

No. 53



**THE
LEY
HUNTER**

"CITY OF REVELATION" REVISITED

A Review by Paul Devereux

"City of Revelation" is not merely a book. It is also an instrument for provoking the reader into observing the juxtaposition of information and concepts that otherwise might have remained forever unknown or unrelated. By the time he is a few chapters into the book the reader is staggering from one glimpsed vista of ideas to another and wishing he had a little extra cranium capacity in which to squeeze some auxiliary grey matter. (Paperback edition, Abacus, 50p)

The cause of this mental stimulation is Mr John Michell's mastery of the principle of correspondences - "as above, so below". He has the ability to constantly relate different sets of information to locate hidden knowledge.

He takes as the basic premise of his book the vision of the New Jerusalem as recounted in the Revelation of St John. With meticulous care Mr Michell ascertains the original values of the measurements of the New Jerusalem. From this he goes on to reveal a philosophy, the masters of which "are both mystics and logicians". The numerological and geometric fabric of the New Jerusalem is shown to be an archetypal pattern that manifests in the structure of actual temples widely separated in space and time. Mr Michell singles out Stonehenge in particular. Gradually, a canon of proportions is demonstrated, the visual expression of which is sacred geometry. We are told that the squared circle ("symbol of the union of two incommensurable elements") is at the foundation of the archetypal image of the Cosmic Temple, for the whole purpose of the ancient understanding seems to have been to achieve harmony between the primary forces of creation. The reader begins to sense what he has committed himself to: objective, material and macrocosmic factors simultaneously correspond to subjective, spiritual and microcosmic realities too. It is rapidly appreciated that there can be only one language for this sort of multi-dimensional awareness - geometry and numbers. The sacred ratios and proportions along with the numerology these express are the Temple and it is at the Temple where microcosm and macrocosm are reconciled. Man's consciousness and physique partake of both of these spheres, as it were, and this gives rise to both his infernal dilemma and divine potential. Man is thus at the centre of the Temple.

Through an intuitively logical process framed on sacred geometry Mr Michell leads us to the plan of the Holy City. He puts before us the actual blueprint of one of the most crucial factors associated with human consciousness. We see (in figs. 10, 11) how certain laws of geometry, the profile of the Great Pyramid and the disks of the Earth and moon combine in the archetypal foundation of the Holy City or Temple. This is not, cannot be "coincidence". It is that most mindbending of all concepts - synchronicity.

And so the book develops. We are presented with detailed studies of the properties and nature of key numbers preserved within the mysteries of the canon. Mr Michell goes further into the canon of measures and the history of the canon. It is pointed out how the mechanism of the canon could be applied to all aspects of human affairs. In one mischievous flourish of cosmological multi-thought a parable in the New Testament is transmuted from words to numbers by gematria and thence to geometric figures! Thus "City of Revelation" spreads out fern on fern with an intricacy that is utterly impossible to review. And yet it is an intricacy that strives towards a sublime simplicity, towards an understanding of the primary laws which govern the patterning of all creation. From our contemporary, highly compartmentalised methods of thinking it is necessary to tread the innumerable connecting passages to get back to the Inner Chamber.

This formidable piece of research and inspiration is placed very much within the context of our own present-day situation. The opening chapter is entitled "Time and Portents" and the closing one "Prophecy". The author quotes C.G.Jung on the concept of the Platonic Month, Cultural Epoch or Zodiacal Age of 2,160 years. As is well known, we are currently in the preliminary stages of moving out of the Age of Pisces into the Aquarian Age. The world is full of unrest and confusion.

Symbols, crosses, figures and coloured lights appear in the skies of the whole world. An account of the portentous year of 1967, for instance, would read like one of the more visionary passages of the Old Testament. In recent months we have again sensed that a "planetary wave" of psychophysical activity might be recommencing. We have had the successful media-portent of Kohoutek, the issues of unbridled materialism have been thrown into sharper focus, meteorological anomalies and excesses are occurring throughout the world (due to electromagnetic eccentricities?), an upsurge of reports of "lights in the sky" is taking place and, most recently, we have had the complex and aurely important "fireball"/explosion/tremor affair in North Wales near the Bala fault. Also, on certain dates this year, rare alignments of the sun and moon will cause exceptional tides (and who knows what effects on fault lines, the human brain, etc.?). And, of course, Bob Dylan's astrologer has told him that now is the time to "hit the road" again! "City of Revelation" ends by pointing out that our concern must be the framing of a cosmology that could be defined as 666+1080 = 1746: nothing less than the building of the New Jerusalem. This means that we have to discover "the purpose of the ancient science". On this vital issue Mr Michell terminates his "City of Revelation".

(continued in Page 7)

THE EXPLOSION AND EARTHQUAKE OF JANUARY 23, 1974

by A. C. M. JONES

On the evening of January 23, 1974, my daughter and son-in-law were sitting in a room on the first floor of the oldest part of the house (built over a well and dating from the 15th Century), when they felt two earthquake shocks and at the same time heard a noise like two lorries colliding in the yard below. At the same time my granddaughter, on the second floor of the newer part of the house, heard the noise, but felt nothing.

All available information has been sent to Edinburgh, in response to an appeal in the daily papers, but as yet no further information has appeared, and it is still uncertain where the centre of the earthquake has been located. It was thought, at the time, that the explosion came from the vicinity of Cadair Bronwen (Bronwen, or possibly Branwen's Chair), and parties went out to search the slopes of this wild and inaccessible mountain, 2572ft. high, five miles south of Corwen (and 25 miles south-west of us). They found nothing - at least nothing that has been reported - but should it be found that Cadair Bronwen or another of the mountains in this area, was the centre of the disturbance, this should be of great interest.

On the summit of Cadair Bronwen is a cairn, known as "Bwrdd Arthur" (Arthur's Table). Thomas Pennant, writing in 1773, says: "The vast Berwyn mountains are the eastern boundary of this beautiful vale (of Llangollen). Their highest tops are Cader Frenwen and Cader Ferwen. On the first is a great heap of stones brought from some distant part, with great toil, up the steep ascent; and in their middle is an erect pillar. Of him, whose ambition climbed this height for a monument, we are left in ignorance." (Tours in Wales, vol ii, by Thomas Pennant).

"The pillar is no longer there. Writing in 1929, Canon Ellis Davies (The Prehistoric Remains of Denbighshire) says: "...of the cairn the lower part only apparently remains, the present height being 6 or 7 feet. The circumference at the base is about 82 paces. A certain amount of soil is mixed with the stones of which it is composed. A pile of stones has in recent times been erected on the spacious flat surface on the top."

Running across Cadair Bronwen, a little below the summit, is the ancient trackway called Ffordd Gam Elen (Helen's crooked road). Many ancient trackways and causeways out to sea are named after Helen, wife of the Roman General, Maxen, who aspired to be emperor. In a story in the Mabinogion, "Maxen's Dream", she was reputed to be a great road maker. But this path is probably much older than Helen. It starts from near a place in the Dee valley called Caer y Bont (the fortress of the bridge), passes a stone circle, and, crossing the wildest part of the Berwyns, climbs Cadair

Bronwen follows a narrow gorge, and emerges above steep cliffs, with a magnificent view towards Bala Lake and Cader Idris, passes two cairns and descends into the softer hills of Montgomeryshire.

West of the summit of Cadair Bronwen is a well called "Ffynnon Maen Milgi" (the well of the hound's stone) and above it a mountain called "Carnedd y Ci" (cairn of the dog). According to tradition these mountains were haunted by the Hounds of Hell, and many stories are told of hill farmers who had seen them in full cry across the sky and heard their terrible baying. East of Cadair Bronwen is Moel Tarw (the mountain of the Bull) with a cairn on its summit. Another prehistoric track, crossing the mountains from east of Corwen to the Ceiriog Valley, is known as Ffordd Sarson (Sarson's Road). Running north from Cadair Bronwen is a valley with the sinister name of "Nant y Cyllyll" (valley of the knives).

I have not explored the district myself, but those who have done so speak of the eeriness of this wild country. Cledwyn Hughes in A Wanderer in North Wales writes, "Not with the best of gay companions would I hike over the Berwyns at night when the wind is high and the rain hisses from the tops of the rocky places."

(Editor: The writer heard of no UFO reports in the locality, but heard it suggested that a wartime munition dump - of which there were several in N. Wales - exploded and that the authorities are keeping it quiet.)

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THE ELEN

by DAVID ASPINALL

I have discovered an ancient unit of measurement used in the spacing of sacred sites. It has a value of 24,327 feet and is related to the British value of longitude (i.e. $\frac{1}{15}^{\circ}$). It also equals 19,980 remen (666x3). It appears to be used in multiples of $\frac{1}{2}, \frac{3}{4}, 1, 1\frac{1}{4}, 1\frac{1}{2}$, although the commonest are 1 and $1\frac{1}{4}$. There appears to be a complex geometrical system in aligning the sites. Frequently a site will contact two others at a distance of the given multiple of the unit. A few tries on a map will demonstrate this. The value of the unit appears to be constant for Britain, although I haven't had enough time to do more than scratch the surface of the possibilities. It could be the British equivalent of the stadium (x4). I have called the unit an elen after our daughter Beth Elen.

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THE EARLIEST ROADS

by JOHN GRIMSHAW

About 1135 Geoffrey of Monmouth wrote his History of the Kings of Britain, all the earlier part of which is regularly dismissed by historians as fanciful invention. Shakespeare read him closely and took him seriously, using his books as the basis of, for example, Lear and Cymbeline. Alfred Watkins also took Geoffrey seriously, quoting his reference to the Mamutine or Molmutian Laws promulgated by a King Dunwallo Molmutius. These are the earliest laws in Britain of which there is any record, fanciful or otherwise. Their peculiarity is that they proclaimed, as far as Geoffrey records them, nothing but the inviolability of the person on any ley, whether that ley led to a city or a temple. According to Geoffrey, it was Molmutius' son King Belinus who did two things about roads. He ordered the construction in stone and mortar of four major roads covering the length and breadth of Britain; and he enacted that the inviolability of the person should apply only to these four roads as an absolute principle - what happened on the other roads was not mentioned. Belinus is in reality one of the oldest known Celtic gods, still commemorated throughout Britain not only in Belltane (Beli plus Tane - fire) but in countless Bell Hills. It may be wondered whether the restriction of road-sanctuary, which according to Geoffrey occurred in about 500 B.C., was a result of the invasion of Britain by the Celts against the dark-haired Neolithic stock, whose chief god may have been represented by Molmut.

More than that, it may be wondered whether "law" and "ley" are cognate words (and perhaps Latin legere to read). Webster's Dictionary gives various Teutonic cognates for "law" and adds that they are all from the root of English "lay", v.,

traditional dances and looking cute for the benefit of tourists; for they formed an integral part of village life and before the rise of Cromwell and his putitanically minded cronies they usually ended up in a communal orgy. It is also relevant that the May Pole was set up upon mounds, hill tops and sacred places.

There is a hill on the border of Gloucestershire and Herefordshire, not far from my home, called May Hill, which although not very high (1,000ft.) occupies a very prominent position overlooking the Severn valley and is the beginning of the Welsh foothills. Upon its summit is a group of pines within two circular banks and a ditch, which up until a few years ago was the scene of annual May 1 skirmish between the surrounding villages which fought one another for possession of the hill for a year. Does this recall Robert Graves' theory of the old year fighting the new? After much fighting, which by all accounts got ver rough sometimes a fair was held, during the course of which much drinking, brawling and lovemaking went on, usually until the following day. Attached to this same place there is also a legend which as a child I was told. It goes: "There are 100 trees upon its summit, although the 100th one, which was planted by Queen Victoria, never grew and shortly after died." As children we naturally tried to count the trees but after reaching 100 and seeing that we had only counted half we gave up, no longer believing the tale; although strangely enough there was and still is a dead tree up there, which is rather unusual because normally a dead tree is quickly cut up and carted away for fuel. Perhaps locals are still superstitious? To me this legend seems to refer to the pre-Christian, possibly even prehistoric, worship of the mother Goddess. I connect Queen Victoria with the Mother Goddess because of country people's habit of substituting a real person for that of a deity when retelling a tale possibly to make it more believeable. For no doubt before Queen Victoria it was Queen Anne and so on, back into the dawn of history when she was worshipped in her own right. As for the legend itself, I believe that this recalls the practice of making a human sacrifice of someone who symbolized the divine King every 100 Luna months, either in her honour or else because a blood sacrifice somehow helped to invoke the cosmic forces that activate the leys. Human sacrifices apart though, I think that the tremendous amount of energy that must have been released by the population of entire villages all lovemaking within the precincts of the magic circle must have played a great part in invoking the ley energy to come down and fertilize both men and beasts and the very earth itself.

As for the May pole itself I believe, like others, that it is basically a phallic symbol, as indeed are all pillars set up within a holy sanctuary, although no doubt anciently it took the form of a totem pole as well, crowned by either a carved or real human head, although I personally cannot for the moment discern the ancients' practice of revering the human head. It could have something in common with the awe in which people of some religions still hold the power of the human eye. For even today people from China to South America still carry talismans to "avery the evil eye". As for the ancient practice of head hunting, it was carried on until recently by some of the most uncontaminated peoples of the world who had been isolated from the rest of us either by choice or Nature. Even though these people cannot remember the reason for this practice, their tradition for doing so goes back before the dawn of history.

To return to the sexual aspect of the ley energy centres, I am sure that those of you who have been lucky enough to have made love within a stone circle must have felt the tremendous release of creative energy from your bodies, which, either in imagination or for real, seems to set up a chain reaction as the energy reverberates around you, rendering you almost unconscious with its tremendous force. Next time you make love on a lay line, when the season, time of day and planetary positions are right you may be lucky enough to catch a glimpse of the immortals from the superterrestrial world; phantom Roman legionaries once more pacing their roads, old men and women, monks and nuns from long dissolute monasteries, even dwarfs and elementals, all whà in their day worked, lived and died upon the leys, to be immortalized forever in the mysterious energy that pulsates the leys. Traditionally the day that the gods, goddesses and immortals visit our world is May 1, so that is the best day for you loving couples who want to see an immortal. If you're feeling more adventurous try Hallowe'en, when traditionally mere mortals may enter the gods' world, perhaps never to return?

I have read and heard of a number of criticisms of the hardback version of this book. I have been told by an expert in these matters that Mr Michell's treatment of certain numbers, particularly 666, is to some degree suspect. Being but a simple layman myself, I can only comment that Mr Michell's numbers seem to me to add up. Many people have classed the book as "fascinating" but have then added "the maths went over my head, I'm afraid". This is quite unacceptable. There are no "maths" as such in the book. There is simply a geometric and numerological language displayed - this is the part of "City of Revelation" that really matters. Another criticism sometimes voiced is that the book doesn't deal to any great extent with leys. This, too, is an erroneous attitude. Leys are not an end in themselves. Like Gothic cathedrals, prehistoric structures, "interface phenomena" (UFOs, ghosts, etc.), alchemy, the physics of three-dimensional forms, etc., leys are a facet of an ancient, awesome cosmology and we will not find the complete answer to any one of these facets without including the others also. Some readers have complained that it is difficult to determine whether Mr Michell believes Jesus Christ and "the gods" have a material as well as a spiritual reality. There is no reason to expect Mr Michell to have a certain knowledge of these matters. That he considers the Christ-concept to have been "the reborn spirit.... of an ancient system of knowledge" which occurred "probably at Alexandria" at the beginning of the Piscean Age, he states quite clearly. He leaves the Jesus part of the equation open: it is a relatively less important matter anyhow.

The question of the gods is quite another issue, however. Mr Michell is unquestionably ambiguous and evasive to them. He actually says: "We are now brought inescapably to face the ultimate question concerning the nature of these gods" but manages to avoid answering it satisfactorily. He does on occasion tend to refer to the gods as time/space entities ("they appeared openly on the earth"; "the gods instructed certain men in the divine art of government"; "the gods were at the temple", etc.) yet at other times he talks of them as forces (in the "Time and Portents" chapter for example). Mr Michell fails to make it clear with which nature, psychic or physical, he credits the gods. This evasion is probably quite deliberate because a determination of the nature of the gods is bound to move us into areas beyond the brief of "City of Revelation". Perhaps he considers the gods to be "part spiritual, part material" in the way that he refers to portents - indeed he does seem to indicate this. But what mechanism is implied? Could the gods have been spacemen? This vague suggestion is implanted by the ambiguous use of the term "extra-terrestrials" in the chapter "History and Origin of the Canon". Such an idea is, of course, a possibility. Yet a spaceman theory is really an intellectual gimmick that bypasses much of the potentiality of the canon and one cannot really believe that such a profound author as Mr Michell can be content to settle for such a soft option. The canon's value is that it is a demonstration of the cosmic interplay of spiritual and material, energy and matter, the mind and the environment, microcosm and macrocosm. Surely this multi-dimensional nature of the canon implies that the contact with the gods can occur not only in the mind of man but also in the space/time environment of man? The canon is ubiquitous - it applies to both inner and outer patterns of being. This quality is expressed by a growth spiral in that everywhere the curve is the same but the size different: the ratios of reality. When the "ancient science" was fully understood and practised, could one of its purposes have been to manifest representations of certain archetypal functions (what the Tibetans called "The Knowledge-Holding Deities") in material form? After all, we know that nature makes use of the sacred canon to structure formless energy in terms of our space and time. If the ancients understood the mechanism of the Cosmic Temple were they then able to "bring down" the gods in a totally controlled and complete manner? The gods, to leave the impression they have on the memory of mankind, must have addressed themselves to at least the visual and aural senses and they were probably invoked to a tactile degree as well. In a less complete and certainly smaller-scale way modern cabbalists still have the capability of producing objective manifestations of psychic forces, though it is doubtful if they have access to the very highest

forces (except possibly in terms of individual, subjective contact). That old Gnostic, C.G. Jung, seemed able to make sensory contact with an archetypal winged figure he called Philemon. Jung claimed that he sometimes walked up and down the garden with Philemon. "Philemon represented a force which was not myself...he was what the Indians call a guru", Jung observed. The gods to which Mr Michell refers were nothing if they were not gurus. Whilst not denying the possibility of extra-terrestrials, the spaceman theory is a typically 20th. Century push-button concept, crude and inadequate when applied to the mysteries we discuss here. Perhaps Mr Michell will go further into the problem of the nature of the gods in his eagerly awaited successor to "City of Revelation".

It is most pleasing to see Mr Michell's third book now published in paperback form. This book, one of the most important documents of our time, will now be available to an even wider public. Certainly no reader of this magazine can afford not to have read "City of Revelation".

ADDENDUM

If readers will permit me, I would like to share a personal insight that Mr Michell's book afforded me. I believe it also bears some relevance to the problem of the gods.

It was May, 1967, With about a dozen other students I was working late in the third floor studios of Ravensbourne College of Art, about a mile south of Bromley in Kent. It was approaching 8 pm and though the sun had not quite set the unlit studios were becoming somewhat dim. I moved to a window to check some work and glanced to see a stunning sight. To the north, travelling through the sky over Bromley, was a vertical rectangular shape of a fiery orange colour. It was making straight for the college. It came to rest a few hundred feet above a field much less than a quarter of a mile from the college. Somehow I managed to attract the attention of the other students who all came to various windows to witness the phenomenon. As the fiery brilliance of the form subsided into a rich orange glow the perfect rectangular shape (90° corners, straight edges) could be clearly discerned. My mind was clicking over trying to find a comfortable concept with which to clothe the naked unfamiliarity of the sight. All I could think of was that it looked like a flaming door in the sky. I actually took a step back from the window because I felt extremely disturbed. Even with people around me I had an abnormal sensation of loneliness. Students were saying "What is it?" repeatedly, like loop tapes. The rectangular form began to "ripple" and took on an amorphous, cloud-like appearance. The glowing orange form then restructured itself into the fiery "silhouette" of a figure with its arms outstretched towards the college. I saw it as an angelic or Christ-like figure with long hair and a flowing costume. A girl standing near me thought it was like Leonardo da Vinci's "universal man" drawing. Someone else agreed with her. By now, sculpture and woodwork students from the ground floor had come out on to the asphalt car park and were staring skyward. How long the figure remained I couldn't now honestly say. One or two minutes, perhaps. It then dissolved leaving a vague patch of dull rosy light that persisted for some time against the darkening blue of the sky. (A mile or two south of the college is an ancient area known as Keston Ponds. I discovered later that a film group from the college were making a film there on, I believe, King Arthur the same evening and at about 9 pm they were packing up their equipment before going to the nearest pub when a spherical light suddenly appeared over one of the ponds. Within its form, apparently, was a crescent shape of great brilliance.) At the time - or just before - we witnessed our phenomenon from the college, a friend was travelling in the direction of Bromley on the top deck of a bus. He claims he briefly saw a large silver circular form over Bromley Common.

What can one make of an experience like this? It happened. One either tries to forget about it or one decides to find a cosmological framework into which an event of this nature can be placed. I decided upon that latter course of action. someone told me that the sighting had been a UFO (though it wasn't my idea of a flying saucer) so I went deeply into UFO literature. This brought me to Mr Michell's "Flying Saucer Vision" and to the ley concept.

Very early on I decided that I had coloured the figure in the sky with my own fairly strong Christian upbringing. I felt, and still do feel, that the others who had seen the figure as similar to Leonardo's "universal man" were a little more perceptive than me. Either way, I respectfully suggest that both interpretations could refer to the same archetype. An earlier account that I wrote of this sighting has been published elsewhere together with some relatively embryonic thoughts of mine, regretfully quoted out of context making them even more incomprehensible than they already were. It was the following paragraph from "City of Revelation", however, that provided me with the information to make a more meaningful speculation regarding the event:

"Of this $\sqrt{5}$ rectangle Hambridge writes that it is 'the most distinctive shape which we derive from the architecture of the plant and the human figure'. ...The $\sqrt{5}$ ratio has a particular application to the human frame, and 5 is traditionally the characteristic number of man."

Mr Michell shows that the $\sqrt{5}$ rectangle displays the proportional relationships between the megalithic yard, the remen, the ch'ih and the royal cubit. I find the correspondence between this $\sqrt{5}$ rectangle and the human figure exciting. Was the rectangle I witnessed that May evening nearly seven years ago a $\sqrt{5}$ rectangle? I cannot hold the exact proportions before my mind's eye now. But there is a clue. The only concept I could think of at the time was that the rectangle looked like a door: an approximation of a $\sqrt{5}$ rectangle one finds in everyday life is a door - it is, of course, related to the human frame. If this is the case, could the figure have been other than the representation of Canonical Man? What were the the mechanics of its manifestation and why did it do so?

Finally, a few scattered observations. I note one interesting item in Robert Charroux's "The Mysterious Unknown": he points out that May is an important month in the relationship between Earth and Venus and that Venus was nearest to our planet during May both in 1966 and 1967. I am aware that Venus is connected with the gods in several mythologies. But what can the connection be? 1967 was, of course, the year of the flying crosses that appeared throughout Albion. It was also the year of the "Six Day War" and its significant location. Later that year I was to briefly witness another UFO in a spectacular fashion while travelling at speed in a car with two other people. In October of 1967 I had a powerful visionary dream at the end of which I was told "The Sun rises from its Castalian birthplace". There is an additional complexity to the Ravensbourne sighting - I had a prophetic dream about six weeks previous to the sighting (and I am not usually given to such dreams) in which I saw a disk-type UFO land in the field over which the actual rectangular UFO hovered. More happened in the dream but I won't bore T.L.H. readers any further. Life is complicated enough as it is!

There it is. I have long felt compelled to throw open the episode in the hope that more capable minds than my own can decipher it further.

BOOK REVIEW

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"SONG & DANCE MAN: THE ART OF BOB DYLAN" - Michael Gray (Abacus, 75p).

There would seem to be something of a paradox about the author's aims here. Broadly, he exaggerates Dylan's musical roots and claims literary allusions of doubtful validity; largely neglecting the Jewishness of Dylan's work and the archetypal cosmology which is ever apparent.

However, he is 100 per cent correct in making literary comparison as regards Dylan's place as a master poet and storyteller. Unfortunately the outrageous theories (undeniably important in reality) will not find favour among the academic fraternity if there is any object in thrusting him on the intellectual elite. It certainly does encourage a re-examination of the lyrics in a wide combination of patterns. There are fascinating insights into individual songs and with the artist's development.

