

# *Earthquest News*

Psychic Questing. Earth Mysteries. Crop Circles Vol 2 No 2  
A Journal by Andrew Collins

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THE SEVEN SWORDS BROUGHT TOGETHER. EARTH LIGHTS  
ENERGIES. CROP CIRCLES. ESSEX MYSTERIES. ORGONE93  
TEMPLARS. PHOTOGRAPHIC ANOMALIES. QUESTING UPDATE

## Seven Meonia Swords Come Together The Form of the Lamb conducted at the Heart of the Rose

Exactly seven years after the Seven Swords mystery commenced, and nearly thirteen years after the first Meonia Sword was discovered at the Knights Pool, all seven swords finally came together for an important event in the Malvern Hills during August 1992.

At a secret location close to the Welsh border, your editor co-ordinated a carefully planned ritual meditation involving seven sword holders and six attendants. They included Gelly Paddon, who flew over from Canada with two swords just for the occasion; Angela Reeve and Charles Topham, the finders of two swords in Coventry, and a number of other figures already known to the questing scene.

The saga began as long ago as 1980 when psychic and author Graham Phillips was psychically informed that those responsible for the manufacture of the first Meonia Sword found in October 1979, had intended to conduct a major ritualistic event referred to as the Form of the Lamb. The Fire Phoenix group, as they were known, focused their activities upon Biddulph Grange in North Staffordshire, where an Egyptian temple had been constructed for their use in the 1850s. Their aims included conducting a Druidic rite to welcome in the new millennium, which they saw in terms of the golden fire phoenix rising anew, hence their name. According to Graham, *Home from Sea*, the painting by Pre-Raphaelite painter Arthur Hughes, contained clues as to his knowledge of the group's understanding of the Form of the Lamb.

Although there appeared to have been various different versions of the Form of the Lamb, Graham was psychically told that the seven inner members of the Fire Phoenix had intended to conduct their own interpretation of the event at a secret location known only as the Heart of the Rose. Unfortunately, they seem never to have discovered its exact whereabouts and so dissolved before its undertaking. Graham had concluded that it was our fate to find this location and pick up the gauntlet where others had failed.

All this was forgotten until Colin and Gelly Paddon independently discovered two further Meonia Swords under mysterious circumstances in August 1985. Despite this the topic was still not linked in any way, even though they believed that their own swords were merely two of seven that would be found and drawn together under mysterious circumstances for a very special event. It had only been when my psychic colleague Bernard intuitively confirmed this idea that everything began falling into place. Perhaps the Fire Phoenix had manufactured not one but seven swords to be used in the Form of the Lamb.

From 1986 onwards I began studying the use of seven swords in religious art and symbolism. I found them in Bedouin folklore where they are seen in terms of the Seven Swords of Destiny. In Catholic tradition they represent the Seven Sorrows of the Virgin Mary as well as the Seven Deadly Sins. The concept of seven swords coming together for a special ritualistic event can be found in *The Omen* series of books and films, and the Robin of Sherwood television series written by Richard Carpenter.

I also turned my attentions to finding the location referred to as the 'Heart of the Rose'. Over the years Graham had put forward several locations, some in Staffordshire and others in Warwickshire. All we knew for certain was that the Heart of the Rose implied the centre of England, the country of the rose. However, psychic clues suggested I was looking for a site close to the Welsh Borders where prominent rolling hills were to be found. It took little investigation to realise that this was clearly a reference to the Malvern Hills that run the length of the border region from Herefordshire through Worcestershire into Shropshire.

Many of the Malverns' hilltop peaks are capped by ancient Iron Age fortifications which possess archaic folklore appertaining to Druid rites and sanctity. I visited the area of many occasions from 1987 onwards, each time asking Bernard to attune absently to my activities. Using this process we were able to pin down the exact location considered to be the Heart of the Rose (it was through these 'tune-ins' that Bernard began picking up information concerning the involvement in this saga of the Victorian gothic architect William Burges and his patron the 3rd Marquis of Bute - see Chapter 41 of *The Seventh Sword*). The exact position cannot be revealed at this time for fear of desecration and vandalism - something that happened to many of the sites mentioned in *The Black Alchemist*. All I can say is that tradition asserts that it was a Druidic omphalos, associated with a bull sacrifice, an egg of creation and a sacred oak; so much so that modern Druids used the location each Easter until at least the late 1970s. This fact is not mentioned in any book I know.

In addition to this, the Heart of the Rose location has been seen by one inspired earth mysteries author as at the centre of a huge cosmic ground-plan laid out across the English and Welsh landscape and marked by places of ancient power that include Stonehenge, Glastonbury and Llanwit Major. Most bizarre of all is that the Knights Pool, where the first Meonia Sword was located, is just eight miles from the Heart of the Rose while the woods where the two Paddon swords were unearthed in 1985 forms one of the ten major points on the aforementioned landscape geometry.

On Saturday, 18 October 1987 - the day after the Great Storm devastated the South of England - I called together all those who had so far played some part in the Seven Swords saga. This meeting included Colin and Gelly Paddon, Colin's brother Peter and his wife, Valerie Answorth and her husband (who I had met whilst researching Bute and Burges at Cardiff Castle), and my colleague Ken Smith. We met in the home of a resident close to the Heart of the Rose, with whom I had befriended on a previous visit. After explaining the story so far I said that unless any further swords came to light, then we were to assume that we all had over-active imaginations and were simply deluding ourselves into believing the unbelievable. We concluded the get together with a meditation at the Heart itself. Bernard attuned from his Essex home and the resulting psychic material led to the discovery of the cast iron figure of Christ in Danbury churchyard on Sunday, 25 October (see Chapter 26 of *The Black Alchemist*).

The subject of the Seven Swords of Meonia was dropped in favour of other more pressing matters until September 1988 when a colleague named Dave Hunt noticed a fourth, rather rusty Meonia Sword inside a glass display case in the Hall of Chivalry, a neglected shrine to King Arthur in Tintagel, Cornwall. The strange series of events that led to its discovery is told in *The Seventh Sword*. How it reached this remote location is not known, but subsequent enquiries showed that the building in which the sword was located had originally been constructed in 1868 by a retired newspaper editor and antiquarian named John Douglas Cook who had links with William Burges. Psychic information from Bernard had strongly indicated that both Burges and the 3rd Marquis of Bute had been behind the manufacture of the Victorian Meonia Swords.

In January 1989 Angela Reeve and Charles Topham were motivated by the words of a long-dead Druid communicator to find Meonia Swords five and six at the Red House car boot fair in Coventry. Unlike Colin and Gelly Paddon, with whom they are often confused, this couple were fully aware of the discovery of the previous Meonia Swords and already knew figures involved in the Meonia story, including Graham Phillips and Martin Keatman. It was whilst working with Graham during the rest of 1989 that Angela and Charles' home became the centre of a large number of apported

objects, as detailed by them at the 1989 Psychic Questing Conference.

With just one further Meonia Sword to be discovered before the full set was achieved, I embarked upon a lengthy programme to trace the origin, history and ultimate purpose of the Seven Swords of Meonia. For this task the services of various psychics were employed, and the results were even more stranger than I had expected. For it seemed that the first Meonia Swords were not manufactured in Victorian times at all, but 100 years before, in 1772. Evidence suggested that they had been commissioned by European supporters of the exiled Charles Edward Stuart during his residency in Florence, Italy. They were to have been used in a Scots Templar rite, very possibly the Form of the Lamb itself, that was to have ensured the restoration of the Stuart monarchy upon the throne of England and Scotland.

These Freemasons believed the event would bring about great change and herald in the new epoch of the Paraclete, the Second Coming in Christian tradition; probably where the idea of seven swords coming together first became associated with apocalyptic lore.

Fortunately, the perhaps misguided aims of these Continental Scots Templars were dropped after the ageing Bonnie Prince Charlie showed little interest in their completion, and so the swords were scattered. Some found their way into the hands of rival Templar organisations, such as the Elect Cohens and Ordre of Temple. Others found their way into the hands of British Druid revivalists who already possessed integral overlaps with the Templar-orientated Freemasonry of the period (see *Earthquest News* Vol 2 No 1). The Druids' intense belief in British Israelite notions and the approach of the coming new millennium allowed them to view the swords with some importance. However, it was not until one, possibly the Tintagel Sword, reached the hands of the Fire Phoenix group that further swords were manufactured to make up the missing number. These people practised a form of ritual magic that fused together Druid revivalist ideas with Masonic Rosicrucianism and the rising interest in ancient Egyptian religion; the first to do so. There is even evidence to suggest that their humble beginnings went on to influence the foundation and beliefs of the Hermetic Order of the Golden Dawn and AMORC - the Ancient Mystical Order Rosae Crucis.

Copies of the original Meonia Sword, then in the hands of the Earl of Coventry, as well as the Tintagel Sword, were made in 1989 and brought together with their originals. This allowed us to suitably replace those swords which could never be used for any ritualistic activity under normal circumstances.

*Earthquest News* Vol 2 No 1 details the two year psychic quest that resulted in the discovery under curious circumstances of the seventh and final sword on 24 July 1991. The psychics were in no doubt that this was the right one, and careful instructions were psychically given as to how this sword should be handled and used.

All that remained was for the Seven Swords of Meonia to be brought together for the very first time, no mean feat as Colin and Gelly Paddon were now living in Canada. As early as 1989 Bernard and I had agreed on a date of August 1992 for the event to take place. August had been chosen as in Irish Druidic lore the beginning of the month marked the festival of Lugnasadh, where each year the age would be renewed at the Uisnech, the chosen omphalos or sacred centre of the kingdom. In Nikolai Tolstoy's book *The Quest for Merlin* he says that the most well-known of these cosmic renewal ceremonies was the Assembly of Carmun that took place in Leinster on the festival of Lug, the god of light. He says that its purpose was the Leinstermen's assurance of:

an abundance of corn and milk, freedom from conquest, the enjoyment of righteous laws, comfort in every house, fruit in great abundance, and plenty of fish in their lakes, rivers and estuaries.<sup>1</sup>

Failing to observe the occasion would result in: 'the disintegration of society and the withering of the fruitfulness of the earth.'

Tolstoy admits there is uncertainty as to where the Assembly of Carmun was held but says there were generally two important factors that decided the site of a Lugnasadh festival: that 'it should be a Sacred Centre, and that it should command extensive views of the surrounding countryside.' In addition to this, before the final choice could be made, the elders had to comply with ancient traditions which deemed that: 'the regeneration of the earth must take place at the point where it was originally created; and (that) the wide-ranging prospect (of a chosen omphalos) allowed the celebrants to see as much as possible of creation spread out around them.'<sup>2</sup>

These statements appeared to conform with the psychic information as to the nature of our Seven Swords event, and also made sense of my personal choice of the Heart of the Rose. Its elevation commanded a view on three sides, it was upon rock said to be among the oldest in the world, and we knew that local tradition associated the immediate area with Druidic rites. It was also at the very centre of a huge cosmic ground-plan allegedly of pre-Roman origin.

Without ever visiting the area Bernard psychically saw seven separate locations all within a mile radius where one each of the seven swords and their holders would have to be individually featured as part of the ritual. These had been located and marked as early as 1987. Each embodied one single aspect that reflected a particular colour vibration and tone. These would need to be matched with the seven sword holders when they were finally chosen. The Paddon Swords were partners, as were the Coventry Swords. The Meonia Sword reflected the energies of the Tintagel Sword, while the Seventh (or Black) Sword was the shadow of the Tintagel Sword, which was itself the key sword.

'Why should the Seven Swords be brought together?' was a question most asked after the publication of *The Seventh Sword*. The answer is complex, but in simple terms I saw it as similar in concept (but not the same) as the so-called harmonic convergence events that have been taking place around the globe over the past five years. These have been occurring at major national omphalos locations and are the result of a major gathering of elders of various South American tribes during 1986. They had decided that the symbols of great change predicted in the past by their own ancestors were present in the state of civilisation of we see it today, and that it was time to initiate a new stage in man's evolutionary cycle. They suggested that by altering the human DNA on a collective level it would allow access to new higher states of awareness.<sup>3</sup> This they decided to achieve through a co-ordinated series of ritualistic events at sacred places across the world, with the first taking place in August 1987. In this country they usually involve the new age community at Glastonbury and take place upon the Tor.

Although I have largely ignored these well-meaning acts of faith, I have recently noticed quite stark comparisons between the concept of the harmonic convergence events and our own quite separate activities. This was particularly made pertinent after reading a chapter entitled 'The Transformation of DNA' by John and June Wakefield in the recently-published book *Ciphers in the Crops*, edited by Beth Davis (Gateway Books, Bath, 1992), which I would heartily recommend.<sup>4</sup> Its sentiments echo mine exactly and suggest



*The Seven Swords of Meonia upon the apex of the Heart of the Rose in August 1992 (Pic: John Horrigan).*

that a direct interface between human consciousness and the energy matrix using sacred centres can result in subtle shifts of consciousness. I would suggest that non-local processes and the morphogenetic fields of Rupert Sheldrake are integrally involved in this very difficult subject to understand.<sup>5</sup>

The easiest answer as to why I decided to do the Seven Swords event is that it felt right, whatever its purpose or final outcome. One thing was for sure, I did not intend preparing a meditational observance based on a Templar-style Form of the Lamb, as I did not feel the Templar's patriarchal dominance would be beneficial to the energy matrix of Britain. Our actions would involve pure colour, light and sound, supplemented with incidental Christian and Cabbalistic symbolism, instantly recognisable to the British energy matrix.

The only comparison between

our own actions and those implied in the Form of the Lamb would be the use of seven swords and the employment of the Lamb of God and the Hill of Revelation in our creative visualisation.

In the end thirteen people took part in the Seven Swords event, which I referred to as Big Push '92.

Gradually a motley crew gathered in a Malvern town one day in early August and in a guesthouse not far away all swords were unveiled and clanged together for the first time. After breakfast the following morning the journey to the Heart began.

The opening ceremony revealed the Heart, charged the Swords and built the Temple. Then one after another each sword-holder, helped by the rest of the thirteen strong team, down-loaded their allotted colour through the sword and into the land at one of the seven predetermined points of entry. The finale was conducted upon the highest location involved. Here all seven swords were inserted into the ground for the one and only occasion. The whole event took eight and a half hours to complete. With the tensions and fears over, the whole group returned to the guest house armed with bottles of champagne, wine and beer and celebrated in the time honoured manner.

Big Push '92 was over; the Seven Swords of Meonia had been brought together, but what had we achieved? If nothing else, we had climaxed a fascinating story that had been gradually unfolding since 1979. Sheer determination had kept together the whole concept for nearly thirteen years, during which time some of the most remarkable paranormal events in the history of psychical research had taken place. It has been a story involving scores of people across Britain and abroad, who will all stand testimony to the incidents and quests in which they personally played a role. Much

of this story is still untold; both Graham and I independently possess accounts of events that kick down the very doors of established reality. Hopefully we can share some of these with you as the years go by.

For now, though, it's back to reality as we continue *Earthquest News*. All I can say is that the Meonia story has in no way ended, it has just moved on to the next stage.

There will be further revelations on Big Push '92 when I address the audience at the 4th Psychic Questing Conference on Saturday, 7 November, 1992.

#### Notes

1. Tolstoy, Nikolai, *The Quest for Merlin*, Hamish Hamilton, London, 1985, p. 153.
2. - *ibid* - , p. 154.
3. Men, Hunbratz, *Secrets of Mayan Science and Religion*, Bear & Co., 1990.
4. David, Beth, *Ciphers in the Crops*, Gateway Books, Bath, 1992, p. 72-3.
5. Sheldrake, Rupert, *A New Science of Life*, Paladin, Granada, 1981.

## The Great Totham Mystery

- An Earth Light, Crop Circle, Mystery Photograph and Folklore Continuity in Deepest Essex

Andrew Collins writes  
with additional material from Richard Ward

John Keel, the greatest ever UFO philosopher, once said that if you get on to a certain theory, you can be sure that the next case to come along will vindicate its every word. So with this thought firmly lodged in your minds I will introduce you to the strange series of events that have come to light concerning a sleepy Essex village called Great Totham, situated between Chelmsford to the south and Colchester to the north.

Not much happens at Great Totham. Some local residents produce home-made honey and the only past-time on people's mind is fishing at the two man-made lakes to the east of the most southerly end of the village. Life as a whole gravitates towards nearby Maldon, where some semblance of the twentieth century can be reached by a brief car journey. Here visitors and tourists come to walk along the sea walls, view the sailing barges moored in the quay and sample the tranquillity of its timber-framed buildings and rich history. For it was here on the marshes beyond the sea defences that in AD 991 the Saxon warlord Brihtnoth was slain by the invading Danes who proceeded to occupy the town - an unfortunate defeat that resulted in King Ethelred the Unready paying Danegeld to the Danes. Coins subsequently minted in Maldon have by found as far away as Scandinavia.

This is modern-day Maldon.

Some 20 miles away, in another coastal town named Leigh-on-Sea, I run a group called Earthquest. Among its members is Richard Ward, a very tall, slim and astute student of the mysteries. With a mutual colleague named Yuri Leitch from Truro, Cornwall, he has been following a psychic quest to understand the symbolism of the Three Crowns of Britain and their relationship to the sovereignty of the land. Their efforts are to be aired for the first time at the Psychic Questing Conference on Saturday, 7 November, 1992.

For most of the year Richard attends Earthquest meetings with his cousin Paul Kyffin of Great Totham and their friend Steve Tilbury of Wickford. During the summer months Richard attends meetings alone as his two colleagues feel it is more to their spiritual benefit to spend the evenings fishing. They belong to a fishing club that uses two man-made reservoirs in Great Totham. One lake is referred to as Totham Grove while the other is known as the Pit. They are divided by a thick wood and each is surrounded by a curtain of trees and undergrowth.

It is Totham Grove that is generally frequented by Paul Kyffin and Steve Tilbury. Here they while away the evenings, sometimes together, very often alone, throughout the summer and autumn months.

It was whilst fishing alone here one night in July 1991 that Paul experienced a remarkable phenomenon that was to bring to light a whole series of quite bizarre events that strongly indicate that Great Totham necessitates a thorough investigation as regards its paranormal potential.

### EARTH LIGHT ENCOUNTER

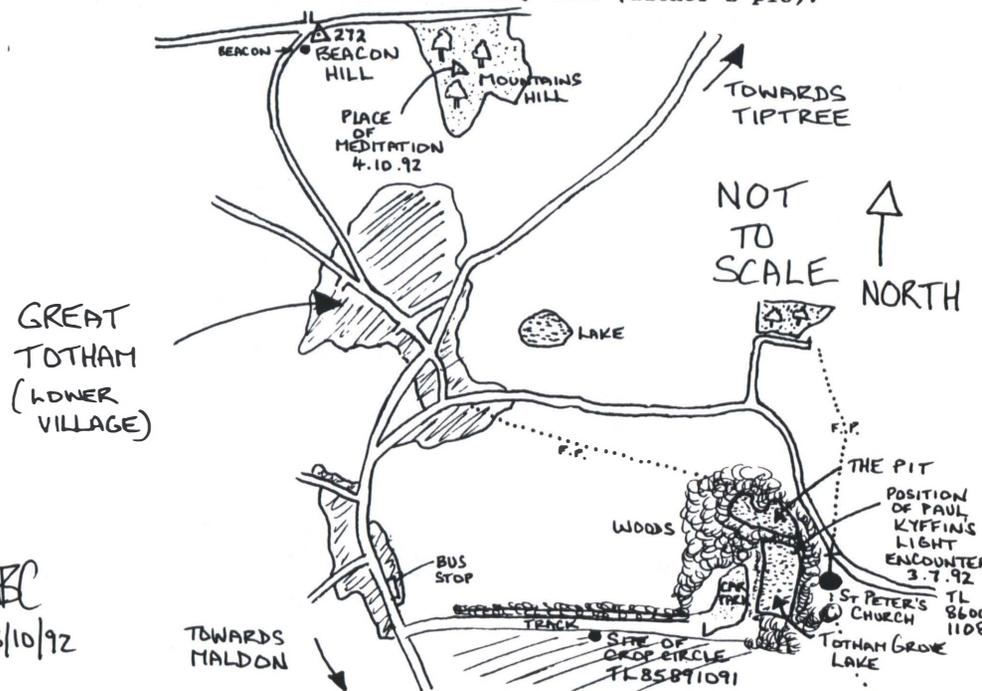
The evening concerned was Friday, 3 July 1991. The time was just past ten o'clock (22.10 approximately) and as the light faded Paul was in a swim on the east-north-east side of the lake (TL86001108) packing away his rods and tackle in readiness to leave. It was then that he saw coming into view, not 12 feet in front of him, a strange light that had been obscured until now by thick undergrowth. It was gliding at walking pace at ground level along an earthen path that follows the perimeter of the lake before heading in an easterly direction at this point. It was an intense blue-white light around four feet in length, some three feet in width, yet only a few inches in depth. It was like a 'pancake' undulating its way along the path, and at first Paul's rational mind took it to be the light cast by a powerful torch in the hands of someone on the path but obscured by the surrounding undergrowth. It was not until the mesmerising light entered, then passed into a wall of pine trees some 25 feet away that his mind dismissed this warped logic. As what seems to happen so frequently in these cases, Paul suffered what occultist Steve Wilson refers to as a sense of normality, where the irrational inexplicably becomes the rational until after the event had passed (the same thing happened to Barry King and I when we encountered our earth light at Upton Scudamore, near Warminster, on 9 October 1976). By this time the light had moved out of sight and so Paul decided to investigate, first checking to find out whether someone was approaching along the path, and then moving to where the light had finally been obscured from view. He could find nor sense the presence of anyone in the vicinity.

### THE CROP CIRCLE

His fishing gear packed away, Paul left the swim and made his way around to the western edge of the lake where the cars of one or two other anglers were parked. Passing through the entrance gate, which is usually kept locked, he entered on to the pitted dirt track that leads back to the main Maldon to Great Totham road (B1022); his home is just a short walking distance away. The track is some 300 yards in length and is bordered on the right by hedgerow and on the left by a field containing barley. About a third of the way along the track Paul noticed, but paid little attention to, a single crop circle some seven feet in diameter (TL85891091). He could see it there, perfectly formed in the half light, just two or so feet away from the edge of the track. He was pretty certain that it had not been present when he passed the spot around seven o'clock that evening. This therefore implied that it had been manufactured whilst he was fishing just 300 yards away.



Totham Grove, Great Totham, in Essex, where Paul Kyffin encountered an earth light on 3 July 1992 (author's pic).



Map of Totham Grove in relation to Beacon Hill and the position where the crop circle was found on Friday, 3 July 1992.

The circle seemed real enough, but its proximity to the track allowed Paul to conclude that it was man-made; a prank orchestrated by local kids and unconnected to his earlier encounter with the light manifestation.

#### RETURN TO THE LAKE

The following evening, Saturday, 4 July, Paul returned to the swim at Totham Grove and spent another evening fishing on his own. He thought little about the events of the previous night, but as time wore on he felt the compulsion to stand inside the crop circle; why he had no idea. Upon his departure from the lake around the same time as the night before, Paul walked along the track and entered the flattened circle of crop. Here he stood in silence for some five minutes before deciding to resume his journey home.

Before Paul had even left the circle he began to experience unexpected physical effects. His chest muscles suddenly tightened and by the time he arrived home he had muscular pains across his whole body, forcing him to go straight to bed. He assumed he would feel better after a night's sleep, but when he woke up the following morning he found he was completely paralysed and could not even climb out of bed. He could not move his arms or legs, and felt both lethargic and completely drained of vitality. The effects did, however, wear off as the morning passed and around midday he went downstairs to watch the finals of the Wimbledon tennis championship. Still in a bad way by 12.30am the next morning he looked up and was stunned to see a cluster of some 12 to 15 tiny balls of light on a nearby lounge curtain. They were of various sizes, with the largest in the centre being around the diameter of a snooker ball. This new experience seemed totally objective to Paul and perhaps naturally he linked it with his light encounter 38 hours beforehand. But then the light balls vanished and soon afterwards he found that his muscular problems lessened considerably. Somehow the appearance of the tiny lights seemed to act as a turning point to his recovery. The next day Paul was perfectly fit for work.

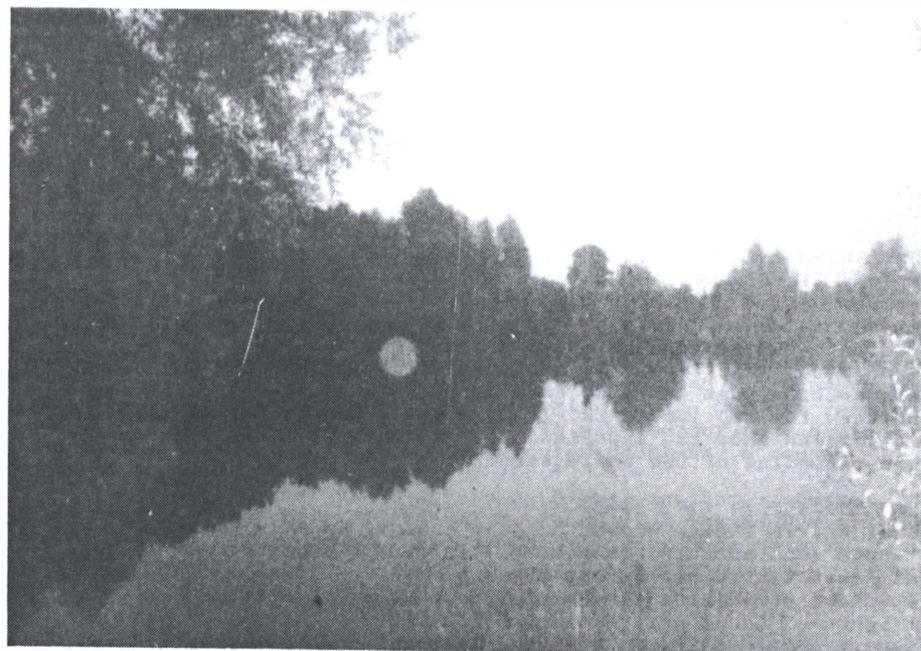
#### AFTERMATH

Paul related details of his encounter with the light phenomenon to his cousin Richard. Quite separately he spoke of the crop circle found along the track. Both Paul and Richard were in no doubt that this was of human manufacture and so its presence was mentioned to me only in derogatory terms later that month. Because the light incident was seen as something altogether different and probably of little interest to me, it was not mentioned until after I gave a lecture on earth lights in early August. Only then were the two incidents seen as possibly connected in some way.

#### THE PHOTOGRAPH

What happened next in this extraordinary saga is truly monumental to our understanding of what went on that Friday night in July 1992.

A week after his encounter with the light phenomenon Paul spoke to another fisherman named Steven Bishop who asked if Paul would like to see some photographs of a prize fish he had caught in the lake on Friday, 3 July, the same night he encountered the light manifestation. Accepting the offer Paul was handed the prints and each was studied in turn. He then came across two rather poor quality pictures of the lake itself, quite clearly taken around dusk. One showed the east-north-east section of the lake, where he himself he been fishing the week before, and this contained the image of a perfect globe just above the water-line in the centre of the lake. It seemed to be around two to three feet in diameter and composed of pale, diffuse light.



*The globe of light caught accidentally on film at Totham Grove by angler Steve Bishop on 3 July 1992, the same night that Paul Kyffin experienced his own light encounter on the opposite bank of the fishing lake (pic: Steve Bishop).*

On asking him what this showed Steve nonchalantly shrugged his shoulders and said he snapped off the last couple of frames before he left for home that Friday evening; something that many anglers do to finish the film. Steve had no idea at all that any anomalous feature had come out on his prints, and what was even more intriguing was that the shots of the lake were taken as he packed up his fishing gear around 22.10, the same time that Paul was encountering his light on the opposite side of the bank!

#### AN ANGLERS' TALES

As the story gradually took on ever-more incredible dimensions, Paul Kyffin recalled to his cousin Richard how he had sometimes heard other anglers relate curious stories of strange lights seen in and around both the reservoirs and the woods between them, as well as encounters with other more extraordinary supernatural denizens. These included a spectral black dog, presumably of the Black Shuck variety so common in East Anglian folklore (indeed, there is a recorded tradition of black dog sightings at the nearby village of Hatfield Peverell, just 4 miles away<sup>1</sup>). They also included two quite sane reports of a local personality referred to as the Totham Elf! One story spoke of an angler at a swim on Totham Pit waking up one night to find a small impish figure sitting on his chest and licking his face! Screaming in utter horror, the spectral denizen jumped on to the ground and scurried out of sight with some agility.

A second story of an encounter with the Totham Elf, also on the banks of Totham Pit, speaks of a 'bivvy' belonging to an unnamed fisherman being repeatedly kicked amid the low cackle of elfish voices one dark night four to five years back! The poor man picked up his mallet and in virtual tears descended upon a neighbouring swim where he spent the remainder of the night in the

company of another angler. Apparently other such stories have circulated the local angling community and I see no reason to doubt their genuine belief in such a creature. However, its significance to the mystery at hand is detailed below.

### INVESTIGATIONS BEGIN

As the full potential of the Great Totham mystery came to light in late August I decided to begin a thorough investigation without further delay. The photograph of the lake showing the globe was given to me and after careful scrutiny beneath a magnifying glass I concluded that the only logical answer for the globe's presence was a lens flare caused by the presence overhead of the full moon. Not so, enquiries showed that the night before, Thursday, 2 July 1992, there had been a new moon, so nothing would have been visible in the sky. The appearance of an invisible globe on a film negative around the same time that a similar light phenomenon was being encountered just 30 yards away strongly suggested a relationship between the two incidents. If this could be suitably shown, then it would also show the importance of photographic anomalies to our understanding of the whole earth light phenomenon.

### WITNESS FILE

Paul Kyffin I have known for just a year. He is a quiet, sincere though good humoured character. His cousin Richard I have known for at least two years. He has shown himself to be an honest and studious purveyor of the mysteries who is not susceptible to flights of fancy or practical jokes. It was for this reason that he had recommended that I did not investigate the crop circle at Great Totham as he believed it to have been the work of either anglers using the track or local youths. He only brought the affair to my attention when he himself became convinced of his cousin's integrity in this matter and the possible significance of the events described.

On Wednesday, 9 September 1992 Richard interviewed his cousin at the swim where he encountered the light manifestation (typescript on file). I re-interviewed Paul at Totham Grove during the evening of Saturday, 12 September as he once more prepared for an evening of fishing, this time in the dark. I found no good reason to doubt his story. I am, however, in some doubt as to the origin of the small crop circle found on the evening concerned. Had this indeed been manufactured by local youths out on a Friday night? This seems highly probable, especially as it was discovered so close to the track as if deliberately placed for someone to find. I understand that such an effort would have taken no more than five minutes to construct.

### PHYSICAL EFFECTS

Dismissing the circle as a man-made item brings into question the physical effects experienced by Paul after his entry into the flattened crop. Were these therefore real or simply psychosomatic? Paul himself openly admits that he was embarrassed by the affair due to its obvious similarity to the quite physical effects experienced by my partner Debbie after her entry into the Barbury Castle formation in July the previous year (he was aware of my own interest in the crop circle enigma).

In spite of these reservations I do believe that Paul experienced quite real physical effects as a result of his encounter with the light phenomenon. However, for some reason they were only triggered into effect after his entry into the crop circle some 24 hours later. Elsewhere in this publication you will read how hoax circles appear to produce paranormal phenomena in exactly the same way as their genuine counterparts. Canadian psychologists Michael Persinger and Gyslaine Lafreniere have shown that a high percentage of percipients involved in UFO close

encounters experience ill-effects as a result of direct exposure to strong electromagnetic fields.<sup>2</sup> There is much evidence elsewhere to support this view (see Chapter 24 of *The Circlemakers*). Paul's entry into the crop circle merely accelerated the severity of the physical effects as it almost certainly contained low level electromagnetic fields that could affect his body's own bioenergetic field.

By the following morning the muscular problems had intensified to such a degree that a form a temporary paralysis had set in. This eased up enough to allow Paul to venture downstairs around mid-day. It was some 12 hours later that he saw the cluster of lights on the curtain nearby, following which the effects grew steadily less. Was this an objective experience or a simple hallucination? Although the second solution is realistic, I feel he may have witnessed a bodily discharge of what Wilhelm Reich would refer to as biological ether or bions. Exposure to intense bodies of orgone energy results in an over-production of orgone inside the body and this upsets the equilibrium of its corresponding physical tissues. Our own research has shown that such conditions result in a number of noticeable physical effects, including acute muscular problems, a common ailment among visitors to crop circles.<sup>3</sup>

The appearance of the discharging bions, or tiny bioforms, signalled the departure of excessive orgone from inside Paul's body, and, as a consequence, his speedy recovery back to full health.

### THE FOLKLORE CONNECTION

Phantom black dogs in deepest Essex are nothing new. Although I can accept that such a ghost exists in Great Totham, I have found no historical verification of these stories.

Mysterious lights seen in the proximity of both the man-made lakes and the woods that divide the two are also easy to accept, although I would like to see further evidence of this phenomenon.

An understanding of the supernatural denizen known as the Totham Elf is a little more difficult. What in hell's name do we have here? Unfortunately, we have nothing more than the two colourful stories conveyed by Paul Kyffin himself. Confirmation of these eye-witness accounts will be essential to substantiate such claims.

Yet the sheer mention of the Totham Elf conjures to mind the possible relationship between elvish denizens and light phenomena of the sort encountered by Paul Kyffin. Until quite recently terrestrial light phenomena, or earth lights, were seen in British folk tradition as the lanterns or manifestations of fairies and elves. Indeed, the root of their very names, *fair*, as in the Welsh *gwyn*, meaning 'bright', and *el*, as in *elves*, *Elen* and the *elle* folk, derive from British prefixes suggesting light. I adequately demonstrate the relationship between folklore and mysterious lights in *The Circlemakers*. I also put forward the hypothesis that light phenomena is the result of intense reservoirs of orgone producing condensed emissions known as bioforms; this includes atmospheric lights as well as other ground-related phenomena.

Reservoirs of orgone result from the presence on the ground of varying factors that each influence the magnetic fields of the earth. This vortex effect appears to provide a cage-like area in which the orgone gathers and accumulates. Bodies of water, both underground and at ground level, appear to act as perfect cages for the collection of surface orgone, a point noted by Wilhelm Reich and others. Orgone's undeniable association with bodies of water, whether natural or man-made, seems to increase the possibility of visible energy emissions in the area concerned, and this in turn increases the chances of localised crop circle activity. This hypothesis brings us near to understanding the energetic importance

of man-made lakes such as those involved in the Great Totham mystery.

### THE FAIRY'S REVENGE

These findings also help us understand accounts in folklore where humans have become violently ill, and sometimes even died, after encountering the fairy folk. One prime example may be found in E. V. Lucas' classic *The Highways and Byways of Sussex* (Macmillan & Co., London, 1st 1904). The story in question originally appeared in an 1845 work entitled *Contributions to Literature* by Mark Anthony Lower.

Under the sub-title 'the Fairy's Revenge' it relates how one night a South Downs farmer named Jeems Meppom, a distant ancestor of Lower, staked himself inside a hay barn in an attempt to catch those responsible for mysteriously threshing his corn each night. After patiently waiting for some while Jeems was about to leave when he heard strange sounds emanating from outside the remotely-placed building.

Suddenly Jeems notices amidst the bales of hay two tiny Pharisees, the old Sussex name for fairies, who begin merrily threshing the corn with little 'frails'. The sight so amuses him that he bursts into laughter. Immediately the tiny Pharisees speed pass the farmer as they make for the open air, and as they do so he receives 'a queer pain in de head as if somebody had gi'en him such a lamentable hard thump wud a hammer.'

The Pharisee's force 'knocked him down as flat as a flounder' and here he lay unconscious until first light when he was finally able to 'dodde' back to the house. Yet on arrival home 'he looked so tedious bad,' that his wife sent for a doctor. He, however, listened to Jeems' account of the Pharisees with mild amusement before proclaiming that he had suffered a fit and would get well soon. Master Meppom knew otherwise, for in his mind 'de cuss (curse) of de Pharisees is uppan me,' and he was right for one year later ole' Jeems was dead.

Quite obviously this is a country tale that was passed down from generation to generation until it bore little resemblance to any original incident; the gist of the story being that a farmer encounters supernatural denizens in his hay barn and as a consequence suffers a headache, unconsciousness, delirium and finally death. It is probably these rudimentary constituents of the story that have allowed it to be preserved in this form.

Whatever its true nature, comparisons can be made with other similar encounters with the fairies of folklore. For instance, 'no good' came of the shepherd of 'Winterbourne Bassett' who entered a fairy mound and encountered its inhabitants upon Hackpen Hill, in Wiltshire, according to the memoirs of the seventeenth-century antiquarian John Aubrey.<sup>4</sup> There is also evidence to show that the Hertfordshire farmer who approached the mowed circles in the Mowing Devil case of 1678, was afterwards afflicted with a strange illness that left him bed-ridden.<sup>5</sup>

Once again, these accounts would imply that fairy encounters were rarely beneficial and that those involved probably encountered some form of light manifestation able to induce elven imagery in their minds through non-local processes. They also make more sense of Paul Kyffin's encounter with the earth light and the local belief in the Totham Elf.

### THE CLUE TO BEACON HILL

Accompanying me on my initial visit to Totham Grove on Saturday, 12 September was my partner Debbie Benstead. She is psychically sensitive to environments and can often offer inspired information about places she visits. For instance, she predicted a black dog connection with the Great Totham and accurately asserted that the domain of the Totham Elf was the woods between the two lakes.

Nothing more happened whilst we were at the lake itself, but with these points in mind, I would now like to detail a dream she experienced the night following our return from Totham Grove.

It began with the same group of figures investigating Paul Kyffin's claims at the swim on Totham Grove. Yet instead of moving back to our cars and going home, we carried on walking and soon found ourselves passing through a clump of trees and ascending towards the summit of a gently-rising hill. From here the land sloped abruptly downwards and a suitable view of the surrounding landscape could easily be gained.

Debbie then saw glimpses of the hill during four quite separate periods of history. First she saw it as the site of a Saxon encampment with a group of men standing around a bonfire and raising some kind of supernatural force by chanting in unison and clapping together lengths of wood. Next she saw the same location during what appeared to be the nineteenth century. In front of her was a metal fire basket atop a long wooden pole which she recognised as a village beacon, lit during times of emergency; she was unsure whether this was still there today. Her third view of the hill-top was more obscure - it showed a number of figures gazing through telescopes, presumably at stellar bodies. Lastly she saw a group of modern-day occultists conducting a ritualistic event at the same spot.

With this series of images came the overwhelming feeling that since pagan times this hill had been associated with fire worship and ancient sanctity. In addition to this, she gained the impression that ritualistic activity upon its summit today had triggered off the paranormal events down below at Totham Grove, almost like some sort of knock-on effect.

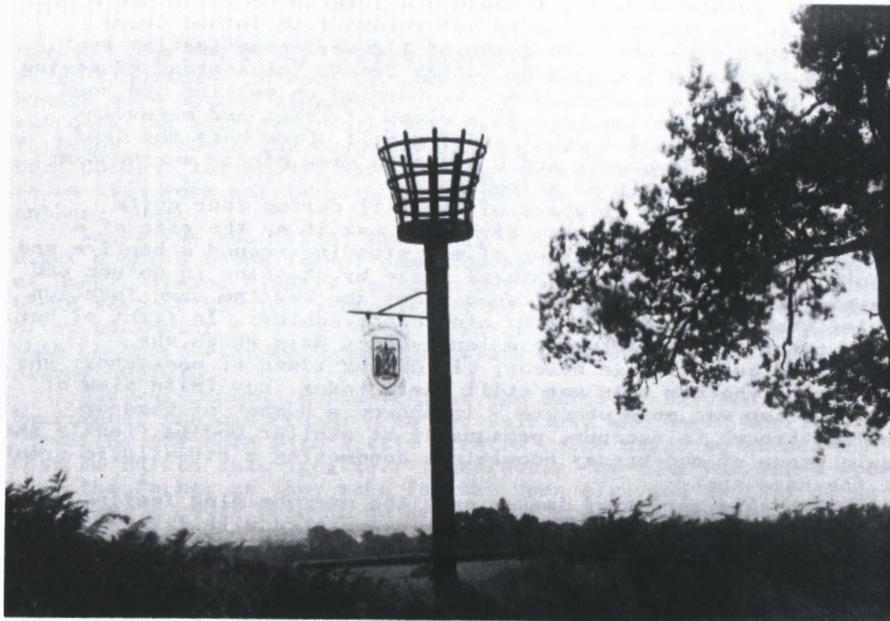
### HOPPING JACK

In the dream Debbie recalls me saying that this location, which appeared to be called Beacon Hill, had precisely the same aspects as another local site. By this I assumed she was referring to the hill-top setting at nearby Danbury which possesses a beacon to this day and also has its own tradition of light manifestations. After publishing my book *The Knights of Danbury* in 1984 I learnt of a supernatural denizen referred to locally as Hopping Jack. It was said that he appeared as a light that could be seen at night jumping from one roof-top to another. He is associated with other light manifestations that have gained similar-sounding names in the past, such as Jumping Jack and Jack o'Lantern.

### DREAM CONFIRMATION

Upon relating details of this dream the following morning I realised it made some sort of sense as just a mile or so north of Totham Grove is a place called Beacon Hill. It overlooks the Blackwell estuary and Osea Island. Subsequent enquiries by Richard Ward confirmed that Beacon Hill had been an Anglo-Saxon encampment and that a beacon fire could be found there to this day.

Richard found no evidence of any ritualistic activity occurring on this hill, but did not rule out its likelihood due to the area's relative privacy. Despite this, the idea of a human presence being responsible for the discharge of a site's built-up reservoir of orgone is explored in *The Circlemakers*, as is the concept of this discharged energy taking lines of least resistance and regrouping at secondary points of orgone collection, such as bodies of water. Here it will disturb existing orgone potentials and catalyse the manifestation of visible orgone emissions like that experienced by Paul Kyffin. It may also produce other forms of paranormal activity. Incidentally, Totham Grove is on a line directly between Beacon Hill and Great Totham's Church of St Peter, which lies some 200 yards to the east of the man-made lake. What's more, the earth light seen by Paul was following a footpath that



The beacon upon Beacon Hill, Great Totham. The location's importance to the Totham Grove mystery was revealed in a dream to Debbie Benstead on 12/13 September, 1992 (author's pic). eventually leads to the churchyard. Churchyards are one of the main focuses of light phenomena in this country, due possibly to the intense amounts of organic energy produced by decaying matter.

#### MORE PHOTOGRAPHS

Following notification of Debbie's extraordinary dream Richard had visited Beacon Hill during the afternoon of Sunday, 13 September. He took photographs of the beacon and the nearby woodland before having the film processed the following day. Also on the reel were various shots of Totham Grove taken on Wednesday, 9 September just after sunset, the evening he interviewed his cousin by the lakeside.

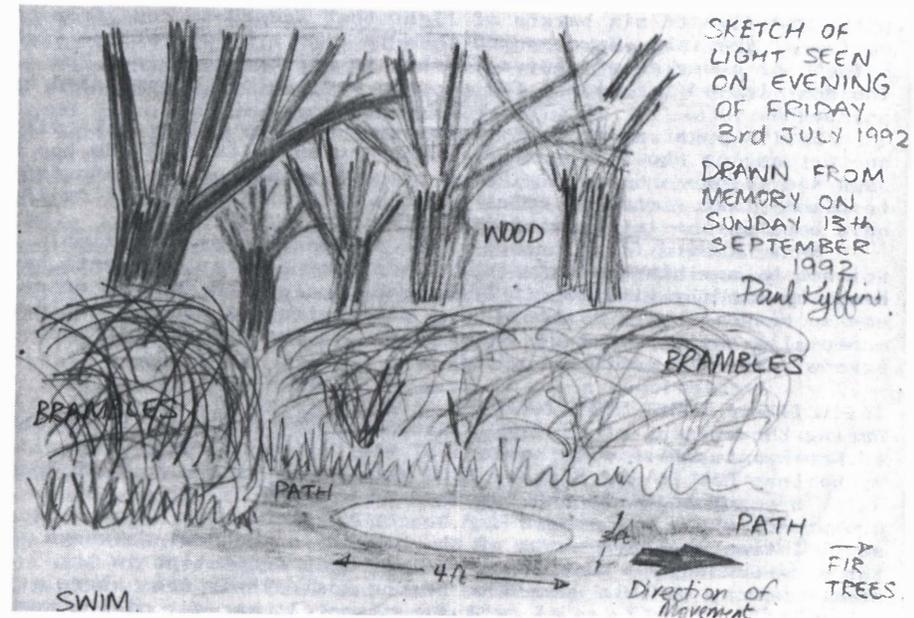
You can imagine his surprise when, upon flicking through the finished prints he found that one of the shots clearly showed a spherical anomaly on the surface of the lake. It was smaller than the globe caught on film by Steve Bishop, but it still looked strange, just the same. Richard wanted to dismiss the photographic anomaly as simply the reflection of the moon. The sky had been cloudy that night, and he could not recall seeing a hemi-spherical lunar orb hanging in the eastern sky.

To add even further to the mystery, on one of the shots showing a pair of metal gates on the edge of the woodland by Beacon Hill, a circular, cell-like image can be seen superimposed upon the left-hand gate. I can make no comment on this picture as I would like to think that a logical solution might be found for this particular anomaly.

Neither of Richard's pictures are emulsion stains as I have checked them both under a microscope.

#### FLASHES UPON THE WATER

Curiouser and curiouser still. Undaunted by his July experience Paul Kyffin had continued to fish at Totham Grove well into the



Paul Kyffin's sketch of the lightform he viewed at Totham Grove on 3 July 1992.



The photograph of Totham Grove taken by Richard Ward on 9 September 1992. Note the anomaly on the water-line (pic: Richard Ward).

autumn months. Nothing further of any paranormal nature occurred until around 9.00pm on the evening of Sunday, 20 September.

It was dark and Paul was seated in his usual swim, next to the one in which the light phenomena was witnessed. Unexpectedly he witnessed five to six bursts of light that seemed to come from the centre of the lake. He compared them to like a bright strobe light effect, or a series of camera flashes in quick succession. The incident lasted for just a few seconds and was not accompanied by any sound.

Paul thought no more of the matter until he later spoke with another angler who had been seated on the opposite bank. He too had seen the lights and could give no ready explanation, an important testimony that virtually rules out the possibility that it could have been anyone in the vicinity using camera equipment.

When Richard first brought this incident to my attention, neither he nor his cousin seemed aware that similar incidents have been reported by visitors to both crop circles and ancient sites. I see no reason why Paul should have misconstrued a mundane incident, especially as this sort of light pulsation features within the orgone answer to earth energies.

### RETURN TO BEACON HILL

During the evening of Sunday, 4 October 1992, following a day out to Northamptonshire with members of the Earthquest group, myself, my partner Debbie and Richard Ward decided to take a look at Beacon Hill, Great Totham. It was 7pm when we arrived by car at the crossroads where the modern-day beacon still stands. After taking several time exposure shots of the beacon in the semi-darkness the three of us decided to conduct an impromptu meditation in the nearby woods, as this seemed to be the most likely area where any ritualistic activity may have taken place. It was out of the way, and both Debbie and Richard intuitively felt that the trees concealed secrets that might be unlocked using a little creative visualisation.

We walked to the woods and after a stealthily trodden exploration we found a suitable location and began the meditation. Almost immediately after raising a mental cone of power and opening up our minds, Debbie distinctly felt that the energies present were highly active, yet over-bearing. She also became aware that something, some guardian aspect of the woods, did not want us here at all. Psychically, she heard a loud growl and then clairvoyantly saw the silhouetted forms of dogs or hounds beginning to gather around our circle. Richard admitted to having glimpsed similar imagery in his mind's eye. She emphasised that we were not welcomed and should leave immediately.

Without further a do, we made a brisk exit from the woods. Debbie said she had become aware of large dogs closing in on our position the more we had continued the visualisation. These she believed, were the product of the pumped up energies of the site, caused not just through recent ritualistic activity she now realised, but because the whole area was littered with plague burials. She felt sure that the source behind the recurring paranormal disturbances was due to the highly active, though imbalanced organic energy produced by the bones and memory of these plague victims which she could clairvoyantly picture in pits beneath both the woods and the vicinity of the beacon fire.

Richard was stunned by these statements, for what neither Debbie or myself knew was that Beacon Hill had been the original site of the Great Totham settlement. Then during the Great Plague of 1348 the community had been devastated and the hundreds of disease-ridden bodies were all buried in the vicinity of Beacon Hill. The location was then abandoned to the elements.

If all this was correct, then it implied that current-day ritualistic disturbances were increasing the potential of this

localised organic energy, causing frequent discharges to take place. These resulted in knock-on effects at locations where this released energy re-accumulated, particularly water sites such as the man-made lakes at Totham Grove. As we have seen, these seem to have taken the form of paranormal incidents of the sort recorded in these pages.

The meditation in the woods was aborted around 7.45pm, and after returning to our cars we went our separate ways. At 10.30pm that night Richard received a telephone call from his cousin who had just returned from an evening of fishing at Totham Grove with their mutual friend Steve Tilbury. Without any knowledge of the earlier meditation or our visit to the location, Paul excitedly explained how at around 9.30pm he was alone in the swim when he had suddenly become aware of a large black dog, the size of a labrador, standing just 12 feet away from him. As he went to call out to Steve, who was in a swim some ten yards away, the dog suddenly charged off along the path at an unbelievable speed, heading in a westerly direction. The beast was then glimpsed between the clumps of thick undergrowth as it passed around the side of the lake. It was finally lost from view as it entered the area of the car park. The whole sighting had lasted no more than 15 seconds.

Paul has to believe this animal was not a supernatural manifestation, although there is some doubt in his mind, particularly as it matches the description of the black dog seen by other anglers at this very location. Steve had not seen or heard anything before Paul called out to him.

The story doesn't end here, either. Within two minutes of the dog appearance Paul witnessed three rapid bursts of light come one after the other from the vicinity of St Peter's church, some 200 yards east of the lake. They lasted for no more than a second or two, after which both Paul and Steve listened out for any signs of activity coming from the churchyard. There was nothing - no sign of youths, no sign of a dog owner and no sign of a dog.

The fact that these synchronous events occurred just an hour and three quarters after our own meditation is very intriguing indeed. I cannot say what took place at the lakeside, but there has to be a possibility that our own mental interaction with the disturbed energies present at Beacon Hill caused a discharge which resulted in the seemingly paranormal occurrences described here.

### CONCLUSIONS

I have no doubt of Paul Kyffin's sincerity and his abilities of observation, particularly at a location that is blatantly familiar to him. He is also not a person prone to flights of fancy and never before had I heard him relate strange tales of personal supernatural occurrences and inexplicable incidents. Let us also not forget the initial globe of light caught on film at approximately the same time as Paul's light encounter, the crop circle (which seems likely to have been a hoax), and the prior tradition among the anglers of supernatural occurrences, including lights, black dogs and the Totham Elf.

Debbie's dream and our subsequent visit to Beacon Hill simply added to the mystery and suggested a relationship between the local terrain, ritualistic activity and the perpetuation of paranormal phenomena in the area.

Let us just say that Totham Grove is a location that deserves deeper attention, and if we do decide that it is producing more than its fair share of paranormal activity, then we must ask ourselves why this should be.

### NOTES

1. p. 93, Bord, J., and Bord, C., *Alien Animals*, (Granada, London, 1980).

2. See Persinger, M., and Lafreniere, G., *Space-Time Transients and Unusual Events*, Nelson-Hall, 1977.
3. p. 329, Collins, A., *The Circlemakers*, (ABC Books, 1992).
4. p. 65, Westwood, J., *Albion: A Guide to Legendary Britain*.
5. p. 108-9, Collins, A., *The Circlemakers*, (ABC Books, 1992).



Alexander Dalziel (1781-1832)

## The Brothers Dalziel

### New Evidence shows Templar Links to Meonia Swords

The mystery of the Seven Swords of Meonia deepens as further evidence comes to light to confirm their connection with recorded Masonic history. *The Seventh Sword* puts forward the hypothesis that these mysterious ritual weapons had originally been fashioned by Scots Templar Masons on the Continent in 1772, and then refashioned in around 1879-80. *Earthquest News* Vol 2 No 1 demonstrates how the original Seven Swords were to be used in a Templar ritual known as the Form of the Lamb which appears to possess striking similarities to a Templar ceremony used by an appendant order of the York Grand Lodge in 1780, as well as other similar rituals still used today in Templar organisations. The article also showed the apparent link between revivalist Druids and Templar organisations during the late eighteenth century.

According to two separate psychic sources, Helen from South London and David from Essex, the Victorian examples of the Meonia Swords were commissioned by George Dalziel and his brother Thomas Bolton Dalziel under the instructions of the gothic architect and Freemason William Burges. Prior to this Bernard, another Essex psychic, had named Burges and his patron John Patrick Crichton Stuart, the 3rd Marquis of Bute, as integrally involved in the manufacture of the Victorian Meonia Swords.

George and Thomas Bolton Dalziel were two of the eight sons of Alexander Dalziel (1781-1832) of Wooler, Northumberland, whose name had also been independently given by both Helen and David. His existence, along with that of his sons were later confirmed from art history books. It seemed that in 1839 George had moved from Wooler to London where, along with his brother Edward, he founded an engraving company known as Brothers Dalziel. Many more of the brothers were involved in the business which went on to become comparatively famous for its fine wood engravings for books such as Alfred, Lord Tennyson's 1857 Moxon edition of his *Poems*, which

included 'The Death of Arthur', and John Tenniel's classic illustrations to Lewis Carroll's *Alice in Wonderland* (Macmillan & Co., London, 1865).

Although the Brothers Dalziel were well-known to many of the Pre-Raphaelite painters, and would have been aware of William Burges, I had found no obvious reason why they should have been linked with the Meonia story. There were no obvious mystical or Masonic connections, other than circumstantial Druidic connections through the influential engraving guilds.

That is how the story stood in 1991. Now new evidence has come to light which clearly shows that Alexander Dalziel, the father of the brothers who set up the company in London, was a high ranking Knights Templar before his death in 1832. Even more amazing is that he is celebrated by Templar historians due to their recent re-discovery of a complete transcription of the Order's rituals painstakingly recorded down by Alexander Dalziel in 1830.

Existence of this MS. does more than just confirm the Dalziel's involvement in Freemasonry, it also points towards undeniable links between William Burges, certain Templar orders and the Victorian manufacture of the Meonia Swords.

On page 76 of *Brethren in Chivalry 1791-1991* (Allen Masonic, London, 1991), its author Frederick Smyth records:

... Alexander Dalziel wrote out an extensive revision of the workings used in Royal Kent Encampment, Newcastle-on-Tyne, covering 'Knights of the Temple, Red Cross and Sepulchre of Jerusalem, Knights of Rhodes and Palestine, Knights of Malta, Mediterranean Pass, Pelican and Eagle, Harodim, Kadosh'; although not comprehended in the title, it also includes a short ceremony for Ne Plus Ultra. G.E.W. Bridge (a Templar historian) made a transcript of this 'Dalziel' ritual in which he comments that, 'subject to this "revision", it may be taken as one of the forms of the Knights Templar group current at the beginning of the nineteenth century, and may even be that worked by the lodges on the north-east coast in the eighteenth century'.

The Royal Kent Encampment No 20 was, and still is, a body of Templar Masons, a so-called preceptory, constituted in Newcastle-upon-Tyne in 1812. These people acted under the jurisdiction of the Grand Conclave, a governing body established in 1791 to unite the previously autonomous preceptorics as the Order of Knights Templar of England and Wales (indeed, Frederick Smyth's book was published the mark the bi-centenary of its establishment).

The last quarter of the eighteenth century had seen the rise in England of an assortment of Templar rites and ceremonies, and these the Grand Conclave now strove to regulate. They attempted to standardise each one, whilst weeding out less popular or more obscure variations of ceremonies. They were not always successful, and in some cases there existed several versions of the same order, each with different ceremonies, regalia, degrees, legends, and variations of their name.

One such organisation was the Red Cross, an order and/or degree of obscure origin which was known to have existed in different forms as early as 1800. Of these, its form as the so-called Red Cross of Constantine won the struggle of survival in 1866 and now the history of the earlier Red Cross variants are all confusingly recorded under this title.

As you can see from the Dalziel manuscript extract, the Kent Encampment practised 'Knights of the Temple, Red Cross and Sepulchre of Jerusalem', among many other ceremonies. This included what can only have been early forms of the Red Cross of Constantine and its appendant degree, the Knight of the Holy Sepulchre. The legend of the Holy Sepulchre degree is said to have been established following the discovery of the True Cross and the heads



No. 20.

Warrant granted 16th April, 1812.

*The motif of the Royal Kent Encampment of Knights Templar, showing Lambert de Lintot's original seven-pointed star design used in the Rite of the Seven Degrees.*

of the Three Magi by St Helen, the mother of Emperor Constantine the Great, in AD 326. It therefore celebrates the legend of St Helen in its ritual.

The circumstantial links that can be drawn from the above information is potentially very important. Firstly, the Dalziel family obviously have firm Masonic and Templar connections (you have to be a Master Mason and a member of the Holy Royal Arch before you can become a Knights Templar). Although only Alexander Dalziel is implicated, the family were of sound Scottish clan stock and it would have been natural for sons to have continued chivalric traditions established by their father. I see no reason to doubt that George Dalziel and at least some of his brothers were not Freemasons and possibly even Knights Templar as well.

The Brothers Dalziel were wood engravers, whose guilds were integrally linked with Freemasonry, and of these the most well-known was the Newcastle-upon-Tyne engraving school of the early 1800s. Among its members were William Linton, the Dalziel's mentor and hero, and William Temple, a curious figure with known mystical associations (confirmed to me recently by one of his ancestral descendants).

The psychic story implied that the Dalziels had commissioned the manufacture of the Victorian variants of the Meonia Swords under the instructions of William Burges. As mentioned before the use of seven ritual swords and seven-fold symbolism feature heavily in Templar rites. The Grand Enclave's own motif is a seven-pointed star design adopted in 1791 from the Rite of the Seven Degrees, a Templar order created by an engraver named Lambert de Lintot in around 1766. So the concept of seven swords being manufactured for a Templar rite would have been wholly acceptable to the Dalziels, particularly as the original 1772 Meonia Swords had supposedly been fashioned by Scots Templars on the Continent.

William Burges was a dedicated Freemason and is known to have been elevated to the 18<sup>o</sup>, a grade generally known as the Rose Croix of Heredom. More importantly, a short entry in Burges diary for 1868 strongly indicates that he was initiated into the Red Cross of Constantine. If correct, then was it through this avenue that Burges came to be introduced to the Brothers Dalziel and subsequently utilised their services as wood engravers?

Increasing these possibilities is the fact that an 1866 edition of *Official Baronage* shows Burges' patron, the 3rd Marquis of Bute, as achieving the status Knight Grand Cross of the Holy Sepulchre. Knight Grand Cross is the title of a high-ranking official in a Templar organisation. The Holy Sepulchre connection is debatable, although I believe it to be a reference to the Red Cross's appendant order, the Knights of the Holy Sepulchre. I was criticised for suggesting this in *The Seventh Sword* by Masonic expert Clive Harper, who suggested that Bute's title was probably only an honorary Catholic title, so in fairness it was dropped from the paperback edition published in November 1992. I then discovered that among the collection of the Scottish Templar organisation, the *Stella Templum*, is a plate clearly showing that the 3rd Marquis of Bute was associated with the Knights of St John of Jerusalem, the Grand Conclave's ruling body. In the light of references to Knight Grand Cross in connection with the Grand Enclave in Frederick Smyth's new book, I now believe I may have been right in the first place.

All of this brings us clearer to understanding the background behind the manufacture of both the original and copy Meonia Swords. The more that is known about them, the more they seem to draw links with revivalist Templar organisations, thus authenticating the psychic information received by a number of psychics over the years.

There is one final clue to this confusing scenario that simply has to be said. The *Seventh Sword* was purchased by a door-to-door antiques dealer at an unknown address in Colchester, Essex, during July 1991. Colchester is the traditional birthplace of St Helen, the mother of the Emperor Constantine, and her discovery of the True Cross and the Heads of the Magi is celebrated in the town's coat of arms. It also has a St Helen's Chapel founded as early as the eleventh century.

Colchester possessed a Knights Templar encampment before the establishment of the Grand Enclave in 1791; indeed, it was one of the first to join. Known as Patriotic No 20 it had been removed from their role of members by 1868, why it does not say. I assume they were defunct by this time. A new preceptory called Maplestead No 256 (after Little Maplestead's round church) was constituted in 1928 and still exists today. A preceptory in a town that boasts the birthplace of St Helen must surely include among its appendant orders the Red Cross of Constantine and the Order of the Holy Sepulchre. Are we to look towards them for an explanation as to why the *Seventh Sword* should have turned up in Colchester?

#### BOOK REVIEW

Phillips, Graham, and Keatman, Martin, *King Arthur the True Story, Century, London, 1992, 196 pp., hbk., £15.99.*

This book is already causing a major stir in archaeological and historical circles across Britain. It puts forward the well-conceived and expertly delivered hypothesis that the Dark Age warrior lord Arthur can be placed firmly among the kings of Powys in Shropshire, instead of South Wales, Cornwall, Glastonbury, or any other place that puts claim to this greatest of folk heroes.

Graham and Martin argue their case well, extracting essential primary material from English, Welsh and Scottish sources. They also draw upon MS previously unused by historical scholars. I think they have the answer, but if you are looking for thrills and spills, forget it. This is not *The Green Stone* or *The Eye of Fire*. It contains no psychic work at all, only straight historical fact. In fact, it is noticeable by its absence. Talk about one extreme to the other. On the other hand, once a psychic always a psychic. There is more than a touch of genius here, and this could only have been achieved by inspirational methods... Recommended. ABC.

## THE TULLY REEDS MYSTERY

### Aboriginal Lights, a Sacred Mountain and Mysterious Ground Markings make up this important Modern-day Mystery

*The Circlemakers* featured probably the most well-known of all pre-1980 circles events, the so-called Tully reeds case of January 1966. It has also been reviewed in other crop circle books and was the subject of a major article by Peter Horne and Jenny Randles in *The Crop Watcher* No 10, which appeared in March/April 1992. Now new evidence has come to light to show that this most famous of incidents was merely one facet of a much larger jigsaw involving lights, circles, a sacred mountain and aboriginal traditions that stretch back beyond living memory.

#### THE EURAMO CIRCLES

Before we go on to these new discoveries, I shall review the event which brought Tully to the attention of the ufological world back in 1966.

Around nine o'clock on the morning of 19 January, banana grower George Pedley was driving his tractor through a cane farm at Euramo, some seven and a half miles out of Tully. He had reached within 25 yards of a swamp known as Horse-Shoe Lagoon when he heard above the tractor engine a loud hissing sound, compared to air rapidly escaping from a tyre. It was then that he saw a 'vapour-like saucer' about 30 feet above the reeds. Open mouthed, he watched it rise to a new height some 60 feet off the ground, before it span wildly, made a shallow dive and vanished in a south-westerly direction. It possessed 'no portholes', 'no aerials' and displayed 'no sign of life'. He did, however, report a smell likened to 'sulphur' that had seemed to hang in the air after the event. He also said that the tractor engine started missing before finally stopping completely during the 'saucer' sighting.

On moving into the reeds he was astonished to find a 30-foot circular area of flattened plants in an otherwise dense reed growth. As in the Wessex crop circles the swirled stems were radially distributed in a noticeable clockwise rotation.<sup>1</sup>

George Pedley was so excited by the event that he reported it to Albert Pennisi, the owner of the land in question. Pennisi was a cane grower, and he claimed that around 5.30am that same morning, his dog had gone uncontrollably 'mad' before bounding off in the direction of the lagoon (had it been disturbed by ultrasound?). The two men decided to return to the location of the reed circle and, upon arrival, Pennisi promptly stripped off and waded out to the nest. It consisted of a nine-inch layer of reeds torn away from the muddy bed of the lagoon, with untouched green reeds up to 30 inches tall all around it. Colour photographs taken at five o'clock that afternoon showed that the upper surfaces of the floating reeds had already turned brown, whereas the plant surfaces still underwater had remained green. What this meant, the two men were unsure. Subsequent searches beneath the nest revealed three unusual holes thought to have been connected with the 'saucer' incident.

In the weeks that followed six additional 'nests' were discovered in the thick swamp grass that filled Horse-Shoe lagoon, amid reports of further unidentified aerial lights being seen in the same area. Furthermore, it was common knowledge that five new circles had been discovered on the same property 18 years later, on 20 February, 1987. They were between three to five metres in diameter and apparently formed the shape of an arc.<sup>2</sup>

The initial Tully incident was preceded by a spate of UFO sightings that had began in May/June the previous year. American ufologist Ted Phillips also recorded a list of trace cases compiled for the Center for UFO Studies and these included circles found in



*The flattened circle of reeds discovered in Horse-shoe Lagoon at Euramo, near Tully, North Queensland, by George Pedley on 19 January 1966 following his now famous UFO sighting (pic: Claire Noble).*

swamps at Tully and/or in a nearby town during this same period. This statement has been contested by some researchers who have wanted to believe that the Euramo reeds circle was either a catalyst to other hoax circles or that it was itself a hoax created to satisfy disbelievers that UFOs were frequenting the neighbourhood, theories that bear little weight at all. Horse-shoe Lagoon is the habitat for poisonous snakes, making the idea of hoaxing circles far less appealing than it is in England.

#### MIN MIN LIGHTS

The above is the generally accepted Tully story, although Jenny Randles, the noted ufologist and full-time author, was able to pay North Queensland a visit in September 1991. She detoured to spend two days in Tully and established from local researchers that there had been a heavy aboriginal presence in the region until comparatively recent times. Queensland aboriginal tradition speaks of the appearance and presence of so-called min min lights, a phenomena closely akin to the Will o' the Wisp of British folklore, according to early white settlers. These lights were mostly associated with Western Queensland, in areas such as Boulia and Simpson Desert, although they have also been recorded at locations on the eastern side of the state.<sup>3</sup> They were not, however, generally associated with Northern Queensland. Despite this Jenny chose to use the term min min lights when referring to the regional belief in light phenomena by Northern Queensland aborigines in *The Crop Watcher*. This, as you will see, is not quite right.

#### CLAIRE NOBLE

I had been unaware of *The Crop Watcher* article when during the spring of 1992 I decided to root out as much information as I could about the Tully phenomenon for its intended inclusion in *The Circlemakers*. I summarized that if so many crop circle sites in

Britain were connected with ancient sites, supernatural occurrences and related folklore, then I was sure similar comparisons could be made in other countries as well. I had a hunch that through its supernatural associations, Tully had taken on a special significance to the aborigines of the area. If so, then the chances were that these people utilised the lights and possibly even the circles themselves in local folklore.

To this end I put out feelers and through an Australian correspondent named Sue Kavanagh Laing I was given the address of an elderly lady named Claire Noble who lived in Tully and was said to be interested in local UFO sightings. What I had not been aware of was that she had personally witnessed a large number of sightings over the years and one of these was featured in the original article on the Tully reeds case which appeared in the November 1966 edition of *Australian Flying Saucer Review*.

Since May 1992 Claire has corresponded with me regularly and in this time I have been able to build up a blind, though comprehensive picture of Tully and its environs, and now feel able to air some of this staggering material. Before I do so, let me give you a geographical vision of Tully. We know about the reed swamps of Euramo, as well as the banana and cane plantations, but before now I had not realised that the town is at the foot of two huge mountains covered in tropical rain forests - Mount Tyson to the west and Mount Mackay to the east. Indeed, the whole region is dominated by ranges of mountains and plains on which the white settler established his plantations in the first quarter of this century. Euramo, where the circles appear, is on lower ground to the south of the mountains. There are also tropical islands off the coast, as well as beautiful blue seas and a hot sun that make Tully an ideal tourist resort and an omnipotent symbol of paradise on earth.

#### CHIC-AH-BUNNAH

Today Tully is dominated by the white plantation growers who have drained many of the swamps and lowlands for agricultural purposes. Before the European settlers came to the area it was populated by the Old People, the indigenous aborigines who wandered the region and made their homes in the river valleys. There were the Mullenbuttas, who hunted to the south of the Tully River, and the Koorkunbuttas, who inhabited the area around Murray River, further to the south; their two hunting regions divided by a sacred boundary stone known as Edinge-eebah, or the Horse Fly.

Claire pointed out that there are many sacred places around Tully and these are marked by prominent rocks and stones that each retain some kind of ancestral folktale. Many of these legends have been recorded by a Tully resident named Gladys Henry in her essential book *Girroo Gurrll: The First Surveyor and other Aboriginal Legends* (W.R. Smith & Paterson Pty. Ltd., Kemp Place, Brisbane, Queensland, 1967). I was kindly sent a copy by Claire and I must say it is a fascinating read, which, I would assume, is aimed at both a young person's market and to the remaining aborigines of the area.

It is not the domain of this article to assess the full history or nature of the legends remembered by the aborigines in and around Tully. Claire did, however, confirm that the local aborigines were aware of the proliferation of strange lights seen both in the skies and on the ground and that they saw these in terms of visitations by an ancestral spirit known as Chic-ah-Bunnah. Claire directed me to page 55 of *Girroo Gurrll: The First Surveyor*, where I was able to read the following account:

The CHIC-AH-BUNNAH was a spirit in the shape of a man, and was

always sighted rushing through the air. He emitted a strange blue light and was blinding to look upon. When he took off from the earth there was a frightful bang and a roaring rushing noise. He ate glowing red coals and only came to earth at certain places. The three known places in the area were Goondarlah Hill on the Murray River, the large rock at the back or western side of the crest of Mt. Tyson (Mt. Bulleroo) and another rock away up the Davidson Valley. The creature was frightful to behold and had a long, hideous nose. Kitty Chilburrah was said to have seen one personally while on Palm Island, and the local witness, a little girl named Jaa-Jin-oo (the little eel), claims to have seen one in the last few years. There is no evidence of the chic-ah-bunnah having done anyone harm. He merely instilled a great fear in the hearts of the beholders.

Accompanying the entry is a picture of Mt. Tyson with an arrow pointing to the summit with the words 'landing place of Chick (sic) a bunnah'.

It is evident to anyone who has studied folklore accounts of alleged mysterious lightforms of the type we now commonly refer to as UFOs or earth lights, that the Chic-ah-Bunnah is almost certainly a generic title for a similar such phenomenon. Attributes such as 'rushing through the air', emitting a 'strange blue light' that was both 'blinding to look upon' and 'frightful to behold', as well as eating 'glowing red coals', all seem to confirm this view. Statements such as 'it only came to earth at certain places' seems to show that this light phenomenon was associated with certain locations more than others. Of these, one is cited as a rock and another is upon the summit of Mt. Tyson, a mountain sacred to the aborigines for this very reason.

Ample evidence has been put forward to show the integral relationship between earth lights and mountain-top discharges.<sup>4</sup> Claire Noble takes the Chic-ah-Bunnah story further by saying that lights have been witnessed by both the aborigines and the settlers



Mount Tyson in Tully, North Queensland, showing the spot traditionally associated with Chic-ah-Bunnah, the ancestral spirit who appears to aborigines in the guise of an aerial lightform (pic: Gladys Henry).

to emerge from behind Mt. Tyson and then move down on to the plains of Tully. This, she adds, has been occurring beyond living memory and when the Australian UFO wave of 1965 first brought Tully to the notice of the world, the phenomena was by no means new. It had been already been around for a very long time, with most lights (and more 'structured craft' according to Claire) coming from the interior of the state, not in off the sea (Terence Meaden puts forward a view that the Tully reeds circles were caused by plasma vortices resulting from incoming sea breezes). On many occasions Claire has been able to speak to aborigines about their sometimes nightly sightings of, in their own words, 'moving lights' and 'Chic-ah-Bunnah'. The term *min min* lights does not appear to have been used locally.

Claire has become aware of an estimated '600 to 650' UFO cases from the Tully area, all of which she records and despatches to different UFO groups and organisations world-wide. Not one of them, it seemed, other than the ever-inquisitive Jenny Randles, had ever bothered to research the historical validity of the light phenomena at hand.

### CIRCULAR REVELATIONS

So much for aerial lightforms, but what about the circles? Claire's initial response concerning the presence of crop circles in the Tully region is worth citing in full:-

...I have had many hundreds of people visit to talk shop and see the Lagoon area at Euramo, about 7 1/2 miles out. We have had just about every type of UFO sighting here, with many day time crafts seen, and in all about 86 markings (known) in the lagoons, cane and grass.

Most markings are the usual round saucer shape (clockwise, anti-clockwise, 8 to 9 feet round). 3 small 5 feet by 3 feet egg-shaped ones, a double ring marking and two 6 concentric circles down in a big river gorge area (on a plateau).

As of now (27.5.92) we have not had the elaborate English type markings.

Later in her letter she confirms: 'The total number of known ground markings (on lagoon and land) we have had here at this point in time (from 1965 to 1992) has added up to 86.' She also confirms: 'We have had UFO markings in the dry earth areas around town, and in the mountainous rain forests areas.'

Claire later confirmed that there were circles in both the reeds and in sugar cane before 1966, but their importance was never realised until after George Pedley's encounter. She was also able to send me three photographs of circles at Tully. Two show the first Euramo reeds circle of 1966 while a third, poor colour print, taken in 1975 at Dores Lagoon, near Horse-shoe Lagoon, shows a bare-chested figure in knee high reeds looking towards a circular area of discoloured grass some 20 feet in diameter and radially swirled.

After her initial letters I asked Claire for further information on the more curious 'saucer' markings found in Tully, such as the flattened ellipses or egg shapes, the double rings (like those at Evenlode, Gloucestershire, in 1960?) and the accounts of the two '6 concentric circles'. Confirmation of their details and authenticity was of the utmost importance to our own authentication of the British crop circle phenomenon.

Her response was dated 30 September 1992, and in this letter she says there have been:

... 54 known markings in the Pennisi Horseshoe Lagoon, with 16 others in 5 other nearby lagoons (including Dores Lagoon). Plus 7 others in different areas around town and in the cane fields.

However, weeks back a good sincere sightee here told me about 9 other markings in the Lagoon creek area of Euramo. So to me in all there are 86 known markings with I guess many, many others unrecognised that have come down in the cane fields, since cane growing here (began)... over 60 years ago.

The two 6 concentric ring circles were in the Herbert River Gorge area about 70 miles south-west and the double ring circles marking was on a friend's property on the Atherton Tableland - near Yungaburra, about 60 to 70 miles north-west. The cane egg-shaped ones were approximately 5' x 3' feet. There were 3 in all that I know of.

So, further circles at Horse-shoe Lagoon in 1992 and a total count of 86 circles events in and around Tully since 1965. Outside of this list are the two six-ringer circles at Herbert River Gorge and the double rings at Atherton Tableland. The egg-shaped markings are included in the count. Claire says she has kept records of each event and further steps are being taken to secure copies of this material. Obviously, without on-site surveys and much further information, very little can be said about the authenticity of many of these events, although I have no reason to doubt Claire's sincerity in this matter.

### CONCLUSIONS

The relationship between ancient sites, crop circles, holy hills, luminosities and folklore is outlined in *The Circlemakers*. If such associations could be made then I felt that similar connections should be present in other countries. I think I have proved a point. I would also put money on the presence of major and local faulting attached to the rock strata in the Tully region, and believe that these will correlate with the sites most associated with the appearance of both aerial and ground-based lightforms.

As I have said before, and have shown again elsewhere in this magazine, crop circles are merely one facet of an overall paranormal phenomena that has been plaguing us mortals in one guise or another since the day we began believing in it.



The flattened reeds circle that appeared at Dores Lagoon, Tully, North Queensland, during 1975. It is just of one of 86 similar markings that have appeared in the lagoons and cane fields around Tully since 1965 (pic: Claire Noble).

Claire Noble and many others in and around Tully believe that the UFOs and the associated 'ground markings' are the result of extra-terrestrial visitations. I respect this view whole-heartedly, but feel personally unable to accept it as valid. To me the undeniable relationship between aerial light phenomena and the earth itself is demonstrated no better than in the mysteries of Tully.

I wish to thank Claire Noble for her invaluable contributions. I sincerely look forward to further developments and correspondence on this topic.

#### NOTES

1. Tully..., *Australian Flying Saucer Review*, Sydney edition, No 9, November 1966. The article on the Tully case in the May-June 1969 issue of *Flying Saucer Review* speaks of the swirl as anti-clockwise, therefore contradicting its Australian counterpart. I have taken the word of the former source as their article was compiled the same year as the event.
2. Basterfield, K., *Circles Down Under*, UFO Research Association, 1992.
3. p. 149-51, Devereux, P., *Earth Lights Revelation*, (Blandford, London, 1989).
4. p. 153-9, - *ibid* - .

## DOES THE CAMERA NEVER LIE? OR The Return of the Blob

### An Investigation into the History and Nature of Photographic Anomalies

When you slide out a pack of fresh new photo prints do you study each one for anomalous images caught by accident? Perhaps you set up cameras on tripods and use infra-red film to take pictures of inexplicable aeroforms brushing invisibly against the very fringes of our visible spectrum.

No, well neither did I until I got on to the work of forgotten American UFO pioneer and orgone specialist Trevor James Constable. During the 1950s UFO contactee George Van Tassel told him that there existed in the upper atmosphere non-human, intelligent biological life forms usually invisible to the naked eye, but often mistaken for 'real' flying saucers, due to their rare physical manifestations as lights in the sky. They were, it seemed, condensed masses of mostly etheric energy which Constable saw in terms of the orgone radiation of Wilhelm Reich.

Van Tassel said they could best be photographed before dawn in hot, dry locations, out of the way of man-made electromagnetic interference. Enthused by these ideas, Constable got together with photographer Jim Woods and in 1957 began to take a series of extraordinary pictures in the Californian and Mojave Deserts. Constable made himself a beacon of living energy by aligning his senses with the earth's magnetic field and using his so-called Star Exercise visualisation to draw down these living entities, his 'critters', 'sky creatures' or 'bioforms', as he referred to them.

In just a year Constable and Woods achieved photographs of over 100 anomalous aeroforms, many framed by people, desert scenes and distant hills. Some showed conventional-style elliptical masses, others strange single cell-like forms, and still others,

bright globular aeroforms. Most curious of all were the dark, shadow-like images which he photographed in the sky. These, he said, were recorded because condensed masses of orgone absorb light and so desensitize or nullify film emulsion. Apparently, Reich had obtained similar results when attempting to photograph tiny orgone energy vesicles called bions inside decaying tissue during the 1930s.

Constable found he could use his own life energy in conjunction with what we now refer to as non-local processes to draw down these curious aeroforms, not just in height but in electromagnetic frequency ranges as well. He also found that by disturbing the pre-supposed orgone potential of the atmosphere using his own version of a cloudbuster he could achieve similar results. Some of his pictures even show shadow-like aeroforms in the same photograph as the cloudbusting device.

The results of his extraordinary work were published first in his book *They Live in the Sky*, written under the name Trevor James and published in 1958, and then later in *The Cosmic Pulse of Life* released in the States during 1976. It was published in the United Kingdom by Neville-Spearman Ltd the following year. *Pulse* (as we shall call it) was subsequently re-issued in an abridged form entitled *Sky Creatures* (Kangaroo Pocket Books, New York) in 1978.

Many of Constable's pictures appeared on the plate pages of all three books. Evaluating the results of his extraordinary photographic achievements, Constable had concluded that there were, in fact, two distinct types of UFO - the structured spacecraft (of the variety ridden in by George Van Tassel) and the bioform, which he saw as a previously unknown biological life form living in the upper atmosphere (Personally, I only have faith in the second solution, which can adequately explain the first solution, anyway).



Enlargements of the two blobs I caught on camera at Prestatyn, North Wales, in October 1979. The full pictures are to be found in other books. These are very similar to the shadow-like aeroforms photographed by Trevor James Constable, whose pictures I am unable to present due to copyright restrictions. Examples can be seen in *The Circlemakers* (author's pic).

I was around when *Pulse* hit the British market in 1977 and I dimly recall it going down like a lead balloon in a ufological world dominated by believers in 'nuts and bolts' spacecraft. Nobody was interested in someone who claimed that UFOs were living organisms (they're still not, really).

I purchased a paperback copy of *Sky Creatures* myself, but never bothered to read it. Despite this I did realise that there were marked similarities between his bioform pictures and the two blob-like aeroforms I had accidentally caught on film whilst investigating the site of a UFO encounter in Prestatyn, North Wales, in October 1979.<sup>1</sup>

In the light of recent discoveries concerning similar shadow forms and anomalous images on film at crop circle locations, I became aware of the possible importance played by Constable's photographic work. I marvelled at his photographs and got excited at the obvious fact that they were strong evidence of a direct relationship between orgone energy and crop circles, something Constable had realised as early as 1969.

### PRE-CONSTABLE PICTURES

Constable's bioform or blob photography in *Pulse* was greatly criticised at the time. The photographic establishment saw his results only in terms of enlarged emulsion stains, lens flares, buckles in the negatives or airborne pockets of heat. No strange aeroforms had been recorded; their reality was simply in the minds of the obviously deluded UFO buffs in question.

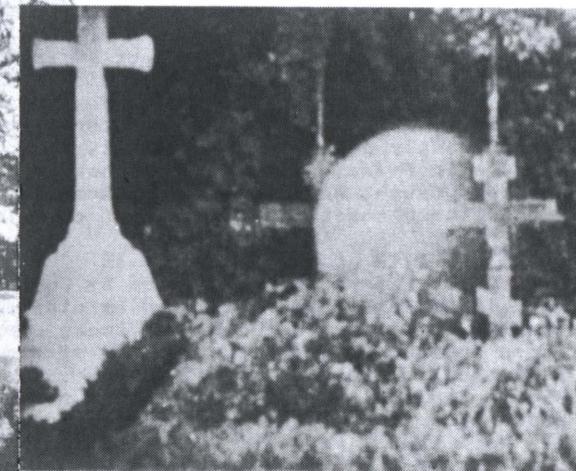
Perhaps they were right, but I doubt this very much. Constable and his partner Jim Woods became photographic experts with sound knowledge of cameras, lenses, films, emulsions and filters; they knew an emulsion stain or lens flare when they saw it. *Pulse* goes into extraordinary lengths to explain the methodology behind the capture of these invisible aeroforms.

The sceptics said, okay, so why is it that only you can photograph these anomalous images? Why has science never recorded their existence?

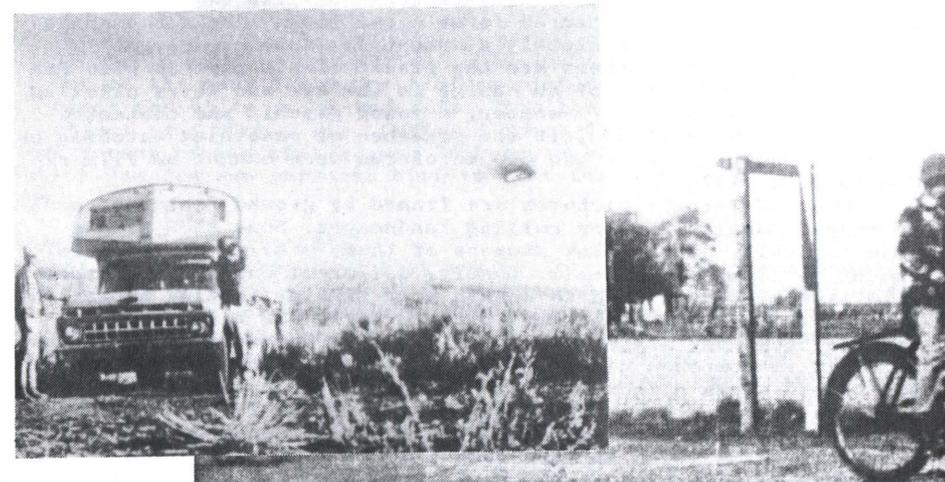
There were two answers here. Firstly, no one had really ever bothered to conduct such experiments, and secondly, many such images *had* been caught on film before. Outside the seance room, the earliest recorded photograph known to me is the white globe caught on camera in the zoological gardens at Basle in Switzerland during 1907. It was not seen at the time the picture was taken and from what we can see it appears to possess some kind of translucent field around its outer surface. Such images were often referred to as *egggori*, a term embracing Will o' the Wisp phenomena. The photograph in question is reproduced in various books of mysteries and has not, as far I am aware, ever been explained.<sup>2</sup>

Another similar such 'spirit' photograph was taken in 1935 in a cemetery at Bois-de-Vaux, Lausanne, by a Comtesse de B, whoever she may be.<sup>3</sup> It shows a sphere superimposed upon a gravestone. Lights, as we know, are commonly associated with cemeteries and churchyards.

Following the advent of the flying saucer in 1947, anomalous photographs were instantly transformed into evidence of extra-terrestrial visitations. One such photograph was taken by the Walter Mueller family of Filer, Idaho, on 1 May 1950. A shot of young Mervin Mueller upon his bicycle in front of a farmer's field caught in frame something else as well. For in the top left of the photograph is a dark banana shape, standing vertically upwards with a grey field around it and a dark tail trailing horizontally away from the centre of its concave edge. The picture was later dismissed by *True* magazine as simply the buckling of the negative; perhaps it is, we shall probably never know. It subsequently appeared in Kenneth Arnold and Ray Palmer's early classic *The Coming of the Saucers*, published in 1952.



Left, the 1907 globe accidentally photographed in the zoological gardens in Basle, Switzerland, and right, the globe caught on film in 1935 at a cemetery in Lausanne, Switzerland.



Left, the blob accidentally photographed by V. Lee Oertle of Utah in October 1965 - note the white interior and long trail (pic: V. Lee Oertle). Right, the boomerang accidentally caught on film by Walter Mueller of Filer, Idaho, on 1 May 1950. Could this be a negative buckle? (Pic: Walter Mueller)

More in the style of Constable's later work, and actually included in *Sky Creatures*, is the strange image caught on film by writer V. Lee Oertle on a 9,000-foot plateau above Clear Creek Canyon, Utah, in October 1965. In a shot showing two hunters standing in front of their trailer with a sloping hill in the background, the viewer can see a dark elliptical mass with an irregular white ring inside it. Trailing behind is a dark trail, giving the impression that the aeroform is in motion. We are told it was taken looking east at four in the afternoon with a Rolleiflex 3.5 using a Professional Plus-X at f.11 on 1/250th of a second. Quite obviously, nothing was seen at the time of exposure.

It is a convincing shot and certainly the sort of image independently attained by Constable and others. Indeed, it was this picture in *Pulse*, plus another I now no longer possess of a dark aeroform caught on film at Cluj, Rumania, that convinced me that I had captured something significant on film at Prestatyn in 1979.

#### COPYING CONSTABLE

The variety of photographs taken by Constable from 1957 till the late 1970s have been replicated by others mystified as to his results. Of these the most well-known copyist has been an Italian named Luciano Boccone. The results of his extensive work were published in his late 1970s book *UFO - La Realtà Nascosta* (The Hidden Reality), which I have still not yet tracked down. I understand it is full of bioform photographs and the few samples of his work that I have seen look impressive (has anyone got a copy?).

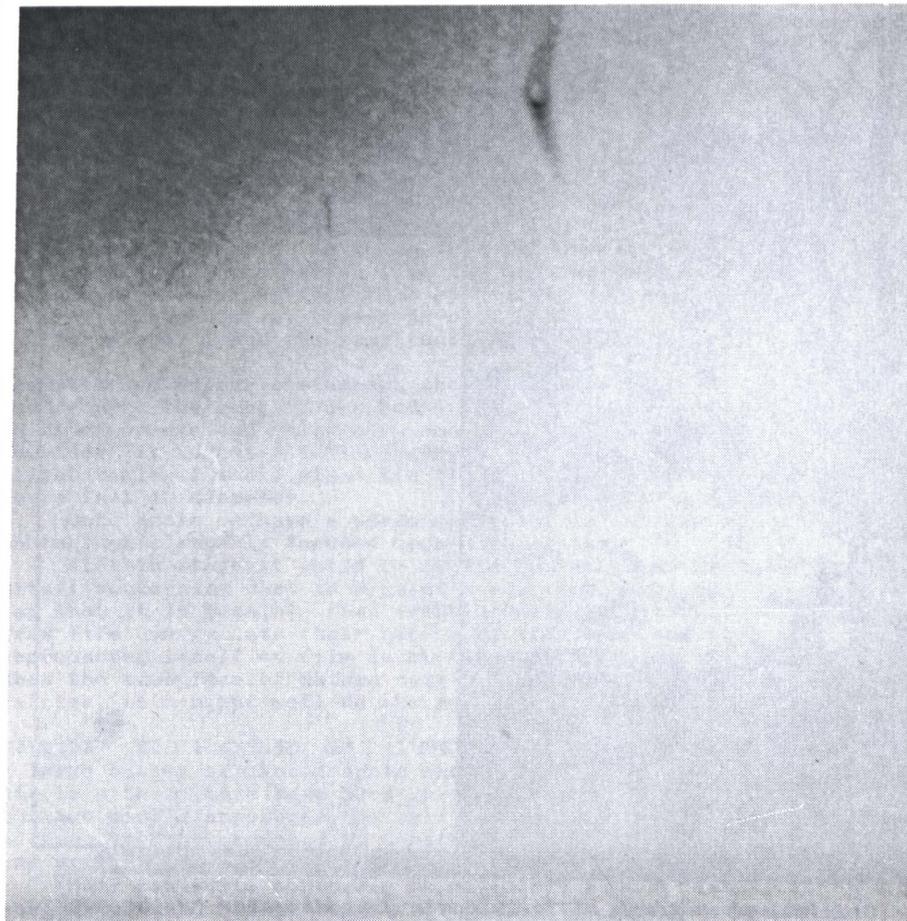
Others have repeated Constable's photographic success, including a man who contacted me after reading *The Circlemakers*. This was Terry Cox who lives with his wife and daughter in Cornwall. Since the 1970s he has specialised in black and white, infra-red photography and has caught on film dozens of unidentifiable images.

Terry's story is a fascinating one, and could hold important clues to our understanding of photographic anomalies, which he firmly believes are of orgone-based life forms. Almost all his anomalies take the form of dark shadow-like blobs seen in the sky. Some have a white ring in their centre, like the one in V. Lee Oertle's 1965 Utah picture. Some show amoeba-like masses, while others show almost structured forms - one looks like a boomerang while another is quite clearly a dumb-bell. Some are caught accidentally, while others are the result of his psychic wife Pam 'feeling' the presence of an energy in the air and Terry clicking in the right direction (remember, a young psychic and contactee named Gaynor Sunderland felt the presence of something watching us from the position where the two aeroforms were caught on film at Prestatyn in 1979).

Most of Terry's pictures are framed by ground features, such as rugged Cornish tors or rolling landscapes. Some show single objects, while others show showers of them; similar swarms were caught on film by Constable. Lastly, different cameras and types of film have also been used to obtain very similar looking anomalies.

To me the most remarkable picture Terry has taken shows a strange boomerang shape over Mount's Bay in Cornwall on an unknown date. It is composed of an egg-shaped centre with vertically positioned wings either end. Its form is quite unique in style, and yet this is by no means the most significant of Terry's pictures.

More difficult to understand is the recurrence of one particular blob which appears from time to time on Terry's pictures. He refers to it as the kidney bean, which is an apt description of its overall shape. It has turned up on at least five black and white (mostly infra-red) pictures, each time as a dark shadow form; except for one occasion when it was unexpectedly found on a colour print showing Terry's back garden. Here it appears as yellow, orange and blood red hues and may be seen in the top left-



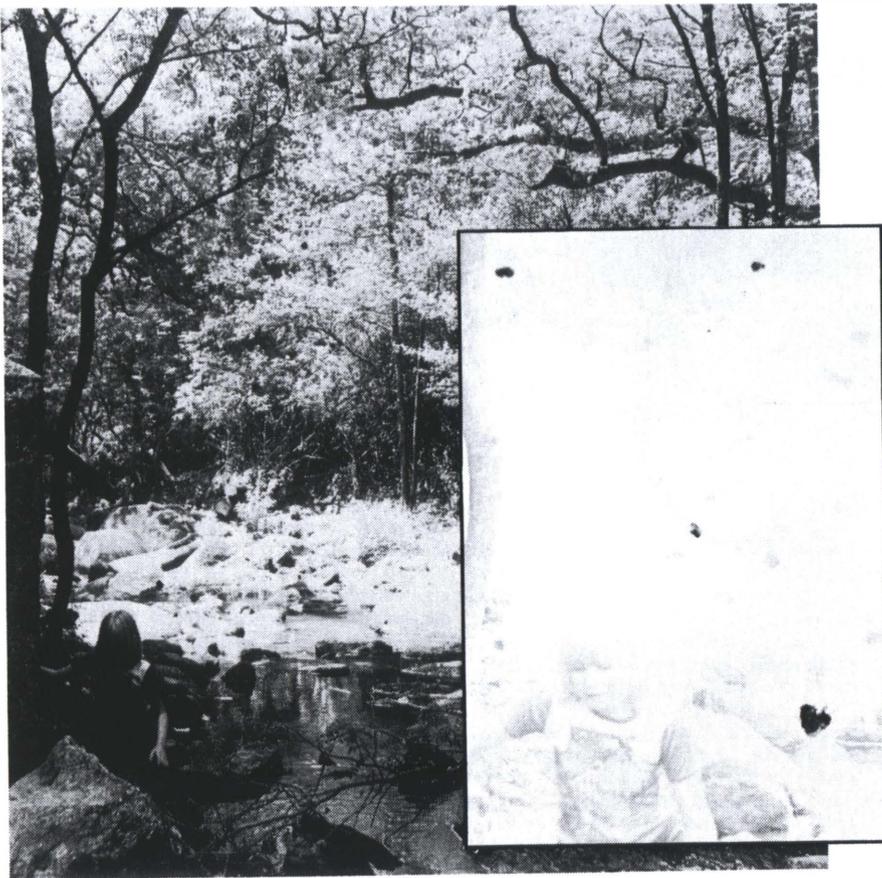
*One of the many Terry Cox bioform pictures taken generally using black and white infra-red film. This one shows a boomerang-like object over Mounts Bay, Cornwall (pic: Terry Cox).*

hand corner of the photograph. In Terry's own words it is as if his family has its own personal bioform that turns up from time to time!

#### FAIRY GARDENS

Potentially more important than any of Terry's other photographs was the one he took of his young granddaughter by a tree-enclosed, rocky stream in Cornwall during 1980-1. He described the location in question as containing many 'nature spirits', and enthused by this connection Terry's wife had related the story of the fairy Tinkerbelle to her granddaughter whilst they were there. Afterwards the eight-year-old rushed off to play repeating the words 'I believe in fairies. I believe in fairies.'

At this point Terry took a photo showing the girl playing by the stream. For this he used a 2 1/4 square black and white roll-film camera. When the picture was developed he found that in the branches of the trees behind her were a number of anomalous blobs, some looking as if they were clinging to the trees. When the whole picture is printed lightly, making everything a faint grey, the blobs alone emerge as dark, black even, forms with individual shapes (as Constable observed, such images appear to burn into the



Original photograph of Terry Cox's granddaughter by the rocky stream in Cornwall. Can you spot the blobs? Some enlargements are inserted (pics: Terry Cox).

emulsion). Subjectively, Terry sees among these blobs 'a tiny insect-like creature with a tail clinging to a tree' and 'a butterfly-like creature in flight.'

According to our own concept of orgone energy, ground-based deposits of orgone, particularly those associated with water, produce tiny bioforms, which can be understood in terms of intelligent energy masses of a localised nature. Like their atmospheric counterparts, they will possess independent existences and can achieve illumination and could possibly be photographed when still invisible to the naked eye.

If this is so, was it possible that Terry photographed tiny bioforms drawn to the vicinity through his family's thoughts and actions, particularly their granddaughter's belief in fairies?

Unlikely, of course; but there is more.

The same week I received Terry's Tinkerbelle photograph, I received a letter and accompanying photograph from a lady (name kept on file) who lives in Cossington, Leicestershire, who had also just finished reading *The Circlemakers*. She had a story to tell that is quite extraordinary, and links intrinsically with Terry's above-mentioned account. Her letter spoke, among other matters, of nature spirits and fairies, citing a book by Linda Goodman she had

recently read which contained accounts of alleged fairy encounters. I will take up her story:-

At the same time I also read Ralph Noyes *Crop Circle Enigma* which again mentioned fairies. As a result of this I began at the time to think about fairies and imagined a place at the end of my garden where the fairies were - please keep reading! Anyway I then read David Icke's first book and he was going on about the Earth Spirit and how we should imagine a place where we could send her good vibes and try to nurture her through good thoughts. I then tried to do this and made my little fairy patch at the end of the garden (ie) the spot where I would try to send good vibes. ... earlier this year I was in the garden taking some pictures of my (two-year-old) daughter (standing at the 'fairy spot') and the resultant photograph is enclosed.

The attached colour photograph showed her daughter's shoulder (she had cropped the rest of her body) with a strange doughnut-shaped whirl of orange and white mist above and slightly behind her left shoulder. It is not a full doughnut, more like an arm torque at a slight angle. I would place its size at around two and a half to three feet in diameter.

Once again we have a personal belief in fairies and a photographic anomaly focused upon a youngster.

At this stage it would be stupid for me to go into any great detail concerning what is possibly occurring here. Suffice it to say that it is possible that certain children can unconsciously draw life energy into their sphere of influence and this is reproducing itself on film in abstract ways. So do these pictures show the true face of nature spirits? Forget the Cottingley fairies, this might well be the real thing!

#### CROP CIRCLE PICTURES

A large number of photographic anomalies have been recorded at crop circle sites. There have been unseen white globes, orange bars, curious double exposures, as well as the more familiar shadow forms of the type photographed by Constable, Luciano Boccone, Terry Cox and myself.

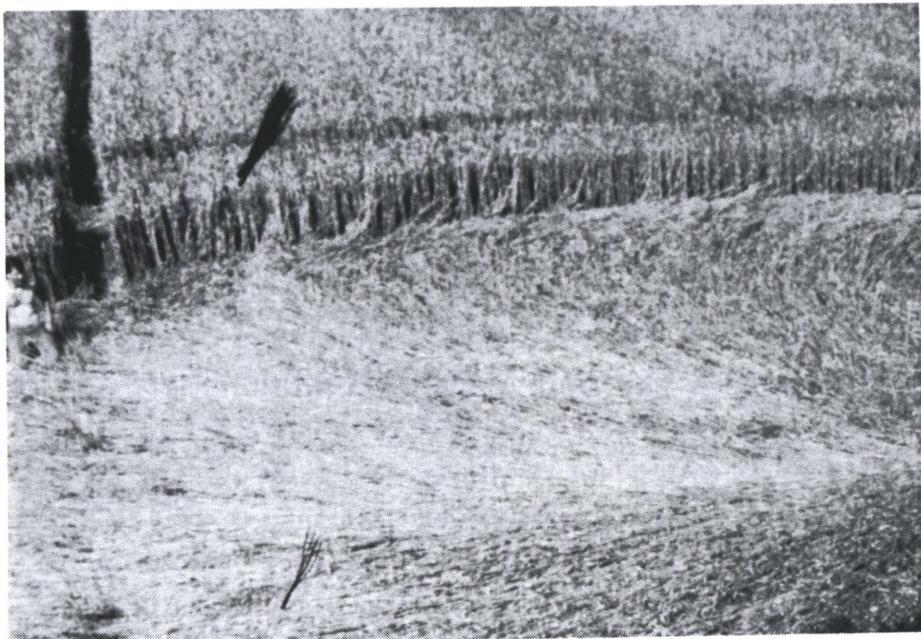
Many can quite obviously be explained with a little photographic knowledge and perseverance. The most famous and probably the most important photographic anomaly recorded at a crop circle appeared on a photo taken by Busty Taylor at Chilcomb Head in 1987.<sup>4</sup> It shows black dart-like forms emanating from both the swirled floor design and the standing crop just outside the circle. Nothing was seen at the time, yet its presence strongly indicates the presence of visible orgone emissions.

Another well-known image is the cylindrical blob caught on film by George Wingfield over the pendulum formation in East Field, Alton Barnes, on 2 July 1991, the very day it formed.<sup>5</sup> It seems to be positioned in the sky directly above the flattened circles and, if objective, is almost certainly linked with its presence. It does not, of course, clarify its source of origin.

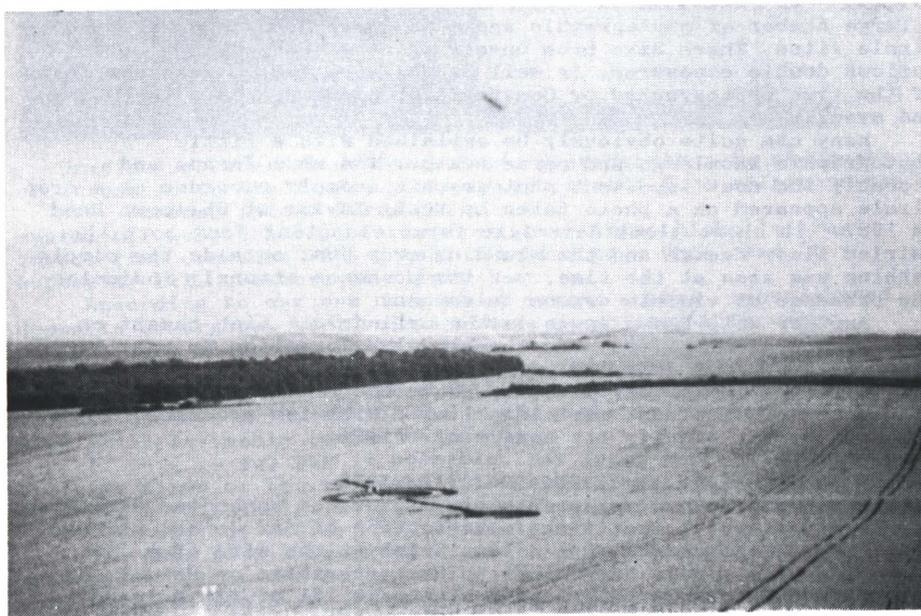
#### THE WYTHALL PHOTOGRAPH

Before turning to new apparent bioform pictures connected with crop circle locations, I must first make mention of Ann Jones' picture of a white globe caught on a colour print at the site of a harvested crop circle at Wythall in Worcestershire on Monday, 8 September 1991. The picture appears on page 131 of Pat Delgado's *Crop Circles, Conclusive Evidence?* (Bloomsbury, London, 1992).

The circle had been there since July but Ann of Astwood Bank, Redditch, did not get a chance to visit the location until early September. In the twilight she used a flash gun to take two shots, two minutes apart, of the still present flattened crop. The



*The strange dart-like emanations seen rising out of the crop circle photographed by Busty Taylor at Chilcomb Head in 1987 (pic: Busty Taylor).*



*The black tube-like blob photographed by George Wingfield over the pendulum formation at East Field, Alton Barnes, in Wiltshire, on 2 July 1991 (pic: George Wingfield).*

resulting photographs are extraordinary. On the first, taken at 18.46, as the picture shows, the viewer can see a small white globe just a few feet above the left-hand edge of the flash-lit flattened corn. In the distance are street lights and a pair of car headlights, but the globe is clearly an anomaly. A second picture taken at 18.48 shows the same setting, yet this time a much smaller white blob can be seen at ground level, just a little to the right of where the globe appeared in the earlier photograph. It may or may not be the same phenomenon in both pictures.

Points of interest regarding this case are that Ann Jones is a psychic who has experienced a variety of paranormal incidents during her life, and in her pocket at the time the pictures were taken was a so-called Tesla energy plate. This is a simple device designed by electrical scientist Nicholas Tesla to stimulate the intensity of a holder's bio-electrical field. Was it possible that this effect triggered the manifestation of the light which was not seen with the naked eye?

My only doubt about the globe concerns its colour graduation. Its hemispherical left edge contains mostly red, orange and yellow while the right-hand, semi-formed edge has a blue and violet hue. This undoubtedly reflects either end of the visible spectrum and therefore suggests some form of light refraction being the cause of the anomaly. This occurs when the reflection process of the mirror and lens inside an SLR camera body is met by a bright object that is marginally outside the range of the view finder. The emulsion sees the mirage or flare and this is recorded as an anomalous feature. So is there a logical explanation for Ann Jones globe?

The picture was taken at 18.46, as the print tells us, and by this time the sun had completely set; so it could not have been the sun. What about the moon? Could this have caused a lens flare, and thus provide us with an answer? If it was full on 8 September then



*Ann Jones' picture of the white globe that appeared on two photographs she took of a harvested crop circle at Wythall, Worcestershire, on 8 September 1991 (pic: Ann Jones).*

the case would be dismissed as proven. A quick check with astrologer Carole Young showed that there had been a new moon on that very day, meaning it could not have been seen for at least two to three days after this date.

So the moon was not to blame; and if not the sun or the moon, then we begin to run out of light sources that cause lens flares. Was a distant street light, the flash itself, or some other source responsible for causing the Wythall photograph? If so, then what about the second photograph? What does this show?

Ann Jones cannot provide a solution, so the case remains open.

#### MANDELBROT FIELD PICTURE

Returning to the shadow blobs now, another picture that came to my attention in the wake of the publication of *The Circlemakers* was a view of a ploughed field at Ickleton, Cambridgeshire, taken by a gentleman named Michael with colour print film around March 1992. It was here that in August 1991 a cerealogical representation of a Mandelbrot Set was discovered lurking among the wheat.

The importance of this picture is the large anomalous dark blob superimposed upon the broken flints and brown earth. The anomaly possesses a dark centre with a splay effect above and below it. It seems almost translucent as dark flint nodules can just be made out on the other side of the blob.

So what is it? The obvious answer is that it shows a blurred image of something close to the lens. Michael doesn't agree, saying that other shots came out fine. If it is not a piece of fluff or an insect, then I can see no logical explanation for this anomaly at all. Put me out of my misery if you know otherwise!



The dark anomaly caught on film around March 1992 when Michael visited the Mandelbrot field at Ickleton, Cambs. (pic: Michael).

#### THE ORANGE BLOBS

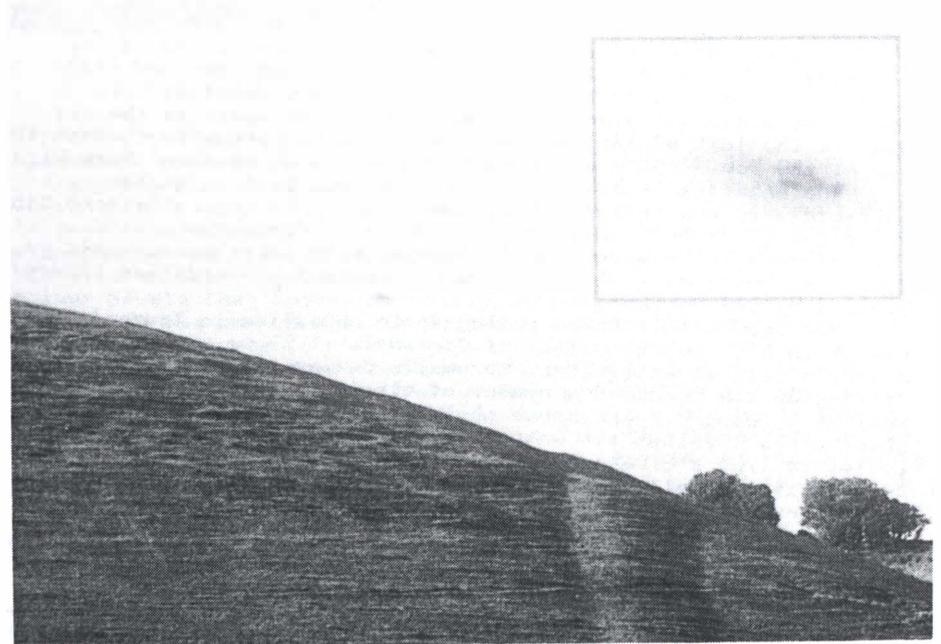
The German book *Spuren im Korn*, edited by Jurgen Kronig (Zweitausendeins, Frankfurt, 1992) carries three pictures of anomalous images found on prints taken at crop circle locations; all of which challenge our knowledge of this phenomenon. Each one is like a colour version of Constable's 'critters' and graduates inwards from yellow, to orange, to blood red and then finally into black, or no colour.

The first one, on page 168, shows the southerly slope of Knap Hill, which overlooks East Field, Alton Barnes. Above the ridge of the hill is a clearly defined, horizontal elliptical mass hugging the contours of the slope. An enlargement of the blob shows it to be mostly yellow with red blotches in an essentially orange centre.

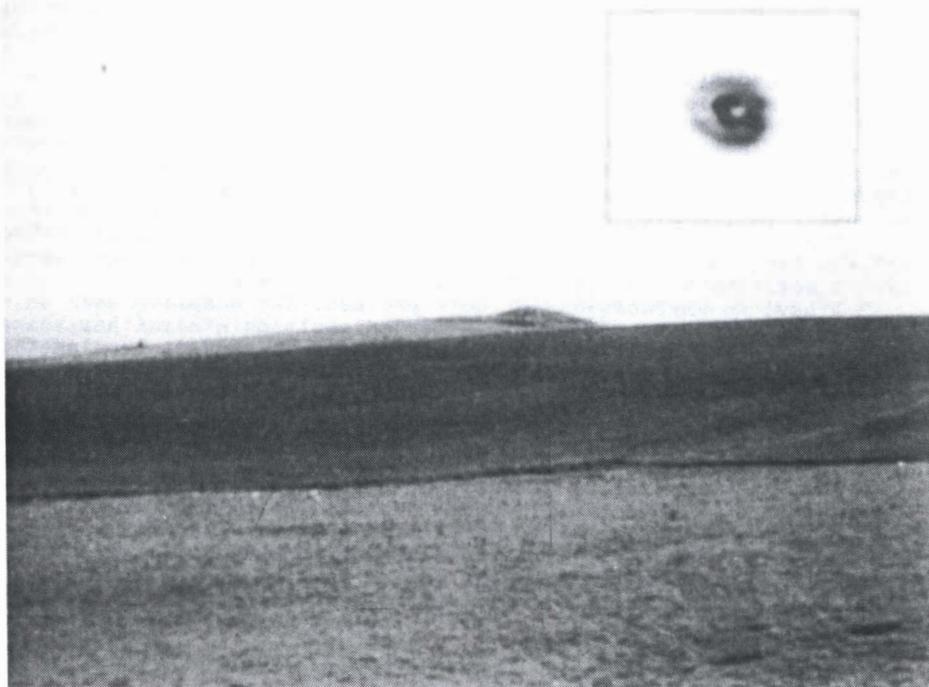
The picture was taken close to sunset one evening in July 1991 by John Langrish, the crop circle surveyor, using a telephoto lens from a position on the opposite side of East Field.

I have no explanation for this picture. The negative was checked to make sure the blob was not an emulsion stain (they raise the emulsion and can be detected by microscopic study), leaving the picture a complete mystery. The only solution John could suggest was an insect close to the lens when the picture was taken. Although I admire his willingness to accept a logical explanation, the insect idea does not gel. The enlargements clearly show the body to be an ellipse and I am reliably informed by Terry Cox that if a camera is trained on infinity at a fast shutter speed, tiny objects such as insects will not be seen by the camera. If this is wrong, let me know.

Adding to the mystery surrounding the Knap Hill picture is the first of the two pictures on page 169 of Jurgen's book. This one, taken by Chris Trubridge of Warminster, Wiltshire, shows a circular blob with a yellow exterior, a brown doughnut-like interior, and a



John Langrish's colour photograph of the elliptical mass caught on film when he photographed Knap Hill, near Alton Barnes, Wiltshire, in July 1991 (pic: John Langrish).



*Bill Trubridge's colour picture of Adam's Grave, near Alton Barnes, Wiltshire, showing the yellow, orange, red and black blob caught on film during 1991 (pic: Bill Trubridge).*

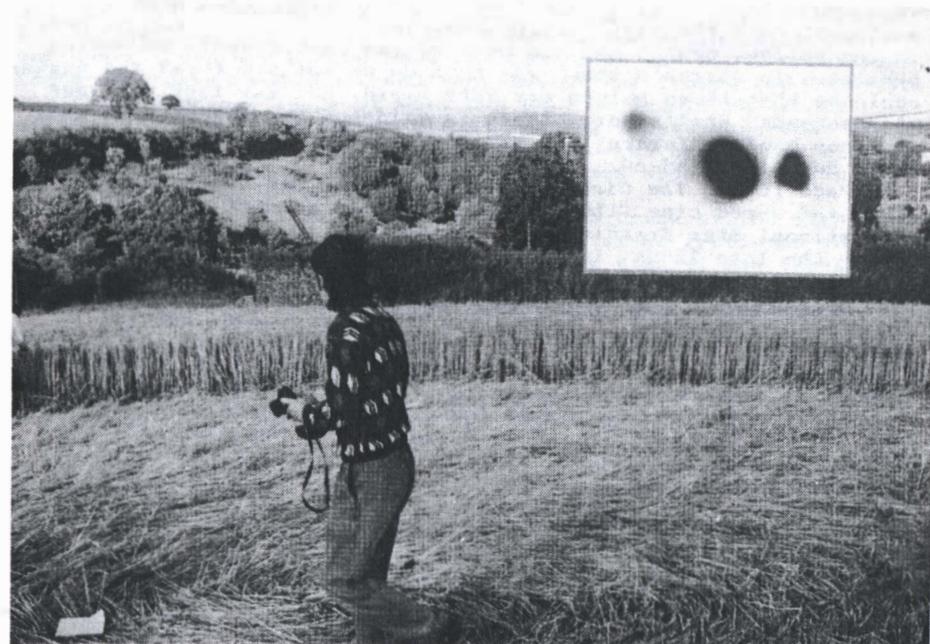
blood red stain and black spot inside that. It hangs in the sky just to the left of Adam's Grave, a Neolithic barrow perched on the top of the Downs, just a few hundred yards south-west of Knap Hill.

The enlargement of this round anomalous blob is quite extraordinary and reminds me of some kind of living cell; something you might find when studying water under a microscope.

Mr Sceptic, however, would dismiss this image as an emulsion stain, so let's hope the photographer checked the negative before submitting the picture.

The last of the three photographic anomalies in Jurgen's book was taken by a George Bishop of Cornwall. It shows visitors inside a crop circle at Callington, Cornwall, during August 1991.

Callington has produced a number of circles events since 1990 as well as a number of anomalous photos. This one shows not one by three blobs together (it was taken with a Ricoh SLR camera at an estimated 1/60th of a second on 100 ASA film). They are comparatively small on the original print, but the enlargement shows them to be very similar to both the Knap Hill and Adams Grave anomalies. Again there is the graduation inwards from yellow to orange to blood red, then into black or no colour. The photographer has found no satisfactory explanation for their presence, having checked the negatives and confirmed that they are not emulsion stains. When I spoke to George Bishop in September 1992 he told me he takes hundreds of pictures a year and only get anomalies of this kind when either at crop circles or ancient sites. Apparently his collection includes pictures of circles showing black rods, dark spots and other assorted images, copies of which he is going to dig out and send to me.



*The three photographic anomalies caught on film by George Bishop whilst taking pictures of a crop circle at Callington, Cornwall, in 1991 (pic: George Bishop).*

#### THE PARANORMAL SOLUTION?

Whatever these three pictures show they are undoubtedly colour representations of the anomalies photographed by Constable and others. This we can deduce from Terry Cox's colour picture of his 'kidney bean' caught on camera in his garden. When using black and white infra-red film anomalies seem to appear as dark shadow-like blobs, like Terry's kidney bean anomalies, yet when they turn up on colour prints they appear as yellow, orange and red blotches in the sky. So if the photographs in Jurgen's book do show emulsion stains, then Constable's anomalies must be emulsion stains as well (something I doubt considerably). The yellow, orange, red and black graduations noted in these anomalies could be the key to understanding their nature. Yellow, orange and red signals the graduation through the visible spectrum into the invisible, infra-red ranges of the electromagnetic spectrum. Beyond the blood red in these anomalies is black, or no colour, linking them directly with those so often photographed using infra-red photography.

Could it be that the colour graduation signifies the momentary pulsing of this energy through the tail end of the visible spectrum into the infra-red ranges, where they are usually photographed? Or vice versa, perhaps? Is it possible that the black rings and spots are the holes where the energy has left the visible spectrum and is now nullifying or desensitizing film emulsion, as achieved by Constable and Reich when attempting to photograph orgone energy?

If so, then the biggest question at this juncture is why we can't seem to see what the film emulsion appears to record. I feel the answer is two fold: firstly, this energy seems to operate on the very fringes of the electromagnetic spectrum, and only

occasionally descends into the infra-red and visible ranges. Orgone was found by Reich to pulse, a characteristic very often attributed to unidentified lightforms, suggesting that only some of these pulsations achieve the lowest frequencies, with even less making it into the visible spectrum. This, I believe, can be seen in the yellow, orange and red hues of the photographic anomalies published in Jurgen's book. Why then do we not see them? The answer could be that these pulses are very rapid, and may last for just microseconds. What's more, there is evidence to suggest that many of these bioform forays into the visible spectrum last for very short durations indeed.

Page 164 of *The Circlemakers* reproduces six consecutive frames of an infra-red cine film showing Constable conducting his meditational Star Exercise on a slight rise in the Mojave Desert during the late 1950s. In this dramatic series of frames a bubble-like blob is seen to descend towards Constable before breaking in two, joining back together, and then rising upwards out of camera; and all this occurred in only a quarter of a second. Bearing in mind that nothing else occurred on this film, an event lasting such a short duration would never have been captured by the human eye whether it was occurring inside the visible spectrum or not.

A colleague of mine named Johnny Merron speaks of a similar cine film he has seen. It shows a view of the Meridian Line at Greenwich, London. However, if the film is studied carefully a sequence of some five consecutive frames show what appears to be a ball of white light rise into the air from a point on the ground coincident to the actual Meridian line. Such an event could never have been witnessed by the human eye. The brain has a capacity to ignore images which are fleeting, so if you saw an unidentified object for a fraction of a second you would not register its presence through the visual sense. However, a more subliminal sense may provide you with the information, which could filter into your brain as knowledge of the proximity of an unseen presence, which may or may not appear to be watching you.

Some bioforms may therefore make only fleeting, but frequent excursions into the visible spectrum; just enough time to catch them on film, if your lucky. Others will stay for a longer period, but only in the infra-red ranges, allowing us to capture them on infra-red film. Others will remain in the visible spectrum for much longer periods and these we will recognise and identify as flying saucers, UFOs, earth lights, or whatever you want; and once this begins a two-way non-local process linking the viewer with the viewed will signal the commencement of a second phase in the relationship between man and bioform.

#### ULTRA-VIOLET PHOTOGRAPHY

Globes such as the one caught on film by Ann Jones may just be evidence of phenomena operating on the edges of the ultra-violet frequency ranges. Ultra-violet is readily visible to most film emulsion and records as a white glare, which is why we use glass lenses to filter it out. To photograph inside the ultra-violet ranges one needs a special fluorite-crystal lens and a powerful filter such as the opaque 18A Wratten glass filter. Any energy operating on the fringes of the ultra-violet ranges and caught on film would appear as white, tinged with blue and violet; similar to Ann Jones Wythall globe which, when enlarged, is said to have a blue central area. Further study needs to be done in this uncharted territory and I am currently looking for a fluorite-crystal lens. Has anyone out there got any ideas? They are very expensive to buy and almost impossible to hire.

#### THE BRINKLOW PICTURE

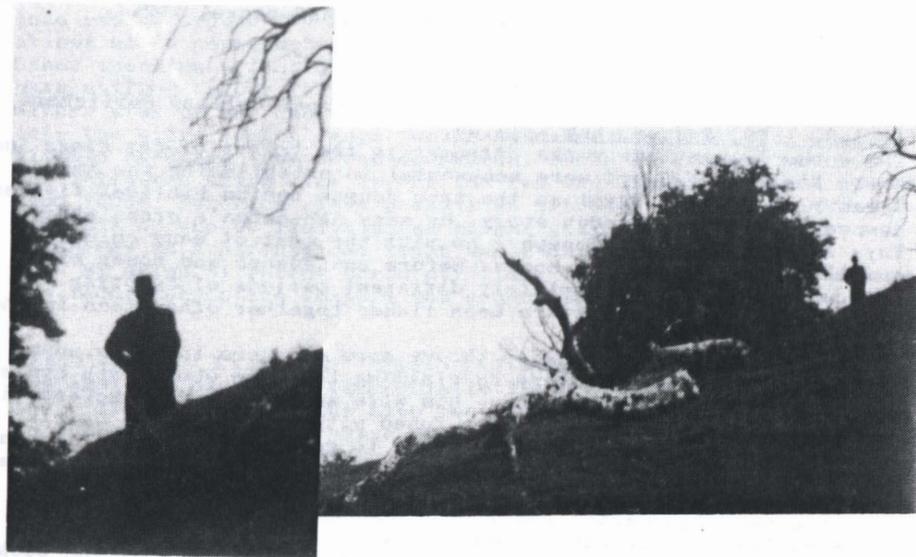
For our last item we return to shadow-like anomalies to feature what is probably the most extraordinary of all such photographs. It

was taken on 16 September 1982 by Graham Phillips and shows the slope of Brinklow Castle, a prominent tree-capped mound in Warwickshire. He had visited the location with various friends and had borrowed a camera from Jean Smith (her surname a pseudonym at her request) to take a number of colour photos of the Iron Age earthwork. Jean was handed back the camera on the spot, and when these were developed she found that one of the frames had recorded the quite distinct image of what can only be described as the silhouette of a Victorian gentleman wearing a heavy overcoat and a hard or top hat. He stands with his back to the camera and his left arm slightly raised up behind him. Both hands appear to be in his pockets.

There is no mistaking here. This is no trick of the light, no subjective interpretation - there is a Victorian gentleman in this picture whatever way you look at it. At the time it was taken, two of the company, Martin Keatman and David Bavington, were standing within just feet of the position occupied by the out-of-place figure; so it could not possibly have been another person. What's more, David's wife Sheila had supposedly felt a strong presence on the hill at the very same time.

Followers of the psychic questing story will recognise this photograph from Graham Phillips and Martin Keatman's book *The Eye of Fire* (C.W. Daniel Co. Ltd., 1986). It was taken just three days before the dramatic appearance of the eponymously-named carnelian stone which involved a titanic psychic struggle with a Victorian ghost who appeared in dreams and visions dressed in a long black cape and top hat, and who therefore bore an uncanny resemblance to the gentleman seen in the picture.

The judgement on this photograph is a straight forward choice between hoax and genuine, there are no half-way measures. In my opinion it is genuine. If so, then it poses a problem, for if it really does show an orgone bioform, then why has this example taken on its own form when others stay as ill-defined blobs of energy? Could it be that the intense belief in the reality of the Victorian ghost by Graham and his colleagues allowed the bioform to transform itself into this archetypal form? It is possible.



The picture of a silhouetted Victorian gentleman photographed by Graham Phillips in the company of several others at Brinklow Castle, Warwickshire, on 16 September 1992 (pic: G. Phillips).

## CONCLUSIONS

In Britain photographic anomalies seem to occur most frequently at ancient sites and crop circle locations. I don't think anyone can deny this fact. But why are they suddenly coming to our attention now in 1992? Why are so many falling into the hands of primary researchers (most of whom merely file them under 'miscellaneous effects recorded at crop circle sites')?

Is it simply that we are out in the open taking photographs of locations and situations that have never really taken our interest before? I mean, if you'd have used up reels of film on crop fields 15 years ago people would have thought you mad! Yet now we scan fields and hills, clicking off pictures and scouring the results for photographic anomalies. Nobody did this before, other than Trevor James Constable.

Today it is cheaper and easier to buy cameras and develop films in your local photo process shop, making photography that much more accessible to everyone. The volume of photos taken, particularly with quality 35mm film, must be increasing yearly. Is it possible, therefore, that our happy snaps really are recording subtle living energy masses that have alluded science? What a breakthrough this would be if it was true.

The chances are that if you look through your photographic archives you too will find photographic anomalies that have never begged attention until now. Some will have mundane explanations, and some won't. The better ones can be used as evidence to show the outside world that something really curious is happening inside our camera cases and that the return of the blobs has begun...

NB. Further photographic anomalies have come to my attention and the better ones will be presented in future issues.

## NOTES

1. p. 20-2, Collins, A., *The Seventh Sword*, (Century, London, 1991).
2. p. 227, Bessy, M., *A Pictorial History of Magic and the Supernatural*, Spring Books, London, 1963.
3. p. 228, - *ibid* - .
4. p. 169, Collins, A., *The Circlemakers* (ABC Books, 1992).
5. p. 299, - *ibid* - .

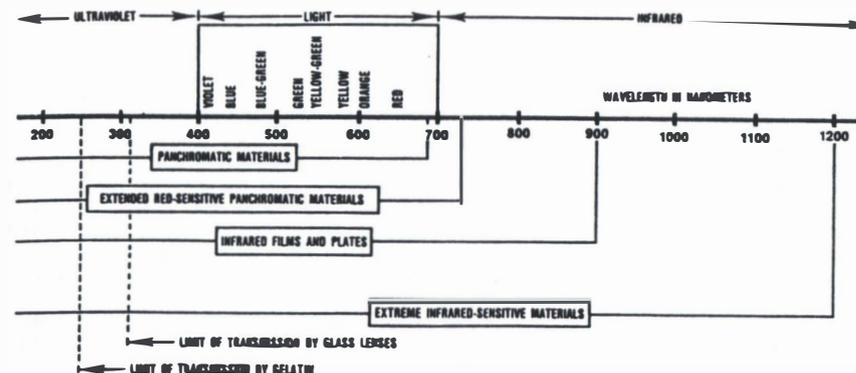
## BOOK REVIEW

Osman, Ahmed, *The House of the Messiah*, Harper Collins Publishers, London, 1992, 243 pp, hbk, £17.99.

The author's previous works *Stranger in the Valley of the Kings* and *Moses Pharaoh of Egypt* were monumental in establishing the Amarna Dynasty of Ancient Egypt as the true source behind biblical figures connected with the Exodus story. He sees Akhenaten's grandfather Yuya as the patriarch Joseph - he with the coat of many colours - and Akhenaten himself as Moses. Before now Joseph and Moses had been associated with completely different periods of Egyptian history and had never before been linked together other than in the Bible.

*The House of the Messiah* throws more spanners into the works of orthodox biblical history by claiming that the whole myth cycle that built up around Akhenaten, his wife and half-sister Nefertiti, and their son, Tutankhamun, were fused with traditions of Osiris, Isis and Horus and that these went on to germinate into the Joseph, Mary, Jesus myth story of Christian tradition. He also demonstrates how the biblical Joshua became confused with the name Jesus, and that the two figures are really one and the same. Indeed, he believes there never was a flesh and blood Jesus, Mary or Joseph. This I would contest, but the implications of the rest of the book are spot on. All of Osman's book are important to the Meonia story. Strongly recommended. ABC.

## THE SPECTRUM



## Photographic Anomalies - Camera Guidelines

The electromagnetic spectrum encompasses those energies or radiations known to man. Vibration is energy, and energy manifests in different recognisable forms. These include ultrasound, radio waves, cosmic rays, electricity, gamma rays, x-rays, microwaves, heat rays, ultra-violet radiation, infra-red rays and the visible light spectrum. These are measured scientifically in Hertz or Nanometers. An understanding of just what these mean to photography may be very important to our knowledge of photographic anomalies.

The manifestation of light is determined by the frequency ranges visible to us humans. These begin at around 380nm with the colour violet and then increase in frequency as they pass through blue, blue-green, green, yellow-green, yellow, orange and finally into red at around 700 nm (see above chart). Seeing these energies allows us to construct mental pictures of the world around us. Other energies affect us in different ways, while many life-forms have shifted colour frequency ranges, which can push into regions either side of our own visible spectrum. Some life-forms see more into the ultra-violet range, which borders the violet end of our visible spectrum from 380nm downwards. Other life-forms see into the infra-red which lies beyond the red end of the spectrum upwards from 700nm. Psychics often possess an extended visible spectrum and are able to see UV radiation as bright glares during sunlight and IR energy as a diffuse red light under darkened conditions.

By using different sorts of films, lenses and filters, cameras can record objective imagery not generally available to the naked eye.

## ULTRA-VIOLET PHOTOGRAPHY

The emulsion of normal panchromatic films are sensitive to not just the visible spectrum, but also the UV frequencies from 380nm down to 300nm. Special short-wave UV films are necessary for frequencies below 200nm. However, glass filters on cameras automatically filter out UV radiations of frequency ranges below 315nm. So to go down beyond this level we can either use a pin-hole camera or a flourite-crystal lens. However, due to the intensity of UV radiation, a filter is necessary to block out visible light which can spoil the finished result.

UV photography is generally used for medical purposes, as it sees bruises on the body that are normally invisible to the human

eye. It is also used for photographing hidden features of plant and animal life. For further information on UV photography see the Nikon UV-Nikkor 105mm f/4.5 lens brochure, obtainable on request from Nikon UK in London.

### INFRA-RED PHOTOGRAPHY

Infra-red is a form of heat radiation. Normal panchromatic films cannot 'see' into infra-red ranges, necessitating the use of special extra-sensitive films. These IR films extend the normal nanometer range from 715nm to 900nm. Other extreme IR-sensitive films can reach as high as 1200nm. Beyond these wavelengths photography is generally conducted using electronic means. As with UV photography, filters are usually necessary to block out unwanted visible light which will confuse or cancel out the IR light. These include the translucent red Kodak Wratten Gelatine Filter No 25 and the red opaque No 87 or 88A for black and white work, while the deep yellow Wratten Gelatine Filter No 12 is used for colour work. Some photographers use no filters at all.

For further information on infra-red photography see the Kodak Infra-red Films brochure (Publication No N-17, ISBN 0 87985 293 3), obtainable on request from Kodak UK.

### ANOMALY PHOTOGRAPHY

To achieve photographic anomalies people such as Trevor James Constable and Terry Cox use infra-red film, both with and without filters. Constable later found that by using the Wratten 18A opaque glass filter - which only sees UV and IR radiation - he could record colour energy forms operating outside the visible spectrum.

For maximum results I would recommend the use of colour IR film with a suitable filter, although normal shop films can still be used. UV photography will require expensive hardware for unpredictable results, so it is best left alone.

Timing is important. The best period for photographing anomalies is first light through till just after dawn. The period before sunset through till twilight is also effective, as is high sun around 1pm during the summer months. Low clouds and rainy days will lessen the probability of positive results.

Ideally the desert is a perfect location for anomaly photography, but in Britain places of high orgone potential or a high incidence of paranormal activity are suggested. Hill-forts, barrows, stone circles, mountain peaks, swamps or lakes are ideal. Always frame shots with recognisable ground features and record details of the f-stop and shutter speed used. Bracket all shots, more so with infra-red photography.

Further details of a photographic section in the up-and-coming ORGONE93 project will be given in due course. This will include instructions on the use of non-local processes to achieve results

## ROLLING YOUR OWN - THE RITUALISTIC REALITY

### The bizarre paranormal reality of man-made crop formations and their relationship to the real thing

In September 1991 two sexagenarians, Doug Bower and Dave Chorley, told *Today* newspaper they had hoaxed a large majority of the crop circles that had been appearing in the fields of Hampshire since 1978. In all they put claim to 200 separate events including many pictograms, the curlymen, the flowers and the insectograms. They did it all for a laugh, they said, generally on a Friday night after a few drinks down the local pub.

Although they said they had not operated in Wiltshire - where a large number of circles and formations have appeared since 1980 - they did admit to occasional forays over the border to Warminster, Westbury and Stonehenge. Their tell-tale signature had been the double-D which they had left alongside their works of art during the 1991 summer season. They did, however, speak of other hoaxing teams operating out of that county and surmised that it was only a matter of time before these people came forward to put the record straight.

Personally, I have no problem accepting most of what these men's claim. They do, however, make a number of slips up when interviewed which does show that all is not right in their testimonies, but why lie? Well, other than the fame, publicity and money, that is...

Yet their words revealed other, more curious facets of the crop circle enigma. Apparently, they had become convinced that another hoaxing team was copying their own work; to such a degree that they wrote 'copycat' in a field containing a replica of one of their own masterpieces. Hoaxers copying hoaxers?

The 1992 summer season saw a mass of hoaxed circles and formations in both Wiltshire and elsewhere in the country; indeed, you couldn't find a primary researcher who was willing to give the thumbs up to any formation, a dramatic about turn compared to previous years. My colleague Robert Irving who has made it his business to root out alleged hoaxing teams told me in mid-August 1992 that he could account for 85% of the crop circle events reported in Wiltshire that year.

The supernatural pictogram was on the decline, as were the morales of the whole circles community. Yet strange things were still quite clearly afoot in the crop fields of England. As in previous years, well-meaning visitors to circles and formations were reporting an assortment of allied paranormal phenomena - luminosities, bursts of light, healings, strange illnesses, odd noises, photographic anomalies, energies and presences. The trouble was these experiences and incidents were almost certainly occurring either inside or in the vicinity of man-made constructions.

This unique situation was not, however, new. For instance, one dark evening in 1990 television engineer Mike Carrie experienced a loud electro-static sound in a crop formation at Etchilhampton, near Devizes, Wiltshire. He spoke afterwards of the sheer energy required to have produced such an audible phenomenon. Later, it was discovered by CCCS agronomist Montague Keen that this particular formation had been constructed by a youth, who believed in the 'genuine' item but wanted to see how easily one could be made.

This year my partner Debbie Benstead and I entered the huge 'snail' formation in East Field, Alton Barnes, accepting it as almost certainly of man-made construction. My pocket cassette recorder picked up a strong buzzing noise and Debbie experienced a strange metallic taste in her mouth, a sign of the presence of bad energy, something she and others had previously noted in 'genuine' crop circles.

There is a documented account of healing occurring at a hoaxed formation at Lockeridge Dene, near Marlborough, in 1992, and as in previous years there are stories of black lines and other anomalous photographs being taken in the Alton Barnes area. Strangest of all was the high intensity of unidentified luminosities being seen in and around crop circle locations such as Alton Barnes, Huish, Woodborough Hill and Warminster, despite the fact that these same areas had been severely contaminated with hoax formations.

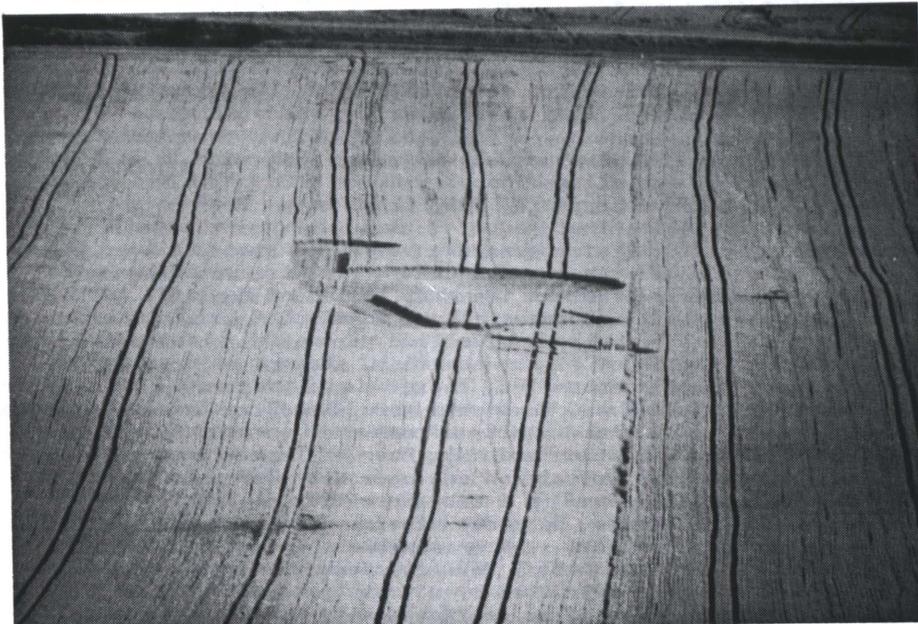
### THE HOAXERS SPOOKED

More curious still were stories surfacing by obscure means of hoaxing teams experiencing strange phenomena whilst actually

constructing formations in the early hours of the morning and under a cover of darkness.

One story reported to Cambridge CCCS co-ordinator Beth Davis came from the creator of the beautiful Woodford Rings formation in Northamptonshire in 1991. During the 1992 summer season he had been 'compelled' to carve out at least 20 new formations including one that takes the prize as the most complicated crop circle event on record. And it was whilst constructing this masterpiece that something strange happened. He claims that he became aware of being watched from over his shoulder. He turned to see a ball of orange light hanging motionless over an adjacent field. Having registered its presence he shouted out to his friend who turned just in time to see the object dart out of sight. The incident apparently shook the boys up quite considerably.

There is more. From another source comes an account of a similar manifestation occurring in Wiltshire in July 1992. One person constructing a formation with friends in the early hours was



*East Field, Alton Barnes, in late July 1992. Luminosities, strange sounds, bad tastes and photographic anomalies were all reported here, despite its crop formations being of man-made construction (author's pic).*

suddenly blinded by a burst of light that came from directly overhead. At first he thought it was someone with a flashgun, so panicked, but after settling down the person realised they were alone. So strong was the light that it left an after image burnt into the person's retina for several seconds afterwards. Similar bursts of light have been noted on a number of occasions at crop circle locations.

Other stories reaching me speak of hoaxers constructing a formation in the darkness and returning shortly after first light to view their works of art, only to find that additional features or new circles had been placed either among or in the proximity of their own formation. There are other stories of presences, energies felt, and at least one account of a healing experience - among hoaxers. Something tells me that the crop circle enigma is far more subtle than we ever realised.

## MAGIC CIRCLES

So what exactly is going on? Let me try and explain. In simple terms the act of a hoaxer, a landscape artist going out to carve out circles in virgin crop fields in the middle of the night, can be compared to the ritual magician drawing a magic circle and invoking a cone of power during a pre-planned occult ceremony. Such people do this to mentally create an environment conducive to the manifestation of etheric forces and intelligences, determined by the sigils used in the invocation. Biological energies of this nature can be viewed in terms of the orgone energy discovered by Austrian scientist Wilhelm Reich and considered by earth mysteries researchers to be the earth energy detected by dowers and psychics.<sup>1</sup>

So the hoaxers, with their adrenalin flowing, and their plans firmly fixed in their minds, are quite literally creating their own magic circles - their own gardens in which things etheric can play. The most powerful occult rituals are conducted at places of ancient power and so by carving out a crop circle in the middle of a field they are allowing subtle energies of nature to fill in the open space, like water rushing down a plug-hole. This volatile energy can catalyse paranormal phenomena of the sort so commonly reported in crop circle lore, both at 'genuine' and at hoaxed circles. What's more, similar effects have always been associated with ancient sites, both in earth mysteries lore and in recorded folklore. Crop circles, it seems, are merely temporary places of 'ancient' power - instant sacred space of the type revered and utilised by magicians, priests and shamans since time immemorial to achieve altered states of consciousness, conduct healing sessions, invoke supernatural powers and commune with the ancestor spirits.

Shape itself seems to act as a cage to such organic energy, so by simply creating shape you are making a form of orgone accumulator. The pyramid is considered to be a perfect orgone accumulator due to its shape - and it doesn't matter who makes one of these, or what's it made of, it will still (supposedly) sharpen razor blades, effect plants or germinate seeds placed beneath it.

We know that ancient sites, such as stone circles, barrows, mounds, hill-forts and standing stones act as orgone accumulators, and yet they are all man-made. So there should be little resistance to the idea of man-made, as well as 'genuine', crop circles acting as accumulators in a similar manner.

Until medieval times ancient monuments were often believed to have been constructed by supernatural means, due to their obscure origin and/or great size. Stone circles were seen as petrified people, mounds were heaps of earth dropped by either a giant or the devil, while the bluestones of Stonehenge were said to have been transported from Ireland by the magic powers of Merlin the magician. Even natural features such as springs were seen as resulting from the spilt blood of some saint or martyr. Now we are seeing crop circles as supernatural in origin before seriously considering the possibility that they are of man-made manufacture. In the UFO community an investigator will try to find a logical solution for a UFO sighting before he or she accepts a possible paranormal solution. In this way nine out of ten sightings are dismissed before they have a chance to become folklore. In the crop circle business it seems to have been the other way around - accept them as supernatural unless proved otherwise.

Before we go any further I must make it clear that I do still believe in the paranormal formation of crop circles and (perhaps to my folly) various formations, but I have to now admit that hoaxing has been widespread ever since the rebirth of the phenomenon back in 1980.

But so what. It is quite clear that many hoax formations have become a focus for paranormal phenomena, in the same way that

paranormally-produced circles appear to produce similar results. If we accept this, and are honest with ourselves, then what's the problem? We still have a genuine mystery.

### TO CATCH A HOAXER...

Over the past two years Robert Irving and Jim Schnabel, convinced that all crop formations were hoaxes, have attempted to ferret out the persons responsible to see what makes them tick. They have used devious methods and misinformation to achieve their goals, and these have been questioned on a number of occasions. They have even been accused of creating hoax formations themselves, an accusation they have never publicly denied, knowing that the screen of controversy will allow them to increase their disinformation project and cause further consternation among crop circle believers. And while the believers are arguing among themselves, Rob and Jim have watched the reactions of those who keep silent.

I do not condone their actions, merely accept their probable significance. Single-handedly they have managed to show the gullibility of the crop circle community and the extent of the hoaxing contamination.

In August 1992 their article 'Rolling their Own' appeared in *The Independent's* Saturday supplement. It revealed the activities of the United Bureau of Investigation, a belief-orientated group who are known to have hoaxed various formations, including the Urchfont key formation of June 1992 (this exact formation was predicted in a prophetic dream the very night it occurred - see *Earthquest News* Vol 2 No 1). There was even a rumour, without any basis, that they constructed the famous Alton Barnes pictogram of 12 July 1990.

### TWO-WAY COMMUNICATION

Rob Irving and Jim Schnabel have a lot of circumstantial evidence, and some hard fact, concerning the construction of many formations. However, my own enquiries have not gone unrewarded, for keeping my ears to the ground and reading between the lines during conversations, I have tentatively unearthed the activities of two major hoaxing teams, the existence of which has been confirmed to me by separate sources. It is what they are creating that is of the utmost importance to the crop circle enigma.

The first concerns a team who have been operative in the Wiltshire landscape since at least 1988, when the quintuplet sets of five circles were all the rage. It seems that these people believe in 'genuine' crop circle events and claim psychic communication with extra-terrestrial intelligences. This group will await 'genuine' formations to appear and then reply with an almost exact copy of the original, but with one or two slight variations in design (Doug and Dave's copycats?). They will then await the response to their own man-made formation and act accordingly with a further reply when it appears. In this way they believe they are achieving a two-way communication with highly evolved non-human intelligences. These are likely to be seen in terms of the black-eyed entities popularised in Whitley Strieber's books *Communion* and *Transformation*; the so-called 'Greys' as they are affectionately known.

These people are not playing about. When they construct formations they take on individual roles that incorporate a colour and tone that is expressed in the feature carved out by them, so an understanding of the contribution they are making to the evolving sociology of the phenomenon is very important indeed.

### AUTOMATIC ROLLING

Another hoaxing team who consider themselves to be the human Circlemakers believe they are working on behalf of an extra-terrestrial intelligence. These people will be given psychic

instructions to go out to a certain location on a certain date and there await further communication. They will then be inspired to construct a formation in the same way that automatic writing is achieved on paper. Yet instead of using a pen on paper, they use a roller on a field of crop. These people firmly consider that the crop art they create is divinely inspired and is a 'genuine' formation. They pour scorn upon other 'hoaxed' formations that are not created under the instructions of the non-human Circlemakers.

We accept automatic writing as inspired, psychic phenomena, so why not see man-made formations in a similar manner. I have often witnessed psychics scribble out ancient symbols or foreign scripts they are unlikely to have come across in normal day-to-day life. If this is genuine inspiration drawn from either outside influences or the unconscious mind, then the same will have to be said of many crop formations. Observers are therefore right to find universal symbolism in such landscape art.

Groups such as those mentioned above do exist, and through there perhaps misguided beliefs, they are creating an effective leap-frogging process in the evolution of the phenomenon. Real circles and formations may well appear in response to man-made creations, like some kind of strange cosmic echo. Unfortunately though, the crop circle community is unlikely to see the wood for the trees ever again, and yet the impact of the subject has already been enormous upon the growth of spiritual awareness in Great Britain and abroad. Chaos, dowsing, energies, healing, mysterious lights, psychic experiences, magical symbolism and Gaia consciousness have all been thrust into 'new age' thought through coffee table books and public debate on crop circles. What's more, the orgone answer to crop circles does not diminish with this new understanding; it can account for the construction and aftermath of genuine circles and formations, while explaining the parapsychological phenomena attached to man-made constructions.

We have a lot to learn about paradigm jumps in human evolution, and perhaps we are not meant to know in full. Perhaps it is all meant to be, and out there somewhere is a non-human intelligence with its feet up on a sofa and one eye on the human Circlemakers saying: 'Christ. I never thought it was going to be this easy.'

### NOTES

1. P. 103-16, Graves, T., *Needles of Stone*, Granada, London, 1980. See also John Michell's *The View Over Atlantis*.

## THE WAY FORWARD: ORGONE®

### Plans for Major Orgone Project in 1993 initiated following photographic anomaly caught on film at Sompting, Sussex.

In July 1992 I stood in a crop formation at Sompting, Sussex, (the so-called Spectrum logo) and decided, for the first time ever, to try and draw down orgone bioforms using a simplified form of Trevor James Constable's Star Exercise.

The intention was to take some time delay photographs as I visualised a vortex of white energy rising upwards into the air while seeing tiny lightforms spiralling down towards the circle. In this way I believed I might just be able to photograph something akin to the phenomenon caught on camera so many times by Constable.

The meditation was begun and after some five minutes I walked back to the camera, which I'd stood on a tripod, and pressed the time delay button. I then returned to the circle and continued the visualisation process. After hearing the camera click, I left the meditation again to take two further time delay shots. With these I

decided to continue the visualisation from the position of the camera instead of returning to the centre of the circle.

For the exercise I used 200 ASA slide film in a Nikon FG20 SLR camera with its focus fixed on infinity. The shutter speed on this bright, but cloudy day was around 1/250 per second.

When I collected the finished slides from Photofen, the local processing company owned by my colleague Gary Bond, I flicked through each one in turn. One caught my attention and made me churn inside. On the first of the three shots taken during the meditational exercise in the Sompting formation - the one showing me in the circle - was an anomalous elliptical mass in the sky above my head. It was in a horizontal position and although shadow-like in appearance it actually contained a colour graduation into its centre of green, blue, indigo and violet.

The image was quite distinct, even on the small slide, and enlarged prints only increased its objectivity. The aeroform bears an uncanny resemblance to the ellipsoid mass photographed by John Langrish above Knap Hill, Alton Barnes, in 1991; the only difference being its colour graduation.

Explanations failed me. Like John Langrish the only possible solution I could suggest was an insect passing close to the lens as the picture was taken. I have since been told by anomaly photographer Terry Cox that under most usual circumstances an insect would not be seen by the film emulsion at such a fast shutter speed (perhaps I should try some experiments in front of a bees' nest). Anyway, it doesn't look like any insect I know. It certainly isn't an emulsion stain as I carefully checked the slide under a microscope.

I am left with the distinct possibility that what I caught on film was an orgone bioform drawn to the circle, due to my rendition of the Star Exercise and the presence of the crop formation (it doesn't, of course, vindicate its authenticity, I'm afraid). For better or for worse, the picture inspired me. If I could achieve this sort of result in just ten minutes of half-hearted meditation, what could a co-ordinated team do out in the fields of Wiltshire over a two-week period?



The editor in a crop formation at Sompting, Sussex, in July 1992 attempting to draw down bioforms using a form of the Star Exercise. Note the anomalous blob above my head (author's pic).

My thoughts were doubly kindled after hearing about the success of Steven 'structured craft' Grear's Project Starlight, which set up shop on Woodborough Hill near Devizes for two weeks at the end of July 1992. Amid laser light displays and mental communication his team clocked up one pretty decent UFO sighting and several other appearances of inexplicable lightforms. What's more, their presence (even discarding the laser show) seemed to act as a catalyst for a number of quite separate sightings of unidentified luminosities in the areas of Alton Barnes, Huish and Woodborough Hill.

Bearing all this in mind, I thought it might be a good idea to do one of these projects - one that scientifically tested the relationship between life energy (using orgone as a role model) and ancient sites, crop circles, luminosities, non-locality (or psychic communication), and photographic anomalies.

#### CITY CIRCLES SYMPOSIUM

I floated the idea of an orgone project at *The Cerealologist* magazine's annual Conference in August, both in a lecture and privately to those who have been actively pursuing this line of research for some years.

I officially launched the whole project - which will be called ORGONE93 unless you hear otherwise - at the City Circles Symposium at Conway Hall, London, on Saturday, 26 September 1992. This event attracted a capacity audience of 100 who patiently endured me going on for some six hours about orgone, earth mysteries, bioforms, abduction experiences, photographic anomalies and the hoaxing phenomenon. Martin Wasey, the British representative for the American group Borderland Sciences Research Foundation and co-ordinator of the Borderland Investigations Group (BIG), gave a brief lecture on current cloudbusting exploits in America and his own views on the future of etheric science.

The panel debate included Tony Beddoe, an orgone specialist from Wales (who actually operates a cloudbuster); Nick Ransom (aka



The panel debate at the City Circles Symposium at Conway Hall, London, on Saturday, 26 September 1992. From left to right, Martin Wasey, Johnny Merron, Nick Ransom and Tony Beddoe (pic: John Horrigan).

Ferris) a Manchester student and reader of Reich, chaos and physics; Johnny Merron, a close friend and co-ordinator of the Dragon Project in the 1980s; Martin Wasey and myself.

The day was highly successful and it was during the panel debate that I realised something of importance. We were talking about the nature of the life energies present at ancient sites and crop circles and somebody said: 'How can we identify this sort of energy?' It was then that I realised that this was exactly what psychic questing had been doing for the past 13 years - approaching guardians of sites, understanding archetypes and symbols, and actively working with these hidden forces of nature. ORGONE 93, which has already attracted the interest of one very important biophysicist, is going to happen. If you want to take part just stay tuned. I will be in touch. But beyond that is something important; the way forward if you like, the new knowledge.

## COMING EVENTS

Wildwood Winter Conference. Saturday, 5 December 1992. Charlton House, Charlton, South East London. 11am to 6pm. Lectures include Marian Green on winter mysteries, Leo Vinci on the Great God Pan, Dwina Murphy Gibb on the feminine side of Druidry, Andrew Collins on the Green Man, Steve Wilson on reindeer lore. £8 the day. Tickets and details from Aisling, PO Box 196, London WC1A 2DY. Cheques to AISLING. A contribution will be made to Oxleas Wood fund.

Borderland Investigations Group (BIG) meetings. 7.30pm at Douglas Hyde Room at the Irish Centre, 52 Camden Sq., London NW1 9XB. Lectures on all aspects of orgone energy and other borderland sciences. £2 on door and £1.50 members. Organised by Martin Wasey, British representative of the American group Borderland Sciences Research Foundation. Details from Frontier Research Distributors, PO Box 2807, London N19 5TE. Tel: 071.272.4701.

## Advertisement

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