magdalene, red and green.

A book about the Peveril family by a descendant, Fulk Fitz-Warine, suggests there may have been a second object, saying "So Telleth the Grail, the Book of the Holy Vessel". A medieval Grail story also refers to a sacred book, which King Arthur came to possess, calling it The Book of the Holy Grail, and say-



The Magdalene Grail

ing it was written by Jesus himself.

The John figure in the window was holding not only the cup, but a cylindrical object which could hold a scroll. There are two pillars under the figure, and Graham Phillips surmised that these could be the two Roman pillars that Thomas Wright caused to be put at the gate of Wroxeter Church, in the site of the Roman town there. However, geophysical surveys found that nothing was hidden in or around them.

I was interested to find that St. Luke's Church, Hodnet, the site of the enigmatic John/Mary window, is the centre of a number of leys., radiating out to other places which figure in the Magdalene Grail story - Whittington Castle near Oswestry, the home of the Peveril/FitzWarine family (who claimed to possess the Holy Grail), Wroxeter, the Roman city site where Thomas Wright erected the Roman pillars as church gateposts, and Hawkstone Park, where the first century green alabaster cup identified as Mary Magdalene's ointment jar, was found.

Hodnet Church is fourteenth century, but there are records of a church there from 1086. It has a large octagonal tower, unusual for Shropshire, and has an adjacent motte and bailey site. Each of the four gospel writers in the east window is also standing on an octagonal platform. In addition to this window, where the John figure resembles depictions of Mary Magdalene in other pictures, there is another which shows events in Mary's life.

Hawkstone Park, three miles away, was originally owned by the Hawkstones, but from the 16th century belonged to the Hill family, starting with Sir Roland Hill, the first Protestant Lord Mayor of London and continuing through the 18th century, when the striking landscape, including the medieval Red Castle high on its crag, was made into an ornamental park, and the 19th with General Lord Hill, who was second in command to the Duke of Wellington. Later the estate was split due to bankruptcy and eventually the park was restored in the 1990s.

When following one of the leys from Hodnet Church through Hawkstone Park, I found that it runs through a tall monolith, evidently erected in recent times. I had suspected subconscious siting, but when I later enquired I was told it was put there because it was on a ley line to Chester. The map revealed that it is indeed - from the stone it runs through the Red Castle, then on to a mile of Roman based coincident road and a clump, Hob Hill, a multijunction at Lower Carden, a moat at Leigh Hall, a mound at Eccleston and Chester Castle.

The ley I was following comes westwards from a cross-roads at Heathcote, through Hodnet church, to the Hawkstone stone. I diverted at this point to follow the cliff-side walk round the park to Grotto Hill, where the lion and eagle statues are still there in the cave, along with an electronic King Arthur who gives visitors a commentary.

Shortly after passing through the stone, the line reaches a house called Paradise Lodge, which seemed strangely to have elements of the Shropshire Grail story. A very ornate house, it has intricate eaves and a porch with a pointed church-like front

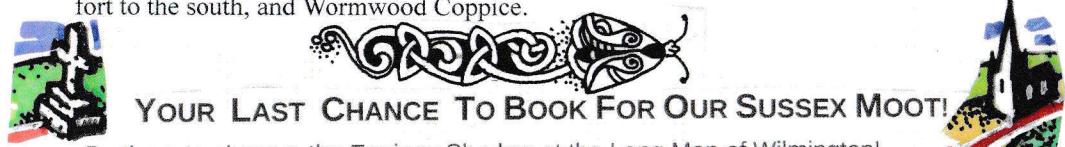
door, and two brick built columns each with a statue of a lion in front of it.

The ley comes from here to a small church which is marked on the one-inch OS map but not on the later 1:50000 map. I found what appeared to be a concrete plinth. This subconsciously sited church was no more. The line continued through the church at Weston-under-Redcastle, then to Wem church and Cockshutt church, a bridge over the River Perry and Rednor Mill, a clump and a church at Oswestry.

Another ley from Hodnet Church, through Hawkstone Park, goes through the Red Castle. After this it runs through Soulton Hall, where we stayed for the week. This is a Tudor house, owned by descendants of a branch of the Hill family. It then passes through four moats, a clump, a stone south-west of Ellesmere, a coincident road and a multijunction.

There is a ley from Hodnet to Whittington, whose castle is said to be the model of an Arthurian Grail castle, and where the Holy Grail, now thought to be the ointment jar of Mary Magdalene, was claimed to be kept. This ley runs through Hodnet Church and the other hill at Hawkstone, Elysian Hill. Then it passes through The Mount, a bailey mound at Weston and then a small church at Foxley (which could mean "old ley") north of Wem, a staggered cross-roads and bridge over the River Roden, another bridge, Hordley Church and Whittington Church, skirting the Iron Age hillfort which surrounds the castle.

Finally, there is a ley from Hodnet to Wroxeter, the important Roman city site of Viroconium, where Thomas Wright had the Roman columns set up as the church gateposts. The site is somewhat like Silchester, except that there are more Roman remains to be seen, particularly the bathhouse. The line comes southwards through a cross-roads/tracks, and then Lostford Coppice, both near Market Drayton, then through Hodnet Church and Castle, a cross-roads/tracks at Green Lane, a cross-roads at Muckleton, a clump and then the coincident road at Wroxeter beside the bath ruins. Finally it comes to Wroxeter church, now redundant. There is a stone like a small mark stone at the east end of it. Then the line goes through a Roman fort to the south, and Wormwood Coppice.



YOUR LAST CHANCE TO BOOK FOR OUR SUSSEX MOOT!

Be there to observe the Equinox Shadow at the Long Man of Wilmington!

Friday, 19th September – Tuesday, 23rd September, 2025.

Local guide (Stuart Mason); our own coach & driver; beds in exciting pods at South Downs YHA (4 nights: 19-22 September); trains run to Southease (Newhaven Line), only 300 yards from the hostel (grid ref: TQ433055 on OS Explorer 123).

MOOT TICKET INCLUDING BED IN HOSTEL POD: £360 EACH.

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ENTER HAMISH MILLER

by Laurence Main

In his book **The Illustrated Encyclopedia of Ancient Earth Mysteries** (2000), Paul Devereux dismisses the St Michael Line as 'an artefact of the modern mind rather than the product of ancient intent'. End of story. Yet others beg to differ. John Michell featured this great ley in his inspiring book **The View over Atlantis** (1969), republished as **The New View over Atlantis** in 1983.

I can vouch for earlier knowledge. As early as the 1950s my father (whose grandfather may have been a Druid) used to speak of a 'great line running through the land' when we made regular summer cycling trips from Oxford to Wittenham Clumps and Clifton Hampden. We had family near by. In 1963, as the 13 year-old Head Chorister of St John's College Choir, Oxford, I was at Ashwell in Hertfordshire for a choir festival. A local man gave a talk on a 'great ley' running past. I was then selected to be driven to see the Bartlow Hills for the first time. From 1961 to 1968 I attended Magdalen College School, Oxford. From 1966 I shared a desk with Nigel Palmer whose younger brother Martin later broadcast on religion for the BBC. They had transferred from Marlborough College and talked with me about a great ley from Cornwall to Norfolk via Avebury.

How fitting that a ley associated with Michael should be uncovered by John Michell! But here I would agree with my Druid mentor, Mary Caine (author of **The Glastonbury Zodiac**, 1978), to call this Beltaine sunrise ley the **Great Dragon Line**, or (for me) the Dragon Ley. Roy Snelling calls it the Atlantis Line.

The significance of this Dragon Ley was catapulted onto the stage by authors Paul Broadhurst and Hamish Miller when their book **The Sun and the Serpent** was published in 1989. It soon featured in a television series. This is the one that Paul Devereux shunned. You may disagree with the book, Paul, but as editor of **The Ley Hunter** shouldn't you have reviewed it? Free speech is important!

In November, 2009, shortly before his death in January, 2010, Hamish Miller kindly met me at St Michael's Mount, Cornwall. He could not understand Paul Devereux's hostility to him and his prejudice against his findings. Hamish had treated Paul with respect.

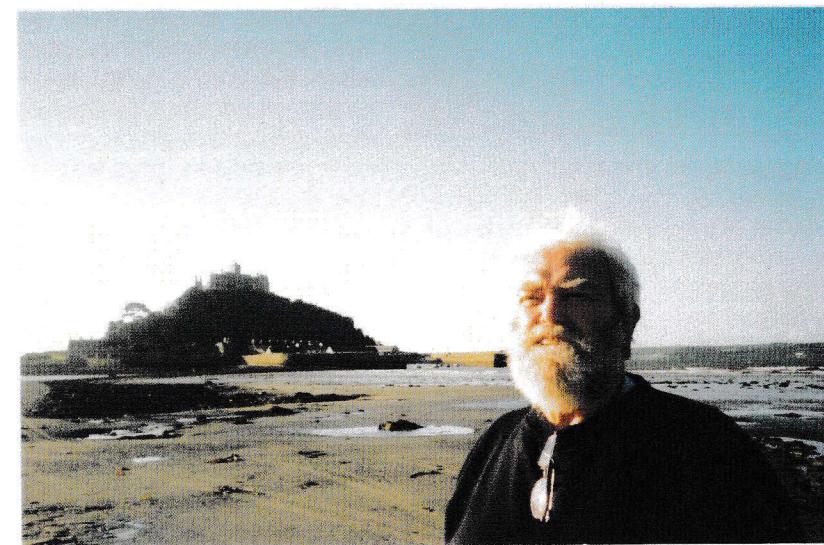
There were two main points of contention. Firstly, Hamish Miller was a dowser. Just because dowsing is an intuitive, subjective, approach does not mean it should be disregarded. How did the Ancients find leys?

Secondly, Hamish found more than the straight ley (nb curvature of the earth applies - check with a computer over long distances). Hamish knew this as the St Michael Line (blue). Hamish also dowsed accompanying currents. Like the serpents of a caduceus, these coil around the ley and form nodes at sacred sites. Hamish termed these Michael (male, red) and Mary (female, green). So we have **two** Michael lines. One a straight ley (blue) and the other a wandering serpent (red). Cat amongst the pigeons!

Leys are straight (over the short distance of a day's walk on an Explorer map), so easily predictable. You can find them **without dowsing**, checking for standing stones etc. To Paul Devereux's mind, proof could be achieved. No such proof could be found for the wandering serpent. You had to trust the dowsing. Paul (whom I've never seen dowse) couldn't do that. But, Paul, some of us can dowse and Hamish Miller was one of the best. Asking the right question is essential to dowsing, so I avoid ambiguity by asking for the Dragon Ley and the Michael serpent, not **two** Michaels!

I chose to check Hamish Miller's dowsing by walking 549 miles from Carn Lês Boel to Hopton on Sea, backpacking along the way. I find this an **essential** part of ley hunting. You **must** commune with the spirit of the living land. Travelling by car and following a route on a computer simply won't do. That's why I'm not keen on sweeping claims made by computer users for global leys. They are of interest and may be real but have they dowsed every step of their ways?

Intimate, physical contact is different. Your body and the ley seem to merge. It is making love to the land. Your dreams are stunning! When you've covered a few hundred miles, you **know** the ley or serpent is real, as dowsed. Their colours flood your third eye. Personal experience is best. Modern living has detached us from the spirit of the land. I can confirm the accuracy of Hamish Miller's dowsing. His books are invaluable additions to the ley hunters' library.



Hamish Miller and St Michael's Mount, Cornwall, 2009 (L. Main)

TALKS GIVEN! 'Phone Laurence on 01650 531354

Thanks to Doreen Duthie
for assistance with typing.



THE HOLY AXIS

From Stow's Sacred Shrine to Crichton Collegiate Church
By Gary Biltcliffe and Caroline Hoare

STOW AND THE ANCIENT SHRINE OF OUR LADY

As the Bride current meanders north from Melrose towards Edinburgh, it is drawn to the flowing waters of Gala Water, a tributary of the River Tweed. Her next destination is an ancient holy well associated with King Arthur at the old settlement of Stow-in-Wedale. 'Stow' in old English means a holy or consecrated place of assembly, and 'Wedale' translates as 'dale of the holy house'. Wedale also derives from the word 'Wiche' meaning shrine – therefore, Stow in Wedale translates as 'holy place in the valley of the shrine.'

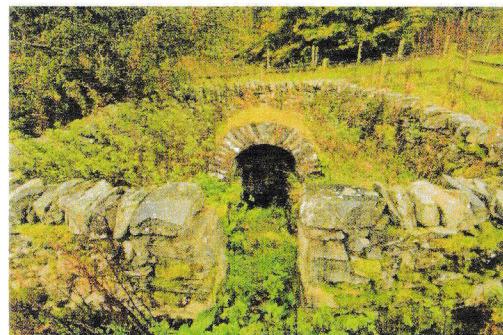
Stow's holy well and chapel were highly revered, located just south of the town dedicated to Our Lady, its foundation dating back to the 6th century. In contrast, others believe it existed during the Roman occupation of the area. Interestingly, the Welsh monk Nennius mentions that Arthur left a relic at the well at Wedale:

'For Arthur proceeded to Jerusalem, and there made a cross to the size of the Saviour's cross, and there it was consecrated, and for three successive days he fasted, watched, and prayed, before the Lord's cross, that the Lord would give him the victory, by this sign, over the heathen; which also took place,

and he took with him the image of St. Mary, the fragments of which are still preserved in great veneration at Wedale, in English Wodale, in Latin *Vallis-doloris*. Wodale is a village in the province of Lodonesia, but now of the jurisdiction of the bishop of St. Andrew's of Scotland, six miles on the west of that heretofore noble and eminent monastery of Meilros.'

Local folklore says that Arthur had a vision of the Virgin Mary at the well of Wedale before a great battle promising him victory. After winning the fight, Arthur returned and built a chapel next to the well. Other tales say a chapel already existed here, and Arthur placed a statue of Our Lady from Cappadocia at 'the Holy House of Wedale' in thanks for his success. In the *Four Ancient Books of Wales*, William Skene wrote that Stow was the scene of Arthur's battle at Castello Guinnion, Guinnion being another possible derivation of the name Wedale. Unfortunately, a Danish raid of the area in the 9th century destroyed the chapel, although the well remained relatively intact.

This holy shrine was supposedly one of only a few in Scotland to provide rights of sanctuary for fugitives and felons in the Middle Ages. It was also an important pilgrimage site where the Virgin Mary often appeared to pilgrims. A later chapel known as Our Lady's Chapel once stood a short distance to the southeast of the well and survived until 1963, when despite local protests, it was bulldozed for its stone to use in the foundations of a field road. A stone roof once protected the well, which was



demolished in 1864 by the local farmer to make it easier for his cattle to drink. A large white stone was also a feature of the well, which 'bore the imprint of St Mary's foot' as she alighted from the well to speak to King Arthur. Sadly this holy relic was broken up in 1810 to use as hardcore on the Turnpike Road.

The Wedale landscape, formed by the convergence of sandstone and near vertical crystalline rock strata, creates an enchanted environment, emitting high electromagnetic energy emissions. Perhaps the pilgrims and Arthur witnessed balls of plasma emitted from this powerful geology that morphed into the Virgin Mary – the cultural expectations or archetypes at that time were often viewed as religious figures, legendary kings and elementals such as fairies or goblins.

THE HEALING SHRINE AT SOUTRA

We find the male serpent travelling further north to an exposed spot on the western slopes of Soutra Hill that marks the boundary of Midlothian and the Scottish Borders. Here we also encounter the Holy Axis alignment at an exposed lofty location of the Lammermuir Hills. Although bleak and windswept, the area has many early Bronze Age burial remains, including a post circle.

Lugh targets a little church with impressive stone walls and roof called Soutra Aisle with spectacular views of the hills of the Pentlands, Ochils, Sidlaws and Lomonds. Soutra Aisle once formed part of one of medieval Scotland's largest and most influential medical establishments known in early times as the House of the Holy Trinity. The 'Master and Brethren' of the Augustinian Order ran the medical facility under the diocese of St Cuthbert as part of a much larger religious monastery. It served as a hospital, a friary and a church to assist travellers and pilgrims, the aged, sick, the infirm and the poor. King Malcolm IV instigated its construction in 1160 with 'the founder's intention to build a hospital for the reception of the poor rather than a religious place.' During a survey of the Roman Dere street by the Royal Commission on Ancient and Historical Monuments of Scotland using aerial photography, they discovered a clear outline of a building just north of the Aisle, typical of a medieval monastery complex complete with cloisters.

Here, the monks grew medicinal plants and herbs from different countries worldwide, including henbane, hemlock, cloves from East Africa and even the opium poppy. Recent archaeology uncovered evidence that revealed the high level of medical care the friars could offer here. As well as looking after the sick, the friars took in travellers and pilgrims as they made their way to shrines in the Borders and many others seeking refuge from the numerous Border conflicts.

The remote location of Soutra Aisle was mainly due to the suspicion and fear surrounding disease and pestilence during medieval times. However, the fact that it lies next to a renowned pilgrimage route between Edinburgh and the rich abbeys of



the Borders is also significant. In fact, at one time, Soutra Aisle stood on a crossroads where five important roads met, including the Roman Dere Street, which once stretched between Edinburgh and the old capital of Eboracum, now York. A network of major highways, including the A7 and A68, still exists today, incorporating parts of the ancient Roman road. During the Spanish Armada, Soutra Hill was used as a beacon site, forming part of a series of beacons that included Hume Castle, Dun Law, Edgarhope Castle and Edinburgh Castle.

Eventually, due to its dwindling fame, it closed completely in the 17th century. Sadly the buildings soon became a quarry for walls and dykes, leaving only the Aisle, which the Pringle family of Soutra utilised as their burial vault and a lintel above the entrance dates from 1688.

Just south of Soutra Aisle, the Lugh dragon also visits the pretty little pink-painted church of Channelkirk, where views overlooking Lauderdale and the Lammermuir Hills are spectacular. Set high on a spur of land, the present chapel dating from 1817, stands over the remote site of one established by Dryburgh Abbey in the late 1100s. However, locals have worshipped here since at least 700 CE, evidence of which emerged in 1897 when grave diggers unearthed an early Christian cist burial with a body surrounded by flat stones. Also significant is that it lies on or very close to the old Roman road of Dere Street, hence the presence of a Roman fortlet and camp nearby.

But, attached to this site is the legend that the young St Cuthbert had a vision here of St Aidan's death while tending sheep. A scene from the illustrated *Life of St Cuthbert* by Bede shows Cuthbert observing angels carrying the soul of Aidan to heaven with the Lammermuir Hills behind. The vision inspired Cuthbert to travel to Melrose and later Lindisfarne, eventually becoming one of the most renowned ecclesiastical figures of the early Northumbrian church in the Celtic tradition.



Interestingly, a modern interpretation of Cuthbert's vision shows him encountering a 'fiery orb' or plasma intelligence, which the young saint observed as an angel. Plasma creates a window through which other-dimensional entities can enter, and perhaps this area of the Lammermuir Hills has been a haunt of strange lights over centuries.

This non-carbon plasma intelligence lives on the fringes of our existence but interacts with us when given the opportunity. For example, in the Tree of Life cosmology, the spirits of the upper world are free to travel throughout the lower worlds, but humans find themselves confined to the middle Earth plane. This higher intelligence can monitor certain gifted people and influence them to become greater than they are, for good or bad. Cuthbert, Joan of Arc and Moses are among the many historical characters who had encounters with balls of light through which God allegedly spoke.

In the time of Cuthbert, there were no cultural archetypes of UFOs or alien beings. Instead, it was

angels, devils, fairies and saints. The young Cuthbert, out at night in the highly magnetic and remote Lammermuir Hills, must have encountered plasma that manifested his cultural expectations. The vision of angels carrying a soul to heaven is similar to Jacob, who saw angels ascending and descending on a ladder to heaven.

CRICHTON COLLEGIATE CHURCH



A few miles further north, the male current takes us to Crichton Kirk, set in the most picturesque valley of Tyne Water. The imposing Gothic and Romanesque cruciform-styled church is dedicated to the Blessed Virgin Mary, St Kentigern and All Saints and has a large central tower. Nearby is Crichton Castle, the seat of the Bothwell family in the 16th century. James, Lord Bothwell, was the third husband of Mary, Queen of Scots. Lord William Crichton, then Lord Chancellor of Scotland and the original Laird of

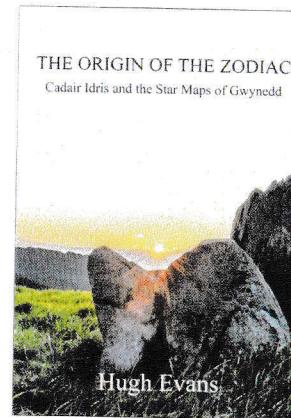
Crichton Castle, established the church as a Collegiate in 1449. Many Scottish families founded Collegiate Churches for priests and choir boys to sing daily for the health and good fortunes of the souls of the families who built them. The Reformation saw the removal of all the hangings, tapestries, paintings, stained glass and statues from the church and much of its medieval stone tracery, leaving it in ruin. Also removed were the burial tombs and effigies of the Crichtons and Bothwells from the north transept. In 1825, restoration began with the addition of an upper gallery and box pews. The only traces of the Collegiate Church are the nave's west wall, a small window at the east end of the choir, the vaulted stone roof and the carved stone heads on the church's exterior.

Two other features that interested us were a cross-shaped window and a round hole in the roof similar to the Pantheon in Rome called an oculus – now containing a fan to help with condensation build-up. The purpose of the oculus was not only to illuminate the interior but 'let those in the temple contemplate the heavens.' Interestingly, Rosslyn Chapel, located just five and a half miles (8.8 km) away, was built as a Collegiate Church five years earlier than Crichton Kirk and had similar dimensions. Also, both castles and chapels at Rosslyn and Crichton are equally distant and have comparable inter-visibility. Many believe that both were also built over ancient megalithic shrines and the area around Crichton is rich in Roman and Pictish settlements. A holy spring called the Scholars Well also existed here and we came across a spring flowing a short distance from the church next to a footpath leading to the Crichton Castle and wondered whether this was the elusive Scholar's Well.



Sept 2024 Moot: Cerrig Arthur by Hugh Evans

The Sept 2024 Leyhunters Moot took place in Gwynedd, North Wales. The 20-some Leyhunters visited sites around Gwynedd associated with the Mabinogi and The Star Maps of Gwynedd, and there were several talks in the evenings. On Wednesday morning of 11th September, the group visited Cymmer Abbey near Dolgellau and then travelled on to the stone circle called Cerrig Arthur, on the mountain above Barmouth (Abermaw). CADW (Welsh Heritage) date this stone circle as 'Prehistoric'; it is likely Stone Age and is the cover picture of The Origin of the Zodiac.



Cerrig Arthur's beautiful location, high on Mynydd (mountain) Egryn overlooking the Afon (river) Mawddach to the south and the Irish Sea to the west, is in the constellation Draco on the Star Maps of Gwynedd (<https://www.megalithic.co.uk/article.php?sid=762>).

Cerrig Arthur is known as three standing stones about 3ft high, in a tight trio, but on my previous visits I noticed several outlying stones and wondered if there was more to this enigmatic scheduled monument. The weather was gusting, chilly for September with intermittent sunshine and driving rain. It became apparent to me that the planned discussion of the mornings work with paper hand-outs would be disrupted by rain. So I briefed the Leyhunters as we hiked the quarter mile along and forty yards up the mountain from the coach. Getting together at the central trio of stones, I yelled against the gale, 'This is a much larger stone circle. We're going to survey it. Go find a stone!' The Leyhunters spread out and to my amazement, since I had not been able to gain this perspective previously, the larger stone circle revealed itself, perhaps for the first time in thousands of years. I brought out my rope, marked in Megalithic Yards (MY), and employed Paul's help at the centre to hold one end of the rope. I then walked out to John who was standing on a stone and called out the Megalithic Yard distance. I walked around the whole stone circle, lengthening and shortening the rope, calling out the Megalithic-Yardage as I passed each Leyhunter standing on each stone. Later we collated the information, having retired to the dry warmth of the coach.

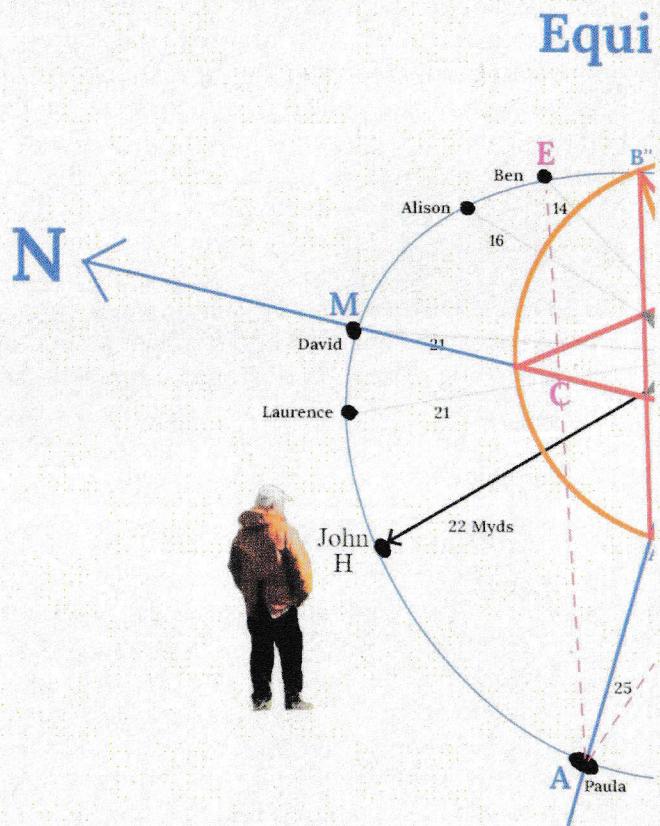
It is impossible to insert a perfect five-pointed star of integer sides within a circle, starting with the circle: try it! This implies our ancient ancestors understood the golden ratio Φ in 'Prehistory', thousands of years before the Ancient Greeks claimed invention.

Prof Alexander Thom analysed the stone circles he surveyed into four distinct categories³. On drawing the outer ring of stones, it is immediately apparent that Cerrig Arthur is probably a Thom 'Flattened Circle Type B', the centre of which must be the main triple standing stones. This type determines the ratio of the longest width M-N to the shortest A-B is 0.86: at Cerrig Arthur it was 0.875 (in the wind and the rain), confirming Flattened Circle Type B. Both these lengths were marked by stones and trusty Leyhunters: David-Paul H (M-N) and Paula-Tony C (A-B). Two stones on the flattened circumference of the outer circle, points E (Ben) and F (Paul S) when connected to point A (Paula) should trisect the line A-M into thirds at point C and D, which is found at Cerrig Arthur. These two stones represent solstice sunrise on the summer (E) and winter (F), as viewed from the centre trio. A line from the centre trio through the outer circle point F extends to the large Outlying Boulder some 100ft away (to be checked).

Deconstructing this Flattened Circle Type B (since we do not yet know the original five-pointed star, requires an inner circle to be drawn from the centre A' (the triple standing stones), to the outer flattened circle, the circles crossing in two places, 72 degrees apart at B' and B'': these should be two points of the inner star (and are 14MY apart). Determining B' and B'' by trigonometry and extending two lines from each to the inner circle A'' on the A-B line provides an opposite and the third point of the star. Now that we know three points of the star the last two C' and D' can be drawn by symmetry, and we find that one face of the five pointed star C'-C''-D-D' (23MY) is exactly aligned with M-N, and this line is exactly north-south. Confidence is increasing! Whole numbers $23\text{MY}/14\text{MY} = 1.643 = \Phi$ (1.618) to 98.5%. The line A-A''-A'-B at right angles to M-N is East-West and sunrise on the equinox. The niche in one of the centre trio stones is cut to view the rising sun on the horizon on the equinox, as seen in the cover image of The Origin of the Zodiac, photographed on the equinox. An inner five pointed star can be drawn inside the pentagram centre of the five-pointed star already discovered. Inside the inner five-

³ <https://sacred.numbersciences.org/2018/11/01/harmonic-astronomy-within-seascale-flattened-circle/#:~:text=A%20type%2DB%20flattened%20circle,so%20that%20a%20perfect%20solar>

I endeavoured to reconstruct Cerrig Arthur using the measurements obtained with the Leyhunters and my MY rope. Together with reference to the work of Prof Alexander Thom, who surveyed hundreds of stone circles across Britain to determine the Megalithic Yard common unit of construction¹, and also to Anne Macauley's hypothesis presented in her wonderful book *Megalithic Measures and Rhythms*².



$$\tan 36^\circ = \text{OPP}/\text{ADJ} (10)$$

$$10 \times \tan 36^\circ = \text{OPP} B - B = 7.265$$

$$B - B = 14 \text{ Myds} = B$$

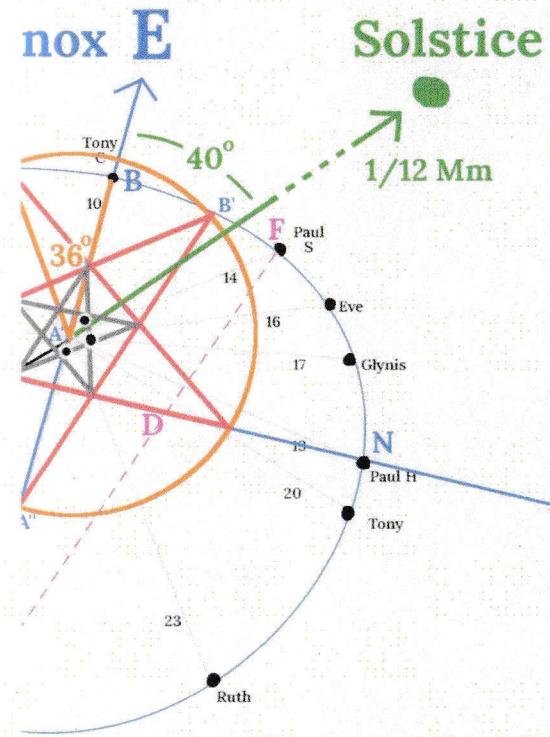
$$A - A = B - A = 12 \text{ Myds}$$

$$A - B = 23 \text{ Myds} = A$$

$$A/B = 23/14 = 1.643 = \phi \text{ to } 99.5\%$$

¹ Alexander Thom, *Cracking the Stone Age Code* by Robin Heath, p147

² *Megalithic Measures and Rhythms* by Anne Macauley, p66



$$AB = 35 \text{ Myds } MN = 40 \text{ Myds } MC = 12 \text{ Myds } MC/MN = 0.3$$

$$AB/MN = 0.875 \Rightarrow \text{Flattened Circle Type B } AE = 34 \text{ Myds } AF = 36 \text{ Myds}$$

$$\text{Arc} = 35 \text{ Myds } EF = 23 \text{ Myds } \text{Arc}/EF = 1.5217$$

$$\text{Inner Star } 5.5/9 = 1.63 = \phi \text{ to } 99\%$$

$$D = 5.5 \text{ MYds} = 1 \text{ M Rod Diameter Inner - inner circle}$$

Macauley Postulated that stone circles were constructed about a five-pointed star, made of five isosceles triangles: the ratio of the long to short sides being whole numbers in the whole numbers in the golden ratio phi ϕ (1.618), creating the necessary 72° angles to form a perfect five-pointed star, only from which can be drawn the first circle.



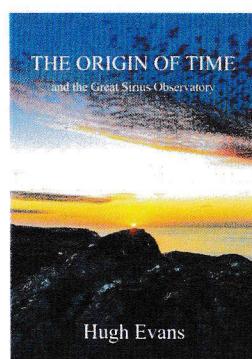
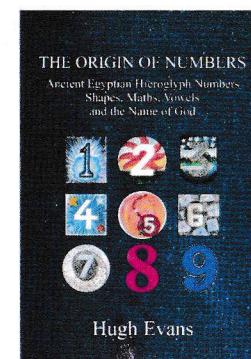
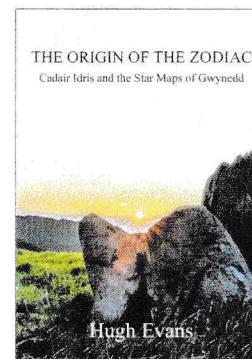
Cerrig Arthur stone circle, Sept 2024 Moot, Gwynedd, viewed from north-west (indicated by the orange cagoule of John H, and orange dot and arrow on the previous diagram). The Outlying Boulder is in the far distance to John H's right (white arrow).

Acknowledgements: Picture credit to Rebecca S. Laurence is thanked for amiable expedition leadership, as are the Leyhunters for being willing participants and conferring new meaning to 'standing stones'.

pointed star can be drawn an inner-inner circle that just touches the sides of the inner star pentagram centre. This inner-inner circle has a diameter of 5.5 Megalithic Yards = 1 Megalithic Rod.

Thus we have upheld Prof Alexander Thom and Anne Macauley, the Megalithic Year and the understanding of Φ phi at 'Prehistoric' Cerrig Arthur, as well as finding a long-lost stone circle. The Flattened Circle Type B is aligned north-south and east west, and stones at E and F identify the solstice sunrises, as does the Outlying Boulder. Several of the stones in the outer-circle are directly facing each other with a line through the centre A, eg stones marked by Laurence-Eve, Glynis-David, and Alison-Tony. Ruth→centreA→B" and John→centreA→B' are also important alignments to construct the flattened circle. No stone in the outer circle is without a function; the whole is beautiful astronomical observatory. How else do we know? It's in the name:

Cerrig, from **cer** a tool or instrument, **cerrydd** – to correct. The suffix **-ig** creates an object. Also **rhig** is a notch or groove (see Zodiac cover). Arthur is not the Medieval king; the root word **ar** means 'upon' and in this context it is the stars and heavens upon us. The suffix **-(y)dd** makes and agent and **-wr** an operator. **Arddwr** [arthoor] is an astronomer. Cerrig Arthur is the '**Astronomer's Instrument for Corrections**', which is its purpose, to set the new year at sunrise on the equinox⁴.



Full colour paperback available at Originofthezodiac.com. Kindle eversions also available.

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

⁴ *The Origin of Time* by Hugh Evans, p46

The Secret History of Stonehenge:

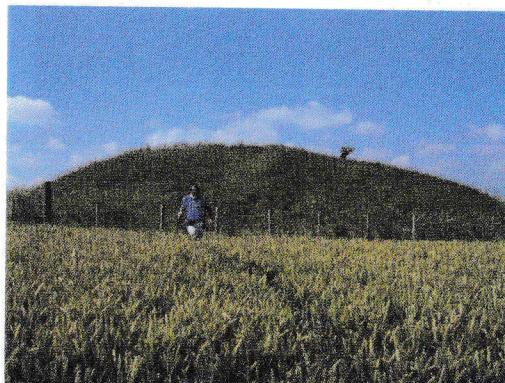
Part Four. The Hidden Dynamics of Earthen Mounds

By ©Maria Wheatley

In my last article, I discussed the musical harmonics of Stonehenge, many of which are healing, and some can raise consciousness, creating a metaphysical orchestra, and we saw that certain earth energies mathematically equate to music, adding to the energy of the site. During my research into mounds and pyramids worldwide, as well as musical harmonics, I noted a stunning visual feature that was associated with large non-burial earthen mounds. The ancients were ingenious as these mound types had *two* main functions, one of which was a visual wonder, and you will be mesmerised by their achievements.

Non-Burial Mounds

Early antiquarians and archaeologists reported an astonishing fact that non-burial mounds were more sophisticated in their construction than their smaller counterparts that were used for burial. I asked why? In the Stonehenge ceremonial landscape, one such non-burial mound is called the 'Monarch of the Plain', as it is exceptionally large and not far from the stones; however, today it is concealed behind the trees of Fargo Wood. This large mound is also called Amesbury 55 and it stands 10 ft (3 m) high and 162 ft (58 m) in diameter; certainly, it has presence. Sited on private land, rented from the MoD, another large mound called the Enford Barrow, which is shown below, stands 157 ft (47.4 m) in diameter and



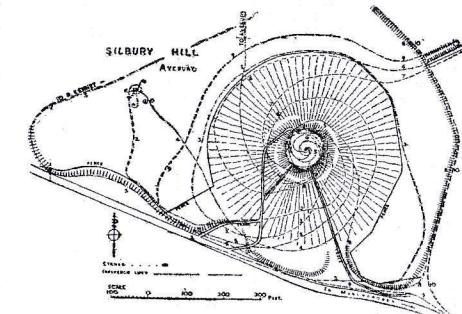
represented in a life-size gold statue and sitting on a golden horse; although the barrows never contained any metal artefacts or burials. Perhaps this 'golden' theme is a metaphor recalling a long-lost technology. Other exceptionally large

16.5 ft (5 m) high, it remains one of the largest surviving bowl-barrows in England. Leslie Grinsell informs us that the barrow's excavation was stopped by the locals and an old legend claims it contained a golden chair at its base. Likewise, folklore says that Silbury Hill, the largest man-made mound in Europe, is the last resting place of a King Sil,

non-burial mounds in Wiltshire include the Marlborough Mount, and the Hatfield Barrow that once stood within Marden Henge sited midway between Stonehenge and Avebury. As we shall soon see, there is far more to a non-burial mound than earth and turf. But first, let us explore a lost feature of Silbury Hill.

Silbury's Lost Avenue In the 1940s, Guy Underwood claimed to have seen the faint remains of an earthen avenue connecting Silbury Hill to Avebury. It was noted that a form of earth energy that emits 12 lines of force, (which he called an aquastat) set the avenue's path (numbers 7, 8 and 9 in the survey), two of which

are generated at the heart of Silbury. He never explained what an aquastat was, he thought it may be a dry stream or a fissure, then he changed his mind, first saying it was masculine and then feminine, so confusion arose. However, after dowsing this form of energy for 30 years, (longer than Underwood did), I noted it is a very deep flowing stream or river of primary water that I call *Yin Water* (to give Gaia back her power) ... These aquastatic flows cojoin at Silbury's northeast sector and set the width and course of the lost avenue.



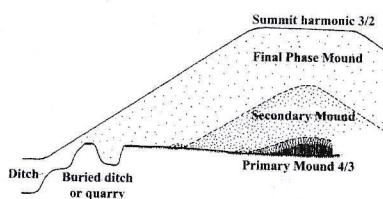
Using LiDAR results, I think I can confirm the existence of the earthen avenue. (I qualified in LiDAR interpretation a few years ago). LiDAR (light detection and ranging) is a remote sensing technology that uses a laser pulse to collect and/or record variable distances to the Earth. These are used to create 3-D models and maps of various objects and environments. LiDAR is one of archaeology's most exciting modern tools, which has changed the face of the landscape by making it possible to measure and map objects and structures that would otherwise remain hidden from view. The LiDAR map shows a distinctive meandering line from Silbury's northeast sector, akin to the location of the lost avenue, which appears to be coursing towards Avebury, although the LiDAR map only extends to the New Bridge. The avenue may have taken a right-hand turn on its approach to Avebury's southeast entrance. I have also dowsed this avenue and can confirm its existence in relation to the delicate aquastat flows. Musically, aquastats equate to the perfect fourth 4/3



reminds us that their energies are feminine as does the yin water they contain. Don't let numbers create brain fog! Simply put, some music teachers favour the female voice to sing the perfect fourth, and I suggest the lost avenue could have been a *feminine avenue*, perhaps used solely by women, as a guided processional route to and from Avebury/Silbury. The lost avenue seems plausible—rather than simply wandering into Avebury, formal megalithic avenues were created to guide people across the ceremonial landscape. This would seem an imperfect premise were Silbury excluded.

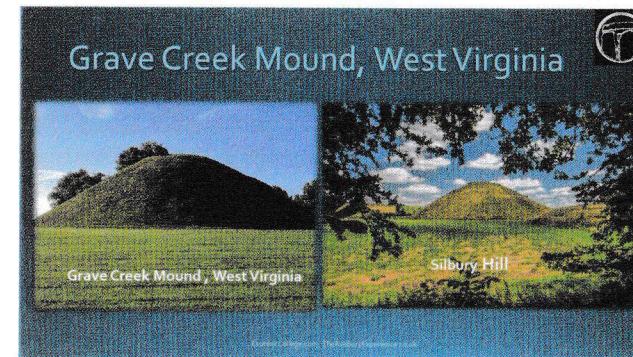
Prior to my discovery of musical **earth energy** harmonics, they were often referred to by some as electromagnetic forces within the Earth, and in more recent times plasma. Science can be cold, and we need to bring back the warm wisdom of the ancestral past. Perhaps prehistoric people may have sensed, or even 'heard' these sounds, or as Kepler said of the heavenly music of the spheres, the *soul could hear them*. Clearly, there is more to earth energies than scientific analysis.

Silbury Hill: Sun and Moon Sound Harmonics



coiled geospiral, symbolic of its tiers, which relates to the musical spiral of 3/2 i.e., C-G. From this emerges numerous underground streams that bestow the mound with geodetic power. From the very beginning of its construction, Silbury Hill incorporated mathematical and musical ratios: Note that Silbury 1 the *primary mound* has a ratio of 4/3, the perfect fourth, associated with the Moon and the ancestors of time past (discussed in the last article). The final phase was the completion of the summit, with a potential ratio of 3/2, the perfect fifth, that corresponds to the Sun, time present and time future. This is illustrated above and using harmonic allegory, time past is *within* Silbury's dark mound and future time is on the summit *outside* of Silbury. Placed centrally within the mound, music/sound can be seen as symbolically filling it with feminine lunar energy of the perfect fourth i.e., C-F. I am sure other large mounds, such as the nearby Merlin's Mount in Marlborough, and Grave Creek Mound, West Virginia, USA, were also constructed to incorporate similar ratios. For the mathematically

minded, the following figures relate how the construction of Silbury Hill corresponds to harmonic musical ratios: Diameter of mound (Silbury 3 and 4) 192 MY 192/48 = 4/1, height of mound (Silbury 3 and 4) 48 MY 144/48 = 3/1. Maximum diameter of ditch deepest section 144 MY 144/88.5 = 8/5. Diameter of mound (Silbury 2) 88.8 MY 88.8/44.4 = 2/1= (an octave). Diameter of mound (Silbury 1) 44.4 MY 192/144 = 4/3, diameter of the external summit (flat) 36.75 MY 36.5/24 = 3/2. Diameter of the wattle fence (Silbury 1) 24 MY = 24/6 = 4/1. The measurements used in the calculations are taken from Michael Dames' *The Silbury Treasure* (1978), and Alexander Thom's *Megalithic Yard* (1969).



When the Late Richard Cardew and I discovered these harmonics, we were utterly amazed; however, its lost history doesn't end there. Millenia ago, I think the ancients knew how to create

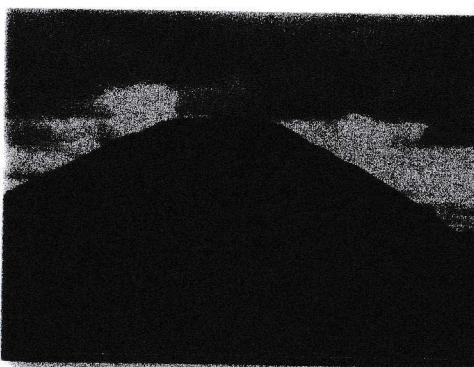
light as a by-product of natural energies in relation to large earthen mound technology. Today, we are used to light from within our own homes to street lights. During the Bronze Age, light was a natural resource coming from the Sun, Moon and stars and probably revered—or generated by fire and combustible materials. Amid the ancient landscape there was once a stunning visible light event and it was dramatic. If this is so, I hear some of you say, can you prove it? Yes, I can present persuasive evidence...

Behold Silbury Lighting Up The Night

Accompanied by a retired engineer, I conducted several experiments at Silbury Hill using equipment to record the electrostatic field. (For details of equipment used see my latest book *The Secret History of Stonehenge*). I had a sense that the ancestors were guiding me to a new discovery and thankfully I was with an expert. A measurement was taken at the top of Silbury and another at the bottom of the mound acting as a control. As soon as the digital instrument was switched on (range setting-20000 volts), a surge caused the meter to malfunction which has never happened before! This blew his mind! A normal reading from atmospheric charges, which can vary with the degree of cloud formation, is 200 volts when 6

ft (1.82 m) from the ground. This was indeed the case when a control measurement was taken at the foot of the hill. Other measurements were taken at other times adding to our understanding of the mound.

Constructed mainly of alternate organic and inorganic compounds, like an orgone machine, Silbury was effectively a high voltage capacitor and potentially could store a high electrostatic charge built up from the atmosphere. If the mound originally had a metal cap, as is sometimes claimed at the tops of pyramids, particularly if pointed, a corona discharge caused by ionisation would create a blue light, but only in darkness; although there may have been an exception when moonlight struck one side of the mound, leaving a dark shadow on the far side (and this has been seen). Archaeological records exist of tunnels being dug into Silbury Hill that might have severely damaged its internal structure and ability to maintain this high charge. Corona from very high electrical discharge causes ionisation of fluids, which would be present in the form of water from rain and dew

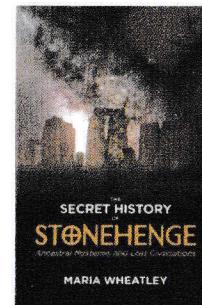


covering the surface of the hill with moisture. Similar blue flashes can sometimes be seen from national grid power lines, as well as high voltage electrical equipment, also from equipment such as old TV cathode ray tubes and radio transmitters.

When the mound was in pristine condition, with a potential copper or gold cap or point, the effect of this blue light would have appeared even more spectacular, as would our view of the night sky during earlier periods in our history in the absence of artificial light. If I am correct, then during the Bronze Age, Silbury Hill could have emitted light—lighting up a dark night like a beacon mound. This would have been one of the wonders of the ancient world, and could it be that a garbled trace memory of Silbury's copper or golden cap/point developed into the legendary golden artefacts associated with large mounds? Above is a reconstructed image of what an eye witness saw and photographed at a Full Moon above Silbury. He saw blue light being emitted on Silbury's summit and it made him feel like his hair was standing on end. (I was refused permission to use his photograph and so reconstructed an identical image in Photoshop.) I propose that

other large mounds were likewise designed to produce blue light. In the distant past, the landscape was stunning by day and by night...

Next time I will explore the enchanting light effects that were incorporated into henge banks and the evidence I will present is captivating.



Maria is hosting dowsing workshops during the summer of 2025.

Book and workshop information available from the website: TheAveburyExperience.co.uk £15.99 (390 pages).

Dowsing and Esoteric Courses: EsotericCollege.com

Links to all websites: MariaWheatley.UK

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ARIADNES THREAD
AND THE 36 STEPS
BY FIONN RAWNSLEY

Imagine a dead straight line around the Earth, just like the GMT suggests today. A line that has become broken in several places due to the shifting tectonic plates. At points on this line civilisations have risen and fallen again. Imagine if we could estimate the age of this line by its state of decay and even learn about the historically important events which unfolded upon it.

This story begins with the finding of a very large pit in a small woodland not far from where I live. Since I have been investigating several similar pits in the locality I decided to pay this one a visit. I made my way on foot, only crossing two arable fields to arrive at the deserted place, even as it is quite near to a couple of gatehouse cottages it is surprisingly isolated by the B1067 which goes right past. As I entered the crest of the pit I startled some deer who pronged away across the field. All seemed peaceful then except where a badger had been making his home, I spent a little time trying to get a feeling for the place which must be 50 to 60 feet deep and probably 100 foot long and 80 foot wide. As I turned to leave I saw a flint excavated by the badger and so picked it up and made my retreat to the daylight world from the twilight of the wooded pit. As I walked I picked up a small stick to clean out the crevices in the flint.

It was a bit later that I really had a good look at the flint, I felt this pit was once something important but what did it relate too?, let the context speak.

TF 98379 27039 TF
983270 X Easting 598379
Y Northing 327039 .There are 360 degrees in a circle and this offers 360 different directions from any point, where can I start? This is where the flint came in with a clear indication, to begin with I saw many shapes but I then began to discern two prevalent images. The Sphinx and the Pyramid, ok I thought lets have a look at this. . One aspect of the flint was like a typical postcard from Egypt, the Sphinx with the pyramid in the background. Google search brought up loads of similar images of postcard style so I picked a nice simple one and had a good look at it and the flint together. Upon the flint in tiny detail within the shape of the pyramid there are tiny engravings, they are actually there on the great pyramid but in a terribly eroded state, I could see them in the photograph, nobody looks for them but



they are there sure enough, but clearly known about to the man who cleaved the flint into a text of sorts.

I sensed this was a lead. I used Google Earth to make a measurement line from the pit in Norfolk where I found the flint, all the way to the Pyramid of Khafre, and I even extended it by return back beyond my pit to the coast of Norfolk where it actually comes out at Holme next the sea. The line crosses my pit at 124 S,S,E and 304 degrees to N,N,W of North.

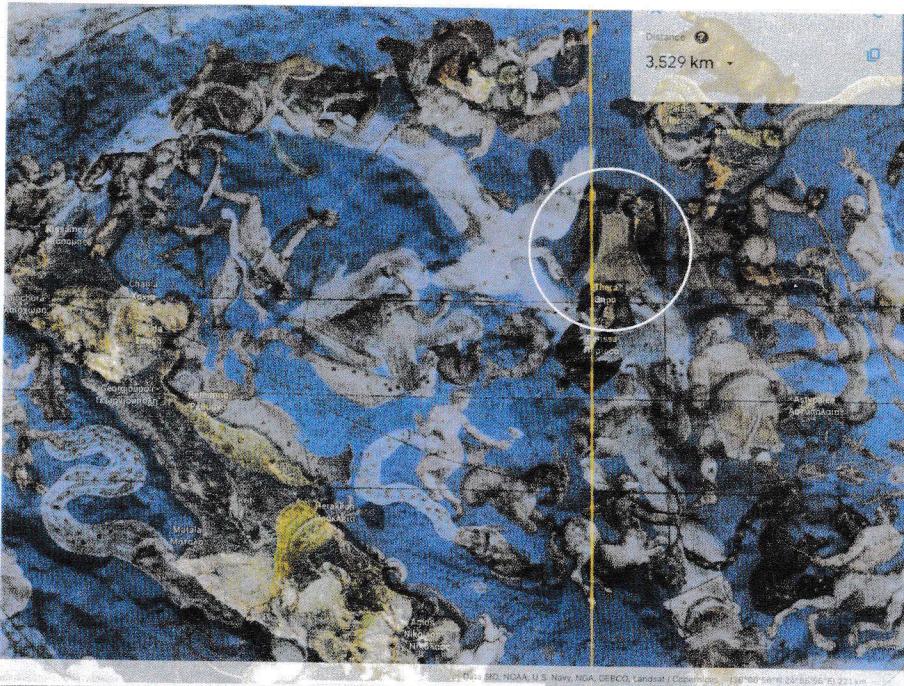
There is no place like Holme as it was here that the now renowned Sea henge was discovered. Right here immediately are three very significant points in a dead straight alignment. What else might there be. As I began to examine the course of the line, it bisects Athens crosses the Mediterranean and the Aegean straight through ancient Thera the site of one of the most explosive volcanic eruptions ever to have stricken humanity, the dead straight line continues up through Bosnia not far from Vosiko where the vast pyramid of the Sun has been found. This all seems to add up to something pretty incredible.

I returned to the image of Santorini and Thera and with the flint in hand made comparisons to the Island which is the caldera of the volcanic explosion which rocked the ancient world 1600 years B.C. There is more than a slight resemblance of the flint to the shape of the island. I held in my hand a flint suggestive of a tiny model of the island, is it as it was before the disaster or as it is now? I cannot be sure. I trialed an image of the constellation Lyre Vultura over the Google image of Thera to see if there may have been a zodiac in this area of the Aegean. The remains of Lyre Vultura are there, so I took an image of the whole Aegean area into my tablet drawing program and superimposed the zodiac image which is now my sole source of zodiac imagery, (no more fiddling with other designs or trying to find constellations dot to dot).

(I now super impose the whole Caprarola design and when there is a fit of one constellation I find it tallies with the entire design and so shows where the zodiac has been lost to the sea in some places, it is also repeated exactly over and over the same with very little variation in each landscape I study)

Spreading the magic tapestry of the zodiac across the whole Aegean demonstrated that not only was Lyre Vultura right on Thera but Taurus is still evident on northern Crete, making a perfect reason why the bull was so important to Minos and the Minoan civilisation. So much of the zodiac must have already been inundated by the Zanclean flood of the Mediterranean 5.35 M.y ago, showing the zodiacs antiquity and also suggesting that the Minoans had been the holders of the memory of the great Aegean zodiac even after the loss of about 90% of it and that it continued to form the basis of their mythic culture, right up until the eruption of the volcano at Thera, when Lyre Vultura within the Aegean zodiac literally erupted; Thera was utterly blown out of the water. The Thera volcanic explosion was probably four times more explosive than Krakatoa or Hunga Tonga Ha Apia which happened in January 2022 and has been calculated to have been a 7 out of

a possible 8 on the volcanic explosion index. This may well not have been the end of the Minoan civilisation but this was an energetic death blow to the spirit of the Aegean zodiac. It was the precessional age of Taurus the constellation of which was in northern Crete, the centre of the Minoan civilisation. Tsunami waves up to 30 foot high would have wiped out most of the area within the Mediterranean Sea including coastal Crete at a distance of only 70 miles from Thera, and would have probably washed a good way inland from the coast of Alexandria across the Nile Delta potentially reaching up to 100 miles inland or more as far or further than the great Pyramid.



Aegean detail with Crete on the left under Taurus; Thera (Santorini) Lyre in circle.

Crops around the world would have been effected possibly for a few years particularly in the Mediterranean area, very bad news for a Bronze Age culture. Only a few key islands in the Aegean now mark out the vital 6 axial pole star henge locations with the exception of Cygnus which is fully lost to the Aegean Sea. With all this in mind I returned to look at the Norfolk flint.

Over breakfast I studied an enlarged image of one side of the flint. I could see a large headed beast in a cavity under the island, his eyes looking up angrily; the Earth tremors must have been huge rumblings which shook their buildings to pieces and a deathly face spitting a long tongue of red flame over the people who seemed to be fleeing in ships under dark sky's,



Tiny engraving on flint of ships

thousands of people in ships, and one or two larger figures possibly kings and priests seem to be addressing the volcano itself as if a discourse could be had with the force of nature now about to decimate the ancient world.

Further along Ariadnes thread we find ourselves in Egypt, and the Delta zodiac part of which is also lost to the sea towards the North out beyond Alexandria and it's not to do with erosion. There are two Delta zodiacs one upon another here, one being the Dendera style and one the more apparently Greek style, they both have lost a portion to the north. The Dendera style zodiac has lost a third of its design to the sea while also losing a portion to encroaching desert sand. Judging by the amount of seaward loss and the flatness of the delta region the tsunami from the eruption of Thera could have washed as far in land as the Great pyramid and Sphinx this would have been potentially 250 km from the leading northern edge of the Dendera zodiac design, the third of which being now permanently lost to the Mediterranean Sea. This area of Egypt was regularly flooded by the Nile's inundation up to 40 ft deep and may have dealt with flooding in a different way even with the gross loss of life crops and livestock, which must have occurred.

The thread continues through Alexandria and the remains of the huge Dendera form zodiac in the delta and arrives at the Great pyramid of Khafre, the Great pyramid is just south of Cairo where yet another zodiac spans the city area including the Great Pyramid and Sphinx in its structure. Again the most significant point is the Great pyramid at Lyre; This may have been a temple for the shadow part of humans as they make their journey on from life, to me this all suggests a sort of mysterious attachment to the shadow. The Greek and the Dendera images are both across this area of Cairo although the Dendera zodiac has been now largely entirely lost to the rising tide of the mega city Cairo, but even with its ancient design one can still make out some of the constellations. The Pyramid and the the Sphinx are within the constellation of Hapi the Nile God in the Dendera-form zodiac, several constellation's are still clear amongst farmland. While the Constellation of Lyre again forms the setting for the Great Pyramid and the Sphinx in the Greek version all centred on Ariadnes thread.

Because of the scale of Landscape images I find that very often other designs are incorporated without loss of either design. It is by photo-superimposing the design that it becomes possible to see each much more clearly, so both geoglyphic drawings can coexist in the same landscape.

Now the thread of Ariadne continues on down to enter the Gulf of Suez and through another zodiac which lays half in Israel towards Sharm el Shake and half in Upper Egypt, I will call this one the zodiac of Fayum, this will become important in this story as I continue to pull in Ariadnes thread. The thread is about central to the Gulf of Suez and is running lengthways

into the Red Sea then down towards Somalia. There are another two zodiacs below the Fayum zodiac which are strangely split between each side of the Red Sea, the central portion has become inundated by the propagation and subsidence at this tectonic separation between the Asian and African plates. It could suggest a date? The gulf of the Red Sea opened about 20 M.y ago so it does suggest that both the zodiacs in place would be achieved before that time. Well that is a long time before Homosapiens like us came into being.

The last stage of this part of the thread goes through Somalia and drops off through a zodiac landscape into the ocean. Because of the angle of the coast which severs a third of the zodiac away it appears lost, but by a simple paste together of two coasts photographically the existing Somalian landscape and India which was torn away at this point about 100 M.y ago can be rejoined. The missing section of the zodiac consisting of the Argo, Procyon, serpent, Crater, Corvus, Centaurus and the hound, Gemini and part of Leo and the upturned Fornax are all visible on India's landscape. I realised that I am definitely now looking at something of extreme antiquity. I picked up the angle of the zodiac and was able to further project it across the interior of India. Another zodiac landscape fully integrated within the interior of India. I have called this the Indian subcontinental zodiac. It really spans the continent and is both the Greek and the Dendera-form design together. This zodiac is terrifically ancient and largely intact apart from some erosion (The zodiac scale has been its salvation).



Fig 2; Fragmented Somalian zodiac found on coast of India

The image in Fig 2 is the superimposition of the zodiac as it appears on the Indian subcontinent with the area appearing superimposed upon the blue sea is to be found in Somalia 2000 miles away. India has literally separated from the African continental plate and sailed itself this huge distance in the last 200 M.y. This find must mean that the whole of Ariadnes thread including all the finds yet to be discussed in parts 2 and 3 belong to the period when the thread was intact and all resided within Pangea before the tectonic plates separated. A previous colonisation of planet Earth or our lost ancestry. Whichever story you choose the zodiac is something of a thread of continuity between those distant times. Let us continue to stalk the Minotaur in the next instalment.

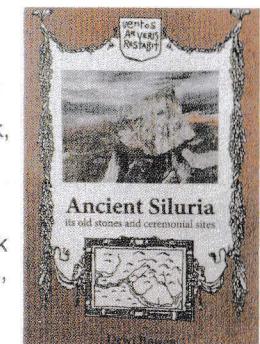
* * * * *

BOOK REVIEWS by Liza Llewellyn

Ancient Siluria

Dewi Bowen

Published by D. Bowen, Gloran Books, S. Wales, 2025 paperback, 124pp, B&W illustrations. throughout and a coloured map at the back. £12, email: dewibowen81@gmail.com

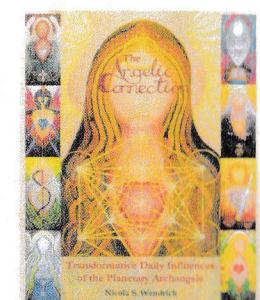


This is a rewrite of the original 1992 book of the same title. The book is a hearty look at many of the great megalithic sites in South Wales, including Tinkinswood, Cae yr Arfa, Carn Llechart, Cerrig Duon, Saith Maen, Maen Mawr, Cefn Bryn and Arthur's Stone at Gower.

The Angelic Connection

Nicola S. Wendrich

Published by Wendrich artHouse, N. Scotland, 2025, paperback, 268pp, ISBN-13: 978-0992747978. Book, Calendar & Cards available at <https://wendricharthouse.com>
Book also available @ Amazon.co.uk, for £24.99



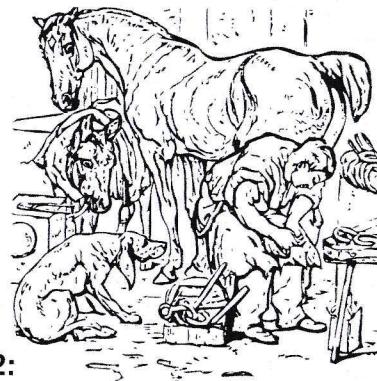
This book gives the background to the creation of an Archangelic Calendar where each day of the week is allotted a planetary archangel or archangels, e.g. Raphael is associated with Mercury and Wednesday. The idea is that you plan your week based around the archangelic energy of each day and this brings order – divine order – to your life. The book draws heavily from Kabbalistic teachings and the Western Magical Tradition as expressed in the Order of the Golden Dawn.



THE STABLE END

with

Richard Knight,
the Rustic Farrier



The Crystal White Horses, part 2:

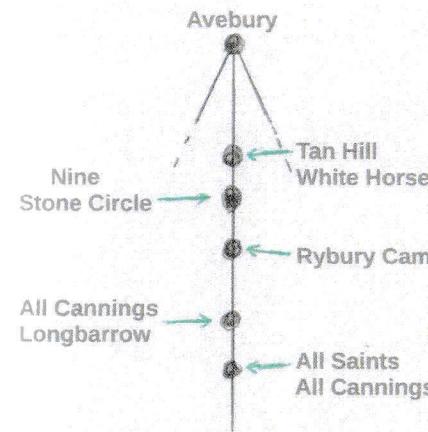
The Devil's Church & Druid's Lodge

Tan Hill is the highest peak in the ridge of hills which runs from Devizes to Marlborough and, to the north of it, runs the old Devil's Dyke we call the Wansdyke. The peak itself is called The Devil's Church on an old map in Devizes Museum and to the South of it is Rybury Camp, a prehistoric village which includes a stone circle of nine upright Sarsen stones about four feet in length in the middle of which is a prostrate stone the length of a man. All of these sites are of course on the central line of the Crystal. Back on top of Tan Hill, according to Tacitus, the Belgae had a famous Temple with the name "TAN FANA¹" for religious ceremonies and, after that, a fair for horses was held right up until 1933. In 1637, it was postponed due to the plague. Ash from the bonfire at the fair was held in high regard as a cure for scour in calves and to spread on crops. The word "TAN" itself is said to signify "FIRE", as in BELTANE². Although the fair was held on 6th August, it is more than likely that, during the Mayday Beltane, a huge fire would burn on Tan Hill and light up the White Horse Crystal for miles around, and that *this* ash would be sacred.

Down the line we come to a different kettle of fish, chronologically speaking. Different, but when you see it you might agree....exactly the same. I refer to the All Cannings Long Barrow, a masterpiece commissioned by farmer and Stonehenge steward Timothy Daw in 2014. Now either Mr Daw knows something we don't or he has a good instinct and, like other people back into pre-history, just thought that this was a sweet spot to build something like this, it looks and, more importantly, *feels* like a pre-historic long barrow...and urns of cremated ashes can be interred here.

¹ *Fana* means "temple"

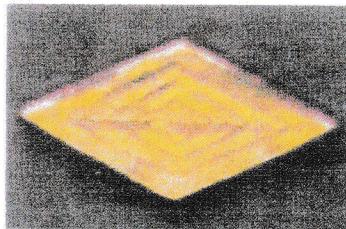
² And, interestingly *bel* is said to either come from *belos* meaning 'bright and shining' or from *Belinus*, the solar god of Britain (and elsewhere), as in the Belinus Line, the 'Spine of Albion'; why not both? – was not Belinus the bright and shining one? 1st May: the return of the SUN god.



Close-up of top of FIGURE 2
(i.e. Figure 2 of last Stable End)

The line on the left from Avebury to The Moon Stallion runs first through the Waggon and Horses, a proper old thatched public house. It truly belongs on this White Horse Crystal next to Avebury, partly because of its name of course, but more nefariously because it is partly built of stone STOLEN from Avebury! Is that good or bad? Well Charles Dickens stayed there with fellow poorer passengers (the posher ones used the Beckhampton Arms) because he used it as the inn for the Bagman's tale in *The Pickwick Papers*, with Tom Smart toasting himself in front of the fire looking in the mirror over the flames at delightful rows of green bottles and gold labels with rows of cheeses, boiled hams and rounds of beef arranged on shelves. Best not to worry, the Hallowed stones went to a good home. Next it's St Mary the Virgin Church at Bishops Canning. Almost all the Churches crossed by these lines are St Mary, bringing to mind Bridget and Isis. When they're not Mary they're All Saints. In Alton Barnes you get both. The line from the Moon Stallion to the White Horse at Stourpaine has the A350 twisted around it like a snake on a Caduceus and passes through Churches designated to St. Mary all the way. It passes Battlesbury Hill Fort in Warminster which contains many barrows. In Iwerne Minster the line is 200 yards from St. Mary's, but in East Knoyle and Compton Abbas they are right on the line.

Further along the line is All Cannings itself and the line goes straight through the Church of All Saints, which dates from the thirteenth century. It also lies on a line of the Uffington Moon Stallion Crystal. One of the notable things about this village is that Kathleen Wiltshire lived here! I like to think she would have been quite pleased to know that her home was on the outline of two White Horse Crystals. The last stop before The White Horse Inn at Stourpaine is home to the old and new Wardour Castles. As a former Saxon royal estate, Wardour was a haunt of King Alfred the Great but more of that at another time.



there. The 60 degree end fits very snugly into the top angle of the Avebury-Henley Crystal.

What made the Bronze Age artist want to make this particular shape of gold we will never know, but the skeleton, three daggers and a large gold lozenge were buried right on the White Horse Crystal and that, for me, is a flash of golden sun in the blackness as the silver moon struggles for us.

About two miles down from the Barrow we run straight across DRUIDS LODGE³. OK, so that's "Lodge" as in Freemason and Knights Templar⁴, and "Druid" as in...well...Druid. And I can find next to nothing about the place. To be honest I'm glad to run it down at last. It's now a Polo Club [well it has to be horses] and there was a wartime airfield here. *The Druid's Lodge Confederacy* is a book by Paul Mathieu telling the tale of a group of five toffs, i.e. a stud owner, a royal vet, two city financiers and a master of hounds who started a race yard here and made an absolute killing by betting. Now I'm not saying they were helped by the power of the Crystal...but, on the other hand, I'm not not saying that either!

As we follow the line down from the mysterious Druids Lodge, a swirling harp descends the musical scales, the picture goes all wobbly and we are going back in time to 1916! We are in the fields of Fovant by the village and we are surrounded by thousands of soldiers training and waiting to go to France. A lot of the time there is nothing to do and there is regimental rivalry with fights breaking out, and even... Australians! Never must we forget that, while we Brits have "history", Australians have "previous"! Being camped on the line of a Crystal White Horse, the Commanders decided to get the boys gouging out the turf on the hill opposite to make Regimental badges in chalk... obviously. To the left is JACK THE TREACLE-EATER⁵ better known as Mercury: Signals Corp. Each badge took 50 men 6 months to complete.

³ Written with no apostrophe on the 's' on most maps, although in the Mathieu book title there is one.

⁴ Druids, of course, traditionally at least, meet in a groves, not lodges.

⁵ Jack the Treacle-Eater was the main feature of a previous *Stable End* article - see Newsletter, issue 43.

The line from Stonehenge to Stourpaine hits a famous prehistoric landmark almost straight away, in its own backyard as it were. The Bush Barrow on the western end of the Normanton Barrows Cemetery [Bronze Age]. It was excavated in 1808 by William Cunningham and Sir Richard Colt Hoare and the finds were fabulous! To the left we see the smaller of the two solid gold lozenges discovered

FIGURE 3, below, is the third of the White Horse Crystals. It stretches from Avebury to The Old White Horse in Henley-on-Thames which is very near to the Templar Cross made of trees which crops up everywhere, as the old lags among us will be aware. The arms are Uffington Sun Mare and Inkpen White Horse (also known as Ham Hill White Horse). Originally, this cross was the tip of the crystal that I drew on Google Earth and I had the hidden Obelisk at Milborne St. Andrew as the bottom tip of the Stourpaine crystal. It sort of worked, but it was not symmetrical. Then I noticed the White Horse Inn at Stourpaine, actually on the line, and used that instead. A quick re-check unearthed the Inn at Henley and the whole shape suddenly looked perfect!

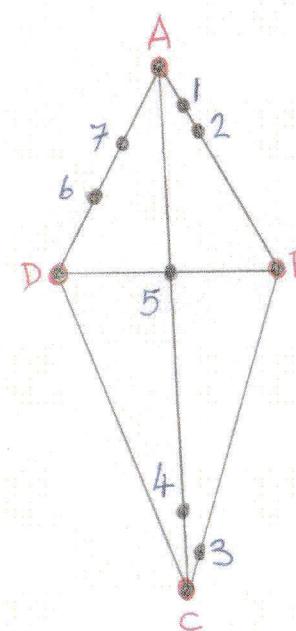


FIGURE 3 (left)

KEY :

A = Avebury
 B = Uffington Sun Mare
 C = The Old White Horse Inn, Henley
 D = Inkpen White Horse

1 = Temple
 2 = Rockley White Horse
 3 = Greys Court
 4 = Friars Ford, Goring
 5 = Lambourn
 6 = Great Bedwyn
 7 = The Great Lodge

On the above FIGURE 3, the Avebury to Uffington line is shared with the central line of FIGURE 1⁶ and holds the farm known as Temple (It was a Knights Templar Preceptory), and the Rockley White Horse. The Avebury to Inkpen White Horse line holds two sites of interest, both great: The GREAT Lodge, and GREAT Bedwyn Post Office which is indeed GREAT. The Great Lodge in Cadley, Savernake Forest is notable for being the Eastern end of the mighty Wansdyke ancient road, through I suspect it used to go through Savernake and onwards probably as the Devil's or Grim's Ditch or Dyke which all mean Wansdyke or Wodin's Dyke. Built in the 1600s, probably on an earlier building The Great Lodge

⁶ For FIGURE 1, see last *Stable End* (The Crystal White Horses, part 1).

was a court for sentencing the backsliding peasants who found that eating was a good idea and poached the deer of Savernake Forest. The Forest near the Lodge is called "Great Lodge Bottom" and has the highest concentration of veteran Oak and Beech in Europe. The very name "SAFERNOC" refers to Oak and maybe something similar to Severn⁷, as in the river, which would make it "Sabrina's Oaks". Or to give the Celtic Goddess her real, non-Latinized, name...HAFREN. So, "Hafren's Oaks" – beautiful.

*Sabrina fair,
Listen where thou art sitting
Under the glassy, cool, translucent wave,
In twisted braids of lilies knitting
The loose train of thy amber-dropping hair;
Listen for dear honour's sake,
Goddess of the silver lake,
Listen and save!*

(SABRINA IS TO THE SEVERN
AS ISIS IS TO THE THAMES)⁸

Thus wrote Milton in his masque, *Comus*, in 1634.⁹

Next issue we learn more of the goddess of the Severn and, then, take a visit to the strangest Post Office in Britain!

– Ed.

[All editing by Liza Llewellyn]

Brief bio of Richard Knight, the Rustic Farrier

Richard was born about two yards from the River Kennet in Minal, Mildenhall, Wiltshire in what is now called The Old Forge. His father was the last blacksmith in the area and was a Romany Gypsy who taught his son the trade of farrier, which he still is to this day.

Thanks to Bran Braniff
for assistance with typing.



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⁷ Savernake/Savernoc = Severn-oak? (the word is said to be of 'uncertain origin')

⁸ See *Spirits of Severn* by Michael Dames, reviewed in Issue 35 of this Newsletter (p.28)

⁹ Presented at Ludlow Castle the same year.