



**THE  
LEY  
HUNTER**

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\_\_\_\_\_ First some news. My own book, QUICKSIVER  
HERITAGE is now being set in type. John Michell  
is writing a new introduction to his FLYING SAUCER VISION, to become a Sphere  
paperback this year. Also his book on Cornish megaliths is to be published  
by Garnstone Press on February 28. In addition BLADUD OF BATH is to be pub-  
lished by John Michell's firm, West Country Editions, 11 Miles's Buildings,  
Bath, on Jan. 20, at £2, post free. This is an account by Howard C. Levis of  
the Druid King Bladud, a student of the Pythagorean mysteries, who introduced  
philosophy and magic to Britain (or, as some say, introduced the ancient  
Druid system into Greece). It's said to be the most complete historical acc-  
ount of an individual Druid ever compiled. An aspect of his history of inter-  
est to ley hunters is that Bladud was an aeronaut and flew by magic, finally  
being killed in an air disaster.

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LOST WORLDS: SCIENTIFIC SECRETS OF THE ANCIENTS (Souvenir Press, £2-75).

Charroux doesn't exactly turn me on. Here we are again in the familiar terr-  
itory of Nazca, Mary Celeste, Bermuda Triangle, evolution, Tiahuanaco, UFOs,  
Atlantis Rising, dolphins, Easter Island, etc. But he does enter faithfully  
into our domain with odd properties of megalithic stones in France, star map  
carvings, and the alchemical toad. Yet his most controversial assertions are  
not in the realm of lost civilisations, but the lifetime of Jesus Christ. He  
asks: "Were the Apostles drug addicts? One is inclined to think so, if one  
believes the canonical Gospels." As for Jesus Christ, Charroux paints the pic-  
ture of a man hating his mother, despising all women, abominating love, harsh,  
intractable, pitiless, hating his Apostles and being hated in return. It is  
fine as an introduction to this area of subject matter, but in my opinion is  
a rather shallow book, peppered with sensationalism for its own sake.

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Contributor to The Ley Hunter, Iris Campbell has compiled a new book from the  
writings of the late John Foster Forbes, GIANTS, MYTHS & MEGALITHS, with 48  
pages and illustrated throughout. Forbes made the researches into past history  
and Miss Campbell is a psychometrist; the book endeavouring to show how history  
and myth go hand in hand to reveal by way of practical research and the use of  
the sixth sense in psychometry, how some light may be shed on prehistory  
through the study of ancient myths and the prehistoric circles. Sites covered  
include Long Meg, Bass of Inverurie, Glastonbury Tor, Chalice Well, Dartmoor,  
etc. From W. Chudley & Son, 10 Holloway Street, Exeter, Devon, EX2 4JE  
(£1-35, inc. p&p).

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Brinsley le Poer Trench's "Men Among Mankind" has been resurrected as a  
Fontana paperback (40p) and retitled TEMPLE OF THE STARS. A new chapter  
covers leys and dragon paths, superficially and without original research,  
and unfortunately the book gives the impression still of there being one  
terrestrial zodiac only. The author kindly mentions The Ley Hunter and some  
recently-published books which are invaluable to the researcher.

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Margaret Swan, of The Mill House, Wycliffe, Barnard Castle, Co. Durham, would  
like to contact fellow researchers in here area.

LEYS, UNDERGROUND TUNNELS AND SPIRIT PATHS

by JOHN MICHELL

A most impressive quality of The Old Straight Track is the way in which so many odd survivals of custom and tradition, otherwise of inexplicable origin, are brought together and made intelligible by Alfred Watkins's discovery of the ley system. An example is the curiously ubiquitous legend of the underground tunnel. So many ancient places, old manor houses, churches, religious foundations and prehistoric sites are locally reputed to be joined to others by hidden tunnels that, were all these actually existing, the underground system would be almost as extensive as the roads on the surface. In Ireland, where the local traditions about the various raths, prehistoric hilltop enclosures, are more numerous than elsewhere in Britain, it is said of almost every rath that it contains entrances to underground tunnels running to other raths and sacred sites in the neighbourhood. Yet this is not the case; or rather, if there are tunnels they are not of the conventional sort aligned for human passengers. Some of these do indeed exist, but not nearly as many as there are legends. There must be some explanation other than the literal one for the multitude of secret tunnel stories.

Watkins's discovery of the connection between leys and legendary tunnels is described on pages 167/8 of The O.S.T. An 1865 map of Hereford has a straight line drawn to indicate a supposed passage from St Guthlac's Priory to a spot on the banks of the Wye. In fact, as Watkins found by excavation, there is an underground tunnel on that line, but a natural geological fault and not an artificial construction. Later, while surveying a ley through Longtown Church to Llantony Abbey on the far side of the Black Mountains, Watkins was told by a local man that an underground passage was supposed to follow exactly that same line. Further evidence of the same sort makes it clear that the legendary buried tunnels represent a genuine tradition of the ancient ley system.

This is satisfactory as far as it goes, but it does not explain why, if leys are merely cross-country trackways, they should everywhere be described as running underground. In any case there is, as Watkins found in the Hereford example, occasionally some substance in the underground tunnel legend even if the tunnels turn out to be natural faults or crevices. Yet this is very much in line with modern developments in ley research, particularly the contributions recently made by dowsers. Faults and crevices beneath the earth's surface, which may be ancient or seasonal watercourses, are discernible to dowsers and their presence on the lines of leys would explain the responses that dowsers obtain from ancient sites and their associated leys. This connection between the routes of surface leys and underground passages is, of course, still a complete mystery; but as new features of the ley system are discovered it becomes ever more apparent that the people who constructed it were dealing with a form of natural energy, which the editor of The Ley Hunter has called "ley power", and which runs just beneath the ground in buried streams or crevices.

A little book discovered during a recent visit to Yorkshire, Dr Winifred I Haward's Hide or Hang -- a book about secret passages and hiding places in N.E. England -- contains, like all good books on antiquities, items of interest to ley hunters. Here is Dr Haward's comment on underground passages:

"The underground passage tradition is widespread. Short lengths of drain were frequently adapted as 'escapes', and covered passages to the waterside served the same purpose. The long-distance passage is a creation of the imagination. It has been estimated that the construction of a tunnel two miles long would require the removal of four thousand tons of earth...But very many examples confirm that it indicates a real secret route above ground.....Spirits were believed to travel in this way. The impression that the passage had some religious significance appears in stories of underground passages to the church."

This is agreement with Watkins's belief that underground tunnel legends indicate the presence of the old straight track. But Dr Haward mentions another feature of

these tracks or tunnels, something that Watkins was probably aware of but never brought into his The Old Straight Track or other books because of his deliberate avoidance of occultism and the supernatural. There is, says Dr Haward, a "striking connection" between ghosts and secret tunnels and hiding places. As one example, at Barnburgh Hall in South Yorkshire a ghostly White Lady follows the supposed course of an underground passage to St Helen's chapel. The same White Lady haunts many other secret and legendary routes and Dr Haward comments, "Perhaps she represents some very ancient tradition from pre-Christian times. Many of our ghosts are folk memories of the 'old gods'. Is this some dim memory of the White Goddess, life-giver and avenger of Celtic tradition?"

Here is clear evidence, provided by a scholar who is evidently quite unaware of the ley system, of a connection between leys, legendary routes and underground passages and the paths haunted by ghosts and spirits. Ian Rodger, the broadcaster and ley hunter, pointed out the same thing on the radio some years ago; and a correspondent from Bournemouth, Phil Grant, who lectures to students on leys and related subjects, writes, "Delving into the local archives one finds hauntings crop up time and time again in places bang on leys. Manor houses, inns, hotels, farms -- any place with a spook sits on the leys like something out of a Poe thriller." Phil Grant also remarks on the frequent appearance of UFOs above leys and ley centres.

All this suggests the possibility of a most interesting research programme to be carried out by individuals and groups of ley hunters: to mark on large scale maps the reputed lines of secret tunnels, passages, "smugglers' paths", ghost walks and traditional processions and perambulations, and to note the particular days of the year on which each is said to be activated. It is increasingly obvious that leys were not simply an archaic trackway system, nor were the markstones on the old straight track erected simply for astronomical observation, as the modern archaeological theory claims. The extraordinary survival of the traditions relating to spiritual and supernatural phenomena -- as well as the recurrence of such phenomena in modern times -- on sections of the old leys must indicate that these lines have a function, formerly recognized and still operative, as paths of energy or spirit, associated among other things with the cycle of life and re-birth, with the fertility of the the country and the prosperity of its inhabitants. The ancient science was based on a knowledge of natural forces we are only just beginning to rediscover.



EITEL, FENG-SHUI & THE  
FOREIGNER IN CHINA

by BOB RICKARD

Clearly, if we are to make further progress in understanding the forces our ancestors manipulated through their geomancy, much more work will have to be done on the Chinese systems, and symbolism. The dragon, sometimes paired with the tiger, or the Feng phoenix, is with those two, and the tortoise, part of the primary symbolism of Taoist alchemy. There are, of course, many other composite forms such as the Ke-lin (unicorn) and the dragon-horses, dragon-fish, etc. As in the West, Chinese alchemy, astrology, geomancy, mythology and folk-tradition, medicine, etc., etc., are welded more into a complete unified body of knowledge (shall we say technology?) the farther back into history and prehistory you go. But unlike the West, China maintained the continuity against dissolution of the "old ways" for much longer. For this reason alone, we need to know more about their ancient technology if only to construct a dialectic.

The danger of having so few sources of information is the chance that these sources might be wrong or biased, or even lack the specific information the researcher needs. We have recently seen the welcome reprint of Eitel's "Feng Shui" (1) -- one of the few works to deal specifically with Feng-shui. Eitel himself was from the London Missionary Society, and it must be remembered that the missionary's job, as anywhere else, was to propagate a belief in Christianity. In China, in the 1800s, the missionaries found much resistance from the most sophisticated religions and highly advanced philosophies than any they had hitherto encountered. The Church made no bones about its approach and advocated

in some cases quite belligerent tactics to undermine the "silly superstitions" of the Chinese people. "The choice of sites for churches and missions was objectionable (to the Chinese), often contravening the rules of Feng-shui, which the missionaries naturally considered as part of "pagan superstition" and were only too glad to defy"(2).

Ley hunters will be quick to acknowledge the efficacy (though not efficiency) of this method, since it was to a large extent applied when the Church began its assault on the faith indigenous to these isles of ours. Eitel, it appears, was under this sort of injunction - but his desires as a scholar softened it in many ways. "Powerful as Feng-shui is, it is by no means an insuperable barrier to the introduction of foreign civilisation(3)". The Church, and the various foreign governments, definitely saw it as a "barrier" to each's form of exploitation, though to be sure, they were perplexed by it. "The whole system of Feng-shui may contain a bushel of wisdom, but it scarcely contains a handful of common sense.(4)"

Eitel bases his refutation on the laughable lack of objectivity and basic principles of science and experiment. "We may smile at the unscientific, rudimentary character of Chinese physiology; we may point out, that every branch of science in China is but a groping after truths with which every schollboy in Europe is familiar...."(5). But to be fair, though this could be said to be a representative attitude of the British in China at that time, Eitel, and a precious few others had their doubts: "Yet I say, would God, that our own men of science had preserved in their observatories, laboratories, and lecture-rooms that same child-like reverence for the living powers of nature..."(6).

Eitel was preceded in China by the Rev. Joseph Edkins, who says: "I began studying Chinese Buddhism more than forty years ago. Dr. Eitel (and several other names) followed me and have done well"(7). His study of Chinese Buddhism was one of the first classics in its field, and although published six years after Eitel's monograph, I believe that Edkins's large chapter of Feng-shui was written some time before. Edkins and Eitel were colleagues in the translation of Chinese Buddhist documents; Eitel specialising in Sanscrit-Chinese words, and Edkins in the numerous dialects of Chinese itself. Edkins's book, written in 1879, shows an awareness of most of Eitel's works, except the "Feng-shui", which was published in 1873. And even more curiously, Edkins proposes that just such a work should be written, as though it was not yet in existence: ".....there could be no harm done by a studied attack on the whole system of geomancy in a book prepared for the purpose. It would not be offensive to the true Confucianist, and it would afford the opportunity to teach much good philosophy and truer views of nature than those to which they have been accustomed.(8)".

Edkins was there on behalf of the formidable British and Foreign Bible Society, and characterises the slightly contemptuous attitude of the Western Barbarians - as the Chinese knew us. "Buddhism...has made the Chinese superstitious (Feng-shui, literally) which has proved to be an effective barrier against civilised improvements and a most thorough hindrance to true enlightenments (9)." He goes on to state that Feng-shui is worthy of further study in order to fight and remove it. Almost all the Western scholars in China at that time elevated Confucianism as the most worthy of the native philosophies as it parallels many of the Christian virtues, so, of course, it was natural for them to use Confucius's apparent dislike of the geomancers to their own advantage. The instances for and against the Confucian acceptance of geomancy are too numerous to mention here, and, to my mind, not entirely relevant, since Feng-shui has continued to be practiced right up until the present.

One of my Fortean forays into the world of the weird produced this modern story of geomantic survival. "In 1970 Hongkong film magnate Run Run Shaw found it almost disastrous to ignore fung-shui (sic) when filming "Thirteen Knights", a story of an uprising against the Tang Dynasty. Angry villagers threatened to tear down a 500ft long set of a segment of the Great Wall, built at a cost of \$HK 70,000. They claimed it disturbed the fung-shui and was responsible for the deaths of two persons - one a 17-year-old boy who grew ill and died after watching the

filming of a scene on the set. The Shaw organisation had to placate local authorities before filming could be continued, although they denied local reports that they had paid a bribe of \$HK 10,000 (10)."

Getting back to the matter of Chinese sources proper, I wish to say that in no way do I mean to denigrate the scholarship of Eitel and Edkins. In fact as far as my own humble efforts have been able to establish, their sources are accurate and their reportage of custom ring true. I simply wish it be borne in mind that with regard to their speculations and comments, a hatchet-job was being carried out on Feng-shui.

Their bias blinded them to the consequences. The Chinese do not take kindly to insults. In 1873, Eitel had acknowledged that, "Feng-shui is...so engrafted upon Chinese social life, it has become so firmly intertwined with every possible event of domestic life...that it cannot be uprooted without a complete overthrow and consequent reorganisation of all social forms and habits (11)." And again, in his first chapter mentions the beheading of the Governor of Macao by locals, for building roads with disregard to Feng-shui. Victor Purcell, in his study of the events surrounding the Boxer Uprising, says the following: The building of churches and mission-stations involved many questions touching the land laws as well as the communal interests of the inhabitants. Feng-shui might be pure superstition, but the natives of China believed that it was as indispensable to their well-being as light and air. Smith instances that fact (which is patent to any visitor to China) that the Roman Catholics had made a practice of erecting huge churches and cathedrals (in Gothic style), dominating the Chinese cities like fortresses (and built to withstand siege)...The influence of the missionaries was very great and the (local) official was often pestered and worried by them. They would ignore all the persuasions of the mandarin, and, inspite of his entreaties, would build a house or a church as if on purpose to injure the feng-shui of a village. Had not some of them written triumphantly of how they had scored off the literati and the heathens, and how they had planted their dwellings on the head of the 'subterranean dragon' (of feng-shui), and had even over-topped the temple of Confucius?(12)" Considering the internal and external pressures developing in China at the time, it takes no great insight to think this might have been the last back-breaking straw. In 1900 the ubiquitous secret societies, led by I Ho Tuan (Society of Righteous and Harmonious Fists -- kung fu boxers to you), and the Imperial Ching troops rose against the sacreligious and demonic foreigners. Can anybody now blame them?

Lastly, if nobody has seen it for themselves, there was a recent book by Thames & Hudson on Taoist painting, which contains textural references on alchemic symbolism and feng-shui, and many plates and half-tones of beautiful paintings, sculptures, designs and pottery embodying the principles of dragon and tiger breaths. It is a large paperback format, with 196 illos, and is worth every penny at £1-50 (13).

#### References:

(Brackets) - my own additions.

- 1) "Feng-shui" - E.J.Eitel (1873); Cokayne edition 1973.
- 2) "Peasant Revolts in China, 1840-1949" - Jean Chesneaux. Thames & Hudson 1973.
- 3) As 1 p81. 4) As 1 p83. 5) As 1. p6. 6) As 1 p7.
- 7) "Chinese Buddhism" - Rev. Joseph Edkins. Kegan Paul, Trench, Trubner. 1879  
Preface to second edition. 8) As 7 p552.
- 9) As 7 Preface to second edition.
- 10) Fate. U.K. edition. May 1973. p19. No ref. to original source.
- 11) As 1 p78. 12) "The Boxer Uprising" - Victor Purcell. Cambridge University Press, 1963. pp 124, 130 & 133.
- 13) "Tao - The Chinese Philosophy of Time and Change" - Philip Rawson & Laszlo Legeza. Thames & Hudson, 1973.

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from JOURNEY TO IXTLAN by Carlos Castaneda: "The sun was almost over the horizon. I was looking directly into it and then I saw 'the lines of the world'. I actually perceived the most extraordinary profusion of fluorescent white lines which criss-crossed everything around me...The lines were constant and were superimposed on or were coming through everything in the surroundings...I knew I had discovered a secret. It was so simple." \*\*\*\*\*

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"The wind in the trees,  
Hears the sound of the earth,  
And creation sees,  
Its brand new birth." - P. Hannah.  
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LEY POWER - John Michell has drawn attention to a clear reference to a political and technological perversion of the old ley power. In Aeschylus's "Eumenides", the Furies reproach Apollo, who has taken from the goddess the oracular shrine at Delphi, saying, "He made man's ways cross the place of the ways of the god, and blighted age-old distributions of power.".....CONTACT - Philip Jones, of 61 Whitefield Road, Penwortham, Preston, PR1 0QQ, Lancs. would like to contact others interested in leys and megaliths in his area (sheet 94), and also seeks correspondence with persons interested in the legend of Joseph of Arimathea.....WHITE HORSE - the white horse above Kilburn, North Riding, will not be affected by the £750,000 sale of the Kilburn Estate to a West Riding investment company. ....FIREBALL - Stargazers who saw the recent spectacular mystery object which lit the sky for several seconds are asked to contact Mills Observatory, Balgay Hill, Dundee. \*\*\*\*\*

BY THE LIGHT OF THE SILVERY MOON

Reader Barry King sent the following cutting from Southampton's Southern Evening Echo of December 10, 1973 --

Arrowed in the picture on the left is what the photographer believes could be a human face on the stones at Stonehenge. The picture was taken by Mr P.G. Wood, of North Front, Southampton. Mr Wood says of the negative print: "This feature bears an uncanny reference to a human face. Further inspection shows a number of other possible humanoid features. Could this be the secret of Stonehenge? Except for the technical process involved, the photo is not retouched in any way. The process represents Stonehenge very much as it would be seen in moonlight. Perhaps there were carved figures on the stones before weathering removed the majority of the detail? Could these have been representations of Neolithic gods - it would seem a logical thing to do on a monument of this scale. Possibly Stonehenge was designed for moon worship as well. Perhaps some of your readers would care to comment." \*\*\*\*\*

THE MYSTERY OF THE MISGUIDED PIGEON

The New Scientist of Nov. 22, 1973, returns the mystery of how homing pigeons find their way and in New York State they have found a mystery factor manifesting in an anomaly associated with one particular release site. Birds from various lofts consistently set out in a direction on average a few degrees clockwise of the home direction. The puzzle is why. \*\*\*\*\*

ANCIENT METROLOGY - A brief booklet drawing attention to a prehistoric measurement between sites of 11.120 kilometres (one-tenth of a degree at the Earth's equator) has been published by C.S. Hay, 6 Hewley Street, Eston, Teesside (Tel.: Eston Grange 4792). Cost is 5p, inc. p&p. He would welcome correspondence on this subject and is willing to give advice on map usage. \*\*\*\*\*

QUEST: A subscription at 75p for four issues will save you at least 2p per issue, and you will receive issues as they are published. From Marian Green, 38 Woodfield Avenue, London W.5. \*\*\*\*\*

LANDSCAPE IN BRITAINA review by PAUL DEVEREUX

It is most apt that two countries so rich in dragon-lore as China and Britain should have concurrent exhibitions in London displaying unique visual examples of their cultures. At the Royal Academy there is the Chinese Exhibition while at the Tate Gallery there is "Landscape In Britain c1750-1850" (until Feb. 3, 1974). It is this latter exhibition that provides the most direct interest for ley hunters.

Every study has its basic textbook. For ley hunters it is the landscape itself that is the source of information and inspiration. As a result of vision, intuition and prolonged, scrupulous study the landscape is gradually "read" and made to yield its secrets. This process can be just as productive in the hands of painters as it can be writers. There are two basic types of landscape painting: one is the result of the interaction between the outer forms of the environments and the inner intuitive order of the artist's mind; the other type is often shallow, seeking only visual effect or mere technical competence at the expense of poetic feeling.

I entered the Tate exhibition fearing that the selectors may have opted for the superficial form of landscape painting. Such doubts were immediately dispelled on confronting the first large-scale canvas in the show - Claude Lorrain's "Landscape with the Father of Psyche Sacrificing Apollo". A spell is instantly woven that lasts throughout a tour of the exhibition. Here is landscape painting in its broadest sense. It becomes, variously, the medium or backdrop for an ancient intuition that weaves through so many of the pieces of work on show. It is as if dozens of painters working within a 100-year period shared some semi-recollected ancient understanding. In the century after Aubrey and Stukeley the genre of landscape painting had developed: it was, as Conal Shields says in the introduction to the catalogue, "a phenomenon for which, so far, no convincing account can be given." For the answer we must certainly look to the fact that the aristocracy of the 17th and 18th centuries had become acquainted, through the work of the antiquarians, with an ancient and mysterious landscape. A revelation of the ancient order of things was "in the air". The landscape painters were given a rich, mythical milieu in which to develop their art (a circumstance sadly lacking in today's mainstream art). They were able to people their landscapes with heroic figures that had (and have) archetypal validity; they were able to evoke a Golden Age with mathematically precise landscapes; they were able to distort the appearance of nature to suggest elemental kingdoms or hallucinatory realms. In short, landscape painting became a fertile genre because it provided a flexible expression of man's intuitive sensations when faced with the power and beauty of the natural world. The concept of picturesque came into being. This was not originally an artificial premise but a "recognition" of parts of the landscape that evoked a deep response: visual geomancy on the part of the landscape painters. The type of material these men produced became, in turn, standardised and neutered by amateurs and academics who had missed out on the initial, poetic revelation. Indeed, an actual reversal of the meaning of picturesque took place.

Shortly after the examples of Claude Lorrain's work a picture by Nicholas Poussin is encountered. This painter is an enigma. Of him, Turner said: "His love for the antique prompted his exertion and that love for the antique emanates through all his works." Poussin, like Lorrain, was more or less contemporary with Stukeley and Aubrey. It is considered in some circles that Poussin was either a great cabbalist himself or was involved with a major cabbalistic group. Some of the reasons for this belief centre around a painting he did called "Et in Arcadia Ego" which depicts four heroic figures encountering a tomb in a landscape of timeless, dreamlike beauty - Arcady. This picture is currently being studied in the hope that its occult message can be deciphered. The full story was given in a fascinating "Chronicle" programme on BBC-TV some time ago, and I confess that I forget precise details such as names. The train of events are, however, full of staggering possibilities with regard to ley research and so worthwhile outlining here. Early this century the incumbent of an old church in an extremely poor

village in southern France found, amongst other items, some old manuscripts hidden in the wall of his church. They proved to be texts in code form. The priest was able to break this code as we can see today from his notes. On borrowed money he travelled to the Louvre in Paris where he obtained a postcard reproduction of "Et n Arcadia Ego". He returned to his village. Shortly afterwards he began paying for major improvements to the village (the laying on of water supplies, etc.). He built a chapel on to his church and guarding the doorway was a fearful sculpture of (I believe) Astarte. Over the doorway were written the words "This Place is Terrible". The rumour was developed that the priest had somehow located the "Treasure of Solomon" which disappeared after the Roman sacking of Jerusalem. No ancient treasure was ever reported as appearing on the market yet the priest paid for his "improvements" in normal currency. The only other person who was said to know the source of the priest's sudden wealth was his housekeeper who became dumb and died without imparting her knowledge. The priest gave his last Confession on his deathbed to another priest who himself was unable to speak for many weeks afterwards. There is a British researcher currently working on this mystery. Following the now nearly deciphered code, he is coming up with some remarkable findings. The Nazis during World War II had obviously picked up some rumour through their occult grapevine for they undertook vast excavations at a point about twenty miles from the village. They discovered nothing. The writing on several gravestones in the church cemetery is written in code form - the message from one continuing over neighbouring gravestones that span a couple of centuries!. The captions under the Stations of the Cross in the priest's chapel extensions are ingenious anagrams that give instructions regarding movement around the countryside surrounding the village. Poussin's painting is not some imaginary, idyllic landscape but an actual one a few miles from the village - tomb included. As the "Chronicle" programme so correctly stressed - what sort of knowledge could it be that compelled a succession of rural priests spanning centuries to leave obscure clues in and around their church? How did the earlier priests become involved with the mystery? Why does its knowledge seem to have such apparently profound physiological effects on some people? What is so important about the surrounding countryside? How does Poussin fit into all this? Of one thing we can be sure - the "Treasure of Solomon" is not to be measured simply in terms of silver and gold.

Continuing around the exhibition vistas of lanes and church towers, high peaks, hilltop castles, trees atop knolls, etc., will be recognised by the ley hunter. Rainbows, visionary renderings of the sun and moon, pillars of light in the sky are all here as well as pictures of 18th century temples and grottoes dedicated to elemental sprites. There are interesting pictures by Paul Sandby (a founder member of the R.A.). One depicts an elemental vision of a forest, where the shapes of trees and foliage are seen with an intensity "creating the perfect background for a goblin adventure" (Paul Oppé). Another picture shows part of Virginia Water, which was landscaped by Sandby's brother, Thomas. The most fascinating painting is a watercolour by Paul based on a drawing by Thomas of a "meteor" of the 18th August 1783 seen from the terrace at Windsor Castle. Anybody who has seen a meteor knows that this is not one. Travelling across the sky, parallel to the ground, is a crescent-shape closely followed by three rows of tiny ellipsoids. Following this are two huge egg-shaped phenomena. All these items are modelled in light and shade (it is a daylight scene) showing their solidity. Windsor Castle is, of course, on an ancient mound. The area has been associated with two major UFO sightings in recent years. The first of these was the tremendous formation of lights that flew N-S down Britain on the night of Nov. 20 1968, passing over London (where they were seen by 40,000 people at an Arsenal-Spurs match at Highbury) and a section of the M4 near Windsor. Secondly, there was the formation of lights that flew S-N over Windsor on Good Friday 1969. These also flew low over the M4 where over 200 motorists stopped to phone in their sightings. The multi-coloured lights were also seen over North London (where I had the good fortune to witness two of them) and were reported by numerous police-car crews.

Further along from Sandby's works is a painting that must strongly evoke subconscious recollections if the number of people that continually clustered around it is anything to go by. It is called "The Bard" by Thomas Jones and is based on

Thomas Gray's poem "The Bard: A Pindaric Ode." It is a mountainous landscape - Arcadian Wales. In the distance are the soldiers of Edward I who ordered all the Welsh Bards to be put to death. In the middle ground is a massive, ruined henge monument. In the foreground lie butchered Bards, but one, still living, clutches a golden harp and prepares to cast himself from a vertiginous precipice with Prophecy on his lips. The whole dramatic scene is illuminated by a praeternatural light - the light that Aldous Huxley said is "characteristic of all the Other Worlds and Golden Ages." This particular theme apparently captured the imagination (or stirred the ancient dreams) of a great many artists including William Blake and Paul Sandby, who was the first to do a picture on the subject.

"A gentleman's park is my aversion. It is not beauty because it is not nature," said Constable. His powerful view of Salisbury Cathedral is nice too.

There is typically visionary work from Blake, including a delicious wood-engraving of a traveller with a staff alongside a milestone at a crossroads. Blake's admirer Samuel Palmer has magical pieces on display. Landscapes of enchantment. The catalogue includes a description by Holman Hunt of how he came to paint "The Haunted Manor" shown in the exhibition. That description shows clearly how the naked eye and intuition of the landscape painter can see beyond the face of nature. Millenarians will find timely solace in Samuel Colman's "The Coming of the Messiah and the Destruction of Babylon."

In addition to the paintings on show there are related books, poems, early photographs and maps on display. A large map (1815) by William Smith showing most of Britain is a rich hunting ground for earlier forms of place names. There are also two early 19th century O.S. maps. As a special treat for Fortean fans here is a quote from one of the books on display: "...on Friday, December 10th 1784, being bright sun-shine, the air was full of icy spiculae, floating in all directions, like atoms in a sun-beam let into a dark room." (The Natural History and Antiquities of Selbourne, 1789.)

Finally, the show proves to be a pleasurable, absorbing and informative experience for the ley hunter who likes to sense the deeper, cultural awareness of aspects of his study. But, as any good landscape painter will tell you, if you don't look hard you will miss a lot. The exhibition provides a rare, if not unique, opportunity to view an extremely wide spectrum of landscape awareness. As R. Zimmerman said: "Keep your eyes wide, the chance won't come again."

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Owing to the contemporaneity of the above article, Robin Holtom's article on William Blake, scheduled for this issue, has been held over until next month's issue.

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#### REVIEWS REVIEWS REVIEWS REVIEWS

#### WRITINGS AND DRAWINGS - by BOB DYLAN (Cape, £2-50).

Bob Dylan, in a recent song, claimed: "What's the matter with me? I don't have much to say." Well, this excellent collection heartily disproves the man's statement. Admittedly there are indications that the troubadour has passed his peak, but it is also true to say that he is both the most perceptive of living poets and the most exciting rock 'n' roll performer of all time.

This book contains virtually everything he's written - not only songs but album sleeve jottings - but there are surprising exclusions, such as "George Jackson" and the "Self Portrait" songs. However, that extraordinarily mystical and mind-bending "Basement Tapes" series

Most curious is Dylan's several changes in the text to what is plainly audible on disc, but that's his prerogative. Other bonuses are 16 quirky line drawings by Dylan and the reproduction of a couple of original typescripts, which are revealing in that we can see how the lines changed as they were written.

For those unaware of the rich imagery utilised by Dylan, the following lines should prove startling:

"Through the mad mystic hammering of the wild ripping hail  
 The sky cracked its poems in naked wonder.....  
 Through the wild cathedral evening the rain unravelled tales  
 For the disrobed faceless forms of no position.....  
 Even though a cloud's white curtain in a far-off corner flashed  
 An' the hypnotic splattered mist was slowly lifting.....  
 Starry-eyed an' laughing as I recall when we were caught  
 Trapped by no track of hours for they hang suspended  
 As we listened one last time an' we watched with one last look  
 Spellbound an' swallowed 'til the toiling ended....  
 An' we gazed upon the chimes of freedom flashing."

Spokesman for a generation, poet of the jukebox, mystic, prophet, Bob Dylan advised "let us not talk falsely now, the hour is getting late." Too true.

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TAO - Philip Rawson & Laszlo Fegeza

ALCHEMY - Stanislas Klossowski de Rola -- all Thames & Hudson, £1-50)

TANTRA - Philip Rawson

These three books - large format, paperback, scholarly, lavishly illustrated - link in a way which makes it necessary to buy, read and digest each and then reread to form a coherent view of the intermingled philosophies. For instance, the Taoist subtle body is not as definite as the subtle body of Indian Tantra. Meanwhile the rather disarranged and ambiguous Taoism includes a meditation leading to inner alchemy, the prime matter of the second volume. Readers of this magazine will find in "Tao" not only notes on body energies utilised by acupuncturists but material on Feng-shui: "This science of geomancy studies the currents of the subtle energy of the Tao which permeates all landscapes with their hills, rocks, trees and rivers. In the management of actual terrain the Taoist idea was that the currents present in the earth since ancient times should always be preserved." But the book is basically an art-book, and still on our subject, we learn: "The landscape artist had to induce a deep sense of 'dragon veins' running in all directions - including that of time - through the objective world presented in his work." Though the Chinese dragon lines were far from straight, the geomantic principles are exactly the same as in prehistoric Britain.

The book on alchemy reproduces fine illustrations of the symbolism of the Great Work and the accompanying text is both concise and fresh. The actual aim of alchemy is stated simply and correctly; a no-nonsense reply to the misguided souls who still see the art as a solely primitive precursor of chemistry.

As for the tantra book, Britain's "adult girlie" magazines have given it dubious publicity. Sexual intercourse is the principal form of enjoyment which tantra harnesses to its spiritual ends. Postures of love which enhance its delight are liberally reproduced. Nevertheless, you need hardly wear a dirty old mac and furtively seek this book between literature on flagellation and other unnatural practices.

The pictures are made expressly to stimulate a special kind of mental activity and to evoke psychosomatic forces. Used in rituals including yoga, meditation, offerings and intercourse, they aim to give a person a new basis for his life. The point is that tantra calls on energies in the human body and its world to be put to positive use. Enlightenment is sought through rousing all the energies he can discover in his body, emotions and mind.

What these three books add up to is separate routes to higher consciousness and greater happiness. They are a balanced combination of philosophies worthy of study and the art associated with each.

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 In the next issue of THE LEY HUNTER it is hoped to include articles by Robin Holtom and Simon Glen.

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