

The Newsletter of the Network of  
**Ley Hunters**

**Issue 57 Samhain 2025**

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**Illustration and photo: "Geall" © Lynn R S Genevieve**

# The Newsletter of the Network of Ley Hunters

Issue 57, Samhain (1<sup>st</sup> November) 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.

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Please subscribe soon so that we print enough copies of the next issue. Please **PRINT** your name and address clearly. Thank you!

Contributions are welcome for future issues. Please send 14pt typed camera-ready copy on a single side of A4 with 1 inch margins. Pictures and diagrams are welcome. Remember, we will reduce to A5. Please contact the editor re length and subject, or if you need help with typing. Volunteer typists are also most welcome to contact us. We have early deadlines because we are often away on Vision Quests and Pilgrimages (which you are welcome to join). We are delighted to read about your local leys, but please remember that we are not all familiar with your territory. Please provide six figure grid references and details of relevant Ordnance Survey Explorer maps (1:25,000). Don't forget the letters of your 100km square. The grid reference for Stonehenge, for example, is SU 123422 (OS Explorer 130).

A major function of the Network is our Moots and Field Trips. Apart from the interesting places visited and the expert speakers you can hear, these are good ways to meet other ley hunters. We have much to teach each other. By coming together as a group we hire buses and drivers for our trips, and even book carriages on sleeper trains to and from Scotland and Cornwall. Apart from encouraging group spirit, providing transport for all, and being better for the environment, buses allow us to be dropped off and picked up on narrow lanes where there is no room to park a car. Early booking helps us to organise buses and drivers. Our moots are also located with regard to public transport and affordable accommodation, including a campsite where we can be grouped together. We try to provide vegan food at Moots.

**Circulation: 360**

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**COVER STORY:** *Camas nan Geall* means 'the Bay of the Promise'

(Camas = Bay)

Lynn R S Genevieve

## Camas nan Geall – Goddess, Land and Inspiration

By Dr. Lynn Rhiannon Selkie Genevieve

*Camas nan Geall* (see cover of this issue) is where my story starts... that is, both my meeting with the Goddess of my locality, and my 'work in progress', a fantasy fiction novel *The Maiden's Tale: Ròn*, book I in my *Tales of B-Earth* trilogy (forthcoming). *Ròn* is Gaelic for seal, and my novel begins with a Selkie child *Ròn*, born of a seal; mythical Selkie tales persist in Celtic lands, most commonly of seal women who leave their seal-skins to become wives to human males (see Royal Mail stamp illustration below). You may have noticed already that I have a middle

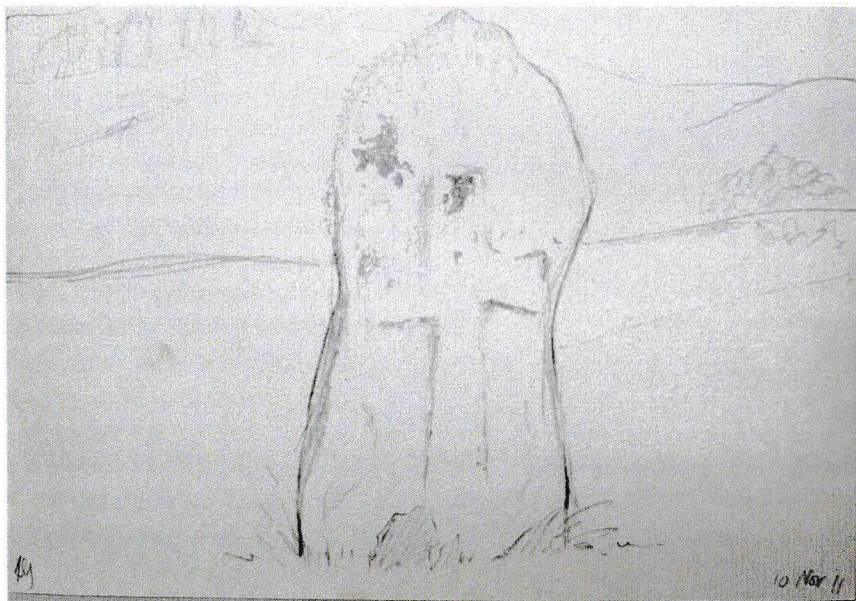
name of *Selkie*, and that's another story... But I digress. This article is about 'Geall' and how She presents (to me) here on the Ardnamurchan Peninsula, both in the Otherworld, and this one. This is an ancient volcanic landscape, and the caldera can be seen on Google Earth. You'll find the peninsula north of Mull and south of the Isle of Skye, and it is the most western point of mainland Britain. Living here, I am surrounded by a



maritime oak woodland, a SSSI (site of special scientific interest) with open moorland to the north and a sea loch to the south. Loch Sunart is where the historic site of Camas nan Geall is situated, looking out onto a pebble beach, with a lush green field and the 'yellow' hills above (Beinn Bhuidhe) present an imposing backdrop. The one road coming into and out of the peninsula looks out over this impressive scene. It is not unusual to see Ravens, Golden Eagles, even Sea Eagles soaring above, and on land the ubiquitous Red Deer of Scotland are often to be seen.

It is in Camas nan Geall that the inspiration behind finding Goddess and story came, specifically from the remains of the 6,000 years old Neolithic Hebridean type chambered cairn, a portal which I have

journeyed through and received knowledge, stories, and visions which have ignited my writing and encouraged other avenues of art. I see the Goddess of the living land, with her vulva as the opening of the cairn, representing a source of living history – I sense the power of this place, and many others feel ‘something’. As my artwork on the front cover demonstrates, I see and feel Her as ‘pregnant’; She gives birth to creativity – She is my inspiration. Nearby is a standing stone over 2m high thought to be Bronze age (4,000 years old) which was later engraved with Christian images perhaps connected to St Columba who travelled this coast in 563CE later founding the abbey at Iona, as to the east is a spring known as *Tobar Chalum* ‘Columba’s well’ which gushes from a wall by the roadside. There is always a glass there for people to take a drink from this sacred spring.



In 2011 I sketched this standing stone whilst on holiday in the area, long before I ever knew I'd be living nearby one day. Interestingly, my drawing, whilst quite a good representation of the stone itself, completely ignores the surrounding ‘man-made’ landscape.

The artist Rachel Kidd was able to produce an impression of how the Neolithic cairn would have looked originally from Ardnamurchan History & Heritage Association's local investigations of the site. It is a scheduled ancient monument and more recently, Archaeology Scotland have conducted an excavation of some areas around the tomb (Adopt a monument Project) hoping to find further evidence of occupation by Neolithic or older peoples. Even though a geophysical survey located a round shadow, an exploratory dig revealed only one ancient artifact – a flint arrowhead which was actually found by a child who was participating in the public engagement element of the dig! For me this lack of information and history just adds to the mystique of this land and how the Goddess shows Herself only to those who wish to see. (I wrote a little more about this aspect in an article for Archaeology Scotland's journal issue 45 winter

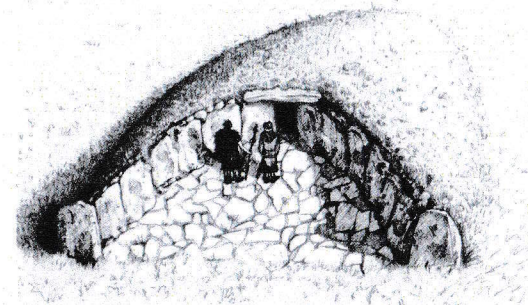
2022 *Story-Land:*

*archaeological*

*landscapes as inspiration for writing*). I believe that

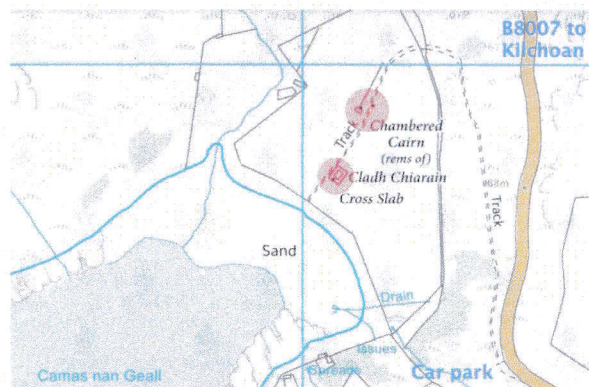
our ancestors clearly understood the divinity of this land and honoured it in their own ways. This is what I now do (along with husband John – we are both Druids) at Camas

nan Geall, most often at Samhain, October 31<sup>st</sup>, when the veils between the worlds are said to be thin. But Camas nan Geall is only one of many ancient remains on the peninsula; there are other cairns, duns (iron age forts), castles and later ruins to be seen (not least an array of abandoned villages a result of the *clearances* of the 18<sup>th</sup> century by land owners for their sheep) but a more recent find is particularly significant. In 2011, the first Viking boat burial on the British mainland was discovered at Swordle. It is thought to date from the 10<sup>th</sup> century and the Ardnamurchan Transitions Project continues to investigate this stunning grave that included a shield, sword and spearhead. It is easy to locate, as the site has been cleared revealing the boat-shaped burial place by the shore.



Back to Camas nan Geall, where the bay is one of the most impressive and accessible sites on the peninsula. Whilst here in Scotland we do have 'the right to roam', landowners sometimes do their best to make it difficult and some other places in Ardnamurchan are not so easily accessed. What is great, is that once you find your way to almost any historic location, there are no restrictions to view, no payments, no stewards, you can enjoy the freedom to, for example, do a bit of dowsing perhaps, in peace (although I admit to not engaging in this as much as I could – my relationship with the land has gone down a different path).

Local maps clearly mark the cairn and the standing stone, but there is also an 18<sup>th</sup> century burial ground created for a branch of the Campbell family. The graveyard is surrounded by a walled enclosure *Cladh Chiarain*, originally attributed to St Ciaran mac an t-Saeir (d.549 CE) but likely rebuilt in the early 18<sup>th</sup> century. The headstones are quite



elaborate and some remain clear with coats of arms, a crucifixion, scallop shells and more. There are many additional ruined dwellings in the area to wander around, and be warned, there are also lots of sheep!

This has been just a short overview of the wild and sacred beauty of the area. It is certainly worth including on any tour of the west coast if you get as far as Mull and Iona, or are travelling up to the Isle of Skye. It is a comparatively quiet area compared to much of the Highlands, which would suit campers and hill walkers; the nearest town is Fort William (an hour and a half on mostly single track roads and a ferry ride away). My thanks to Heritage Ardnamurchan for much of the information about Camas nan Geall.

**Map reference: NM 56020 61877 OS explorer 390**  
<https://heritageardnamurchan.co.uk/camas-nan-geall-chambered-cairn/>

## The Secret History of Stonehenge:

### Part Five. Stonehenge Phase 1: Moonlight upon the Stones.

By ©Maria Wheatley. In memory of Richard Cardew.



In my last article, I discussed the electrostatic light emissions of Silbury Hill, which acted as a capacitor that could release blue light. Now, I will discuss the design of henges that were created for their captivating light effects. Within a henge monument, certain criteria were needed for a 'lunar light-show' and, as we shall see, Stonehenge's unique inner henge bank placement bears the foremost design, revealing what the longheaded priesthood would have once seen amid the bluestones of Stonehenge Phase 1.

### Henge Banks

Typically, a Wessex henge bank was constructed from quarried chalk blocks and pieced together to form a solid bank wall or formed from chalk rubble. Not at Stonehenge. The henge was carved out of the solid chalk bedrock to form a smooth white 'basin' with no rough edges; imagine a massive bowl with a lower outer bank, a ditch and a higher internal bank. Although, in Ireland, some henges were scooped out around the edge of the bank leaving a convex arena like an upturned saucer. Mayburgh, near Penrith in the Lake District, was similar. Archaeologists state that Stonehenge's henge bank was constructed of chalk rubble edged with chalk blocks for support, although an eyewitness to an archaeological dig disagrees. In my legacy earth energy archive, I have an eyewitness account from the late Mr. Gorrey, who was a well-known and widely respected Stonehenge guide and custodian of the site for more than twenty years. He was present at the famous 1954 excavation of the earthwork, conducted by Professors Richard J C Atkinson (1920-1994), and Stuart Piggott (1910-1996).

In the words of Gorrey, the excavation revealed that:

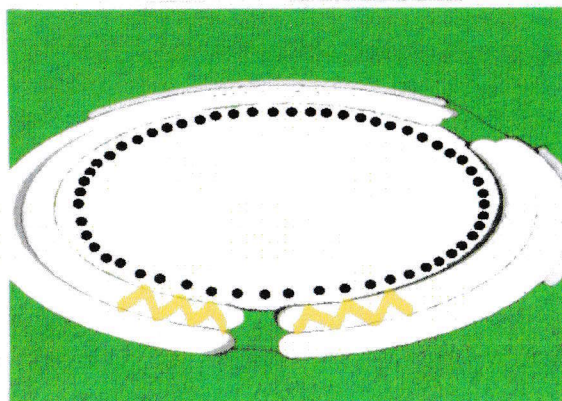
“...instead of being composed of loose chalk as would be expected in such a bank, it was made up of solid chalk integral with the surrounding ground, which appeared to have been cut away to a lower level in order that the mound should be formed.”

If this eyewitness account is correct, as I am sure it is, it begs the question of whether deer antlers were used to extract the vast circle-like henge, with a circumference of nearly 900 ft (274 m), from the solid chalk bedrock or was another form of advanced instrumentation employed? We are spoon-fed an archaeological mantra that a Wessex henge bank should appear as ‘a gleaming chalk white bank set against a lush green landscape’, my vision is different. I imagine that a henge brings a colourful and creative element—Stonehenge’s chalk bank may have been an artistic blank canvas. Yellow, red and brown ochre colours were probably used to define their artwork. On the Ness of Brodgar, Orkney, Neolithic artisans left behind small ochre paint pots used to stain colour on the inner temple walls. I find ochre close to Avebury and Stonehenge and pick pieces to give to my guests; it is in abundance throughout Wessex.

### Painted Earth Energy Patterns

An early prototype henge was discovered in 1987 underneath Max Gate in Dorchester, Dorset, the house built and lived in by Wessex author Thomas Hardy in 1885. Named ‘Flagstones’, part of this henge was unearthed and destroyed when a bypass was built in the 1980s. Hardy had previously unearthed a ‘Druid’ stone while digging a well, and some of the henge remains under the garden of the house and surrounding area. Flagstone’s ditch diameter of 328 ft (100 m) was

almost identical to that at Stonehenge and contained sarsen and local sandstone slabs covering prehistoric burials. These holes may have formerly sited standing stones. Built c3300-3000 BC, Flagstones was artistically decorated with symbols carved

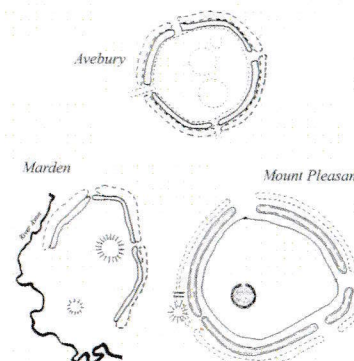


onto vertical chalk walls, including concentric circles, spirals, chevrons, criss-cross and parallel lines. Concentric circles and spirals are patterns emitted by underground yin water; the exact same motifs appear on chalk plaques and Neolithic Grooved Ware pottery, and I suggest these were painted in ochre’s distinct colours. Stonehenge was sited above a large aquifer that emits a spiral pattern and six concentric circles of dowseable energy. If Stonehenge had such painted carvings, they may have been a visual acknowledgment of the earth energies present within the monument. Inside of this painted henge bank, from Wales, fifty-six dark bluestones were set in a large stone circle with a diameter of 284.8 ft (86.8 m). Visually stunning and smooth to the touch, the bluestones were midnight blue intermingled with small white flecks of crystal, called feldspar. Stonehenge Phase 1 was beautiful, each stone polished to appear like the star-spangled sky. Today, lichen and weathering camouflage their former splendour and now appear dull, aged and grey. Some were dotted with pink flecks and others exhibited a distinctive olive-green tone, adding an extra dimension of colour.

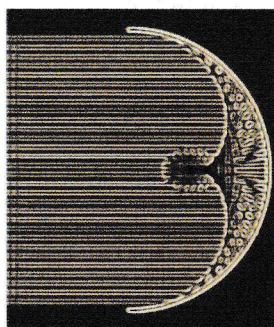
### The Night of the High Moon

A rarer lunar event that must have been high on the ceremonial agenda was the ‘Night of the High Moon’, the longest night of the moon’s Metonic cycle. According to astronomer Gerald Hawkins (1928-2003), the High Moon occurred at three intervals of 19, 18 and 19 years, which added together makes 56, the number of bluestones at Stonehenge. The night of the High Moon is the time when the same phase of the moon is repeated on the same date of the year within an hour or so of its cycle—it would have been associated with night-time ceremonies and celebrations. An ingenious design that brought the light of the High Moon to the stone circle explains one of Stonehenge’s most unusual features. Many stone circles are surrounded by a henge: a ditch and bank, with the ditch on the inside and the bank on the outside, creating a circular or oval

enclosure. Numerous theories have been proposed to explain why henges were constructed, and one of the most popular is that the earthwork provided an inner arena for ritual activity, separating the sacred from the profane on the outside. As stated, Stonehenge stands unique among henges as the bank is on the inside and the ditch on the outside, with an additional smaller external bank. There is no archaeological explanation as to why it was constructed in this way. Mathematician, the late Richard



Cardew and I, suggest the answer lies in *reflection*. Rarely constructed in a perfect circular or oval shape, a henge often consists of several 'arc' sections; one reason for this states that these were the result of the bank being built in various sections. Not so. We propose that the purposefully constructed arcs served a specific design function. When activated by the light of the Full Moon, the arcs can produce a breathtaking visual phenomenon. Chalk white henge monuments with arcs or corner sections can potentially act as a gigantic lens that can produce an optical visual phenomenon called a 'caustic'. This is a curve, or surface, upon which each of the parallel light rays is at a tangent and typically produces a curve of concentrated light. These shapes often have 'cusp singularities', a singular point



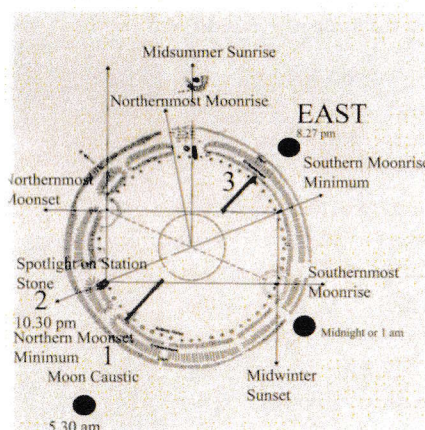
of the curve, which acts like a spotlight, as shown left. We calculated the henge arc sections at Stonehenge produced a caustic light pattern. For this to occur, certain criteria are required: a bank on the outside, which is one of Stonehenge's unusual design features, a reflective surface and a light source. Chalk is highly reflective especially when polished to produce a sheen.

When the Full Moon shone onto the brilliant white chalk arc section, it would have created a spotlight effect that acted like a mirror, the arc reflecting a thin

caustic contour line of moonlight onto the ground. The only requirement for this to happen is a chalk floor, and we have already established that the floor of the bluestone circle was sculpted from solid chalk bedrock to create a white inner basin-like arena. Stonehenge Phase 1 produced a light show or backdrop for theatrical rituals, and mathematical calculations reveal the length of the caustic line and the timing of past events.

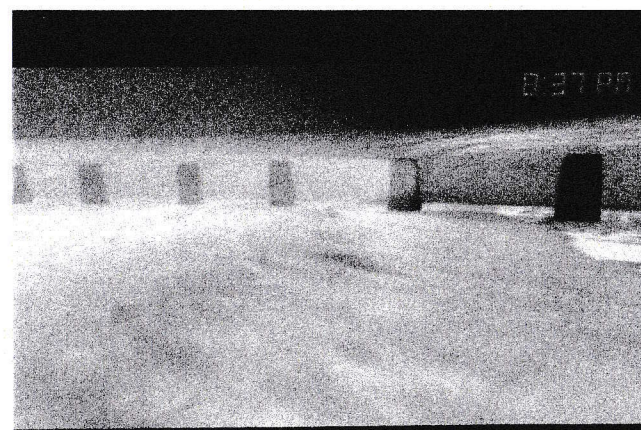
### Midwinter Light Show at Stonehenge

On the night of the High Moon as the Sun set, the Full Moon rose over nearby Lark Hill and to describe the rare event of the most Northerly Moonrise, the timings are computer calculated based on a previous alignment at Stonehenge on 5th-6th December 2006. During the Neolithic, on a dark December afternoon, the most northerly Full Moon rose at



around 4 pm, and it would reach the eastern sector of the henge bank at 8.27 pm when the visual effects would have begun. The moon's light once shone on the opposing western section of the chalk bank either between bluestones 34 and 35, or upon stone 34, creating a soft caustic spotlight; the mirror effect would reflect a delicate and slender line of moonlight onto the chalk floor. Marked '1' on the above diagram and shown above. Mathematically, the length of the light beam is half the radius of the henge, creating a soft flow of light that reached towards where the Y Holes would be dug some 1,300 years later. Perhaps the memory of the caustic light beam defined their location? After just 8-10 minutes, the caustic light would disappear... but not for long. Two hours later it would have lit up the henge bank and reflected a small path of moonlight, possibly targeting Station Stone 93 and gently brightening part of its outer face.

The High Moon occurs during 2024-2025 when the moon reaches its maximum and most extreme northerly zenith. At Stonehenge, on the Full Moon closet to the Winter Solstice at 00.55, or invariably at midnight, it aligns perfectly to the southern causeway entrance, hence its placement. Due to the wide gap in the henge bank, created by the northeast entrance, the final caustic beam would appear when the Moon reached due west. At around 05.23 am, bluestone 6 or 7 may have been illuminated by moonlight casting a final caustic spotlight and a linear line of light towards the Y Holes.

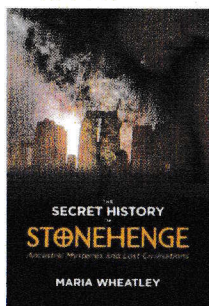


Stonehenge. Young or old, high status or otherwise, whoever attended this event must have felt themselves part of the most eventful night in prehistoric Britain. Slowly moving around the henge, each soft caustic light effect would have enhanced the drama of ritual and, for us, this offers a new insight into the wonders

Over five thousand years ago, when the chalk floor and henge were in pristine condition, it would have looked as if the Full Moon, a white land circle, had brought the light and power of the moon to

of Stonehenge. Our calculations show that the caustic light phenomenon could theoretically occur at every Full Moon. However, the best viewing time would be during the long dark winter months when the Full Moon is high and bright, especially around Midwinter. Imagine standing by the illuminated stones bathed in soft Moon light as a streak of light casts upon the pure white chalk floor. Stonehenge Phase 1 was a Moon temple etched in chalk and stone that once produced a light show second to none...

Next time, I will explore the sound frequencies that I have recorded upon the Mary earth current and other more powerful earth energies that ring out Hertzian frequencies as if singing to the soul, and interestingly, some equate to healing harmonic sounds. My results have been analysed by the Monroe Institute in the USA and reveal the hidden sounds emitted by earth energies and standing stones.



The Secret History of Stonehenge film is now out on Amazon.

Maria hosts dowsing workshops during the summer and tours to ancient Egypt.

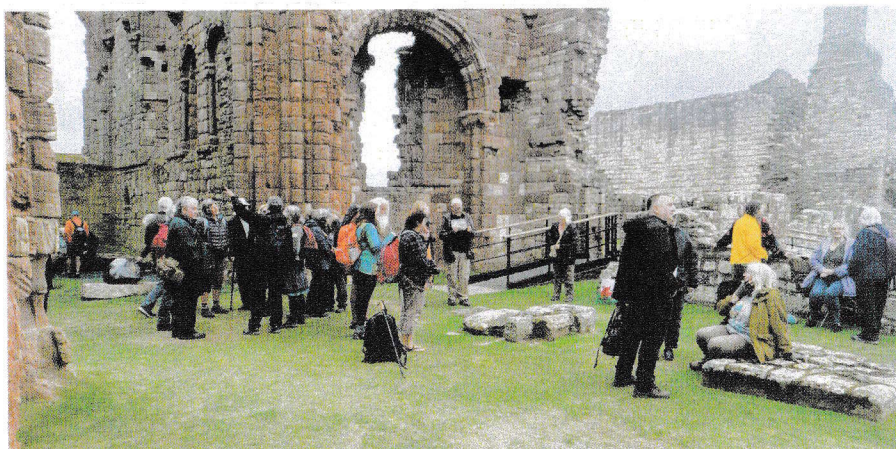
Book and workshop information available from the website: [TheAveburyExperience.co.uk](http://TheAveburyExperience.co.uk) £15.99 (390 pages).

Dowsing and Esoteric Courses: [EsotericCollege.com](http://EsotericCollege.com)

Links to all websites: [MariaWheatley.UK](http://MariaWheatley.UK)



**HOLY AXIS I, MOOT ATTENDANCE: 41**



Inside Lindisfarne Abbey – 'druid stone' in centre (photo by Liza Llewellyn)

## Patterns in the Landscape by Laurence Main

This little magazine isn't just about leys. We also investigate patterns in the landscape. The same year as the publication of **The Old Straight Track** by Alfred Watkins (1925) was when Katherine Maltwood saw great zodiacal figures laid out in the landscape around Glastonbury. Her book **Glastonbury: Temple of the Stars** was published in 1935, the year that Old Alfred died. Come the 1970s and interest in this work was rekindled by Mary Caine and Elizabeth Leader (and in this century by Anthony Thorley). Mary Caine's book **The Glastonbury Zodiac: Key to the Mysteries of Britain** was published in 1978.

Paul Devereux was disparaging of course, but did invite Mary Caine to speak at the famous Moot in Glastonbury in 1979.

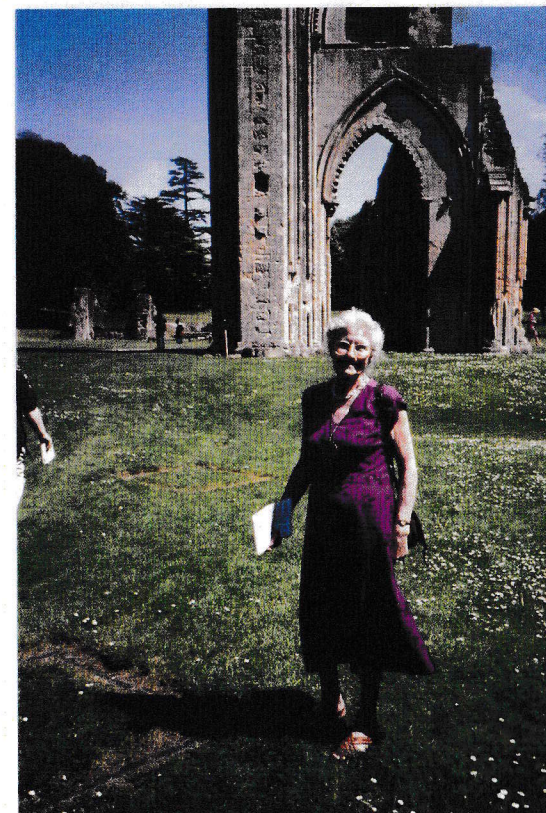
I first met Mary in 1978 and knew her until her death in 2008.

Mary was my Druid mentor and wrote the foreword to my book **Walks in Mysterious**

**Somerset** in 1998.

You couldn't find a more wonderful, generous and wise lady. Graham Griffiths had the same experience when Mary helped him with his book about a national zodiac, **Behold Jerusalem!** (2003).

**Mary Caine**  
(photo: L. Main)



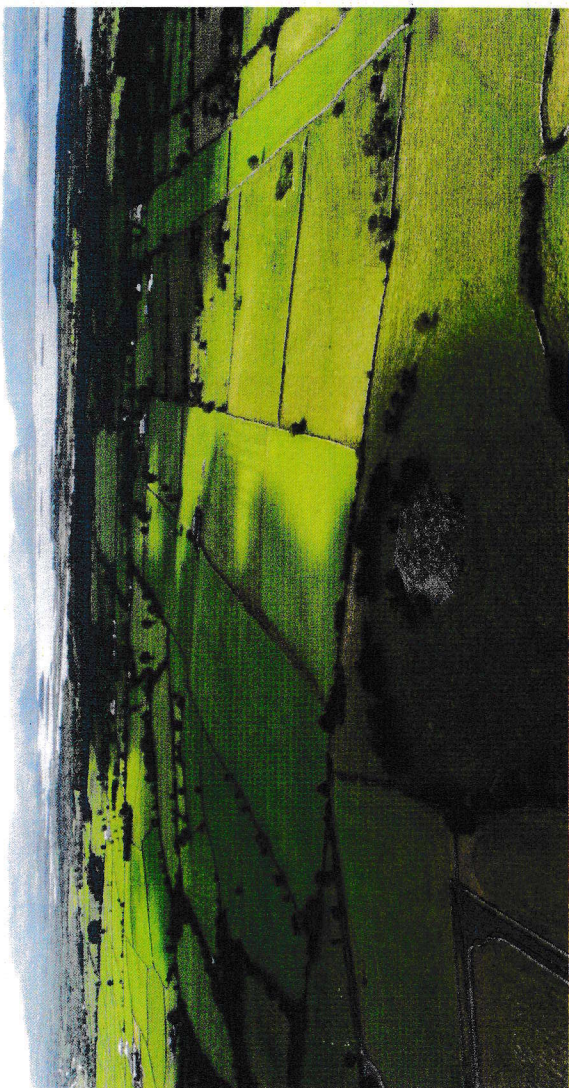


photo courtesy of Ronan Lynch at <https://returnofancient.substack.com/p/eochys-cairn-and-the-everliving-well>  
cover photo for his book Mayo Atlantis

## EOCHY'S CAIRN AND LOUGH MASK

*burial place of the Fir Bolg king, north of Moytura Cong*

Eochy's cairn and the Nymphsfield stone circles lie along the perimeter of a circle at whose centre a long and short stone are situated.

From the long stone the midsummer sun appears to set into the cairn.

From the short stone the midwinter sun appears to set among the stone circles.

<https://returnofancient.substack.com/p/the-true-meaning-of-lugh-lamh-fhada>

## MOYTURA CONG AND THE UNITED KINGDOM

by Shelagh McKenna

*location of Moytura Cong: between M271431, M182584 & M361431 on OSI Discovery map 38*

*location of Nymphsfield cemetery (northern limit): M116255 on OSI Discovery map 38*

*location of Cesair's cairn on Knockma (eastern limit): M360484 on OSI Discovery map 38*

*location of Eochy's cairn (north of Moytura Cong): M164606 on OSI Discovery map 38*

If you are ever in Ireland you may want to visit Moytura Cong, which commemorates the Danaan invasion of the island.<sup>1</sup> Danaans, named after their ancestor Danu, were Fane arriving from Greece. Fane (meaning 'Of Stone') were people who built stone memorials to their dead, and their name also means 'temple' or 'holy place'.<sup>2</sup> Due to their platinum blond hair they were also called elven, meaning 'white'.<sup>3</sup>

According to Ireland's oldest chronicle, the *Lebor Gabala*, the Danaan colony there was the fifth recorded in the island's prehistory.<sup>4</sup> The first colony had been run by a woman named Cesair before a catastrophic event identified as the Deluge. After this there had been two colonies of people arriving from Greece, one before 10,800 BC and another after 9500 BC. I say this because the earlier of these was contemporary with a British account<sup>5</sup> that dates it to before the Younger Dryas freeze, which ended circa 9500 BC. Readers of the *Lebor Gabala* underestimate its timeframe due to misleading attempts to count years which were undertaken during its many retellings.

The fourth colony, also from Greece, was founded circa 7000 BC by people who had been invaded and enslaved by Philistines.<sup>1</sup> The invaders belonged to a culture which archaeologists call the pre-pottery Neolithic, and 7000 BC is the point at which Greece became identifiable as part of 'Old Europe' which stemmed from that culture.<sup>6</sup> Some of the slaves escaped and sailed to Ireland where they started the fourth colony. The Danaans were relatives of theirs (or such was the claim) who had integrated with elven people. I believe they arrived in Ireland circa 6400 BC, because the first of their signature stone memorials is dated to that time.<sup>7</sup>

The king of the fourth colony did not allow the Danaans entry to Ireland, fearing they would take over the whole island. This may have been the time when the Danaans started calling the fourth colony 'Fir Bolg', which means 'Men of Bags' since they had used skin bags from their slave labour for the Philistines to make curraghs for their escape. This is just a guess, but it sounds like an insult to me. The Danaans made a point of noting that one Fir Bolg champion disagreed with his king, but had to support him for the sake of honour.<sup>1</sup>

The Danaans turned up in Britain, appealing to the archetypal British king Lludd for help. Irish readers may be surprised to learn that their Nuadh was the British Lludd, but there is a certain coldness to Nuadh in the Irish stories because he was British and had ruled from London, which had been named after him.<sup>8</sup> It is not difficult to deduce that Lludd agreed to offer his army's assistance on condition that after they won he would become king of both islands. That way he could get rid of the newcomers and expand his territory at the same time. It is also not difficult to deduce that the leader of the Danaans, a man named Aodh, agreed to abdicate on condition that Lludd must rule both islands from Ireland, not from Britain. With the help of Lludd's army the Danaans won a victory at Moytura Cong, and Ireland was theirs.<sup>1</sup>

This was the first of two Moyturas in Ireland and is named for the nearby town of Cong, in the same region where the first colony had landed before the Deluge. 'Moytura' (Maig Tuireadh) roughly means 'Plain of Memorials' since the Danaans made stone memorials to the fallen dead. The Fir Bolg king fled, and was hunted down and killed.<sup>1</sup> Lludd was now High King of Ireland, but the Danaans held Aodh in higher regard. Lludd judiciously married one of their princesses, but rumour had it that she was Aodh's mistress.<sup>9</sup> So there was always doubt about whether future rulers of Ireland were of Lludd's line, or whether they were really descended from Aodh. And in any case, the children were half Danaan and were raised as Danaan. By giving in to Lludd's ambition, the landless king of a refugee people had ensured that his descendants would rule both islands.

Around 6200 BC a snap freeze<sup>10</sup> drove many people out of the islands. After the freeze many people left Greece due to population increase, most travelling directly northward.<sup>11</sup> As you may recall, Greece had been invaded by Philistines; it is probable that those who set sail for the western seaboard were partly of Philistine descent and thus resembled the invaders, but that they had not been having an easy time in Greece, being descended also from those who had been invaded. This is a conjecture, but not a far-fetched one: prosperous citizens seldom emigrate, and these people had not adopted the textile manufacturing of pre-pottery Neolithic culture; it would not appear on the western seaboard until the Bronze Age.<sup>12</sup>

The new arrivals set up colonies along the western seaboard. The most successful of these was in Brittany.<sup>13</sup> The king of Brittany could not have prevailed against them. I believe that the new arrivals offered him assistance in taking over Britain, which was practically deserted. Offering him this consolation prize would have enabled them to get rid of him in a way that made it worth his while, at the same time also claiming Britain as a vassal territory, officially at least.

The king must have known that he was usurping Britain from the Danaans, but he probably neglected to tell the newcomers. His mythos, conflated with a medieval genealogy,<sup>14</sup> claims that he was a descendant of Bendigeidfran, archaic British king and destroyer of the first colony in Ireland,<sup>5</sup> and he seems to have believed he had a right to rule Britain. Once there he dug up Bendigeidfran's head,<sup>15</sup> which supported his claim by proving that Bendigeidfran had in fact existed. We know that during the reign of the new king Britain had only recently become an island,<sup>16</sup> because a story from his time refers to the three main islands of Britain and three adjacent islands,<sup>17</sup> even though it includes details from later eras. There were three main islands (Britain, Ireland and Doggerland) and three adjacent islands (Orkney, Shetland and the Hebrides) between 6100 BC and 5600 BC, when the sea rose to approximately where it is today.<sup>18</sup>

The Danaans, returning to Ireland after the snap freeze, cannot have been pleased with the political situation. The new arrivals in Brittany probably resembled the Philistines who had invaded Greece - though any misunderstanding regarding their relationship to the Philistines could be cleared up in negotiations. More importantly, the new king of Britain was descended from Bendigeidfran, who had destroyed their precursors' colony.<sup>5</sup> To make it worse, Bendigeidfran's father had usurped British rule from the rightful heir, Caswallon, a direct ancestor of Lludd.<sup>8</sup>

It appears that the Danaans reacted by offering the new British king a wife whose name meant 'White Spirit'.<sup>19</sup> And it appears that as the centuries passed the new king's descendants started spending time in Gwynedd, not far from Ireland, where the Danaans had a colony.<sup>20</sup> Although his presence there cannot be proven, it is suggested by the fact that the region is associated with his mythos.<sup>21</sup> His archetypal figure had a barren queen,<sup>19</sup> and in subsequent tales it seems that after the demise of his dynasty Britain was again ruled from Ireland, where the Danaans continued to honour their promise to the archetypal Lludd, whom they called Nuadh or Nuada.<sup>22</sup> But before that time, Gwynedd came up with tales of its own which would provide a backstory for Ireland's greatest Neolithic hero.

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\*This was not Noah's Flood, but a rise in ocean level occurring circa 5600 BC.

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

## 'STUNNING'

## NEXT MOOTS

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Isle of Lewis Moot, 2018 (Denis Chapman)



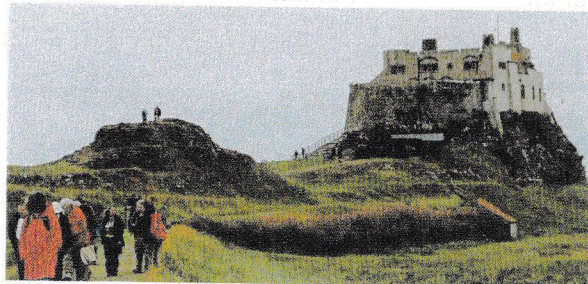
Gary Biltcliffe and Caroline Hoare speaking at Lindisfarne (photo by Liza Llewellyn)



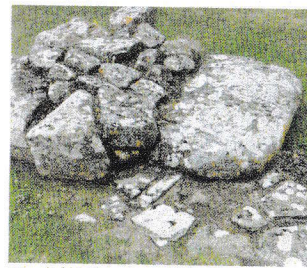
Lindisfarne Abbey, in background (photo by Liza Llewellyn)



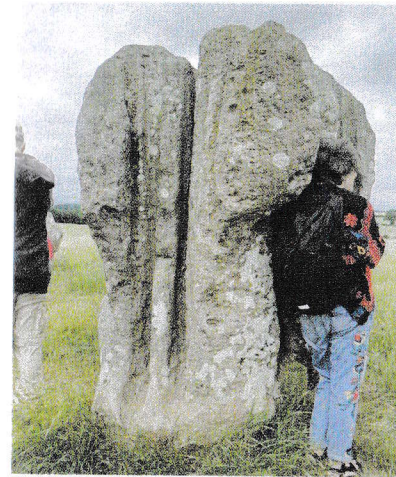
Dowsing at Duddo, Stone Circle (photo by Liza Llewellyn)



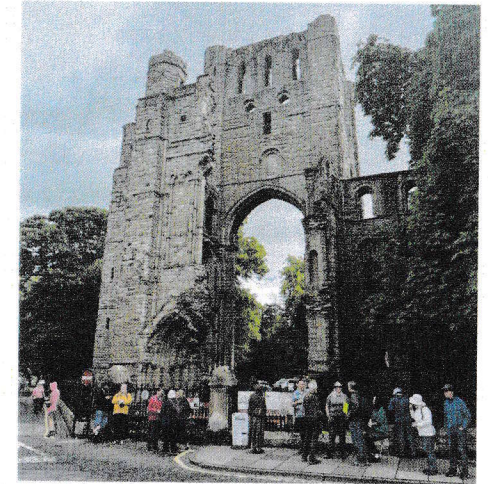
Walking from Lindisfarne Castle (photo by Tony Charlton)



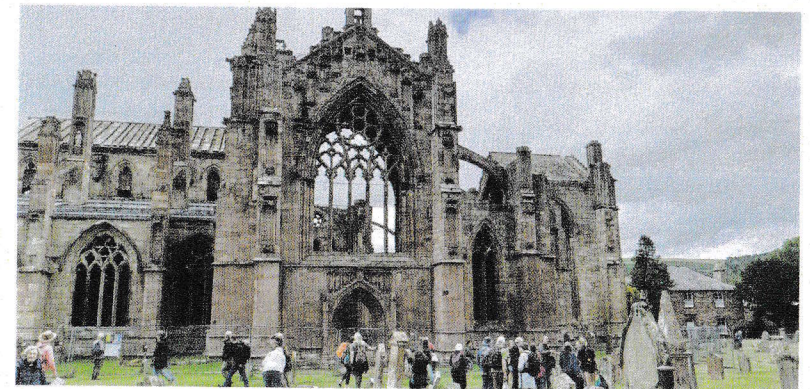
Druids' Stone at Lindisfarne Abbey (photo by Jenni Eden)



Duddo, showing deep fissures (photo by Liza Llewellyn)



Kelso Abbey (photo by Liza Llewellyn)



Melrose Abbey (photo by Liza Llewellyn)



Harmony Garden, Melrose (photo by Liza Llewellyn)

## The Laidley Worm

Grahame Gardner

Folklore has numerous tales of great heroes or saints killing dragons that are terrorising the countryside. Saint George is the best-known dragon-killing saint in Britain of course, but Saint Andrew is also sometimes shown slaying a dragon, such as on the war memorial in Kelso (Fig 1).



Figure 1: St Andrew with dragon, Kelso

Other dragon-slaying saints include Saint Margaret of Antioch, Saint Theodore of Amasaea, Saint Martha, and Saint Michael the archangel to name just a few. Many cultures have comparable stories; for instance, some ancient Egyptian hieroglyphs depict people performing 'serpent management' with long lances, and Japan has the story of the storm god *Susanoo* slaying the multi-headed sea dragon *Yamata no Orochi*.

In geomantic lore, these dragon-slaying legends are metaphors for the act of foundation of churches or other sacred spaces with a ceremony of earth acupuncture. This 'pinning the dragon' fixes the meandering serpentine earth currents in place to allow the telluric energies to empower the structure. So, whenever we come across tales about heroes slaying dragons, it frequently indicates something of geomantic interest. A dragon story from Northumbria illustrates this idea.

The folklore ballad *The Laidley Worm of Spindleston Heugh* is about a dragon associated with Bamburgh Castle ('laidley' or 'laidly' means 'loathsome'). The story tells of a king whose second marriage was to an evil and cold-hearted sorceress, who so disliked the king's daughter Princess Margaret that she turned her into a fearful dragon. The 'worm' was chased out of the castle and took refuge in a shallow cave at Spindleston Heugh, a whinstone outcropping a few miles to the west, where it laid waste to the countryside in a seven-mile radius, devouring everything it came across. Local people consulted a mighty warlock in the area, who told them that the beast could only be appeased by being fed with the milk from seven cattle

brought to it daily at sunset and poured into a trough at the foot of the Spindleston, a natural rock column on the escarpment that the dragon liked to coil around (the site is still marked as 'Laidley Worm's Trough' on maps).

*For seven miles east and seven miles west,  
And seven miles north and south,  
No blade of grass or corn would grow,  
So deadly was her mouth.  
The milk of seven streakit cows,  
It was their cost to keep;  
They brought her daily which she drank  
Before she went to sleep.  
At this day might be seen the cave  
Where she lay faulded up,  
And the trough o' stone the very same  
Out of which she supped.*

News of the dragon spread widely, and eventually reached the ears of Margaret's brother, the Prince known as 'Childe Wynd', who was abroad on a long sea voyage. He immediately set sail to return to Bamburgh 'with three-and-thirty men', prepared to kill the worm and take his revenge on the evil Queen. But she raised a terrible storm at sea as he approached Bamburgh, forcing him to sail his ship into Budle Bay to the north of the castle, where the dragon lay in wait on the clifftops. Leaping ashore, the Prince raised his sword to strike down the fearsome worm, but at that point he heard his sister's voice whispering in his ear, insisting that he must stay his sword and instead kiss the dragon three times 'before the sun has set' to release the enchantment. Overcoming his revulsion, he did so, landing the final kiss just as the sun was setting, whereupon the dragon transformed back into his dear sister Meg.

*O' quit thy sword, unbend thy brow,  
And give me kisses three;  
For though I am a poisonous worm,  
No hurt I'll do to thee.  
O' quit thy sword, unbend thy brow,  
And give me kisses three;  
If I'm not won ere the sun goes down,  
Won shall I never be. So,  
He quitted his sword and smoothed his brow,*

And gave her kisses three;  
She crept into the hole a worm,  
And came out a fayre lady.

Returning to the castle with a wand of protective rowan wood formed from the keel of his ship, the reunited siblings confronted the evil stepmother, turning her magic back upon herself and transforming her into a large venomous toad, which they chased into the well of the castle keep where it is said to still reside.

### Interpretation

There are a number of clues in this folk tale that suggests it may contain some geomantic truths worthy of further exploration. The first clue, of course, is the mention of a dragon. As we know, dragons are frequently used as metaphor for the serpentine flows of telluric energies. Looking at a map of the area, it is clear that Spindleston Heugh escarpment is a geological fault line, so one might expect strong earth energy manifestations and possibly even minor earthquakes around the area. That the feeding of the Laidley Worm had to take place at sunset suggests that there may be a solar alignment

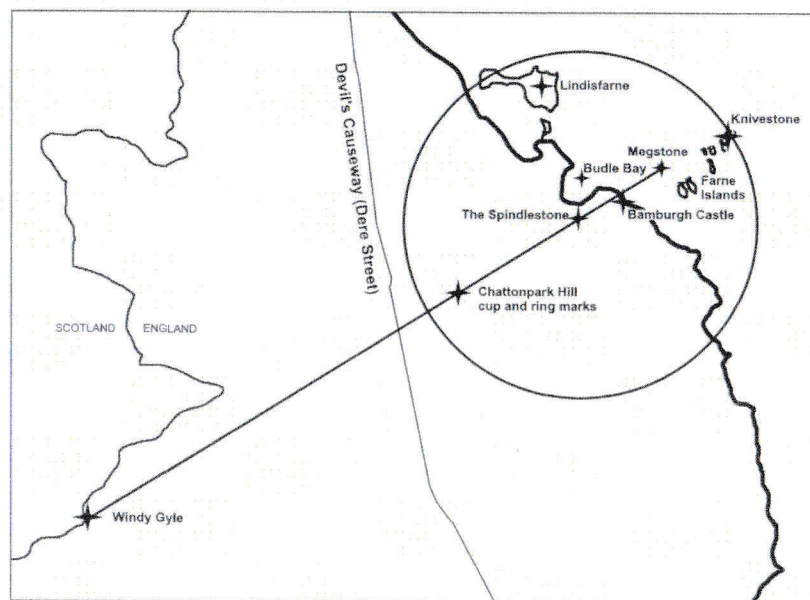


Figure 2 Principal sites mentioned in the text.

involved. On studying the map (Fig. 2), I discovered that there is a tiny island off the coast, one of the Farne Islands, with the name of 'Megstone'. I can't find any connection with the Princess Margaret of the story, but it seemed likely that there is some relation given the use of the diminutive name. The Farne Islands are the easternmost outcrop of the same whinstone ridge of the Spindleston, so they are connected by the 'dragon' of the geological fault line. Furthermore, an alignment drawn from Megstone through the rock pillar of the Spindleston runs over Chattonpark Hill, a Neolithic settlement with an extensive collection of cup and ring-marked stones, and on to Windy Gyle, a 619m peak lying on the border between England and Scotland with a Bronze Age burial cairn and a fallen standing stone called 'Split the De'il' (Devil) on its summit. This alignment has an azimuth of 239 degrees, which is the direction of the Imbolc (and Samhain) *sunset* at this latitude (Fig. 3). This is the astronomical information that is encoded in the tale and explains why the sunset plays a significant part in the story. Of course, it is also entirely possible that the reverse alignment was of interest to the ancient peoples living in the settlement on Chattonpark Hill. If the Spindleston is visible from Chattonpark Hill, it would mark the position of the rising sun at Beltane and Lughnasadh (May 1/ Aug 1). The cup and ring marks may have been carved to record this sightline.

The feeding of the dragon with milk from seven cows is suggestive of a link to the goddess Bride or Brigid, whose sacred animal is the cow, and whose feast day is February 1<sup>st</sup> or Imbolc, one of the eight fire festivals of the Celtic year. Perhaps the seven in the text alludes to the remaining festivals? Seven of course could also represent the number of days in the week, but in either case some calendrical significance seems implied.

The name Imbolc may derive from a Proto-European word meaning both 'milk' and 'cleansing', although it is most commonly thought to derive from 'ewe's milk', indicating the start of the lambing season.<sup>1</sup> Actually, many folklore tales of dragons seem to involve placating them with milk; in another Northumbrian tale, the Lambton Worm has to be fed daily with the milk from *nine* cows. This idea probably descends from earlier folklore tales about serpents suckling on cows, an association that dates back at least as far as Roman times.<sup>2</sup>

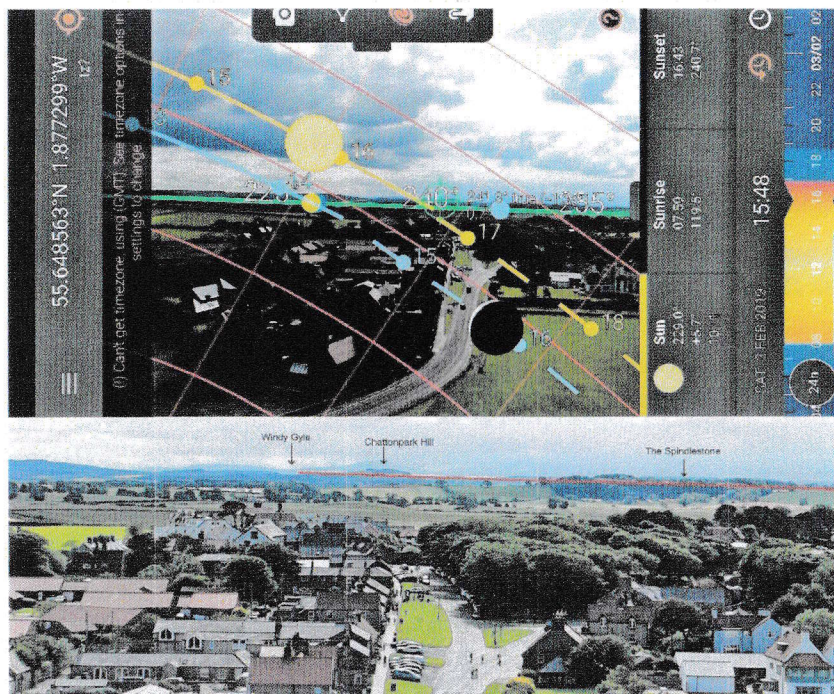


Figure 3. Imbolic sunset alignment - note: to get an overview of the landscape I shot this from the castle ramparts, which is some distance south of the actual alignment.

Then we have the occurrence of sacred numbers in the text, in particular the number seven and the number 33 in the 'three and thirty' men that Childe Wynd brought as his crew. 33 is considered a 'Master Number' (along with 11 and 22) in numerological circles, and has many correspondences, not least being the 33 degrees of Scottish Rite Freemasonry. It can be considered to represent an enlightened or 'perfected' state of being.

The number seven has sacred and mystical associations by the bucketload across all cultures. In sacred geometry, it is known as 'the virgin', because it cannot be divided by any number less than seven and produces no other number by multiplication within the first *dekad* of ten numbers. A 7-sided regular polygon, or heptagon, is the only figure that cannot be precisely produced using the traditional geometer's tools of straightedge and compasses; we can only attain a close approximation of the form.

*A 7-sided figure is impossible to draw  
With perfect mathematical precision;  
And if you try to do it you are absolutely sure  
To find your efforts treated with derision.  
And yet there are philosophers who readily declare  
That nothing in this world is really true,  
And so I've drawn a heptagon by triangle and square,  
For any human purpose it will do.*

- John Michell

It is also tempting to interpret the seven as referring to energy centres or chakras in the manner of Peter Dawkins' and Gatekeeper Trust's 'Zoence' system. Peter describes these 'landscape temples' as having an 'integral geomantic energy system with a complete set of chakras', and much of his work involves pilgrimage through these landscape temples. This analogy works rather well in this instance if we consider the Laidley Worm, coiled around the Spindleston, as a metaphor for the Kundalini energy that lies coiled like a serpent at the base of the spine. However, imposing this Eastern mystical system on such an alignment is an entirely modern conceit so I don't feel that it is necessary to anthropomorphise the ley in this way. However, it is an interesting analogy and can certainly be a valid way to engage with the landscape.

There are other 'worm' tales associated with the north-east of England, such as the Lambton Worm of Wearside, the Linton Worm of the Scottish Borders (of which more in a moment), and the Sockburn Worm of the Tees valley, which has links with Durham Cathedral and is thought to be the inspiration for Lewis Carroll's *Jabberwocky*. Some historians speculate that these dragon stories allude to the serpent-like meandering explorations of an invading army unfamiliar with the territory, which in this area probably means Viking raiders in their dragon-prowed longships. This seems a little simplistic to me, but if we accept this idea of a Viking origin for the story, could the Laidley Worm tale be a distorted folk memory preserving some encoded information used by Viking navigators? A radius of seven miles around the Spindleston encompasses the Holy Isle of Lindisfarne and also Knivestone, which is the outermost of the Farne Islands and the most hazardous to shipping. Conceivably, sighting for this alignment enabled them to avoid the

treacherous Knivestone and the other Farne Islands and safely land their ships in the sheltered waters of Budle Bay.

However, returning to our geomantic interpretation where the dragons represent earth energy flows; Gary Biltcliffe and Caroline Hoare have tracked a long-distance ley alignment running from the Farne Islands, through Bamburgh and on to Iona, which they call the 'Holy Axis'. As with other long-distance leys, this one carries associated male and female dragon currents that weave around the alignment. The first node point (where both currents cross) on land is in the well in the keep of Bamburgh Castle – the abode of the erstwhile Queen-turned-toad. Frogs and toads have several magical associations in folklore – is this some folk memory of the nodal power centre here? The male dragon current then continues on to pass through the Spindlestone itself on its way towards Scotland, while the female dragon current, after detouring northwards through Lindisfarne castle and priory, swings southwards again to cross the border at Kirk Yetholm and Linton, home of the legendary Linton Worm.<sup>3</sup>

So, what are we to make of this tangled web of dragon lore? Is it simply a folk memory of Viking invasions in the area? Or does it record some geomantic knowledge of the landscape, enabling effective land management techniques, perhaps for crop fertility? I tend towards the latter explanation, but either way, there is undoubtedly more in the story that could yet be unravelled. The 'Childe Wynd' for example, seems a rather portentous name for the Prince. 'Childe' is an Old English term for a young nobleman who has not yet attained knighthood. 'Wynd' in this context could mean 'wind' and refer to some aspect of weather lore, perhaps a particular wind that the Viking navigators would seek out to enable them to safely plot a course into Budle Bay? Yet in Old Scots, 'wynd' means 'a narrow lane', which could be an oblique reference to the ley alignment marking the distant Windy Gyle. 'Gyle' is thought to be a Northumbrian word meaning 'a hollow passage between hills', which seems appropriate in this context.<sup>4</sup> The 'Split the De'il' stone on the summit definitely sounds like a visual sightline marker, and the ley running to Windy Gyle 'splits' the skyline between The Cheviot and Hedgehope Hill (the 'hollow passage'? ). It could also be said to split the 'Devil's Causeway', the name given to the Roman Road of Dere Street, which crosses the alignment almost

exactly halfway along its length at roughly 13 miles from both Windy Gyle and Megstone.

Many of these interpretations may seem highly speculative, yet they provide meaning and context to the landscape that is useful to the practising geomancer by creating an intricate psychogeographic tapestry that highlights several nodal points where connection with the *genius loci*, or Spirit of Place is enhanced. This allows dowsing and geomantic techniques to be profitably applied towards the healing and revitalisation of the land. By approaching the wider landscape in this way, the geomancer becomes psychically connected to the area, enhancing their ability to affect change on a more localised level.

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<sup>1</sup> <https://en.wikipedia.org/wiki/Imbolc#Etymology>

<sup>2</sup> Pursuing the analogy that serpents and dragons represent meandering flows of earth energy, could this metaphor conceivably explain the apparent affinity that cows have for stone circles? Or am I barking up the wrong scratching post here?

<sup>3</sup> Thanks to Gary and Caroline for allowing me to share this information.

<sup>4</sup> <http://www.cheviotwalks.org/art2.html>



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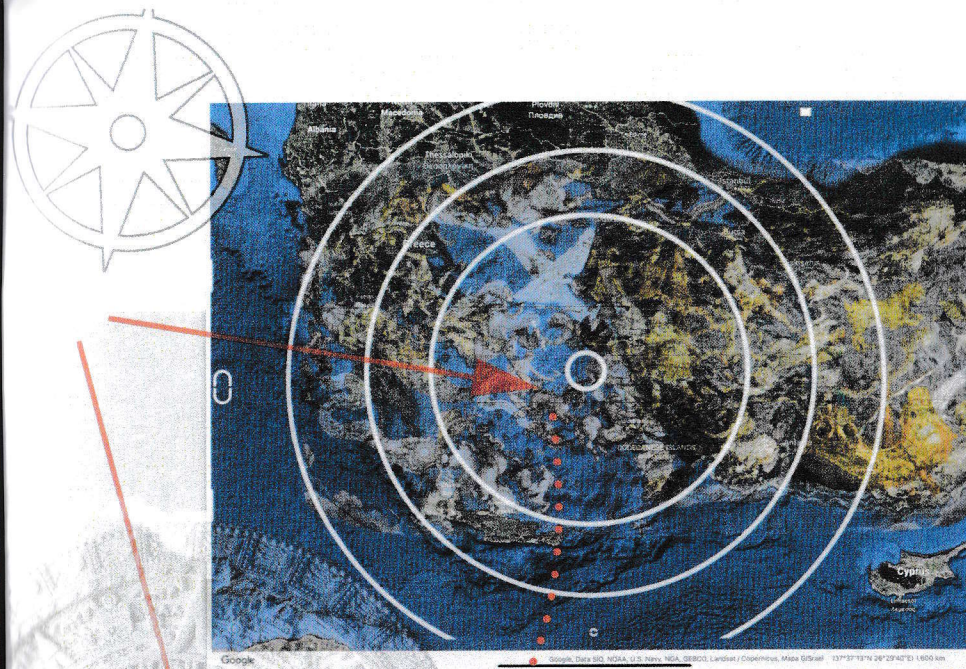
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## ARIADNE'S THREAD AND THE 36 STEPS OF THE LADDER TO HEAVEN BY FIONN RAWNSLEY ; PART.2

In the last article of Ariadne's thread I explained how I found a very large Pit not far from my home in Norfolk and how by making use of a flint I found there I was able to discover the direction of a ley of zodiac landscapes which seem to link right across the ancient world with the Great Pyramid, through the doomed island of Thera and its zodiac where the Minoan civilisation came to a devastating end 3600 years ago and even beyond Egypt and its zodiacs through three, half flooded zodiac landscapes. Part of one zodiac lies under the Gulf of Suez and two others which lie partly under the Red Sea finally, then through a zodiac torn in two by tectonic drift which now lies part in India and part in Africa, separated by over 2000 miles of ocean.

As I started to retrace my steps past the torn remains of Thera I realised that the Aegean is a shattered landscape, not because of the Volcanic devastation of Santorini 1600 B.C which swamped all the civilisations around the coast of the Mediterranean with a mega-tsunami; And not because of the Zanclean flood 5.35 M.y ago which turned the Salinity crisis of the area into a sea full of little islands, inundating much of a pre existing zodiac landscape, but for another reason altogether. I realised the area of the Aegean Sea could be an ancient meteoric impact site centred upon an area called the sea of Icarus. Because of some of my previous research I have become pretty good at identifying meteoric impact areas. As you will know the myth that Icarus the son of Daedalus the inventor of the labyrinth devised some wings of wood and wax; Icarus flew too near the Sun and came crashing to Earth when his wax wings melted, so even now the central impact zone is still named to commemorate that myth of something falling to Earth on fire? 'The sea of Icarus'. The span of the crustal buckling caused by this impact may be over 600 miles across which honestly makes the Chicxulub meteor which killed the dinosaurs look pretty tame, this was also a planet smasher. I will call it the 'Icarus impact' (it is an unproven theory) There was already a zodiac landscape in this locality (not the same as the one centred on Thera) and the meteor may have not been accidental. (see war of the worlds article) I am not a geologist but can find all the typical giveaway indicators of an impact in the rock. Metamorphosed and fused breccia in the landscape. (Some of it from the eruption of Thera of course) and even a significant rebound mount which has been cited as proof of a complex impact structure in verified astroblemes.

In Egypt near the Fayum and also within the Fayum zodiac which I have identified along Ariadne's thread is a unesco site of special scientific interest, it has been called 'Whale Valley' and is astonishingly littered with the skeletons of not only huge whales but Moeritherium elephant and many other giant snakes and mostly marine animals who seem to have perished there in large numbers during the Eocene. The deposit has been dated to around 36-40 million years ago. Between the Oligocene and the Eocene



Possible meteor astrobleme centred next to Icaria in the sea of Icarus. Zone of damage in white; pre Thera zodiac distribution upon image of Greece and Turkey; Aztec Sun-stone angle 280 degrees to North

there was a global extinction event which many specialists have been trying to find a cause or mechanism for. It has been suggested that the Popagai meteor was the culprit for the extinction but perhaps 'Whale valley' Wadi Al-Hitan in Egypt may have been animals washed inland from the Mediterranean by the mega tsunami caused when the Icarus meteor hit the Mediterranean basin. The shallow inland sea at Fayum slowly dried out leaving the animals to become fossilised in the mud. This moment has been named the Grande Coupure, or great break which was a discontinuity between the animals which flourished in Europe during the Eocene and the Oligocene when animals from Asia seem to have spread to fill the vacuum.

Another reason for this vast circular impression is that there is a huge Aztec sunstone form across the whole region of the Aegean. It is clearly centred on the same locality as the Icaria undersea rebound mount which one would associate with the remains of complex meteor strike but it is possible that the undersea mount and magnetic anomaly which is within the red dot on the underlay image of this page. could be indicating a pyramid structure now inundated by the sea of Icarus and the Mediterranean. It is also possible that the huge sun-form design was subject to a precision meteor strike, this is a phenomena which has been repeated at many other ancient zodiac /sunstone centres.

The Zodiac of Dendera was the dominant design across the whole region before the Icarian meteor strike next to Ikaria and was to a very large extent totally obliterated by the fall of Icarus, only a few asterisms have survived mostly found on the plains of European and Anatolian Turkey. After the strike a new design may have been established centred on the ill fated Thera and it is this design which lies upon the thread of this study.

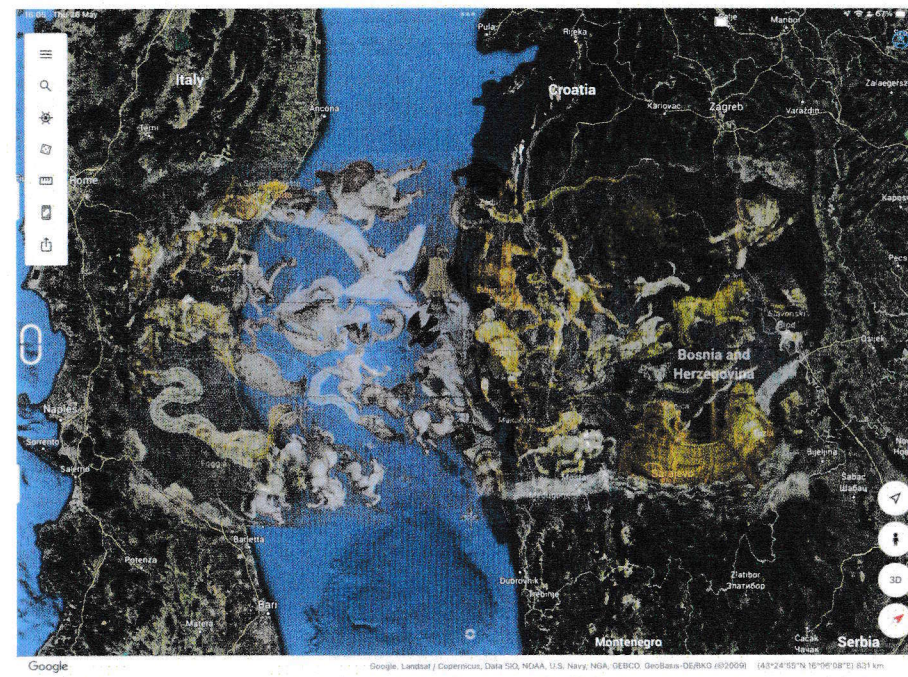
Retreating further up the thread lies the zodiac of Athens. As the scale of the constellations sets the scale and position of the Athens Zodiac I am able to achieve a good clear fit for a design which is partly lost to the sea off the coast on both sides of the isthmus where Athens is set. The fit suggests that the design would have been all on land meaning that the surrounding landscape was inundated; - date 5.35 M.y ago. This date is apparently before human evolution or city building. I have the same conflict with my evidence which pops up each time I find a zodiac where it should not be.

In the Athens zodiac the Acropolis is placed within the head of the constellation of Capricorn, this must be the antecedent of Rome for the placement of the Vatican City is also within the constellation of Capricorn within the Rome zodiac, I found some years ago now. The ancient Agora appears more connected with Andromeda. There is a second entire zodiac placed within and overlapping the first, this second zodiac is a shift which may have happened after some great disaster like the eruption of Thera or even when the Icarus meteor fell to Earth. Whichever way it is a complete re establishment but must have happened before a loss of coast at Athens, and loss of constellations into the Aegean.

Ariadnes thread continues through northern Greece and enters the Albanian and North Macedonian zodiac which has lost a large portion containing Cepheus, Queen Cassiopeia, Andromeda, Cetus the Whale and a portion of Perseus to the Adriatic. Taurus is upon the far shore from Greece on the toe of Italy near Otranto and Auriga is also to be found there. As far as I can tell the Adriatic formed during the Triassic so I don't really know how long this zodiac has been part submersed, it could be more than 66 M.y ago.

Reeling in Ariadnes thread we find ourselves in the Bosnian region and there is a knot in the line. The first zodiac I identified is centred on Ariadnes thread and is the classical Greek style design. I am deliberately looking for an association to the Vosiko Pyramid complex as I do believe the pyramid find to be genuine although there are some issues around the way it is being dealt with. The ASC Aztec sun-form calendar integrated with the zodiac at this location has a pyramidion detail pointing towards Vosiko where the 'Pyramid of the sun' has been found. There are some asterisms which have been lost to the Adriatic in this landscape. Strange geological island features along the coast made me experiment further, could they be meteoric in origin? I could not get enough close images of local rock formations but there is a sense of something circular going on in the landscape. I took another experiment, is there a lost Adriatic zodiac near Split. Amazingly there is indeed a zodiac with a significant central slice inundated by the Adriatic,

while several constellations appear in the landscape of Italy. 'The Split zodiac' as I have named it spreads right across beyond Vosiko and the Argo is clearly depicted. The gilded deck house with a tiny doorway corresponds exactly with the Pyramid of the sun at Vosiko. This is the design I have been searching for in this region. To me this is a visual way of inferring what lies in the landscape; a treasure like the Ark of the covenant. The Pyramid complex of Vosiko is possibly just that treasure. The constellation is also associated closely with the Holy Grail, which is always depicted next to Corvus on the tail of the serpent, these images are also to be found in the area of Vosiko.



The Split Zodiac of the Adriatic, Note that Sarajevo is in Argo with Vosiko (pyramid of the Sun) within the deck house.

On up the thread the next stop is what I have called the Northern Italian/Austrian Zodiac and is centred near Lienz Austria as the Lyre Vultura is situated there. The materiality of this zodiac design is very significant. They all indeed are in their scale, but this one appears to be in a base relief on a scale of mountain range. It's very hard to imagine that this design was a human endeavour, we don't move mountains unless it's to obtain ore.

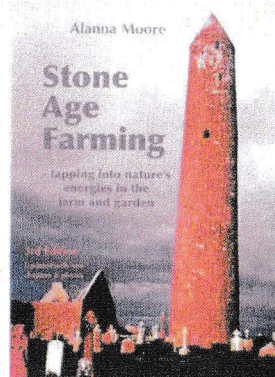
## BOOK REVIEWS by Liza Llewellyn

Three books by **Alanna Moore**. Published by Python Press, Ireland & Australia.

### Stone Age Farming

*'Tapping into nature's energies in the farm and in the garden.'*

3<sup>rd</sup> Ed., 2025 (orig. 2001), p/back  
211pp, B&W photos & illustrations throughout  
ISBN-13: 978-0-6452854-5-1, **£14.20** @ Amazon.co.uk

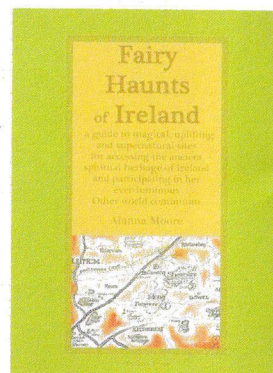


A well detailed book! There is a section on dowsing, how to do it and some theoretical discussion on how exactly dowsing works. The book discusses the paramagnetic elements of the Round Towers of Ireland – did they attract water or were they more aligned with energy of fire?

### Fairy Haunts of Ireland

*'A guide to magical, uplifting and supernatural sites for accessing the ancient spiritual heritage of Ireland and participating in her ever-luminous Otherworld continuum.'*

2023, p/back, 125pp, coloured photos throughout  
ISBN-13: 978-0-6452854-3-7, **£15.35** @ Amazon.co.uk

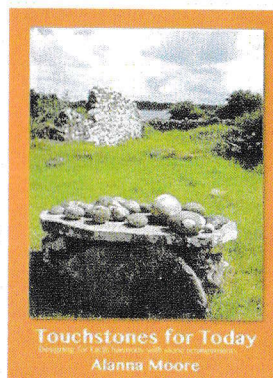


The book defines exactly who and what the Fairies are. Informative on all aspects of the fairy tradition, so strong in Ireland. Describes the goddesses of Ireland: Brigid and the Cailleach. County by county, the author covers it all.

### Touchstones for Today

*'Designing for earth harmony with stone arrangements.'*

2013, p/back, 142pp, B&W photos & illustrations  
ISBN-13: 978-0-9757782-5-8, **£13.00** @ Amazon.co.uk



Standing Stones, Labyrinths and Stone Circles. Great sections on leys and dowsing. The author describes how to make your own stone circles, to design specific arrangements of stones for the purposes of establishing harmony with the earth and within oneself. Many references to Australian standing stones (the author is from there).

## BOOK FOR OUR VERY SPECIAL MOOT IN IRELAND NOW!

You won't want to miss our County Sligo Moot based at Brumoytura, led by **Alanna Moore**, from Monday 9 August to Monday, 16 August, 2027.

Our own small buses (for narrow lanes) and drivers. Shamanic workshop with Simone ni Kenneide. Vegan buffet, all meals, all week.

**This Moot is restricted to 25 people.**

First come, first served; **Book today!** The two double rooms go to the *first couples* to book. We'll keep the cost to the minimum, as always.

Meanwhile we must have enough to secure this venue **now**. **Deposits of £100 each to:** HSBC

Aberystwyth, Network of Ley Hunters, Sort Code: 40-08-09, Account Number: 1169 5231. Or, send **cheque**, payable to 'Network of Ley Hunters', to Laurence Main, 9 Mawddwy Cottages, Minllyn, Dinas Mawddwy, Machynlleth, SY20 9LW. Tel: 01650 531354.



*Master dowser and author*

*Alanna Moore*



Brú Moytura Ecolodge is situated on the north end of the plateau of Moytura in Co. Sligo where the mythic Battle of Moytura took place. Its plot, some claim, inspired STAR WARS. Lugh Lámfhada being Luke Skywalker & more besides. This ancient district has the greatest proliferation of megalithic monuments in Europe, each square yard = a yarn of legends.

In 2000 Colum Stapleton built this cairn-like structure with the help of a team of visionary builders and volunteers – it formed an enigmatic TG4 TV *Splanc* episode. Initially called The Gyreum, over the years the main building has gone through different phases, shapes and functions, while an orchard, tiny house, out buildings and garden grew organically about it.

Nestled amid cairn topped mountains the building blends with the natural landscape, its triple entrances align with the ups & downs of Summer & Winter solstices in line with Carrowkeel, Queen Maeve's cairn atop Knocknarae and closest Sí Lú cairn on the plateau of Moytura.

Colum's design reflects the shape of the local megalithic structures with an interior created to hold and promote circles of group work. The central circle with its cosy hearth circle - it is surrounded by sleeping pods, while the outer ring houses the dorms and double rooms, a leader's room, a spacious kitchen, bathrooms and shower room. A newly added sun-room at the front, finished with a warm larch wood floor is perfect for quieter activities or smaller yoga or group work. There is also a covered conservatory filled with plants, comfy couches and great art, plenty of room to unwind and chat on warmer evenings.

# THE STABLE END

with

**Richard Knight,**  
*the Rustic Farrier*



## The Crystal White Horses, part 3: Great Bedwyn Post Office and the mysterious 'W'

Last *Stable End*, we talked about the river Severn, also known as Sabrina and Hafren<sup>1</sup> - and now we add to that a story full of human interest. Hafren was the daughter of the British King Locrinis. Locrinis was engaged to Gwendolen, but had a secret lover called Estrildis. Gwendolen, driven by jealous rage, raised a Cornish army, killed Locrinis and threw both Estrildis and Hafren into a river, decreeing that it would forever bear the name of the latter. Fortunately, women scorned are no longer permitted to raise Cornish armies! So, the beautiful Hafren is now the Welsh Goddess of the River Severn and, via the Mighty Kennet, gives her (Anglicised) name also to Savernoc Forest ('Severn's Oaks' Forest) which lives and breathes inside the White Horse Crystals.



The Severn, as illustrated by William Hole for Michael Drayton's *Poly-Olbion*.

1 *Hafren* is the modern Welsh and *Habren* the Old Welsh name of the river. However, in the even older Common Brittonic language, *Habren* was pronounced 'Sabren' or 'Safren' (the 'H' changed to an 'S' sound, over time) and this is where the Latinised *Sabrina* and Anglicised *Severn* come from (*Sabren* = *Sabrina*; *Safren* = *Severn*).

Now, catch a load of this! -

### REPAIRS TO A MONUMENT.

	S	D
CORRECTED THE TEN COMMANDMENTS	110	0
EMBELLISHED PONTIUS PILATE AND PUT NEW FEATHER IN HIS BONNET	20	0
PUT NEW TAIL ON ROOSTER OF ST. PETER & MENDED HIS COMB	25	0
REPLUMED & REGILDED THE WAY OF THE GUARDIAN ANGEL	155	0
WASHED THE SERVANT OF THE HIGH PRIEST & PUT CARMINE ON HIS CHEEKS	10	0
RENEWED HEAVEN ADJUSTED THE STARS & THOROUGHLY CLEANED THE MOON	65	0
REANIMATED THE FLAMES OF PURGATORY & RESTORED SOULS	27	0
REVIVED FLAMES OF HELL PUT NEW TAIL ON THE DEVIL . MENDED HIS LEFT HOOF & DID SEVERAL ODD JOBS FOR THE DAMNED	96	0
PUT NEW SPOTTED DASHES ON SON OF TEBIAS & DRESSING ON HIS SACK	106	0
CLEANED THE EARS OF BALAAM'S ASS & SHOD HIM	14	0
PUT EARRINGS IN THE EARS OF SARAH	26	0
PUT NEW STONE IN DAVIDS SLING ENLARGED THE HEAD OF GOLIATH & EXTENDED HIS LEGS	45	0
DECORATED NOAH'S ARK	60	0
MENDED THE SHIRT OF THE PRODIGAL SON & CLEANED HIS NOSE	15	6
<b>TOTAL</b>	<b>£38 15</b>	<b>6</b>

Yes, we are in the Crazy World of **Great Bedwyn Post Office!** (image below). We've moved down the line from "Hafren's Oaks", and that line now bisects this most bizarre of public buildings. The whole edifice is covered in stone carved memorials and figures and hilarious stuff like the above which is about 4 feet by 3 and etched into slate. I particularly like, "Did several odd jobs for the Damned" ..... presumably jobs like 'replaced tap washer', 'trimmed hedge', 'removed red hot poker from rectum' ... one pound nineteen and eleven pence ha'penny! Also, carved into a thin vertical block of stone, is the OGHAM alphabet. Ogham ('G' not pronounced...rhymes with Stow 'em) is an alphabet used to write primitive and Old Irish, Old Welsh, Pictish and Latin.

If you remember me mentioning Odiham Castle being as sweet a spot as you could wish for complete with 'shiny happy people' and crystal clear canals, well Great Bedwyn is its peer. Three people took time to talk to us as we enjoyed the Post Office exhibition; one of them, a lady called Lister (one of her ancestors was treated by the great surgical soapster, Joseph Lister), even agreed that this was indeed a sweet spot. And far from being frivolous, the mason responsible for this stuff (John Lloyd) also made the stature of Victoria at Buckingham Palace.



A couple more sites to mention: two ancient crossing points of the River Thames at Pangbourne and at Goring where The Ridgeway, the oldest of roads, traverses the river. Specifically, the line crosses at the evocatively named Friars Ford where once there was a ferryman, and another role for a Hermit possibly. The line from Uffington passes through the house at Greys Court.

*The Old White Horse wants setting to rights  
And the Squire has promised good cheer:  
So we'll give him a scrape to keep him in shape,  
And he'll last for many a year.*

*He was made a long, long time ago  
With a great deal of labour and pains,  
By King Alfred the Great, when he spoiled their conceit,  
And caddled those worsbirds the Danes.*

*The Blowing-Stone, in days gone by,  
Was King Alfred's bugle horn,  
And the Thorning -Tree you may plainly see,  
Which is called King Alfred's Thorn.*

*They'll be backword play, and climbing the pole,  
And a race for pig and cheese:  
And we think as he's a dumble soul  
Who don't care for such sports as these.*

That's an old song that paints a lovely picture of horse cleaning day for the Uffington Sun Mare. Not sure what a 'worsbird' is but probably not good! The involvement of King Alfred here is interesting because, back at the Moon Stallion, the Vikings camped at Bratton Castle before getting trounced at Ethandun (Edington) by Alfred the Great. Edington is on the line from Marlborough to the Moon Stallion in FIGURE 1 and, therefore, makes it a hat-trick of battles successfully completed by Alfred on the lines of these crystals. Ashdown House lies on the Durrington-Uffington line and includes, in its grounds, King Alfred's Castle...but we haven't covered Durrington yet - it changes everything!! By the way, Alfred won the Battle of Ashdown at the above Castle which makes it a double hat-trick..four is a double hat-trick, trust me.

Alright, of the three crystal shapes so far, we can fit FIGURES 2 and 3 together<sup>2</sup> as they share the site of Avebury. Thus -

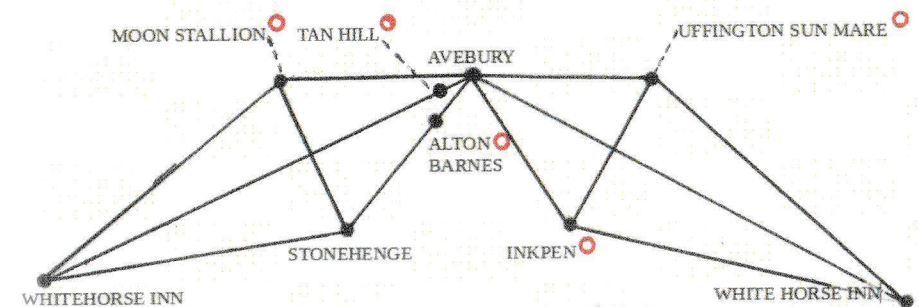


FIGURE 4 (White Horse figures denoted by red dots)

This diagram is a true scale model of the actual sites on the Earth's surface and I was just contemplating the 'W' for WHITE made by the lines from Moon Stallion to Stonehenge to Alton Barnes White Horse to Avebury to Inkpen White Horse to Uffington Sun Mare when I heard the news that a new crop 'circle' had appeared at Hackpen Hill (May 2022), in the shape of a first ever 'W'! It's alright, I'm used to it!

Tan Hill is a shortening of St Anne's Hill. The Inn on the extreme right is the Old White Horse at Henley and the extreme left is at Stourpaine where a gift of land to the Church is mentioned in the Domesday Book (1086). It lies in the Stour Valley gorgeously depicted in Michael Drayton's *Poly-Olbion* (1612), shown on the right.



<sup>2</sup> For FIGURES 1 & 2, see last two *Stable End* articles (Crystal White Horses, parts 1 & 2).

*Next issue...we go a-waltzing Matilda (Empress Matilda), and we meet the man dubbed, by some, the Patron Saint of Alchemy. – Ed.*

**[All editing and footnotes by Liza Llewellyn]**

### **Brief bio of Richard Knight, the Rustic Farrier**

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



**Thanks to Bran Braniff  
for assistance with typing.**



**'Cailleach awaiting winter', Barpa Langass, North Uist  
by Jill Smith**

*W. Smith*