

**THE
LEY
HUNTER**

1.

THE LEY HUNTER

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LEAD-IN

MYOPIC POLICY

The following was submitted to "The Times" for publication:

"Sir,

It is a matter of no small concern that the Ordnance Survey intends reducing the marking of ancient sites on its one-inch maps. The familiar coverage of prehistoric and historic sites, including all churches, even those now disused, made it possible for the late Mr Alfred Watkins in 1921 to discover the "ley" system, an enigmatic network of aligned ancient sites, which he described in great detail in his exceptional book, "The Old Straight Track,"

Researchers into the wonders of our topography have studied the marvel of the mathematically precise siting of historical monuments, and readers of The Ley Hunter magazine buy Ordnance Survey maps in large quantities and place great reliance on the accuracy and completeness of these. The location of old churches, many of which occupy sites of great antiquity, is vital to plotting alignments.

Previously the Ordnance Survey has been held in high regard by students of geography archaeology, history and geology, but if the myopic policy of omitting ancient and church sites is not rescinded the maps which have been admired internationally will lose their specila quality."

APOLOGIES:

Despite the announcement in No. 38 the article on Wilhem Reich will now appear in No. 40 and the article by Mollie Carey in No. 41.....On p.1 of No. 38 it was Janet Roberts and not Tony Roberts who attacked "a recently published book"....On p9 of No. 36 the reference to Hereford Castle is my error -- it should be Hereford Cathedral....and in No. 40 the word fogou will be found spelled wrongly on p12.....

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NEXT MONTH:

Articles by Circumlibra on an elemental; Doreen Valiente on Nine Men's Morris; Wilhelm Reich discussed by Leslie Marr; letters on the Glastonbury debate by Nancy Schinaldi and Geoffrey Ashe; plus much more.

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IF A CROSS APPEARS ON THE LINE BELOW YOUR SUBSCRIPTION WILL HAVE EXPIRED

LINES OF INSPIRATION

2.

by PAUL SCREETON

THE LEY HUNTER is a person with a special vision of Albion's countryside; as it is now and as it was in prehistoric times. He also journeys not only across our land, but makes an inward journey too towards greater self-realisation, and hopefully eventual higher consciousness. His path both outwardly and inwardly is straight; leading via sunlit glades, to sit below gospel oaks, to rest on mounds, pass beside ponds, and pointing himself towards a distant notch on the skyline he passes the wayside boulder laid there thousands of years ago with its carved faces of elementals, following his line of inspiration on which he comes closest to the mystery of nature's life and death cycle, and those larger cycles of his lifetime and cosmic cycles marked by the zodiac. Linked not only to the spatial dimensions of a valley's length, breadth and height of the heavens above, but also the dimension of time. His quest has correspondences with those of the mystic, the occultist and the alchemist, and all who are pure in heart.

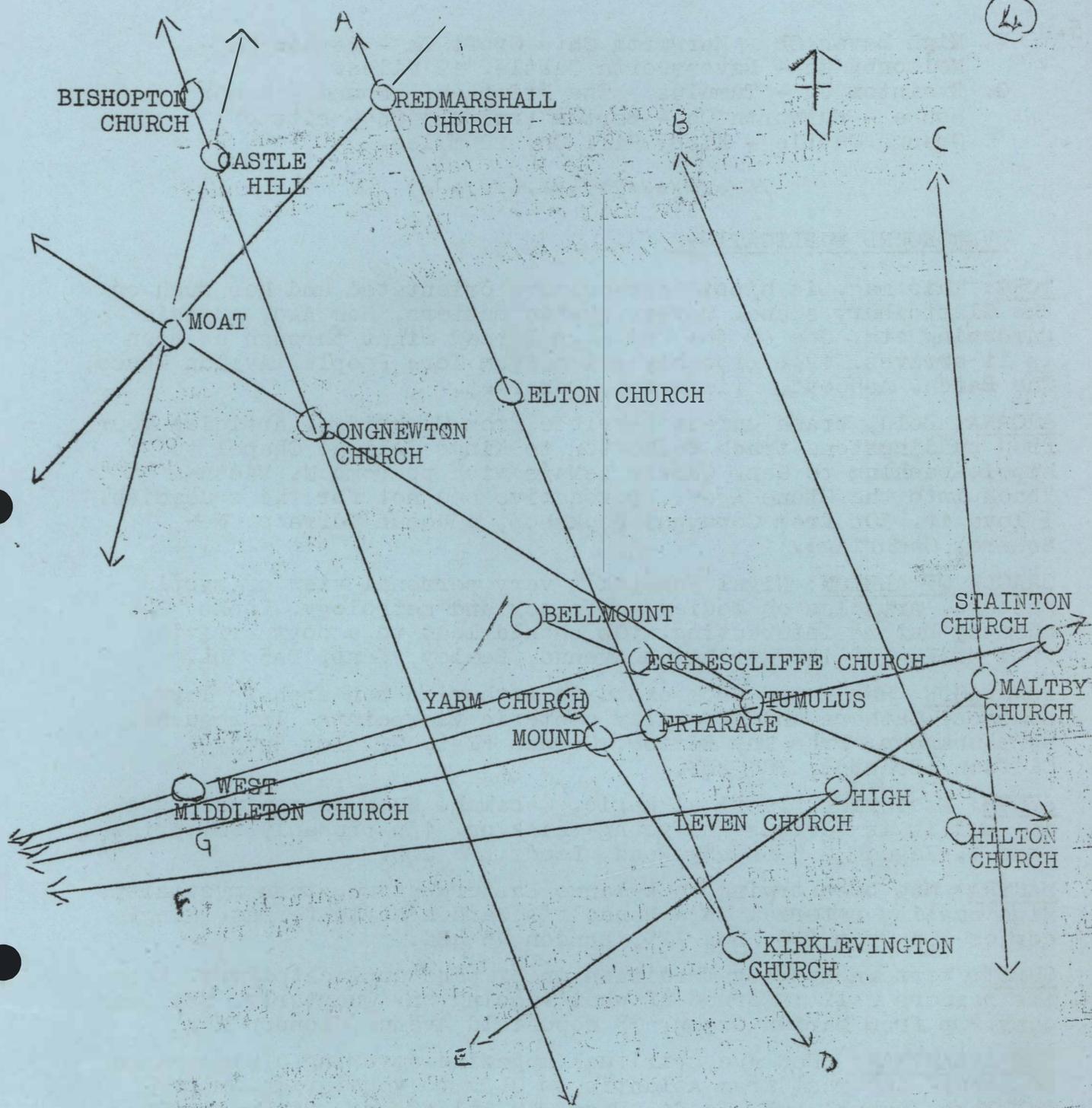
THERE IS A TIME FOR THE TIMES TO COME TOGETHER, when mankind perceives a little more clearly the reality of his past and the achievements of predecessors aeons ago; sees the thread of time spiralling from millenia ago to the present and glimpses something lost in the past reawakening and expects to see its fulfillment in the future. Such threads are the leys, lines of prehistoric sites linked in dead straight alignments by currents of power. Leys may be accepted at a number of levels: as geometrical patterns marked by the remnants of prehistoric civilizations; as lines of power current marked and/or manipulated by the stones and mounds of earth placed so accurately by early man for this purpose; or as lines of spiritual power which help man to change his consciousness and enable him to glimpse something of past glories, other dimensions and their inhabitants, and give a promise that such a golden age may again be attained individually or collectively; or as prehistoric paths - "the old straight track".

IN AN INTRODUCTORY ARTICLE into so complex a subject as spiritual physics, it is impossible to condense the numerous hypotheses and philosophies of researchers who have progressed to an esoteric study of leys. Therefore it is my intention here to simply outline the physical reality and characteristics of the ley system, so that the reader may verify its validity for himself if he so wishes. Firstly it can be stated simply that the features dealt with in ley hunting are: stone circles, barrows (tumuli), camps and standing stones -- all of which are prehistoric and are marked on Ordnance Survey maps; and also pre-Reformation churches, abbeys, cathedrals, priories and friarages -- also on maps and invariably built on former sites of sanctity. Orthodox archaeology does not admit it, but also prehistoric are logan stones, mark stones (boulders of a type and size and shape which make them conspicuous when compared to any other stones in their particular district), moats, conical hills and skyline notches. Significant tree clumps are often the latest of generations of such trees dating from prehistoric times. All these sites can be ringed on a map and the lines drawn which join four or more are leys; the term ley having been ascribed to them by the discoverer of the system, the late Alfred Watkins, who found that as a prefix

or suffix "ley" appeared on these lines with astonishing regularity. Mapwork is essential, but only as a prerequisite for fieldwork -- the real work. Before the stage is reached where a ley hunter needs only to travel in the countryside and spot the leys by "the lay of the land", the map will provide examples for study. The best scale to use is the O.S. 4" to the mile map. It covers a sufficiently large area and gives reasonable detail. Larger scale maps are helpful in providing additional local detail, and are specially useful for tracing an exact route of a ley through a built-up district. Smaller scale maps are necessary when tracing major leys which cross several counties. Leys are to be found on any O.S. map and evidence of the system can be discovered even in the most densely built-up areas and cities

LAY THE MAP out on a perfectly flat surface and with a ruler in one hand (a 3' perspex ruler, giving the advantage of length and ability to read what is on both sides of the straight edge, is preferable) and pencil in the other (one with a sharp point and fairly hard lead is essential) you are ready to begin. Alignments are numerous so you will rapidly begin to see a series of lines emerge on the map. The exercise need not necessarily be to find every single ley on the map, as quantity is not the yardstick to gauge ley hunting by. As many as possible should be found, however, if the aim is to determine whether any particular pattern of leys will emerge. Begin by circling several of the prominent sites. Then lay the ruler against any two. If the total of sites found to align adds up to four or more, the ley is acceptable and all points on it may be joined. Another worthwhile method of finding leys is to choose a particular point and turn the ruler slowly in a circle, paying attention to note any alignments radiating in different directions. This is one method of finding ley centres, though it so happens that they will frequently be seen to form themselves as lines are added -- occasionally in a spot where nothing of interest is marked. Where a ley centre appears on a map and there is not any visible evidence for an ancient site being there, this will act as a spur to the ley hunter to visit the location and seek the explanation.

NOW A COUPLE OF WARNINGS. Leys are exactly straight. Do not accept any point for an alignment if the ley does not pass directly through it (except for camps, where leys generally only touch a side or sides). Also a line of three points or less is not a ley. Alfred Watkins and another pioneer researcher, Major F.C. Tyler, accepted four points as a minimum, but it must be noted that today many researchers only accept a minimum of five. However, and this is where fieldwork can be shown to be of immense value, it may be that if a four-point alignment is followed on foot, one or more additional ley points may be discovered, thus making it absolutely acceptable as a ley. Fieldwork is, of course, essential and the most enjoyable part of the study. The leys lead the researcher also to other fields of inquiry for the leys have been shown to correspond to orthobenies -- the flight paths of flying saucers -- and to be inextricably bound up with terrestrial zodiacs (Glastonbury's Temple of the Stars for instance); prehistoric astronomy; so-called Roman roads, and also speculations are being investigated into links with electro-magnetism, gravity, extra-dimensionality, properties of quartz, orgone energy, astral travel, the Ether, initiatory paths, giantlore, dragonlore and much more. Ley hunting is the "live" archaeology alternative, for its outlook is as broad and boundless as the universe outside and the continents of inner space.



EXAMPLE OF LEY SYSTEM ::

The diagram above shows a selection of leys around the eastern rural area of Teesside. The district has been chosen as it reveals a concentration of leys. There is evidence to support the supposition that a terrestrial zodiac exists centred south of Yarm at Mount Flatts. Yarm, Eggescliffe and Eggescliffe lying in Aquarius. The main leys are:

- A: Sedgfield Church (Ch) - Stillington Ch - Redmarshall Ch - Elton Ch - The Friarage - Kirklevington Ch. 12 miles.
- B: Sherburn Ch - Kelloe Ch - Beacon Hill - Hilton Ch. 21 miles.
- C: Hesleden Ch - 4 miles of old A19 align - Billingham Ch - Maltby Ch - Rudby Ch. 20 miles.
- E: Marton Ch - Stainton Ch - Maltby Ch - High Leven Ch - Sockburn Ch. 12 miles

5. F. High Leven Ch - Hurworth Ch - Croft Ch - Barton Ch - Melsonby Ch - Ravensworth Castle. 19 miles.
 G. Stainton Ch - Tumulus - The Friarage - Mound - Manor House - Hurworth Ch - Barton (ruined) Ch - site of Grange Castle - Kirby Hill Ch. 22 miles.

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OVERGROUND PUBLICATIONS

TORC: This mag. is hippie sub-culture orientated and has much on the Glastonbury scene. Covers mystic matters, New Age, organic gardening etc. One of the few mags I read right through as soon as it arrives. 12¹/₂p probably price from Torc People, Avalon House, The Batch, Ashcott, Bridgwater, Somerset.

ARCANA: Bold, brash enfant terrible from Cambridge. Articles veer from puddingstone track to Newton to Kings College Chapel to hippie-bashing to Gen. Curtis LeMay's wish to bomb N. Vietnam "back into the Stone Age". Provocative and not for the squeamish. I love it. 30p from Cokaygne Bookshop, 1 Jesus Terrace, New Square, Cambridge.

ORACLE OF ALBION: Nigel Pennick's very personal view of mystic matters. Articles on zodiac, geomancy and metrology. Looks scrappy but is interesting. 10p should lead to a copy arriving from Mr P., of 140 Murchison Avenue, Bexley, Kent, DA5 3LL.

PENDRAGON: Has moved from exoteric Arthurian research to leys, zodiacs, Cathars and generally esoteric viewpoints. Infrequent. Cost unknown. From The Editor, Garden Flat, 22 Alma Road, Clifton, Bristol, BS8 2BY.

AZOTH: Esoteric, practical magic. Qabalah. Much is confusing to me, but it is serious and young-thinking. 13p probably the price from M. Magee, 2 Wetherby Road, Leeds LS8 2QD.

MANTRA: Has been trying to balance Eastern and Western mysticism. High quality material in a Gandalf's Garden style format. Single copies 20p from P.O. Box 725, London W5 4BN.

QUEST: Western Mystery Tradition in 32 page duplicated form. Keeps its readers well informed of what's going on. Quarterly. Specimen copy 20p from Marian Green, 38 Woodfield Avenue, London W5.

THE ATLANTEAN: New Age spiritual magazine covering a wide range of occult interest from Atlantis to UFOs to vegetarianism to folklore. Annual sub. is £1. From The Atlanteans, 21 Rodney Road, Cheltenham, GL50 1HX.

JOURNAL OF THE BRITISH SOCIETY OF DOWSERS: Water divining, healing, radiesthesia. Some very perceptive material appears in this mag. Not to be missed by the serious student. 30p to non-members from the society at High Street, Eydon, Daventry, Northants.

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WHERE YOU CAN GET THE LEY HUNTER

The editor of THE LEY HUNTER has not had happy dealings with the proprietors of certain shops, but this issue at least will be found at the following:

DARK THEY WERE AND GOLDEN-EYED: 10 Berwick Street, London.
Run by Derek "Bram" Stokes the shop specialises in SF, S&S and UFOs and underground literature. Name comes from a Ray Bradbury short story.

COMPENDIUM BOOKSHOP: 240 Camden High Street. London N.W.1.
Big stocks on all manner of subjects.

THE ATLANTIS BOOKSHOP: 49a Museum Street, London WC1. Overground.

EAST OXFORD ADVERTISER: 35/37 Cowley Road, Oxford.

WATKINS BOOKSHOP: 19&21 Cecil Court, Charing Cross Road, London, WC2. THE occult bookshop. Policy was to not take duplicated mags, BUT they now take "The Ley Hunter".

SUNFLOWER FRIENDS: 305a Portobello Road, London, W10.

CAPTAIN SWING: 12 New Bond Street, Leicester. Craftsmen's co-op with books too. Capt. Swing was a mid-19 rick burner and machine breaker in rural Leics., who objected to farmworkers being made redundant through the introduction of machinery. A kind of violent Robin Hood.

THE PUBLIC HOUSE BOOKSHOP: 21 Little Preston Street, Brighton, Sussex,

THE OTHER KIND OF DREAM

"Men's dreams are divided into two classes. Some full of his ordinary life, of his pre-occupations, of his desires, of his vices, are combined in a fashion more or less bizarre with the objects seen during the day, that are indiscriminately fixed on the vast canvas of his memory. That is the natural dream: it is the man himself. But the other kind of dream! The dream absurd, unexpected, without any relation with his character, with his life, with his passions as a dreamer! This dream, that I shall call hieroglyphical, represents evidently the supernatural side of his life, and it is precisely because it is absurd that the ancients believed it to be divine."*

* by *
* alan *
* cohen *

In Jungian psychology, these "Hieroglyphical" dreams are described as products of the collective unconscious. These are dreams "where the activity, the weight of meaning, is concentrated in the realms of the unconscious...they reflect unconscious processes disclosing no relation whatever to consciousness. The dreamer...cannot discern even the most indirect relation to his conscious concerns. These, precisely because they are archetypal, are the overpowering, often oracular dreams.** In the depths of the unconscious, the processes of the whole great order of nature are working, and these processes are expressed to us in the form of archetypal symbols which are common to all cultures. Through the medium of these symbols, men cease to be mere particular fragments of life and become universalised -- they are raised to the level of Life itself.

About two years ago I experienced one of these archetypal dreams, which are unmistakable because of the clarity of their visual

* Charles Baudelaire: "The Theatre of Scraphim."

** J. Jacobs: "The Psychology of C.G. Jung", p75.

content and feeling-tone, and because they remain firmly imprinted upon the memory. This was also the first dream I can remember having had on the subject of leys.

I dreamed that I was walking through the English countryside with some friends. Suddenly and inexplicably I was lifted high into the air, and from a great height I was able to see what appeared to me to be the ley system. The "system" was in the form of a gigantic circle or wheel radiating from a central axis, which in turn was a huge fountain gushing with water. The leys themselves were like the spokes of a wheel, marked out in visibly straight alignments by standing stones, mounds and so on. The whole countryside almost glowed with a deep, rich green, and I myself felt quite exhilarated -- in fact, I felt as though I had been granted a profound revelation. When I awoke shortly afterwards I experienced a great sense of loss, of forlorn longing to recapture the vision.

Now it seems to me that this dream is full of significant symbols and images, which may help us to understand more clearly the symbolic aspects of the geomantic structures which we are considering. Firstly, we have the common dream-motif of flight or ascension. In most cultures, the "magical flight" is a gift of yogis, saints and shamans signifying their transcendence of the human condition; indeed of the material world itself, since these adepts are able to exteriorise their "souls" at will and fly to distant lands or other spheres of existence. But, of course, this "soul-flight" is not limited to a privileged few, and many people today claim to have had "out-of-the-body" experiences. Certainly most people, if not everyone, has had dreams of flying or astral projection and there may or may not be a causal link between the two (i.e. that flying dreams are imperfectly remembered or semi-conscious astral projections, or conversely that astral projections are a special kind of flying dream). What is important here is that both out-of-the-body experiences and dreams of flight are frequently accompanied by feelings of exaltation, freedom, and even revelation* Often when I have dreams of flight it seems to me in the dream that I knew all along how to fly, but had somehow forgotten it in the round of daily life; and the same impression has occurred to people who in astral projection have visited paradisaical landscapes or simply floated happily above their bodies: "It was as if part of me had always known it would be like that.** This impression is interesting because it adds confirmation to most systems of mystical psychology where they insist that the soul or true self is in reality a supernal, even divine entity which has become entangled in materiality, lost in the web of māyā through its own ignorance and forgetfulness. This motif is central to most oriental yogic systems, to gnosticism, Platonism and so on.*** In the Platonic system, one is gradually awoken by the process of anamnesis to a memory of one's free, immaterial, celestial nature. Dreams of flight, and more complex experiences of ecstatic projection, are thus manifestations of our true transcendent nature, a glimpse of our real identity, which is outside space and time.

This idea of "remembering" can be applied to other images of the dream, as we shall see. The great wheel of the leys seems to be a classic instance of the mandala, the sacred circle which appears

* see, e.g., Celia Green, "Out of the Body Experiences", pp85/119.
 ** from Crookall, "Study and Practice of Astral Projection", p.181. Also Walter de la Mare p.122.
 *** see Eliade, "Myth and Reality".

in so many different cultures, and is seen by Jungian psychology to be an archetype of wholeness and integration which often appears in dreams and visions in spontaneous form, and is then concretized into the structure of temples, stone circles, meditational artifacts, sacred works of art and so on.* As John Michell points out in "City of Revelation", the mandala form is the basis of the sacred canon expressed in images of the New Jerusalem, Stonehenge and other structures. The fountain at the centre of the circle conveys a dual, even triple symbolism. Firstly, it is the world-axis, the centre of the world, around which an astounding variety of ritual constructions and images have been made.** It is the point of creative manifestation, the place of connection between spiritual zones, the foundation stone of the ordered cosmos in which man lives. Secondly, but hardly distinct from this, it is the fountain of life or of eternal youth which is the object of so many legendary quests, the everlasting source of cosmic and biological fecundity, of creative inspiration, and mystical knowledge. A number of mediaeval European communities linked these two motifs by locating a fountain at the centre of the city where all the roads converge.@* The third symbolism here involves the waters themselves. Both John Michell ("City of Revelation" p151) and Eliade ("Sacred and Profane" p41) refer to traditions about the founding of the Temple (and temples in general) on underground springs which may also be compared to the primordial waters of creation. The waters have a dual function -- symbolic, in that they represent the creative potential of life and in particular of the unconscious -- and magical, in that the geomantic and architectural canons of the past posited the need to fuse the elements to promote general fertility and well-being. (Though it is often extremely hard in this field to separate the magical from the symbolic, and often erroneous to do so: there is a dialectical relationship between the two.)

To return to our motif of remembering. The great ley-mandala of my dream induced in me similar feelings as most of my magical flight dreams: a feeling of some inner secret regained, followed by a deep sense of loss and nostalgia upon returning to the "normal" consciousness of the ego. But we can extend this further. The mandala is not the only symbol of totality, of what the Jungians call the Self. Often this is expressed in the myth of a giant figure, often bisexual and containing within himself all the archetypes which are subsequently split off, who is dismembered at the dawn of time in order that the present world can be made -- examples of this are the Norse Ymir, Hindu Purusha, Chinese P'an Ku, Kabbalistic Adam Kadman etc. (Jung in "Archetypes and the Collective Unconscious", points out that this latter figure is often portrayed as being round and containing the four cardinal points of the world, thus utilising the mandala symbol as well). These figures often play an important role in mystical systems; and the myth of primordial dismemberment seems to me to indicate the ego's awareness that "far back" (thus long ago) in the unconscious the world and the self are one; and in mysticism and ritual the repeated re-enactment of the primordial dismemberment (e.g. the Brahmanic Sacrifice of the Vedas)⁺⁺ returns the ego to that

* See M. van Franz, "The Process of Individuation" in (Jung et al) "Man and his Symbols." Also Jung "Archetype and the Collective Unconscious."

** See Eliade, "Symbolisms of the Centre" in "Images and Symbols", or in "The Sacred and the Profane".

@* and++ on next page.....

long-ago "time" when its total identity includes the whole Cosmos. One thus remembers (re-members) the underlying unity of the cosmos which the ego usually mistakes for disunity. As in the magic flight one's centre of awareness shifts to a deeper and wiser state of being, but in the case of the "cosmic man" one tends to achieve an extroverted union with the universe.

In these states, one is no longer exiled from the mythical epoch of magical knowledge and communion. One becomes contemporary with the mythical time, one lives it out in one's own life. This state is "sheer objectivity", as wide as all the world and open to all the world.

There I am the object of every subject, in complete reversal of my ordinary consciousness, where I am always the subject that has an object. There I am utterly at one with the world..."lost in oneself" is a good a way of describing it. But this self is the world, if only consciousness could see it. That is why we must know who we are.*

We must know who we are. We must make ourselves whole. We must remember. From this necessity, in relation to the sacred constructions which we are studying, one is led to the hypothesis that, just as individual temples are laid out as mandalas to reflect one's inner nature, the ancient geomancers tried to make the whole countryside, the whole of Britain, indeed their whole world, one vast interlinking mandala which would never fail to remind one of the dialectical relationship of the "outer" and "inner" and of one's underlying unity with the whole cosmic process at every level, visible and invisible, material and ultra-physical, particular and archetypal. One also thinks of Blake's Image of Albion the slumbering giant in the landscape who seems to be the British counterpart of the dismembered giants of other mythologies. But Albion only sleeps, and Purusha and P'an Ku are only dismembered, when one is trapped in one's egoic consciousness. The "slumbering giant in the landscape" is an impression conveyed to one's consciousness by the subtle and haunting harmony which the old sacred geomancy and geometry suggests. The giant awakes when the Self awakes, and one perceives, in a moment of revelation, that the whole landscape is laid out according to a pattern. But this is only a first step to reuniting the patterns "outside" to the patterns "inside" and realising that the whole of existence is flowing, a dancing unity, an incredibly ordered and harmonious continuum. One may then come to understand that one's own ecstasy is the ecstacy of the whole world.

* Jung, "Archetypes" pp21-2.

CASTLE MOAT TO BE RESTORED

Layers of silt blocking the moat around C15 Baconsthorpe Castle, Norfolk, are being removed before refilling with water. A glass dragon, at least 300 years old, has been found undamaged.

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I @* The "centre where roads
I converge" may also have
I the symbolic function of
conveying a state of
awareness and being where
all the patterns and mean-
ings of the universe come
together in one -- and
this is a symbol of
ultimate reality.

++ In Indian Yoga the
divine dismemberment and
reintegration is a motif
exteriorised in ritual
and interiorised in medita-
tional practices. See
Eliade, "Yoga:Immortality
and Freedom."

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BOOKS SECTION

IN THIS ISSUE "THE LEY HUNTER" BEGINS A FULLER SURVEY FOR READERS OF NEW BOOKS. THIS WILL APPEAR BI-MONTHLY. IT WILL CONTAIN NOT ONLY REVIEWS BUT GENERAL INFORMATION ON RECENT PUBLICATIONS AND WHAT WRITERS ARE WORKING ON. IT IS HOPED THAT PUBLISHERS OF BOOKS IN THE FIELDS COVERED BY "THE LEY HUNTER" WILL CO-OPERATE WITH REVIEW COPIES AND INFORMATION ON FORTHCOMING BOOKS OF INTEREST.

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"MYSTERIOUS BRITAIN" by COLIN & JANET BORD (Garnstone Press, £5.90).

Less a review, more a series of comments. This book has already proved itself, with the first printing now sold out and another on the way. "Mysterious Britain" is written by a husband and wife team who have both, individually, written articles for "The Ley Hunter" (Janet as nee Gregory). This does not make me partisan. However, I feel they have been understood by certain commentators. I do not intend reviewing reviews, though might mention that "The Times" gave a most objective view of the book.

What must have hurt the writers, however, is the attacks on their capabilities and intentions. This book is basically a primer designed to interest the general reader in matters such as leys, zodiacs and gently reveal the esoteric significance of the forms and siting of sacred sites. I am sure that no other motive is intended and that the Bords could have written a deeper study, but chose to set more feet on the Aquarian path rather than guide a little further those already upon it.

My personal reaction is that, along with others I agree that for those who have spent several years studying this subject there is nothing -- or precious little -- to learn here. Nevertheless, as editor of this magazine I have received a fair number of inquiries from people unacquainted with such matters who have contacted me wishing to learn more of the subjects raised.

The text is basic and generalizes on prehistoric matters along the themes spotlighted in "The Ley Hunter". As for the photographs, some are excellent, some are poor. As for the price, £5.90, it is high and may be prohibitive for many who would benefit from such a work. Do I recommend it? Yes, with reservations. It is a book for the beginner, and probably the pictures help to give the flavour of old pictures in a way which poetic prose and an onslaught of factual data is incapable of doing.

Now to reflect again on certain points of disagreement. I am here referring to letters received on this book which I feel I can answer. Being "in" on the mystic scene, so to speak, I know that Michael Balfour, managing director of Garnstone Press, has rejected several books which would have probably been greatly appreciated in the "higher echelons" of ley hunting -- and perhaps denuded his bank balance. Sour grapes have been brandished.

Mr Balfour is himself a ley hunter and arranged displays of ley maps in the windows of Watkins's, Hatchard's and Gill's in central London. The book was his brainchild and it is obvious that a great deal of trouble was taken during its publication.

Many of the illustrations seem obtrusive and used as filler material but each to his own conception of what would be a balanced pictorial review of the ancient landscape. Whilst moaning a little, there are a few marring points, such as after giving our Neolithic forbears great intelligence it is suggested that they constructed barrows as a "cargo cult" exercise. Also the only "loathly worm" was not at Lambton but Spindleston Heugh.

I have received two vitriolic attacks upon this book and many more praising comments from satisfied customers.

A straightforward review would have been pointless in this magazine, as the mere fact that you have bought this issue means that you would be interested in this book. Perhaps its greatest value is not to seasoned ley hunters, as such, but the general public who will see it in libraries, take it home, read it, and insidiously its contents will permeate the educational system's brainwashing and awaken the reality of what lies hidden in the inner space of timeless consciousness and the bountiful boundary-less lands of Albion.

Incidentally I wrote two sentences of page 176 and it is good to see my "live archaeology" description in usage.

"SUPERSTITIONS" by Alec Harrison. (13p post free from Kenneth Mason, 13/14 Homewell, Havant, Hants)

Like it or not, most of us are at least selectively superstitious, and some superstitions have a real basis -- albeit magical. This book summarises some of the better known examples and is light reading. Some are obvious such as bees working best for honest men (Alfred Watkins was a great beekeeper); some are erroneous -- don't sleep with feet to the west, take my advice and sleep south-north or even north-south. Don't buy this book on the 13th.

"THE HEALTH FOOD GUIDE" by Michael Balfour & Judy Allen. (Garnstone Press, 95p).

Despite constant encouragement from friends attempts to become a vegetarian are always short-lived. Always a faddy eater I admit to disliking most vegetables and enjoying meat (though somewhat guiltily). This is the second, completely revised edition and it lists nearly 800 shops (the number may be many more as only one Hartlepool shop is listed and I know of at least one more). It also covers various organizations involved in the health food syndrome, shops, restaurants, hotels, books, etc.

"SONGS OF MU AND ATLANTIS" by Richard Holder. (Zodiac House, 7 Hugon Road, Fulham, SW6.)

Tony Roberts's protégé with a collection of unspectacular poems. They're neither banal or pretentious, but simply average. I agree in part with the themes and applaud the effort, but feel that truly vivid imagery is needed to catch the flavour of the thesis. If anyone has come close to capturing this it is the prose of H. J. Massingham in "Downland Man". Sorry, Richard.

"FOOD FOR FREE" by Richard Mabey. (Collins, £2.50).

Mr Mabey is no Vegan cooking pot crackpot. He is rational; persuasive but not pushing; provides an informative extravaganza of facts of flora without lecturing in the style of ecology-freaks or a doomsday survival kit producer. "Food for Free" is not, however, a simple field guide to the great wide spaces beyond the concrete lunatic asylums that are towns. It is a selective study of wild plants worth picking, pickling, preparing and enjoying.

The author is not calling for his reader to change his eating habits overnight, but draws attention to the vast number of combinations of food available specially in the form of salads and spices. These are the vegetables nestling in the hedgerows, fungi in woods, seaweed on seashores, measuring the seasons and astrological months, sucking the secret waters and breathing the sacred sunlight.

The gardener will grow chrsanthemums rather than pasley and mint, Michaelmas daisies and not chives and thyme; they say fairyfolk like gardens with herbs. As for mushrooms, they bother me too and I am always wary of what I pick. A friend's advice was: "If the place looks nasty - like a bombsite - invariably any mushrooms there will be too. And vice versa."

There are more than 300 species described, together with their local and scientific names, history, nutritional and gastronomic value, how to find, gather and cook them. Shelfish too are included. Ninety plants are depicted in colour and a further 148 are illustrated in drawings.

I will certainly be delving deep into this book this summer and hoping to discover new food suited to my delicatem faddy palate.

"STRANGERS FROM THE SKIES" by Brad Steiger

"FLYING SAUCERS ARE HOSTILE" by Brad Steiger & Joan Whritenour
(both Tandem)

These two best-selling paperbacks from the United States have been republished by Tandem and though they dwell on the more bizarre and hostile aspects of the UFO enigma they make compelling reading and the data cannot be easily dismissed. Although there is an increasing tendency today to regard the UFO phenomenon as largely psychic there is still a hard core of ufologists who are convinced that the craft are extraterrestrial in origin and that not necessarily are their presence in our skies millenarian or benificent. Steiger's 1966 work gives a wide-ranging and varied selection of landings and sightings, including a chapter on Warminster -- "The Paralyzing Force That Stalked An English Village" -- and stalk it continues to do. We all know that UFOs are not swamp gas, ball lightning, Venus, refuelling aircraft or flocks of geese -- but what are they?? The jointly-written work dwells on the frightening work of UFOs, in incendiary games, kidnapping, paralyzing, causing mental unbalance, and the evidence is not easy to ignore.

BOOKEND: Tony Roberts's "Atlantean Traditions in Ancient Britain" to be published soon by Unicorn Books, with many illustrations, will cost about £2 and will be A4 size (same size as this page).

From Rollo Maughfling:

For those who have followed
the Roberts Madness/Arcana

nonsense and found the comic strip reappearing in The Ley Hunter, here is the next episode. First of all what the New Glastonbury Community has done --

- (1) Published a local magazine, Torc, which is open to anybody who lives locally or loves Glastonbury to write for. Sincerity rather than brilliance is perhaps its keynote.
- (2) Opened a summer information centre for anybody wanting to know anything from when the abbey was built to where one can get a bath or a sleeping bag.
- (3) Provided an overnight hostel in the back of a Methodist chapel with beds for about 40 "pilgrims", during the summer with free accommodation for the first two nights, thereafter 25p per night (Incidentally this is where the Somerset County Council grant came in that there seems to have been so much fuss about).
- (4) Held an exhibition of leys and ley patterns illustrating the work of Alfred Watkins and John Michell.
- (5) Held Sunday evening lectures on different aspects of the Western Mystery Tradition and anything else that seemed relevant at the time. Some a bit boring, some pretty good, depending on the speakers. All free.
- (6) Reopened by means of paying its debts the old Abbey Café as a wholefood restaurant and community meeting place, in order to provide some sort of focus for people wanting to make contact with Glastonbury locals or just get a solid nourishing meal at the one place in town that will serve anybody an everybody.

That in short is what the New Glastonbury Community has done. Now for what Tony Roberts has done.

- (1) Accused us severally and individually of being wolves in sheep's clothing; black magicians indeed!
- (2) Called us despoilers of the soil of Glastonbury and the souls of the pilgrims!
- (3) Generally deluged us with destructive criticism from Cambridge to Seaton Carew to Timbuktu, and presented an image of the re-enactment of the Fall of the Roman Empire among Avalon's green and pleasant hills!

Score:- Fulham 3. Glastonbury 666!

May we of Glastonbury remind Mr Roberts, who hasn't been near the place for the past eight months, that the "Holyeste Erthe in Englande", the Tor and the Zodiac are all parts of Britain's greatest open nature temple, free for anyone to enter who so wishes, whether they be conscious of its significance or not.

The editor of The Ley Hunter quotes Robert Zimmerman, who says that there are some "who know too much to argue or to judge." May we therefore remind Mr Roberts that it is no more his right to judge the worthy from the unworthy; that being God's prerogative alone. Consequently we would all be grateful if in the future Mr Roberts would kindly refrain from casting us in the role of Satan's protagonists before he has sincerely reappraised his own contribution to the problems of living in Glastonbury, which, so far, has amounted to nil.

Rollo Maughfling

*** (Member of the infamous
committee!)

From Patrick Benham.

I have spent quite some time pondering why Tony Roberts is blowing his top about Glastonbury in such a big way. The Ley Hunter article came as a bit of a surprise at first, not so much because of the content but rather the fact that you published it at all (Editor: In simple terms I regarded Mr Roberts's attack as sincere, misguided and wrong, but champion a free Press and within the bounds of libel freedom of speech. I was reluctant to publish it but having done so have probably cleared the air and caused Tony to think again. Two more letters appear in No. 40. The correspondence will then close). I mention content because I am already familiar with the similar pieces which Arcana put out after the Roberts's visit here for the Solstice celebrations.

The fact is that some of his points, ignoring the emotional tone, are quite valid. Yes, Glastonbury is indeed a tower of Babel: there is no coherent demonstration of solidarity to any one set of beliefs apart from acceptance of certain fundamental aspects: leys, Mrs Maltwood's Zodiac, wholefoods, alternatives, etc. Some people don't even subscribe to these - and why should they? I feel that the New Age is far too young for us to settle for any dogmatics yet; if ever.

Most of us recognise that we are at the beginning of something very different. To insist that we impose any one sort of credo on the people at Glastonbury, or anywhere else, is as good as bringing down a Fascist jackboot on the spontaneous searching of the sincere but wayward wayfarers of our times. I think our present policy in Torc and at our weekly lectures of giving all shades of opinion is the safest course to steer. Awareness is a matter of individual and not collective concern. To demand as Tony demands, that we should show some evidence of a higher collective awareness before long or he'll jolly well do something about it (I know he didn't use those words, but that was the inference), is, apart from being a threat, based on a serious misunderstanding of the loose informal structure of what we call the New Glastonbury Community. For a start there is such a to-ing and fro-ing of visitors and others among us that cultural habits are hard to form. But this doesn't matter: the longer one lives in this area, the more one realises the whole power of Glastonbury has to be worked out on the level of personal relationships. If there is any falsity in your values; if you have any erroneous preconceptions about the spiritual nature of Glastonbury; if there is anything false in your relationships, then Glastonbury will turn you inside out! Analytical psychology has demonstrated that we carry around with us a shadow aspect which contains all the nasty things about ourselves which we don't like to face; and this has to be acknowledged and assimilated before the true self can become spiritually individuated; moreover this shadow may well include the karmic accumulations from past lives. Now within the fields of psychic vitality manifest in such centres as Glastonbury the ramifications of the karmic processes seem to get greatly speeded up. So it's no good coming here expecting to be bathed in light, goodness and peace. No, more likely you will go off your head with the pressures from within and the strange karmic games imposed from without. So be prepared! I propose that this is why Tony had some justification in calling his first Arcana article "Glastonbury Madness"; by this he is admitting the fact that the Glastonbury vibes do send people mad, and are confronted with what they do not like to accept in themselves until they are able to embrace their darker nature and transform it. The cruellest part is that until it is worked out of one's system the tendency is to project the beam that is in one's own eye onto one's neighbour: everyone else is wrong and one's own innocent self is never to blame. I think anyone who feels inclined to investigate this matter further should reconsider Tony's articles in the light of my suggestions. The answer is self-evident -- to me at least, but then I am mad!