

SEVEN WONDERS

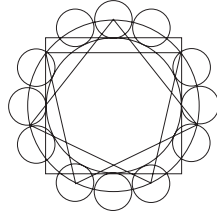
Suffolk's Ancient Sites : a Vision of an Arcane Landscape

J E R E M Y T A Y L O R

Forward by David Furlong

*'I was seduced into reading it.
It's wealth of antiquarian detail is woven around
a core of mystical knowledge'*

J O H N M I C H E L L



S E V E N W O N D E R S

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A C K N O W L E D G M E N T S

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F O R W A R D

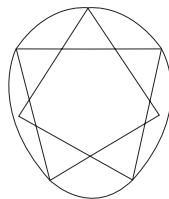
Making sense of the faint echoes from an ancient culture is a slow and painstaking task, relying as much on intuition as hard factual evidence. We all know of great monuments like Stonehenge and Avebury but what sort of people built these amazing edifices and what other secrets might they have woven into the landscape? In today's culture we link our cities by road, rail and electricity grid networks. Perhaps our ancestors had the same idea but from a slightly different perspective.

In this study on the Suffolk landscape Jeremy Taylor has spent long hours researching obscured landscape traces that reach back in time more than four thousand years. His discoveries point to a connection with the landscape that can be expressed in geometric terms. Simple geometry discovered by a peg, stick marker and a length of string, scratched into the dirt on the ground, must have seemed a magical operation to an ancient people. Perhaps it was a way of understanding the two great astronomical bodies in the sky - the sun and the moon and the attendant patterns of the night time sky - perhaps it was just a fascination with the way that lines, circles and number could be combined. Whatever the impulse what we do know is that megalithic man built huge structures that reflected this symbolism. It is not too much of a jump to postulate that he/she might have wanted to express these same principles on a macrocosmic scale in their landscape, perhaps as a way of creating a ritual space in which to reside.

My own researches on the Marlborough Downs in Wiltshire, set out in my book *The Keys to the Temple*, showed the amazing skills of the Neolithic people in surveying and setting out a vast twin circle pattern in the landscape. To have done this they would have to have had a high level of numeracy and the ability to work with accurate measurements. In this work Jeremy Taylor shows another such pattern set out in the landscape of Suffolk creating, in this case, a seven pointed star, centred on the great abbey of Bury St Edmunds. We may wonder at the ingenuity of our ancestors who perceived their landscape as a ritual place, perhaps holding ceremonies at significant points in the pattern on key dates in the year.

This is a well researched book which adds to our perception and understanding of the peoples who inhabited our lands millennia ago and I would commend it to the reader.

David Furlong, *June 2007*



S E V E N W O N D E R S

Suffolk's Ancient Sites : a Vision of an Arcane Landscape

P R E F A C E

*'By accessing the infinity of the cosmos at sacred places
we access the infinity of our own souls' (Furlong, 1997).*

History, the ritual landscape and geometry once resonated very much as one, and I earnestly believe that there is something here in Suffolk of enigmatic design and purpose and whose origins were laid down millennia ago.

It is important to realise that however saturated I may occasionally feel by the dearth of texts on the market which constantly refer to this islands more northern and westerly shores when explaining our rich heritage and ancestral past, I had not consciously set out to achieve any local 'end product', however much I may extol this regions heritage. For what you are about to read is the outcome of a lengthy process of maturation. A series of discoveries which spanned well over a decade and included many episodes of doubt, denial and wonder. Faint traces of our ancestors, whose silent whispers in the landscape once conveyed so much awe and splendour now sadly lie silent, their purpose and meaning largely forgotten. For in general today we lack any real sense of a wider 'connectedness'. This compounds our ability to relate - be it to the environment - through the seasons, the cosmos - through the heavenly bodies or to our community through a neighbour. Several different metaphors have been proposed in trying to understand our present 'pathological alienation' between human consciousness and the rest of the biosphere, the most common one being a collective amnesia, that our species has forgotten something which was commonplace to our ancestors. They 'practised certain attitudes and kinds of perception' with 'an ability to empathise and identify with non-human life, respect for the mysterious, and humility in relationship to the infinite complexities of the natural world. Thus, for a complex variety of social and historical causes, a core feature of the European psyche is a dissociative split between spirit and nature' (Metzner, 1993). Metzner concludes that the 'great mother goddess of ancient times has become the dead matter of modern materialism.'

What is natural and around us today we are desperately struggling to identify with and truly value again culturally en masse, choosing instead to hang our identity on the next passing fad, media celebrity or reality TV show. I'm sure I am not alone in noticing today the multitudes of people who whilst walking this majestic Earth turn their heads away from the heavens only to bury themselves into their mobile phones. Please don't get me wrong, I have a mobile phone like the majority of the population and wonder how I survived (EMF's and all) without it and I'm no technophobe either - but I know that there is an increasing trend towards embracing what has been termed, the digital revolution, the full immersion and surrender into cyberspace, with all it's stylishly packaged synthetic (and often safer than the outside world, hence the attraction) antiseptic level of realities. Though it's not all fun and entertainment. The dangers of cyberspace are real and potentially deadly, with the potential to trigger 'psychotic breaks, disorientation, and disaffect' (Cartwright, 1996).

If this sounds far fetched consider the notion that mental states provide us with a filter for how we view the world (Alessi & Huang, 1999). This filter varies with time and circumstance, frequently resulting in dysfunctional behaviour. Currently some 48% of people (in America) will meet the criteria for a clinical psychiatric diagnosis in their lifetime with many more having 'subclinical syndromes of depression, anxiety, schizophrenia, or simply particular personalities that repetitively affect how they perceive and react to the world around them. These emotional and cognitive predispositions alter perception, learning (both conscious and unconscious), motor responses, engagement with others, and activity in the environment' (Alessi & Huang, 1999). An individual's mental condition has a clear effect upon how they experience their world (Appendix 1) and how we respond and relate to our reality not only effects who we are and how we 'look'- but what we see, shaped by the link between the observed and the observer through the shamanistic enfolded realities of the quantum universe (Appendix 2).

'The mobile temple, the living body, the microcosm of Earth, is actuating itself to find ways of experiencing the greater whole of which it is a sensitised part.' (Trevelyan).

It is only now that we are beginning to truly recognise that our European Bronze age ancestors showed the same remarkable levels of sophistication and civilisation as that of the ancient Egyptians and cultures of the Middle East (BBC, 2004). The remarkable locations and sacred sites revealed here in Suffolk are generally of 'stone age' ingenuity. Combined with a cosmological significance, once rediscovered they open up one's consciousness to the full extent of our ancestral heritage, and in so doing demand from us consideration with 'beginner's mind' once more to the world around us, restoring to us that sense of 'awe' that modern day living can so easily obliterate.

For far away from the mind boggling complexity of the pyramids of Giza, yet equally compelling, sit seven sites of mythic antiquity whose geomantic and geometric design collectively creates a beautiful and vast heptagon in the landscape. The distances between the locations and the dimension of this symbol it transpires has been faithfully duplicated at other locations in Southern Britain, consciously created and designed to personify a harmonious fusion between temple proportion, the Earth's circumference and ancient units of measure. Very surprisingly I later discovered that this symbol had also been employed by our forefathers before whilst plotting their temples and markers in the landscape of Southern Britain (Behrend, 1975).

To some, much of the following may be thought of as either old news or considered totally off beam. Either way, all I ask is that you are prepared to cast aside any preconceived baggage which can so easily weigh us down (as we battle against our conditioning) whilst you prepare to immerse yourself in what I consider to be the waters of our real heritage. And I suppose in that context this could be thought of as a tonic, one possibly labelled 'alternative reality - distilled by your ancestors'!

If you are not moved or stirred, sadly there are no money back guarantees - but what there are I feel are enough layers of complexity and meaning to pose enough questioning to last us all a lifetime. And if in some shape or form, come the closing chapter I may have contributed towards rekindling those embers of awe, then it would - I hope you would agree, have been considered to have been worth it.

I N T R O D U C T I O N

On reflection it would appear our interpretations and understandings regarding ancient history and our ancestors have been pretty misguided when we look back. It was only forty years ago that we equated ‘ancient’ history with that of classical Greece (*the curriculum at Cambridge, USA , Freer, 2000*). And it was just over 300 hundred years ago that state of the art scholarship of the time was teaching that the creation of the world began at 4004 BC.! (*James Ussher, Irish Protestant bishop in 1654*). On the whole still, even today when we stare back into the face of history we perceive a decrease in cognitive ability, incrementally a greater deficit the further back in time we go. It is us who have evolved in harmony with the forward and progressive passage of time, becoming far more superior than our ‘ug’ ancestors. The reality is though that the more we understand about our ancestors through their temples and artefacts our interpretations and the dating for mankind’s capacity and ability to be able to relate to our world on a more complex and sophisticated symbolic level is increasingly being questioned and pushed further back in time. Consequently the chronology for and possible dating of the acquisition of this ‘civilised’ world view is continuously being rewritten, as alluded to earlier, brought about by such discoveries as:

1 Scientific American reported that a 75 metre wide circle near Goseck in Germany is the remains of the world’s oldest observatory, dating back 7,000 years and is the first circle whose function is evident (*Mukerjee, 2003*).

The observatory suggests that Neolithic people measured the heavens far earlier and more accurately than scientists had imagined. Though called the German Stonehenge, it is 2,000 years older dating to 4,900 BC as evidenced by linear designs on pottery shards found within the compound. On the winter solstice, someone at the centre of the circles would have seen the sun rise and set through the southern gates.

2 Evidence in France also shows that our ancestors as long ago as 14,000 – 27,000 BC had already developed a sophisticated preoccupation with the phases and movements of the moon at this time (*Appendix 3*).

The earliest written astronomical records continue with this preoccupation with the recording of the risings and settings of objects against the horizon, measuring the duration’s of time between these and other such ‘heavenly’ acts. This preoccupation with celestial events is believed to be connected with the cycles of vitality and fertility of the Great Mother Goddess through the stellar and solar events, which in turn affected her. (*Broadhurst & Miller, 1989*).

3 And now, even the BBC, the voice of mainstream global media is reporting (and in so doing is attempting to rewrite history as artefacts and ‘ooparts’ (out of place artefacts) challenge the existing paradigm governing our evolutionary past) that a 400,000 year-old stone object unearthed in Morocco could be the world’s oldest attempt at sculpture.

The object, which is around six centimetres in length, is shaped like a human figure, with grooves suggestive of a neck, arms and legs. On its surface flakes of a red substance have been found that are indicative of the remnants of paint. The object was reportedly lying just a few centimetres away from stone hand axes in ground layers dating to the Middle Acheulian period, which lasted from 500,000 to 300,000 years ago. The find, it is reported ‘is likely to further fuel a vociferous debate over the timing of humanity’s discovery of symbolism’ (*Rincon, 2003*).

There is at least a consensus and we can agree on the fact that our ancestors were capable of transporting and erecting approximately 10,000 megaliths, some up to 30 tons in weight at the same time as 5th dynasty Egyptian pharaohs erected their own seven major pyramids. At Avebury in Wiltshire the same volume in chalk as that of those seven major pyramids was being excavated – around 90,000 cubic metres! (*Burl, 1979, Furlong, 1997*).

These 'Stoneage' ancestors were also capable of maintaining a standard unit of length: megalithic yard of 2.72 ft, from one end of England to the other, all with a margin of error of only 0.1% (Thom, 1967). These ancient monuments on the surface of the Earth were not only erected to discover the patterns of behaviour of our celestial neighbours (the major planets and stars) but were also designed in such a way as to embody those patterns, already known in what has been described as a 'religious architecture' (North, 1996).

As long ago as the sixteenth century there have been alternative ways of both viewing and understanding the sites and structures left behind by our ancestors. William Lambarde published a map in 1596, focusing mainly on the beacons in Kent he believed them to be part of an advanced system of travel ways and communications network. Formed in straight lines so as to aid speed they were also indicative he felt of some sort of secret knowledge embodied within the landscape by our ancestors (Pennick eds. 1976). William Henry Black in the 1870's (Behrend, Pennick & Jones, 1976) enhanced these ideas and though he attributed much of these 'grand intersecting geometrical lines' (radial and polygonal covering the whole of Europe) to the Romans he provided the foundation and climate which allowed the possibility of future works. In 'The Old Straight Track' (1925) Watkin's proposed these straight travel ways were a 'ley' system of at least 4,000 years old connecting prehistoric aligned sites which radiated across the countryside, connecting ancient sites of sanctity and local significance. Watkin's discovered that these sites were also aligned both mathematically and astronomically through incredibly precise ancient surveying techniques.

So is it really that ludicrous to propose that our ancestors between 5,000 - 10,000 years ago here in Suffolk intentionally sited markers on their landscape, the canvas of their gods and goddesses, some many miles apart from each other whilst still managing to retain a symbolic proportion and relationship with one another? No it is not, and what is more the evidence is there, and it is quite overwhelming.

We now appreciate and understand that individual ancient sites and collective structures carried profound psychological meaning to our prehistoric ancestors. Round barrows served to symbolically 'represent the wider landscape in architectural form' (Watson, 2001) and were believed to represent the centre of the world, or even cosmos (Richards, 1996). These great monuments were built to influence the way people experienced the landscape and how they were configured serving to structure the ways that people understood both space and time (Watson, 2001). Intuition was this cultures guiding principle leading man, and woman, to find shelter and food based on a symbiotic relationship with the environment which for them was still very much intact, miles away from our own linear, mechanistic thought processes. This open consciousness was in full appreciation of and in communion with the natural environmental cycles and workings of the cosmos. Consciously planned artefacts amongst the landscape, inspired largely from the geometry of natural forms, frequently became imbued with magical powers - the reconciliation between the human spirit and the Earth. There is evidence that this reconciliation often took on a vast reciprocal and intimate scale, with land and architecture working together as one, such as in the composite goddess of the Vale of Pewsey where monuments emphasised natural forms creating a topographical 'Goddess' image 33 miles across (Dames, 1996). Even mainstream archaeology is embracing ideas now which a decade ago would have seemed fringe and 'new-age', such as the three henges at Thornborough in Yorkshire which appeared recently in the Journal of British Archaeology (March, 2004). There it is acknowledged that the groundplan for these three henges at Thornborough was designed so as to be an exact mirror of the three main setting stars in the belt of the constellation of Orion between 3,300 - 3,000 BC creating an awesome spectacle which embodied this symbiotic relationship which existed at the time. Mother Earth had brought man into being and continued to sustain him, every facet of her spirit was suffused with reverence and was known to be present in the rocks, trees, hills and rivers which lay all around. And here in Suffolk, in a landscape without large hills and mountains, rivers became of 'prime importance' - a hidden meander within a swirling stream could be venerated for a long time

(Pryor, 2001) in ways particular to this specific locality (it comes as no surprise therefore to find that many key locations within the heptagon I have discovered have water running directly through or very close to them). This world view embraced a reciprocal relationship with the universe, believed to be a single self-regulating organism and one that required continuous communication and mindfulness of its rhythms and moods in order for it to be sustained, an intimate relationship founded on advanced astronomy.

Here in Suffolk we also developed the practise of using moats to replicate the role that megaliths would have taken elsewhere in the country, marking alignments ascribed to specific celestial bodies against the horizon (Wymer, 1984). Sacred mounds and stone markers in this context can be seen as instruments ‘where the planetary body interacts with the endless round of celestial events, creating a harmonic fusion between them’. This form of geomancy describes an association with the Earth based on the principles of harmonious living, respecting, even venerating the land as an holy thing in itself (Pennick, 1974). The Chinese word for geomancy is Feng Shui and is concerned with the mystery and relationship with the soil from which it is believed we are born and is far more than an elaborate form of town planning or cool interior design. In ancient China there is evidence that Feng Shui was being used at least 3,000 years ago and no dwelling or tomb would be constructed without first consulting a Feng Shui geomant or hsien-sheng (Devereux 1990). The hsien-sheng would have studied the site and with the aid of the luopan (Feng Shui compass) would have studied and finally made alterations to the natural flow of energies measured, understood to have been magnetic currents, energy lines, (male and female, positive and negative) symbolised as the azure dragon and the white tiger. The world in feng shui is perceived as a continuum, where all acts of natural and unconscious origins are seen to be inextricably linked with the web of life.

Modern day science has also now verified that form and pattern do indeed imbue every facet in this web, linking all aspects of art, beauty and life (microscopic algae, the shape of snowflakes, patterns in tidal sands and the surface of turbulent liquids) through the inherent geometric qualities so simply and beautifully expressed by the Fibonacci series (Appendix 4).

‘Each time a geometrical form is produced, an expression of the universal oneness is made. It is at once unique in time and place and also timeless and transcendent, representing the particular and the universal.’ (Pennick, 1994).

At least one thousand years before the earliest mathematicians of classical Greece SAM (stone age man) had a competent working knowledge of geometry and was capable of setting out elaborate stone circles in a variety of ellipse shapes based on at least three of the different Pythagorean triangles – 3, 4, 5, – 12, 35, 37 and 5, 12, 13 (Thom, 1967) all with a proficiency only rivalled today by a trained surveyor. Artefacts dating as far back as 35,000 years as already mentioned have been discovered which indicate clearly the recording of the lunar phases of the moon, placing the origins of civilisation obviously even earlier than this, affording time for this sophisticated developmental understanding (Marshack, 1972). Our ancestor’s calendar was also a ‘highly developed arrangement involving an exact knowledge of the length of the year’ (Thom, 1967) involving observation stations to view the 18 year cycle of the revolution of the lunar nodes.

‘Eclipses take place when the Moon and Sun conjunct or oppose one another close to the Moon’s Nodes. Technically, these are the points out in space where the Moon’s plane of orbit around Earth intersect Earth’s plane of orbit around the Sun. They are a nexus-point which connects the Sun and Moon. These nodes move slowly backwards (retrograde) through the zodiac, making a complete cycle once every 18.6 years. This is called

a metonic cycle, which the ancients used to count as very significant, in that it was a time-period which spanned one generation. People who felt that the ancestors lived on through those who are alive, and who had a strong sense of long-term timing spanning generations and lives, counted the metonic cycle carefully. It is built into the architectural mathematics of many ancient sites in Britain and worldwide' (Jenkins, 1987).

This level of understanding contrasts strongly with version of history that I was taught at school. I thought the further back in time you went, the more crude and simpler homo Sapiens became, right?

Baigent (1998) is quick to remind us however that history 'is rather like statistics: anything can be proved; any fraudulent story of the past can be maintained so long as all unwelcome data is excluded'. We are told that the Romans gave us language, governing laws and a system of road building and travel ways, yet all of these were known to exist in Britain at least 6,000 years ago?

There is clear evidence that serious consideration needs to be taken into account when reviewing the accepted chronology and 'peddled view' regarding human evolution. There has been found to exist within the scientific community the process of what has been described as 'knowledge filtration' (Cremo & Thompson, 1999). The authors document clearly in their *'Hidden History of the Human Race'* numerous examples of archeological evidence which have either been knowingly bypassed or ignored in order to protect this ruling paradigm when challenging evidence fails 'to fit' the accepted chronology. 'At the heart of this argument is the incorrect notion that theory overrides evidence' (Boerner, 2003). More of this later.

Being born and raised in Bury St Edmunds one cannot fail to notice the traces left behind by our ancestors. Though it is the Anglo Saxon and early medieval periods which largely dominate the town thanks to the wonderful central features of the great Abbey and Norman tower it is known that this area of East Anglia was particularly attractive to SAM. Coming to the region some 400-500,000 years ago, as far back as the Upper Palaeolithic when the region was in the grip of intermittent ice ages West Suffolk soon became a core area for settlement and ritual activity (Wymer, 1984). When the ice retreated, huge chalk escarpments remained and the area now known as the Brecklands in Norfolk was relatively free from the dense broadleaf woodland which largely covered everywhere else. With numerous rivers and valleys, light soils and an abundance of flint East Anglia became a major centre of prehistoric ritual activity. And it is against this backdrop that we can now take a closer more recent look at the Suffolk landscape and attempt to decode some of the ancestral enigmas left behind, with particular attention being paid to seven key locations, some of which form what I have called the Seven Hills star.

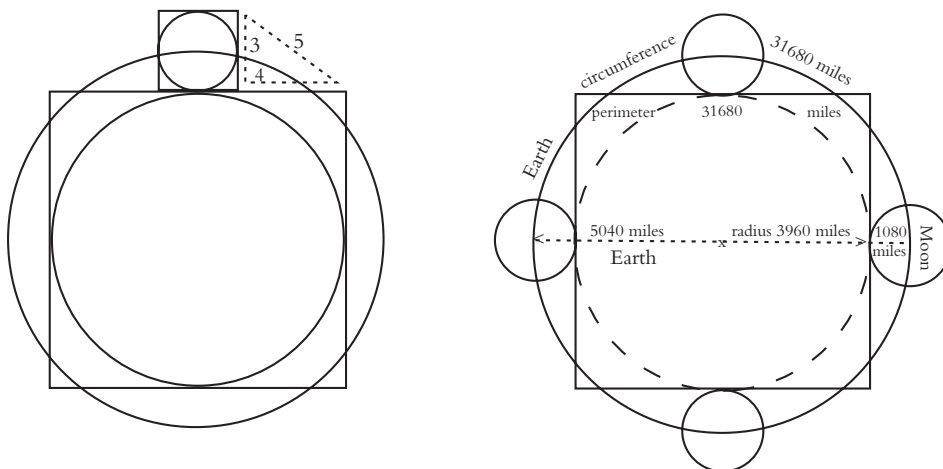
'The bond between a person and his (or her) country is not merely geographical or fortuitous, but living and spiritual and sacred. His country... is the symbol of, and gateway to, the great unseen world of heroes, ancestors, and life-giving powers which avail for man and nature'. (A.P. Elkin, cited in Levy-Bruhl, 1983).

T H E S T A R I T S E L F

That the world was created by God by means of number is not only stated in the Bible, it also occurs throughout the creation myths of many traditional stories of ancient civilisations (Heinsch, 1976). The New Jerusalem with its twelve pearls and seven stars was revealed to St John in Revelation 21. ‘And I saw the holy city, new Jerusalem, coming down from God out of heaven’. St John delineates the parameters of ‘the city’ with the temple at its centre basing his model on the sacred geometrical symbol – the circle contained within the square. Verses 15-17: ‘...and he measured the city with the reed, twelve thousand furlongs... And he measured the wall thereof, an hundred and forty and four cubits, according to the measure of a man.’ The numbers revealed within this divine plan in many cultures creation myths are always constant, (though the scales and contexts may vary) as in the ground plan of Stonehenge or the plan of the allegorical city in Plato’s ‘Laws’. Like the perfect temple, the ‘canon’ of measure was considered ‘to be a living archetype, linked to the gods by whom it was first revealed’ (Michell, 1972).

*‘They discuss and teach youths about the heavenly bodies and their motions,
the dimensions of the world and of countries, natural science and the powers
of the immortal gods’. Caesar, on the British Druids*

Caesar’s quote, taken from Heath and Michell’s (2004) ‘*The Measuring of Albion*’ is now supported by evidence, the authors cite, that the Earth has long been the subject of systems of land base surveying since the prehistoric times (at least). The study of ancient geodesy concerned the traditional dimensions of the Earth and units of measure which related to it embodying the sacred canon of cosmology, enshrined in the laws, customs and rituals of everyday life and was considered to be a cherished possession by those who were aware of its beauty. John Michell in his wonderful book ‘*City of Revelation*’ (1972) accurately interprets these ancient references of measure into a simple geometric plan and describes the nucleus of St John’s New Jerusalem as being the cube within the sphere, based on the model of the Earth on the scale 1 foot : 1 mile. This squaring of the circle was also revealed to our ancestors by celestial phenomena occurring nightly, due to the relative dimensions of the Earth and the moon (providing the origins behind the sacred numbers of the canon) and was utilised within temple building.



The squared circle : relative circles of Earth and Moon constructed from 3,4,5 triangle.

The Celestial City : the canonical numbers in the spheres of the Earth and the Moon

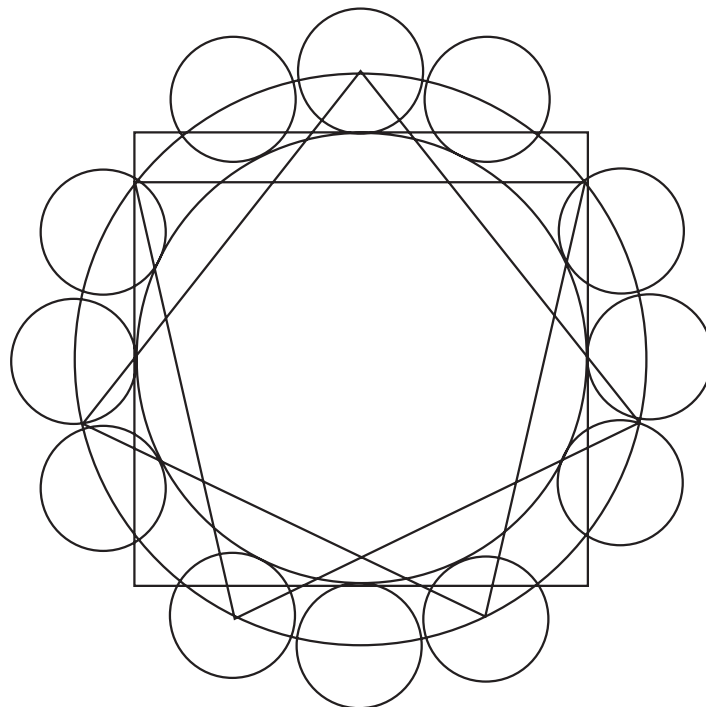
Fig. 1: Redrawn from Michell (1972)

1. 31680 furlongs = 3960 miles = radius of the Earth (*bottom of fig1*)
2. 3168 occurs often in Plato's Laws of the mystical dimensions of the perfect city
3. 31680 inches = mile
4. Sun's diameter in megalithic miles = 316,800 (*Michell, 1972*).

If all this seems rather fanciful and tangential, consider the mean perimeter of the Stonehenge sarsen circle = 316.8 feet, the perimeter of the square of the 12 hides of Glaston, the early Christian settlement purchased from the druids and founded by St Joseph at 31,680 feet.

My awareness of the New Jerusalem groundplan (*Fig. 2*) with its 'twelve gates and seven hills', of a place North of Bury St Edmunds called Seven Hills and of literature which was emanating from our own local 'Fountain group' at the time triggered an exploration into Suffolk's arcane landscape.

It is no coincidence that they chose these numbers to represent their sacred canon for the ratio between the dimensions of the Earth and the moon is 10 : 2.7272 - volumetric mean radius 0.2727 km. The ratio between these planets and their inherent geometrical proportions shall become apparent when we later consider some of the principles of temple construction in the landscape. The megalithic yard of 2.72 feet is very close to the 2.718... of energy constant e , e being the rate at which anything doubles, from plant growth to bank interest.



The 12 gates and 7 hills

Fig. 2: Redrawn from Michell (1972)

I should point out that this process did not happen overnight or purely in response to viewing a diagram. It took many years before further investigation lead me towards mapping out these ideas, initially with an arc between Bury St Edmunds and Seven Hills. Immediately I could not help but notice that if a similar geometric symbol (heptagon) was plotted many of its points were on or near to some significant ancient sites:

- **Hawk's Leys** - the centre of the Bury St Edmunds terrestrial zodiac.
- **Hearse Wood** - ancient Woodland and earthwork marking Aquarius in the Bury terrestrial zodiac.
- **Cuckoo Hill** - tumuli with an unusual elongated earthen bank.
- **Seven Hills** - tumuli group sited upon possibly the only location in Suffolk where all three ancestral track ways, the Icknield Way, Peddars Way and Puddingstone Track converge. See page 19.

In isolation each individual point of the heptagon in the landscape though rich in history and meaning would not I suppose it could be said warrant that much in the way of 'column inches', though it has been said that Neolithic man's glories may not immediately create that sense of awe compared with that of the polished wonders of Greece or ancient Egypt, but they do have hidden qualities and once found, the fact that they were hidden makes them all the more wondrous (*North, 1996*). It is however in the interrelationships between the sites and their rich symbolic meaning that one is guided to consider and embrace the impact of 'the whole' communicated by the possibility of this enigmatic symbol, geomantically sited in the landscape.

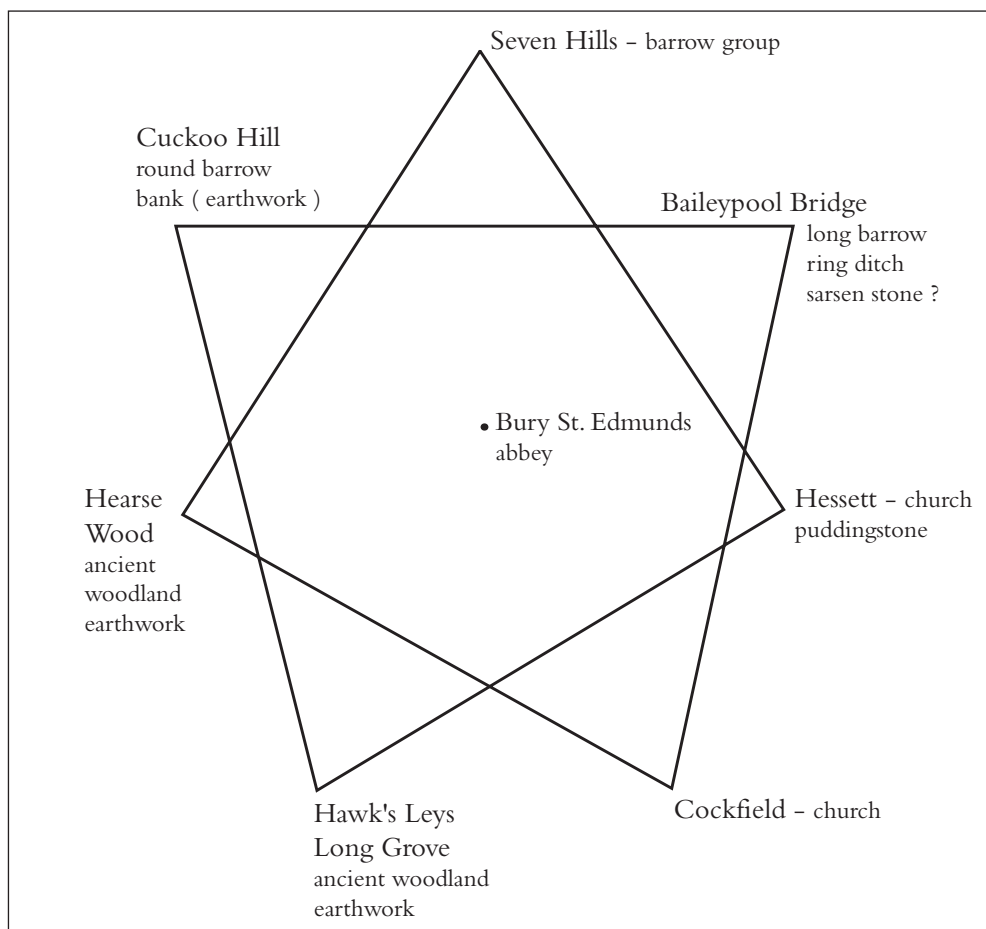


Fig. 3

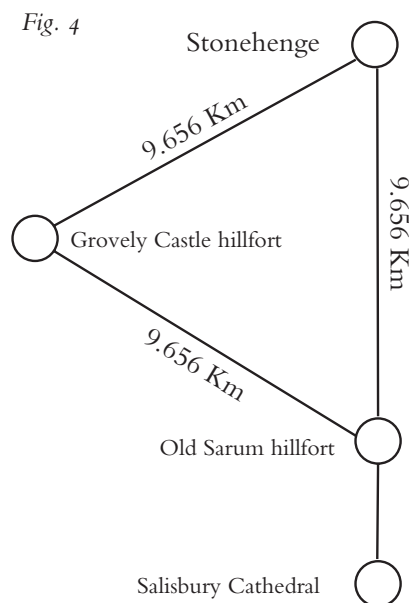
There are those I know, and you could be forgiven, who will immediately feel that to propose such vast and grandiose landscape planning, covering so many miles is absurd (indeed I had struggled with this possibility for years myself). My knowledge by and large up until this time had only been fed with the ideas of traditional ancient straight line alignments. There may also be those that feel that this discovery represents nothing of any particular significance. Any circle on the land is bound to produce some aspects of discovery along its circumference, correct? This is true, but I began to understand what other researches in this field meant when they spoke of ‘mathematical geomancy’ and how it ‘does not mean the imposition of abstract designs upon the landscape, but the detection and enhancement of the geometry that is already concealed within it’ (Behrend, 1975). This is particularly true when one considers the point at Baileypool Bridge where there clearly wasn’t anything immediately obvious at all, certainly nothing remarkable, only a bridge. I was merely led to this exact spot by the geometry, it fitted. Yet I soon discovered that:

- 1 This region in a book on the Suffolk landscape has been described as ‘one of the most archaeologically exciting in Suffolk’ whilst being in a prime position for controlling the Peddars Way (Scarfe, 1972).
- 2 Baileypool Bridge is just 300 feet away from a possible long mound, estimated to be 60 metres in length (it is also joined by a tumuli) of which only one other is known to exist in the whole of Suffolk in approximately 1,500 square miles.
- 3 There is also recorded on an old OS map (along with other detailed archeological information) that on the very Bridge itself there is/was a ‘sarsen stone – hewn’.

I was to discover many years later, over ten years later in fact, that this large scale form of landscape planning, far from being a rare unheard of phenomena had been discovered and recorded before. This practice it appeared was favoured by our ancestors who had designed similar geometrical symbols in the landscape. Not only in the same design as that of a heptagon, but also to exactly the same proportions and units of measure.

Sir Norman Lockyer in the early 1900’s studied ancient site alignments and the astronomical significance at Stonehenge. As well as traditional straight line alignments across the landscape Lockyer discovered an equilateral triangle whose three points (Stonehenge, Grovely Castle hill fort and Old Sarum hill fort) were all exactly 9.656 kilometres from each other. In more recent times David Furlong (1997) reveals his discoveries on the Marlborough Downs in his book *Keys to the Temple*, a phenomenal circle of megalithic and largely Christianised pagan sites, also with this same 9.6 km factor. Only this time it was the radius of the circle, making the total diameter close to 12 miles across.

The symbol I have discovered in Suffolk, centring on Bury St Edmunds is identical in size to these proportions. Before exploring the significance of these landscape symbols and how they connect with us and to our known mathematical cosmos it is important to introduce the key locations, sites and features of those points in the Suffolk landscape whose power and majesty have largely been kept silent. Until now.



Sir Norman Lockyer's alignments

S E V E N H I L L S O L D W O O D

The Sevenhills group of tumuli in the parish of Little Livermere sits at the apex of the heptagon discovered. Barrows and tumuli once sited would have created permanent surveying points for our ancestors whilst singling out significant locations. And far from being solely for burial purposes, a survey of 350 barrows in Wiltshire found as many as 35% to contain no skeletons, artefacts or cremated remains (*Furlong, 1997*). Their considered location therefore must be seen as particularly significant, indicative of extensive landscape planning (*Devereux & Pennick, 1989*). Transcendental markers spanning different cultures, epochs and generations carry this energetic maxim forward into the present, born out of a need to honour the wondrous cosmological order that underlies the metaphysical reality of the external world. Sadly today this need and form of expression has all but dwindled, leaving modern man (and woman) largely cloaked by the drapery of commercial globalization, lacking and yearning for any real intimate sense of a spiritual, sacred connection with the Earth.

Geometry is harmony and has long been recognised as an expression of the ‘divine plan’ and it was considered the job of man (and woman) to reflect this universal creation, guided by the hermetic maxim – that which is in the lesser world (microcosm) reflects that of the greater universe (macrocosm), more commonly – ‘as above, so below’. Indeed the very word geometry literally means ‘the measuring of the Earth’ and the exact values of the ancient units of measure used at the time have been shown to closely relate to the Earth’s dimensions (*Michell, 1972*). Temples such as Stonehenge were founded on this relationship i.e. the width of the lintel stones being exactly one Jewish Rod – 3.4757485 ft, a unit of measure equal to one six-millionth part of the Earth’s polar radius. Number too was also considered the first archetype, a paradigm for nature contained within many cultures’ creation myths where the creator first laid down this law (*Michell, 1981, 1983*). This ancient science would once have been inextricably bound up with a world view containing science, religion and magic, the mastery of which would have been central to the priesthood’s ability to perform and carry out the necessary geomantic skills needed for locating a particular sacred site.

The siting of a variety of numbered tumuli in a group and these then later being called ‘Seven Hills’ occurs occasionally throughout East Anglia but is considered by local archeological sources not to have any real significance. I am not alone however in believing that when barrows are arranged in groups, irrespective of the actual number present, and the site still retains a reference to the number seven in it’s name that this is more by design than coincidence. Cox (*1914*) validates this view in his book the ‘*Green Roads of England*’ whilst studying the Ridgeway at Salisbury Plain and Grinsell (*1976*) also noted that in the superstitions, traditions and nomenclature of prehistoric sites the numbers 3, 7 and 9, occurred the most frequently, irrespective of the actual number of say standing stones or tumuli present at various locations.

The number seven retained a special cosmological significance, dominating numerologically the ideological mindset at the time and was central to many beliefs, infusing important aspects of daily life. To our ancestors the number seven dominated all their symbols and myths of the time, ‘tribes followed the seven stars of the Great Bear around the pole of their territory, spun stories out of wanderings of the seven-toned reed pipe. Seven stages completed the mystery rites of initiation, which took place underground within the womb of the goddess’ (*Michell, 1991*).

Of the seven barrows that originally existed only three and one ring ditch now remain amongst a small fir copse to the North of Bury St Edmunds on this now gently undulating region just East of the Icknield Way path. In the mid 1800’s one of the mounds measured as much as 25 metres in width and over 2 metres in height,

though now they are somewhat smaller due to natural and man made degradation. This size however may not sound particularly 'grand' but would have placed the barrow well within the preferred diameter size of the time, between 16 - 30 metres. Of the barrows that exist in Suffolk 76% fall within this range (Lawson, Martin & Priddy, 1981) though most were commonly just under 1 metre in height. The three bowl barrows, the most numerous form of round barrow in use at the time, are thought to have been once encircled by ditches together in a large group. Believed to date from the late Neolithic period between 2400 - 1500 BC they were constructed as earthen or rubble mounds and may well have been associated with funerary purposes, though as previously stated may not have ever been solely intended to. They were specifically sited I believe to act as an important spiritual signpost, acting as a ritual beacon in the landscape, highlighting the sites great religious and geomantic purpose. The site today is still deemed to be of sufficient value to be included on the schedule maintained by the Secretary of State under Section 1 of the Ancient Monuments and Archeological Areas Act (1979) now managed by English Heritage. Within the schedule entry it is mentioned that the proximity of the Seven Hills barrows with other barrows in the Breckland region gives them a particular level of 'additional interest' (English Heritage, 1999).

If this site is as truly significant as I am suggesting, being the crowning pinnacle of this terrestrial heptagon, then one would expect it to have been located so that it could have been readily and easily accessed, benefiting from maximum human and spiritual engagement. It should come as no surprise therefore that of the three major ancient track ways known to exist in East Anglia, the Icknield Way (the oldest road in Britain), Peddars Way and the Puddingstone Track, whose origins were once believed to date as far back as 6,500 BC all three coalesce and pass through or close by this sacred place. The only location I believe where this occurs in the whole of East Anglia.

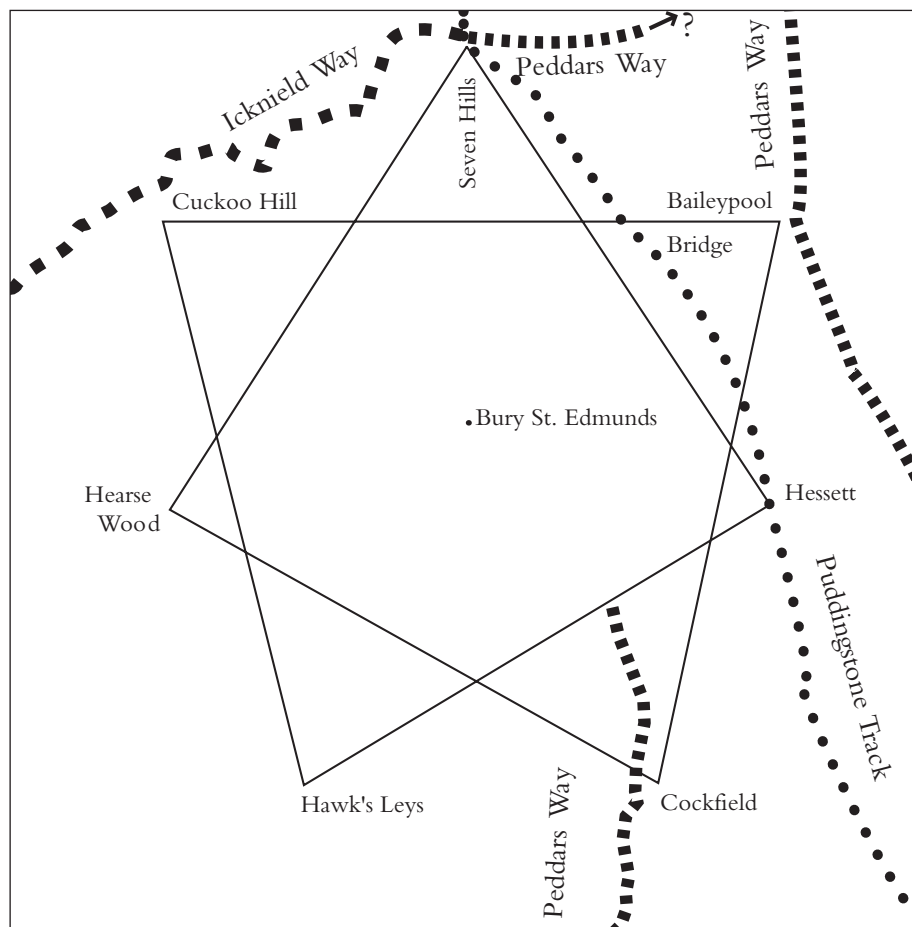


Fig. 5

1 - The Ickniel way crosses the sandy heaths of Norfolk extending Northwards directly from the Western edge of the Seven Hills woodland tumuli complex.

The Ickniel Way is a wide swathe of meandering yet direct pathways which has its origins in both age old animal migration routes and spiritual processional pathways which were in use as long ago as 8000 BC. It connected two of the largest centres of Neolithic (3000 - 1800 BC) occupation in Britain at that time, namely Thetford in the Brecklands and the Little Ouse Basin at Avebury in Wiltshire (*Bulfield, 1973*). It was in Thetford at Grimes Graves that our ancestors worked and mined the land, constructing hundreds of mine shafts from which flint was extracted for the production of axe heads on a vast industrial scale. Grimes Grave is also only one of two sites in the whole of the British Isles that have yielded human statuettes from a Neolithic context from where small yet beautiful chalk Goddess figurines have been discovered.

The lower and upper Ickniel Ways follow a natural chalk ridge which runs from North Norfolk Westwards towards Buckinghamshire running along the great chalk ridge and East Anglian heights all the way to the Marlborough Downs. It has been created onto what can rightly be called the 'oldest road in Britain' (*Shaw, 1989*) indeed the path of the Ickniel Way or Ickniel Street follows the same path that King Belinus drew along the axis of Southern Britain (*Heath & Michell, 2004*). Its central section covers 105 miles before connecting to The Ridgeway in the Berkshire Downs from Avebury in Wiltshire to Ivinghoe Beacon in Buckinghamshire for a further 85 miles. The Ickniel Way has many prehistoric burials along its route and hugs for much of its length the St. Michael line (more of this later). In the Royston area alone there are over 100 burial mounds flanking either side of this great Way. Its modern day name 'Ick' it has been thought may suggest a date for the trackway as being linked with that of the Iceni, in use as a warpath at the time. There is no doubt that the Way was used much later after its original pre-Neolithic construction, but to say that it was constructed by the Iceni is an idea which lacks any substantial archeological evidence, whilst not being in accordance 'with the rules of philology' (*Bulfield, 1973*).

2 - There is a 'puddingstone' in the grounds of the church at Little Livermere, recorded by Rudge (*1949*) as being 'under the tree, south of the churchyard'. The Seven Hills puddingstone sits on the trackway between stones at Thetford and Thurston.

'Puddingstones' are natural boulders of conglomerate material believed to be formed by the grinding action of Ice Age Glaciers. Over time these glaciers pulverised the rocks they passed forming a 'cement' whilst gathering all manner of small coloured pebbles along their route making them look almost identical to man made concrete. These puddingstones (they look like a traditional spotted dick pudding) attracted a great deal of symbolic attention from our ancestors, becoming known as 'mother stones' - 'from whence grew all the stones found in the fields' (*Pennick & Lord, 1976*) and were venerated as sacred to the mother goddess. Referred to also as breeding-stones and growing-stones (*Rudge, 1949*) these stones, having once completed their monumental cycle of completion are now more commonly found as monoliths in churchyards or in the foundations of walls. Indeed the very term 'foundation stone' relates to this practice of building churches on top of other stones of equal importance, commonly the ancient pagan stone of the time and the foundation stone was the symbol of that ancient mark stone which originally 'founded' the site (*Watkins, 1925*). Some puddingstones would have been originally placed beside fords or in full view upon hilltops, their spacing largely determined by the local terrain.

As stone was such a rare commodity puddingstones were sited very carefully to both denote and define sacred sites thus carrying particular geomantic significance. The 'Conglomerate Track' as Rudge called it, now commonly referred to as the Puddingstone Track, is over 200 miles in length and dotted along its course are the 125 stones he discovered, some small enough to be lifted, others up to 6 feet in length. In places these were five to a mile,

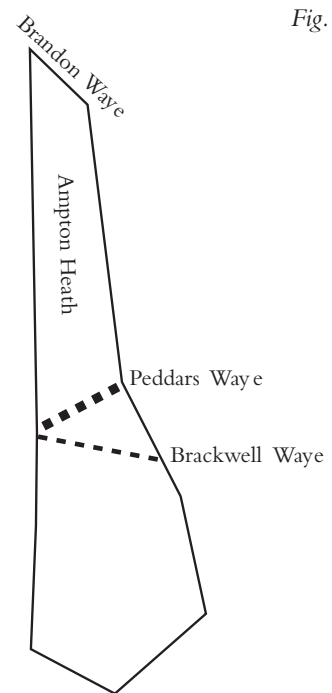
others were as many as eight miles apart. Sixteen of these were located in or near churches and six were wholly incorporated into medieval life, providing the nucleus of the community as market-stones. The whole northern portion of the Puddingstone Track is on an exact parallel, running just 2 miles away from the Peddars Way and is believed to have been laid down by the Tardenoisian element of the Mesolithic culture, meaning that its origins were laid down as many as 8,500 years ago. The Tardenoisian culture, closely related to others of the time migrated north through Spain and the whole of Northern Europe and descended originally from Africa. The Tardenoisian's chose to settle on the sandy heaths and gravel uplands in the south eastern regions of Britain between 6500 - 5200 BC and laid down their 'ritually perambulated routes, integrating the man-made and the natural with the intention of harmonising the activities of the human race with the patterns of time' (Pennick, 1979). These builders, noted Rudge carefully avoided the chalklands and boulder clay regions of East Anglia and plotted a considered way from gravel-cap to gravel-cap along the upland ridges.

More recently, the validity of Rudge's research and conclusions regarding the Puddingstone Track have been brought into question. Burgess in 2020 concluded his detailed study, 'The Puddingstone Track: Deconstructed' which highlights the myriad of discrepancies and confirmation bias levied by Rudge, which included ignoring stones that did not fit his track or 'theory' as well as the attribution of the 'track' to the Tardenoisian culture, which was based on rather flawed chronologies of the 1920-30's (Burgess, 2020).

3 - The Peddars Way runs through the centre of the woodland at Seven Hills.

The Peddars Way, more consistently recorded as terminating at Knettishall Heath, some distance north east and far away from Seven Hills Old Wood is known to have alternative connections continuing further in a southerly direction (Robinson, 2002). And it was with great delight, on one of those days when I was questioning the very validity of what I was doing that I came across a map within the Records Office dated 1629 by Thomas Waterman which clearly shows the 'Peddars Waye' running east to west through the very middle of the woodland at Seven Hills (though as it was then recorded 'Ampton heath'). This part of the recorded Way is now called Seven Hills Lane, a continuation of Green Lane which Hippisley Cox also confirms (1914).

The Peddars Way runs from Colchester to Holme-next-Sea. An obvious clue to its age and purpose must surely come from the recent discovery of the 'Sea-henge' at Holme-next-Sea making the site far more significant than just a convenient spot from which to ferry the Wash to Lincolnshire. The Way was built on top of a natural chalk ridge embankment, called an agger, and runs from the Suffolk border to the north west border coast. It is 45-50 miles in length in its north - west section stretching across East Anglia before it reaches the North Norfolk coast and travels Eastwards totalling 93 miles in length (Robinson, 1996). It is approximately 2.5 feet thick and in parts as much as 45 feet, 13 metres wide being made of flints rammed into the ground and topped with gravel. Its route in south Suffolk follows the valley of a stream, largely between Woolpit on a ridge of high ground clay, and Ixworth and terminates on the earliest Ordnance survey map of 1838 north east of Bardwell. Along this route Hill (1922) traced raised causeways and large cairn stones used as boundary stones, such as the



Sevenhills Old Wood in 1629

Fig. 6

one at Buxhall which marks the way southwards. The Peddars way is believed by some to be a Roman road which was used as a military policing route pre-Boudican revolt. There is evidence however of extensive pre-Roman sites along its route and it has been described as ludicrous to think that the many sacred earthworks along the Way were not somehow intrinsically connected and were instead simply used as local centres and regional strongholds, 'these hillforts are obviously arranged systemically along the watersheds and there is much evidence to prove that they were connected together by a fully developed system of travel ways' (Cox, 1914). The Peddars Way therefore must have been constructed for some 'greater' purpose with its route in parts running very close, indeed parallel to the Puddingstone track. It has been stated that we cannot prove categorically that there was a pre-Roman route along the course of the Peddars Way (Robinson, 2002) - though there are many things that the established consensus cannot prove - or agree on. Toulson (1979) and Hill (1922) however believe it is only natural that the Romans were converting an existing Bronze age track 'for their own ends' as part of their communications system. Toulson remarks upon the numerous barrows either side of the Way and the Celtic coins found there - to say nothing of the 'coincidence' in the fact that where the route terminates and meets the sea the enigmatic Seahenge, as stated, has recently been discovered on Holme beach. Discovered by John Lorimer and his brother in law Gary, whilst shrimping in 1998, it measures six and a half metres wide and dates between 2000 - 1200 BC. Its 55 timbers were constructed in a perfect circle around a large upturned oak tree in the centre, its roots acting like an altar. It is thought to have been used purely for the utilitarian purpose of excarnation - the practice of exposing dead bodies to the elements so that the flesh may rot more quickly, thus releasing the spirit swiftly to its afterlife. The inverted oak, symbolising the world upside down, hints at the underworld, suggesting a much more complex symbolic and metaphorical interpretation of its use. The number of posts present - 55 is significant and has been shown (along with 56 as in the case of the Aubrey post holes at Stonehenge) to be the ideal number of posts in a circle with which to accurately record (through the process of using sightlines between two aligning posts at opposite sides of the circle) the risings and settings of solar and lunar bodies, usually at the midwinter and midsummer solstice times (North, 1996).

Archaeologists often talk about context, the interrelationships between things which add power, giving them meaning, for 'things only make sense in terms of the way they relate to other things' (Pryor, 2001). To say that Seahenge has nothing to do with the Peddars Way purely because it predates the Way's established Roman date is to fail to see I believe an obvious symbolic interrelationship in the landscape between this ancient processional trackway and the unique structure at its terminus - before reaching the depths of the ocean and the underworld.



B A I L E Y P O O L B R I D G E

Grimstone End is the name of the village which the point at Baileypool Bridge is sited in. This location has been described as ‘one of the most archaeologically exciting in Suffolk’ (Scarfe, 1972) being a major centre in later times for the Romans, complete with villa and fort to the North and is described by Scarfe as being in a prime position for controlling the Peddars Way. The word bailey has its origins in post - Neolithic construction. Prehistoric mounds in Anglo-Saxon times were later used for siting castles and had added on to them stone walls or earthen banks which became known as the ‘bailey’ (Watkins, 1925).

In Anglo - Saxon times it was common for earthworks whose origins were unknown to be called Grime or Grim, an epithet of the Devil (Grim) such as in the case of the flintmines at Grimes Graves in Norfolk and whose name probably means ‘Devil’s Holes’ or ‘The Diggings of the Devil’ (Rudgley, 1998). The place name ‘Grimston’ is also without doubt a survival of the Norse ‘grimr’ (Rudge, 1949), a synonym of Odin from Wodan - the all pervading power of the godhead (Reichenbach, in Devereux, 1999) and refers to Odin’s stone; and I am in no doubt that I have found evidence for the location and recording of such a stone. A map in the Bury St Edmunds Records Office has been used by someone to record their own detailed archeological references and notes. Quite clearly and with a sense of discovery and authority someone has long ago written down directly onto a copy of the map right on the crossing point at Baileypool Bridge alongside a variety of other indicators, ‘Sarsen stone - hewn’ (indicated by the small white circle at the top of Fig. 7). The author of these remarks is not known, neither was knowledge of any stone by the staff at the archeological unit in Bury St. Edmunds. One can only conclude that this meticulously recorded stone has long since been destroyed, as with the stone of Odin at Orkney which was removed by a local farmer in 1814 as ‘too many people’ came to see it (Grinsell, 1976). So he was totally justified then!

In almost every part of the British Isles large boulders deliberately placed occur. Many of these later became endowed with magical properties and sacred meaning, and yet it seems that today we have progressed very little from that farmer in 1814 in trying to understand whether or not there is/was anything in this fascination with stone markers or megaliths, or were they just ‘cosmic clocks’ as we are often led to believe. This view I find far too simplistic and is according to Hart (2003) so typical of our Western tendency ‘to reduce everything to a mechanistic model’. In Austria the Daily Telegraph reported (August 11th, 2003) that druids have been brought in to reduce the number of accidents on Austria’s worst stretch of autobahn by erecting up huge roadside monoliths to restore the natural flow of ‘Earth energy’. These one tonne pillars of white quartz were placed beside a

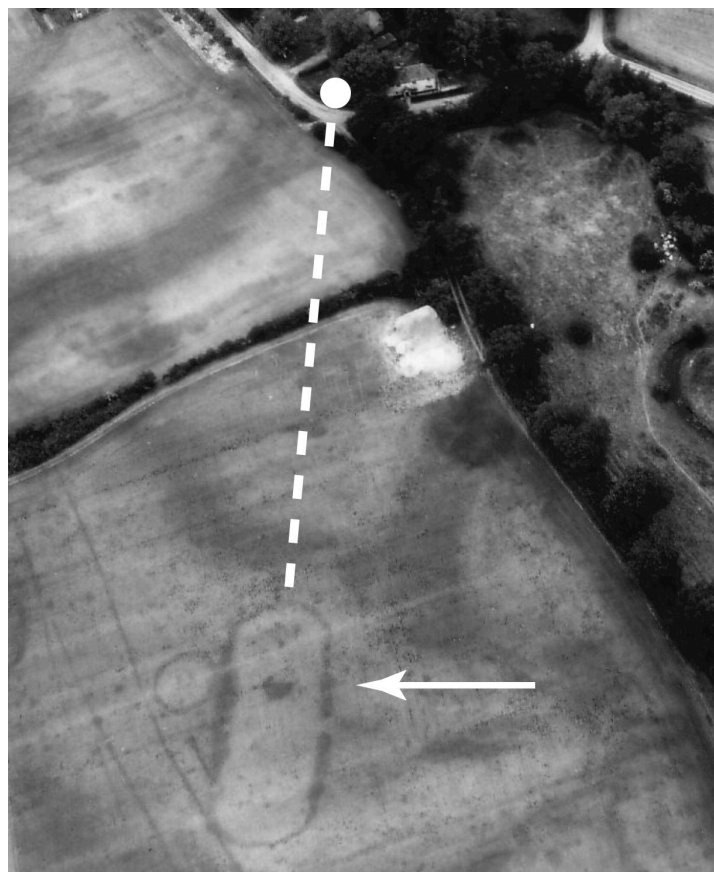


Fig. 7

notorious stretch of road during a secret two-year trial. The number of fatal accidents fell from an average of six a year to zero. The pillars had a similar function to acupuncture, 'acupuncture needles also restore broken energy lines. What acupuncture does for the body, the stones do for the environment' said George Wealth, a geophysics professor at Leoben University in southern Austria. 'Scientists are sceptical of the claims. Natural sciences need evidence. Whatever can't be measured, does not exist. These energy lines and their flow cannot be grasped or measured, and their existence is therefore rejected by scientists.' Yet the motorway authorities are extending this trial across the country, paying druids in the know about \$6300 for each investigation.

Standing stones and ancient glacial boulders are known to have had several distinct and definite purposes, of which Dutt, in his survey of ancient mark stones of East Anglia (1926) lists some of these as being:

- 1 - Objects of worship in pagan times and during the onset of Christianity
- 2 - Sacred symbolic stones and pagan altars
- 3 - Sun Worship stones, marking the risings and settings on the summer solstice
- 4 - Foundation stones, founding both site and buildings
- 5 - Land and boundary mark stones
- 6 - Road or trackway mark stones, by - road and crossways
- 7 - Community or village mark stones
- 8 - Meeting place markers
- 9 - Corner stones

To add additional interest to the site at Baileypool Bridge the sarsen stones reported location is also extremely close (approximately 300 feet) to an unusual and interesting set of earthworks. A tumuli sits adjacent to what is believed to be a 'possible long mound' (Lawson, Martin and Priddy, 1981) of which only one other is known to occur in the whole of Suffolk, in a total of approximately 1,500 square miles (two other known oval barrows are considerably smaller at 28 and 30 metres). This adds credence both to the notion of the Sarsen's proposed location whilst enhancing the probability that this ovular mound is indeed a genuine long mound. Over half of the British earthen long barrows (a style of communal grave first used after 4000 BC) are between 30 and 60 metres in length. These would usually have been orientated towards a particular star, whilst circular monuments were more commonly aligned towards solar and lunar phenomena. At approximately 60 metres in length the long barrow at Baileypool Bridge is indeed significant, not only in its great size but by having an associated tumuli at this 'controlling of the Way' location.



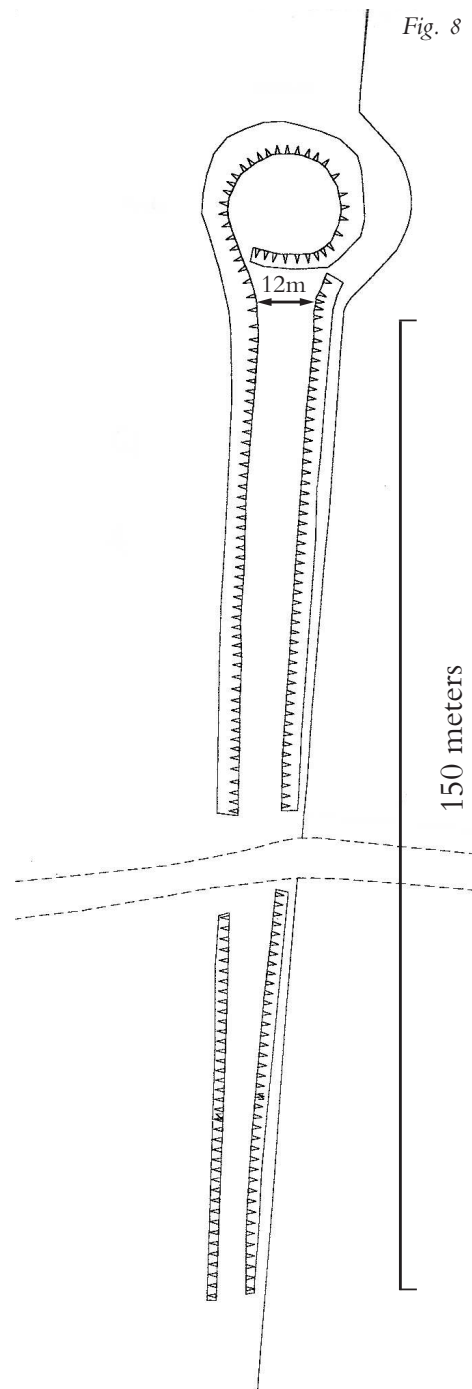
C U C K O O H I L L

Lackford, with its obvious reference in its name to a 'ford', an often revered water crossing point and 'lack' meaning 'lacu', a stream (*Ekwall, 1960*) is another hidden gem in the Suffolk landscape. Cuckoo Hill, near Lackford passes within half a mile of the Icknield Way which continues between Lackford and Cavenham, with the Icknield Way path crossing at Temple Bridge where it is said that the order of the Knights Templar housed a shrine for their worship (*Burgess, 1979*). The round barrow at Cuckoo Hill is 24 metres in diameter and just over one metre in height. Alfred Watkins (*1925*) soon came to learn that ancient mounds were key sighting points along the ley system, carefully sited on the skyline serving as obelisks and way marks.

What makes Cuckoo Hill fascinating in my view, is the very close and deliberate proximity to the mound of an earthen bank, emanating directly southwards from the round barrow which points directly to the heart of Hearse Wood, its neighbouring point in the heptagon 8,800 Megalithic yards to the south. At its widest point the bank measures 12 metres and runs South for 150 metres down to 5 metres in width at its Southern most tip and at a height today of 1.1 metres.

Symmetry within the design of early Neolithic societies in the construction of early funerary architectures was carried out with remarkable precision and rigour. Radial symmetry being used in circular mounds and axial symmetry in the case of quadrangular monuments (*Laporte, Roger & Scarre, 2002*). What is less remarked upon, the authors point out, is the extent to which asymmetrical features occur, particularly in the long mounds of western France. These trapezoidal monuments commonly measure some 40 metres in length though at times almost nearly mirror the dimensions found at Cuckoo Hill. Tapering in height as well as in width down the course of their length they were designed to enhance the impression of length and distance through the exaggeration of converging sight lines. 'The whole arrangement accentuates very markedly the impression of monumentality which these constructions project to the observer.'

The Suffolk County Sites and Monuments Record department in 1977 catalogued the site at Cuckoo Hill and described the bank there as probably being a 'tree bank'. Numerous inquiries have failed to verify this theory or indeed throw light on this particular type of feature which was in use in the 1800's. Today the department's position now suggests this earthen bank was 'some other type of deliberate construction' namely a 'rabbit pillow mound' and is considered too narrow to be considered Neolithic in origin, being unlike anything previously recorded. Deliberately constructed it most certainly was, but rabbit pillow mounds are usually oval or



rectangular in shape, 5 to 10 metres wide and 10 – 20 metres in length, not 150! The earthen bank may not be Neolithic – but I believe that it is not too far fetched to visualise its intentional use at Cuckoo Hill as being of the same geomantic ritual purpose as that with other such constructions. Indeed of the 2,000 examples of long mounds known to exist in the British Isles not one is constructed exactly the same as another (Hutton, 1991). It would also not be the first time that ‘pillow mounds’ have been used to shoulder such uncertainty when at times, just occasionally, archaeologists simply ‘do not know’ with any certainty (Rogers, 2001). Other similar proportioned constructions such as the Long Mound at Er Grah in France or Crickley Hill in Gloucestershire (a bank of earth 100 metres long running north to South from 6 – 14 metres in width and has at its apex a circular feature) were the scene for grand ritual processions which would traverse the length of the bank whilst offerings would have been placed at the shrine within the end of the circular feature. Such trapezoidal long barrows illustrate the striking manner in which these types of monuments were planned and how architecturally, they were perceived within their spatial and landscape setting. I am not suggesting that the feature at Cuckoo Hill is necessarily on a par with these per se – but I do feel that the long bank present relates to the overall geomantic intention of the site and was both deliberate and integral to it’s overall design. The fact that there is such a large earthen bank coming straight out of the base of the Neolithic round barrow at Cuckoo Hill, pointing south directly towards its neighbouring point at Hearse Wood is not a coincidence. This enigmatic structure mirrors symbolically and by design its opposite point to the east in the heptagon at Baileypool Bridge where there is also a round barrow directly beside a long earthen construction.

The cuckoo is an ancient symbol, denoting the season of spring and was used to symbolise transformation, second sight and benevolence. In ancient times the cycle of the constellation of the Pleiades was used to mark important calendar dates, such as the beginning and end of summer. It is possible that this constellation played a major role in the orientation and planning of the site which would may have been used to observe its rising and setting. This constellation, referred to as the ‘cuckoo bird’, was such a reliable and accurate time keeper that in Germany it eventually found its way into the famous cuckoo clocks we are now all so familiar with. The Yakut tribe of Siberia in the start of their creation story also tell of the wide and motionless deep, under the nine spheres and seven storeys of heaven, at the most central place, the navel of the planet, Earth’s stillest place, where the moon does not wane, and the sun does not set, where eternal summer reigns and the cuckoo calls unceasingly.

“Landscape archaeology intends to reconstruct ancient cultural landscapes. Such investigation identifies basic landmarks around which cultural landscapes were created. Their location in space may be emphasized through particular orientations which project human attributes onto distant horizons, creating meaningful skylscapes”.

Iwaniszewski, S (1995) Alignments and Orientations Again, Essays from the Archaeoastronomy & Ethnoastronomy News, The Quarterly Bulletin of the Centre for Archaeoastronomy, Number 18, December Solstice.

H E S S E T T

The parish of Hessest (Hessest meaning ‘fold by a hedge’, *Ekwall, 1960*) was given to the Abbey of St Edmundsbury by Earl Ulfketel in 1005. The church at Hessest is dedicated to St. Ethelbert, son of Ethelred, King of the East Angles. In the churchyard itself there was said to be a never-failing spring which once supplied half the village with water until it was covered in 1891. No doubt a Christianised site on top of a much older one (as was common with successive religions) the church inside contains a remarkable wall painting in the north aisle of the seven deadly sins (pride, gluttony, vanity, avarice, anger, envy and lust) with the branches of a tree spewing forth from the gaping jaws of the seven headed dragon of Revelations. In the days of Thomas Hardy people found their way from village to village by following the old landmarks, stones and churches and very often the church itself would have been approached via a section of an old straight track by a tree lined causeway which would have been known as the church walk (*Michell, 1983*). Near the pathway to the South porch, which contains a nice carving of St. George and the dragon (*Fig. 9*) stands the base of a 15th century preaching cross where monks and other figureheads would have preached the Gospels from and are quite a rare sight here in East Anglia. The dragon, as we shall see later links directly with the serpentine energies of the Earth, St. Michael taming the kundalini – the planets own issuing life force and fertility and whose veiled symbolism would be intended for the eyes of the initiate. It was common for such arcane wisdom to be imparted via such rich symbolic representation which to the ‘lay’ person would be seen purely figuratively.

The church shares many of it’s main architectural features between the 14th and 15th Century, though does contain some 13th Century stone burial slabs and also contains some remarkable examples of medieval carving. Inside the Churches great chest which would have housed various precious religious artefacts there remained until very recently a square piece of linen lace work called a sindon, a pyx-cloth. This veil would have covered the hanging pyx, containing the reserved Sacraments and has been dated to 1420 AD and is believed to be the only remaining example in the whole of the country and which now resides in the British Museum.

The church at Hessest is recorded by Rudge (*1949*) as being on the Puddingstone track having a ‘motherstone’ within its grounds. At a time when people around other parts of England were fashioning megaliths out of the stone materials that were readily available to them, elsewhere as within East Anglia, substitutes for stone were frequently sought and employed. Idols and symbols of wood and of the very land itself in the form of totemic sites (*Devereux, 1990*) such as a hill, special tree, bush or waterhole were



Fig. 9

worshipped, accompanied with ritualistic rites of which only vague knowledge has been preserved (*Dutt, 1926*). Very often the best local substitute for rock was to be found in the ice-borne boulders of glacial origin that had been left scattered over the land and embedded in clay deposits. Rudge discovered puddingstones at sixteen other different churches on his trackway, all within either the structure or the grounds of churches of Saxon origin, either in the foundations of the walls of the nave or as monoliths in the churchyard. No exact location is given by him for the one at Hessett other than 'Hessett Church.' It is likely though that the puddingstone is either:

A Beneath the buttress at what was originally the main entrance to the church as the porch was added later.

Though reportedly a worn base of a holy water stoup dating to the Norman period this may have been sited on top of the original puddingstone, as with the church in Chesham which has a similar looking feature, again to the right of the entrance, where many puddingstones from an original circle of sixteen were placed during alterations in the fifteenth and sixteenth century.

B May be sited beneath the preaching cross in the grounds.

C In the church grounds as one of the originally reported nine stones which once stood in a circle.

There is also another stone recorded in Hessett, just south of the one at the churchyard and appears to be situated in the grounds of Spring Farm, between the moat and the main house, one of three moats in the area. A moat or moot-hill which aligns with other sacred points in the landscape truly evokes an image of wonder, especially as it would have been surrounded by a ring of water reflecting either the light from the sky or the fire from a beacon on a ritual site. At a significant point in the year this would have been used as a means of ritual, communication and 'connection', indicating the sites significance and importance by it being a 'valuable sighting object' on the way (*Watkins, 1925*). In ancient times people celebrated the return of Bel, the Celtic Sun God by lighting fires on the hill tops on Beltane (May Day) which would spread out across the land. Watkins illustrates beautifully this vision and sense of awe that the ancient geomantically surveyed landscape would have created in his now infamous book *'The Old Straight Track'*:

'Imagine a fairy chain stretched from mountain peak to mountain peak, as far as the eye could reach, and paid out until it touched the 'high places' of the Earth at a number of ridges, banks and knowls. Then visualise a mound, circular earthwork, or clump of trees, planted on these high points, and in the low points in the valley other mounds ringed around water to be seen from a distance. Then great standing stones brought to mark the way at intervals, and on bank leading up to a mountain ridge or down to a ford the track cut deep so as to form a guiding notch on the skyline as you come up... Here and there at two ends of the way, a beacon fire used to lay out the track. With ponds dug on the line, or streams banked up into 'flashes' to form reflecting points on the beacon track so that it might be checked when at least once a year the beacon was fired on the traditional day. All these works exactly on the sighting line.'



Fig. 10

C O C K F I E L D

Christian churches often occupied the locations of pagan burial sites or ancient tumuli and there is much evidence that this was one of the proselytising methods employed by the early Christian missionaries (*Dutt, 1926*). Pope Gregory when writing to Abbot Mellitus in 601 A.D. commands him to tell Bishop Augustine ‘that the temples of the idols in that nation ought not to be destroyed; but let the idols that are in them be destroyed’. It was hoped that the nation in ‘seeing that their temples are not destroyed may remove error from their hearts, and knowing and adoring the true god may... resort to the places to which they have been accustomed’. Christian priests even went so far as permitting the stones that were worshipped to remain in their present locations, so long as they were disguised and ‘reformed’ in some capacity either by carving into them for use such as crosses, altars or embedding them into the church walls. A recent survey of 300 medieval churches found that a significant number were accurately aligned to the sunrise on the particular churches patron saint’s day (*Devereux, 2002*).

Cockfield church is dedicated to St. Peter and dates largely from the 14th century whilst containing a 12th century niche. Cockfield’s manor house belonged to the Priory of Bury St Edmunds in 1275 and this rather quaint village has often been described as the ‘village of the greens’. Archeological excavations have uncovered many roads, believed to have been Roman in origin but which would have almost certainly been superseded and built on top of more ancient ones, as was common practice. Roman roads were frequently built on top of these prehistoric trackways which latter day Romans then repaired and resurfaced and claimed as their own (*Michell, 1983*). One such road runs very close to the church at Cockfield and is believed to have formed the southern part of the great Peddars Way (*Hill, 1922*). Many of these remarkable straight lines would have been originally orientated to align with particular stellar or solar phenomenon, as is in the case with the central avenue at Stonehenge or that of the Nazca plains in South America where the Nazcans created vast markings on the landscape and complex glyphs for roughly 1,000 years from 400 BC. In this way the vast and complex orbits and motions of the heavenly bodies were harnessed, ‘reduced to a system of geometry and mathematics illustrating the basic laws and the patterns of life itself.’ (*Michell, 1983*).

There is also a mark stone in Cockfield marking the boundaries of the three villages, Cockfield, Felsham and Thorpe Morieux and it is likely that a ‘boundary marking stone has been on or near this spot for well over a 1,000 years.’ (*Lloyd, 2004*).

Close to the old section of the Peddars Way which passes through Cockfield there is a horseshoe shaped ring ditch, 40 metres in diameter and reminiscent of the type found with a causeway leading into it (*Pryor, 2001*). This style of ‘causewayed ring ditch’ became in vogue around 3,800 BC across Europe and consisted fundamentally of a circular ditch which was ‘interrupted’ by causeways for ritual and processional use thereby forming a broken ring (*Hutton, 1991*). The site also has a possible digging pit which it is known was used for the reception of special deposits. Interestingly the tradition of the horseshoe used upside down is an ancient tradition based on the age old symbolism of the goddess. This practice became a common superstition, used to avert negative energies in a rite of entrance at many farm buildings and takes its symbolism from the

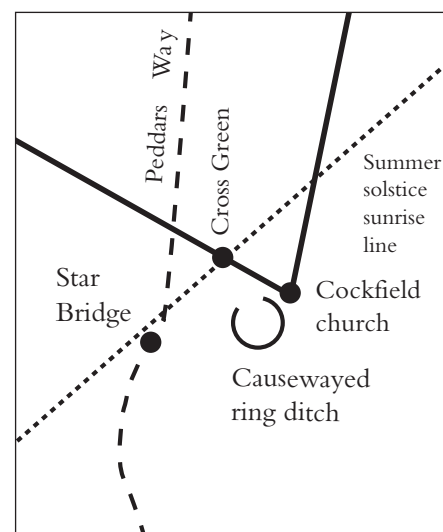


Fig. 11

'horns' of the sacred ox, whose image is mirrored at Cockfield's neighbouring point at Hawk's Ley. Dionysis said the ox 'denotes the strong and the mature, turning up the intellectual furrows for the reception of the heavenly productive showers, and the horns, being the guarding and indomitable' (in Bailey, 1912). Horseshoe shaped tombs were common in Ireland from 2400 BC and were known as 'wedge tombs'. Their entrances were typically higher and wider than the rest and more commonly had their opening entrance (of the horseshoe) facing the setting midwinter sun, in this instance to the north - west. The Western horizon was where the sun 'died' each night and was perceived as the domain of the dead echoing the religious theme of transformation. Symbolically then these monuments preserved and expressed the dualism of light and darkness, death and renewal with the chamber openings facing the setting, or descending sun on its passage into the 'underworld' (O' Brien, 2002).

There are two additional curiosities close to the point at Cockfield. Firstly where the reported Southerly branch of the Peddars Way crosses a stream there is the rare example of a named bridge, dating from at least the 1700's called, coincidentally Star Bridge, right beside a 15 metre wide Neolithic ring ditch. And secondly, also very close to the Southerly portion of the Peddars Way on the spot where the line in the Heptagon (between Cockfield and Hearse Wood) crosses Hudson's (1932) midsummer longest day sunrise alignment line is the site of a medieval green, aptly named Cross Green.

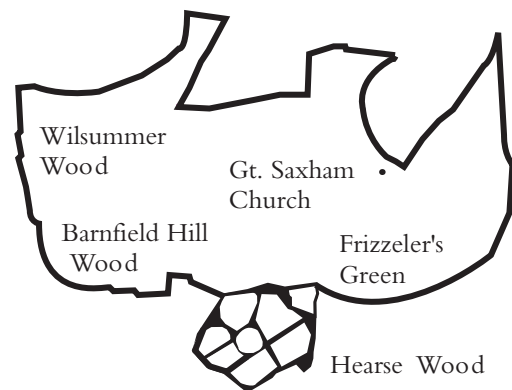
In visual analysis the central methodological concept is the position of the monument in the landscape (Gansum et al, 1997). "A monument will then be a manifestation as a symbolic legislation document in the landscape. The construction of a monument represents a creation and a re-creation of the society... Symbols are both personal and cultural providing a basis for self- reflection (personal dimension) as well as communication with others (cultural dimension). Personal and cultural symbols co-exist and are related to individual motivation and only make sense in relation to the life history of the individual and the larger social construct in which they are embedded."

The Ritual Stratigraphy of Monuments that Matter ,Terje Gansum and Terje Oestig aard, European Journal of Archaeology 2004; 7; 61

H E A R S E W O O D

The church at neighbouring Little Saxham, close by to Hearse Wood, is on the St. Mary line (*Broadhurst & Miller, 1989*) and is one of the oldest churches in the county. A stained glass window depicting St. Mary in the churches round tower is also reported to be one of the finest in Suffolk. In the inventory of the 'Counties Wildlife Sites' Hearse Wood is described as: 'a large, unusual and extremely ancient wood dating back to Anglo Saxon times. Its name probably derived from the old English 'hyrst', meaning a grove on a hill, an apt description of this wood... The Saxham map of 1729 shows that the woods extended down to a stream, a rare feature in ancient woods and also that it was divided at this time into twelve falls, implying a twelve year coppice cycle. In the mid - eighteenth century the size of the wood was reduced and the unusual feature of seven internal fields introduced.' (*see Fig 27*).

Hearse Wood represents the constellation of Aquarius (symbolised in the form of an eagle) in the terrestrial zodiac of Bury St. Edmunds, first discovered by Michael Burgess in 1976. Terrestrial zodiacs in Britain were first well documented by Katherine Emma Maltwood (1878 - 1961) and were believed by Maltwood to be a literary reflection of the Holy Grail laid out around Glastonbury in the landscape. The knights from the Grail myths and their opponents were metaphors for cosmic patterns and celestial bodies within what was called the Round Table, a reference to the zodiac again, with the quest for the Grail itself symbolising the inner search towards understanding the esoteric nature of the Glastonbury site through the archetypes of the constellations. Maltwood published her findings of the Glastonbury formations in 1928 and believed that the Glastonbury zodiac was constructed by visiting Sumerian astrologers who came to Britain in around 2700 BC and was later largely cared for by the Knights Templar, guardians of ancient lore, shrines and the pilgrim routes. The Templars main function at their formation in 1118 was the protection of pilgrims and they exercised a particular responsibility over these old pathways and carried out this task in a dual manner, both as a physical and spiritual act. Their connection with the Northumpstead zodiac is also historically proven (*Pennick & Lord, 1976*) and it is likely that the



• Birds End

Fig. 12: Redrawn from Burgess (1979)

functions and requirements needed to preserve the zodiacs were established from the churches and chapels that the Knights Templars operated from. John Dee, the famed alchemist and Queens physician of ages past had also observed these zodiacal figures in the landscape (coincidentally, his own famed sigil also contained a heptagon in the centre in the Sigillum De Aemeth) and in his 'transcript of the angelic actions' of 1582 AD he makes reference to these landscape effigies '...the starres which agree with their reproductions on the ground... thus is astrologie and astronomie carefullie and exactley married and measured in a scientific reconstruction of the heavens which shews that the ancients understode all which today the lerned know to be factes.' (*Deacon, 1968*).

Individual terrestrial zodiacal figures have been mapped out on the landscape measuring as much as 6 miles in length, with the whole zodiac as in the case at Pendle being some 32 miles in length. These terrestrial effigies take their form from features in the landscape, natural or man made, such as ancient roads, ditches, streams, paths, hedges and earthworks. Place names amongst these effigies take on a more than coincidental meaning i.e. the

occurrence of the place name Somerton in the summer figures of the zodiac, Hartest being in the region of the heart in Virgo, the head of the Eagle (representing Aquarius) pointing towards Bird's End and Horsecroft on the back of the centaur in Sagittarius. This interrelationship between place and the environment helps explain the reason for the often inexplicable course and meandering routes that some roads and pathways take, for seemingly 'no real reason' but would have been designed specifically in this manner so as to conform to this intended cosmological ground plan.

'The Lord and Leader of the Hosts was the Sevenfold Spirit symbolised by the Eagle' (Bailey, 1912) and is connected with Aquarius both in classical mythology and with other zodiacs in Britain representing Apollo, the sun god (Pennick & Lord, 1976). The constellation was represented by Ganymede, the beautiful male son of Zeus who in the form of an eagle carried him off to mount Ida where he was created. In legend the centre, 'navel' of the world was divined by Zeus who sent out two eagles in order to determine the true centre of the Earth, located at the point where their flying paths crossed. An avian figure according to Burgess in nearly all terrestrial Zodiacs in Britain represents this Aquarian figure in either the form of a phoenix or an eagle.

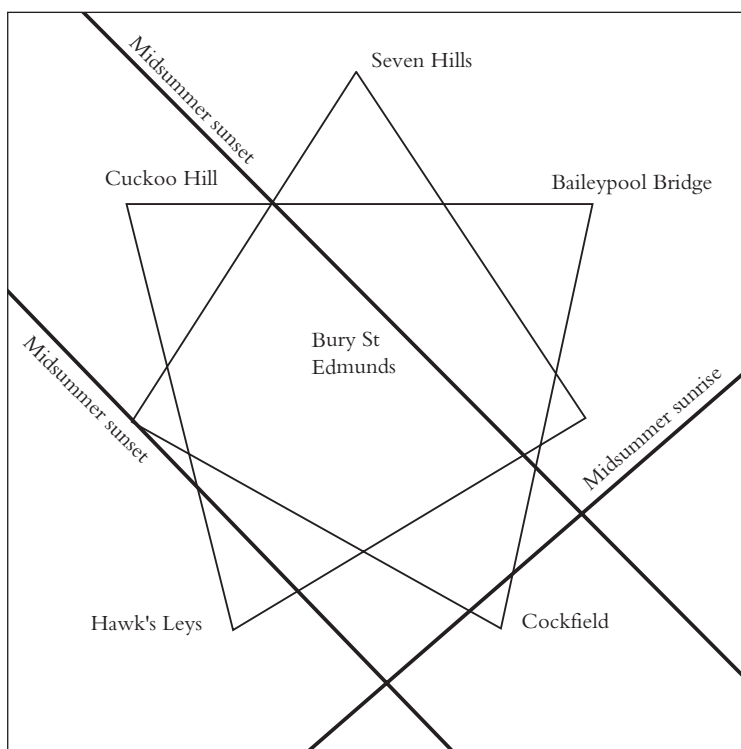


Fig. 13: Redrawn from Herbert Hudson's *Ancient Sun Alignments* (1932)

Herbert Hudson in his Suffolk Archeological Institute paper *Ancient Sun Alignments* (1932) reported numerous earthworks and mark-stones which bore a name relating to the sun and which formed great alignments, largely orientated to the rising or setting sun at Midsummer solstice on the longest day - right here in Suffolk which Hudson described as possibly being 'perhaps the finest example in Great Britain' (Fig. 13). The earthwork at Hearse Wood is on this very alignment line. Hudson discovered the often frequent use of ancient place names such as Bell (Bel was the Celto-British name for Belus, the Babylonian Sun-god) or Pole (Pol seu Baldaeg, the Norse god of light) and other solar symbols, including the

eagle and was convinced that such mark-stones or tumuli indicated a 'former presence' by our ancestors of solar worship occurring on the very spot where previous solar deities had been honoured. 'Such pointers' were located systematically so that they would create and conform to great astronomic alignments set out across the landscape forming a network of solar lines. Hearse Wood is on this line.

The eagle reference by Hudson confirmed his original findings which were fuelled by Canon Samuel Lysons (*Our British Ancestors*, 1865) for he too noticed the association between British tumuli and other sites of antiquity in that their place names had corrupted very little, if at all, over time from the original title 'of the divinities worshipped in ancient Babylonian, Assyria, Canaan and Chaldaea'. Lyson's dated these ancient solar alignment lines to shortly after 2000 BC at a time when the Celts would have brought to Britain their knowledge and influence from other Eastern astronomic cultures. Hudson felt though that it was perfectly possible that these alignments may well have predated this, having been designed even earlier by some astronomic cult who appeared on this island long before

this time, perhaps the Sumerians? It has been noted that we still use thirty two Sumerian words in the English language, they too also divided the circle into 360 degrees and their precise surveying methods, triangulation system and standard unit of measurement were in use all over the world before 700 AD (*Marriage, 1999*). Fragments of this Sumerian legacy continue to survive in our modern use of angles expressed in ‘degrees, minutes and seconds’ and our similar division of the day into ‘hours, minutes and seconds’ all in the Sumerian base of 60. The word dozen also derives from a Sumerian word meaning ‘a fifth of 60’ (*Smith, 2002*).

Hudson in conclusion urges us to acquire a working appreciation of the extent to which our ancestors utilised astrological symbolism:

‘for example, when one finds that Jupiter Ammon of the Greeks is represented sometimes with an eagle and sometimes with a ram’s horn, and that he represented the sun in a certain phase, and that Vishnu of the Hindoos is also depicted with an eagle and a fossil ammonite; when one finds in situ Jurassic blocks containing ammonites on mounds bearing the place-name of belus (the Babylonian Sun - god), one is forced to the conclusion that the same primary astrologic influence was obtained in all parts of the world’ (*1932*).

Other zodiacs in the countryside utilising the same familiar ‘globally distributed effigies and designs’ (*Pennick & Lord, 1976*) are thought to have been constructed at differing time frames to that of Maltwood’s estimate, either later than Glastonbury (2,700 BC) as in the case of the Pendle zodiac between 400 AD - 600 AD or possibly even earlier, coinciding with the onset of the age of Taurus in around 4,000 BC. The ‘Age of Taurus’ refers to one of twelve great ages, each one of these ages being attributed to a zodiacal constellation. Commonly referred to as the precession of the equinoxes due to the observable effect and change in relative position at the celestial equator (line of horizon) of the rising sun at the Spring equinox, when the sun rises due East. Over time the sun rises against and bisects a different portion of the night sky. This heavenly phenomenon is caused by a natural wobble in the Earth’s rotation on its axis, a bit like a child’s spinning top seen when slowing down. Precession then describes the sun’s observable effect as it would rise against a different zodiacal constellation every 2,160 years (a ‘world age’) taking a full 25,920 years for the sun to pass through, rising and setting against all of the major 12 zodiacal constellations. Today the spring equinox is in and coming out of the constellation of Pisces (hence the fish symbol adopted by Christians) and is entering Aquarius. There are seven different pole stars over the course of a ‘great year’ and is yet another reason why the number seven held so much importance within the tradition’s of our ancients (*Collins, 1998*). As a result of this phenomenon the central pivot in the sky (the pole star) over millennia would also have been seen to have changed, and though today it may be difficult to appreciate just what this would have meant it is important to embrace the psycho-spiritual impact that this would have had. Commonly referred to amongst cultures as ‘the Pointer’, ‘Navel of the World’, ‘Gate of Heaven’ or ‘Hub of the Cosmos’ (*Wright, 1998*) the pole star was seen to control the ‘turning of the cosmic wheel’ with all other stars and constellations dancing around this central position. Over time then the astronomical markers that would have once been used to define the seasons, time and place would have shifted. Different markers would have been used to define the world after this shift, heralding the seasons through different stars, once invisible now dominating the sky. In a sense it was as if the old world had been swept away and replaced with a new one, requiring new myths and understandings in order to describe this new world and track its events. It is no surprise therefore to find that many myths commonly tell of the destruction of an old world, and often this loss of the old world is associated with human societies experiencing great change and tumultuous upheaval. These times of great upheaval were blamed on the stars not remaining in their familiar positions, hence we speak of disasters and catastrophes both words containing ‘aster’ and ‘astro’, root words which mean star. The ‘abodes of the gods’, the eternal polar stars would have been seen to have moved and it is this which is described in myths as representing the end of the world - not the actual downfall of our planet, but the end of a cosmic world age.

Time was a great mystery to many ancient cultures, something sacred, and was interpreted and understood by studying the sky: sun, moon and stars. The symbolism of many ancient myths is full of numbers: 6, 12, 72, 360, figures dividable within 25920 i.e. Valhal in Asgard has 540 gates, a number relating to the number of world ages (*Cordua, 2002*). If you are to conserve important knowledge in a safe way Cordua continues only oral traditions and records are truly safe. Paper may perish, stone tablets may crumble, languages change over time, letters become forgotten and change into new alphabets – but good tales, legends and myths contain the core of the ancient wisdom. By the time Hipparchus had ‘discovered’ and recorded the precession phenomena in 127 BC our ancestors, as we now appreciate, had already known of this thousands of years before.

Symbolically the great ‘wheel’ shaped woodland at Great Saxham (*Fig. 12 and 27*) is very unusual and automatically draws one in by the very nature of its curious design. The Chinese divided their year into eight seasons – the Ogdoad or Eight forms of the ‘Lord of Time’ having the seven planets wheeling around this central Polar Axis. The Sun itself as a universal symbol of the Deity is also often represented in the form of a great wheel (*Bailey, 1912*). The symbol of the Wheel Cross is (besides Christian symbolism) of course the symbol of the four world corners and the four solstices: Spring equinox, Summer solstice, Autumn equinox and Winter solstice, representing the four world axis, the middle of the wheel cross representing the North Pole. When the ‘wheel’ turns the ‘abodes of the gods’, the eternal polar stars move also heralding the ending of a cosmic age. The custom of rolling a burning wheel down a hill, as carried out during celebrated solar fire burning festivals uses the wheel to symbolise the sun, especially appropriate when this practise is performed on Midsummer Day when the suns annual declension begins.

Hudson’s parallel midsummer solstice sunset line (passing through Mark Wood, Pitches mound and Golden Lane at Lawshall) aligns directly through Hearse Wood underlying the possibility that the location at Hearse Wood was being venerated and endowed with sacred meaning long before (*as advised by staff at the Archaeological Unit, Bury St Edmunds.*) This ‘seven chambered’ eagle was transposed over the site which may have also incorporated much earlier earthworks into the woodlands construction, with banks and ditches forming the boundaries, as was often the case. We know from maps dated



Ring ditch through Hearse Wood

1729 Hearse Wood was once divided into twelve fells, implying a twelve year coppice cycle. Readers could be forgiven if they refer to the illustration in Toulson’s ‘East Anglia : Walking the Ley Lines and Ancient Tracks’ for thinking the opposite, that the Eagle points to the North, towards Risby/Pisces which is not the case. Burgess is clear that the Eagle’s head “looks South, towards Birds End. The grim formation, consisting of a grassy path in a complete circle, throwing off other tracks in all directions like sparks from a Catherine wheel. Or like shafts of light from the spinning sun, burnishing the bird, from pyre to hearse, frizzling green and golden back into the egg.’

The terrestrial zodiac of Bury St. Edmund’s was first discovered by Michael Burgess in 1976 before being published via ESNA (East Suffolk and Norfolk Antiquarians) in 1979. Burgess describes it as being within ‘one of the most anciently-occupied and ecclesiastically-famed’ areas in the whole of East Anglia. The zodiacs roughly elliptical shape covers approximately 15 x 9 miles and the eleven figures which it contains are drawn loosely within two



Fig 14: Hears Wood

interlocking circles (visica piscis) the centre of which is at Hawk's Ley's near Rede. The whole construction relates to a system of metrology Michael Behrend discovered in the mid 1970's and aspects of its geometry, distance between sites, radii of circles etc. relate to whole numbers of an ancient unit of measure he discovered, this unit being 295.3 metres. Though terrestrial zodiacs were clearly created with a sophisticated understanding of both the natural environment, using surveying techniques which required a high degree of skill and proficiency, their true meaning is less clear. The German geographer, Dr Heinsch (1975) commented on our ancestors ability to create symbols and great geometrical figures in the landscape, directed and dedicated to various heavenly bodies, all of which were constructed with units of measurement which related specifically to the Earth's geometric proportions. Such vast scale construction and accuracy is, as he so obviously remarked, clear evidence of an advanced civilisation employing an aspect of long forgotten technology (for an integrated purpose) long since lost to mankind. One cannot help notice that if you do to try to find the source for this knowledge base, even here in the United Kingdom, the Sumerians name is often mentioned or alluded to, as with the Glastonbury zodiac and East Anglia's solar alignment lines. Edmund Marriage, a farmer and environmentalist for much of his life claims the Sumerians came to the Dorset shores in around 4,500 BC and taught the hunter gatherers who inhabited Wessex at that time how to grow crops and tend livestock. Cide fields on the West Coast of Ireland illustrate centralised and ordered field layouts typical of Sumarian farming systems.

'Science, archaeology and painstaking research have traced well developed agriculture, land tenure, accounting, good behaviour and common law to a technically advanced group, known to the Sumerians as the Anannage (Anunnaki) and to the early people of the Middle East as the Elohim (Shining countenanced, Lords of the Cultivation), who settled to farm a fertile basin in the mountains of Southern Lebanon around 8,750 BC. We now realise that their precise surveying methods, triangulation and their standard unit of measurement were in use all over the world before 700 AD' (Marriage, 1999).

As for the zodiac figures themselves we can now only but try to attune to these sleeping giants in the landscape. Their relationship with archetypal figures created on centres of sanctity and power combine to facilitate a 'higher level' of meaning and purpose whose geomantic significance we can only but wonder at. This rare and vast symbolic aspect of the relationship between man, woman and the natural world is preserved in the landscape here in Suffolk and is one of possibly only a dozen in the whole of the country and is fully integrated within the ground plan of the Seven Hills star.

It is significant that heptagons in the landscape are said to occur frequently at other zodiacs in the country (Nuthampstead, Glastonbury and Ongar) with each terrestrial zodiac being sited in the 'neighbourhood of a heptagon vertex' (Behrend, 1975).

H A W K ' S L E Y S

As stated previously the effigies in the Bury St. Edmunds zodiac were drawn to fit within roughly two interlocking circles which form a vesica piscis, the centre of which falls on an ancient woodland called Long Grove in Hawk's Ley farm, just outside the village of Rede. The name Rede itself may derive from 'rode', the old geomantic unit of measure discovered by Dr. Heinsch (1975) and at 420 feet Rede is the highest point in the whole of Suffolk, truly the most suited place from which to survey the zodiac.

Long Grove is just one in a number of ancient Woodlands situated in the parishes of Brockley and Rede and despite its small size (2.4 ha) supports a diverse array of ground flora, including a number of quite rare species (ancient woodland indicators) such as Wood Millet, Pendulous Sedge and Wood Anemone (*County Wildlife Sites Record*). These special, sacred woodlands would have carried a heightened significance for generations, both spiritual and practical. Trees and woodlands have been used as sighting marks for millennium, attracting such names as 'folly' or 'the clump' - meaning a 'clump of fir trees on the crest of a hill'. Just to the east of Hawk's Leys we find Clump Grove, it's presence on the high ground important as an indicator to this ancient site. Watkins (1925) discusses the origins and meanings of the word Ley and it is interesting to note that a latin description gives 'grove' the meaning 'light' which Watkins connects with the Old testament and the frequent association used therein between the use of both terms for track and light.

A little further away in the neighbouring village of Whepstead we find Stonecross Green, a green containing what by all accounts is the remains of an ancient cross though which according to local tradition has always been called the 'Baal Stone' (Burgess, 1979), a sacrificial stone dedicated to the sun god Bel. Toulson (1979) reports that Long Grove at Hawk's Leys farm, presently a 'V' shaped area was once itself called 'Hawk's Leys' and was also originally triangular in formation. We know from Burgess that that originally the name Hawk's Leys on earlier maps actually applied to the whole area between Hawk's Lane and Cooks Lane and not just the current farm at its Northern apex. The present 'V' shape and historical triangle are very similar in design and symbolism, especially the present day 'V' shaped formation which has stood for many centuries. Reminiscent of a 'wedge' or an arrow head this 'V' shape in Peruvian legends represented the navel of the world, the centre - the 'Hub of the Universe' (Bailey, 1912) and it is no surprise therefore that this symbol is referenced at the centre of the Bury zodiac. Small woodlands with names associated with 'Ley' or 'Lee' marking the centre of terrestrial zodiacs seem to have been a common feature for our ancestral landscape planners. Cross Ley Wood is at the centre of the Nuthampstead zodiac, which also appears to be the remnant of an equilateral triangle and Cross Lees being near the centre at Ongar. This aged reference to the old word 'leye' is symbolic on many levels. It used to refer to 'blaze' or 'fire', as well as it being common to have 'straight' references associated with its meaning i.e. when siting a gun in readiness to fire for instance - so as to 'lay' a gun or the batten on a loom, a 'lay' (Watkins, 1925). It is interesting to note how these themes are echoed and remain associated with the identity of the woodland, both through the use of Ley and also Hawk, a renowned solar symbol. Hawks, meaning sacred or holy - the Great Light Father, were kept in the Sun-god's temple by the Egyptians, their god Horus was regarded as the 'Hawk of Gold' and was said mystically to mirror the contents, stars, comets, sun and moon of night sky (Bailey, 1912).

It has been suggested (Toulson, 1979) that the large ovoid granite boulder which now sits on the green at Hartest once marked the centre of the terrestrial zodiac, sitting majestically in the centre of the woodland at Hawk's Leys. The close relation and proximity of such a large and rare roughly cubic stone (presently worn too 4 x 4 x 3 feet) megalith, so close to the zodiacs centre affords a more symbolic and evocative explanation than the standard one. It is said it was dragged to its current position from downstream in 1713 to celebrate the peace of Utrecht in the war of the



Fig15: Hartest Stone

Spanish succession. There is also a reference to the Hartest stone in *The East Anglian (August 1866-October 1868)* from an anonymous source, 'C.D.' which states 'In furtherance of the object... on the Hartest Green, in Suffolk, a very large boulder of mountain limestone, which formerly had even more an appearance of a logan stone than it has at present... It was brought to light over a century ago in a clay pit at the top of Hartest Hill' where it was conveyed on a strong sleigh from its former resting place in a field on the other side of the river.

Reflecting the light of the heavens on its surface, dappled by the leaves of the surrounding sacred grove acting as a filter on top of the highest plain in Suffolk, the stone's position would have been prominent to the mirrored celestial counterparts overhead - as above, so below. Such an evocative and hermetic vision is in keeping with the Templar tradition whose churches were often circular in design, with cubic altars hewn of stone placed in their centre.

There is ample evidence to show that the famous white figure of an animal in the hillside at Uffington, believed for many years to be a horse is actually a bull (*North, 1996*). This correlates with evidence in the stars (referring to key stellar alignments of risings and settings - see below) and symbolises notions of 'bullhood', acting as a profound fertility symbol. This symbol in the chalk overlooking the Icknield Way in the Berkshire Downs was scoured every seven years in a pagan fair called the pastime (*Pennick, 1976*) to venerate and preserve its form. The unusual 'V' shaped head (surely representative of horns) was in perfect alignment and was mirrored in the night time sky in the fourth millennium BC (3,380 BC) by the stars Aldebaran and gamma Tauri. These stars make up the 'V' shaped formation of Hyades in the head of the bull in Taurus, a cluster named for the half-sisters of the Pleiades. The stars Aldebaran and gamma Tauri in this time would have been seen to rise at the horizon perfectly in line with the crown of the 'bulls' head at Uffington, supporting the notion of our ancestors' fascination with this particular shape and star/ground correlation. All of these would have occurred in the 'age of Taurus', the bull which started at approximately 4240 BC. In prehistoric times the great Goddess was also symbolised by the ox. Its horns were the crescent moon and its power lay behind all agriculture yielding earthly fruits. Horns also symbolise light, as with Pan, whose horns were said to taper from the Earth to heaven. Even Moses in early Christianity has been represented with two shafts of fire or light springing from his forehead (*Bailey, 1912*) symbolising the sacred divinity.

The Ancient practices of our ancestors placed great importance on 'seeing recurrent stellar events as living images, the counterparts of happenings on Earth' (Dames, 1996). The Hyades cluster within Taurus rose due west over Avebury at the time of the spring equinox in 2,600 BC, its 'V' shaped form a reflection of the 'V' shaped river confluence below (Dames, 1996).

The Hyades cluster is so close to us (relatively speaking) that it covers a significant area of the sky: its diameter of 8° is about fourteen times that of the full Moon and is very easy to locate because its stars form the triangular 'face' of the bull. Given that the above two points at Hawk's Leys and Hearse Wood (symbolised by horns and a wheel) sit beside each other in the heptagon formation it was interesting to note the two symbols in Bailey's (1912) extensive and unrivalled 'The Lost Language of Symbolism' which depict the emblems for Divine reunion (see Fig 16). The juxtaposition of the constellations of Auriga (the charioteer) with Hyades (in Taurus) as they appear in the heavens and these symbolic references being mirrored in the landscape (and Fig 26) kick-started me towards embracing the notion that the Seven Hills star may also have been consciously designed to mirror the celestial sky - as above, so below, in a wondrous terrestrial map of the sky gods. This concept is explored later in the chapter 'Star ground correlation' as I believe that the sites still today continue to reflect this intended geomantic aspect within their structure, relationship and form, as has been discovered at many other ancient monuments. In the same way that place names became so imperishable over many thousands of years (Bailey, 1912) so too the symbiotic relationship between the landscape and its ability to exert its influence upon the collective unconscious and actions of modern man (and woman) so preserving these profane landscape microcosms, each location having its own 'quality, tutelary deity or 'spirit of place' - genius loci' becoming places of geographical sanctity (Devereux, 1999).

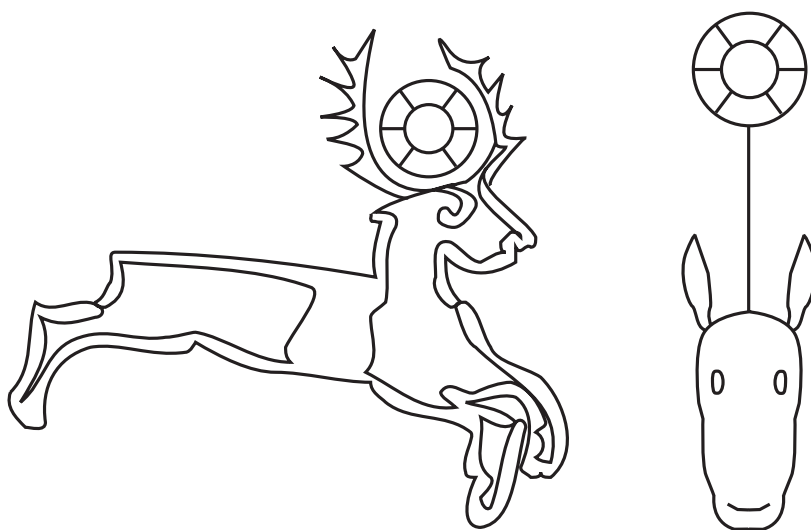


Fig16: Redrawn from Bailey (1912)

BURY ST. EDMUNDS

The seven main points listed previously centre around the town of Bury St. Edmunds, or Beodricksworth as it was known in the time of St. Edmund. Sigbert, the first Christian King of East Angles first founded a church and small monastery on the banks of the river lark in around 633 AD. The abbey church was one of the largest in the country, only rivalled by the abbey at Glastonbury. After completion the Bury abbey was over 500 feet in length with its walls at the base of its main tower being some 11 feet thick! (*Whittingham, 1971*). The greatness of the town of Bury St. Edmunds is now largely only preserved through its shrouded remains. A town so rich and full of splendour that St. Edmund's shrine 'was so encrusted with gold plates, crosses and jewelled works of art that when the King's men came to lay it waste, they found it very difficult to deface' (*Broadhurst & Miller, 1989*). Containing a Saxon homestead, monastery and shrine of a martyred king Bury St. Edmunds profited from a rich seam in England's history and some of its possibly less well known features deserve a brief exploration.

The Bury Bible was recorded in the *Gesta sacristarum* of the Abbey of Bury St. Edmunds as having been commissioned by the Sacrist, Hervey (1125–38) and was illuminated by the 'Master Hugo'. A secular artist likened in stature and importance to that of Michaelangelo the bible's completion took two years and its construction included no less than 350 calf skins (*Whittaker, 2002*). Incredibly vibrant and technically masterful even today, the full page illustrations are in a Romanesque style with Byzantine influences (of the original twelve illustrations sadly now only six exist at the start of the biblical books, and are accompanied by some 42 historiated initials). The first full page illustration which greets the reader is a rich illuminated letter 'F' at the start of Jerome's prologue and is almost

two feet in height. It is in this splendidly illustrated character at the top left hand corner, the point which naturally guides ones eye into this great majestic volume that one is confronted with the symbol of the centaur - Sagittarius. Out of all the noble Christian iconic imagery that Master Hugo could have used I find the use of this pagan mythological and astrological figure intriguing, if not a deliberate act. It's inclusion I feel reflects the insight of the initiated Master Hugo into the figures geomantic significance for the town of Bury St. Edmunds and more widely its cosmological relevance, for Sagittarius is a particularly potent symbol.

Our solar system is about 23,000 light-years from the Galactic centre (one light year being equivalent to 10 trillion kilometres) whose location was known to our ancestors. Not only was it known, it is also believed to have been highlighted and pointed out by the ancient sages who crafted their lore within the universal astrological symbolism and personality archetypes that is the zodiac itself (*LaViolette, 1997*). Two of the main constellations have arrows within their design and both sit side by side, Sagittarius and Scorpio. Both point to the exact spot in the cosmos where the galactic centre is known to be - presently within the constellation of Sagittarius. To the ancient Mayan's the Milky Way was a representation of the great Cosmic Mother from which all life was birthed and stretched out across the night time sky. At her great centre, the Milky Way's central bulge, they perceived this area to be the Cosmic

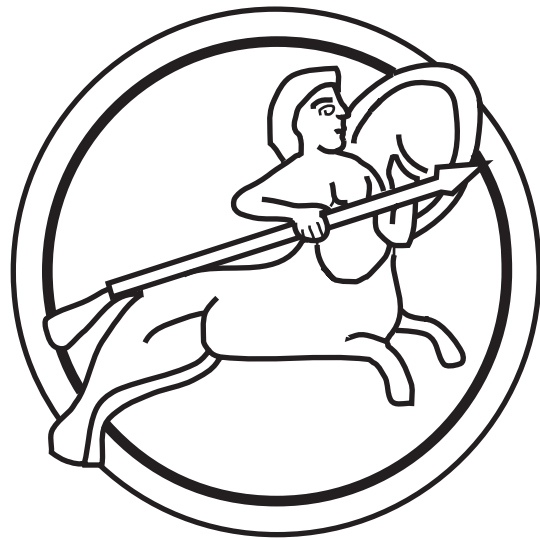


Fig17: From the opening page in the Bury Bible

Womb, referred to as the birthing place. This heart of the galaxy, LaViolette continues, was viewed by our ancestors as the centre of ‘matter and energy creation, a cosmic wellspring giving birth to all the matter in the Galaxy.’ This wellspring, the Galactic centre at ‘Sagittarius A’ is estimated to be about one million times that of the sun, making it the largest celestial object in the galaxy. The orchestrators behind the Seven Hills formation continued with this wisdom tradition of the ‘ancient sages’ through their own hermetic practices. Sagittarius was once again located at the centre of things by being placed in the centre of the Seven Hills star, with the great Abbey (containing the place where the St. Michael and St. Mary ley lines ‘kiss’) (Broadhurst & Miller, 1989) situated on Sagittarius’s hind leg as discovered by Burgess (1979) in the Terrestrial Zodiac of Suffolk (see Fig 18).

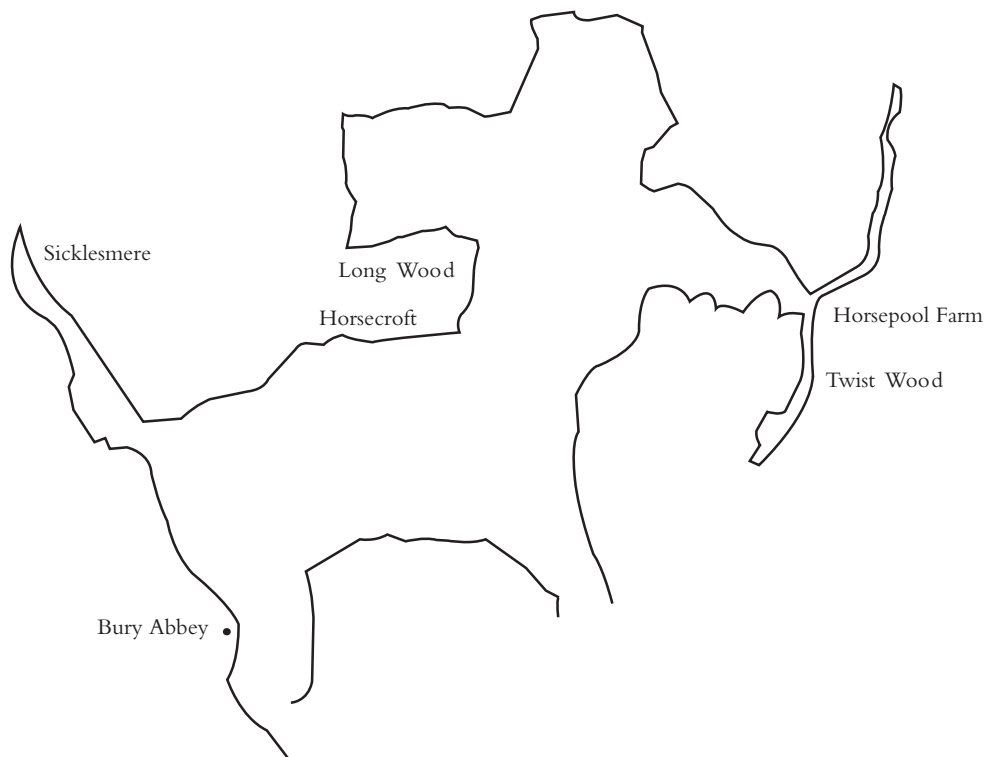


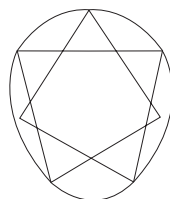
Fig18: Redrawn from Burgess (1979)

In Egyptian myth the destruction of mankind was carried out by Hathor, the cow-headed goddess whom was associated with the Scorpius constellation. In many places she was worshipped as a cow whose star speckled belly formed the sky, including the Milky Way and in Bury St. Edmunds the pagan rite, the ‘Oblation of the white bull’ was practised right up until the 18th Century (Burgess, 1979). This adoration was recorded in the *Chroniclum Antiqua Natura* in the summer of 1213 where leading figures from within the abbey at Bury St. Edmunds witnessed a Breton Noblewoman leading a white bull in procession through the streets as part of a fertility rite, escorted by chanting monks from the great abbey itself. This sacred and pure white bull was kept in luxury, ‘never meanly yoked to the plough, nor ever cruelly baited at the stake’ (Anon, in ‘Lantern’, No.5, p.4) at the Haberdon in fields granted to the abbey. St. Edmund’s association with this fertility rite concerning a bull gives further weight Burgess purports to his identification with the ‘bull-footed god’ of the zodiac’ (1979). In Mithraism the slaying of the bull was an allegory for the astronomical events which were occurring in the heavens at the time as the power shifted away from the Age of Taurus (Ulansey, 1994).

Mithras was believed to possess cosmic power and is shown in a number of Mithraic artworks, depicted in various ways, as having control over the entire universe and can be seen holding the cosmic sphere in one hand whilst his other rotates the circle of the zodiac. What encouraged this religious significance so that the tauroctony became such a central icon of this powerful cult was a widely recorded understanding of the phenomenon of the precession of the equinoxes as already alluded to earlier. In 127 BC when the Greek astronomer Hipparchus ‘discovered’ this phenomenon life was very much still fabricated out of astrological beliefs and what we understand today as the precession would have truly rocked this ‘ancient geocentric cosmology in which the Earth was believed to be immovable’ (Ulansey, 1994). Hipparchus’s discovery amounted to embracing a new understanding behind the workings of the cosmos and the power that lies beneath as the entire universe was moving in a way that had not been fully appreciated before (by these ‘modern thinkers’ anyway). In such circumstances, Ulansey goes on to explain, Hipparchus’ discovery would have had profound religious implications. ‘A new force had been detected capable of shifting the cosmic sphere: was it not likely that this new force was a sign of the activity of a new god, a god so powerful that he was capable of moving the entire universe?’. Hipparchus’ discovery of the precession made it clear that before the Graeco-Roman period, when the sun at the spring equinox was in the constellation of the Ram the spring equinox had last been in Taurus, thus, an obvious symbol for this phenomenon would have been the death of this bull, symbolising the end of the ‘Age of Taurus’ brought about by precession. And if precession and its effects on the cosmos was believed to have been caused by a new god, then that god would naturally become the agent of the death of the bull: hence, the ‘bull-slayer’.

It is this which Ulansey proposes is the origin and nature of Mithras the cosmic bull-slayer. ‘His killing of the bull symbolises his supreme power: namely, the power to move the entire universe, which he had demonstrated by shifting the cosmic sphere in such a way that the spring equinox had moved out of Taurus the Bull’.

Returning to Sagittarius and Scorpio whose arrows both point to the exact spot in the cosmos where the galactic centre sits, the arrow symbolism is also a key element in the myth of St. Edmund and appears strongly in the county of Suffolk’s corporate logo. Born it is believed in 841 AD he was elected to be king by his successor King Offa who fell ill during his journey to the Holy Land shortly after praying to god for guidance on finding out that his only son Fremunde had renounced the world to become a hermit (Marsh, 1976). St. Edmund began his reign the moment he set foot on the shores near Hunstanton in 855 AD. The Saxon prince was soon in conflict with the Danes who had been kept in check for four years following their arrival in East Anglia in 866 AD King Edmund was shortly captured, tied to a tree at Hoxne where his body was shot through with arrows and his head was removed. The head was later found following lengthy searches and was being guarded by an aged wolf who was embracing it within its paws like it was her own her own child ‘and baying with a cry that sounded like the voice’ which lured the discoverers to the spot (Marsh, 1976).



F O R N H A M C U R S U S A N D B U R Y H E N G E

A cursus has often been thought to be connected with some kind of mortuary function though they often occur in so-called 'ritual landscapes' close by to other monuments enhancing their sacred and ceremonial nature (*Pennick & Devereux, 1989*). Like with long barrows a cursus offered a means of directing the gaze down its length towards a focal point, usually the sun, a rising or setting star and it has been estimated that for a typical long barrow 7000 man hours of intensive construction would have been required (*Startin, in North, 1996*) whereas for a cursus several kilometres long it could have been twenty times this!

The Fornham Cursus, like other such similar style of monuments are thought to have been constructed over 5,000 years ago, between 3,400 - 3,000 BC. Situated in the Lark valley, just to the north - east of Bury St. Edmunds it is one of only two in the whole of Suffolk and is an impressive 1.87 km long (the greatest cursus being the one in Dorset which runs for nearly seven miles) and runs from Hengrave through Fornham village, ending in a field beside Pigeon Lane and averaging 40 metres in width. Four circular ring ditches, some horseshoe shaped, others indicating a possible mound in the centre and measuring up to 165 feet across are positioned exactly where the cursus terminates. Crop marks indicate where timber palisades might have stood at least 5,000 years ago at the end of the double ditched enclosure of the cursus itself and it is this feature which has been referred to as the 'Bury henge'. Edward Martin, who first brought these structures to light refers to them as 'hengiform' monuments (*1982*) as traditionally the average henge diameter is usually over 200ft across (*Burl, 1969*). Similar henge monuments are only known to occur in association with cursus in six other cases and with smaller henge-form monuments in another two (*Burl, 1969*) making them very rare indeed and may explain why these were known to exist for more than 30 years before they were reported more publicly in the popular press. Their exact purpose today not surprisingly is circumspect and often referred to as 'something vaguely' ritual (*Martin, 1982*).

Some feel that it is possible that the Fornham cursus would have extended even longer than its present accepted length, possibly reaching the Abbey itself at Bury St. Edmunds making it nearly twice its 1.87 km length! The Greater Stonehenge Cursus is not that much 'greater', running for 2.74 km across the chalk downs north of Stonehenge. The Fornham Cursus, as with the Dorset Cursus, is in three distinct sections each with its own orientation with each section possibly designed to align to its own particular rising or setting astronomical body, as was common practice. Cursus, along with megalithic stone rows have been considered to be monuments designed in the form of monumental snakes symbolising both the Earths and mans (and women's) inner energy patterns (*Dames, 1996*). This serpentine archetype is representative of the naked goddess in her serpent form and is indicative of Neolithic Mother Goddess iconography of the time (*Campbell, 1959*).

T H E S T . M I C H A E L L E Y L I N E

Most people today have heard of the concept of a 'leyline' and if you have then you would have certainly heard of the St. Michael ley line, the most famous in Britain and publicised by John Michell in 1969 and was first described by the reclusive mystic Ithell Colquhoun in the 1950's.

Named after the christianised solar deity (whose spear transfixes the Earth's energy symbolised by the dragon and fused with the heavens at a focal point) Michell discovered a clear line of sacred sites, dedicated to St. Michael stretching from St. Michael's Mount in Cornwall through to Bury St. Edmunds in Suffolk, passing through Glastonbury Tor, Avebury and other sacred sites en route and which was aligned specifically to the May day sunrise (the line has also been traced around the globe leaving England passing through Sweden, Finland, Russia, Australia, Chile, Bolivia, Brazil and across the Atlantic Ocean back to the United Kingdom).

The Michael line is adorned with earthworks, temples, megaliths and stone circles over its 300 mile length and has been described as still having the capacity 'to stir ancient memories within the collective psyche' (Broadhurst & Miller, 1989). Michell considered that these ancient sites were placed so as to accumulate and focus the flow of the Earth's vital energy, its spirit flowing along the planet's natural channels and meridians, as in all living organisms (1975). This line in the Earth's magnetism frequently traverses natural geological flaws in the Earth's surface acting as a conduit 'for the transmission of energy' (Toulson, 1979) and what is not often appreciated is that this line, the St. Michael Line is one and the same as the Icknield Way, which as already mentioned is the oldest road in Britain. It is true that its path has many spurs leading to places of local importance as it crosses East Anglia but despite these wanderings The Icknield Way or Icknield Street as stated earlier 'adheres to the straight line that King Belinus drew along the axis of Southern Britain'

(Heath & Michell, 2004). Curvilinear in form these natural channels in the Earth link all prehistoric ancient sites where this divine force is concentrated. Mereaux (1981) believes that the many legends and myths relating to dragons and underground serpents are residual memories of these natural channels retained in the belief of Nwyvre. The Iron Age Druids added a fifth element to their known universe of water, earth, fire and air; and called it Nwyvre. Imbuing every living element in existence it symbolised the 'universal structure of matter and a symbol of God'. Nwyvre translates as ether, the celestial element penetrating all and comes from the Greek word hudros meaning water serpent.

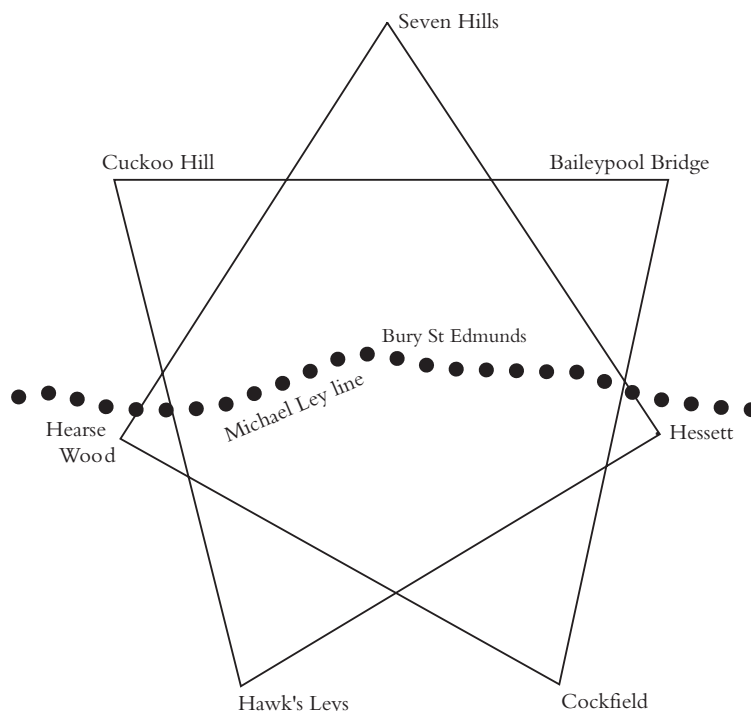


Fig19: Course of St. Michael line

The movements of the wave like serpent indicative of the movements of telluric Earth energy currents have been preserved on many Neolithic chambered cairns and stones throughout Europe. Our ancestors recorded these energies in fantastic linear designs thought by archaeologists to represent an aspect of the goddess in abstract form showing the serpent - like the oscillating lines of wavelengths rising from the ground.

The Michael line (*Broadhurst and Miller 1989*) also has a female companion, the Mary line, commonly understood to be the Christianised Earth Goddess of pagan times and whose course snakes close to that of its masculine counterpart. In places of particular power and resonance these lines cross, such as in the crypt in the great abbey of Bury St. Edmunds. Old temples were designed to enhance the environment utilising a technology of natural forces, ‘the same forces which create life and vitalise the countryside’ (*1989*). Watkins in 1925 understood these leys as having their origins in Neolithic trading routes, developed over the millennia along ‘line-of-sight’ features which often extended for up to 60 miles in length. Ancient track ways such as the Icknield way reach out from Suffolk and connect with the Ridgeway which runs from Buckinghamshire and terminates at Wiltshire, hugging the high ground along prehistoric routes, running for hundreds of miles bisecting the same energetic paths as that of the Michael and Mary ley line.

‘Where ley-lines cross, there are points of special power. We realise that directed human thought can to some degree control and activate these Earth energies. It will flow into the shapes we make for it, just as water will flow through our conduits. Thus our physical temples are creations which mark and develop the points where an age-old flow was found. The landscape temples are to be seen as part of the life structure of the Earth, an organic grouping of points comparing with the chakras in the human body.’ (*Trevelyan*)

“Ancient landscapes might also have been structured according to symbolic or cosmological principles, forming what have become known as ‘sacred geographies’. Specific places, and indeed whole landscapes, are ‘contexts for human experience, constructed in movement, memory, encounter and association.’”

(Ruggles, 1999, Astronomy in Prehistoric Britain and Ireland, Yale University, Hong Kong)

M E A S U R E M E N T S A N D G E O M E T R Y P E R F E C T S Y M M E T R Y

As briefly mentioned in the preface, it was over ten years before I thought it necessary and had the capability to verify the Seven Hills star's dimensions. In so doing it became clear that the dimensions of its construction would have enhanced its capacity to act as a talisman. As with other vast symbols that have been created on the landscape which attempt to embody a similar harmonious relationship between rudimentary elements of their geometry with aspects of our planets own equatorial circumference and ancient units of measure - so to with the 'Seven Hills' star. If this is not the case, then it is a staggering coincidence that at 19,149 metres across (nearly 12 miles) it is only 4 metres out in size of the twin circles of ancient sites discovered on the Marlborough Downs in Wiltshire.

To sum up, the size of the Seven Hill's star was no accident, for it embodies the same inherent geometrical relationships which our ancestors are known to have favoured and employed before. Furlong, in his *'The Keys to the Temple'* (1997) illustrates how his own geometrical discoveries share this unique commonality with the Earth, that being the circumference of the circle of ancient sites he discovered on the Marlborough Downs is a 1/666th ratio of the Earth's circumference. The same as the circumference of the circle containing the Seven Hill's star. Furlong is clear in his analysis of some of the significant aspects of the number '666', whilst also 'exploding' some of the myths and associated 'bad press' around this number. I think it is necessary to recap on this for we need to remain mindful of the notion that nothing in itself is intrinsically good or bad, it is only in our judgements from which we discern any sense of positive or negative value.

The Book of Revelation actually says: *Here is wisdom. Let him that hath understanding count the number of the beast: for it is the number of man; and his number is six hundred, three score and six (13:18).* The number 666 is also mentioned in the Book of Kings and in Ezra with no 'anti-christ' connotations: *Now the weight that came to Solomon in one year was six hundred, three score and six, talents of gold and The Children of Adonikam six hundred, sixty and six. (2:3).*

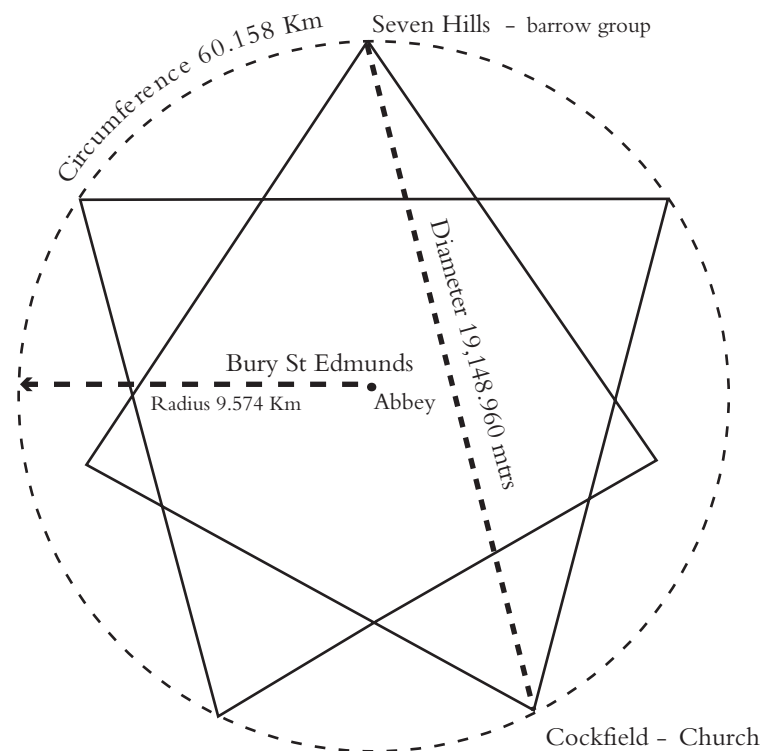


Fig. 20

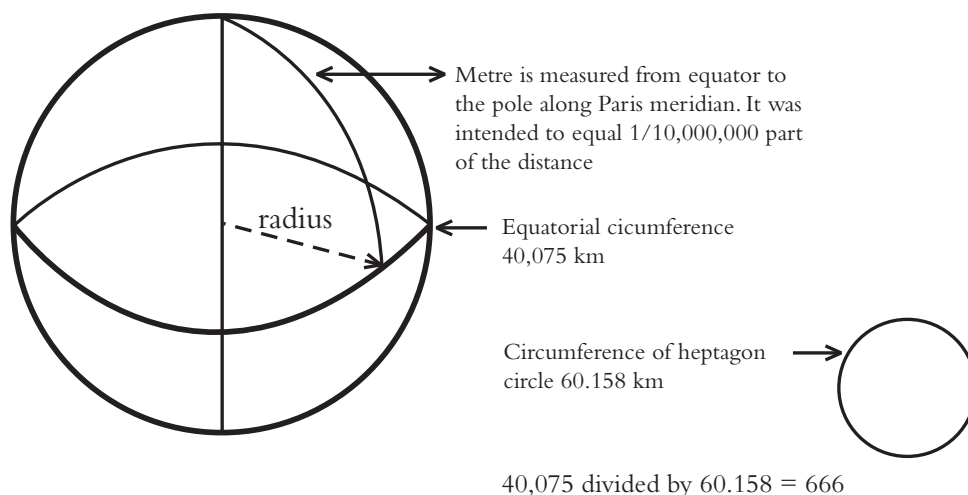


Fig. 21: Furlong (1997)

To attribute the 'forces of evil' to any number is absurd. No thing, least of all any number is either positive or negative in itself. 'Every natural principle has its own rightful place in the universe and its influence can be disposed in either direction' (Michell, 1983). Quite simply symbolic mathematics determined many sacred principles regulating people's belief systems and was at the core of the ancient mystery schools (Mann, 1993). St. John, in 'using the number 666, was connecting into Judaic mysticism which used number symbolism allegorically. He was conveying a message that could be understood by those initiated in the tradition' (Furlong, 1997). It is now more commonly believed that St. John intended the beast to signify the Roman Emperor Nero. In Hebrew numerologically the letters Neron Caesar have the value of 666 and according to Dr Lea, Michell continues 'the Rabbis called the Roman language Romiith, the Roman Beast, the Hebrew word having the same number as Sorath, 666, the solar force' (Michell, 1972). It is also possible that the number 666 was also a sideways swipe at the Roman authorities who were responsible for the crucifixion (Furlong, 1997). Their first six numbers written in descending order add upto:

D = 500

C = 100

L = 50

X = 10

V = 5

I = 1 = 666

To the Greeks the number 6 was the number of the cosmos and the ancient astronomers used the unit of the mile with which to 'measure the cosmic intervals in terms of the number 6' (Michell, 1972).

Michell quotes (1972):

Speed of Earth around Sun = 66,600 miles per hour

Distance between Earth & Moon = 6 x 60 x 660 miles or 60 x Earths radius

Diameter of Moon = 6 x 6 x 60 (2160 miles)

The New Jerusalem, as already mentioned measured 31,680,000 feet round. The circle contained within a square of perimeter 316.8 feet corresponds to the blue stones circle at Stonehenge and has an area of 666 Megalithic Yards.

The length of the rectangle which Bligh Bond believed contained the original area of the site within which Glastonbury Abbey was originally sited was 666 feet, its area was 66,600 square cubits.

Magic squares (of which there was seven for the then known major planets) were a mathematical curiosity which medieval alchemists adopted in the hope of being enlightened to their inherent and endowed esoteric symbolism. Magic squares and other similar such numerical devices provided a vehicle between human psychology, the intellect and the cosmic truths of the time, a focus for contemplation via the appreciation of their properties. A window from which one could view the structure and fabric of the universe they were 'highly regarded by the mathematicians of antiquity, who took them as paradigms of universal laws' (Michell, 1983). The magic square of the Sun (6 X 6 rows) contains the first 36 numbers so that when arranged the sum of each line of numbers, whether added horizontally, vertically or diagonally from corner to corner, the sum of which is 666, each of the six lines adding up to 111.

'The Magic Square of the Sun'

6	32	3	34	35	1
7	11	27	28	8	30
19	14	16	15	23	24
18	20	22	21	17	13
25	29	10	9	26	12
36	5	33	4	2	31

As an elemental force the number 666 is the sun, the solar deity driving the planets round the cosmos. A similar order prevails within the atom - an atom of carbon consists of 6 electrons, 6 protons and 6 neutrons. The puritans of the reformation attacked all the symbols, maypoles, standing stones and rustic celebrations linked to Baal the sun god or Bel the dragon as well as all seasonal fertility rites, denying any solar attributes of Christ and so denying the aspects of nature which these reflect. There are many reasons therefore why this number has been acknowledged as symbolic and it is only a matter of personal judgement therefore as to whether you consider this a positive or negative consideration.

Many years later after my initial discoveries in the Suffolk landscape I came across Michael Behrend's *'The Landscape Geometry of Southern Britain'* (1975). Behrend illustrates his own findings which remarkably includes a series of geometrical forms laid out in the landscape - both decagons and heptagons. Each formation was created by a series of ancient sacred sites and also alluded, he believed, to a grand 'master plan' through its construction and had been created through complex and advanced surveying techniques. Behrend believed that the date for this grand 'surveying' was during the Mesolithic era, between 6500 - 5200 BC and was hardly the work of 'untutored savages' (1975). Behrend's dating in part was informed by his calculations of varying sea levels when the lower points would have been on dry land (and not just off the English Channel).

Of all the geomantic features Behrend discovered and mapped across the landscape of Southern Britain the most common formations as stated were decagons and heptagons, the decagon at 201 km in diameter and the heptagon, a staggering 218 km in diameter with points at Glastonbury Tor and Whiteleaved Oak centering on Oxon, all created with an incredible error of margin of only 1 in 7,000. I found it fascinating and pertinent that Behrend also confirmed that heptagons in the landscape are said to occur frequently at other zodiacs in the country, occurring at Nuthampstead, Glastonbury and Ongar, stating that 'each zodiac is sited in the neighbourhood of a heptagon vertex' (Behrend, 1975). So we can confirm then that:

1. Large sacred geometric ground planning in the landscape, on a vast scale did occur in the past and was know to have been practised by our distant ancestors.
2. The form in which these sacred ground plans were designed had been known to include the heptagon.
3. Heptagons are also known to coexist in the landscape crucially where terrestrial zodiacs occur.
4. The Seven Hills star conforms to the size of other geomantic landscape temples.

The Heptagon is quite an unusual and difficult shape to construct and is more commonly formed following the fixing of the apex point (Lundy, 2002). The heptagons resulting geometry can also be 'simplified' and stylised by the process of including a rectangle, and may account for the reduced proportions present (Fig 19 & 22).

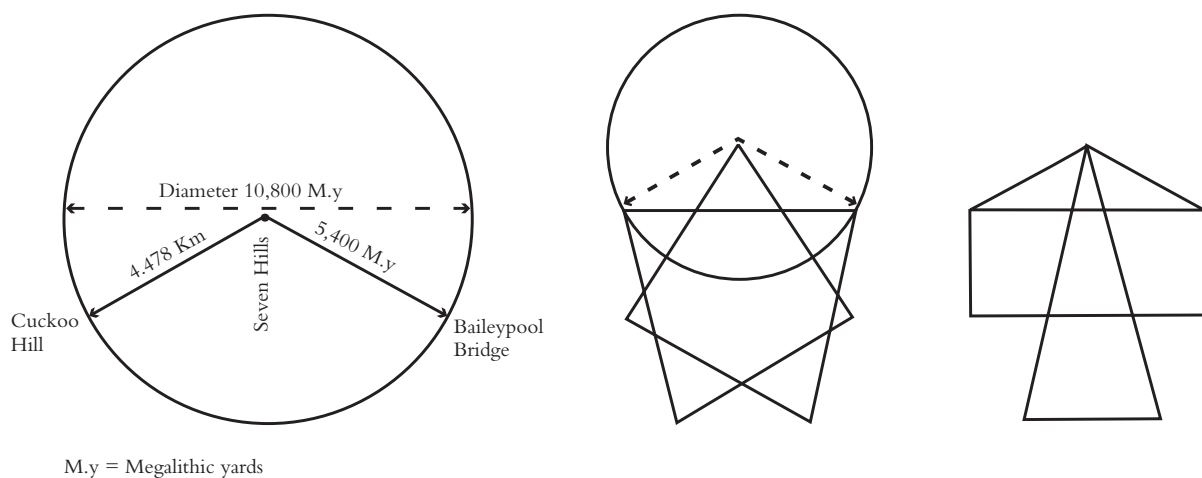


Fig. 22

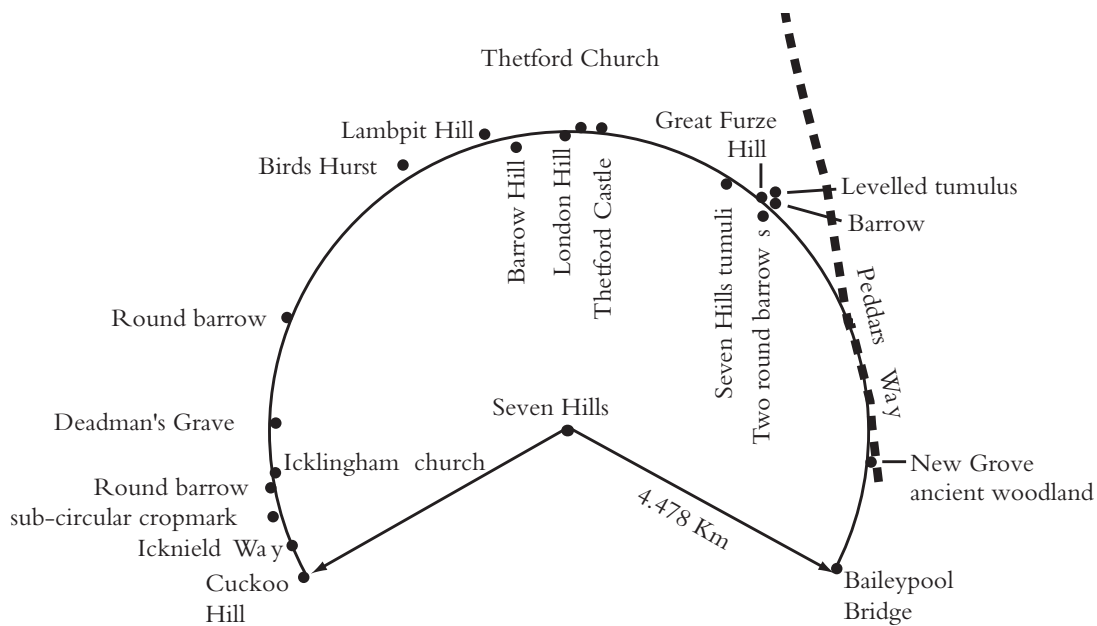


Fig. 23

Mindful of this geometric application I was particularly intrigued to see what course the ‘crowning circle’, centring on the apex point at Seven Hills would take. I felt sure that if it was possible that the architects behind the Seven Hills heptagon had employed a similar construction methodology then it was reasonable to expect to find along the top circles circumference other ritual markers and ancient sites in the landscape. These would have been sited along this course to both aid construction and in adoration of the temples groundplan. In truth I discovered there were many, of varying degrees of prominence and far more than I had anticipated or that chance alone would have produced.

1. **Mill Heath** - North of the Icknield Way and Cuckoo Hill at Lackford there is a sub-circular cropmark of an enclosure with an estimated diameter of 13 metres.
2. **Tumulus/Round Barrow** - West of the River Lark and below Icklingham church there is a crop mark of a ring ditch and a visible tumulus on the ground. The mound measures upto 34 metres in width. When it was measured in 1977 only 0.7 metre remained of its original height.
3. **All Saints Church** - In the ancient village of Icklingham. This largely 14th Century church housed one of the finest examples of Parish chests in the whole of England.
4. **Deadman's Grave** - Just west of another tumulus lies what is possibly a ancient barrow or commonly referred to as Deadman's Grave or Deadman's Land's (in a case before the court of Augmentation in the 16th century. Thought to have possibly been the burial site of a man with horse (though on excavation in 1901 nothing was found). In 1977 it measured 13 metres in width (that's some horse !).
5. **Round Barrow** - On the Westerly edge of Gibson's slip at Eriswell's Weather Heath a scheduled Ancient Monument measuring some 4 feet in height and 25 metres in diameter.
6. **Birds Hurst** - Close to this wooded hill or 'Hurst', originating from the old English word 'hyrst', meaning a wood or thicket on a wooded hill.

7. Circumference passes between **Lambpit Hill** and **Barrow Hill** - Dating from at least the Iron age (800 BC - 42 AD) Barrow Hill lies in the south of Thetford Warren and boasts a variety of stray finds, some of which are now in the Thetford Museum.
8. **London Hill** - Evidence of the practice of inhumation in both late Saxon and Pagan Saxon times at the site of an ancient round barrow dating from the Bronze age (2350 BC - 701 BC). It later became a site for the medieval church dedicated to St Margaret.
9. **Thetford Church.**
10. **Thetford Castle:** Motte and Bailey - There is evidence for the special occupation of this site at Thetford Castle covering millennia. Prehistoric finds (500,000 BC - 42 AD), pots and lithic implements and Neolithic pots (4000 BC - 2351 BC). Much later in the Iron age (800 BC) it was to become the site of an ancient hillfort.
11. **Pond and Round Barrows** (Bronze age) - Seven Hills Barrow group, Brettenham: A large grouping of ancient barrows, possibly originally numbering as many as thirteen but in one of those curious coincidences as described earlier which somehow in folklore terms become symbolically referred to as the 'seven hills' barrow group.
12. **Great Furze Hill** - North east Euston: Iron age site where ten silver Iceni coins were found.
13. **Two Tumuli** - Great Furze Plantation: Site survey in 1976 found one traditional round barrow 20 metres in diameter with a second mound over 4 metres in height and a vast 60 metres in length which was some 38.5 metres wide.
14. **Round Barrow** - No site survey for this round barrow. It is within an environmentally sensitive area east of Great Furze Hill.
15. **Chalky Ring** - At only two feet across this chalky ring is believed to be a levelled tumulis. Standing at about 1.5 feet it was revealed following the ploughing of this area in 1939 just south of Great Furze Hill.
16. **Peddars Way** - Conjectured course of Peddars Way in the 1880's and lies exactly on the circumference of the circle for approximately 2.5 miles between Coney Weston and Stanton.

* All information sourced from 'Suffolk County Council Archeological Service Sites and Monuments Records' and 'Norfolk Landscape Archaeology: Historic Environment Records'.

The heptagon's construction was achieved using a 'crowning circle' of 10,800 Megalithic Yards across. Numerologically this is the moon's number. As with all sacred numbers in numerology the moving of decimals or dropping of zeros is the norm, as seen earlier:

- 3168 occurs often in Plato's Laws of the mystical dimensions of the perfect city
- Sun's diameter in megalithic miles = 316,800
- 31680 furlongs = 3960 miles = radius of the Earth
- 31680 inches = mile
- Mean perimeter of the Stonehenge sarsen circle = 316.8 feet
- Perimeter of the square of the 12 hides of Glaston = 31,680 feet
- The moon's number is 1080 because the Moon's mean radius is approximately 1,738,000 meters, roughly 1,738 kilometers or 1,080 statute miles radius. 1080 is also:
 1. The average number of breaths by man taken in an hour.
 2. 1080 years is a 24th part of a 'great year', so it takes 1080 x 2 years for sun to pass through one sign of the zodiac.
 3. Heraclitus wrote that civilisations are destroyed by fire every 10,800 years.
 4. Stonehenge sarsen circle is 1080 square megalithic yards in diameter (*Mitchell, 1972*).

Landscape temples are not merely a symbol of cosmic order but have been described as being much more than this, being 'an instrument designed to fuse the spirit of the sun 666, with the spirit of the Earth, 1080' (*Mitchell, 1972*). These two numbers are embodied within the heptagons design and construction and link with our most important celestial neighbours - the sun and the moon. If we are to accept that its construction was not intentional then we have to accept that this is just a coincidence?



SYMBOLISM OF THE EGG AND THE NUMBER SEVEN

It is quite a surprising statistic but of the 900 megalithic stone circles known throughout the British Isles (*Burl, 1976*) only 600 (two thirds) are actual circles. The remaining 300 consist of flattened circles (150), ellipse shaped rings (100) and egg-shaped rings (50). The Seven Hills star shape formation appears to have been inspired and sits beautifully within what in geometric terms Alexander Thom labelled an egg-shaped circle type 1, with integral triangular sides (*1978*). In ancient times egg shaped stones were called omphalos, meaning 'the centre of the world' or 'the source of inspiration' (*Howard, 1990*). Symbolising veneration of the feminine principle and representing the cervix they have been unearthed at many sites of pagan worship.

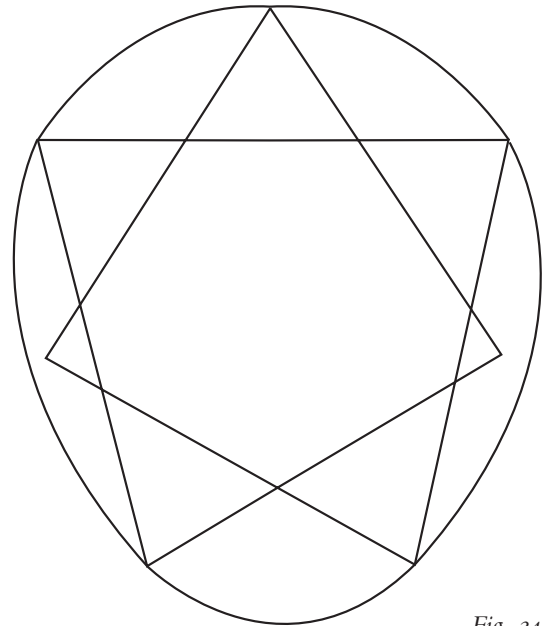


Fig. 24

The symbol of the egg is also:

- In Japan the creation of the world is represented by the image of the Bull breaking the shell of an egg and animating its contents with his breath (*Bailey, 1912*).
- The shape of the universe was symbolised as being in the shape of a hen's egg in a Chinese creation story from 600 BC.
- The universe as a cosmic egg form, preserved in the ancient myths from which the gods arose in the ancient worlds of the Egyptians, Babylonians, Hindus and Greeks.
- The 'rock-birth' of Mithras showing Mithras emerging from the top of an egg-shaped rock, which is usually depicted with a snake (telluric Earth energy) entwined around it.
- Tomb and death symbolism - many tombs and burial urns were egg shaped which reinforced the connection between the egg and the womb. In addition to carvings and paintings of the egg often small white stones or quartz crystals were placed in with the body.
- The Graeco-Roman Hermetic tradition depict the serpent of wisdom being coiled around the great cosmic egg.
- The primeval mound described in Egyptian documents at Edfu is the Island of the egg, the swht and is described as a creative force responsible for the formation of the Earth (*Collins, 1998*). Linking directly with the individualised emanations of creation the Edfu texts describe an underworld complex where sacred relics are placed around this central 'egg'.
- The egg, uterus, pubic triangle and in some cases the whole female body have been used and embodied in the architectural groundplans of various Neolithic constructions as an expression of the goddess principle throughout Europe and the British Isles for at least 7,000 years (*Rudgley, 1998*).

Much has been said of the importance of the precession of the equinoxes and it is curious to note that during the course of 25,920 years, the period of the Earth's precessional rotation, as it passes through all of the twelve major constellations there is a total of seven pole stars (*Collins, 1998*). The geometry of the number seven (*Michell 1991*) is also described as being the most precious of all the secrets known to the temple geometers. The number seven relates to:

- The then known seven heavenly bodies in Neolithic times – Sun, Moon, Mercury, Mars, Venus, Jupiter and Saturn meant that the number seven was planetary, with 12 being zodiacal.
- Seven has been associated with the Spirit of God for millennia and 'Christians still speak of the sevenfold gifts of the Septiform Spirit' (*Bailey, 1912*).
- The Egyptians expressed the name of the Supreme Being by a word with seven vowels which was considered to be universal and when chanted had a 'considerable effect upon states of consciousness' (*Elkington, 2001*).
- In ancient Irish law the destruction of one of the seven sacred trees was punishable by the fine of a cow (*Pennick, 1979*) – Apple, Alder, Birch, Hazel, Holly, Oak and Willow.
- There are numerous biblical references to the number seven: In Revelations there are seven stars, seals, angels, thunders, plagues, churches and spirits of God.
- According to Philo 'nature delights in the number seven'.
- The cycles of women and of the moon occur in sevens.
- Man has seven orifices in his head.
- There are seven notes in music.
- Crystal has seven forms, cubic, tetragonal, orthorhombic, trilinic, monoclinic, hexagonal or trigonal.
- $1 \times 2 \times 3 \times 4 \times 5 \times 6 \times 7 = 5040 =$ combined radii of Earth (3960) and Moon (1080).
- The ancient measure the Cubit (2.0854491 ft) had 7 sub divisions known as handsbreadths.
- Seven is a mystic number traditionally associated with Venus and more recently with Neptune.
- Seven and the septagram can thus be considered as representing the sum of Heaven and Earth, and they allude to the seven directions of space – two directions for each dimension plus the centre.
- Within the Bury zodiac multiples of seven of the sacred unit of measure discovered by Behrend – 295.3 mtrs (*1975*) occur the most often between various sacred sites in the zodiac when measured out from the radial centre.
- The Sumerian tale of King Etna mentions the divine seven in relation to divinity – the seven Anunnaki, the gods of destiny from the underworld (*Elkington, 2001*).
- Sumerians and Assyrians preserved the memorials of 270,000 years or seven previous ages.
- The Sumerian Goddess Ishtar passed through seven gates in the underworld.
- Every seven days the polarity of the solar particles which flood the Earth alternate between positive and negative (*Gilbert & Cotterell, 1996*).

S T A R G R O U N D C O R R E L A T I O N

It is clear, as has been previously illustrated, that our ancestors felt a great spiritual need to both record and honour the wondrous cosmological order that underlined the metaphysical reality of their external world. This expressed itself in the hermetic maxim ‘as above, so below’. The notion that our ancestors consciously mirrored the heavens within the ground plans of their temples has recently been further reinforced by ‘mainstream’ sources as mentioned earlier by Harding and Johnson, who in 2004 wrote in the ‘Journal of British Archaeology’ their investigations around Thornborough in Buckinghamshire. It is now acknowledged that the plan of the three henges, overlooking the river Ure were designed to be an exact mirror of the three main setting stars in the belt of the constellation of Orion between 3,300 - 3,000 BC. The eastern end of the main cursus aligns to the midsummer sunrise and the whole of the site at this time would have created an awesome visual spectacle. And whether or not you favour the recently scientifically validated Orion Correlation Theory (OCT; 2016, Orofino & Bernardini) discovered by Bauval & Gilbert (1994) at the Giza plateau (where the pyramids and the river Nile mirror the stars in Orion’s belt and the Milky Way) or you align yourself with the constellation of Cygnus and Andrew Collins (2009) in that the pyramids at Giza were actually designed to mirror the setting primary wing stars of the swan in the constellation of Cygnus (Appendix 7) there can be no doubt that honouring and ‘earthing’ the mythical gods in the landscape has occurred for millennia. Closer to home and more recently between 600 BC – 1200 AD a landscape of the sky has been clearly documented (Therkorn, 2004). Landscape settlement formations in the coastal province of Noord-Holland revealed particular deposits and materials in burial pits which created large scale patterns with individual features forming and representing the stars, creating recognizable patterns of the constellations . The aspects of night and day, the metaphors of the power of darkness and light were translated into daily practices and sky phenomena framing the creation and various features of the settlements as part of ‘the’ cosmology of the area. Seasonal ritual deposits throughout the 69 shallow and deep pits excavated convey how inhabitants over centuries maintained this designated practice and long standing tradition depositing leaves, wood, twigs, pots, rope, bundles of bones, animals and humans. Analysis of the pits reveals that their deposits contain objects of divination as well as having direct symbolic association in that they represent and mirror on the ground their celestial counterpart i.e. a horse’s hoof / foot / bone buried to mark the hoof of the constellation Horse/Pegasus or part of a cow’s skull buried in the spot to represent the head of the constellation Taurus. “Taken as larger patterns, features seem to form constellation patterns of stars, mapping the cycles of seasonal time”.

The patterns created on the ground by the burial pits, in the form of constellations has been described as multi-faceted formalized iconography. The figures in the settlement are not exactly replicating the proportions of the sky constellation patterns and there is no ‘absolute’ way to bind stars together, there often being variation on modern star charts. The ritual patterns and forms created here have been interpreted as cosmological landscaping of settlement area. Through their celestial wanderings individuals could readily access the gods via the medium of such visible phenomena, material burial pits mirroring the sky-gods, their heavenly counterparts the stars and planets who dominate mythic time for half of the day at night.

Mindful of these connections it was impossible not to be struck by the possibility of a similar star ground correlation whilst viewing the ground plan of the Seven Hills star against a map of the night sky, as already alluded to earlier at Hawk’s Leys’s and Hears Wood. With the site of Seven Hills at the top of the heptagon, in the most Northerly position representing the constellation Draco the position of Taurus was to the bottom left, exactly where Hawk’s Leys’s was (Fig. 26). Thuban, Arabic for Dragon, was the pole star during the age of Taurus (4000 – 2000 BC.) being the star nearest to the northerly pole. Draco’s stars were circumpolar about 5000 BC,

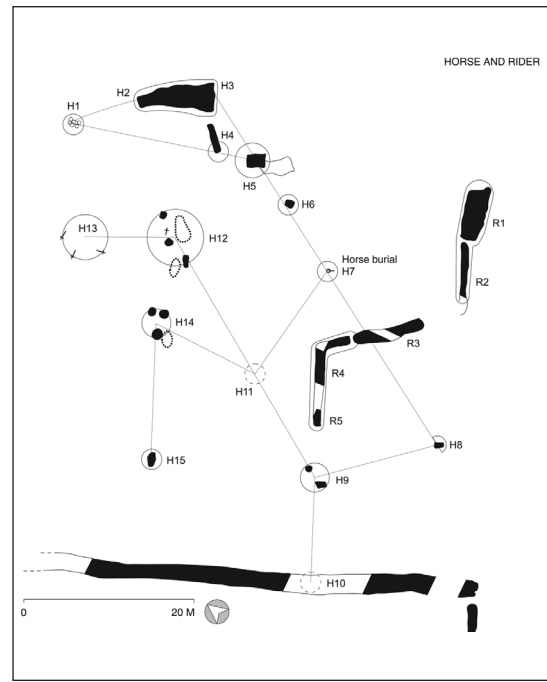
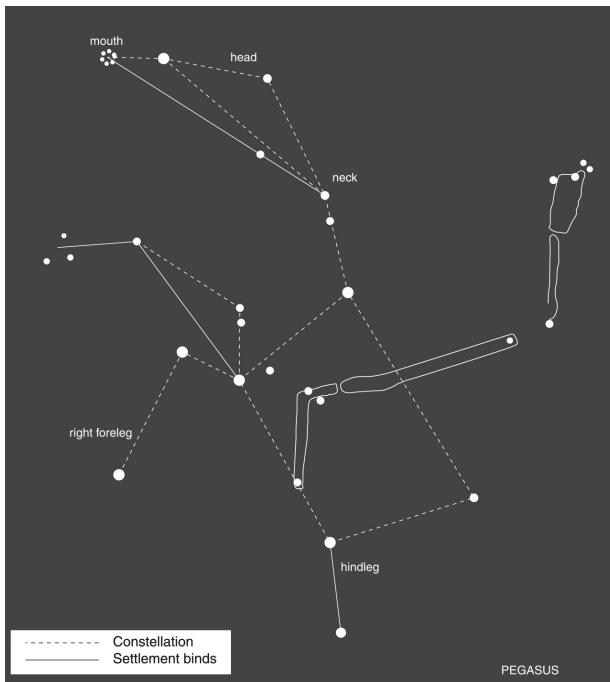


Fig. 25a: Horse and Rider in the sky

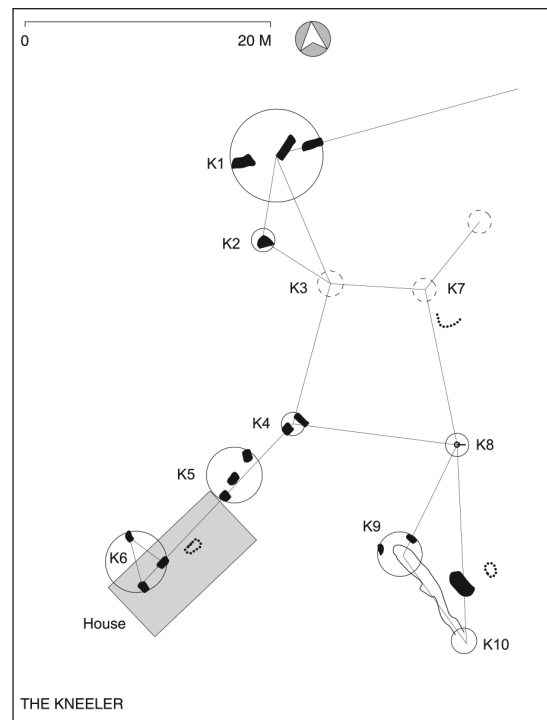
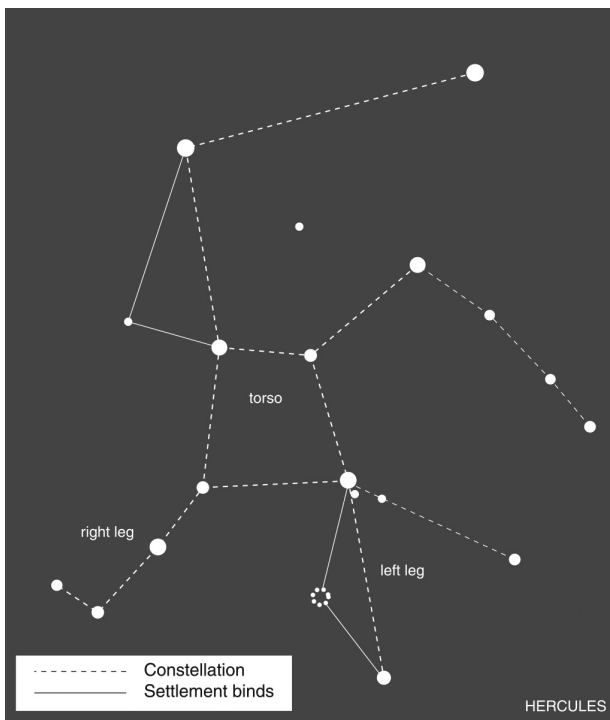


Fig. 25b: Hercules/The Kneeler and his partial image as a Donar/Thor

(Fig. 25a & Fig. 25b: Used with permission from "Therkorn" 2004.)

Landscape settlement formations, coastal province of Noord – Holland, in use between 600 BC – 1200 AD.
Ritual burial pits created to represent the stars and patterns of the constellations.

meaning that they never set and were therefore always visible which no doubt contributed to its importance and presence in mythologies. Wrapping itself around Ursa Minor and bordering Camelopardalis, Cepheus, Cygnus, Lyra, Hercules, Boötes, and Ursa Major it contains the brightest of only 18 stars which are visible to the naked eye according to the 19th-century German astronomer Argelander. At magnitude 4.9 (that star being Eltanin) this double star was considered by the ancients to be the dragon's eyes. By astronomical chance, the Dragon's Head and Dragon's Tail also mark the positions of the lunar nodes (the points where the paths of the solar and lunar orbits intersect and where solar and lunar eclipses may occur). In several cultures, an eclipse was interpreted as the great dragon swallowing the moon.

Draco is a very ancient grouping and the earliest Sumerians considered these stars to represent the dragon, Tiamat. The constellation of Draco represents the Ouroboros which is depicted as a serpent or dragon biting its own tail, 'my end is my beginning'. In many myths it encircles the whole world and is the circular course of the waters surrounding the Earth and in Orphic cosmology it encircles the Cosmic Egg. The Alpha and Omega are often depicted with the Ouroboros and in alchemy it is the unredeemed power of nature, the unformed materia, the opus circulare of chemical substances in the hermetic vessel. Blavatsky remarks on the origin of serpent worship that *'Before our globe had become egg-shaped or round it was a long trail of cosmic dust or fire-mist, moving and writhing like a serpent. This, say the explanations, was the Spirit of God - moving on the chaos until its breath had incubated cosmic matter before assuming the annular shape of a serpent with its tail in its mouth - emblem of eternity in its spiritual and of our world in its physical sense. The seven-headed snake represents the Supreme Deity'* (1888). In pagan symbolism the coils of the snake symbolise the motion and orbiting celestial bodies with the symbol of the serpent twisted around the egg representing both the apparent motion of the Sun around the Earth. In Orphic symbolism it is the circle round the Cosmic Egg and is Aeon, the life-span of the universe whilst in Hindu symbolism it represents the latent energy of the kundalini. In pagan symbolism the coils of the snake symbolise the motion and orbiting celestial bodies with the symbol of the serpent twisted around the egg representing both the apparent motion of the Sun around the Earth.

About 2800 BC Thuban was much brighter than it now appears. It remained virtually fixed as a permanent northern marker for over 2,000 years and as such gave men their first sense of orientation in the starry night. Commonly referred to amongst cultures as Gate of Heaven or Hub of the Cosmos (Wright, 1998) it was seen to control the 'turning of the cosmic wheel' as all other stars and constellations danced, rotating around this central position. The early astronomers at this time learned by Thuban to orient themselves and that first principle of 'bearing on something' (Rothwangl, 2000) and explains why we find dragons at the beginning of many ancient creation myths. In nearly every culture the constellation of Draco was considered to be a great serpent, a star goddess and one that created humankind. Tales of dragon slayers in ancient folklore are common and are among the oldest - Perseus, Hercules, Cadmus, Siegfried, Beowulf and St. George and were probably first told when Thuban was the Star of the North.

The Babylonians erected their seven tiered ziggurats, pyramid temples with each tier dedicated to one of the seven major planets, adorned with the colour of each and symbolic of the 'house of the seven bonds of heaven and Earth. It was the apex of these pyramid - shaped temples that symbolised the pole star, a continual central preoccupation for cultures across the millennia' (Howard, 1990). The seven tiered temple symbolised the northern hemisphere according to Stecchini (Pennick, 1994), the apex being the pole and the base the equator which the Greeks

later emulated in their own geographical thinking, dividing the area between the pole and the equator into seven zones. It is in keeping then that any interpretation of such an ‘ancient cosmological world view’ would mirror on the landscape this same social schema, placing Seven Hills at the apex, reflecting the constellation of Draco which contained the then pole star.

As mentioned earlier Hawk’s Leys is a ‘V’ shaped area of ancient woodland, on the highest point in Suffolk mirroring symbolically the great Goddess – the ox, a profound fertility symbol enshrined within the Taurus constellation. This constellation contains both the Hyades and Pleiades formations which in every age have been of so much interest to mankind and seem to be among the first stars mentioned in astronomical literature, appearing in Chinese annals of 2357 BC and recorded in the famous painted caves at Lascaux in France dating between 14,000 – 27,000 BC. The ‘V’ shaped formation of Hyades represents the head of the bull, and today our letter ‘A’ remains as a stylised drawing of the head of the bull, a gift to us from the early Phoenicians. Beside Taurus in a sky map of the heavens sits the constellation of Auriga, the charioteer. Capella the little she-goat is the northernmost of first magnitude stars in the Auriga constellation. At a distance of 42 light years it is one of the sky’s most famous double stars with its two components roughly the same temperature as the Sun, though much larger and brighter, one being 50 times more luminous and each being about 10 times the diameter of the sun. It is difficult not to be struck by the similarity in shape between the design of the ancient woodland that is Hearse Wood, positioned exactly on Suffolk’s ancient sunset alignment line and the central ‘hexagon’ of the Auriga constellation, known as the winter hexagon as it appears overhead in the Northern hemisphere in the winter months.

“During pre-Christian times, all nature and landscape were metaphysically ‘charged’ in different ways, with different degrees of energy as regarded holiness or sacrality; the landscape was metaphysically impregnated as a totality, and people lived in a numinous environment.”

MYTH AND RITUAL IN PRE-CHRISTIAN SCANDINAVIAN LANDSCAPE

Brink, S. 2013 *Sacred Sites and Holy Places: Exploring the Sacralisation of Landscape through Time and Space*.

Brink, S. & Nordeide, S. W. (eds.). *Turnhout: Brepols*, p. 33-51 19 p. (*Studies in the Early Middle Ages*; vol. 11)

CONSTELLATION SKY MAP

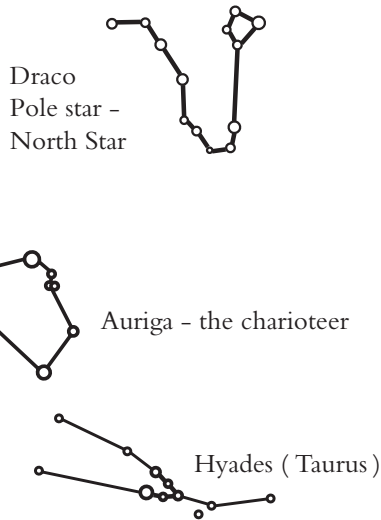


Fig. 26a

ANCIENT SITES

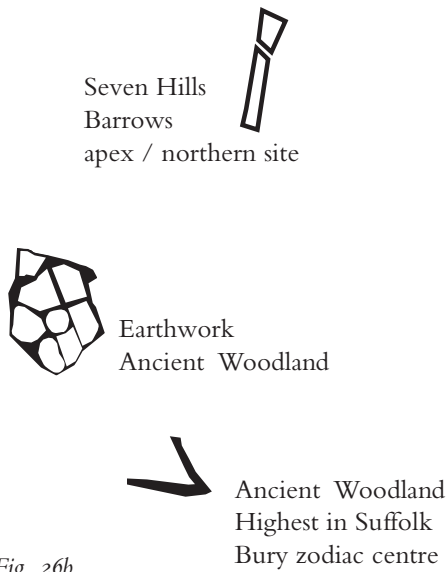


Fig. 26b

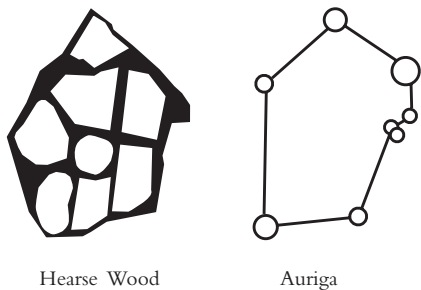


Fig. 27

It has been suggested that stone circles and other ancient sites and how they are grouped may have nothing to do with Earth energies, 'but everything to do with the energies of the stars' (Furlong, 1997). 'A group of sites might therefore have been constructed symbolically to link to a pattern of stars within a particular constellation. Not because there is intelligent life in these stellar realms, but because that area of space acted as gateway into another realm of reality.' In order to reflect 'as above, so below' it was not uncommon for geographical place names or localities to be named after the heavenly states that they reflected, to remind everyone of the great goal. Though by what means did our ancestors feel that they were able to access, manipulate and alter their mental state or reality and is there any scientific basis to these ideas?

* For the remaining points in the Seven Hills heptagon and their celestial counterparts see Appendix 8.

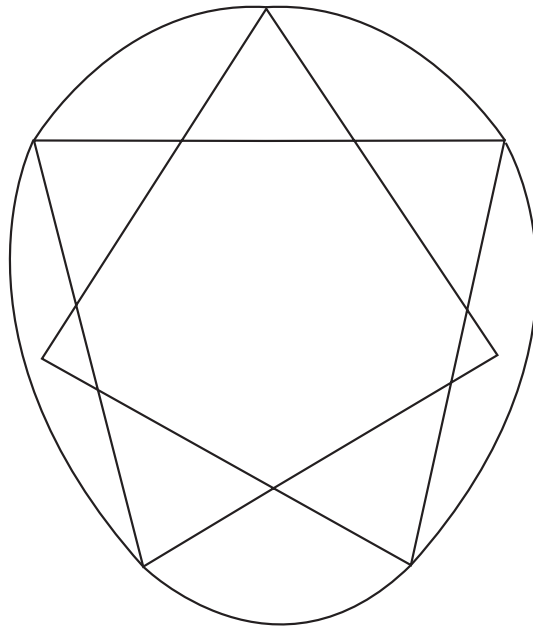
A basic feature of traditional rituals and cosmologies (is) their astrological insistence that good fortune on earth can be ensured only by keeping human action fundamentally in tune with observable astronomical events, 'On earth as it is in heaven.' Again and again, we find this belief that the template for the ancestral 'Way' or 'Law' lies in the skies'

(Knight, C (1991) *Blood Relations : Menstruation and the origins of Culture*, New Haven, Yale University Press).



C O N T E X T A N D I M P L I C A T I O N S

In order to make sense of the picture so far and somehow attempt to place these understandings and ideas in some sort of context we will have to explore what initially may appear to be tangential subject matters. Whilst realising that of course we will not finally solve anything we would have at least taken that next step by being mindful of some of the related issues implicated by some of the areas explored i.e. we are told our ancestors could not read or write, so how did our ancestors receive, understand and develop their sophisticated knowledge base required to pass on these practices? From where was the 'original' knowledge sourced? Just how far back can we reasonably push the date for this acquisition of knowledge, and consequently the dawn of civilisation? What does this do to our understanding of our evolution, chronology and social history? And just what were these ancient practices specifically designed for or designed to achieve? How does this all impact on us as a species and on self?



~ B A C K T O T H E F U T U R E ~ ~ R E S O N A N C E A N D S E L F ~

In a wonderful study by David Elkington (2001) into the mystery of resonance and its impact on prehistory, myth and temple architecture Elkington writes what may initially when read sound like a shallow way out new age statement, 'life-resonance is an effect of vibrational pressure upon the crystalline make up of life and of matter in general.' Yet ample evidence exists to underpin the validity of this statement and which when examined has a direct bearing on trying to understand our ancestors philosophy and cultural practices.

It has often been speculated that our ancestors were consciously aware of subtle Earth energies, vibrations and levels of resonance connected with the life of this Earth i.e. the Nwyvre, azure dragon, white tiger etc.' In today's technological and scientific age we 21st Century Homo Sapiens assume a superiority with regard to current understandings and knowledge of the Earth's fields and frequencies, yet it appears somehow this was 'old news' to our ancestors. This was highlighted when a team of researchers in 1994, largely from the Engineering Anomalies Research Department of Princeton University, USA carried out a series of experiments at various sacred sites within Britain and Ireland. This research took them to Newgrange in Ireland, the largest cruciform cairn in the whole of Europe dating to 3500 BC (approx.). The team's findings are summarised by Elkington where among other things they measured the standing wave forms (*Appendix 5*) generated by the acoustic abilities present within the interior of the temple construction. They found some striking acoustic anomalies which challenged the parameters of normal scientific norms and abnormalities :

- 1 Resonant frequencies were well defined, sound did not merely dissipate and die from wall to wall, irrespective of the large scale structural differences in the boundary walls.
- 2 In some instances the spiralling rock art on the interior walls closely resembled the patterns produced by the standing-wave patterns.

One of the most startling findings discovered was that Newgrange was constructed with a view to it interacting directly with the human voice, its vast 62 ft long entrance acting like a giant flute. Precise construction measures were employed so as to maintain an accurate acoustic balance, based on the interactions within 95 - 11- Hz - the male voice range. 'Resonating frequencies are primary physical bonds in nature. For every frequency or frequency bond, there exists natural or created resonators. In other words a field's frequency pattern at a given time is a resonating structure that determines the energy it will absorb or by which it will be affected' (*Hunt, 1995*). Through the process of ritual chant the ancients would have attuned to the resonant frequency of the inner chamber, hard wiring their brains into a harmonic 'at-one-ness,' altering their state of consciousness via the assimilation of mind-expanding alpha brain rhythms - 7 - 13 Hz complementing the ionosphere-centred Earth resonance of 7 - 10 Hz (*Elkington, 2001*). Such a transfer of energy alludes to a primal language between ourselves and the planet based on frequencies. 'Ample anthropological evidence shows that humans have intuitively synchronised with the planetary resonance throughout human history and back into the mists of time. There is cross-cultural evidence demonstrating a variety of ritualistic practices that enhance this harmonisation with the planetary field' (*Miler & Miller, 2003*). Our own internal rhythms interact with the Earth's low frequency isoelectric field, the magnetic field and our own electrostatic field, affecting our balance, REM sleep patterns, health and mental focus. There exists a strong harmonic relationship between the Earth, our mind and body and whilst in deep meditation when alpha and theta brain waves flood the brain we truly resonate as one with our planet.

We live amongst a complex matrix of oscillating fields within which life has evolved over many epochs. Minute fluctuations in one interlocked field has cosmic ramifications upon many others. Many times per second the pulses of these fields circumnavigate the globe between our planet's surface and the ionosphere 'sending co-ordinating signals to all organisms'. These signals connect us to the global electrostatic field, the Schuman's resonance (SR) which has been described as the orchestrating pulse of life on our planet (*Miller & Miller, 2003*). This standing wave is continually recharged, like the tolling of a bell by the roughly 100 lightning bolts that occur each second in approximately 2,000 thunderstorms worldwide, contributing to the energy in the 7.5 Hz portion of the spectrum. It was the resonant properties of this global spherical capacitor that Schumann first predicted in 1952.

'The Earth is a spherical receiver of cosmic energy (evolutionary intelligence) which directs our biological process and spiritual evolutionary unfoldment. The Earth re-radiates the cosmic information it receives from its core outward in complex long-wave signals. We receive these signals via our spinal columns and cranial structures (a vertical antenna system). The cranial cavity, the capstone to this antenna captures this information and refocuses it to the pineal gland, a neuro-endocrine transducer in the centre of the brain, where it is then transmitted (via the hypothalamus) as signals that direct the pituitary gland, the master control centre of the brain' (*Fiorenza, 2003*). The Earth's resonance can best be understood by visualising our great planet like a bell. Its shape and form are susceptible to perturbations and fluctuations in both its shape and the form and the manner in which it is 'struck', by seismic waves underground and above ground these frequencies are measured as fluctuations in the magnetic field. Recent research is indicating that the brain and nervous system are acting together in a similar manner to that of a sensory organ for our extended magnetic self with a length scale equal to that of the Earth's diameter (*Miller & Miller, 2003*). (*Note the inherent relationship between the geometry of our planet and self*).

ELF wavelengths are vast in length and approximate the circumference of the planet itself and like it or not we cannot resist the call to dance of this cosmic drummer who beats out the rhythm and tempo for our health and well-being. The wavelength of these frequencies equals the circumference of the Earth (and must no doubt link to the geometry again of landscape temples) for example energy with a frequency near 7.5 Hz (7.5 cycles per second) would have a wavelength of about 48,000 km (wavelength = speed of light/frequency (*Smith, 2003*). Schumann's fundamental frequency is very close to Earth's 7.5 Hz. circumference harmonic calculated using the speed of light at Earth's surface (*Balling, 2003*) (*Appendix 6*). An absence of these geomagnetic rhythms on the self can lead to an increase in fragmented behaviours and chaotic physiological rhythms, evidenced by early astronauts who suffered such effects until SR generators were installed inside their spacecraft's. Brain synchronisation with the Schumann Resonance facilitates psi, or 'therapeutic entrainment' and these alpha frequencies have been known to 'reactivate stalled healing processes, enhance growth, accelerate immune responses' and generally jump start these functions in the body's tissues via this rebalancing of its energies (*Sidorov, 2001*).

There is a consistent connection demonstrated here between frequency, wavelength and energy transference, all intrinsically linked and governed to some extent by the mass and proportions of our great planet. Could it be that our ancestors possessed insight into these energetic connections which link us with the cosmic pulse of life and subtle energies millenium ago here on Earth?

The Earth exudes natural radiation in response to the various spectra of incoming light and is itself essentially crystalline in nature, as is all matter - including the human body. The cells of all living organisms it is now understood generate a certain amount of self-luminosity underpinning this crystalline view of organic structures (*Cousens, 1986*). 'Bodily fluids also have crystal qualities. The water molecule contains in itself the potential forms of all crystals in its primary form of a tetrahedron. Water can bring all different forms of ions into a crystalline state and hold them in solution.' To confirm this just think of the properties of our blood and how it separates into blood-plasma as it forms a healing lattice constructed out of iron crystals which turn blood red outside of the body (blue inside) and crystallise over the wound forming a protective shell. Elkington (*2001*) explores further this idea of energy transference and considers the piezoelectric properties of crystals within bones, teeth and cartilage which 'shape-shift' in a similar physiological manner. He concludes that recent research has shown the extent of this energy transference and that it is largely governed by the geometric structure of the individual crystal itself, to which there are seven forms (cubic, tetragonal, orthorhombic, trilinic, monoclinic, hexagonal or trigonal). Nichols and Moon (*1995*) describe the practices believed to have been carried out by the ancients of South America and the Far East who possessed ancient artefacts, crystal tablets which had inscribed upon them two dimensional geometric representations which when viewed three dimensionally (in the mind's inner eye) were able to invoke a state of transcendence. Each design was a process in itself containing its own school of thought which when completed allowed for the subject to move on to the next.

We have already discussed the significance of the number seven and explored its sacred links with myth and sacred symbolism and here again the number is linked with the idea of perfect form and symmetry. Coincidentally in ancient Egypt there were also considered to be seven vowels, not our current five. Each one was chanted in a specific order, their utterance producing a specific form of resonance contributing to an enlivened state of consciousness (*Elkington, 2001*). My point behind exploring all of this is to underlie the fundamental relationship and principles which occur between energy, resonance and geometric form. In the case of landscape temples geomancy builds on this mutuality, facilitating spaces where higher dimensional states of consciousness can be more readily accessed - an ancestral cosmology, based on mind-state enhancement amplified by the numinous quality of both site and locality.

Resonance is implicit in all matter and experimental data has shown that all matter 'may be nothing other than an interlocking pattern of standing wave forms' (*Elkington, 2001*). We have all heard of the analogy of the opera singer shattering glass when a certain vibrational tone was reached and experiments carried out by John Ernst Worrell Keely (*1827-98*) testify to this. Keely dedicated his life to the understanding of sympathetic vibration and discovered what he termed the 'mass chord', which was the sum total of all vibrating resonance present at any particular moment in space and time. At 42,800 vibrations per second the frequency was sufficient to disintegrate quartz and his demonstrations in 1888 in New York so impressed the dozen mining magnates present that his 'rock disintegrator' caused a minor panic on the San Francisco stock market - whilst guaranteeing additional funding for further commercial developments (*Collins, 1998*).

** (readers should explore the work of Christopher Dunn who has discovered many granite core drills in ancient Egypt. Upon further investigation into the drill markings on them and their evidence of rotation Dunn was able to conclude that they 'cut through granite 500 times greater than modern tools' (Collins, 1998).*

E V O L U T I O N v s D E V O L U T I O N ~ O R I G I N S R E C O N S I D E R E D ~

The theories concerning human origins have been based upon fossil finds over a relatively limited geographical area representing only a few species over many aeons, namely confined to just East Africa between 1 - 4 million years ago (*Baigent, 1998*). The history of mankind is also not as clear cut as we have been told. Evidence, in the form of numerous samples (some discovered here in Suffolk) all constituting 'hard' evidence (genuine artefacts) challenge the present evolutionary development of our species and as such there support is perceived as heresy, in opposition to the current orthodox theory. Baigent reminds us however that any such theory which needs to reject such evidence in order to survive 'is not a theory worth keeping'. Such control over information and it's interpretation is seen by some as an attempt to control our very beliefs.

Here in Suffolk, in the Red Crag formation (the residue of an ancient sea bed which existed well over 2 million years ago) a collection of sharks teeth were discovered (*Charlesworth, 1872*) each one possessing a meticulously drilled tiny hole. There was little doubt on their discovery that this indicated an intentional design and utilitarian purpose in that they were obviously all once threaded and worn and evidence of an advanced use of tools, far more sophisticated than the crude Oldowan stone cutters that were supposedly in use at the time (*Mithen, 1996*) though dismissed by orthodoxy.

Other anomalous finds include:

1. The partial fossilisation of the sole of a shoe, complete with stitching in Triassic rock dating between 213 - 248 million years old.
2. A skilfully formed clay carving in the shape of a person called the 'Nampa' (Idaho) figurine at least 2 million years old.
3. Numerous skeletal remains, including one discovered in Suffolk near Ipswich. Discovered in 1911 by J. Reid Moir the skeleton of a modern human, not thought to have appeared in Western Europe before 30,000 years ago was discovered under a layer of boulder clay and dated between 330,000 - 400,000 years old. (*Cremona, 1999*).
4. Moir also discovered in East Anglia's Red Crag formation eoliths, rudimentary stone tools which were dated to about 2 - 2.5 million years old, some in the detritus bed beneath the red Crag layer and could be anywhere upto 55 million years old (*Cremona, 2003*). Even the world's most pre-eminent authority on stone tools and vocal critics of eoliths as evidence for advancement within a civilisations development was won over by Moir's finds.

Although Darwinist scientists wish to present a united front regarding the evolutionary path from apelike ancestors to humans as an established fact - they have not found that actual evolutionary path. 'One might expect that as we get closer to the present, the picture of human evolution might become somewhat clearer. Wrong' (*Cremona, 2003*). The age old puzzle of the missing link not only applies to humans, but to all other species. By rights statistically there should have been thousands of intermediate varieties discovered in the fossil record. Species which are in the throes of becoming one genotype having left another. Wrong again. Even Darwin cited this absence of intermediate varieties, which by all accounts should fill every stratum 'full of such intermediate links... (This) is the most obvious and gravest objection which can be urged against my theory'. (*Hart, 2003*).

One of Darwin's most 'vexing conundrums' (Hart, 2003) was that of trying to account for the sudden appearance of flowering plants. All of the primitive plants had propagated and survived successfully for hundreds of millions of years via asexual reproduction. Then, about 100 million years ago, flowering plants inexplicably emerged. Darwin referred to it as the 'abominable problem.' Again, there have been no transitional species discovered, 'where are the fossils of transitional species linking non flowering plants and flowering plants'. In addition to this conundrum 'there is no mechanism in Darwin's theory to explain why a successful species would mutate and invest energy in new structures such as petals, stamens, anthers, pollen and nectar in anticipation of an insect co-evolving to eventually pollinate it? Such a mutation implies the intelligent design that Darwinist's dispute... a similar anticipatory intelligence would have had to have been present in insects so that they might develop into pollinating bees and butterflies.'

Scientists too are now able, post Darwin to do what was not possible at the time of the development of his theory in 1859, that is to peer deep inside life at the molecular level. For the Darwinian theory to be true, it has been said, modern biochemistry has to account for the molecular structure of life - which it cannot (Behe, 1998). Behe goes on to examine five systems within the human body (blood clotting, the immune system, cilia, oarlike fibres, how cells transport material internally and the synthesis of nucleotides) which in every instance are so complex no gradual nor incremental Darwinian route could explain. Yet we are all conditioned to embrace Darwin's model without questioning some very basic principles. Hart, in his excellent book *'The Genesis Race'* (2003) explores (and explodes) these evolutionary themes poignantly. I shall not even attempt to personally reinvent these theoretical challenges when others have done so well, but will instead briefly highlight (*with the authors permission, for which I am grateful*) some areas for consideration - including:

- Why did some hunter-gatherers commit to growing plants and turn to agriculture (500 generations to date) choosing to completely overturn generations of heritage, approximately 100,000 generations without any guarantees? No proposals levied clearly explain this or why more importantly agriculture first appeared in locations which were geographically very distant from each other and why it developed in conjunction with a sudden appearance of an 'advanced civilisation'. There are many cultures today whom have chosen not to embrace such a 'modern' civilisation mode based on agriculture.
- 'Cultural Darwinism' applies to the notion that a culture's 'evolutionary divergence' and major advancement in technology arises out of the similar accidental role of chance as that which is applied to individual species - independent variation and natural selection (Fellner, 1990). 'We cannot, after all, construct a new tool without having first imagined it; for indeed, while chance events may, in rare cases, lead to the discovery of unknown tool types, their recognition and subsequent exploitation demand nearly as much thought as if no 'outside' stimulus had occurred.' Within current frameworks theoretical models struggle to explain why specific peoples diverged so radically away from the rest of human culture, i.e. 3,000 BC the cultures of the Indus Valley, Egypt and Peru.
- How did the civilised societies of Sumeria, Egypt and the Harappan culture defy the notion that acquiring such advanced skills and practice requires significant time to develop and nurture? Almost overnight these cultures exhibited master craftsmen within their professions and trades with an innate desire to create complex and stratified social systems, laws, government and aesthetics?

I feel it is important to consider many of the aforementioned facts and discoveries regarding the traces of our past and heritage within some sort of cultural context, asking ourselves - just where did this knowledge come from?

If we look at Sumerian writings and artefacts recorded on scores of intact books in the form of cuneiform tablets these attest to the fact that they:

1. Had developed a system of relating to a circle with 360 degrees.
2. Had devised a school curriculum.
3. Developed a method for the payment of taxes.
4. Knew of the actual number of planets in the solar system, including Pluto which was not discovered until 1927.
5. Performed complicated math using angles and square roots thousands of years before Pythagoras.

In addition to writing, kilns and irrigation they also invented the wheel and based their civilisation upon five key components: agriculture, cities, specialisation, social stratification and metallurgy.

6. By 750 BC they had discovered the seven major metals (Mercury the last to be found – the other six had been done so by 2000 BC. No new metals were to be discovered until 13th century (arsenic).

Six thousand years ago our hunter-gather ancestors had just made the connection to use hides for clothing and bone for tools. The Sumerians 4,500 years ago were smelting a new variation on copper. It flowed more easily, was easier to cast and was much stronger – bronze. ‘An axe-head from 2500 BC was found to contain 11% tin and 89% copper’ (Hart, 2003).

There are some very large holes in some very large theories which when challenged by eminent scientists often results in careers being jeopardised... ‘Then I began to discover one by one the many scientists around the world who had already realised the emperor has no clothes, but who cannot speak out’ (Milton, 1997).

If we accept, as Hart (2003) remarks the genius of the Sumerians by what right have we got to question their own history of creation or their acquisition for such genius? The Sumerians were very clear that their civilisation was created by the divine kings sent from heaven by Enlil to rule over mankind. Their myths are predominantly dismissed in the Judaeo-Christian West – a culture largely accepting of the virgin birth, a figure who performed miracles and created new laws and who rose from the dead to ascend to heaven. They did not credit their works to themselves.

These themes of gods descending from heaven to create humans and nurture a civilisation occur throughout many cultures – the Aztecs, Egyptians and Olmecs. Consider also the Dogon people, an indigenous tribe who occupy a region in Mali, south of the Sahara Desert in Africa. The traditional mythology and sacred beliefs of the Dogon include an extraordinary body of ancient lore regarding Sirius the brilliant, far-distant Dog Star. Their priests told them of a secret Dogon myth about the star Sirius, 8.6 light years from the Earth. The priests said that Sirius had a companion star that was invisible to the human eye. They also stated that the star moved in a 50-year elliptical orbit around Sirius, that it was small and incredibly heavy, and that it rotated on its axis. Sirius which we now call Sirius A – was not seen through a telescope until 1862 and was not photographed until 1970. Perhaps these myths can now be contextualised following the recent discoveries at Gobekli Tepi in South East Turkey in what surely must be a game changing archaeological discovery.

With more than 200 stone pillars covering 25 acres with still many more yet to be excavated (*only 5% to date has been*) Gobekli Tepi’s 20 stone temples are an enigma. The worlds oldest megaliths known to date this site began to yield it’s secrets when German archaeologist Klaus Schmidt led a team between 1995 until his death in 2014. Some of the T-shaped pillars have a height of up to 6m (*20ft*) weighing as much as 20 tons. Fitted into sockets hewn out of the bedrock the site was abandoned and deliberately buried in 7370 BC having been in use since 9130 BC, making it 6,000 years

older than Stonehenge. Many of the pillars themselves contain abstract symbolic carvings as well as three dimensional sculptures of lions, wild boars, cranes, vultures and snakes crawling and twisting up the pillars. These beautiful carvings are in relief, meaning that the stone surrounding them would have needed to have been painstakingly removed in order to leave their raised form behind. The site has been shown to contain complex astronomical alignments with this pre-historic observatory precisely orientated to true North. It is believed that this site was constructed by a hunter-gatherer population who were supported through knowledge transfer and the technological capabilities of an advanced civilisation that once flourished during the Ice Age. These survivors of the terrestrial impact, likely to be the comet that triggered the Younger Dryas approximately 12,900 years ago travelled the world in great ships and became known in later cultures as ‘the Magicians, the Shining Ones and the Mystery Teachers of Heaven’ (Hancock, 2015)*

*These profound ramifications are richly explored by Andrew Collins in *Göbekli Tepe: Genesis of the Gods* (2014) and by Graham Hancock in *Magicians of the Gods* (2015).

T H E W A Y F O R W A R D

I feel that this final chapter should really have been partially titled ‘Suffolk reconsidered’, for what we have clearly seen is that our somewhat sedate and sleepy hamlet rests upon some very ancient traces from distant civilisations whose wisdom and mindset was more richer and open than we can ever imagine. And though today we may be unable to wholly appreciate or fully grasp the ‘mechanics of it all’ we have to acknowledge that there is something, as they say ‘in them there hills’! It should not be ignored or brushed aside. Neither is it able to be, I feel, fully explained within today’s existing scientific, archeological or historical paradigms. I consider myself to be very lucky, in that even if by the end of all this there are individuals who simply are not convinced of the validity of the Seven Hills star or consider the end topics for consideration ‘wide of the mark’ then fortunately all is not lost. This work, I hope, works on many levels for what remains at the end of it all is still the wonderful locations themselves, with their rich history and faint remains intact. The sites still, I feel, retain that ability to evoke that sense of awe and connection with something ‘other’ - and yet if we, like the great religions of our time could reconnect with the nature religion of our ancestors then a momentous spiritual revitalisation could occur (Metzner, 1993). The natural world and the divine world could be recognised as one and the same again via a kind of remembering ‘like Odin the shaman-god drinking from the well of remembrance, situated at the root of the great world tree-from which he gained ancestral and evolutionary knowledge of the origins of things, and the value of such remembering for the present and the future’ (Metzner, 1993). This for me is the message to be read in the Suffolk landscape coming from the Seven Hills star.

The Seven Hills star parallels the hermetic iconography of the pole star by acting as the gate of Heaven and hub of the cosmos with its geometry closely bound to the circumference of the Earth and to the wavelength of those frequencies which circumnavigate it. It is well and truly plugged into the crystalline matrix of the gaia sphere - acting as a focal point from which we can reconnect, reconfigure, with the infinity within ourselves. May your god(s) and goddesses guide you well on your way.

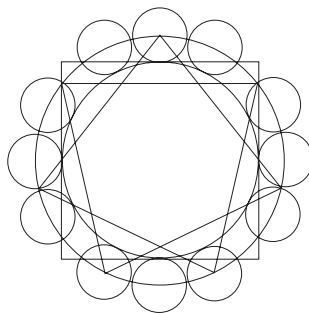
Mental states provide a filter for how people view the world. This filter varies with time and circumstance, and frequently results in dysfunctional behaviour - 48% of people (in America) will meet the criteria for a clinical psychiatric diagnosis in their lifetime. 'Many more may have sub clinical syndromes of depression, anxiety, schizophrenia, or simply particular personalities that repetitively affect how they perceive and react to the world around them. These emotional and cognitive predisposition's alter perception, learning (both conscious and unconscious), motor responses, engagement with others, and activity in the environment.' (*Alessi & Huang , 1999*)

Since mentally healthy individuals can distinguish between reality and illusion, knowing the difference between reality and virtual reality (cyberspace) may prove to be important in avoiding possible psychotic episodes and other mental disorders.

Six of the 'Ten Things Brains will do in Cyberspace' (*Cartwright, 1996*):

1. They will suffer psychotic breaks, disorientation, and disaffect. The dangers of cyberspace are real and potentially deadly.
2. They will experience cognitive and perceptual lapses and an exacerbation of learning disabilities. New perceptions and experiences will distort the usual cognitive and perceptual processes affecting judgement and action.
3. They will experience alienation. Like a foreigner in a strange land, the downside may be a tendency toward paranoia.
4. They will enjoy new sensory experiences. New sensory encounters will transcend the ordinary in intensity, duration, and frequency. Psychedelic experience will be more the rule than the exception.
5. They will free themselves from temporal and spatial constraints. One of the most significant aspects of cybereality will be a return to timelessness and freedom from spatial considerations.
6. They will generate new and different bodies. Cybnauts will be able to create and add on new bodies to participate in wholly new activities.

An individual's mental condition has a clear effect upon how they experience the world and therefore how they would experience presence in a virtual world.



A P P E N D I X 2

In the quantum world physicists discovered that that an electron can manifest either as a wave or a particle, acting 'like some shape shifter out of folklore' (Talbot, 1991). Such subatomic phenomena were not classified as a single category, but these something's were called quanta, from which the entire universe is made. The most astonishing aspect of the quantum world is that there is strong evidence to believe that particles only manifest as either particles or waves depending on what is being looked for, measured or expected at the time! The observers consciousness directly effects and interacts with the nature of matter. We perceive solid objects, matter, as sperate unique physical items, yet ultimately 'it is all frequency, with the frequency giving rise to difference. In 'reality', we perceive that difference.' (Elkington, 2001). Consequently it has been extrapolated that consciousness is present in varying degrees in all matter - animate or inanimate and has, as Talbot explains an equally 'dazzling flip side'. 'Just as every portion of a hologram contains the image of the whole, every portion of the universe enfolds the whole. This means that if we knew how to access it we could find the Andromeda galaxy in the thumbnail of our left hand.'

A P P E N D I X 3

A prehistoric map of the night sky, discovered on the walls of the famous painted caves at Lascaux in central France is thought to date back to between 14,000 - 27,000 BC and shows three bright stars known today as the Summer Triangle and a map of the Pleiades star cluster. According to Dr Rappenglueck, these outlines form a map of the sky with the eyes of the bull, birdman and bird representing the three prominent stars Vega, Deneb and Altair. Together, these stars are popularly known as the Summer Triangle and are among the brightest objects that can be picked out high overhead during the middle months of the northern summer sky. The caves then could justifiably be considered to be a prehistoric planetarium in which humanity first charted the stars. 'It is a map of the prehistoric cosmos' and this star formation would have just become visible above the Northern horizon around 17,000 years ago heralding the start of Spring (D.Whitehouse, 2000).

A P P E N D I X 4

In the 12th century, Leonardo Fibonacci discovered this simple numerical series that is the foundation for an incredible mathematical relationship which underpins all these complex natural phenomena - starting with 0 and 1, each new number in the series is simply the sum of the two before it - 0, 1, 1, 2, 3, 5, 8, 13, 21, 34, 55, 89, 144.

Even music has a foundation in the series, as:

13 notes separate each octave of 8 notes in a scale, of which the 5th and 3rd notes create the basic foundation of all chords, and are based on a whole tone which is 2 steps from the root tone, that is the 1st note of the scale.

(The Evolution of Truth, 1999 - 2001)

A P P E N D I X 5

A wave form can be best visualised by what would happen when if a taught rubber band was plucked along the middle of its length. Waves are sent along in both directions, left and right and as they reach the end are reflected back at both ends along its length, where these waves pass through each other and combine they produce what is called a standing wave, a wave that is in harmony with the interior and diminishes its frequency by a harmonic with each reverberation. Normally due to poor acoustic design this attempt will result in a cacophony of noise (Elkington, 2001).

A P P E N D I X 6

Rough theoretical estimate of 7.5 Hz is commonly used, actually probably 7.83 Hz.

A P P E N D I X 7

The discoveries at the Giza plateau by Robert Bauval and Adrian Gilbert are described in their book ‘The Orion Mystery’ (1994). In brief, whilst contemplating the layout and symmetry of three major pyramids at Giza, Robert Bauval wondered why the third pyramid, Menkaura’s was smaller and offset from the larger two. He was also aware of the profound importance the Egyptians placed upon the night time sky with many references to the king as being a star. The pyramid texts describe the starry afterworld of Osiris in the region called the ‘Duat’, an area where the astral rebirth of souls become established and where Osiris was perceived to have been transformed into the constellation of Orion. The Nile was often described as a celestial river, the ‘winding waterway’ and mirrored the milky way in the heavens to the west of the constellation Orion. The three stars which make up Orion’s belt in the constellation mirror in size and symmetry the pyramids at Giza, they to also have the ‘winding waterway’ the Nile to their west. In addition the two great pyramids at Dashur many miles to the north mirror on the ground exactly the position that the two great stars (Aldebaran and Epsilon Taurus) in the ‘V’ shaped constellation of Hyades would take in a ‘sky map’.

In 2016 two mathematicians endorsed the Orion Correlation Theory (OCT) concluding that “the OCT is compatible with what expected for the stars of the Orion Belt on the basis of naked-eye astrometry and photometry, as well as of the stellar evolution theory. Furthermore, it is unlikely that the above cited correlation can be fortuitous. Therefore, there are no astronomical/astrophysical and statistical arguments to reject the hypothesis that the main Giza pyramids will represent the monumental reproduction on the ground of the Orion Belt”. Whilst this analysis has also come under considerable critique from academia the ground plan of the Giza plateau is also considered to be more readily aligned and constructed to mirror the Cygnus constellation. In *Beneath The Pyramids* (2009) Andrew Collin’s makes a powerful and enigmatic case supported by the spectacle seen from the summit of the mound at Gebel Gibli, believed to be the Splendid Place referred to in the Dream Stela (erected in the Sphinx monument between its paws) of Thutmose IV, the First Occasion, Zep Tepi - the beginning of time. Looking across the Giza plateau, the Milky Way trails upwards into the sky from around the base of the second pyramid with Cygnus’s bright star of Deneb setting into the pyramids apex. The Cygnus constellation corresponds to the stars of the womb in the sky goddess Nuit, further mirroring the symbolism of birth and creation whose cosmic counterpart is the Milky Way’s great rift.

C U C K O O H I L L

Ursa Minor (Little Bear) is our current pole star, taking over the role chronologically speaking from Thuban as being the star nearest to our northern celestial pole. It can be found in the tip of the tail of the Little Bear constellation and as previously stated, in past ages whichever star held the position of being the Pole Star was worshipped as the star representing that age.

Its name comes to us from the Latin, Stella Polaris, meaning ‘Pole Star’. Polaris has long been an important star to sailors who navigated their way by the stars. Located almost directly overhead as seen from the North Pole, Ursa Minor and perhaps more than any star other than the Sun; Polaris, has been regarded as the most important star in the heavens. The Arabs of old regarded Polaris as a hole in the sky in which Earth’s axis found its bearing and Siberian Shamans believed they could access ‘otherworlds’ through the hole in the sky that the pole star created as it bore it’s way into the celestial map (*Krupp, 1991*).

Polaris has been known by many names in the past; ‘the Pointer’ – indicating the way; ‘Navel of the World’, ‘the Highest Peak of the World Mountain’, and ‘Star of the Sea’. Greek navigators of old called Polaris; Kynosoura, which means ‘the Dog’s Tail’ (*Wright, 1998*). Early Scandinavian’s called it the ‘small chariot’ or the Throne of Thor as the constellation is roughly chair shaped, symbolising high authority. In Indian and Iranian culture the world was perceived as having seven skies, one above the other with the world pillar running through the centre, crowned by Polaris, the ‘North Nail’ (*Santillana & Dechend, 1969*).

C O C K F I E L D

Cetus, the Sea-Monster, or Whale, is a large sprawling figure: its bulky body lies south of the Celestial Equator while its head protrudes above the Equator and is one of the most extended of the sky figures with its head is marked by an irregular pentagon of stars. It is reasonable to suppose that the mysterious sea serpents which, according to the Mayan and Toltec legends, brought the gods to Mexico were Viking or Chaldean ships, built in the shape of composite sea monsters or dragons (*Wright, 1998*). According to many scattered fragments extant, man’s lower nature was symbolised by a tremendous, awkward creature resembling a great sea serpent, or dragon, called Leviathan (*Hall, 1928*). H.P. Blavatsky advances the theory that the word Cetus, the great whale, is derived from keto, a name for the fish god, Dagon, Dogon.

H E S S E T T

Pisces is formed of two fishes tied together by a ‘fishing line’, and the knot of this line is the Lucida star alpha-Piscium (Alrisha), marking the knot of the connecting bands, or what has been called the Leash – upon which were tied the two fish goddesses, Anunitum and Simmah.

The Greek astronomer Ertosthenes (born 27 BCE) tells us that the origin of the fish symbolism is Derke, a Syrian goddess who was half-fish, half-woman. Derke, a derivation of a word from Adir and Dag (Great and Fish) was drawn with a woman’s head upon a huge fish’s body and in this manner it was connected with the Syrian Dagon and the Jewish Dagalim, their title for the Two Fishes (*Allen, 1963*).

The fishes are both a Christian and a pagan symbol. An interesting survival of pagan ritualism is found in the custom of eating fish on Friday - Freya. It is also significant that the dolphin should be sacred to both Apollo the sun god. The dolphin was accepted by the early Christians as an emblem of Christ because the pagans had viewed this as a benefactor of man. The fishes are both a Christian and a pagan symbol. This early fish cult, which centres around the mother goddess and her son, who dies annually and is reborn, has many things in common with the Christian story and Christ. (McDonald, 1996).

B A I L E Y P O O L B R I D G E

Pegasus, whose name means the 'Springs of Ocean' was born from the blood which fell into the sea lies north of the Urn of Aquarius and the easternmost Fish (Pisces). The stars of the 'great square' in Pegasus incloses the body of the Horse. The figure is usually shown as half a horse, upside down and is just rising from the ocean, the other half being still submerged. Any symbolic explanation of Pegasus must take account of wings and springs, and often is used in parallel with the asterisk of the sun, or with the winged disc while fertility and elevation provide an axis for understanding the myth. Pegasus is the cloud carrying the fructifying rain and when the human partakes of the horse's body, he or she is reduced to that mythical monster the centaur, identified with animal instincts. As a Christian and religious symbol, Pegasus was adopted from the attribution as the mount of Apollo, the God of pure light, beauty and truth. Winged horses, in general, symbolise the transport of the soul of the deceased to Heaven, and like Apollo the Sun-god, represents Christ lifted up and, like the sun, 'Full of Glory,' and as the Revealer of Mysteries.

'The author is currently researching the ritual landscape of the Anglo-Saxons'

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B I B L I O G R A P H Y

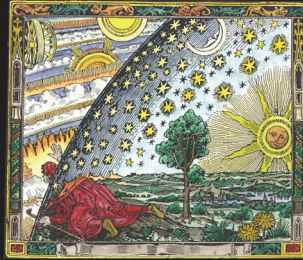
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