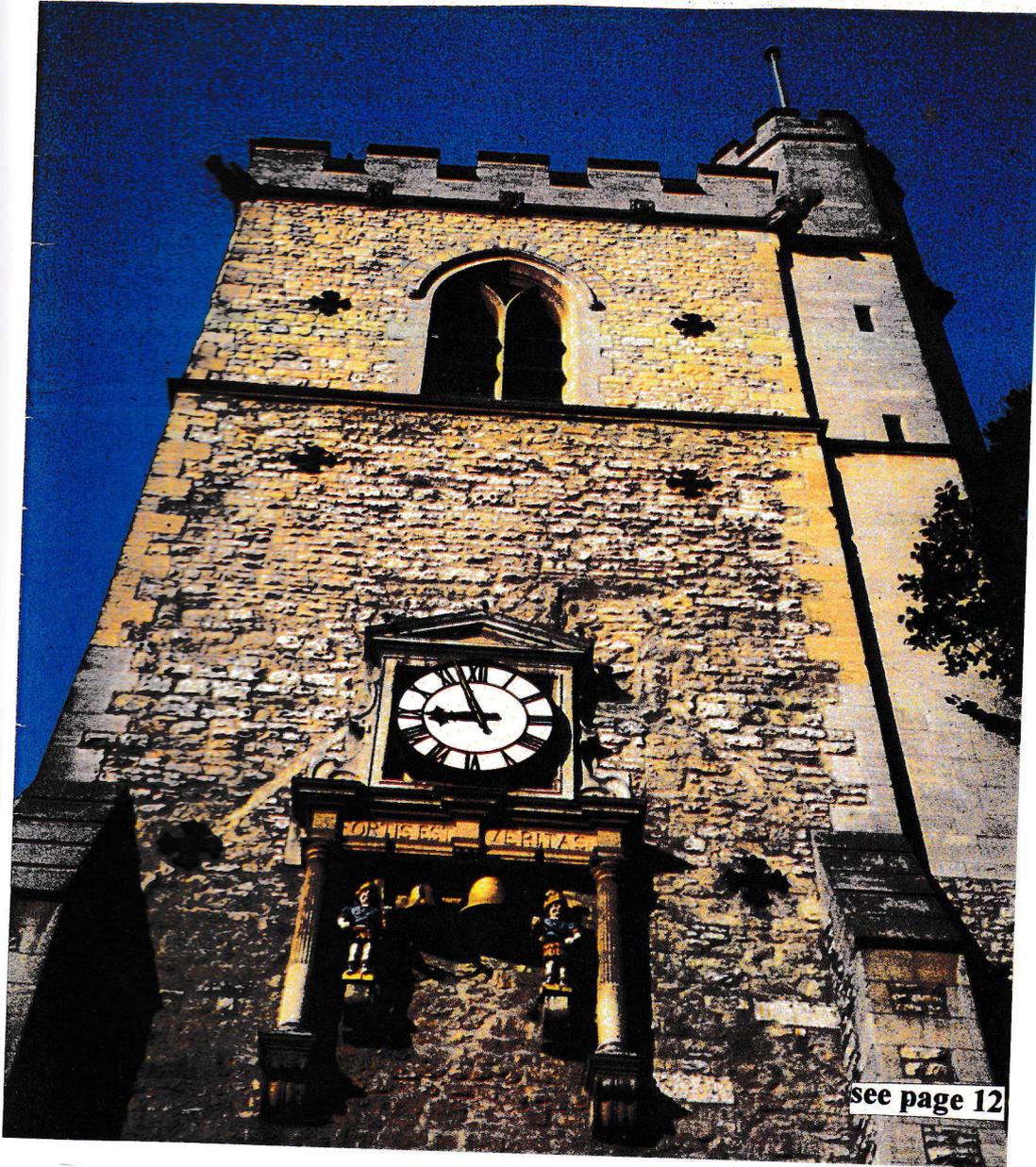


The Newsletter of the Network of
Loyal Hunters

Issue 18 – Imbolc 2016

£2.50



see page 12

The Newsletter of the Network of Ley Hunters

Issue 18, Imbolc (1st February) 2016

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The Network of Ley Hunters is an informal movement for all who are interested in leys and patterns within the landscape. This newsletter is available on annual subscription of £15 (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.

Contributions are welcome for future issues. Please send 16pt typed 'camera ready' copy, single side A4. We have early deadlines because we are often away (on Pilgrimage).

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

BOOK NOW FOR OUR OXFORD MOOT

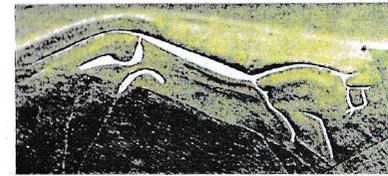
Book now for our Oxford Moot, Saturday 21 May (12noon -7pm)
Plus Coach Trip on Sunday 22 May and Guided Walks on Monday 23
May, Tuesday 24 May, and Wednesday 25 May. See page 34.

The Sunday coach trip is only for people booking seats on our coach. No following motorists please! We need to FILL the coach to break even. The price includes payment to our guides Caroline Hoare and Gary Biltcliffe, authors of The Spine of Albion. Coach trips encourage group spirit, provide transport for all, avoid road congestion and especially car parking problems. Book your seat now!

We will continue our Pilgrimage up the Spine of Albion with Gary Biltcliffe and Caroline Hoare guiding us around Stratford-upon-Avon on Saturday, 10 September 2016 (11am-5pm). Cost £15 to members of the Network of Ley Hunters. Book now!

'The Belinus Line and the Cult of the Goddess in Oxfordshire.'
Gary Biltcliffe will speak at our Oxford Moot.

The White Dragon of Uffington by Gary Biltcliffe



Situated halfway along the prehistoric Ridgeway in Oxfordshire is the mysterious Vale of the White Horse, an area that has been the focus of earth mystery researchers and ley hunters for many years. Its scattered landmarks of sculptured earth and stone in the form of Dragon Hill, the Manger, Uffington Castle, Wayland Smithy and the turf-cut chalk figure has been an enigma to archaeologists and historians for centuries. The vale is a focus of a number of well-worn ancient routes and there were many key battles fought in the region, some of legendary status and national importance, featuring King Arthur's defeat of the Saxons, King Alfred who conquered the Danes and Hengist who subdued the Britons.

Geographically, the area is also the meeting place of the two great dragon lines - the St Michael Line, which is the longest east-west alignment and through route in Britain, and its north-south equivalent, the Belinus Line. The 'yin' and 'yang' dragon energies associated with the Belinus Line focus at a node point within Uffington Castle, a large circular ditched enclosure, and Dragon Hill a flat-topped artificially sculptured mound. The Bronze Age peoples who developed the Uffington complex obviously levelled the summit of Dragon Hill, which lies below the figure, for a purpose. It is typical of many hills and monuments throughout the world which have a deliberately levelled summit for the high priests to perform ceremony.

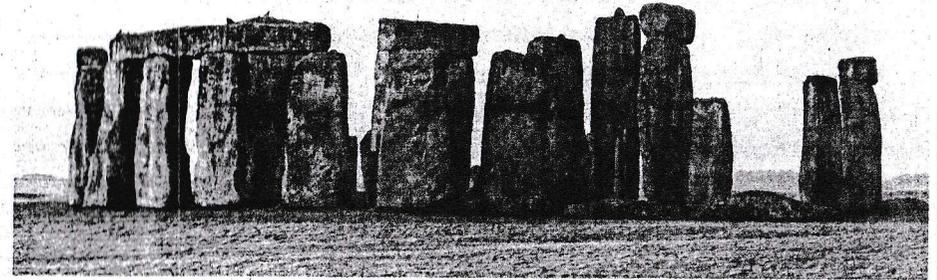
The elegant yet simple chalk figure of a creature in full gallop is said to be a stylised horse, yet it has an overly long body and tail and an extremely long neck with a small almost rounded head and a beak, giving it the appearance of a dragon. Dating techniques carried out at the figure in the 1990s, gave dates ranging from 1400-600 BC, a much earlier date than many historians and archaeologists expected suggesting its origin in the late Bronze Age, and making it the oldest hill figure in Britain.

In the Bronze Age, horses in Britain were of the small pony type that we still see today on Exmoor and Dartmoor and there is no evidence that they were worshipped. Large heavy horses did not arrive in great numbers until the Norman times.

Over the centuries, locals have maintained that the Uffington figure was a portrait of the dragon slain by St George on nearby Dragon Hill. Unlike Western traditions, that regard the dragon as evil, the Eastern dragons are wise, sacred and beneficial. Temples and shrines were built to honour them as they controlled the forces of nature that nourish the earth with rainwater and the warmth from the sun. The dragon, nourished by the celestial influences, reanimates the landscape until its life force wanes at the end of the cycle. As the dragon grows stronger, it devours the land, until it dies at the hands of one that is initiated into the ways of the Earth.

I believe the Uffington dragon was orientated by the Bronze Age tribes to receive celestial influences from the northern horizon particularly the bright stars of Cygnus and Lyra as they skimmed the horizon. Furthermore it lies on a true north orientation to the Rollright Stones, where the Belinus Line dragons also node, along the Oxfordshire Ley that also features Faringdon Folly and Brailes Hill. Below the dragon is a deep natural amphitheatre called the Manger, renowned for its extraordinary acoustic effects that carry sound like a whispering gallery. Perhaps the Uffington monuments were part of a great sanctuary that served as a national place of assembly with their priests conducting ceremony on the flat topped mound drawing the celestial energies into the two great dragon lines.

The Guardian | Thursday 29 October 2015



Archaeologists fear the stone-age home found near Stonehenge is at risk from a planned tunnel Photograph: Matt Cardy/Getty

'Eco home' near Stonehenge shows enterprise of first Brits

Mark Brown
Arts correspondent

Evidence that Mesolithic hunter-gatherers were environmentally aware home-builders has emerged a mile from Stonehenge - together with a stone-age version of the storage heater.

Archaeologists have expressed astonishment at a 6,000-year-old "eco home" discovered in a heavily wooded spot just 15 metres from the A303 in Wiltshire.

David Jacques, project director, said the discovery meant we might have to reassess what we know about Stonehenge and what the ritual landscape tells us.

He also feared that the discovery - and as yet undiscovered archaeology - could be lost or damaged if the government goes ahead with plans for a tunnel to take the A303 under the world heritage site.

Jacques said the discovery was the stone-age equivalent of an "eco home - the sort of place the first Brits lived in".

Archaeologists have found evidence that the base of a big tree that had fallen over provided a wall that was then lined with flints. The pit left by the fallen tree was lined with cobbles, and a wooden post was erected 10 metres away to help support a thatched or animal skin roof.

Sensibly, those responsible built their fire away from the roof. They kept warm by heating large stones by the fire and placing them close to where people slept. "They acted like a storage heater would do now," Jacques said. All of which suggests a level of sophistication not normally attributed to our Mesolithic ancestors.

"Rather than seeing these people as just

making do with anything that nature happens to throw up," said Jacques, "a better way is [to recognise] that they are environmentally amazingly well attuned and have a skilful and sophisticated understanding of what the landscape offers. They are adapting themselves around it."

Carbon dating of the post suggests it is from 4336BC to 4246BC which, because that is the early Neolithic period, effects our wider understanding of Stonehenge.

Rather than it being assumed that the prehistoric ritual landscape was built by Neolithic people arriving from the continent to emptiness, Jacques said, "it looks



David Jacques says the discovery of the stone-age dwelling represents a 'real paradigm shift' in our knowledge of Stonehenge

as though they are meeting with a long-lasting Mesolithic community... therefore Stonehenge becomes a much more multi-cultural place.

"We may need to completely look again at the establishment of the ritual landscape and what it is actually saying. It might be saying more about Mesolithic ancestors than we have realised."

The discovery represented a "real paradigm shift" in our knowledge, Jacques added. "It is suggesting that Stonehenge has got a back story and we have found a missing link to it."

For nearly a decade Jacques has led University of Buckingham digs at Blick

Mead, where evidence of occupancy stretches from 7600BC to 4246BC, the period in which Britain became an island.

Other discoveries in the area include evidence of Mesolithic people feasting on aurochs (huge oxen), salmon, trout, hazelnuts and even frogs' legs.

Jacques said he was concerned that the proposed tunnel for the A303 might scupper future work, as it could run within 20 metres of the "eco house".

The government announced plans for the 1.8 mile tunnel in December last year. Officials from Unesco and the International Council on Monuments and Sites (Icomos) visited the site yesterday to assess the plans, and Jacques will address a meeting today.

Jacques is fiercely opposed to it. He said the Mesolithic people adapted to their environment in an intuitive way, "in contrast to our government, who are expecting nature and our history to adapt to our needs to build a tunnel through this precious countryside".

Supporters of the tunnel plan include Historic England, the National Trust and English Heritage. A statement from them said the scheme was at an early stage and no detailed design had been proposed.

They said: "Our understanding of Blick Mead will no doubt be enhanced by the work recently undertaken by the University of Buckingham and we are confident that its importance will be taken into consideration as the various options for the government's road scheme are developed.

"We look forward to hearing more about this important Mesolithic site and seeing the full academic results."

Michael Dames will speak at our Moot on 21st May 2016

CENTERING AN ISLAND WORLD by Michael Dames

My talk will be based on my work at Uisneach, Co. Westmeath. See my book *Mythic Ireland* pp 194 – 246, incorporating recently completed new work about site 17 on that hill. Beneath site 17, two horse-shaped souterrains connect to the Beltaine sunrise, including that dawn was enhanced by an island-wide concentric array of bonfires, stretching to the coast, which effectively presented the entire country as an all-seeing eye 'fire-eye'. In recent years attempts have been made to reconstruct this patterned event.

As the year progressed, numerous other significant sunrises and sunsets, and moonrise/sets, were observed from Visnech Hill. This is emphasised by the sitting of prehistoric monuments on each of these alignments. Thus the physical, economic and political structure of the country was woven into a web, reaching to sun and moon and enlivened from the underworld by the mighty power of divine stallion and a mare, positioned ready to mate below site 17. As the fastest animals, they contributed a sacred dynamic and drew the animal kingdom into the festival.

Liza Llewellyn will speak at our Moot on 21st May 2016

THE PHOENICIANS – Their Influence on Ancient and Modern Culture by Liza Llewellyn

Of the pre-Christian world, most people know something of the ancient Egyptian, Greek, Hebrew and Sumerian cultures, but hardly anyone is familiar with the equally historically important culture of the Phoenician. My talk will discuss the very considerable influence of the Phoenicians on the culture, language and religion of the ancient Egyptians and the Hebrews, while showing strong links between the Phoenicians and the Irish/Welsh Druids of the pre-Christian world. Ancient Phoenicia as a 'centre of power' will be looked at from an 'earth-energy' perspective and, in this context, an explanation will be offered for the current wars in Syria and Palestine and how these lands are connected with ancient Phoenicia.

Ancient Egypt - Article Three of Four – The Valley of the Kings

by Eileen Roche

Last year I visited Egypt and the last of my findings will be related in the next issue of this Newsletter. As part of my travels I visited the Theban Necropolis of the Valley of the Kings and was astonished to discover that this Valley, situated now in bleak and arid desert-land, had been dug out of the mountain-side in antiquity: the whole area is a man-made structure, according to our Guide, the Egyptian archaeologist Dr. Saleeb Mikaeel.

The Valley lies on the west bank of the Nile, not far from Luxor (Thebes). Famously, it contains the underground tombs of the Pharaohs, their Queens, High Priests and Nobles of the New Kingdom (c 1539 – 1075 BC); almost 500 years of burial from the 16th to the 11th centuries BC. As readers of this Newsletter are well aware, the bodies had been mummified and preserved in their underground mausoleums along with furniture, clothing, food, drink, pets and anything they may need in the afterlife. They were also accompanied by precious artefacts, including gold and jewels, so that from the beginning the Valley of the Kings has been plagued by grave-robbers. The tombs are often beautifully painted and decorated with scenes from life, celebrating the achievements of the deceased and also illustrating parts of the *Egyptian Book of the Dead* to help the person in the afterlife and before resurrection. So far 63 tombs have been identified, but with modern ground-penetrating methodology the sites of many more are being discovered, probably 311 in total, most as yet unexcavated. Further information on the Necropolis may be found at: <http://science.nationalgeographic.com/science/archaeology/valley-of-the-kings/> and http://www.sca-egypt.org/eng/SITE_VOK.htm and http://en.wikipedia.org/wiki/Valley_of_the_Kings

Unesco is active in managing the site, which has been a World Heritage Site since 1979. In the Visitor Centre we were confronted by a marvellous display in a glass cabinet: a fibreglass 3D model of the Valley which not only showed all the above-ground contours of the cliffs and sides of the valleys, but also featured modelling of the long underground shafts, their angles of slope and the relative sizes of their deep burial chambers, as well as the ante-chambers, false corridors and so on. The deepest chamber is 192 metres underground. There

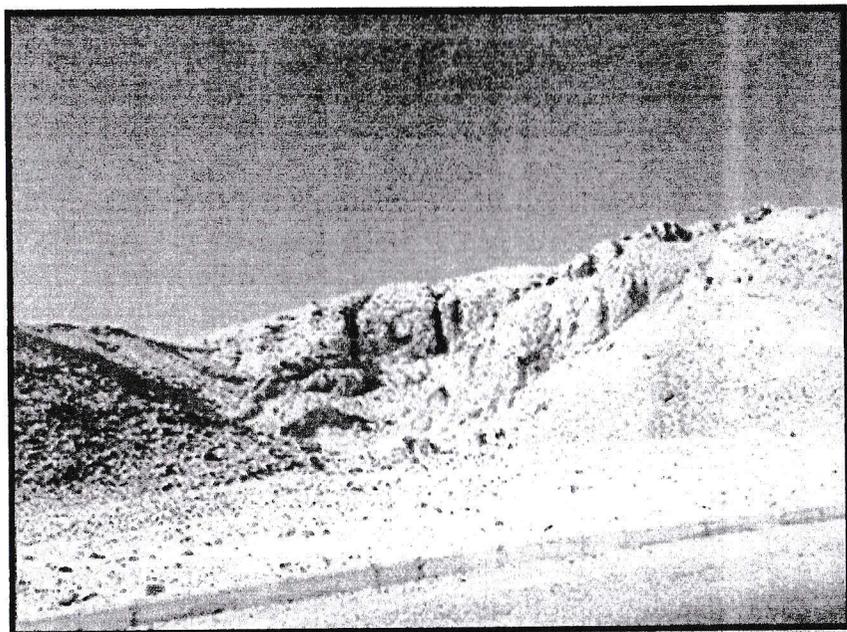
was speculation about how the Ancient Egyptians acquired such highly specialized mining skills. They must have had extraordinary geological knowledge as well as the mathematical abilities to plan and build such difficult structures underground. In my previous two articles I have wondered about where these skills and knowledge came from, and have concluded that perhaps they were inherited from an older civilization. We know that the priests at that time were very powerful and it is supposed that they were the custodians of the knowledge. In Issue 14, Roy Snelling suggests that perhaps ancient geomantic knowledge derived from when “Atlantis was enjoying its golden-age” and this could equally apply to other esoteric knowledge held by the Ancient Egyptians.

While we can only speculate about where the knowledge came from, new research by Anne Austin can tell us a little about the skills. In Issue 69 February/March 2015 of the *Current World Archaeology* magazine, she reports on her research at Deir el-Medina. This was the village housing the workers who built the royal tombs in the Valley and many stone fragments covered in inscriptions ranging from laundry lists and love poems to pay slips and personal letters have been recovered. These, together with analysis of the bodies in their tombs and the architecture of the village with its artefacts, have given a picture of the daily life of the artisans who built the Pharaohs’ tombs. The village was subsidised by the state, the workmen and their families were paid wages and received free healthcare and paid time off. Ms. Austin tells us they were “skilled artisans who enjoyed unusually high levels of literacy and training, and who had access to the upper ranks of Egyptian society”. This is a far cry from the popular image of teams of whipped slaves dragging heavy stones across the Giza plateau to build pyramids.

The Ancient Egyptian religious and spiritual belief system was as mysterious and complicated as can be imagined. I visited the tomb of Seti II of Dynasty 19 (c 1205 BC) in the Valley of the Kings and marvelled at the freshness and beauty of the paintings in the long shaft down to the chamber. I found that a painted snake depicted the Book of the Dead, with the number of heads coming from the snake’s

neck denoting the Chapter. Whilst studying the paintings with awe and identifying the various Gods, Goddesses and activities illustrated, a group of young Americans, chattering loudly, barged past in the shaft, one young lady declaring to her companions, "Oh my guard! This reminds me of Disney World." What a clash of cultures!

In comparison to that of Seti II, King Tutankhamun's tomb was relatively small and modest and I enjoyed seeing the 9 baboons painted on the wall of his burial chamber. Associated with Thoth, the god of wisdom, the baboon was seen as a funerary animal at that time, guarding the gate of the underworld and swallowing up the souls of the unrighteous. But I did not like finding Tutankhamun's mummy laid out on a trolley with a piece of cloth across his middle in an alcove off the shaft from the entrance. This contrasted disrespectfully with the rich golden mask and other beautiful funerary goods from the tomb which I had seen earlier in the Cairo Museum. Another clash of cultures!



Valley of the Kings

BOOK REVIEW

The Enchantments of Britain or King Arthur's Round Table of the Stars

by Katharine Maltwood

(James Clark and Co. Ltd., Cambridge, 1982 reprint)

The Enchantments of Britain follows on from Katharine Maltwood's *A Guide to Glastonbury's Temple of the Stars* in which she revealed the Glastonbury Zodiac for the first time. She wrote it in 1944 after she and her husband had emigrated to Canada. Like *Temple of the Stars*, *Enchantments* describes Maltwood's vision of the Somerset landscape, where she saw roads, rivers and the natural contours of the land forming the outlines of the signs of the zodiac, in a circle about ten miles across. However *Enchantments* has a different emphasis from *Temple of the Stars* in that the earlier book introduced the Zodiac for the first time, leaning heavily on the medieval Arthurian romance *The High History of the Holy Grail*, which is quoted on almost every page. *Enchantments* is also about the Zodiac, but speculates more on its origins and the links between it and ancient civilisations. The copy I read was a 1982 paperback reprint, ordered from my local library.

Part One

In Part One, Katharine Maltwood quotes the theosophist Madame Blavatsky who wrote in her *Secret Doctrine II* that initiates from ancient Egypt travelled to the north-west, destination the British Isles, to build "colossal zodiacs". Blavatsky describes "the Zodiacal Ring on Earth", twelve

islands in an inland sea, in Asia, however Maltwood believed that this actually referred to Somerset. Maltwood believed that the Zodiac builders came from Mesopotamia or Egypt before the Middle Kingdom. They were clay builders (just as Maltwood herself was a sculptor) and came from a culture which preceded the megalith builders. She quotes Norman Lockyer who wrote in *The Dawn of Astronomy*, that in the Euphrates/Tigris civilisations and pre-Middle Kingdom Egypt, temples were oriented to the east, that is, the equinox sunrise, as were British long barrows which had their primary interment at the east end, the broader and higher end. The construction principles are today preserved by Freemasons who have knowledge of surveying methods from Egypt.

There are linguistic links between the British Celts and Mesopotamia, according to Maltwood. Consider the Welsh word for Wales, Cymru. Dr. L.A. Waddell in his *Makers of Civilisation* suggested a Sumerian origin of the Cymry people (the words "Sumer" and "Cymru" being linked). Maltwood also suggests "Kelts" = "Khaldis" = "Chaldees". Chaldean was the language used to write Babylonian works on astrology. The word "Chaldean" in the Bible (the book of Daniel) meant astronomer or astrologer.

Part Two

In Part Two of *Enchantments* there is a tour of the Zodiac figures but without the constant references to *The High History of the Holy Grail* which encumber the text of *Temple of the Stars*.

For example, Maltwood notes that Joseph of Arimathea landed on Wearyall Hill which forms part of the **Pisces** figure. Christ

ushered in the age of the water sign Pisces, and baptism by water, instead of by fire as in the preceding fire sign Aries. Today we are shifting from Pisces into **Aquarius**, that is, from a water sign to an air sign. The Glastonbury Tor phoenix, the Aquarius figure in the Zodiac, is a symbol for an age of rebirth and regeneration.

The **Virgo** figure in the south-east of the Zodiac is guarded by Cadbury Castle, in other words Camelot. The river flowing from the castle is called the Cam, with Queen Camel on its banks. The tumulus called Wimble Toot, near Babcary, whose name means "augur's teat", is on Virgo's breast. The shape of Virgo is partly delineated by the River Cary, which rises in a spring called Our Lady, and outlines Virgo's flowing robes, sleeve, throat and face decked in a high bonnet.

It is when describing the **Leo** figure that Maltwood's writing is at its most lyrical and inspired. It was the first figure of the Zodiac that Maltwood discovered and her excitement is plain to see. She says in Part One, "I discovered this Temple of the Stars in Somerset in AD 1,925 and photographed it from the air." In Part Two she says this:

I shall never forget my utter amazement when the truth dawned on me, that the outline of a lion was drawn by the curves of the Cary River below the old capital town of Somerset [referring to Somerton]. So that was the origin of the legendary lion that I had been questing! ... Obviously, if the lion was a nature effigy then the dragon, griffon and the giants etc. must also be; this was the most thrilling moment of my discovery.

In another passage she writes:

I marvelled at its lifelike drawing, expressed by the processional path that surrounds it, when I trod in the footsteps of sun-

worshipping pilgrims, listening to the choirs of birds shouting for joy in the hanging woods above.

Conclusion

Hopefully the above gives a flavour of how well-read Maltwood was, and how she applied what she had read to what she found in the landscape. Like her earlier *Temple of the Stars*, her book shows that she was a person of education, culture, sensitivity to the landscape, and above all a complete conviction in the reality of her findings. *Enchantments* is invaluable for its insights into Maltwood's mindset, which can only increase our appreciation of what she found, as we today try to connect with the spirit of the landscape.

To end on, here is another passage from Maltwood as she describes the Leo figure in the Zodiac, finishing with a quote from John Keats' *Ode to a Nightingale*.

I have no doubt, when conceived, this Paradise Garden was indeed heaven on earth; even now, those who understand its import cannot but be filled with wonder, awe and reverence, for it is the cradle of the Holy Grail, the inspiration of true Knighthood, 'a magic casement opening on the foam of perilous seas, in faery lands forlorn'.



Bob Shave

COVER PICTURE – St Martin's Tower, Carfax, Oxford

In the ancient British story of Lludd and Llefelys, Oxford was found to be the navel of Britain. The dragons which feature in that story were caught in a covering of silk draped over a tub of mead in a pit dug at Carfax. Leys described by Alfred Watkins in *The Old Straight Track* cross here. Book for our Oxford Moot! Come on a guided walk here. See page 34.

Starting to Dowse for Leys (2) - Nigel Twinn

In the last magazine, we looked at the nature of dowsing and had some basic practice on how to get going.

Wherever you are, hold your dowsing tools of choice, and ask 'Please show me the nearest Ley'. Follow your rod or pendulum until you get a response. Clearly, it is better to do this in an open area, such as a field or a park. However, if you encounter a physical obstacle, not to worry. You merely climb or walk around it - and then ask the original question again. When you do reach your target, you will, by default be standing in the middle of the Ley that you asked to find.

All Leys have width. Let your tool drop for a moment and then raise it again - each question is separate, and is just yes/no. Try asking 'Please show me the outside edge of this Ley'. Following the rods or the pendulum, this will probably take you several paces on one direction or another and there you will get another 'found' response. Put down a stone or a twig to mark the point. Leys differ in width, but are usually symmetrical around the centre line. So, try asking for the other edge of the Ley. You will find that you cross the centre without even a twitch, because your intent is focused only on finding the other edge. When you get there, again put down a marker. If you can find more than one Ley this way, you can note the differences from one from the other - and also from one time of day, month or season to another.

Perhaps the next most straightforward dowsable attribute of a Ley is its age. When did it first become a Ley? Again you can do this by standing in the middle of your Ley and asking 'Is this Ley more than a year old?' Is it more than 100 years old? Is it more than 100 years old? etc. Each time, you should get a 'yes' or a 'no' response. If you struggle a bit with this, try practising on yourself. 'Am I more than 10 years old?' 'Am I more than 50 years old?' etc.

The importance of asking this question, is that it throws some light on the origin of Leys. Some alignments give answers that are incredibly ancient - and this indicates that they are essentially geological or non-physical in nature. Others can be quite modern, and are presumably therefore the result of some human and/or physical input. As you can appreciate, this is very controversial territory in Leyhunting circles, so it is helpful to have some dowsed 'facts' - well, at least they are facts from your perspective!

Rarely do any two dowsers come up with an identical set of responses. This does not mean that one or the other is wrong, merely that each has framed their questions and interpreted their answers as they themselves sense them. Dowsing is hugely subjective. This is both the Achilles heel of the craft (in that materialists seeking repeatable results will say there is nothing in it), but it is also something of a touchstone in understanding why it works (as it seems that the dowser inter-reacts with what they are dowsing).

We are then ready to move on into deeper water by asking, by dowsing if your Ley contains any 'earth energy', or (separate question) if it has any 'earth energy' associated with it.

Some Leyhunters feel that all Leys are lines of 'energy', although not of the sort that you might expect to find on the traditional electromagnetic scale. It has been suggested that this 'earth energy' is geological in nature - a hypothesis supported by the finding that most larger earth energy lines, including Leys, are underpinned by deep geological faults.

The Michael/Mary Ley, rediscovered by Hamish Miller and Paul Broadhurst in the 1980s, is a straight alignment, running from West Cornwall to the Norfolk Coast (and beyond) - but it seems to be just the spinal core of a matrix of other 'earth energy' lines of different polarities (we can discuss this more in this next issue).

NT

The Triangular Connections between sites of archaeology from Wessex, across Sussex and into Kent.

Alan J. Watts

In my eBook "The Pyramids of Britain" (Amazon) I showed some twenty of the major sites studied by archaeologists in the area of Wessex formed the corners of an integrated set of triangles. The shape of these triangles was, in every case, the same. I called the shape "pyramidal" because it was similar to a meridian cross-section of the Great Pyramid. After some years I have come to the conclusion that the overwhelming use of this triangular shape to connect important sites in Southern Britain does not necessarily mean that its use is directly connected to Egypt. This is because the pyramidal shape has universal properties useful to ancient men of science.

Fig 10.1 in The Pyramids of Britain (POB) shows how impossible it would be to tie-up the major archaeological centres with pyramidal geometry in a random way. I estimate that the chances of that integrated set of connections occurring by chance is of the order of 10.000:1. Thus I have been forced to conclude that at some time in the very ancient past (a time commensurate with the dawn of the Holocene) navels were established in the Earth with the property of attracting humans to them for their religious devotions and astronomical observations. Thus it was here that they raised pillars; dug earthworks etc to mark and enclose them. Continuity of sacredness means that we now find our churches on these same spots.

Following the work on the sites of Wessex I have found that the "grid" can be extended eastwards across Sussex and into Kent thus drawing-in well-known sites and landscape features. The most easterly termination of this pattern lies very close to the site of St Radegunds Abbey whose remaining ruins still exist on the high ground above Dover. St Radegunds was built on a ground-plan based on the pyramidal triangle and its demesne lands (despite their height) contain a never-failing spring. Thus this is an area on whose horizon one cannot place a time limit. (In POB I show that St Radegunds is also connected to the site of Colchester Castle and to Westminster by a very large

BEST OF BART! TO JOIN BART O'FARRELL ON DOWSING EXPEDITIONS IN CORNWALL: www.westcornwalldowsers.co.uk TEL 01326-281139. THE WIZARD OF THE LIZARD

and elegant pyramidal triangle; plus having geometric and geodetic connections to the St Michael Line etc)

In fig1 we see that the layout of the Wessex/ Sussex set of pyramidal connections is in fact a single entity, whose fan of leys is centred on Wayland's Smithy. However, the pyramidal theme is retained because the angle α between each ley radiating from Wayland's Smithy is half of the base-angle (52 degrees) of the pyramidal shape.

On a personal note , amongst the navels cited there is one which will be unknown to many and that is Cakeham Manor (CK). The diagram shows why this site (with its odd tower) lies almost in the sea on the dunes of Wittering south of Chichester. Being born in the area , my Father , before the War, crammed we kids into his old Talbot taxi so we could swim at Wittering.

The history of Cakeham shows that, as late as Henry II, the king had a special interest in Cakeham and its surroundings, granting rights of warren to those who dwelt in the area and commanding the floating of a number of young oak trees from the New Forest to enclose the manorial grounds. It has also been frequented by the Bishops of Chichester until relatively modern times.

The diagram puts Cakeham into its rightful (important) place in the ley from East Hill, Hastings (EH) to Warren Hill, Hengistbury Head (HY). As well as looking over Old Winchester Hill (OW) to Waylands, it is connected to Cadbury Castle(CC) via Black Down(BH) in the New Forest and looks at Beacon Hill, Ewshot (BE) where it intercepts the ley that connects Addington (AD) to Stonehenge (SH). Old Winchester looks through Stonehenge at Stanton Drew (SD) . Although not shown OW – Badbury Rings (BC) completes the parallelgram WS-OW-BC-SD which is two pyramidal triangles on the base BC-WS whose centre is Stonehenge.

Only some of the pyramidal connections that exist in Wessex are shown here (See Fig 10.1 in POB) but the basic framework, for the Sussex/Kent extension of the scheme, shows how they are all part of the same plan due to a now unknown intelligence which is older than the oldest of them.

The Pyramidal Triangulation from Wessex into Kent

The fan of leys from Waylands are all at the same angle α to one another which is half the base angle (51deg 51') of the Great Pyramid.

The navels are AD Addington TQ 653591; BC Badbury Rings ST 695030;BE Beacon Hill, Ewshot, SU 823503; BH Black Down, New Forest SU358066;CC Cadbury Castle ST 628252; CD Coldrum TQ 654607;CK Cakeham Manor, Wittering SZ 784955; EH East Hill, Hastings TQ 828098;HY Warren Hill, Hengistbury Head SZ 171907; OW Old Winchester Hill , Meon Valley SU 604206; RH Red Hill, Brighton TQ280085; SD Stanton Drew ST 601633; SH Stonehenge SU 123422: SR St Radigund's Abbey TR 271417; SY Silbury Hill SU 100686;Waylands Smithy SU 282854.

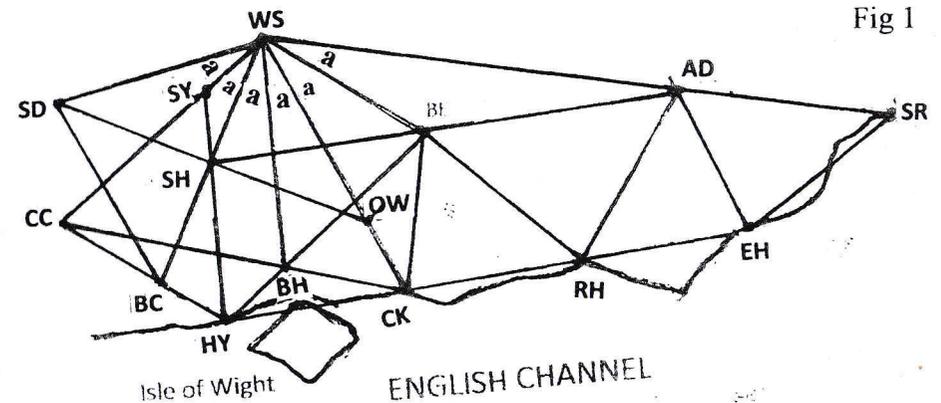
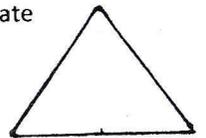


Fig 1

Pyramidal template



With thanks to Michael Joyce

Nothing about your area?

Please send us an article on your local leys.

See page 2.

Touchstone

Surrey Earth Mysteries



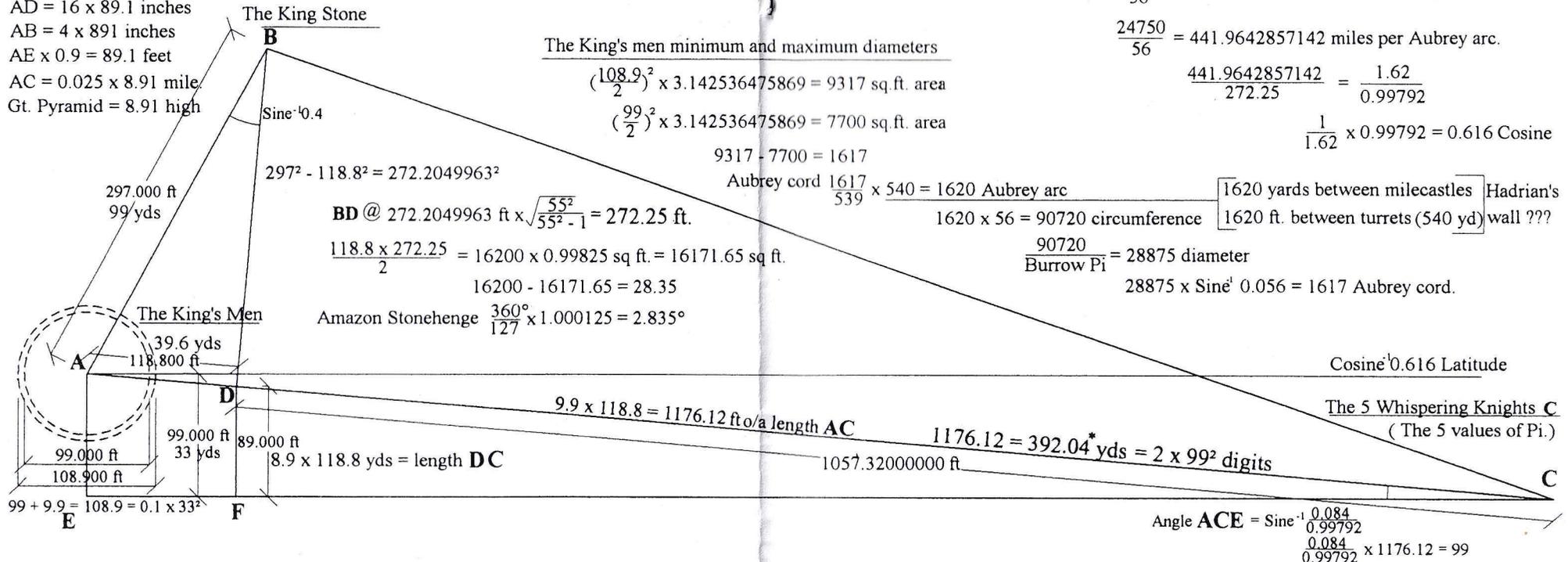
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The Geometry of The Rollright Stones

The centre of the King's men circle is on the latitude of cosine⁻¹0.616 (51° 58' 31.38")

The five Whispering Knights represent the five values of Pi used with the Imperial System of Measurement

- AD = 16 x 89.1 inches
- AB = 4 x 891 inches
- AE x 0.9 = 89.1 feet
- AC = 0.025 x 8.91 mile
- Gt. Pyramid = 8.91 high



Imperial Earth having diameter of 7875 miles and circumference of 24750 miles

24750 x Cosine⁻¹0.616 = 15246 miles circumference at that latitude

$$\frac{15246}{56} = 272.25 \text{ miles per Aubrey arc. (see length BD)}$$

$$\frac{24750}{56} = 441.9642857142 \text{ miles per Aubrey arc.}$$

$$\frac{441.9642857142}{272.25} = \frac{1.62}{0.99792}$$

$$\frac{1}{1.62} \times 0.99792 = 0.616 \text{ Cosine}$$

The FIVE approximations of Pi. used in the Imperial system of measurement

(AC = 392.04 yards) (See 392 sm. Aubrey cord opposite)

$$\frac{0.616}{392} \times 2000 = 3.142857142857 = \frac{22}{7}$$

$$\frac{0.616}{392.02} \times 2000 = 3.14269801 = \frac{\sqrt{800}}{9} \text{ (Mid Pi)}$$

$$\frac{0.616}{392.04} \times 2000 = 3.142536475869 = \frac{3.111111111}{0.99} = \text{(pretty Pi)}$$

$$\frac{0.616}{392.1296296} \times 2000 = 3.14181818181 = \frac{3.1104}{0.99} \text{ (Burrow Pi) while } \frac{3.111111111}{3.1104} = 1.000228624 \text{ and sq. rt. } 1.000228624 \times 6.48 = \text{sq. rt } 42$$

$$\frac{0.616}{392.1493333} \times 2000 = 3.14166032 \text{ (Diocletion Pi) Earth's diameter at 7878 miles } \times 3.14166032 = 24750 \text{ miles circumference}$$

The Aubrey

A global Aubrey cord = 392 sm. (survey miles of 1980 yds) = 776160 yds. = 126 x 6160 yds

ie:- 7000 sm. diameter x Sine⁻¹0.056 = 392 sm.

$$\frac{392}{1372} \times 1375 = 392.857142 \text{ Aubrey arc}$$

and 392.857142 x 56 = 22000sm. circumference

$$\text{while } \frac{0.616}{392.857142} \times 2000 = \frac{5.6^2}{10} = 0.056 \times 56$$

Reciprocal of 1.000228624 x 7 = 7 - 0.0016 (Parthenon column spacings 7 at gable 16 at side)

Revised May 2015

Brian Thirtle MRICS ©
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Y Tylwyth Teg, by Harry Wendrich

Y Tylwyth Teg meaning “the fair folk” or more accurately, “the fair family,” are a race of small invisible people who live or dwell in Wales, in the Otherworld, or Underworld. They are connected with woodlands, mountains and lakes, as can be seen with the legend of the Lady of Llyn-y-Fan-Fach (a beautiful lake situated below the peaks of the Black Mountain in the Brecon Beacons National Park), which legend also shows that they can also be of human size, although generally seen as much smaller. They have also been traditionally seen with wings, giving them the ability to fly. The name “Tylwyth” (Family) seems to suggest that they may be connected to us ancestrally as well as magically, and The King of the Tylwyth Teg, Gwyn ap Nudd, can be found in the Arthurian legend of Culhwch and Olwen. Only 150 years ago these invisible beings were common knowledge in Wales, ingrained in the cultural traditions, yet our modern times sees the belief in them almost vanished. Very few people ever see the Tylwyth Teg any more, or if they do, they risk ridicule in speaking of it. We are fortunate in that we have access to accounts from earlier times in books such as *The Fairy Faith in Celtic Countries* by W.Y. Evans-Wentz, which have documented the interaction between these magical folk and humanity, although many of the accounts of sightings are from those with non-magical perspectives, giving rise to superstition and fear. I have always felt it important that the memory and belief in this mysterious race should be kept alive – not that they would disappear if forgotten (they are integral within nature and the landscape and at one time were attributed to agricultural success or failure), but rather that we do not lose our link to them through blanking their existence with intellectual and rational mindsets. Hence I feel the need to document some of my own encounters with the Tylwyth Teg in the hope that it will aid in the preservation of the deep link that we have with our ancestors. These encounters were initiated by the Tylwyth Teg.

My first encounter was as a three-year-old boy, living in a beautiful rhododendron forest near Gorseinon, Wales. It was a beautiful, sunny morning, and as I stood by the door of the house I heard a voice calling me. I moved out into the garden and saw that at the very edge of the property stood a little bearded man in a red coat and hat. He called me over and introduced me to two smaller winged beings. They seemed very happy and mischievous as they played before me, and they made me laugh. One was male and one was female. The

female flew onto my outstretched hand, and as she stood on my hand I was told that she would become my wife, after which they left. As I watched them rise into the air, they just disappeared as if behind an invisible veil in the air, which has to this day fascinated me. I ran into the house and told my mum, but she was not interested. That night, I was awakened by the Tylwyth Teg. The larger gnome-like individual was by my side. As far as I was concerned, as a three-year-old boy, they had a physical appearance, rather than astral or non-material. At the foot of my bed was a screen with two little folk holding it up, and as the screen changed images the Tylwyth Teg would explain to me that which I was seeing. They then left, and I did not see them again for another 30 years, to my knowledge.

The Tylwyth Teg were said to take children to their land, and in many of the older native traditions throughout the world it is believed that the spirits of the land would choose and take a child into the astral to a large, central tree, where the child would be taught over many years to become a wise man or wise woman with special skills. This is hinted at within the legend of the Lady of Llyn-y-Fan-Fach, whose sons (in particular, her son Rhiwallon and his sons, Cadwgan, Gruffydd, and Einion) became the famous Meddygon Myddfai – Physicians of Myddfai, having been taught by their otherworldly mother the virtues of plants and herbs and the art of healing: Rhiwallon and his sons became physicians to the Lord Rhys at Dynevor who rewarded them with land around Myddfai. The 14th Century Red Book of Hergest contains their “treatise on medicine,” and the Carmarthenshire village of Myddfai is today considered by some to be the birthplace of modern medicine, and the nearby Llwynywormwood estate is the home of the Prince of Wales on his visits.

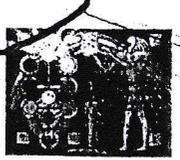
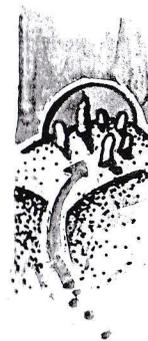
The Tylwyth Teg were also believed to be able to give prophetic insight to an individual, but perhaps the most important aspect of the Tylwyth Teg was that they were believed to be our ancestors. The Celtic peoples held a view of death which is lost to us today, where death is a journey to another land, the land of the Tylwyth Teg. Today we seem to have lost this idea and instead are fearful of the unknown. The idea that the human soul may travel to another land and continue its life in the fairyland environment, and that the elven race can in turn become reborn in human form, may explain why some people are so drawn to a magical life and receive help from the Tylwyth Teg and other such spiritual beings. It is interesting to note there was a time in

Wales when it was believed that the Tylwyth Teg were the spirits of Druids.

As an adult, I had a further encounter with the Tylwyth Teg which reveals another aspect of their nature – their guiding of the third eye. I was living in Pontardawe, studying Kabbalah, and I was having difficulty in understanding the concept of the Four Worlds of the Kabbalah. I read all the books, which seemed to all say the same, yet at the same time saying nothing. I found myself over many weeks trying to understand this concept. Then one day I went for a walk in a beautiful valley near where I was living. Deep in thought about the Four Worlds, I saw something on the ground which resembled four circles. Suddenly a figure of the Tylwyth Teg was sitting on my shoulder. I was not at all surprised, as I knew that he was always with me but seldom made an appearance. This time he appeared in a more ethereal or non-material form. With no introduction, he said, “Look into this rock.” At the side of me was a large rock. He said I should use my third eye as a microscope. I suddenly found myself seeing into the rock; first of all I saw into molecular structure, then into the atomic realm, and then deeper into what I presumed to be the world of quarks. He kept repeating that I should penetrate deeper until I came to a blackness which seemed to go on forever. He constantly encouraged me to look deeper, until finally I came out into a beautiful light. I thought I had reached my destination, but he said, “Now penetrate into the spiritual light until you find its structure.” Eventually I could clearly see the structure within the divine light, which was a tightly-packed magnetic structure of crystallized light of a triangular form which connected to balls or globes of light. He said, “This is the World of Assiah.” He then told me to look into the water (there was a river on the other side of me). The same visual experience came about except that the darkness didn’t seem so long. The magnetic structure of the divine light was not so tightly-packed and seemed to be more pliable, but it still kept its triangular shape, although a little more loosely. “This is the World of Yetzirah,” he said. He then told me to look at the air, and again the same process unfolded, but when I saw the structure of the divine light it was very weak in its magnetic structure and the points of light were quite far apart. “This is the World of Briah,” he said. Lastly he told me to look at the light of the Sun (but not the Sun itself). I found this very difficult, but eventually I penetrated into the light and reached the divine light and eventually its magnetic structure, which was in fact chaotic. The points of light were of immensely long distances apart

and the magnetic field was broken. I had been shown the World of Atziluth, and I could then understand why fire burns: if this magnetic field is placed over any other field it will break it up and return it to the divine light. I also found that our physical light and the structure of the divine light are very similar and difficult to distinguish between. In being given this experience, it shows that the Tylwyth Teg are not just some low level elemental force, but that they have the ability to penetrate the Ain Soph itself: they hold the blueprint of all creation in their work of perfecting each individual creation to its highest potential, making them true alchemists.

So the question arises – how can we reintroduce these beautiful beings back into mainstream consciousness? About twenty years ago, two friends of mine and I were invited to visit the spiritual community in Italy called Damanhur, where we were honoured to be shown the underground Temples of Humankind. We were also introduced to the singing tree – a tree was connected to a biorhythm machine which converted the biorhythms of the tree into musical notes, enabling the tree to communicate via sound. It was a very emotional experience, one that I’ve never forgotten. This music can be considered to be of a devic source, and the plants can be selective as to when they will play, if they sense scepticism in the aura, according to the experience of Silvia Buffagni, author of *The Music of the Plants*. Silvia has experimented with this machine for many years, and has found that plants which are given the opportunity to create music grow more abundantly. She predicts: “My sense is that the singing plants are establishing a new paradigm, a new story where people, plants and nature spirits equally share the gift of stewarding the world. Trees, and their beautiful melodies, are what will shift consciousness to a new level where the Earth and all her beings co-creatively thrive.”



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**Songs from the Green
with the Damanhur Plant Music Synthesizer**

by Nicola Wendrich

When I saw the U1 Music of the Plants device advertised in the Cygnus Review, I knew that I would buy it, because my husband, Harry, had so often described the haunting beauty of the tree-song that he experienced when he visited the Damanhur Community in Italy, some 20 years ago, where this technology was developed. For anyone without such first-hand experience, it is possible, with the help of the worldwide web, to listen to recordings that others have made available on youtube etc., and thereby get some idea of how music orchestrated by plant energy sounds. Yet, wonderful as they are, these recordings cannot replicate the full breadth and beauty of a live experience of the music of plants, just as any live performance carries the unique energy of being present, in the moment. When you consider that plants are affected by the ambience of their surroundings and are responsive to their audience, you can appreciate that this device brings great scope in exploring our symbiotic connection and perhaps learning from the plants via their associated devic hosts.

Music of the Plants and Healing

Prior to owning the U1 device, I had been feeling increasingly uncomfortable with the pace at which human affairs seemed to be moving in my world. I have since found that the music produced by plants was the antidote I needed to the more rapid, sometimes stressful rhythms of human energy. There is something profoundly healing in the organic waves of music produced by a plant: part of me felt as though I had come home.

The healing lies as much in the action of listening, really sitting quietly and *listening*, perhaps for a few hours or more, to the sounds which emanate from an amplifier attached to the synthesizer which is responding to the bio-rhythms of the plant (to which it is connected by leaf and soil near the roots via two electrodes). In that simple act of concentration upon the song of the plant, one experiences something of the consciousness of the green world, and senses in a new way the personality of the spirit of the plant. One can follow its exploration of the technology, playing "green scales" as I have come

to think of it, until the plant in question seems to settle into its own unique song, which may play for hours on end until a gradual slowing heralds its natural ending.

Dr. Masuru Emoto's research into how water carries and responds to the vibrations of music (producing harmonious crystalline patterns relative to the sound) helps us to see why it is that the music of a plant will affect a human (whose body is composed of up to 73% water), whether they are focussing intently upon the sound or not.

Observations: technical and otherwise

The device has a choice of voices as you find on a keyboard synthesizer, allowing you to intuitively select the setting you feel is appropriate for the plant. There is also an option to allow the plant to play notes in a pre-set harmonic pattern of a major chord, or within a 12-note scale without a harmonic scheme. When the major chord setting is selected, the music takes on a healing quality. The human gestalt feels somehow cleansed, rested, and reconnected to the earth in a simple yet profound way. When the 12-note setting is selected, the music takes on an ethereal quality, and seems to connect to the universe rather than specifically to the earth and the human body. The music at this setting can have an unsettling effect upon a person who is experiencing ill-health in their physical, mental or emotional bodies, but it does offer a truer expression of the devic spirit of the plant, and perhaps humanity can learn something through experiencing these unique songs. Whichever setting is selected, the music is exceptionally conducive to meditation.

When we first connected the device to a much-loved lemon tree in our study, the tree seemed to explode into cascades of twinkling notes as if she too had been eager to meet us through this avenue of sound. This often happens with potted plants who have been cared for within someone's home for a few months or more, and we have found that they play a far more intricate and mature tune than a plant which has recently been purchased from a garden centre. We have also found that plants growing in our garden have a peak performance time within the cycle of the year. Ivy played a mature song at the Spring Equinox, which became weaker as summer neared. Elder was silent until her blossoms had developed, and then seemed to be particularly responsive to human energy, playing a

slow, rhythmic pulse if the audience was sleepy, but playing a lively tune if a social gathering was taking place. Apple song is gaining in strength as the fruit ripens. Plants growing in the soil of the earth may be connected to the electrodes for half an hour or more before music ensues, whereas the music from potted plants is more immediate, suggesting that planetary body is involved in the former. This is perhaps corroborated by a further observation: I have noticed that many potted plants play with a dominant E flat, whilst plants which are growing outside, rooted in the earth, play a dominant low A note, at the Major Chord setting (Tigrilla Gardenia, Plant Perception Researcher at Damanhur, concurs that this phenomenon occurs within her experiments).

Devic Encounters and the Human Connection

I found that since listening to the lemon tree song on a daily basis, my sensitivity to plants, especially indoor plants, increased dramatically. I also found that my dream-life was affected, and for several consecutive nights dreamed of intense conversations with a woodland elfin figure. Music generated by plants can be considered to be of a devic source, and as the Music of the Plants device allows us the great privilege of encountering the subtle entities of Nature through our physical sense of hearing, it can be used as a tool to facilitate contact with the devic realm. I recently experienced an inner visual encounter with the spirit of an ivy plant growing in our garden. It was the Spring Equinox, and we had tried to hear the songs of many plants in the garden that day, but it seemed that for most it was still too early for them to muster a potent voice – the ivy, however, was magnificent in her display, in both form and voice. While focussing upon her rhapsodic melody with my eyes closed, suddenly a vision of a slightly fierce-looking, bare-breasted female form with her arms behind her back, clasping a tree, appeared, and I realized with humility that I had been visited by the spirit of the ivy, with her clinging nature and untamed fullness. Since then I have had the privilege to meet with the spirit of the elder (in blossom), and the spirit of a potted bamboo which was gifted to us by a visitor. Our beloved lemon tree also communicated to me via a music mediation that she was about to blossom and wished to be taken outside. Raspberry communicated her ability to aid milk production in lactating mothers (I can verify this through personal experience).

Tigrilla Gardenia recently wrote in Caduceus Magazine of how the U1 device has enabled dream communication with a chestnut tree in the Sacred Woods Temple in Damanhur where they live. She connects 'Luka' to the device, places a speaker beside the tree and another in her room. Tigrilla then is able to co-ordinate her sleep with that of the tree (when it ceases its playing) and in dreams Luka has communicated to Tigrilla what the woods looked like before humans arrived, and helps Tigrilla to understand the individual roles played by plants, fungi, and animals, allowing her to see the interrelated roles we play in daily life. She wrote: "While all of this research and experimentation is important, it is nothing if not shared with others. Each piece is an important part of a much larger puzzle that, when put together, will forever change humanity and our interaction with the natural world." In spiritual communities such as Damanhur or through publications such as this, we come together with like-minded souls to share these wonderful discoveries. In our individual corners of the world it is not always so easy to engage with folk in spiritual subjects, and I find it sad when I sense in someone the stress which can so often dominate the lives of us humans. Yet plants are something that we all have in common, and through this device they can help people to see beyond the accepted norms and step further into the spiritual realms.

In 2015, Harry and I set up the Music of the Plants device in our garden, each Sunday afternoon, as an additional feature to our Open Studio. Many local people have visited to listen to the music – some join us regularly in silent meditations with whichever plant is playing; others, after an initial "Wow, that's amazing," sit and chat in the garden for hours without consciously focussing upon the plant-song, and yet at the end of their visit they comment upon how nice the music was. A lady recently commented upon our youtube video of the elder song, saying that the music was the only thing she could find which would relieve her stress-related headaches. This music works a very subtle magic. I love to work in the garden with the plant song echoing around, because it feels as if the whole garden is enjoying the music with me: one's awareness is broadened through the activity of an additional sense engaging in a new way with the universe.

If you are local to Carmarthenshire, Wales, you are welcome to drop in to our Open Studio events when we shall have the device in use in our garden, for those who would like to witness the music of plants first-hand – a dry day is best! Please note that we are based in a residential area with some (but limited) parking space, so if it is not possible to reach us on foot, please consider alternative parking arrangements (we are only 200m from the Stradey Park Hotel). Caemawr Caravanning and Camping (07711274687) is situated on a farm one mile away, a pleasant walk along the cycle track from our cottage. If a West Wales Moot is in the pipeline, we can hopefully co-ordinate an Open Studio for interested LeyHunters. Further details are on our website, where we also post an ongoing set of recordings of the songs of the plants growing in our vicinity. <http://www.wendricharthouse.com/study/open-studio/>

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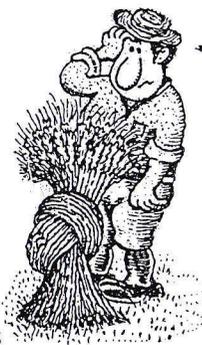
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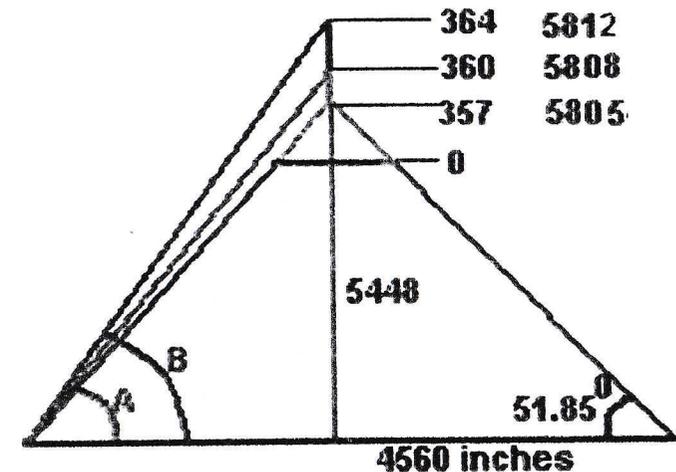
28

357, the height of the missing capstone of the Great Pyramid

by Michael Joyce

My next piece of research was inspired by a Canadian visitor to my website, involving a correspondence about 357, the closing of the circle, number 51, numbers 4 & 52 and opening of the circle.

Dimensions of Great pyramid, not to scale, in British inches. Height of imaginary pyramid 3 inches taller would be 5808 (5448 + 360) inches.



$$\text{Angle A} = \tan^{-1} (5808/4560) = 51.86369191 \text{ degrees.}$$

There is a slant face increase of 0.01369 (51.86369191 minus 51.85 degrees), which approximates so very closely to 0.0137 degrees.

137 crops up again.

The number 137 is like 37, another number for Light. ONE invisible light comprised of THREE primary or SEVEN spectral rays 137 is vital to CREATION.

$$\text{Angle B} = \tan^{-1} (5812/4560) = 51.88285013 \text{ degrees.}$$

The difference between angle A and face angle 51.85 is 0.032850132 degrees.

* * * * *

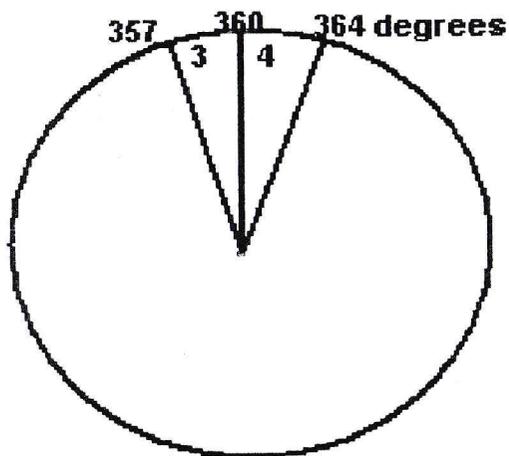
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(see page 34) 29

The mirror image of 3285 is conspicuously 5823, because of its similarity with 5805 at the top of a finished pyramid in diagram above.

58 is the divine number of planet Mars; "23 (human chromosomes ?)

Angles of 357, 360 and 364 degrees are shown, as well as their important separation numbers, 3 & 4, which relate to light composition, 3 primary, 4 subsidiary, which constitute the 7 spectral rays.



Division by 7, each of 357 & 364 degrees gives 51 & 52.

51.85 degrees, the face angle of the Great pyramid, lies between 51 and 52.

0.85 from 51 and 0.15 to 52.

0.85 degrees = 51 minutes and 0.15 is a reflection of 51.

51 = 3 x 17 reveals the 3 degree closing of the circle and 17.

These digits are the components of 137, also found in the face angle difference above.

The fine-structure constant, α , in atomic physics can be calculated from a relationship between the speed of light, Planck's constant and electron charge, whence its inverse, $1/\alpha$, evaluates to 137.

52 = 4 x 13 reveals the 4 degree (re-)opening and 13.

These digits rearrange to 134, another Light number.

Each digit in the factors of 51 & 52 relates to LIGHT.

With reference to the pyramid we could say that "the addition of THREE (to close or complete the circle from 357 to 360 degrees) requires an increase of 0.0137."

"Let there be Light, to see the Creation within the closed/completed Universe."

Earth, Venus and Mars divine numbers are 1100, 1048 and 580 (diameters).

Earth minus Venus = 52.

Earth minus Mars = 520.

So 52 occurs here.

The significant number 26, discussed earlier, multiplied by 360 gives 9360. It is 93,600,000 miles from Earth to the Sun.

9360 divide by 7 makes 1337 (142857....)

1 3 3 7 is like LIGHT.

The face angle of 51.85 degrees divided by 360 gives 1440 2777777... Strangely, 1 divide by 277777... makes '360', our original divisor.

Whilst 1440 minutes = 24 hours.

The fact that:

5808 inches = 484 feet and 5448 inches = 454 feet emphasise a relationship between 4, 5 & 8 because the feet lengths show 8 'held' in the middle of 44.

Whilst 5448 inches depicts 44 'held' in the middle of 58.

Indicates 44 & 58 are highly significant.

It then follows that 58 & 8 are linked in some way.

44 (character human chromosomes), 58 (Mars), 8 (Jesus / Messiah).

So let's now see if there any connection here and in Isaiah 58.05 (corresponding with heights 5805, 5808, 5812) :

⁵Is it such a fast that I have chosen? a day for a man to afflict his soul? is it to bow down his head as a bulrush, and to spread sackcloth and ashes under him? wilt thou call this a fast, and an acceptable day to the LORD?

Like a choice at position '3-away' from 360 to either close the circle or rise from the apex.

⁸Then shall thy light break forth as the morning, and thine health shall spring forth speedily: and thy righteousness shall go before thee; the glory of the LORD shall be thy reward.

The PRIMARY THREE or TRINITY is the means to become COMPLETE or PURE in the SPIRITUAL REALM.

* * * * *

BOOK NOW FOR OUR COACH TRIP ON SUNDAY 22 MAY!

(see page 34) 31.

¹²And they that shall be of thee shall build the old waste places: thou shalt raise up the foundations of many generations; and thou shalt be called, The repairer of the breach, The restorer of paths to dwell in.

Passage further to the FOUR allows for MANIFESTATION in the MATERIAL.

Isaiah chapters 37 and 58 refer to death, the absence of material LIGHT:
Isaiah 37 ³⁶ Then the angel of the LORD went out, and killed in the camp of the Assyrians one hundred and eighty-five thousand; and when people arose early in the morning, there were the corpses—all dead.

$37 + 36 = 73$, is the reflection of 37.

One hundred and eighty-five thousand, 185,000 dead in chapter 37, the mirror of 73.

The reflection to 185,000 is 000581 or fascinatingly 5810 (chapter 58. 10), indicating an association between 58 and 10 (or ONE).

In Isaiah 58 ¹⁰ : If you extend your soul to the hungry
And satisfy the afflicted soul,
Then your light shall dawn in the darkness,
And your darkness shall be as the noonday.

Chapter 58 vs10, 5810, the LIGHT of the afflicted soul shall dawn in darkness, like noonday (SPIRITUAL LIGHT).

Planet Mars, 58 and Creator, 1 or 10.

Hydrogen, 1074 and 10 (1), 74

I believe Mars has a spiritual significance in the material plane of existence. For number 58 was special to the Knights Templar, the architects of the Egyptian 'Bent' pyramid and Saith Maen, the site of the row of 7 stones in Wales (SN834154).

These stones are aligned at 26 degrees east of magnetic north (74 degrees to full east).



* * * * *

BOOK REVIEW: The Journey of Mary the Mother of Jesus through Wales As Told by her Handmaiden, by Megan Wingfield, Grosvenor House, 2015, pb 255pp, col illus, ISBN 9781781484630. This book highlights the importance of cleansing the leys through prayer, chanting, and Pilgrimage. L.Main

Number 26 occurs here like at the Great Pyramid, but there is absence of 74. (64 is '74 minus 10').

The first 64 numbers 1, 2, 3, 4.....64 can be arranged in an 8 by 8 magic square matrix, in which the sum of the numbers in any row, column and diagonal is 260.

26 manifests again (and 10).

Since the stone row contain a red one at position 3 amongst 6 white ones, we could say the placing depicts numbers 2 1 4 or 4 1 2.

$$214 = 2 \times 107$$

$$412 = 4 \times 103$$

The values 146 and 52 are the differences between each of them and 360 (degrees of a circle).

$$146 = 2 \times 73$$

$$52 = 2 \times 26$$

107, 73, 103 ('numbers' referring to invisible light) and 26 again.

The divine number of the hydrogen atom is 1074 denoting Creator (10) and Light (74).

74 = 7 spectrum & 4 subsidiary rays of white light.

74 = 2 x 37, (3 primary, 7 spectral rays)

The Manifestation of Everything in the Material world depended on the Creation of the Hydrogen atom.

Michael Joyce is a science graduate of London University and was a high school senior chemistry teacher for 25 years. His website may be found at www.numberscience.me.uk

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**OBITUARY
MICHAEL HOWARD
1948-2015**

The Network of Ley Hunters lost a good friend with the death of Michael Howard. As the editor of The Cauldron, he took a table at our Wells Moot in 2013. Always friendly and helpful, Mike was also the author of over 30 books on magic and witchcraft, including Pillars of Tubal Cain and The Book of Fallen Angels. LM

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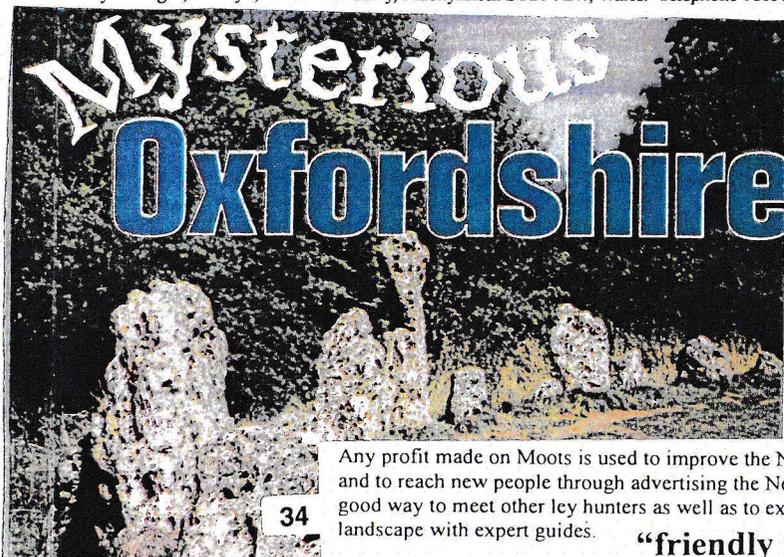
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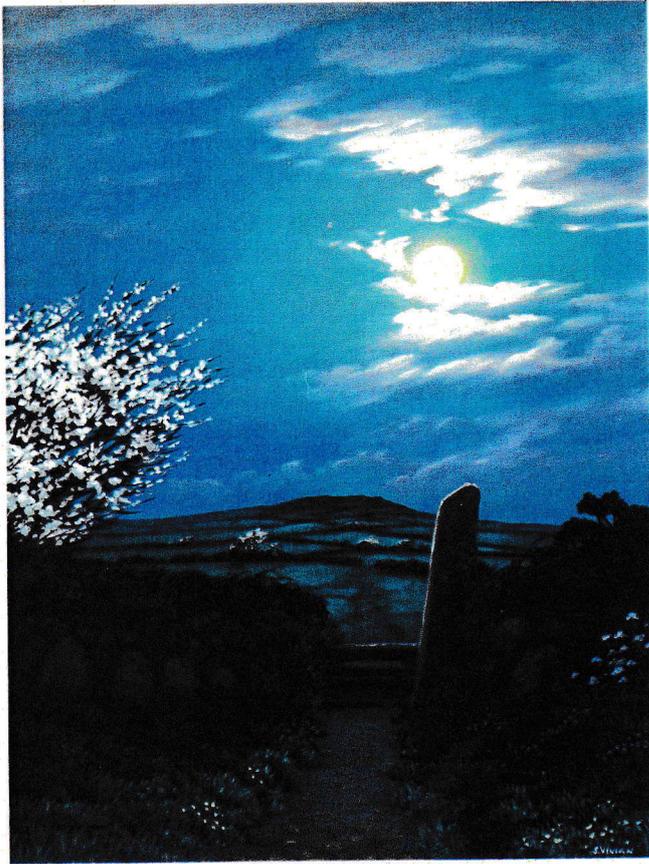
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