

THE LEY HUNTER

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LEAD-IN

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The letter reproduced below crystallises a situation which I feel deserves investigation and discussion. The subject being the effect of ley power -- presuming one allows for its existence -- on any building upon a ley or over a blind spring (to use Guy Underwood's term). If anyone feels competent to advise the correspondent might I ask that The Ley Hunter receives a copy of the suggestions. Also, can anyone help with information on the Norwich district?

The letter in questions reads:

"We are in the initial stages of designing a visual arts centre just west of Norwich in the University of East Anglia campus and position and orientation are key questions at present. It would be interesting to consider the whereabouts and influence of any prehistoric trackways within the vicinity, and as I am somewhat confused as to where to start gathering information, I thought you might be willing to help. Is it simply a case of connecting point to point on an Ordnance Survey map? Has this area already been covered by a ley expert? Is there anyone specialist in this country who would be willing to discuss the influence of ley power on nearby buildings?

Any assistance would be extremely useful.

Yours sincerely,
Neil Winder,
Foster Associates,
12-16 Fitzroy Street,
London W1P 5AJ.

MISCELLANY::

The swastika stone described recently in The Ley Hunter by

Barbara Crum is interpreted by Mr John Knox in the Yorkshire Post of February 22 this year as specifically detecting the summer solstice..... pop star David Bowie in New Musical Express (also Feb. 22) talks of working for two men who put out a UFO magazine, and stated, "We had regular cruises that came over. We knew the 6-15 was coming in and would meet up with another one.....Keith Branigan's "Aegean Metalwork of the Early and Middle Bronze Age" has been published by the Clarendon Press/Oxford University Press. The Times Literary Supplement reviewer called it "the Plain Man's Guide to Aegean prehistory". The price to the plain man is a mere £18.....

QUEST::: Due to the imminent heavy increases in postal charges, Quest regrets to have to announce small price increases. Commencing March 15 the annual subscription was to be raised to £1-20 or five dollars, and single copies to 35p or one dollar.

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SIMILARLY THE LEY HUNTER HAS BEEN FACED WITH POSTAL CHARGES RISING: ALSO COST OF STENCILS, INK, PAPER, ETC. I HAVE CHOSEN NOT TO INCREASE SUBS. AT LEAST FOR THE MOMENT AND SLIGHTLY REDUCE PAGING TO COMPENSATE. - Editor.

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John Wilcock is something of legend to followers of the underground press both in Britain and the U.S. Apart from being extremely active in giving national -- international -- journalism a boost, he has also published many travel books. His next work, however, will be "The Quest for Magic: Rediscovering Pagan Britain" from Sidgwick & Jackson later this year.

ONE
MAN'S
QUEST

by
JOHN
WILCOCK

He has researched his subject not only from books but personal visits to sites concerned, as your editor can verify. For John and a companion stayed with us in Hartlepool overnight, and I was pleased to show him Hart, our local spot of interest. What follows is part of the introduction to his book, which I trust will cause readers to order copies the moment it appears.

Every human being has a quest but relatively few realise it, and an even smaller percentage discover what their personal quest is before it captivates them. The quest, in fact, conscious or otherwise, forms the central structure of our lives and it is only when we detect its pattern that we are able to channel it effectively. When we vacillate, change course haphazardly or shoot off wildly in ten directions at once it suggests that our internal compass is out of order. It is at those times that we are most vulnerable to somebody (or something) else's pattern.

It is only a year or two ago that I convinced myself how much I needed a "guru" -- somebody who could teach me all that I suddenly felt I needed to know. It is a familiar story. When I discussed this subject with friends many of them had gone through the same process: an almost overnight realisation that time waits for no man and time was galloping by at a dizzying pace. It is at this point that you begin to realise how little you know -- and how much you want to know. There are no answers, somebody has wisely said, only questions, and after you get past 30, and then 40, the questions come thick and fast.

And so I began to look around and wonder who my guru was going to be. The existing models somehow didn't seem satisfactory. Being somewhat glib, unusually articulate and a shade too dominating (Leo) to make a good disciple I have always found it hard to accept counsel, much less direction, and I didn't see myself now sitting at somebody's feet and undergoing the discipline of an ashram, or even a commune.

And while I respected that there existed many fine spiritual teachers who might be able to instil in me a tranquility and acceptance of things that my frenetic, self-destructive lifestyle desperately needed I wasn't convinced that any of them was all-wise and all-knowing as their adherents claimed. Moreover, I knew I didn't have the time to spare to check them out.

It became obvious, then, that no single person was going to provide my answers -- or even continue to stimulate me with new questions ---and it was at that point, on the cusp so to speak, that I remembered a similar turning point in my childhood. I was about ten years old at the time and I had read somewhere about what a constructive thing it was to have a hobby: collecting stamps or butterflies, bird-watching or train-spotting, painting book-ends or constructing model airplanes. I tried something for awhile, I forget what, but soon gave it up because my heart wasn't really in it, but it did teach me an important lesson; however much you think you might need to do something you'll only do it well if you want to do it and if you don't want to do it you'd be better off leaving it alone. So, back to the Seventies, here I was knowing deep in my gut that my quest period was about to begin and scared that before I could discover what it was I'd be in full cry along some wild goose chase that would only bring me frustration and sadness.

And then, like so many people before me, I found myself right in the middle of my quest before I even knew the journey had begun. For two or three years, in a lacklustre sort of way, I'd been collaborating with an old friend, Betty Pepper,

in producing an annual compendium of occult material called the Witches Almanac. Betty had been doing a column about witchcraft for my personal monthly magazine (Other Scenes) and not long before I left New York the almanac developed out of that. My role was pretty much that of providing editing and technical assistance because Betty had long been a knowledgeable occultist and when there were stories for me to write up it was nearly always from her research. I was, so to speak, the sorcerer's apprentice and so long as it was something I could fit in between my other activities the role suited me well.

At the time I was still publishing my magazine every month, running around the world revising my travel books (Japan, Greece, Yugoslavia, among others) and writing a regular column. The U.S. radical scene had been preoccupying me for some years but that particular phase of history was coming to an end and it seemed, for sanity's sake, time to get out.

It was then that most of my streams flowed together into a new project: research about the world's magical sites, a travel guide that explored these ancient places of power with a (relatively) sceptical reporter's eye. I would read everything I could, I decided, about the supposed magical content about these spots, and then go and look at them and write down what was known about them today. It would be a snap, I thought, and when I'd done it I would pass on to something else. How naive! I was already trapped. It is impossible, I quickly discovered, to dabble in magic without becoming captivated by its spell. The very word is a potent one and if you doubt this try introducing it into your casual conversation at any time among almost any people.

But what is magic? Is it possible to even define it? The Encyclopedia Britannica devotes five or six thousand words to this task and after you've finished reading it you are dizzy. It begins: "The general term for practise and power of wonder-working as dependent on the employment of supposed supernatural agencies... There is no general agreement as to the proper definition of 'magic' which depends on the view taken of religion...." Chambers Dictionary to some extent begs the question: "The pretended art of producing marvellous results by compelling the aid of spirits or by using the secret forces of nature such as the power supposed to reside in certain objects as "givers of life"; enchantment; sorcery; a secret or mysterious power over the imagination or will." It's that 'pretended' that throws me; are they implying that all of magic is make-believe? That all of the hundreds of thousands of occult books and manuscripts that have come down to us through the centuries are a put-on? That all of the things we can't explain are an illusion, make believe, somebody's idea of show business?

Wherever you try to get hold of this subject there are slippery edges. Just as my friends all through the Sixties endlessly debated that age-old question, What is Art?, my prediction is that they'll argue incessantly all through the Seventies, What is Magic? because there is no doubt that however hard we may find it defining magic (and maybe its very ambiguity is, like art, what gives it its strength) there is an absolutely unprecedented interest in the subject. "Something is happening," concluded a writer for New Society in 1973, a ballooning of interest in 'arts' that have been ridiculed and outlawed for 300 years." The magazine, in an article mostly about astrology, talked of the rapid growth of "astral literacy" quoting a National Opinion poll of 1970 that 87 per cent of those asked knew their sign of the zodiac.

Now astrology, in my opinion, is the thin edge of the wedge. It's undoubtedly part of the subject matter but slightly peripheral: something like the slowly moving outer ring of a great occult wheel whose progress churns its passengers slowly but inexorably into its mystic centre. You start to dabble in astrology and sooner or later you're going to be a pushover for ESP, telepathy, telekinesis, spiritual messengers, mystic visions, witchcraft, psychometry and any of the hundreds and thousands of other variations on this fascinating theme of magic. So astrology (or any of the other subjects I've mentioned) are an introduction, if you want to look at it that way, to a whole new vision about life.

What I have tried to do in "The Quest for Magic" is present you with information pretty much as it came to me. I am the first to admit that I am a neophyte in these matters (the sorcerer's apprentice, remember?) but I am learning all the time and it will help not at all for the experts in any of the fields I have dealt with to sneer at what (for them) will appear to be superficial knowledge. I don't claim to be an expert on anything but what I have brought to my quest is the attitude and experience of an experienced, sceptical (but nevertheless, sympathetic) reporter. I have tried to produce not magic but evidence of magic, a documentation of as much of that pagan lore as could be found beneath the debris of two thousand years of Christianization.

I am no archaeologist but I have perforce had to learn something of archaeology. And history. And comparative religions. And contemporary occult thought. I have tried to pay my respects to the experts in these fields, and many others, and present as wide a cross-section of their views and expertise as possible. Maybe sometimes I have done them less than justice but it has never been my intention to reject any of their theories out of hand. The plain fact is that none of us knows the truth of the past, we can only guess, and sometimes the wildest maverick hypotheses of one generation are the stone-cold "truths" of another.

Thousands of years ago in this country, as in others, lived a people who knew more about nature (magic?) than we do today. They respected the sun as a god, the natural elements as being something uncontrollable but occasionally predictable and almost always useable, as for example the way a surf rider will use a wave's power and energy to take him where he wants to go, turning out when their paths diverge.

It may be that our desperate need to explore and understand solar energy (the source of all heat, light, life) today may have had its parallel aeons ago when it was virtually the only source of energy. To this add wind power and heat from under the earth. Could the ancients drive their "machines" by solar energy? Why not? Can anybody prove they couldn't?

On a personal level I kept wondering what it was that had transformed me from a gung-ho newspaperman with an intense preoccupation with tomorrow into an anti-quarian researcher who delighted in nothing more than burying myself in an era hundreds, and sometimes thousands, of years in the past. All of a sudden my interests were history, archaeology, Celtic customs, ancient pagan gods, legends and inanimate weathered stones half forgotten on lonely moors.

It was only when I began to notice how often the sun came into my research -- the sun as a source of heat, light, life, the sun as the all-powerful god of the pre-Christian pagans -- that I realised where the link-up came. These long-ago peoples, those "ignorant savages" as sophisticated modern-day snobs like to think of them, apparently knew a thing or two. They knew, at least, where power came from as we today are beginning to realise with our international conferences to study solar energy and what can be done with it: distillation of fresh water from the sea, the heating of homes, the storing of the sun's rays in dry batteries for powering radios, and, conceivably, heavier machinery. Is it too much to claim that one day soon, when our oil supplies run out, that once again we'll regard the sun as an all-important "god"? And can we state categorically that the ancients didn't know anything about solar energy?

Energy, in fact, might be the key to the whole subject. What are ley lines but invisible tracks on which some power might once have flowed? And could again if we could recapture the secrets of charging them up and channeling the flow?

I'm not saying that I categorically accept these theories, only that I cannot positively reject them. Many of the historians who tell us about our past are at odds with each other. I search in vain through the index of one archaeology book after another for any reference to "magic". In general, the category is unacceptable to these "experts" who are so positive about the way our ancestors lived. Ditto for the scientists with all their radio carbon dating and similar techniques. Every few years, or so it seems, they discover that their calculations were incorrect and must be readjusted.

After I had built up fairly extensive files I set off with a companion, Martha, to visit as many of the ancient sites as could be fitted into a convenient route around the British Isles. Obviously we couldn't go everywhere but with the help of well-planned routes we could investigate a vast number of ancient places where, it was possible "magic" had been known if not actually practised.

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MYTH AND COSMOS

by
ANTHONY
ROBERTS

(TOWARDS A PHILOSOPHY OF
REVOLUTIONARY HISTORY)

It is essential in any study of history to recognise the determining patterns that underlie the main strands of historical reality. These archetypal patterns are a complex amalgam of economic, social, psychological and metaphysical evaluations, that together blend into unified and coherent structures, fashioned from the accumulated psychic impetus of the culture or cultures under discussion. Current historians of whatever academic discipline (Spenglerian, Toynbeeian, Wellsian, etc.) all make the one cardinal error common to our age, and that is to view history from the narrow vantage point of rational, linear development. This is done without taking into account the multiplicity of esoteric forces and cosmic influences that determine the basic mores of history and give shape to the dynamic equilibrium of its organic components. History is not and never has been constructed in a straight line! Its structural geometry is vastly more complex, curving into almost non-Euclidean shapes that spring from the esoteric meshing of a great variety of forces, many of a non-rational, metaphysical and magical nature. The exposition of aspects of this radical philosophy forms the basis of this present article. It is seen through the eye of a cyclic historian, working from a vein of mystical interpretation, leavened by the concepts of mythology.

The Italian philosopher and exponent of cultural interaction, Giambattista Vico (1668-1744) wrote several studies of historical analysis that despite certain authoritarian overtones, contain a clear view of the essential reality of cyclic time spans. His work, although abstruse in its metaphysical interpretation, contains the germ of a great profundity, for he recognised the endless cyclic importance of recurring wave history. This is the tidal movement of nations and species in periodic, fluctuating rhythms. Rhythms that curve and spiral within a regular cultural geometry, itself in harmony with those universal patterns of the cosmic scale. What Vico accomplished through his lifelong study of historical movement, was really a convergence of many intellectual disciplines which blended general "History" from one angle, with systematic societal studies from the other, finally interpenetrating to form a unified science of regular human continuity over vast periods of time. His "new" vision united science with philology through pertinence of historic fact, while philosophy and esoteric (religious) intuition resolved themselves as a demonstration of general truth. From this synthesis a wide, overall vision can be obtained owing nothing to evolutionary processes. We can visualise and understand the movements of a constant, universal history because, as Vico put it, "Its principles are therefore to be found with the modifications of our own human minds."

Vico saw the pathway to historical clarity in the terms of hermetic initiation; that is as a ritualistic movement through various stages of consciousness until the goal of total realisation is achieved. He stated it thus, "men at first feel without observing: then they observe with a troubled and agitated spirit; finally they reflect with a clear mind." The triadic application of this sort of perspective to the study of history is much more in keeping with a rounded vision of harmonic unity than the narrow, intellectualised conception that today dominates. The ancient doctrines taught that "man is the measure of all things" and the seeming simplicity of this statement belies its true meaning. From the depths of the human spirit there can unfold every form of perception and intuition that can encompass all forms of realisation, ranging from the cosmological to the

sociological, and fusing the two. The wide vision perceives a universal pattern that applies equally to all things in their correct sequence. The reason for beginning this short study of mythology with mention of an obscure Italian thinker is not as bizarre as would first appear. Most historians and scholars fail to recognise the vital role mythology played in the cyclic movement of the ancient civilizations, and in so doing blind themselves to the importance of archetypal human psychology.

C. G. Jung has recently rectified much of this internal blindness by pinpointing the archetypes but he never professed to be a historian, writing mainly as a clinical analyst with religious and philosophical overtones. In the light of what is stated above, we must discuss exactly what myth really is and why it has a genuine historical role to play. During the C19 myth came to mean fabulous tales or memories that were opposed to the then triumphant "reality" of rationalist thought and philosophy. This stemmed from the mechanistic upheaval of the Newtonian revolution in the C17, which has disastrously obscured the patterns of true cosmological understanding ever since. As the C20 draws to a close there is beginning a new Renaissance of speculative thought that is rapidly rehabilitating the old sacred doctrines that held sway millenia before Newton was born in 1642. A "new" vision of historical evaluation is slowly emerging that recognises the vast antiquity of civilised humanity and the cyclic periodicity of cultures, philosophies and technologies, dating back to the Ice Ages and beyond. It is here that world mythology plays a vital role and the canon of British myth fulfills a crucial and specific function. The mysteries of Britain are far more than primitive fertility rites; they are glimpses of mythic reality, disguised as poetic truth and couched in the terminology of a ritual codification, rationalised through certain recurring archetypes and motifs.

First, what is myth? There is no simple answer but it must be emphasised that whatever else it is, a major mythological system is not fictionalised superstition. Basically it is a codified system of belief, mainly, but not always of a religious nature. It usually takes the form of a primordial reality told to satisfy deep religious needs, moral imperatives and social necessities. It fulfills a universal function within the framework of a culture, by tying together all the wide and colourful strands of that culture's primeval remembrings. In this sense myth is poeticised history, enshrining hierarchical social patterns and actual events within the lines of an intuitive religious extrapolation. As a well-known example of direct mythical continuity, it is pertinent to mention the work of the great English prophet William Blake, (1757-1827), who, under the guise of poetry wrote serious mythological history of a precise religious nature. The whole range of Blake's voluminous writings encompass a basic theme of mythical regeneration. This regeneration is both physical and spiritual, and its process is gradually shown through his prose, painting and poetry as a progression from a "Fall" in the far past, to a "Rebirth" in the far future. To achieve this prophetic vision Blake created his own mythology and cosmology in detail. But although original in nomenclature and specific incident (Urizen, Los, Orc, are some of his cosmic spirits, revolution and apotheosis among strange landscapes some of his themes) the mythology of Blake is steeped in the myths of the world beyond his own subjectivity. The poet was a very learned man who had long studied the mythical traditions of Antiquity with particular reference to the British Isles. It is rumoured he was a member of the revived Order of Druids and it is documented that he made careful studies of the Hermetic and Alchemical literature of the late Middle Ages. Blake fused the ancient myths in the crucible of his own

* MISCELANY 1: John E. Hall of 11
 * Cromwell Road, Southampton, Hants, is
 * interested in contacting other ley
 * hunters in that area....and Ian G.
 * Cameron of 101 Salisbury Road,
 * Liverpool 15, wishes to contact fellow
 * ley enthusiasts in the Merseyside area
 *and Betty Hope of Hitch Lane Cottage,
 * Patmore Heath, Albury, Ware, Herts, would
 * like to be in touch with fellow ley hun-
 * ters in the Buntingford/Nuthampstead
 * district....George Hunt Williamson's
 * dubious "Road In The Sky" UFO book now
 * out as a 60p Futura paperback..... *
 * ***** *
 * ***** *

intuitive imagination, constructing an elaborate web of poetic interpretation that told anew the perennial story of the cyclic development of humanity. A development that contained a past "Golden Age" of Giants and Gods, Druids and Fairies, drowned lands (Atlantis) and mighty archetypes (Albion, Satan, Jesus, etc.). In fact, a full religious cosmology functioning through the reality of historical myth. Blake's progression of history was poetically mythical in detail but physically sequential in structure, providing an intellectually balanced blend that was based upon a genuine spiritual profundity. This is the basic function of myth in history.

All myth in whatever culture relates a form of sacred history, clarifying the root patterns of revealed religious experience. It is the human recognizance of divine revelation, dealing with metaphysical interaction between those forces and entities that shaped the destiny of the culture's antecedents. The events that lie at the roots of mythology take place in "cosmic time", a period when the spiritual foundations are fresh; a time of "beginnings" and unity with the Gods. In fact, eras of cosmological harmony. Root myths describe how supernatural beings (Gods) break through into this world's reality and create the central patterns by which it then proceeds to live, move and have its being. Subsequent myths relate human reaction to the Gods and the celestial tapestry, interpreted through tales of Divine Heroes, mystical quests and magical practice. There is always a "creation" and however fanciful this may appear to Cartesian philosophy this creation of the Gods is always designated as a remembered physical process of great beauty and joy. To view the creative foundations of mythological experience is the basic quest of all mystics and visionaries. They seek a unity between the objective and subjective which is the beginning of true wisdom and this unity is found in the underlying structures of world mythology viewed through the psychic lens of prophetic revelation.

As stated above, Viconian history recognises the cyclic nature of time through a cosmic synthesis of cause and effect, therefore it is really a form of mythological analysis, closely following a time honoured esoteric tradition. If early subjective history (myth) is viewed through objective, factually based data, its nuances and ramifications unfold like a burgeoning flower and a true poetic interpretation comes into its own. This shocking statement will, of course, be ridiculed by academic historians because it throws off the hackles of inhibitory intellectuality and allows the vibrant currents of intuitive psychic freedom to flow unimpeded. It also throws a totally new light upon the meaning of "reality" in its cosmic context. Cosmic consciousness is a vital ingredient in humanity's psychic make up, and the tuning in to this form of higher consciousness throws the mind into direct relation with the fantastic, supra-mundane forces that maintain the cosmological equilibrium. It is these forces and the entities (cosmic beings) manipulating them, that lurk on the fringes of human history throughout time, woven into all mythological structures everywhere. They are not always benign and their magical effects are not always beneficial to the human race!

Objective vision of magical reality often becomes distorted through cultural interpretation. The core of mythological magic remains reliable because of its archetypal properties, but these archetypes are, of course, open to various forms of recognition and evaluation coloured by different forms of cultural evolution. False evaluation stems from a refusal or inability on behalf of the interpreter to come to terms with the universal psychic current that fertilizes all inner perception. It is really a lack of cosmological perspective. More accurate understanding arises through a conscious rapport with those subconscious energies that generate an accurate visualisation of the cosmic patterns, within the boundaries of the similarly structured human psyche. These subjective "shadows of heaven" are the sacred images of divine order, shadowed because they pass through the flawed filter of ratiocinative human consciousness. A consciousness that ceaselessly strives to understand them, yet often makes disastrous errors of perception resulting in colourful yet fanciful visions bordering and encompassing severe mental derangement. The iron moral discipline evinced for instance in the poetry of the "Beowulf" saga makes the perfect framework for experiencing

the impact of "magical reality". Beowulf is mythological truth refined to its purest essence and as such its austere moral vision establishes a direct linkage with the intuitive reality of the ancient pattern of Unity, or in Jungian terminology "wholeness". "Shadow" and "Light" are fully reconciled within the framework of mankind's ethical struggle for righteousness through honourable conflict. "Beowulf" is a poetic precis of this struggle and reconciliation, written in the terms of a battle between a good man and a demonic fairy, resolved through the climacteric of a fiery dragon. The dragon being the mythic realisation of the eternal Cosmic Spirit that dissolves all and recreates all in its vortices of energy. The psychological message, although simplified, is all-embracing and transcendent; such is the true power of myth.

Fairies, elves, goblins, sprites and nymphs all revolve within the cyclic wheel of myth, where they perform the dual function of crystallizing human recognition of key patterns while retaining an individual physical reality of their own. They are metaphysically integral to the scheme of "cosmic wholeness" while retaining personal characteristics that function through temporal, even social manifestations. This is the interesting dichotomy of "Fairyland" and its fascinatingly mysterious inhabitants; they must always be studied on both the psychic and the physical levels of interpretation to attain a rounded and well balanced picture. They are both of this world and beyond it and such is their endless momentum in the fluctuating movements of historical and mythological rhythms.

The "fairy's curse", the "wrath of the gods", or perhaps more correctly the geomancer's warning, is another widespread mythic memory familiar in all corners of the British Isles. Its macrocosmic import is of course obvious, the universal structure must not be shattered. Interference with any aspects of fairy magic (including their artifacts and monuments) was said to bring dire repercussions. When the natural order by which any sentient beings regulate their life patterns is unjustly disrupted or destroyed, when tyrants oppress under the name of political or religious "gangsterdom", when individuals compose their philosophical or intellectual systems outside the harmonious boundaries of nature's cosmic canon, violence will be the coin in which they are paid. It is simple and just. Those who destroy for personal gain will themselves be destroyed -- gaining nothing. Those who live to create unity within the framework of nature's schematic tapestry will be rewarded by peace of mind and total vision, encompassing all the ranges of understanding that make up the complexities of beatific existence. This is not empty moralising. It has been and can be a justifiable ethic for spiritual and physical revolution. It is millenarianism stripped of its pretension and translated to the level of cosmic justice.

The fairy's curse today hangs over the whole world as humanity continues to destroy the ecological and societal equilibrium in the name of material progress. To lift this curse morality must be blended with a renewed geomantic sensibility, tempered with a sound acceptance of the realities and interbalance of the natural order that facilitate harmony in the earth's delicately structured eco-system. Fairytales contain a carefully poeticised code that perpetuates millenia of natural philosophy, and that is why the same archetypal stories, symbols and characters appear in the folk-myth of all nations. The structure of creation was shaped by sacred laws and any profane interference with its natural, harmonic balance can swiftly open the flood gates of Hell or more accurately, Chaos!

The forces of perpetual chaos always surround creation (it is from them that it was originally formed in the lost womb of time) and they are limited by the fabric of space-time itself, seen in this context as a unifying element, binding and giving purpose to the dynamic flux of existence. To conquer chaos the inexorable movement of time must be viewed through its metaphysical perspective of cosmic correspondence, its force and its meaning cojoining to order the boundaries of all realised imaginative experience. In the study of historical myth this metaphysical order, this religious sailing within the revealed beauty of the time winds, is made manifestly apparent to those minds that have mastered the art of astral navigation. In the myriad worlds of mythological reality the "shadows of

heaven" are dispersed and the liberated Imagination rises swiftly towards a full and loving consciousness of its own meaning and worth in the divine scheme. Pure myth contains a cosmology and a morality that lies beyond any rationalist philosophy or purely human system of metaphysical classification. It reflects basic cosmological realisations that embrace and reconcile all the fluctuating rhythms of infinite creation into a satisfyingly realisable whole. It is an historical blueprint for a balanced recognition of Imaginative Order and as such contains the roots of a total Freedom.

Myth orientated through reality creates a genuine moral order out of a non-moral chaos. This is because it is not mere fiction but rather presents motivating images that transcend secular normalcy, giving a religious philosophical perspective to the movement of everyday life. The Gods, the fairies and all their works can be viewed as realisable instruments of this religious philosophy, reflecting on the sphere of earth some of the transcendent rhythms of the over-all celestial pattern. The importance of this sacred pattern is well remembered in the myths of the "fairies curse" and its import to the human race as a whole is crucial. It is this cosmological pattern that creates the energy balance between good and evil, reconciling the disparate elements of chaos and order into a metaphysic of harmonious function. When the divine pattern is disrupted fairies die, the landscape withers and magic rapidly becomes black. It represents a cosmic catastrophe of apocalyptic proportions. It seems that we are heading towards this "apocalypse" at appalling speed.

BELGIAN LEYS

by EUGENE ZIMMER

Having acquired through Robert Graves a special interest in the Mother Goddess cult and its varied and numerous traces in our modern culture and surroundings, I was lucky to hit upon Alfred Watkins's book when it was republished in 1970. Since then I have been ley hunting in Belgium and other parts of Europe, and I have been to Hereford to run briefly through The Old Straight Track Club's papers. I was delighted to learn of your magazine, and your readers may be interested to know about the findings I have made in Belgium, which I have attempted to summarise.

Speaking for Belgium alone, a pattern of sacred geography certainly exists. It took me some time to find it out until I concentrated on leys having a solstitial orientation. They are rather thick on the ground, particularly in regions inhabited since Neolithic times but also in coastal areas which have since been swamped and reclaimed.

An overwhelming majority of leys align on the sun's rising and setting at the solstices, and some on the moon's two extreme solstitial positions. One notices that sometimes when an apparently interesting ley point does not fall on the "solar" grid it is in the "lunar" alignment with a point on the "solar grid". The fact that here leys mainly follow astronomical directions seems rather obvious to me, as the landscape is mostly flat where the ley system exists. There was no opportunity to put ley points in conjunction on straight lines between sacred "high places" and therefore only the sun and the moon's sacred alignments could be used. When however there is evidence of a sacred place like a spring, or a megalith, solstitial leys stem from these points.

This observation, linked to others I have made on the English landscape, leads me to propose the following generalisation:

-- when the country is flat, local leys are aligned on the solstices. It is difficult to say where they stem from, except in the obvious instance where, as I have already said, they go through a spring, megalith, barrow, very old and sunken crossroads of five or more country lanes, sacred groves etc..

-- when the country is a little more hilly more and more local leys point to the local "summits" but always in solar solstitial directions (sometimes lunar). This is very noticeable at places which are called "point du jour", which, as

their name and localisation indicates, were observatories where, until perhaps recent times, farmers would go and observe the position of the rising sun on the horizon.

-- when the landscape is hilly with very noticeable features on the skyline, more leys go directly from one high place to another, without any astronomical signification. In this type of landscape there is a mixture of all types of leys: 1, solar solstitial and equinoxial; 2, lunar solstitial; 3, "between high places". I have been able to operate this classification on the maps in A. Watkins's book, There do not seem to be so many leys which do not correspond to either one of these three criteria but I hesitate to generalise on this point.

I will now touch upon the much debated question of the length of leys. On the basis of my local research I am very reluctant to admit that very long leys exist here. Indeed my feeling is that the ley system is the aggregation of a high number of very local systems having rarely more than five miles in diameter. When one has set out all these local dense systems it is extremely difficult to ascertain if a seemingly long ley is not a chance coincidence between two neighbouring local systems, the more so as there is often a gap in between. I must add here that the "antiquity" of the Belgian landscape is much destroyed and not all as respected as in Great Britain. Leys along great lengths of old tracks or roads are very rare if not inexistent. This type of evidence, I feel is important to establish the existence of very long leys.

Now for the antiquity of the ley system here:

-- In a great number of cases the system aligns on prehistoric sacred places: summits, groves, springs, megaliths (which by the way are very rare here). Places which were obviously dedicated to the Mother Goddess and now taken over by the Virgin Mary are all on the ley system.

-- However I feel that there are many proofs which indicate that the Church, until relatively recent times, knew of the ley system and went on building churches and chapels in accordance with it. The proofs I have for this assumption are: *The ley system exists on parts of the Belgian coast which was swamped in the 11th. Century and since reclaimed. Here as elsewhere leys pass on farms founded by the Templars. This observation meets the accepted view that the Templars drew widely upon the principles of geomancy and astronomy in the architecture of their buildings. *In Belgium every village has a rather important number of small chapels placed very haphazardly along the streets. A great number of them are not little buildings as you would visualise them but carved pillars of stone or brick with a religious figure inside a niche at the top. A great number of these chapels, which are not situated at old crossroads or under old trees, or on some other obviously sacred spot, do however fall on the ley grid. Nearly every church of South Brabant where I live has one, two, or even three chapels on the solstitial directions radiating from it. Their great number and their localisation on modern roads makes it very difficult to consider that all their sites date back to prehistoric times, unlike your Celtic crosses which often are carved megaliths.

-- To take up the argument on British ground, I feel the alignment between Stonehenge, Old Sarum and Salisbury Cathedral is in itself an important indication that the mediaeval builders still knew of the ley system.

--- Link with earth currents.

As your readers are perhaps aware a French author (Y. Rocard: Le signal du sourcier, Ed. Dunod) has elaborated plausible scientific proof that a dowser's reaction is linked to infinitesimal variations in the local magnetic field caused by "electrofiltration currents" due to underground water in movement. These variations can be traced with a proton magnetometer and I am presently trying to find the time and money to research with this instrument, even should I learn to dowse. "Dragon" currents are widely accepted in contemporary esoteric French publications and are linked with the "Vouivre", ancient Gaul's serpent god or goddess.

One of the lines from Minster church ran along an odd little pathway, which cuts a diagonal through the centre of Broadstairs, and ended at the triangulation mark at Pierremont, (Stone Hill?) and not at the war memorial as I had expected, and there was nothing significant on the ground where the triangulation mark was. (I was now exploring my leys "in the field"). It seemed a dead end but I had started reading books on Thanet history and archaeology and had come across an article on old mills which mentioned one at Pierremont, called Claremont Mill (Clairmont = light hill?). This had been pulled down but the house that was built on the site was "Claremont House". When I went to look for this house I found that my diagonal path ended in its backyard. This so encouraged me that I started to investigate the path back towards Minster Church. At Upton the actual path vanished but the ley ran through an even 6-pointed crossing of leys on an old path through an orchard (now a housing estate). This path ran quite straight for $\frac{3}{4}$ miles, first as a road, then a footpath, then a cart track and led to Dumpton, but I hadn't taken much note of this as I thought it was one of my wishful thinking star crossings -- it was such an unimportant path. But on investigation I found that at that spot where the Minster ley and others crossed, and where an old boundary wall met it at right angles, there was a small stone. A mark stone? I can't think of any other explanation. This is a chalk and flint area and stones have to be brought in specially. It obviously predated the housing estate and why would anyone have needed it there in an orchard. It must be a boundary mark. From here my line on the map continued diagonally through the orchard/estate to zigzag in the road, (just south of Bromstone House) and the T-junction of an old cart track with Bromstone Road, near an old cottage. I couldn't make the line go through Bromstone House however hard I tried so I went to see what the cottage was called in case that gave a clue and I found another, and much larger, stone! It was oblong, about 2'x3'x2' high. Could it be just a mounting block? If so why was it across the road from the cottage? There is a riding school at the end of the lane so why wasn't it near the stables? It was too big for an ordinary council boundary stone and anyway they use iron markers -- I've checked BMs and BSs on the map with the markers on the site elsewhere. I was so excited that I asked a friend to come with me on my next visit and she could think of no prosaic reason for it to be there either. It must be the Bromstone. We hope to continue checking this ley up to Minster Church during the spring. It goes through a triangulation at Highfield Road, a chapel, road junctions at Beaconsfield Road, Spratling Street, Manston Grove and Bush farm (all promising names) then on to Minster Church -- approximately $5\frac{1}{2}$ miles altogether. We tried out one of Guy Underwood's divining rods designs on the stretch from Claremont mill but with no real results -- just the occasional twitch which we couldn't repeat. Incidentally, my friend found a small stone like the Upton one on one of our hunts through fields. It was at a T-junction of two obscure and overgrown field paths, though one of these had a name, Eloë Lane, so it must have been important at one time. I have read recently that when they carried out the Beating the Boundary ceremony in the C18 and early C19 they occasionally set up a new replacement stone, so I suppose some of the actual stones could be recent but the sites themselves would be ancient.

THE ATLANTEAN SOCIETY is centred around a New Age philosophical teaching based upon the occult traditions of Atlantis. We seek an awareness of the oneness of all life, to gain wisdom, knowledge and understanding from the Father/Mother God, creator of all universes; our Four Festivals of Isis echo the timeless teaching which links the past, present and future. Details of healing, meditation courses, sample copy of our magazine The Atlantean and Diary of Events from "The Atlanteans", House of Isis, 42 St George's Street, Cheltenham, Gloucestershire, GL50 4AF.

**** SPECTRUM: A new occult magazine featuring astrology, magic, witchcraft, Atlantis, weird psychic happenings and all occult subjects. New issue No. 4 includes an article on leys by Paul Screeton. Single issue 35p. Annual sub. (six issues) £2. Send now to Bywood Publications (LH), 62 High Street, Croydon, Surrey CR9 2UT.



JOHN MICHELL (Abacus, 60p)

Re-reading this book for the third time it struck me forcefully how much it was a precursor to a whole new way of looking at the world. It contains the germs of many revolutionary concepts which John Michell has analysed and incorporated within a cosmological thesis which is not only in its way personal but cannot fail to be universal.

Having read "The View Over Atlantis" I mentally enlarged its predecessor's flaws (John Michell had written: "In attempting this a great deal of material has been included which may, perhaps, seem irrelevant, over-elaborate, or even contradictory) and felt that his second book had eclipsed "T.F.S.V." into significance and almost worthlessness. In 1970 I asked the writer his current opinion of that literary genesis. "It was the right book at the right time" was his reply. Today the contents are relevant in so much as we are no closer to solving the UFO phenomenon yet equally its pervasive influence is as great.

The book has probably had less effect on the "ancient astronaut" contingent of Drake, von Daniken, Tomas, Kolisimo, etc., but rather fostered a deeper, psychic/psychological and ultraterrestrial-slanted framework as developed in, for instance, "Quicksilver Heritage". Also, its attractive theme has been copied without advancement by F.W. Holiday in "The Dragon and the Disc".

Where the book is most dramatically in tune with its time is the examination of the correlation between ancient civilisations and UFOs; a seemingly bizarre effect within ufology being the channeling of so many interested persons towards a study of the past and also spiritual advancement.

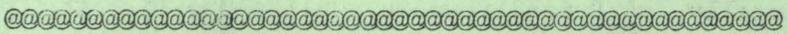
A truly remarkable book.



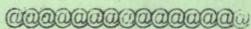
THE NEWS. A bi-monthly miscellany of Fortean news and notes from Robert Rickard, 31 Kingswood Road, Moseley, Birmingham, B13 9AN. Subscription £2-10 a year. The February 1975 issue has notes on Lincolnshire, mystery group illnesses, mock suns, anti-gravity devices, etc.

LANTERN. No. 8 has East Anglian hauntings, more mysterious stones, UFOs and faery folk. Sub. is 65p a year; single copies 16p each. From I. Bunn, 3 Dunwich Way, Oulton Broad, Lowestoft, Suffolk.

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ATLANTIS FACT OR FICTION? Platonian fantasy or archetype for the New Age! A talk followed by a discussion with questions answered by a panel. Caxton Hall, Westminster, Thursday, April 10. Admission 40p. 7-30 p.m. Further details from The Atlanteans, 42 St George's Street, Cheltenham, GL50 4AF.



BOOK NOTICE

W.B. CROW: A History of Magic, Witchcraft and Occultism. Abacus, Sphere Books Ltd., London. This is a reprint of the book published by the Aquarian Press in 1968, and which had a second impression in 1969. The price is considerably lower than that of the original, and the addition of an index is a great advantage. The book is very well produced.

Unfortunately there is a biographical note at the beginning of the book which is incorrect and likely to be misleading. It says the author is a Dip.Sc. of London University. The person who wrote this is under the mistaken belief that D.Sc means this diploma, but Dr Crow is not only a Ph.D. as stated, but also holds the still higher degree of D.Sc. which means Doctor of Science. The latter is a much rarer attainment than the Ph.D. which now seems to be getting relatively common.

Please correct your copies accordingly.

