

All the Kings Men by Tom Graves© Tom Graves 1978¹

Standing stones are polarized in relation to the ground around them and, in stone circles, polarised in relation to each other. It's easiest to describe this polarisation in terms of charge, but that isn't quite accurate in a physical sense, and we don't actually know what it is. The polarities seem to represent something more complex and less tangible than purely physical energies, though the physical level does come into it somewhere. But though we don't know what they are, we can at least distinguish between the various types and the relative polarities of each type.

The most common form of polarity seems to be related to the Chinese duality of Yin (or 'female-principle') and Yang (or 'male-principle'). For practical purposes these are usually referred to as 'negative' and 'positive' respectively: but note that this does not mean that Yang is 'better' than Yin, it's just a useful way of labelling them



The Kings Men part of the Rollright Stones complex in Oxfordshire

for practical dowsing work. The usual way of picking up these relative polarities or charges in dowsing practice is to use a pendulum in one hand, and rest the other hand on top of the standing stone (or whatever else it is that is being tested).

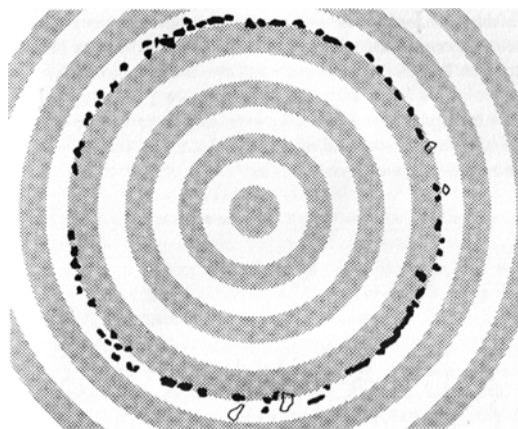
The pendulum's 'neutral', for me at least, is when it is swinging backwards and forwards in an even oscillation; as the dowser touches the top of the stone with his or her other hand the pendulum gyrates, and the direction of the gyration is used to imply the polarity of the stone at that time. In my case, a clockwise gyration of the pendulum is positive, and anticlockwise negative, but this does vary from one dowser to another.

Few of the polarities on standing stones stay the same for long, particularly at stone circles. I did a week-long study of the morning, afternoon and evening polarities of the stones at *Rollright*² in the summer of 1973, and only about a dozen of the seventy or so stones there maintained the same charge for the whole week. Most of them changed from hour to hour, and many of them had minor changes occurring on a twenty- to twenty-four-second cycle.

But churches and Christian sites in general are different: the altars of those that I've tested are almost invariably positive, and stay that way. The exception to this is that many Lady Chapel altars are equally fixed at negative. Church buttresses - particularly at the east ends, for some reason - are more like standing stones, as their charges wander somewhat; and other points within churches that tend to be strongly polarised are fonts and piscinas.

Whole areas can also be polarised in relation to others, mainly at ground level, but possibly above or below. During that survey at *Rollright*, using angle rods, I discovered a set of concentric rings of alternating charge: the rods crossed on passing through the line of the stones, opened out again further towards the centre of the circle, and repeated the 'opening and closing' to give seven concentric rings around the centre.

It would seem that the polarities here are relative rather than the more absolute positive and negative, for I found that if I started with rods crossed, they opened out as I passed through the line of the stones, and so on in reverse to the centre of the circle.



The effective pattern is similar to what Underwood³ called a 'halo', a set of concentric rings around a major point, such as the intersection of nave, chancel and transepts in a cathedral; it's also like a multiple version of the pattern

¹ Source: the third chapter of the revised and expanded edition of *Needles of Stone* by Tom Graves published by *Grey House in the Woods* (2008). See <http://www.greyhouseinthewoods.org>. Previous editions: *Turnstone Press* (1978); *Granada Press Publishing* (1980); as *Needles of Stone Revisited* by *Gothic Image* (1986); and (online) *Glastonbury Archive* (1998). [Ed]

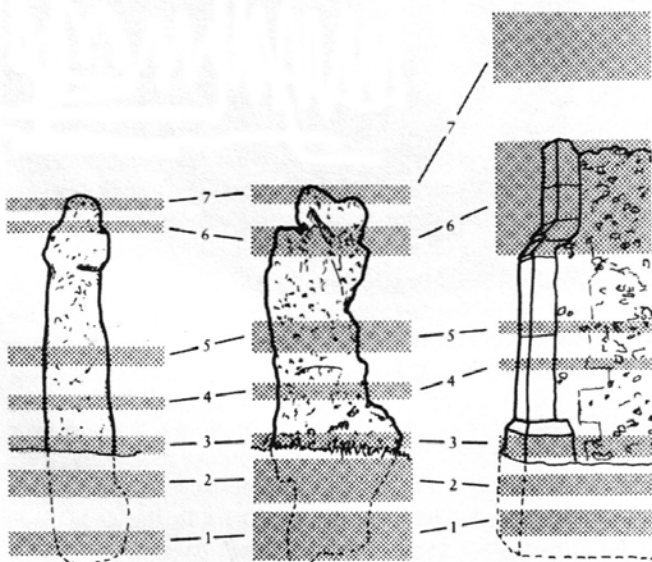
² The *Rollright Stones* complex consists of *The King's Men*, *The King's Stone* and *The Whispering Knights* near the villages of Long Compton, Great Rollright and Little Rollright on the Oxfordshire/Warwickshire border (grid reference SP2930).

³ Guy Underwood (1883-1964) was educated at *Dulwich College*. He lived most of his life in Stratford-on-Avon where he carried out genealogical studies, constructed electrical apparatus and researched water divining and archaeology. At the age of eighty, a year before his death, he toured the country researching for *The Pattern of the Past* first published by *Museum Press* at the behest of the *Executors of Guy Underwood* five years after his death in 1969. Further editions were published by *Sir Isaac Pitman* (1970) and by *Abacus*, an imprint of *Sphere Books* (1972), reprinted in 1974 and 1977. [Ed]

produced in the *Creyke System* of depthing.⁴ The alternation of charge at *Rollright* continued outward from the circle for at least three more alterations; it is likely, from the feel of it, to have gone further, but obstructions like hedges and the fast-moving traffic on the road hard by the circle made it difficult to trace more of the pattern.

In the same way that there tend to be concentrations of charge at various points on a site, there tend also to be concentrations at specific points on the structures of those sites - such as church buttresses and, particularly, standing stones.

These concentrations showed up as narrow bands of double-strength geomagnetic field running horizontally across the stone at various heights upon it. These bands move up and down a little on the surface of the stone, following what appears to be a lunar cycle.



There are seven of these bands on most large standing stones; smaller stones, below about four or five feet, may only have the first five, though there are a number of exceptions to this general rule.

Two of the bands are usually below ground level and the third just above or below the surface; the top band will be at or very close to the top of the stone, and the remaining one or three bands (or however many the stone has) are usually spaced irregularly over the rest of the height of the stone.

All seven bands, according to several researchers I've talked to, are tapping points into a spiral release of some kind of energy that moves up and down the stone, following the lunar cycle. The cycle appears to control the release of this energy in a sine-wave form, the zero-points of the cycle occurring on the sixth day after New and Full Moon.

Energy bands on stones and buttresses (All shown to the same scale)

(a) A Christianised stone near Postbridge, Devon; (b) Stone 3 at Rollright; (c) the north-east buttress of Knowlton Church.

Like many other dowzers my own work tends to agree with Underwood's *observations* but I've never been happy with the theories he derived from them. I tend to side with Underwood's critics, who suggested that the patterns were 'the pattern of the present' rather than 'the pattern of the past'.

Underwood noticed a similar, if not identical, cycle guiding regular changes in some of his secondary patterns; and, as he pointed out in *Pattern of the Past*, this coincides precisely with the structure of the Celtic calendar. According to the *Coligny Tablet*⁵, the months started on the sixth day after New Moon, and were divided into two fortnightly periods (hence the English 'fortnight', a fourteen-night); the New Year started on the sixth day after the first New Moon after the spring equinox.⁶

Underwood stated that the cycle in his secondary patterns repeated its zero-points almost to the second each fortnight; and another researcher, Andrew Davidson, timed the zero-points of the cycle of the spiral energy-release round a set of standing stones in Scotland to within seven minutes.⁷ Either way, a measurable cycle of accuracy - better than most clocks until well into this century - would seem to be a useful guide for any pagan calendar: so the parallel with the Celtic calendar may be more than 'mere coincidence'.

The spiral feeds energy from the ground to the sky during one half of the cycle and feeds from the sky to the ground during the other half. The bands in the stone seem to connect the stone into the flow of energy, apparently to control

⁴ The *Creyke Procedure* is to find the exact centre of the water-line and then hammer a large metal stake into the ground at a point exactly on that centre-line. Immediately the waterline disappears and is replaced by a circle around the stake. The radius of the circle is the depth of the water. Tom Graves mentions that the 1:1 relationship between depth and radius can vary from one dowser to another. The *Creyke System* implies that apparently permanent patterns can be changed by inserting a 'needle' into the ground... a 'key point' according to Graves 'in understanding sacred sites'. [Ed].

⁵ The *Celtic Calendar* is described by a first-century bronze 'tablet' found at Coligny in France at the end of the 19th century. See the account by Evan Hadingham in *Circles and Standing Stones* (pp. 174-5). [Ed]

⁶ Western Europe's Easter is a Christian takeover of the old pagan New Year festival... and hence a 'movable feast'. [Ed].

⁷ See *Pattern of the Past*, pp. 58-9, and comments on Davidson's work in Paul Screeton's *Quicksilver Heritage*, p.185. [Ed].

it: they seem to plug the stone into energies both above and below ground, while the stone itself marks and is the right point through which the interchange of energies can take place.

The bottom three bands connect the stone into the energies below ground...and seem to connect up in some way with Underwood's patterns. The remaining bands connect up with other energies or networks of energies *above* ground. In the case of the fifth and seventh bands this connection produces some interesting side-effects.

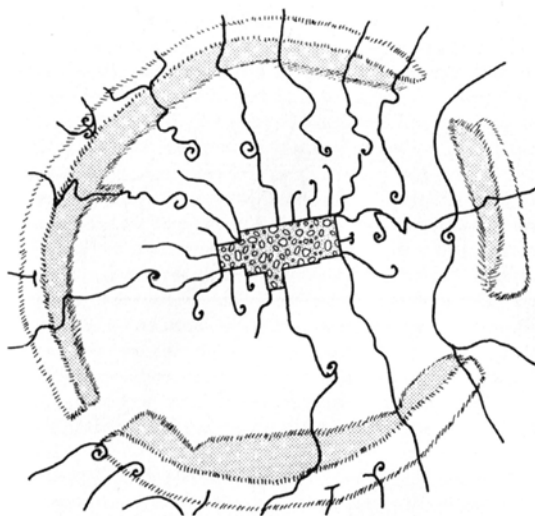
When a dowser leans against the level of the fifth band on a stone or buttress, the band produces an effect which feels like a slow and gentle push to one side or the other. The lunar cycle controls the strength of this effect as it waxes and wanes, and reverses, in the same way as the spiral release of energy around the stone. Around First and Last Quarter the response is weak and unclear while on the day before *New* and *Full Moon* it is much stronger.

The usual procedure is to use a pendulum to find the position of the band using the free hand as a pointer to move up the surface of the stone. Then place both palms flat on the surface of the stone at this point; lean against the stone, resting your weight on your palms, and relax. By 'relax' I don't mean 'go floppy': rather, I mean that you should allow the tension in your muscles to ease evenly and - perhaps more important - to relax and clear your mind of 'doing', analysing and thinking. If you've done this right, and if the conditions are right, 'upright', in the subjective sense, suddenly ceases to be upright and you'll roll to one side or the other.

The direction of this apparent thrust will remain the same, for you at least, until the end of the lunar cycle; for the next fortnight it will reverse; and so on. Different people are pushed different ways, for some reason, and different stones may induce different apparent thrusts, so don't assume that if it works for you in one way at one place it must therefore be the same for everyone everywhere.

I once showed Paul Devereux, editor of *The Ley Hunter* magazine, how to find this fifth band effect, working on one of the main stones at Avebury and on the tower on top of Glastonbury Tor. Since he hadn't been able to dowse before this time, his comments are interesting. He said that the immediate effect of the fifth band was 'like when you've had just one drink too many': it was a feeling that hit him as soon as he made contact, and this sense of loss of balance developed, in a couple of seconds, into a definite 'push' to one side.

It's interesting to see how specific this effect is: on the west-end buttresses of the tower on Glastonbury Tor it could only be felt from a narrow band about six inches high and around four feet off the ground, while it couldn't be found at any height on the east-end buttresses. The latter were only put up to support the tower after the church had collapsed in an earthquake and were not part of the original layout of the church so perhaps this isn't surprising.



Underwood's mapping of the water lines at Knoulton Church

Another often-reported effect at the stones, probably from contact with this band, or the seventh, is the feeling that the stone is rocking or moving or, as one of my students put it, 'jumping about'. Again this is a subjective feeling, since the stones are usually firmly rooted in the ground; but a lot of people, dowsers and non-dowsers, have felt it.

Tom Lethbridge,⁸ in his book *The Legend of the Sons of God*, described how this effect occurred when he tried to date the stones of the *Merry Maidens* circle at Lamorna in Cornwall:

⁸ Lethbridge was a superb scientific researcher who put forward intelligent factually-based theories on unexplained matters like ghosts, witchcraft, dowsing, psychokinesis and aliens. From 1961 to his death in 1971, *Routledge & Kegan Paul* published eight 150-page books by Tom Lethbridge. 1. *Ghost and Ghoul (1961)*: his personal experiences examined as if they were problems in detection; 2. *Witches - investigating an ancient religion (1962)*: traces the origin of the worship of Diana, an old religion, still found in Britain; 3. *Ghost and Diving Rod (1963)*: Lethbridge describes his use of dowsing in archaeological digs to discover things in the ground; and introduces the reader to the forest of electrical fields surrounding them; 4. *ESP - Beyond Time and Distance (1965)*: Lethbridge's experiments suggest that the mind of man is immortal and outside both space and time; 5. *A Step in the Dark (1967)*: Lethbridge presents a new argument in favour of the survival of the human mind after death; 6. *The Monkey's Tail - a study in evolution and parapsychology (1969)*: Lethbridge uses his study of extra-sensory perception to present an alternative theory to Darwinism; 7. *The Legend of the Sons of God (1972)*: explores the evidence for the origin of the human species and presents a new argument explaining *UFOs* as 'not of our time'; 8. *The Power of the Pendulum (1978)*: concluded Lethbridge's life-long study of the odd and the mysterious. [Ed]

‘As soon as the pendulum started to swing, a strange thing happened. The hand resting on the stone received a strong tingling sensation like a mild electric shock and the pendulum itself shot out until it was circling nearly horizontally to the ground. The stone itself, which must have weighed over a ton, felt as if it were rocking and almost dancing about. This was quite alarming, but I stuck to my counting.’⁹

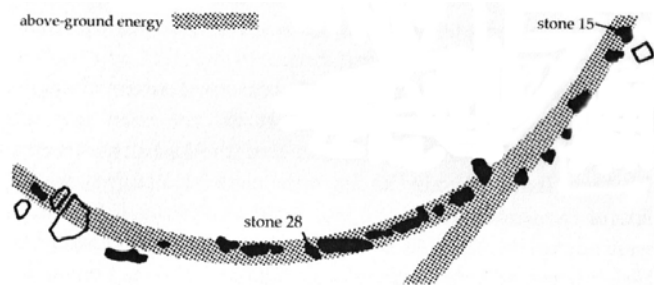
This tingling sensation is one of the characteristics of the seventh band. My strongest experience was at Avebury when trying to find the former height of the *Obelisk Stone* which once stood in an inner part of the southern circle but was pulled down and destroyed in the seventeenth century. We used a ‘booster’ technique, in which a second dowser - to use a radio analogy - acts as a series amplifier on the signal that the first dowser receives.

Using a pendulum in one hand I used my other arm as a pointer to find the former height of the tip of the stone. We did, at about seventeen feet: but at the same time we found the ‘memory’ of the stone’s seventh band. It was quite a reaction. I’m not quite sure what happened then, since all I remember is jumping back with the shock. But my wife, who was watching at the time, tells me that my arms went out wide and I only just managed to keep upright.

My friend went sprawling on the ground about ten feet back from where he started, for being ‘booster’ he’d caught the brunt of what I’d managed to dodge. It was several minutes before either of us recovered enough to start work again. Many dowsers have had similar experiences so it’s not surprising to find them wary of working at stone circles and other sacred sites. One medical dowser I talked to warned me that the energies involved are capable of damaging human metabolism. This was brought home to me in the early days of my experiments when I borrowed a teenager as a helper at *Rollright*.

We had been noticing for some while that each time we crossed the line of the stones with angle rods, the rods reacted in a way that implied there was some kind of energy jumping from stone to stone around the perimeter of the circle, moving in a sun-wise direction about three feet off the ground.

Basically, this energy was just spinning round the perimeter of the circle; but there are two points at *Rollright* which seem to be like gates, in the sense that the line of the stones breaks so that as you walk round the circle just inside the line, you will find yourself going outside the line at these points. The interesting thing was that the line of the



energy became double at these two points, one moving round the circle as usual, but the other part apparently moving off at a tangent to the circle. We thought that one of the stones close to the eastern ‘gate’ might be the ‘gate-latch’, so to speak; so my helper stood in the gateway, pendulum in hand, and I tested the gate-latch stone with my pendulum.

The result for both of us was instant migraine. It wasn’t until quarter of an hour later that the

headaches began to clear: intangible and immaterial though it might have been, the massive pulse of energy we’d released through the gate had been real enough for us.

Since that experience I’ve been careful to learn basic protection techniques and as far as possible to work only with people who have also learnt them.¹⁰ I’m still not sure what happened then, for by the time that we had recovered enough to start work again the energy pattern around the circle was exactly the same as before our experience - pretending, as it seemed, that nothing had happened.

As far as I can work out, though, this aspect of the circle resembles a cyclotron: some kind of energy, possibly derived from the blind spring at the centre of the circle, and implied by the concentric ‘haloes’ round the centre spread outward from the centre and was collected at the perimeter of the circle, to be stored there by spinning the energy from stone to stone.

By inserting a small amount of energy into any of the gate-latch stones - which is what I had done, in testing the stone - the relevant gate was opened, releasing all the stored energy in one go; and that was what had flattened us in its passing. I’ve never been able to work out what happened to the other energy patterns of the circle during this momentary convulsion; and since for obvious reasons I’m unwilling to repeat the experiment I probably never will.

The interesting thing here was that the pulse of energy, whatever it was, seemed to leave the circle at a tangent to the line of stones, travelling in a dead straight line. I think it went about six miles to the south-west, to a stone called the

⁹ *Legend of the Sons of God* by T.C. Lethbridge, pp.21-2. [Ed].

¹⁰ Tom Graves remarks at this point in his narrative that he had also learnt the value and importance of ‘feeling for when something is wrong, or about to go wrong’. Normally such matters can only be learnt by trial and error but there is guidance available. Sig Lonegren, for instance, discusses safe approaches to dowsing on sacred sites in *Spiritual Dowsing*. [Ed]

Hawk Stone, and then split off in two different directions from there - or rather, that's what the dowsing results implied, because it doesn't quite make sense according to the map.

The important point was that not only did this pulse travel straight across country, but a faint continuous line marked out its course, in a dowsing sense, above the ground. This line was the continuation of the tangential line coming off the spin at the gate, the line which we found before we had accidentally released the energy pulse.

It started, like the spin, at about three feet off the ground, and shortly after leaving the circle had widened from its original two feet width to about six feet, which seemed to be its normal width for what I could track of its course across the country.

As I found more of these lines travelling above ground to and from various stones at *Rollright* and at other sites, I called them 'overgrounds' in order to distinguish them from Underwood's patterns underground. The dowsing techniques¹¹ to find them are exactly the same as for Underwood's patterns, except that you have to remember to keep in mind that you're looking for patterns above ground, not at the surface or below.

Soon after I had found these overgrounds, I discovered that other dowzers had known of them for some time because of their effects in a different field of dowsing research; but they referred to them by another term...*leys*.¹²

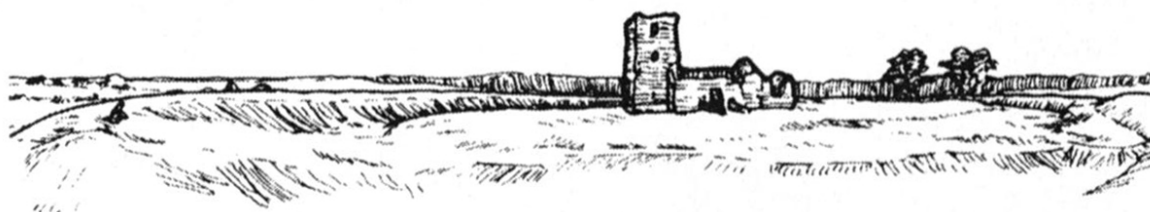
Mirroring Underwood's patterns, these overground lines connect in some way with those bands or tapping-points above ground on the stones; though again, as with Underwood's patterns, they don't seem to connect directly, but rather relate to them by some complicated linkage or relationship that I don't yet understand.

The different bands also seem to have different functions: all of them deal with these overground communications, but the fifth and seventh bands seem to hold or diffuse the pulses in some way, while the sixth band tends to deal with long-distance communications from site to site, and the fourth band to deal with local communications within the site or the local area. However these are tendencies rather than rules because from my results it seems that every band can perform every function.

The local communications, the pulse jumping from stone to stone on a site, show up in other ways. At stone circles, one set of pulses jumps from stone to stone either clockwise or anticlockwise round the circle, forming the apparent spin of energy; and other pulses, jumping around in less obvious sequence, change the polarities of the stones on their regular and irregular cycles.

From a dowser's point of view, watching these pulses move around on a complex site like *Rollright*, it is no exaggeration to describe the site as 'living, breathing and pulsing'. But to me it is the long-distance overgrounds, or rather their 'carriers', which are particularly interesting. There are a lot of them.

The main outlier at *Rollright*, the *King Stone*, had more than a dozen linked to it the last time I checked, and there may well be more. There are probably more than a hundred of them linking in to the whole *Rollright* complex, if we include all the minor and irregular links. In fact there are so many of them that an image of stone circles and standing stones as stone 'telephone exchanges' springs to mind.



The Norman Church of Knoulton in Hampshire set in the centre of a Neolithic henge more than a mile from the nearest village.

Humpty dumpty sat on a wall
 Humpty dumpty had a great fall
 All the kings horses
 And all the kings men
 Couldn't put humpty together again¹³

¹¹ Tom Graves devotes much of the previous chapter entitled *Dowsing & Archaeology* to discussing Guy Underwood's theories and describing his dowsing techniques. [Ed].

¹² Ley lines are important in the history of the study of sacred sites. See *The Ley Hunters* by William Shepherd. [Ed].

¹³ Traditional English nursery rhyme of unknown origin. Who is Humpty Dumpty? Horses can be found carved into English hillsides. See, for instance, *Gogmagog: The Buried Gods* by T.C. Lethbridge (Routledge & Kegan Paul, London, 1957). [Ed].

Notes on England's Buried Gods by William Shepherd

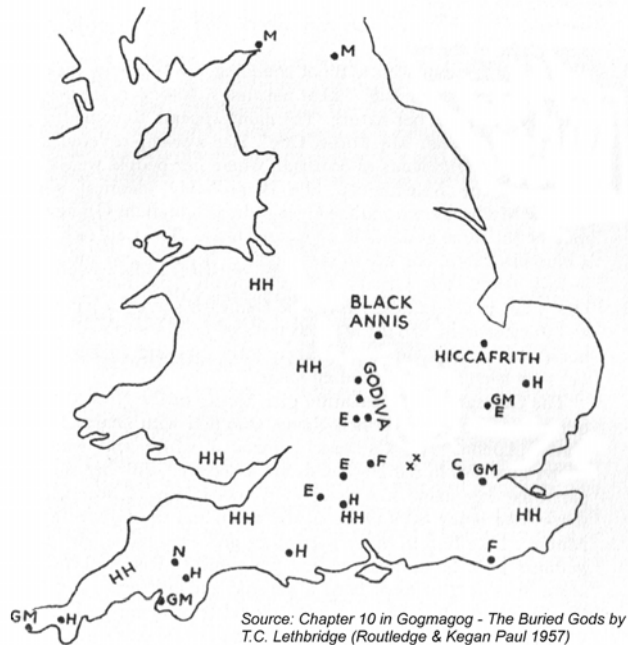
In 1957 T.C. Lethbridge's published his first book entitled *GOGMAGOG: The Buried Gods*. The book was really two books. The first half (Chapters 1-4) describes Lethbridge's discoveries and subsequent excavations in the Gogmagog Hills twenty miles east of Cambridge near Wandelbury. But in the second half (Chapters 5-10) Lethbridge took the opportunity to set down what he then knew about England's pre-history.

The two books complement each other but Lethbridge's speculations are often at odds with the theories in Sir James Frazer's *Golden Bough* which held sway over the academic consensus in the 1950s. Instead he found himself closely aligned to the heresies being expressed by his friend and colleague at *Cambridge University*, Dr Margaret Murray.

According to Lethbridge, 'Sir James Frazer's dying god and the burning of the nature spirit may well be the result of an adaptation of the earlier beliefs of a pastoral people in an agricultural age. In Britain there seems to have been less of this than elsewhere. This may be why Caesar said that *Druidism* was found in its purest form in Britain.'

Lethbridge's tenth and final chapter in *GOGMAGOG* included brief notes on legends such as the *Cailleach* (the Forest

Sketch Map by T.C.Lethbridge showing distribution of some of the more important pre-Saxon rituals in England



Source: Chapter 10 in *Gogmagog - The Buried Gods* by T.C. Lethbridge (Routledge & Kegan Paul 1957)
 E=Horse figures. GM=Gog and Magog. H=Helith. N=Nemeton. C=Cernunnos. F=Male figure, unidentified. M=Maponus. HH=Ceremonies of Hobby-horse type. x=x=Hill crosses.

clearly the same as *Hippa* of Greek mythology, who had a similar parentage. *Epona* represents the *Earth Mother* in her young phase as the new moon. Not a few English place-names probably retain her name rather than that of some imaginary Saxon.'

In the *GOGMAGOG* index we find 32 references for 'horses'...for comparison there are 46 for 'moon' and 27 for 'Saxon'. Lethbridge writes of '...the whole of Britain being full of traces of white horses' and that '...the horseshoe has become a lucky talisman; but it was once a lunar symbol and a fertility charm...the horse was sacred to Diana because of its moon-shaped hoof'. There is a horseshoe beside me on the window sill as I write.

In Britain there are ritual processions of naked women on white horses. At Coventry *Lady Godiva* was, according to Lethbridge '...veiled in her hair'; At Southam she was '...painted black, the ceremony ending in an unveiling when the New Moon was then revealed'. At Banbury the lady '...had bells on her toes to scare off the demon. Demons hate noise. That is what the bells are for.' Different versions of the nursery rhyme have a fine, young or old lady.

Ride a cock-horse to Banbury Cross
 To see a fine lady upon a white horse
 Rings on her fingers
 Bells on her toes
 She shall make music wherever she goes

One) who kept a beautiful girl, Spring or the New Moon, imprisoned in a cave on Ben Nevis, controlled winds and winter...and could turn herself into a standing stone. Here is Lethbridge on *Cailleach*:

'Many localities in the Highlands are associated with her and in particular her name has clung to rounded hills of breast-like shape. She is the dark phase of the moon and the Great Earth Mother. Like *Kali* in many particulars and even name, she was goddess both of destruction and fruitfulness. Her husband is sometimes said to have been a sea-god and perhaps *Manann*. *Poseidon*'s relationship to horses should be remembered here.'

Here is Lethbridge on the goddess *Epona*:

'Usually *Epona* is depicted as a young woman with a horse and key to Heaven. It is probably her figure seen riding on numerous coins of the *British Iron Age*, together with a crescent moon symbol. She should be compared with the young girl imprisoned by the *Cailleach* in the cave of Ben Nevis, who escaped and rode away with *Diarmid*, the young phase of the *Gaelic Sun God*. *Epona*'s mother was a mare and her father a god in human form, sometimes said to have been a mortal. She is