

The Grid & the Serpent by Hugh Newman

The planetary grid is an internal, electromagnetic energy structure that holds Gaia together, balances incoming cosmic frequencies and gives life, form and direction to those that share space on earth.

As our solar system moves into alignment with galactic centre, the energy hitting the earth is increasing and is 'shifting' the grid and affecting its 'anchor', the magnetic field. Pyramids, stone circles, mounds and earthworks were placed along these lines of force to regularize earth energy from one site to another and help anchor the grid into a balance that suited life on earth. These structures were built to withstand the tests of time and even encode ancient mathematical clues into the minds of our megalithic ancestors.

The five platonic solids hold the key to this geometric mystery. As Plato mysteriously wrote in the Timeaus: "The earth, when viewed from above, resembles a ball sewn from twelve pieces of skin". This would be the dodecahedron. But when all five platonic solids are combined, it forms a polygon that resembles a dodecahedron also with twelve sides. William Becker and Beth Hagens, who's work on the planetary grid has helped unlock this mystery, suggest that the ancients knew about the complex geometries of the grid and encoded it within the sacred sites. An example of hidden codes within sacred sites has been discovered by archeo-cryptographer, Carl Munk. He has seen over and over again how the longitude and latitude of sacred sites are encoded within the structure itself. For more on Carl Munk see www.pyramidmatrix.com.

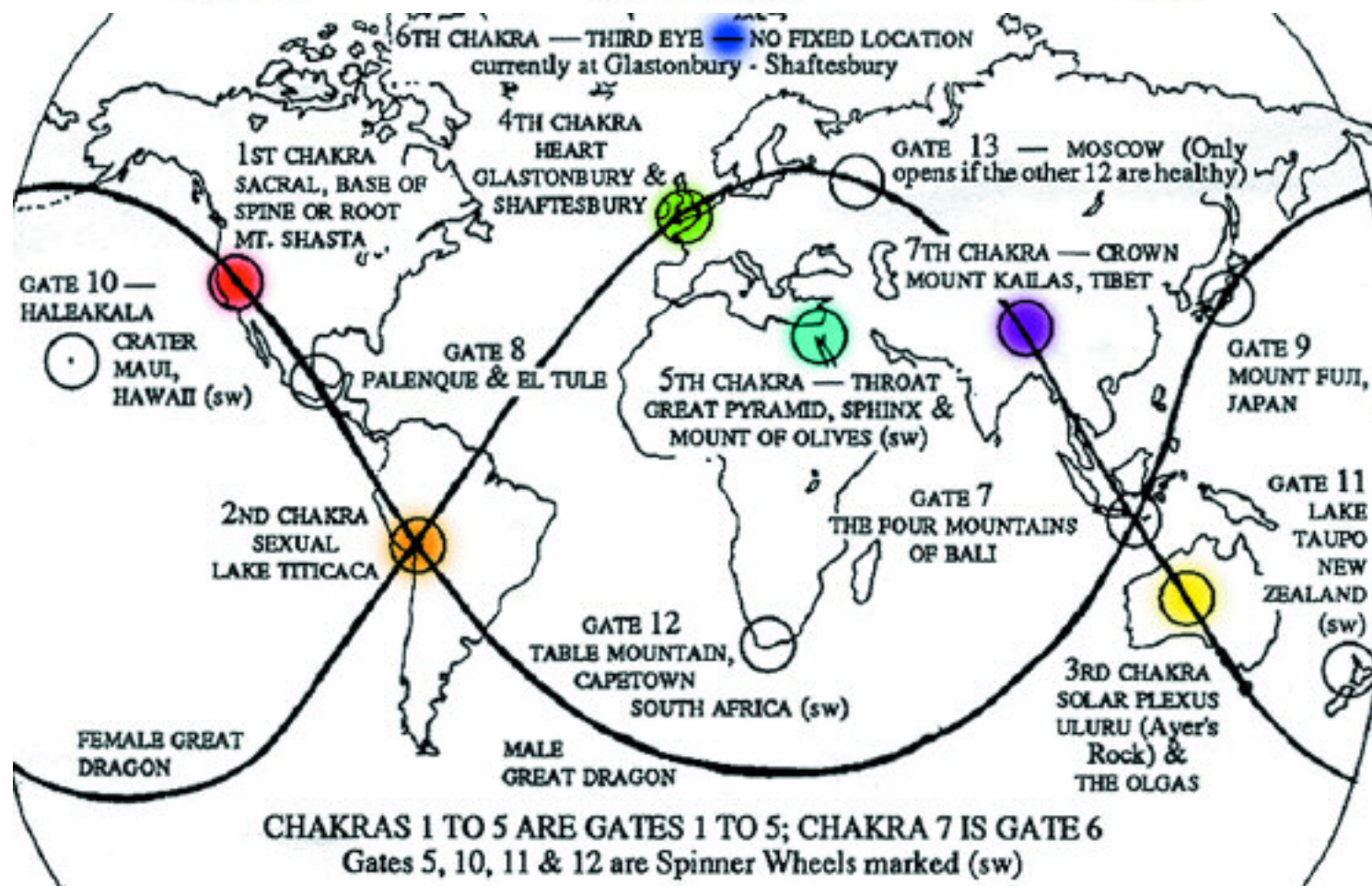
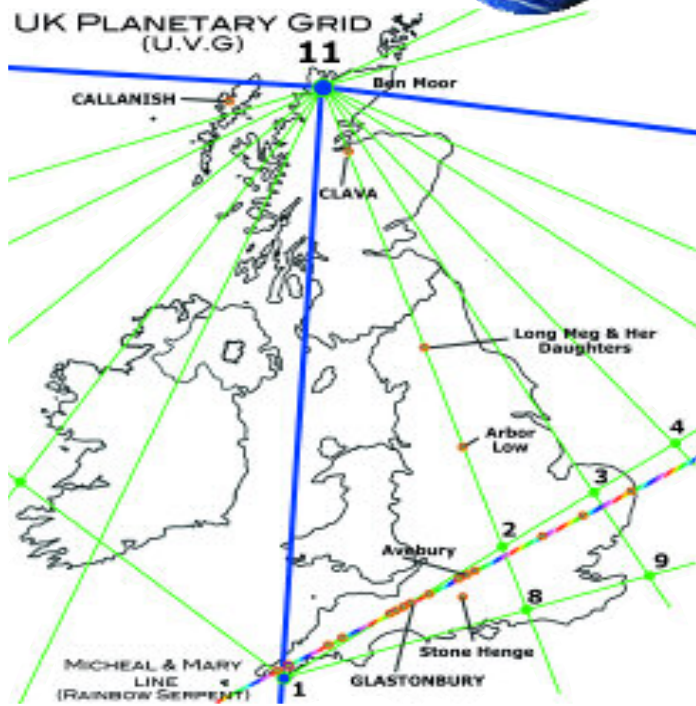
The image on the right shows the British segment of the grid and how it corresponds to the 'Michael & Mary' energy current that stretches from Cornwall to the Norfolk coast (also called the Rainbow Serpent). It can be seen that it is slightly off the grid line by a degree or two. John Michell told me this was because the grid has been moving around for some time due to the magnetic poles shifting.

The planetary grid can be represented by the ancient Chinese theory of 'meridians' that travel from organ to organ and are stimulated to help regain health in the individual. The stone circles and related megaliths are the earths 'acupuncture' points. The Rainbow Serpent can be seen as the Kundalini traveling up through the seven chakras, which maintain life-force throughout the body and initiates the person through the 'seven levels' until enlightenment/ ascension is reached.

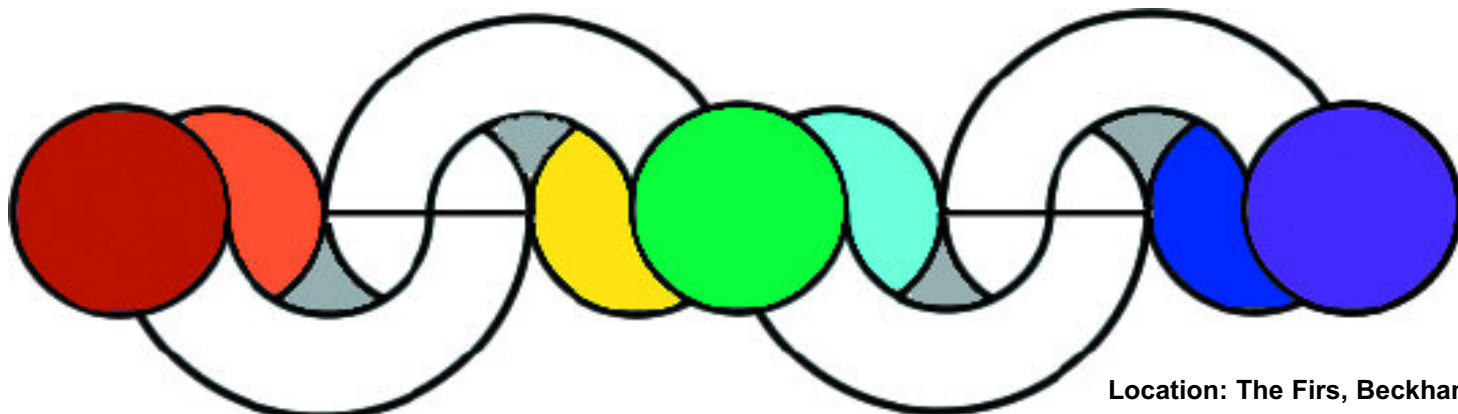
As our solar system hurtles through this area of highly charged space, these energy centres are becoming strained as the earth (and us) prepare for the next stage of existence. The earth requires attention from those that are sensitive to the Mothers call, because where attention goes, energy flows. It is important to visit sacred sites and become aware of the ancestors messages hidden with the global matrix, because it may soon be time for us to step into our roles as earth-keepers and guardians of this sacred energy source. The crop circles hold similar mathematical clues and are appearing along these energy lines. According to Mayan Elder and day-keeper, Hunbatz Men, by spending time at sacred sites we are rebalancing an ancient flaw in DNA.

A movement of 'megalithomania', is sweeping the planet as people remember the sacred sites and the divine energy that connects them together. Clues about the ancients are coming to light as though these sites have had a time-lock on them. As we reach a new level of consciousness, we begin to fathom glimpses of the incredible ingenuity of our ancient ancestors as though they were sending us a message through time. The first clues have been revealed through visionaries such as Carl Munk, Becker & Hagens, Bruce Cathie and David Wilcock. The rest is up to us.

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Planetary Heart Chakra Activation on Leo New Moon at Big Green Gathering, August 2005.



Location: The Firs, Beckhampton, Wiltshire, 5th June...ON THE MARY NERGY LINE!!!

The Rainbow Serpent is a 'great energy current' that travels the world from Uluru (Ayers Rock), linking 'planetary increase sites' or charkas, before meeting it self back in Uluru. The Aborigines knew this serpent well. Their stories tell of two serpents; a female snake Kuniya and her nephew Liru, who meet at Uluru.

According to Robert Coon, the Rainbow Serpent is the female aspect of two great energy lines. The other, the Plumed Serpent, is the male aspect (see map). These serpents are themselves made up of male and female currents that intertwine like a Caduceus or Kundalini through the landscape. The Michael and Mary Line is the part of the Rainbow Serpent that travels through England (see UK map) linking many sacred sites from St Michaels Mount, Cornwall, through to Glastonbury, Avebury and many sacred sites up to Bury St. Edmunds and finally, Hopton-on-Sea, where it goes into the North Sea (see map).

The one energy centre that stands out for Robert Coon is Glastonbury. The Tor is the earthly representation of the planetary heart chakra, which spreads out through the landscape zodiac. The

Michael and Mary lines pass through Burrow Mump (third eye of the landscape Unicorn), Glastonbury Abbey, Chalice Well (and White Spring) and the Tor, before moving on to the Avebury Complex. Gaia's energy system is remarkably similar to our own. Our connection to the earth is also far greater than we realise, especially when the 6th planetary chakra or 3rd Eye, is held not in the landscape but in the consciousness of people. It moves with the precession of the equinoxes to a new location, which is currently in Avalon for the Age of Aquarius (Piscean Age - Jerusalem). We are the awareness of the planet. Her birthing pains are ours, and the plundering of her resources we also feel as our own struggles.

Our responsibility is clear ~
heal and awaken our Mother.

The Project

The Rainbow Serpent Project will document, on video and website, the creation of a network which spans the globe - a network of groups which meet within prayer and meditation for earth healing. These groups will consist of indigenous peoples from the relevant locations and a small group from Glastonbury, consisting of earth energy workers, performers, storytellers, artists, therapists and filmmakers who will systematically visit the sacred sights around the globe, creating a documented travelogue on film called 'Coming from the Heart'. (See www.rainbowserpent.co.uk)

The Route

Thirty years ago, visionary and author, Robert Coon identified seven sacred sites around the earth that represented the seven Chakras of the body, which are part of the Rainbow serpent.

- ROOT: MOUNT SHASTA, CALIFORNIA, USA
- SACRAL: LAKE TITICACA, PERU, SOUTH AMERICA
- SOLAR PLEXUS: ULURU (AYERS ROCK), AUSTRALIA
- HEART: GLASTONBURY - SHAFTESBURY, ENGLAND
- THROAT: GREAT PYRAMIDS, CAIRO, EGYPT
- THIRD EYE: (MOVING) CURRENTLY AT GLASTONBURY-SHAFTESBURY, ENGLAND
- CROWN: MOUNT KAILASH, TIBET

Next Steps

We are raising £7000 for a 'fact finding mission' that is scheduled for winter 2005. We are currently looking for funds and hope that film funding will enable the acquisition of equipment and website to showcase our ongoing journey and video archive. Workshops and talks in the UK will help promote the Rainbow Serpent Project this summer & in 2006.

If you would like to help or be involved in a large or small way please contact us. Donations large or small are very welcome.

This is a journey of consciousness, healing, discovery, connection and our planets evolution - hence the journey of us all. So you are welcome to join us on the rainbow snake trail that unites us all.

<http://therainbowserpent.tribe.net>

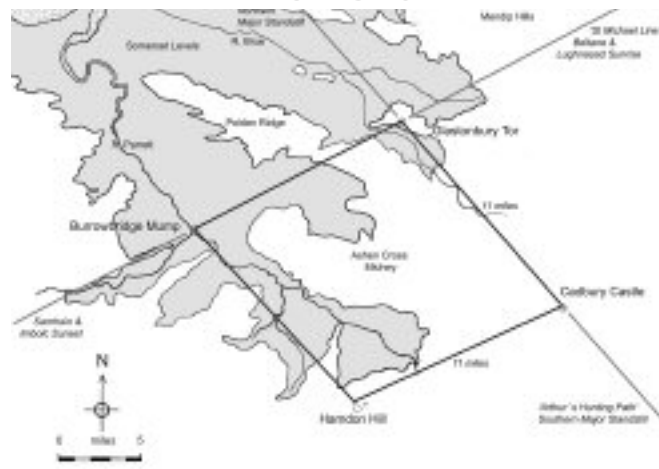
Rainbow Journey by Shaun Kirwan

We are not so much to teach, but to learn
More to understand than explain
With open hearts we come, dancing the rainbow dream
We only know how to be in 'our world',
that's why we come to yours
Finding the friends we have always longed for
Sharing the joy of community that love our Mother
Listening to the song that drives the heart
Hearing the call to unite at last
We travel to become a whole planet again!
Belief that the future, is already ours to dream
And now, together, we begin...

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STOP PRESS: Rainbow Serpent crop formation (left) appeared around 'Rainbow serpent Day' at Oneness Celebration in Dartmoor near to 'mary line'.

The Glastonbury Landscape Diamond



Glastonbury Tor, Burrowbridge Mump, Hamdon Hill and Cadbury Castle are all well-known prominent natural hills in central Somerset that show signs of ancient sculpting and settlement. They also possess an unusual geometrical pattern in their relationship to each other. They lie in the landscape in the shape of a rhombus, an equal-sided but not equal-angled square. Each side has a measure of eleven miles. Because of the resemblance of this figure to a diamond, I call it the 'Glastonbury Landscape Diamond.'

The sixty-three degree 'St Michael Line' between the summits of Glastonbury Tor and Burrowbridge Mump forms one side of the figure. Through its orientation, the St Michael Line is aligned to Beltane and Samhain sunrise and Imbolc and Lughnasadh sunset. It shares this orientation with the line on the other side of the diamond, placing these lines in a relationship to the sun. The other lines, from the summit of the Tor to Queen Anne's Well, Cadbury, and the northern tip of Hamdon Hill to Burrowbridge Mump, are oriented to the moon.

The northernmost setting point of the moon, known as the Northern Major Standstill, and the southernmost rising point of the moon, the Southern Major Standstill, are indicated by these lines in the landscape. The Neolithic and the later inhabitants of Cadbury Castle would not have missed so dramatic an event as moonset marked by Glastonbury Tor; especially when this happened only every nineteen (18.61) years and was the time of the brightest moons, that is, moons

which were longest and highest in the sky. We know from this orientation at other sites such as Stonehenge, how important it was to people of the Neolithic era, and archaeological finds near Cadbury suggest the event was marked by the 'launching' of ship-like coffins from the settlement at Cadbury to the Otherworldly portal upon the Tor.

The landscape diamond yields up some intriguing geometrical properties. When the ratio between the length of the two axes of the diamond is four to five (mathematically 3.989 to 5), the two sets of internal angles are 77.14 degrees and 102.86 degrees. They share a common factor of 25.71 and a ratio of three to four. The 25.71 degree angle is the internal angle of a seven-pointed star or heptagram, making the ruling number of the landscape figure a seven. At no other latitude will the combination of these two sets of alignments, one solar, one lunar, cross to create the angles that govern a heptagram, a seven-pointed star.

The mathematics and geometry of the seven are quite distinct from those which govern the other numbers. It stands quite alone from the three, the four, the five, the six and the eight. It cannot be generated by the same means as them and for this reason it was called the 'virgin' number in the ancient world. It imbues the landscape figure with extraordinary properties. Ultimately, the geometry of the diamond generates four seven-pointed stars in a twenty-eight-pointed star. The accompanying diagram shows where the lines of this figure are in the landscape.

The geometrical figure in the landscape is very striking. A remnant of its lore may have passed down in the legends of King Arthur galloping along "Arthur's Hunting Path" or "Arthur's Causeway" from Cadbury to Glastonbury on stormy winter nights. This probably meant when the moon set at its most northerly point in its 18.61 year cycle. The landscape diamond shows he would have continued on his way to Breaen Down. This auspicious lunar event is taking place again at this time, reaching a maximum at the three-quarter moon in April 2006, and so activating the diamond temple.

by Nicholas Mann

A Sacred Enigma By A. Howe

The master masons who built the pyramids, Stonehenge, Solomon's Temple and the great gothic cathedrals all incorporated canonical number in the dimensions of their work. In the case of the gothic cathedrals this was done without the knowledge of the established church as such Gnostic and 'dangerously mystical delusion' had been proscribed at the Council of Nicea. Because the Church was ignorant of the ancient and arcane Masonic traditions handed down by Hiram Abif, the architect of Solomon's Temple, and his predecessors, they could not recognise the fact that their greatest churches were in fact enduring heretical statements in stone. But it was precisely because of the heresy that the harmony of their proportions, acoustic qualities, grandeur and beauty continue to inspire awe and wonder.

The ancient measuring systems were related one to the other and that all were based on the overall dimensions of the Creation. It seems that each measuring system was known and used by the priestly castes in all cultures. The terms Egyptian cubit, British foot and Greek stade, for example, describe the places where the units were predominantly used for mundane purposes, but sacred architects throughout the civilised world knew the canonical significance of each measure.

The first director of excavations at Glastonbury Abbey, Frederick Bligh Bond F.R.I.B.A., an ecclesiastical architect of high repute, made it his life's work to unravel the mysteries of Glastonbury and in the process he not only became a student of sacred geometry and gematria, but received automatic writing regarding the whereabouts of the foundations of lost chapels which proved to be accurate. Some of the scripts were about the history of Glastonbury Abbey, some about its architectural detail and some about the significance of a particularly sacred floor design; a design reputed to have been laid down originally by Joseph of Arimathea when, on the instruction of Jesus, he built a temple in Glastonbury dedicated to his mother, the Virgin Mary. This was in 37 AD. It was from the floor design, and the numbers it contained, that the dimensions of the abbey were derived.

William of Malmesbury, a Norman monk and historian, visited the Abbey shortly after the Norman Conquest and remarked that "a sacred enigma was contained therein." One of Bond's scribes suggested that the design was brought to Tintagel by a mariner of Eubea named Phocis who obtained the design from Poseidon. Phocis built a temple at Tintagel based on this design and later the same design was used at Glastonbury. The implication is that at the start of each new zodiacal age, the temple has to be rebuilt. Poseidon built the temple for the age of Taurus in Atlantis, Phocis for the age of Aries in Cornwall and Joseph for the age of Pisces in Somerset. The linking of Tintagel with Glastonbury is interesting in that both have strong associations with the legendary King Arthur. Could it be that the floor design was the inspiration for the concept of the "round table"? Whatever the case, all trace of the design was lost at the time of the Dissolution of the Monasteries. Someone, however, encoded the

design in an anonymous painting, which is currently in the Fitzwilliam Museum in Cambridge. The painting is ascribed to the Flemish school and is dated by authorities as early 16th century. Remember that Glastonbury Abbey's demise was in 1539. The current attribution of the painting is to Bernhaert van Orley 1492?1542. The reason that it would have been thought prudent to encode the design was that the rampantly anti-papist authorities regarded any form of geometrical design to be a tool of the devil, which is why many of the leading university libraries were destroyed in the ensuing years.

Not only does the painting reveal the original geometrical design of the floor, but also it reveals the architectural plan, and all the dimensions, of the old circular church itself. The diagram shows a low stone foundation wall supporting a thick wattle wall and roofed in thatch. Window and door dimensions and placement are detailed in a tour de force of artistic craft and ingenuity. But the jewel is the floor. It is a design that has been handed down from zodiacal age to zodiacal age and cannot be destroyed or suppressed. Here it is revealed at large for the first time in our time.

All the details, from the exact date of Joseph's original Christian temple to the size of all the elements comprising it, to the star map and date of the day of dedication will be made available within 12 months.

As we stand at the cusp of Pisces and Aquarius, the temple, Blake's Jerusalem, has been built again "in England's green and pleasant land."

Frederick Bligh Bond channelled a script through his associate, Capt. Bartlett, and presented it in the form of an illuminated address to the Prince and Princess of Wales on the 22nd. June 1909 on the occasion of their visit to Glastonbury Abbey. I think the script is as eloquent as Blake in its insistence that the knowledge would be resurrected: (translated version)

"...there always waits for man the treasure of the wisdom of past times; and wisdom yields herself to the love which seeks and is not wearied. So shall the memory of old-time things be revealed. And of Glaston it is said, that when the times be ripe, the glory shall return: May it be even so, Gracious Prince and Princess, in your time.

Then the grass shall be as glass
And you shall see the mystery
Deep down it lies from prying eyes
And safely sleeps while vigil keeps
The Company*
(How do) the dry bones stir and shake
And each to each his fellow seeks
Soon comes again what once has been
And Glaston's glory shall be seen"

* "The Company" here refers to the 'Company of Avalon', a body of men in the spirit world that guide those who work towards the restitution of the original church at Glastonbury. It was this company that guided Bond in his excavations, as detailed in his book The Company of Avalon. These men include monks who loved the abbey, and masons and sacred geometers who built and designed it..