

THE
LEY
HUNTER

THE LEY HUNTERNUMBER THREEJANUARY 1970

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LEAD-IN

If something is lost then it is searched for. If something is not lost then there is no search. So we are searching for something that is lost and that is the significance of leys.

To plot individual leys from maps is an exercise in joining prehistoric sites by pencilled straight lines. To go out into the countryside and note additional evidence is very worthwhile in seeing the ley brought from paper to the third dimension, but is not quite enough. We must use more than our pencils and our eyes. We must also use our minds. We must think about what we already know of leys and mull it over in our minds. We must consider the views of others. We must share our knowledge. Think, think, think.

It was a vision which revealed to Alfred Watkins the existence of leys. But what of their full purpose? To discover this, do we need another vision, or will rational thought and/or intuition be sufficient?

I hope that in 1970 we can shed a great deal more light into the subject. Though still wishing to include articles on individual leys and areas through which they run I would welcome other ley hunters adding their beliefs as to their purpose of leys. However speculative an article may be it could well be later proved to be of enormous significance.

So I wish to suggest a number of subjects and themes which I would like to cover in the magazine. I hope readers will be prompted to contribute articles on these points and any others they wish to raise.

* To what use could leys be put - for national benefit, personal benefit, or in a negative way, militarily.

* If leys have a connection with a form of current then how can this be proved? How could it be regulated by prehistoric man? How high and wide could this force stretch?

* Could leys be E.S.P. transmitters?

* What evidence is there that leys may be connected with geological fault lines - both being associated with pronounced magnetic activity?

* A successful identification of a ley with orthoteny.

* Physical effects of leys upon people - visions, humming in the head, or other sensations - and possible cause.

* Possible connection between dowsing, ghosts, witchcraft (or other manifestations of the supernatural) and folklore.

* An explanation of cup and ring marks.

* An explanation of rocking stones - like those at Brimham, Yorkshire, which an 18th. Century parson believed symbolised the emblem of life and a supreme being.

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Also I hope to devote space each month to building up a bibliography of books and articles dealing with leys. With the co-operation of readers I hope to be able to entirely cover information collected on the subject. Useful data would include title, author, publisher or magazine in which published, date for article or year of book, and brief synopsis.

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THE WAY, THE TRUTH AND THE

LIGHT

-by-

TONY WEDD

Where the ancient Icknield Way crosses Stane Street there ~~there~~ once stood a Roy Stone, giving its name to the modern market stone, until some busybody moved it out of the traffic. In doing this they broke an old taboo, though I doubt if they lost any sleep on that account. They moved it out of truth.

There is a somewhat similar stone near Brecon, which was photographed by Mr John G. Williams, in 1959, with a colour camera, while a friend also took a picture in black and white.

"Both pictures came out with a fogged band across them in the same place. My picture was taken in colour and the fog band was dark blue-black. This led me to surmise that something in the stone was spoiling the picture, a kind of ultra-violet light.

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then
"Since I've had many more examples of the same phenomenon. Most, if not all, standing stones contain quartz, a crystal similar to that used with the cat's whisker in early wireless receivers. I believe most stones would show the fog effect if systematically photographed. I now think the stones form the gigantic power network, though I cannot guess for what purpose," Mr Williams was quoted as saying in the Daily Telegraph of September 23, 1968.

May I hazard that the Roy Stone in its former position may have served to focus or rectify some earth power, some magnetic currents? The objection to moving it would then not be just a surveyor's objection to the removal of his sighting marks, but an electrician's objection to having his juice switched off. The next time any such stones are moved, it would be valuable to photograph them carefully before and after, to see if they only function at one particular site and not at another.

I have regarded standing stones in this light ever since seeing a photograph by G. Hunt Williamson of a flying saucer hovering above a certain rock on the Marcahuasi plateau, which he said was audibly humming in the sunshine like a generator. The saucer, he maintained, was recharging its batteries. And in "The Secret of the Andes," Dr Williamson recorded: "While it is true that our brothers from space will teach us much in a New Age, they also tell us that it is far better if we regain once more the so-called lost knowledge of the Earth's Golden or Saturnian Age, when men spoke with the gods and with the angels. They tell us that such knowledge is our true heritage, and belongs to all Truth-seeking men of Earth."

Since studying Joan Grant and Denys Kelsey's book "Many Lifetimes," and Dr Jonathan Rodney's "Explorations of a Hypnotist," I have begun to understand why it is "far better." I am convinced that we can tap back into a far memory to recover knowledge that we once had. Dr Rodney had a quite edifying talk on astronomy given under hypnosis by a girl who appeared to have regressed to an earlier lifetime when, as a man, she had studied the subject thoroughly. Surely you and I and the woman who comes in to do the cleaning may have, locked away somewhere, the details of that "purpose" of the standing stones which eludes Mr Williams. Is it not time to get together a community of friends to seek, using some such method as Dr Rodney's, the outlines of that lost technology?

A contactee informs me that navigation by the old leys is difficult nowadays for a flying saucer, because the leys are in poor shape. Railway lines are far easier, which I, as a former R.A.F. pilot can well appreciate.

But I do not think of the leys as merely a product of the doddymen, surveyor. Egerton Sykes, formerly of the Old Straight Track Club, comments that they make no sense as pedlars' tracks - "They really mark the location of magnetic currents."

Mr Sykes is not particularly interested in UFOs, but what he says is corroborated by Buck Nelson, who rode in one: "The Space Men tell me that the places where the magnetic currents cross is comparable to a cross roads sign. The currents or lines of force are named and numbered."

The notable power house to seek in this respect is Stonehenge I - the old circle of bluestones which were brought from Prescelly Mountain in South Wales, on a 250-mile journey, although far larger stones, used for Stonehenge III, were available quite close at hand. Were the bluestones better endowed with quartz crystals, as transistors for Earth power? Was the site a specially appropriate one?

On visiting Stonehenge in 1967 I discovered a connection between the Aubrey Holes, the Y-circle and the innermost bluestone horseshoe (horseshoe magnets concentrate the field of force). There are 56 Aubrey or X-holes. Joining up every sixteenth hole and every twenty-fourth gives two seven-point stars, the one marking the Y-circle, the other the horseshoe. I have no doubt for a moment that this seven-point star is quite intentional, and I know it to be relevant to the space technology, for instance in the De Land Magnetic Control. (See "Flying Saucer Pilgrimage," by Bryant and Helen Reeve).

Stonehenge is so located that the angle of the Midsummer sun is $51\frac{1}{2}^{\circ}$ E of N, one-seventh of the 360° circle, to one-twentieth of a degree!

This would seem to emphasise the meridian, North and South, such as Mr Williams found to be the case with 200 other sites, associated with King Arthur and the Pole Star. At Stonehenge, I found the meridian to be quite as important as the sun alignment. Knop Hill marks it to the North.

Alfred Watkins noted four leys running through Stonehenge, three of which I take the liberty of calling the Prescel Ley, the Grove Ley and the Quar Ley. As to the Northerly one, I was puzzled. Watkins takes Tan Hill as his mark, 9° W of N. But there is Rybury Camp 10° W of N, Silbury Hill $5\frac{1}{2}^{\circ}$ W of N, and this line touches the camp at Casterley, which gives another name, and then there's Avebury, $4\frac{1}{2}^{\circ}$ W of N. I visited the site to sort out the difficulty. Standing prominently on the skyline to the South lay Rox Hill Clump: the exact meridian was marked.

To further emphasise the importance of this mark, I found it played a part in establishing a midday clock for Stonehenge III, the one, you may remember, which is estimated to have called for 1,500,000 man-days to build. They worked, one imagines, in the winter when sledging over frozen ground was easier, and went home to grow a brief crop of summer oats upon their strip lynchets.

Why, one wonders, is the mark not called Rocks Hill?

The clump is mostly of beech, but also carries Ash, Elm, Elder, Yew, Box, Hornbeam, Holly, Ivy, Sycamore, Privet, May and Willow. I fancy it is an old Celtic Grove, planted with the 13 trees of the tree calendar, which were also the names of the Beth-Luis-Nion alphabet letters.

Peeping through the space in the Southernmost trilithon I could just see Rox Hill Clump in the narrow slit which closed against stone number 11. In fact the slit was so exactly sized that one could place oneself exactly on the meridian inside the trilithon horseshoe and observe a little triangle of sunshine pass across the line at midday, slanting down between stones 53 and 54. I could go to Stonehenge and set my watch by that transit at the meridian, and not be above five minutes out.

I further realised that I stood exactly at the right place to read the "inscription" on sarsen 53, set parallel to a vein in the stone sloped exactly at 45° . Did the Stonehengers take that 45° Sun angle as the beginning and ending of their summer holidays? There is an axe-dagger-axe sign, the cutting tool sandwiched between two bashing tools, just above the vein. Was this to say that reaping was to be sandwiched between rock bashing, say from 7th. April to 7th. September? The 45° angle was the one calendrical measurement a Stonehenger could make back home, by watching the shadow of a wand set in the ground.

Now I contend that a discovery of that sort may really hark back to a far memory. Habits acquired in a former lifetime pull one back to that trilithon, to peep through at the clump. Why has nobody in authority associated Rox Hill with the Stonehenge complex? Why has the writing not been associated with the 45° slanting vein? Perhaps because no one has got around to feeling himself into the spirit of the place, intuiting his way around imaginatively, as if he had been there before, in other times: they set about it too intellectually. Here was the Way, the Truth and the Light, unmistakably! And what else are they but the clues to the old, golden age technology?



REVIEW

"THE VIEW OVER ATLANTIS"

According to John Michell, leys are of a geographical, geometrical, astronomical, astrological and spiritual nature. They reveal the course of currents above and below the earth's surface - currents affecting gravity, currents connected with geological fault lines, veins of ore and subterranean streams - mapping out the presence of a subtle form of magnetism.

The prehistoric sites they link are sited over centres of accumulation and transmission of energy and whose forms are modelled upon positions or natures of celestial bodies.

In "The View Over Atlantis", John Michell concludes that adepts of the ancient world recognised the existence of some force or current, of whose potential we are now ignorant, and they discovered the form of natural science by which it could be manipulated. By its use they gained direct insight into fundamental questions of philosophy, and the nature of God and the universe, and the relationship between life and death. Prehistoric civilization was founded on the universal control of these invisible currents and fields of gravity and electro-magnetic energy.

The author begins by stating the case against leys; that there could have been no reason in prehistoric times why the country should have been measured and marked out in this way, and anyway such a thing was anyhow impossible.

As he says: "It contradicts all our assumptions about the nature of prehistoric life."

He adds that many people have stated that chance alone will provide many examples of prehistoric sites on a given straight line. But in a vast number of cases this appears utterly remote.

As for there being simply roads, Michell draws attention to the fact that they frequently chose difficult routes - across peaks, lakes and bogs - and Alfred Watkins himself, according to Michell, had never been entirely satisfied that leys were always old roads. He suggests Watkins may have suspected a deeper significance, and gives a reason for Watkins not having pursued any other course than to regard leys as trade routes.

Watkins, who experienced an insight into the ley system while riding across the Bredwardine Hills, is hailed as "an honest visionary who saw beyond the bounds of his time." The book gives an interesting account of Watkins's life and history of the Old Straight Track Club.

Watkins saw the system as being greater than merely peculiar to Britain. Michell agrees that it is universal and concludes that the earth's natural magnetism was known thousands of years ago, and provided energy and inspiration for the civilization of that time.

Michell also deals with celestial energy and its joining with terrestrial energy. From discussing the Great pyramid and its numerical associations (revealed in gematria, the science which gives numbers to letters), Michell states: "The pyramid belongs above all to Mercury or Hermes, called by the Egyptians Thoth, the quicksilver deity that hovers over the straight tracks and standing stones."

He goes on to point out that the early Christian gnostics identified this god with the Holy Spirit. Michell concludes that the pyramid was in fact an instrument of alchemy - shown by its numbers and the principles they represent: that it was built to create a fusion of two elements, celestial and terrestrial - an instrument of inspiration - where the marriage of heaven and earth took place, giving birth to the spirit of God in men. Woodhenge also being laid out under the sign of Mercury.

Various prehistoric sites such as Woodhenge, Stonehenge and Glastonbury are dealt with geometrically in great detail: so too is mediaeval Lichfield Cathedral. That the basis of a forgotten system of building places of worship and sanctity on energy centres, and giving them harmonious proportions in accordance with figures in magic squares, should have stretched into mediaeval times and then been lost is remarkable. The sites of early churches were directed by divination, and clergymen with modern churches might be upset by Michell's comment: "Our older churches are still capable of use as precise instruments for spiritual invocation, many of those built in modern times are nothing more than empty halls." Empty hall maybe, but even the older churches with spiritual significance have vastly depleted congregations today.

Michell supports the theory of past civilizations which could have been wiped out instantly and chooses as evidence the well-known case of mammoths frozen with undigested grass in their stomachs and the supposition that the pyramids are not essentially Egyptian in nature. From such flimsy "evidence" he supposes Atlantis disappeared in a cataclysm, yet never stating its possible former whereabouts.

He uses such an occurrence to suppose this was the moment when the truth about spiritual energy became confused and superstition began. Men then lost use of certain faculties, now dormant, such as a heightened state of perception amounting almost to a further dimension of vision allowing instinctive knowledge of where the current of vital energy passes through the earth's magnetic field.

In "The Flying Saucer Vision," his previous book, Michell discussed dragon legends and associated them with the landing of UFOs, but in this book he associates them solely with the "dragon pulse" or lines of energy. The dragon being a symbol of magnetism, not a physical UFO. In fact UFOs are discussed in only a fraction of the book's 218 pages, and for all the hypotheses forwarded for the possible purpose of leys, orthoteny receives only fleeting mention. Michell does not seem to have found the approach to leys via UFOs a fruitful one, and this must be noted in the light of this being a far more thoughtful and better researched book - with fewer pyrotechnics - than his previous one. This is without doubt the most important book of 1969.

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John Michell reveals much new information on leys, but as with everything, the more we know, the more we realise how little we know. Each revelation suggests several further routes of inquiry. We are still far from understanding the full magnitude of the ley system.

To quote Michell: "As at the castle of the Grail King certain things must be asked before the spell is broken, so must the right questions be found to lift the veil that hides the form and spirit of the landscape."

This is the purpose of The Ley Hunter; to decide the questions and find the answers.

* "The View Over Atlantis" Distributed by Garnstone Press for Sago Press. Garnstone Press, 59 Brompton Road, London S.W.3. Cost 35/-

** A brief account by John Michell of the basic information in the above book, particularly in connection with Glastonbury, is contained in an article in "Glastonbury: A Study in Patterns." The book also deals with Glastonbury being a possible megalithic observatory, the Somerset Zodiac, geological and archaeological background of Glastonbury, the Secret of the Grail, proportion of the abbey, etc., It also includes a pull-out map of the zodiac. It is available at £1 1s. 10d., including postage, from the Research Into Lost Knowledge Organisation, 36 College Court, Mammersmith, W.6.

-P. Screeton-

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A SOMERSET LEY HUNT

-by-

Jimmy Goddard

During our stay in Glastonbury in early July, Miss Barbara Crump very kindly took my fiancée and myself to see some of the interesting ley sites in the area. Proceeding from Glastonbury the Wells road runs straight for a mile; this was later found to align to the south with Dundon Hill (head of the Gemini or Orion figure of the Somerset Zodiac), and to the north with a tumulus near Priddy, a cross-roads in West Harptree, and a piece of straight track near Bristol. In Glastonbury the line skirts the base of Chalice Hill. We then visited Fenny Castle Hill and took alignments on the Tor; there is a ley joining the two. We then found the base of an ancient cross near there. From here we went to St Leonard's Church, Rodney Stoke, which dates from 1174 and has ancient yew trees near. In the Rodney Chapel here both Doris and I had strong humming in our heads as we do at some ley centres (though by no means all). As expected, I found this to be a good ley centre. It is aligned slightly north of east, to align with two tumuli north of Wells. Strangely enough, the Rodney Chapel was only added in the 15th. Century.

From here we continued to Nyland Hill, a main ley-orthotenic centre, but found it inaccessible; both Wedmore Church and the Tor were visible from the base though.

(Reprinted from August 1969 issue of Awareness)



LEYS, PUBS AND WOOLWORTH'S

Dear Paul,

I found all the articles in The Ley Hunter of very great interest. On Dr Cleary-Baker's comments, the question of aligning pubs and Woolworth's etc., has been mentioned many times before, but I don't think anyone has succeeded in actually doing it! (I believe it has been attempted though, by at least one person, but unsuccessfully). Also, the fact that Aime Michel has lost interest in orthoteny does not seem to have any bearing on its authenticity. One can discover things but not un-discover them, and he set forth in his book a great deal of weighty evidence for the alignments. The only reason they do not appear in such great numbers elsewhere is that concentrations of sightings in a particular area are fairly rare, and investigations as thorough as Aime Michel's in 1954 even rarer. That archaeologists repudiate leys is not unusual, especially to anyone concerned with UFOs. All unusual discoveries are official heresy to begin with.

But I do agree that, although map work is essential, there is little to be gained by covering every available map with as many lines as one can find. The really impressive discoveries, like Doug Chaundy's star patterns and Tony Wedd's Cock and Hen leys, seem to be made by flashes of inspiration, and keeping one's eyes open for little scraps of information which may fit into the picture. For instance, there is the case of the sighting at San Jose de Valderas, reported in the recent Sept/Oct issue of Flying Saucer Review. This is reported to have executed a falling-leaf motion, as other sightings in Aime Michel's book, but in this case it was over an ancient castle.....

Jimmy Goddard.

SCIENCE FICTION SECTION

ON THE CREST OF A NEW WAVE

-by-

Paul Screeton

He said it himself: "Au revoir, jewelled alligators and white hotels, hallucinatory forests, farewell."

But J.G. Ballard has not changed all that much for all the novelty and notoriety of his most recent experimental pieces.

His obsession with Time remains and his landscapes still have a surreal nature. However, his largely cardboard fictional characters have been supplanted by cult figures such as John F. Kennedy, Ronald Reagan, Major Eatherly and Shirley Temple, whom he sees as being "fictional" characters by their distortion through mass media, and he uses them frequently in situations which support a parallel time sequence where they also exist in even more bizarre roles than those of "real life."

There is also a shift towards inclusion - often as the prime factor - of sex. Humour too is now included, usually blue, connected with sex, or black, as in "The Assassination of John Fitzgerald Kennedy Considered As a Downhill Motor Race."

The alligators have metamorphosed into Ronald Reagan, the white hotels still stand but in Dealey Plaza, Dallas, and the hallucinatory forests are now in S. E. Asia. Karen Novotny's body moves on dunes where sandrays once menaced, and all the beaches and deltas of earlier years converge on the Mekong.

The nightmare is deeper in the recent plotless pieces where Vietcong dead titillate TV viewers, presence of Eatherly, the eroded body of Marilyn Monroe and fire-ravaged astronauts.

Just sample: "THE SERIAL ANGELS. Undisturbed now the vaporising figures of the dead astronauts diffused across the launching grounds, recreated in the leg stances of a hundred starlets, in a thousand bent auto-fenders, in the million instalment deaths of the serial magazines."

His imagination is vital - is NOW. I had intended writing a retrospective piece about his stories of man's place in the flow of time through the universe, stories of birth and death, sound, effects of ecology, cataclysms, persistence of the sea.....his debt to surrealistic art, antagonism of the Arts Council and American Embassy and his notorious advertisement. Give a potted biography. But the point I prefer to make is that Jim Ballard now deals in the nastier side of life - the things most of us find unreal. By imbuing them with a dreamlike quality - "By day the overflight of B-52s/Crossed the wounded landscape of the delta" - we feel the horror of Vietnam; - "the eroded breasts of Marilyn Monroe" - the intransigence of flesh, form and beauty; - "the incinerated musculatures of the three astronauts" - that the space programme is not all glory.

His people are symbols, his world is chiefly one of chaos. The idea being, Ballard says, to produce "a flux of apparently random events which have no connection with one another, thus reflecting the texture of ordinary life."

Of such as Jacqueline Onassis he told the "Sunday Times": "I exploit these global fictional characters, letting my imagination play over them. They are people rich enough to buy mass media, publicity, television, project themselves as fictional characters, and I try to write about them as such."

He told "Penthouse": "S.F. is the apocalyptic literature of the 20th. Century. It offers a complete alternative way of life to contemporary society, backed by the authority of science. It is the only literature that looks forward."

Ballard's original cartography of inner space revealed man's potential. His present interest being in the actual sordidness of man's sexual and brutal urges, and carving for heroes and villains emphasizes how man is still in his universal infancy.

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REVIEWS:

"THE BEST OF SCI-FI 5"

Edited by Judith Merrill

Anthologies, by their very nature, are never wholly satisfactory - though of course almost all collections by one author are uneven and all novels have some element which the reader feels could have been improved upon. However wide the range from which the ultimate choice of stories in an anthology is made from, each reader will find a few items not entirely to his taste.

I would agree that Judith Merrill is worthy of S.F. readers's respect in her ability to note the glint of the gems among the great mass of S.F. being published, but I find her commentaries, which precede the stories, irritating. The range here is wide and the only choices I have revulsion for are the brief snatches of verse.

My favourite selection is J.G. Ballard's "The Sound Sweep," and my bias is probably due to an enormous admiration for this writer. This particular story is the only one of Ballard's where any character rises above the cardboard level and seems endowed with real life. The character being Madame Gioconda, who "ranted on nastily in a cloud of purple cigarette smoke, a large seedy witch."

"Mariana," by Fritz Leiber, is a story whose theme is well suited to Ballard too and I would like to see how he would have handled it. The atmosphere is carefully evoked and the drama is played to the end faultlessly.

"Flowers for Algernon," by Daniel Keyes, has a theme which has since been developed more fully by Thomas M. Disch in "Camp Concentration," though Disch has stated that before writing his novel he purposely avoided reading this early classic in case it influenced him.

I have always been impressed by the flat-earthers' undying belief in the idea that our planet is not a sphere but like a table, and have never been able to comprehend their arguments. Roger Price has written a short piece denigrating their beliefs in "An Inquiry Concerning The Curvature Of The Earth's Surface And Divers Investigations Of A Metaphysical Nature."

Other pieces in this hefty book, which has been reprinted so many times since 1960 as to be ample proof of its worth, are by Ray Bradbury, Damon Knight, Avram Davidson, Cordwainer Smith, Carol Emshwiller and many others. The most recent reprint has a new cover. (Mayflower, 5s.).

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THE LEFT HAND OF DARKNESS

By Ursula K. LeGuin

Just how far can one draw analogies between Mrs LeGuin's planet Winter and our own Earth? There are two major apparent differences. Winter has a semi-arctic climate so one wonders whether Earth is in an unhappy state of the winter of its existence....with the cold war likely to destroy it. On Winter there is a border dispute between the two opposing factions and it is over a Sinoth Valley - echoes of Sino-Soviet tension. And there is only one sex on Winter - is this a suggestion that with boys growing hair long and wearing frills, and girls having short hair and wearing jeans, and the arrival of unisex clothes, there is a movement towards Earthly androgyny.

Two years after his arrival on Winter, the Envoy is given an audience with the mad king who, though believing the Envoy to be the first extra-terrestrial on his planet, mistrusts the alliance of planets he is asked to join. There is plenty of similar mistrust between small and large nations on Earth.

Analogies or no analogies, the book suggests a strange balance between mediaeval times, the present and the future.

A dominant factor in the book and the ruler of the population's life is the environment, the cold, a crueller enemy than a human foe. The climate and ambisexuality makes a fascinating backcloth. It also has philosophical undertones and the sequence with the Foretellers is a probe into the nature of questions man most requires answered. As in the best S.F. the difference in environment from our world is differentiated clearly in long passages which though holding up the action do not detract from the book's power. A gripping winter's tale. (Macdonald, 30s.).