

Stonehenge: Key to the Ancient World

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Stonehenge represents a vast array of so-called megalithic sites found all over Britain, Northern Europe and beyond and yet no real explanation has been given by archaeology for why they were built and what they were used for.

Instead, for the last century it has been individuals working outside the scientific establishment who have been proposing radical theories, based on measurements, that now threaten to turn our concept of stone age culture on its head.

What they have found is that such monuments incorporate high levels of numerical and astronomical knowledge pointing to an alternative view of a world created by numerical relationships that manifest in the sky through the planets.

This idea, *that the planets were gods* preceded the one god of modern western culture, a culture that systematically destroyed the ancient cultures leaving only certain indelible traces, found in artifacts such as myth, monuments, and the ancient systems of measure that were not considered a threat.

These systems of measure have proved to be the key to understanding the cultural roots of megalithic peoples, alongside an emerging new science of astro-archeology.

The Development of Astro-archaeology

Astro-archeology was initially the domain of 18th century gentlemen who were intrigued and inspired by stone circles. Who had built them and why?

The early work revealed alignments to solar sunrises and sunsets at important points within the year, but at the same time their fellows continued to destroy the stone circles as pagan and, since archaeology hardly existed, there was little discussion of their work.

It was the 19th century scientist Norman Lockyer who made the first real impact when he showed that Egyptian temples were aligned not only to the Sun but also to stars. Through this work he was able to accurately date the building of the Great Pyramid at Giza, by its orientation to the polar star of that epoch, alpha Draconis.

Thus, celestial alignments allowed megalithic monuments to be dated but there was only one snag – archaeology students until recently did not know enough astronomy!

Lockyer also noticed alignments within the landscape that could continue on and this was developed by Alfred Watkins into a theory of straight ley lines crisscrossing the landscape, linking all the monuments into a network of paths covering most of Britain.

The problem lying behind all this was a cultural prejudice of stone age culture as primitive and of modernity as inherently superior. This is a cultural imperialism, that began with the destruction of pagan beliefs and has culminated in opposition to *virtually any* astro-archaeological revelations.

An unlikely character then stepped forward, a Scottish professor of aerodynamics who became interested in stone circles seen afar whilst sailing his yacht in the Hebrides. His name was Alexander Thom, and he decided to do rigorous surveys of hundreds of stone circles – an activity never carried out by professional archaeology.

In the course of his survey he noticed that the lengths found within monuments appeared to have a common unit lying within them, as if megalithic man had a standard type of ruler 2.716 feet long which was used to build the monuments. He also found advanced geometrical methods being used to build them and a propensity to use whole numbers where possible. New forms of highly accurate celestial alignment emerged from his work, using sightlines tens of miles long.

His work met strong opposition, which did not seek to question his results, but to dismiss them as impossible given the traditional picture of the past. This rejection by orthodoxy prevented widespread serious discussion of his work, again forcing astro-archaeology to lie for decades as only a minority interest, outside of mainstream science.

Meanwhile, an experientially led Earth Mysteries movement developed, to incorporate ley lines, sacred sites, earth energies, meditations and even aliens, giving traditional archaeologists legitimate reasons to beware of any theory that might contaminate their perceived role of conservation.

Parallel Developments

Other areas were yielding interesting results about the ancient mind. One such was Santillana and Dechend's book *Hamlet's Mill*, initiating an astro-mythology in which crazy stories are shown to point to a system of characterising and describing the heavens, their events and "topography", relating to how the gods acted between each other, and created the world.

Another remarkable contribution was from Ernest McClain, a New York music professor who unearthed in the Vedas a complete theory of music, including tunings supposedly only discovered in the last millenium. From this he was able to restore the lost meanings within the works of Plato and hence of Pythagoras, famous in the West as the bridge between the ancient numerical sciences, including music, and the "modern" analytical mathematics initiated in Greece.



In this way, the astro-archaeological evidence behind monuments was just one facet of a larger picture being recovered through myth and through musical number theories that were both well developed traditions with a surviving written form.

But how was all this to be put into a theory? It required a trigger that turned out to lie within Stonehenge.

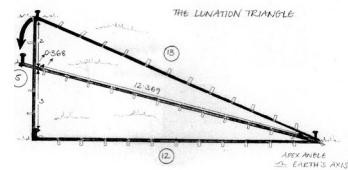
Stonehenge was operational for over 1000 years, and its phases of construction are revealing. The monument starts by defining a large circle 104 of Thom's megalithic yards in diameter. 56 holes were evenly spaced. Later, four points in the circle were marked out into a station stone rectangle, whose sides are in the proportion 12 to 5, aligned to stations of the Sun within the year.

Trigger 1: The Lunation Triangle

My brother, Robin Heath's attention was drawn to this rectangle, within which he discovered what was, effectively, the required trigger. Marking a point at 3/5 along the shortest side, he discovered a triangle whose longest side was 12.368 long and this is the number of lunar months in a year.

Firstly, this means that using simple lengths, a very awkward proportion could be generated and the behaviour of the Moon relative to the Sun accurately portrayed.

Secondly, though, it appeared that the universe had somehow "taken lessons from Pythagoras" in using such a simple geometrical form to underlie this astronomical



fact. I joined my brother's work, to discover together ten years of ever-stranger numerical coincidences.

What emerged first was a series of triangles, all of which spoke of extraordinary coincidences between how megalith builders built and how the skies of Earth were organised.

At the very least, the monument builders were accurately transcribing the heavens but what, then, must their view of the world have been given the facts they knew?

Every aspect of the Sun Moon Earth system became a numerical maze as far as a calculator could see. Meanwhile, arguments raged over popular books declaring the ancient world to have been a high culture lost, but always the evidence if any was contested by an orthodoxy that saw the emotional appeal of such ideas to be unscientific.

All one could do was keep calculating, sharing ideas where possible and hope a big idea would arise within which a picture of a numerical universe would fit simply. Robin's work in the meantime provided a defensive position for Thom's finding, which became more accessible within new books on building stone circles, understanding Earth-based astronomical facts, and publishing some of the strange numerical facts about the Moon.

Trigger 2: The Matrix of Creation

Another trigger was required, provided out of the despair of too many questions and too few answers. I decided to make a simple map of all the time periods emerging from the triangle and other calculations, since important elements seemed to go right down to the rotation of the Earth being linked to the lunar orbital period.

Suddenly numbers started to fit Saturn and Jupiter, confirming myths about them and revealing that Jupiter was effectively the god of the Moon and the rotation of the Earth. That is, the role of Jupiter in myth corresponds with the hidden astronomical facts.

Thus, whilst Robin had seen how the megalith builders brought strange mathematical knowledge down from the skies, I also found the planetary system confirming what myth makers had said: They had brought the sky down into their stories.

Maybe there was a theory lying behind stone circles and other systems of thought left from a far from primitive stone age.

Whatever this theory was, it was going to be about the use of numbers by both ancient cultures and the gods they worshipped. But they did not build monuments just to puzzle unknown future generations, they must have been engaged in a cultural effort to understand something, something lying in their past about how the fate of man is somehow tied to celestial events.

I then started a book about a numerical creation, to be called *The Matrix of Creation* and, as so often happens, writing lead to further discovery. It was that the Jupiter creation has a musical foundation, and this reconciles the Pythagorean corpus with the overall idea that what is in the skies was brought down into human understanding. But this understanding was lost in a "socio-political deluge" putting such knowledge beyond use by man during the emergence of the modern world, first through religious ideas and then by the religion of Science.

There is therefore a political backdrop to the history of ideas.

Ancient man was highly numerate in a way we cannot match today and their understanding was completely different to ours but (a) at least as valid and (b) probably more harmonious with the environment.

The new numerical facts reveal that the planets are not accidental formations, and that Jupiter defines a *pure musical whole tone* with the Lunar Year, with the solar year caught between. This is only revealed by using units of time, just as Thom used units of length to reveal the plans of stone circle builders.

This work deepens the astro-mythology of *Hamlet's Mill*, taken forward by Bill Sullivan into a time scale of planetary movements within the 26000 year cycle of the Precession of the Equinoxes. This

was done through integrating specialisms other than Myth such as the Measures used in ancient monuments and numbers found in the sky. The South American experience found by Bill appears to be a survival impossible in the European dominated cultures of the old world in post-Classical times, a survival eventually demolished by adventurers from the Iberian peninsula and their spiritual advisors. More work on other aspects such as Measure will be needed to see how full Inca and Mayan knowledge was, not forgetting the importance of realising knowledge in the modern context as we reconstitute this ancient science.

It all fitted with Myth and Music whilst the whole phenomenon keeps coming back to stone circles and especially Stonehenge. Having reached this point, various reconciliations with other lines of work start to take shape.

John Michell's Enchanted Landscape

John's 1969 book *The View over Atlantis* led to his developing a tightly integrated use of number within a sacred concept of landscape, including the network of lines linking the megalithic sites of Britain. In the next three decades, the work came to focus on the use of canonical numbers, as found in Pythagorean studies, and their relationship to the ancient systems of weights and measures.

This broadens the work of Thom and the original Pyramidologists who also found special measures throughout the ancient world, including Greece and the early Semitic cultures. But he also forwarded the study of ley lines developing the concept that ancient man lived in an enchanted landscape built on a numerical framework, not by man but again, in some way, by the gods.

Thus the Megalith builders were working with both a created Heaven and a created Earth and simply exploring the creation through its primary language of number.

The Lost River of Knowledge

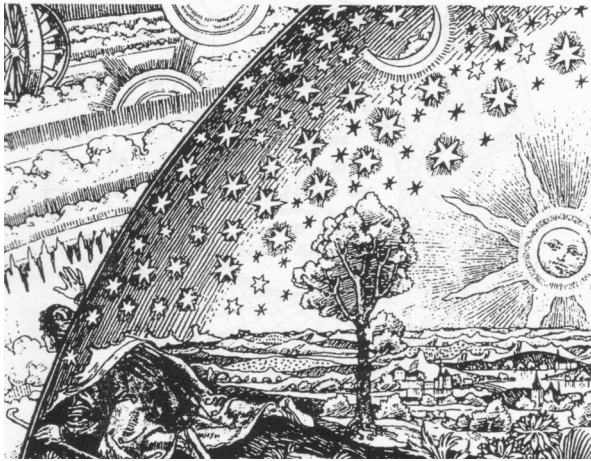
So what exactly happened to such ancient knowledge? The truth is actually quite plain to see and is also echoed in the myths generated since the Roman occupation of Britain. It went underground into the idea of esoteric groups of men with secret knowledge who, it turns out, continued to make patterns within the landscape as at Renne le Chateau and stone monuments such as Gothic cathedrals, filled with canonical numbers and sacred geometry.

As we enter the historical period, the stories of secret groups are less easy to recognise as being modern myths and yet they function just as myths do. The Knights Templar are a perfect example, allegedly using the crusades to visit the middle east, bringing back measurements and artifacts that define a modern esoteric corpus. Meanwhile, a good classical education became the substratum of the ruling classes emerging from the dark ages.

These groups, attached to State and Church, were highly influential in forming the modern world and yet the orthodoxy of that world stands opposed to any emergence of this type of knowledge into popular usage.

This knowledge was described in classical myths as the river of knowledge – the Greeks called it *Arcadia* – which had gone underground and was claimed to occasionally resurface as in the renaissance myth of the Rosicrucians.

The important theme is secrecy and subversion, all controlled by predominantly male groups and therefore having a politics of gender. If Jupiter is the ruler of the Matrix of Creation, then what does this tell us about his character as it manifests if, as the ancients believed, human fate is somehow defined by the gods in heaven?



It appears that Stonehenge is a kind of narrative. That the order of its constructional phases might reveal the questions its builders were seeking to answer and also, possibly, immortalise.

The War Against Time

Thus, all the evidence from the ancient world combines with new numerical research into the planets and monuments to create a coherent theory that the Earth is within and part of a numerical creation. That the technology of the gods is in fact expressed numerically, has been exactly the thesis of every occult group until modern times.

What is surfacing becomes obvious in retrospect but is a form of knowledge so despised by professional scientists as the antithesis of why they are scientists at all. Science requires no god, although transcendent gods such as The Big Bang may apply. Also, people in the past were mathematically inferior, *otherwise there has not been progress.*

The new astro archaeology overcomes the lack of accurate data, once the units of measure are identified that reveal the pattern in the sky and on the Earth.

There is indeed a war in heaven but a heaven occupied not by planetary rulers but by the dogma of science that the ancients were primitive and that the world has no gods but is an accidental situation that humans can exploit through technology.

The technologies of the gods and of modern humanity are at war over the description of the world. This is the World History in which Stonehenge again plays a prominent role.

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Cosmic patterns in the Great Pavement of Westminster Cathedral

