

# THE QUESTER



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1. The Society seeks to correlate the laws of science with the philosophies and metaphysical deductions of various cultures throughout the ages.
2. The Society seeks understanding of, and means to develop, mental and physical sensing capacities within individuals; and to disseminate the knowledge amongst others who may be interested in unselfish, good-purpose mind-questing howsoever termed, e.g., divining, dowsing, radiesthesia or questing.
3. The Society shall encourage, assist, and instruct individuals, classes, or organizations in their quest to seek a fuller understanding of the meta-physical, parapsychological, and paranormal aspects of life.
4. The Society shall strive to develop the naturally endowed sensory and questing techniques of its members by studying parapsychology, divining, dowsing, radiesthesia and other quests and by educating its members in good purpose mind-questing.

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**\*\*\* What do you want to learn about in *The Quester Journal*, and at our Conferences ? \*\*\***

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## SUMMER SOLSTICE 2021 PRESIDENT'S MESSAGE

Fellow Questers,

Happy Summer to you. These are the craziest times I've ever experienced. Some days it's hard to know what's real and what's not real.... and how do you define real by the way? Is it my experience, or yours? Is it your perspective, or theirs? Are we born with a gender, or do we select it? Word definitions are officially mutable and changing, making it even more difficult to communicate across this great divide.

At our last CSQ online open forum discussion, where our members are free to share ideas and discussion points, David Meade said that forgiveness is the bridge to Divine Love. Perhaps this magical bridge of forgiving ourselves and others will transport us across this great divide into deeper understanding and love for each other. On the atomic level we are indeed all part of one energy system and a part of each other.

Forgiveness, and you've probably experienced this in your own lifetime, releases stuck energy and generates great healing energy, even miraculous healing energy. Let us not overlook this ancient and well proven technology for healing our minds, bodies and relationships! If we each, as powerful energy sources and dowsers, decide to generate a daily prayer to forgive what's happening around the world today that is dividing us energetically from each other, could we generate a global healing miracle? Could we? And remember, miracles are not something we direct nor generate ourselves. Miracles are born and manifested through means beyond our capabilities and expectations, while being instigated by our efforts and true intentions. Let us use our power in this critical juncture in human evolution to lovingly place our straw upon the scales of goodness, freedom and love for all, for we cannot know which straw will tip the balance.

Due to the unknown nature of our current Canadian political landscape, and after discussions with The Prestige Inn in Salmon Arm, we will be again hosting an online fall conference this year featuring Saskatchewan Shaman Trent Deerborne, Kirby the crystal expert, dowsing, healing and more great content. New board member Theodore Bromley is working closely with fellow board member Susan Ayers to book our presenters and create a fantastic line up for our New Paradigm conference. As in 2020, the conference will stream over several weeks with most presentations to be made on Thursday evenings from 7-9pm PST beginning on September 16, 2021. It will again be made available free to all CSQ members. We appreciate your annual membership donation to help with ongoing web related and other costs. Thank you!

We will be issuing a letter to the membership with the full conference details as soon as it is available. Meanwhile, do check [www.questers.ca](http://www.questers.ca) regularly to stay updated on Glen's blog. Glen regularly posts links to online dowsing events that all members can participate in and connect with the global dowsing community. Thank you Glen! Thank you also to our beloved webmaster Rob Cheney who maintains and updates our website in between his busy working and family schedule. We do appreciate Rob's contributions very much. Our first (of hopefully many more) instructional dowsing videos will be available in the members' section of the website very soon. Rob is creating a special page for these contributions that will be a great overview as well as a terrific introduction to dowsing for all new dowsers.

Stay cool this summer, appreciate beauty in your life everyday, and use your energy to help catapult us through this period of great confusion. Many blessings.

Jacquelyn Rose

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## CSQ FALL e-CONFERENCE 2021 ~ ENTERING A NEW PARADIGM

September 17<sup>th</sup>, 18<sup>th</sup>, and 19<sup>th</sup>, 2021

Check [www.questers.ca](http://www.questers.ca) for updates

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### SUMMER SOLSTICE 2021 EDITORIAL

Hello Questers – You may have noticed in the past three issues a number of science-based dowsing articles. This was (*and will continue to be*) a deliberate move by me to prove that dowsing is not, and never has been, a *pseudoscience*. Why, pray tell, are Feng Shui and kinesiology acceptable, but not geopathic stress, geomancy, sacred geometry, and dowsing? Are they not the same thing or follow similar lines?

Most people cannot *sense* what is wrong with their homes, offices, or lives, but they will hire a Feng Shui specialist or a kinesiologist to correct energy imbalances. Geopathic stress consultants address these same issues. You say *potayto*, I say *potato*; geophysicists say *telluric* energy, we say *earth* energy.

In this issue, the main theme is **How to Sense Energy**. Instead of relying heavily on dowsing tools, you ought to pay attention to how you *sense* things. You do it daily on autopilot. It is time to switch off your autopilot and to pay attention to *your* reactions to various forms of the (subtle) energies around you.

Dream images are usually intimate *to you* rather than a dictionary's explanation. Sensing energy is the same. This is why, I think, the Mager and other colour wheels have undefined meanings. It is up to you to determine what the colours mean *to you*.

Do not use dowsing tools as crutches, use them to refine your quest for information. Thus, when your L-rods cross, stop and try to identify what is different at that spot. Look around. Listen. Relax. You will be a better dowser if you can self-determine the type of energy (water, rock, circuitry) using your innate ability to sense energy. Sometimes, you simply know. Sometimes, you will need a more sensitive device.

Learning new things is what makes us Questers. I hope you learn new things in this, future, and past *The Quester Journal* issues. Coming up: Sept. 2021 (map+ dowsing); Dec. 2021 (health dowsing+)

May your summer and outlook be sunny and warm, Brenda

*It is hard to hear and to be heard in a herd. To sense subtle energy, leap off the beaten path.*

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#### SENSE WORDS

**Writers Write** is a group based in South Africa. Their website is one of ga-zillion with word lists. Before you go outside to *listen, taste, touch, feel (emotion), look at, smell, etc.*, you may want to look

at these or other *sense words* lists. Walk around your home indoors, as well—relaxed, but aware.

smells: <https://www.writerswrite.co.za/75-words-that-describe-smells/>  
touch: <https://www.writerswrite.co.za/?s=touch+words>  
emotion words: <https://www.writerswrite.co.za/words-for-emotions/>  
mood/atmosphere: <https://www.writerswrite.co.za/140-words-to-describe-mood-in-fiction/>  
colours: <https://www.writerswrite.co.za/204-words-that-describe-colours/>  
taste/flavours: <https://www.writerswrite.co.za/20-words-used-to-describe-specific-tastes-and-flavours/>

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**Meditative SOLSTICE FIRE**

**by Danu Forest**

Close your eyes and breathe slowly. Feel the cool air of morning all around you, filling your lungs, stirring your hair. Feel the earth beneath your feet, cool damp grass, soft brown soil, smooth strong rock. Ahead of you, through your closed eyelids, you can feel the slow gentle rising of the sun, flickering light upon your eyelids. Breathe in the light, feel its golden honey life fill your lungs and your heart, feel it descend to your feet, and fill you slowly from the ground up with every breath. As the light reaches your shoulders raise your arms and honour its divine radiance, as it fills your throat, and your head, relaxing your face, illuminating your brow, and crowning you with blessed holy fire.

Whatever our spiritual path, the movements of the stars, the sun and moon and our seasonal wheel provide a framework to grow into closer connection with the land and what it means to be alive and physically embodied on this beautiful earth. We are surrounded by wonders, lit by a star larger than we can truly comprehend, spinning in vast celestial spirals through an infinite universe, its magnificence blessing an endless myriad of life forms into existence. The solstice is a time to stop, and wonder, and feel the radiant miracle that illuminates every day of our lives with a touch of something truly greater than ourselves, something on a whole other scale, that can perhaps with a little of its help, teach us to access just a little of its light, its divinity within ourselves.

May the sun illuminate your heart!

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*Danu Forest and Watkins Magazine gave the QJ editor permission (2021) to reprint her (truncated) prose article above. Danu Forest is a traditional wisewoman, and awenydd, seer, druid witch and priestess with 30 years experience studying the Celtic mysteries, living in Glastonbury UK. [www.danuforest.co.uk](http://www.danuforest.co.uk) Watkins Magazine: [www.watkinsmagazine.com](http://www.watkinsmagazine.com)*

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**Editor’s Note: There are 2 Dame Evelyn Glennie articles in this issue.**  
*Subsequently, there is an inevitable overlap of information.*  
**The interview below** serves as an introduction to Evelyn, especially for those souls who have never heard of her. When I chose this sensing energy theme for *The Quester*, Evelyn came to mind immediately. If you do not know why, you will soon find out. **Her hearing essay follows this (blog) interview.** Evelyn is more than just a brilliant percussionist, she is a multi-instrumentalist, a composer, a writer, a teacher....



*photo credit c/o: www.evelyn.co.uk*



*photo credit: Philipp Rathmer*

### **When did you start going deaf?**

I started going deaf at the age of 8 due to nerve deterioration. I began to complain about my ears being sore when I was riding on my bike in strong winds. I went to the doctor and was given some ear drops to help. However, it gradually grew to the point where I avoided going outside to avoid the wind. At the age of 11 my hearing became so poor that I needed to be fitted with hearing aids immediately. I was told that I would have to attend the Aberdeen School of Deaf. I refused to go there as I wanted to remain at a mainstream school.

### **Do you wear hearing aids?**

From the age of 11 and during my school days I wore hearing aids and a phonic ear in the classrooms. However, I discovered that turning up the volume on hearing aids made the quality of hearing not always better but often more confusing.

At first, I thought the only way to hear better was for everything to be louder, and of course, that was not the case at all. When things become louder, they actually became distorted and confusing. Everything was much more painful to decipher and my balance was affected. I learnt that by taking off my hearing aids I heard less through the ears but much more through my body. My body acted like a resonating chamber.

### **How can you be a musician if you are deaf?**

It is worth pointing out at this stage that I am not totally deaf, I am profoundly deaf. Profound deafness covers a wide range of symptoms, although it is commonly taken to mean that the quality of the sound heard is not sufficient to be able to understand the spoken word from sound alone. With no other sound interfering, I can usually hear someone speaking although I cannot understand them without the additional input of lip-reading.

Deafness is poorly understood in general. For instance, there is a common misconception that deaf people live in a world of silence. To understand the nature of deafness, first one has to understand the nature of hearing.

Deafness does not mean that you can't hear, only that there is something wrong with the ears. Even someone who is totally deaf can still hear/feel sounds. (editor's note: *Read Evelyn's hearing essay if you wish to explore this question further.*)

### **Without music, how are you able to perform so well?**

I perform barefoot. This allows me to feel the vibrations through my feet. In fact, my whole body is like a huge ear, in that I can use it to register rhythms, textures, dynamics and so on. Pitches can be registered by feeling them if they are played in isolation.



*photo credit: Caroline Purday*

### **How do you know what music sounds like?**

I know how music sounds by what I feel and see. I can sense musical sound throughout my whole body. I can identify different pitches in isolation according to which part of my body feels the vibrations and for how long.

My Percussion teacher at school, Mr. Forbes, taught me how to develop my senses. He used to tell me to put my hands on the wall of the music room and he would play two notes on two timpani and ask me, 'Which is the higher note?' I'd tell him which I thought it was, and he'd ask me,

'How do you know?' I would tell him I could feel it perhaps in the upper part of my hand, whilst I felt the lower note all the way down to my wrist. Or we'd discuss what was happening in my feet and legs as I played the drums or listened to a piece of music.

Similarly, I always knew when a door banged or the phone rang, and my ability to sense sound developed as I became more and more dependent upon it. Eventually I managed to distinguish the rough pitch of notes by associating where on my body I felt the sound, and with the sense of perfect pitch I had before losing my hearing. The low sounds I feel mainly in my legs and feet and high sounds might be particular places on my face, neck and chest.

### **Can anyone listen like this?**

Anyone can experience these effects, of course; if you put your hands on both sides of a piece of paper or hold a balloon when a radio or TV is on, you can feel the vibrations coming through the paper or balloon. Most young people have experienced the vibrations that pour through the lower limbs of the strong bass and drum beats of a 'high-powered' disco.

### **How do the vibrations feel as you pick up sound? Is it something you can explain?**

One cannot explain the feelings easily, as it depends where you stand/sit in relation to the instrument, which instrument is played and its frequencies, the acoustics of the room, the quality of the instruments, the dynamics used, what one is wearing and so on. There are too many variables to describe the actual feeling. Please read my hearing essay from my website which may assist you with more information.

### **What does it feel like when you are teaching someone to feel music?**

#### **Can you sense the same vibrations they are experiencing?**

It feels very rewarding to open the door to someone and have them realize that they can experience sound

through their whole body rather than only through the ears. I cannot honestly say whether we each feel exactly the same vibrations/sensations but at least the mechanism we use is similar. Do you hear sounds exactly as your friends do? It's important to know that there would always be a difference in what is felt as a participator of creating sound to that of the passive listener. Even someone sitting in the front row would experience different physical sensations to someone sitting in the 3rd row or in the balcony and so on.

### **What kind of emotions or feeling do you get when you play different instruments?**

I play so many instruments within the percussion family that it is impossible to describe every single feeling. Low sounds from the likes of timpani, bass drums are felt mainly in the lower part of my body whereas high sounds from glockenspiels, triangles, cymbals are felt in the upper part such as cheekbones or scalp. Instruments such as Tam Tams can be felt all over the body. Please bear in mind that these feelings happen when one participates in the actual playing of these instruments. One may have a different sensation by being a passive listener.

### **How would you describe the way that you hear music?**

#### **And with this in mind, how did you come to learn this alternative way?**

I hear music through my body, as we all do unless there is paralysis – vibrations are fed throughout my body, which I then make sense into how I play as a musician. I listen (feel) the beginning, middle and end of sounds rather than only the initial impact. My percussion teacher at school asked me to take off my hearing aids so that less could be heard through the ears but more through the body. Overload can happen when too much sound comes through the ear but more can be tolerated and made sense of, when fed throughout the body.



*Evelyn on Marimba in Harrogate photo credit: James Wilson*

### **How did you get into music?**

#### **And at any point did you feel you would give up this passion due to the difficulty of not hearing?**

I started piano from the age of 8 which was through Scottish traditional music at home and school. I started percussion from the age of 12 after seeing the school orchestra play during one assembly for all new pupils. I never had the feeling of giving up because my teacher was completely dedicated to my situation.

### **When playing percussion instruments, do you feel vibrations in a particular way, of your knowledge, is this similar to a pianist?**

I play piano and percussion. All instruments are different and therefore the feeling from each is different. There are no 'particular ways' in feeling vibration as it depends on too many variables such as what you're wearing, quality of instruments, type of instruments, standing, sitting, type of stage, materials of the room such as wood, curtains, brick etc. The list goes on. Vibration is a moving, fluid entity – never static so there is not set way to digest sound as vibration. It is unique to each person.

## **Do you think you'd have had the same career as a musician if you'd not lost your hearing?**

I cannot really answer this because I simply don't know. I do know that I have acquired a sense of curiosity (and necessity) towards digesting sound using the body, providing sound how I understand it and then letting it go. By that I mean I don't try to replicate it or remember it physically or otherwise because I know the circumstances when next playing will be different.

The body has to always see a sound as though it's the first time it's been experienced. That's why I'm not bound by systems or methods of playing. This has all aided me in exploring things in ways that are pertinent to my situation. Basically, I have to listen to myself before listening to others, which in turn helps me to at least try to listen to others better. I can't listen to others if I can't listen, let alone hear myself first. We cannot get confused between hearing and listening – hearing is a medical condition whereas listening is an act of choice which is not only about hearing a sound.

Anyone can engage in the act of listening should they make that choice. Anyway, I don't think this is a question that I can answer easily!

## **How do you manage to improvise along with other musicians – and how do you cope with duets?**

**For example, in the piece *Extra Sensory Perception (ESP)* you play a duet with some fairly quiet piano.**

With ESP, I'm relying on the click throughout. I obviously have an understanding of the structure and mood of the piece which allows musicality to come through. However, I need to develop improvising more with melody.

Pitch is the hardest thing to digest because I get the impact of the sound (not if too soft) but I miss the actual pitch itself so to interact or follow chordal progressions with others can be a real challenge and certainly an area I need to work on. Improvising soundscapes, moods, rhythms are much easier because I'm less reliant on actual melodies or complex harmonic structures and often I'm playing non-pitched percussion. As long as I can see the musicians when playing free improvisation, then I'm usually fine.



photo credit c/o [www.evelyn.co.uk](http://www.evelyn.co.uk)

With some collaborations, I am initially reliant on the written score and I have only recently felt more confident to understand the often complex harmonic progressions let alone rhythmic complexities in order to open the door a little wider in my playing. Feeling more comfortable is also due to having played with different musicians and knowing them socially and professionally.

A collaboration takes time, and getting to know people away from the concert platform really helps in understanding their approach to performances or why things are performed in such a way and so on. Getting to know musicians away from the platform has been as important as what happens on stage.

## **When you're learning a piece, how do you know you've got it "right"?**

**Especially on the Marimba – do you know you're hitting the right combination by sight or is your body perception good enough to know if the correct combination of notes are being hit?**

It's by sight. I'm often playing on many different models whereby the height, width of bars, spacing between

bars etc. varies that I have to reply on sight. I'm often playing too quickly or too many notes where the body is constantly moving, that I cannot personally determine which pitches are being played. If I play timpani in isolation (with no other instruments) I can more often than not determine the actual pitches because the sound is isolated, timpani resonates much more than a marimba, I'm physically closer to each drum, I'm moving less, the sound reaches a greater part of the body and the sound is generally louder than a marimba.

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*This article is available in the student section part of Dame Evelyn Glennie's website [www.evelyn.co.uk](http://www.evelyn.co.uk)  
Dame Evelyn Glennie and Cheryl Davis (PR) gave the Quester editor permission to use the images used in this article (2021). Evelyn's website includes several topics, including a discography and how to purchase her music.*

## Hearing essay

## THE NATURE OF 'HEARING'



EVELYN GLENNIE  
Teach the World to Listen

by Evelyn Glennie

Deafness is poorly understood in general. For instance, there is a common misconception that deaf people live in a world of silence. To understand the nature of deafness, first one has to understand the nature of hearing.

Hearing is basically a specialized form of touch. Sound is simply vibrating air which the ear picks up and converts to electrical signals, which are then interpreted by the brain. The sense of hearing is not the only sense that can do this, touch can do this too. If you are standing by the road and a large truck goes by, do you hear or feel the vibration? The answer is both. With very low frequency vibration the ear starts becoming inefficient and the rest of the body's sense of touch starts to take over. For some reason we tend to make a distinction between hearing a sound and feeling a vibration, in reality they are the same thing.

It is interesting to note that in the Italian language this distinction does not exist. The verb 'sentire' means to hear and the same verb in the reflexive form 'sentirsi' means to feel. Deafness does not mean that you can't hear, only that there is something wrong with the ears. Even someone who is totally deaf can still hear/feel sounds.

If we can all feel low frequency vibrations why can't we feel higher vibrations? It is my belief that we can, it's just that as the frequency gets higher and our ears become more efficient, they drown out the more subtle sense of 'feeling' the vibrations. I spent a lot of time in my youth (with the help of my school percussion teacher Ron Forbes) refining my ability to detect vibrations. I would stand with my hands against the classroom wall while Ron played notes on the timpani (timpani produce a lot of vibrations). Eventually I managed to distinguish the rough pitch of notes by associating where on my body I felt the sound with the sense of perfect pitch I had before losing my hearing. The low sounds I feel mainly in my legs and feet and high sounds might be particular places on my face, neck and chest.

It is worth pointing out at this stage that I am not totally deaf, I am profoundly deaf. Profound deafness covers a wide range of symptoms, although it is commonly taken to mean that the quality of the sound heard is not sufficient to be able to understand the spoken word from sound alone. With no other sound interfering, I can usually hear someone speaking although I cannot understand them without the additional input of lip-reading.

In my case, the amount of volume is reduced compared with normal hearing but more importantly the quality of the sound is very poor.

For instance, when a phone rings I hear a kind of crackle. However, it is a distinctive type of crackle that I associate with a phone so I know when the phone rings. This is basically the same as how normally hearing people detect a phone, the phone has a distinctive type of ring which we associate with a phone. I can in fact communicate over the phone. I do most of the talking whilst the other person can say a few words by striking the transmitter with a pen, I hear this as clicks. I have a code that depends on the number of strikes or the rhythm that I can use to communicate a handful of words.

So far, we have the hearing of sounds and the feeling of vibrations. There is one other element to the equation: sight. We can also see items move and vibrate. If I see a drum head or cymbal vibrate or even see the leaves of a tree moving in the wind then subconsciously my brain creates a corresponding sound. A common and ill-informed question from interviewers is *'how can you be a musician when you can't hear what you are doing?'* The answer is of course that I couldn't be a musician if I were not able to hear. Another often asked question is *'how do you hear what you are playing?'* The logical answer to this is *'how does anyone hear?'* An electrical signal is generated in the ear and various bits of other information from our other senses all get sent to the brain which then processes the data to create a sound picture.

The various processes involved in hearing a sound are very complex, but we all do it subconsciously so we group all these processes together and call it simply listening. The same is true for me. Some of the processes or original information may be different but to hear sound, all I do is listen. I have no more idea of how I hear than you do.

You will notice that more and more the answers are heading towards areas of philosophy. Who can say that when two normally hearing people hear a sound they hear the same sound? I would suggest that everyone's hearing is different. All we can say is that the sound picture built up by their brain is the same, so that outwardly there is no difference. For me, as for all of us, I am better at certain things with my hearing than others. I need to lip-read to understand speech but my awareness of the acoustics in a concert venue is excellent. For instance, I will sometimes describe an acoustic in terms of how thick the air feels.

To summarize, my hearing is something that bothers other people far more than it bothers me. There are a couple of inconveniences but in general it doesn't affect my life much. For me, my deafness is no more important than the fact I am female with brown eyes. Sure, I sometimes have to find solutions to problems regarding my hearing and its relation to music, but so do all musicians. Most of us know very little about hearing, even though we do it all the time. Likewise, I don't know very much about deafness. What's more, I'm not particularly interested. I remember one occasion when, uncharacteristically, I became upset with a reporter for constantly asking questions only about my deafness. I said *'if you want to know about deafness, you should interview an audiologist. My specialty is music'*.

In this essay I have tried to explain something which I find very difficult to explain. Even so, no one really understands how I do what I do. Please enjoy the music and forget the rest. © Evelyn Glennie, 2015

Dame Evelyn Glennie was awarded an OBE in 1993 and has over 100 international awards to date, including the Polar Music Prize and the Companion of Honour. Evelyn is currently forming **The Evelyn Glennie Collection** with a vision to open a centre that embodies her mission to **Teach the World to Listen**. [www.evelyn.co.uk](http://www.evelyn.co.uk)

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## FIR GROVE WISDOM

All nature is sacred

sacredness can be increased

with deliberate intention

Honour all of nature

tend that which reaches out

the results will be far-reaching

**Barbara Botham – May 2021**

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## Old Stones

## STRANGE EXPERIENCES at ANCIENT SITES

by Rune

In contemporary western society, people who report experiencing anything at all unusual at ancient sites or elsewhere are often derided, although other cultures have greater respect for “otherworldly” experiences. Much depends on your approach to a site. If you barge in looking for photo opportunities, you aren’t likely to have much in the way of spiritual experiences.



**1. Stoneman, Mongolia**



**2. Stonehenge & the grassy Avenue, 1994.**

However, if you deliberately shift your consciousness by approaching a site as a sacred space, asking permission to enter and abiding by the answer, you are more likely to experience something special. Your intuition and perception will be heightened while your rational brain will be quieted, which is essential for any

out-of-the-ordinary experience. Feeling ready for something unusual to happen doesn't guarantee that it will, but if it does then you are more likely to experience it fully. Be respectful. According to several accounts, a certain site in Ireland will deter disrespectful visitors by making them slip, trip or fall.

When you walk into a stone circle, you may notice an immediate change in ambience. This might manifest as a feeling of pure peace or perhaps as a change in temperature. Maybe the wind that had seemed biting now loses its chill, although the stones are too low to provide physical shelter. Some people have found that each site seems to have a boundary or boundaries around it, which manifest as three rings or bands.



**3+4. the Ring of Brodgar, Orkney Islands, Scotland**

At **the Ring of Brodgar**, for example, you can feel a change in atmosphere at each band (at the top of the ditch, at the bottom of the ditch and at the top of the inner bank). You can dowse for the bands or simply try experiencing them.

One experience that really stood out for me took place at **Duloe**, an absolutely enchanting stone circle, with its blocks of white quartzite. I was suffering from a fair bit of pain in my hips as I walked or rather hobbled into



the circle. I was near the centre, just taking in the atmosphere, when I heard three short sounds, one after the other. I have no idea what they were – certainly not traffic noise, nor any sound I could place. Immediately after, the pain disappeared and I was overjoyed to be able to walk normally and really enjoy my time in the circle.

**5+6. Duloe Stone Circle, Duloe, Cornwall, England**

If a place gives you the creeps, or you feel that it is “evil”, heed your instincts and go home. You are in the wrong frame of mind to connect with the site. People report many different sensations from touching standing stones, ranging from pleasant tingles to electric shocks. They might identify warm spots, bands of different sensations, or even a pulse or a heartbeat in the stone. Some have been literally thrown off their feet through contact with a megalith, while others have experienced a flood of insight and knowledge akin to a sudden information download. Some people develop a real affinity with a site and are drawn to return to it again and again over the years. Of course, just because one person has had an experience, does not guarantee that anyone else can replicate it.

As a start, try leaning against a stone supporting yourself with just your head (be careful) or a hand. What happens?

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*Images (added by The Quester editor):*

**1. generic** (copied many times by several website designers)

2. **Stonehenge and the Avenue in 1994** (paved road now removed) © Historic England [www.english-heritage.org.uk](http://www.english-heritage.org.uk)
3. **Ring of Brodgar** by Chmee2 - Own work, CC BY-SA 3.0, <https://commons.wikimedia.org/w/index.php?curid=21749818>
4. **Ring of Brodgar** by Accuruss - Own work, CC BY-SA 4.0, <https://commons.wikimedia.org/w/index.php?curid=81493458>
5. **Duloe** by Philip Halling, CC BY-SA 2.0, <https://commons.wikimedia.org/w/index.php?curid=13963696>
6. **Duloe** [https://www.historic-cornwall.org.uk/a2m/bronze\\_age/stone\\_circle/duloe/duloe.htm](https://www.historic-cornwall.org.uk/a2m/bronze_age/stone_circle/duloe/duloe.htm)

Rune is one of the volunteer administrators on The Megalithic Portal [www.megalithic.co.uk](http://www.megalithic.co.uk). Rune's interests include quartz and its use in megalithic structures, all forms of energy healing and making herbal medicines. Rune, and Andy Burnham of the Megalithic Portal, as well as the Watkins Magazine [www.watkinsmagazine.com](http://www.watkinsmagazine.com) gave the Quester editor permission (2021) to reprint this article in the June 2021 Quester Journal (CSQ).



**Chant**

**TALL TREES, WARM FIRE**

**By Tony Wrench**

Tall trees, warm fire  
 Strong winds, deep water  
 I feel it in my body  
 I feel it in my soul.

Heya heya heya heya heya heya heya ho (3x)

Tony's version has 'and I feed it to the source.' as the fourth line. I learned this chant from two Brits at [www.firemaker.org](http://www.firemaker.org) - Ed. The chords are: Am Em Am Em, C G Em F G Am; Am Em Am Em, C G Em F G Am. [www.simonheather.co.uk/pages/articles/sacred\\_chants\\_volume1.pdf](http://www.simonheather.co.uk/pages/articles/sacred_chants_volume1.pdf) and on youtube.



**Dowsing**

**DOWSING DOWN UNDER (Australia, 2001)**

**by Eric Dowsett**

**Introduction**

When I first offered to contribute to the Mag E-zine, Sig (Lonegrin) asked for something with an Australian flavour, antipodean I think he said. At first, I was stumped, energy is energy wherever we may find it, and whatever disguise it may be wearing. After a while though, I decided to share some experiences with an energy unique to Australia, the Aboriginal. The Aboriginal culture has evolved on this continent over tens of thousands of years for the most part without external interference.

I never set out to explore the sites and pathways of these people when I began re-balancing and restoring harmony to the earth's energies but it has become an integral part of the work that I do. This work involves clearing and restoring balance and harmony to the external and internal environments where and to whatever degree required. As a direct result of my work I have encountered many areas of spiritual and social significance of the Australian Aboriginal.

**Intent**

This country is criss-crossed with ley lines laid down or maintained by the Aboriginal people. I am never too sure which came first, the energy for the ley line or the desire to move from A to B regularly and frequently,

thus creating a ley line. We have demonstrated in workshops our ability to create a ley line containing specific information which is later detectable by dowsing. The intensity and frequency of the energy that we put into creating the line give it a strength which will last as long as we support the line by feeding it with our intent. This is exactly what the local Aboriginal people have done. There are many lines set out across this vast country, some major, many minor.

On a small scale we can find narrow lines connecting a deceased person with the site of death, generally violent, and their spirit home. There are lines the people have used to tread for centuries as they travel the country in their search for food and water, an interesting approach to finding your way through the desert should you get lost. Moving up the scale there are lines known here in Australia as Song Lines. Many people may be familiar with the term Walkabout, when for reasons unknown to the white man, an Aboriginal person would just take off for weeks on a personal journey which became known, for want of a better word, as a Walkabout.

### **Song Lines**

Through instruction, personal experience and, more recently, discussion with an Aboriginal elder, a guardian of sacred sites, I have been able to confirm a lot of my findings. These ley lines are called Song Lines because the person walking the line sings the line. Simply put, as the person walks the line they sing or chant a particular note. This has a dual purpose, as far as I understand it. Primarily, the toning maintains the integrity of the line. Each line holds various pieces of information. The volume and type of information varies between lines. As the person walking the line resonates with the various frequencies held in the ley line, they are able to download their own experiences into the line. They also receive information that has been stored in the line, placed there by many predecessors. Those of us who are clairvoyant can often see these Aboriginal people still walking the line. The keepers or guardians of the line will continue to walk it, maintaining the integrity of the line in spirit. This has proved disconcerting on more than one occasion as these energies move through a bedroom at various times of the night.

### **The Dowsing Sensation**

I remember tuning into one line in particular, unfortunately I did not have the right access code or PIN number, the message I received was more experiential than vocal. I have noticed that as we, particularly dowsers, move into an energy field with an open mind we step into a field of information that we can, depending upon our sensitivities and clarity, read or feel that information. As I connected into this particular ley line, with an open mind, I firstly noticed an echoing inside my head, then a ringing noise in my ears. This sensation became quite intense. People away on my right would only have to whisper and I would hear them clearly yet anyone standing right next to me on my left would have to shout to make themselves heard. This began at 2.30 in the afternoon. At 3.30 I left the site and it was not until 10.30 that evening that the symptoms subsided. A powerful message indeed. Had I been indoctrinated into the culture and given the keepers permission, I may well have interpreted the information differently. We live and learn.

### **House Cleaning**

There have been several occasions where I have been called in to check out the energy of a house where the owners have felt uncomfortable only to find a strong Aboriginal presence. Sometimes this is just a simple line used on a search for food, sometimes a site of a massacre or significant burial place. There have been areas of

sacred initiation, corroboree - story telling - meeting places and birthing places. Sacred men's sites and sacred women's sites.

Each location has its own feel and contains information relating to the specific purpose each site was used for. These energy patterns can create havoc for the unsuspecting, generally white, inhabitant. There have been times where the Qi flow, or life force, has been blocked from certain areas so specific a purpose, was the land used for any other use seems to run into multiple problems.

I worked for one client whose life seemed to be literally going down the drain, lack of energy, no social visitors, work prospects falling away, health levels fading. Before she had bought that house, she had been drawn to the area on many occasions whilst horse riding. When that house came on the market it seemed the perfect opportunity to live in this area she had such an attraction to. After moving in the problems started.

When I looked for energy flow through the house I could not get a dowsing response, I tried to pick up the flow at various points on the land with no luck. I walked across the gateway, still no sign of a good Qi response. When we went back in time, to the previous owners I discovered a strong Qi flow cutting across the front of the property where the original gateway had been. It was not just the moving of the gateway that was causing the problems, there was something directly associated with my client, the new owner. When we began to dowse for possible reasons why the energy was blocked, my client told me that not too far away there was a site where local Aboriginal people had been gathered on a frequent basis and driven to their deaths off the bluff. There are many areas like this in Australia, our predecessors had strange ideas about love and compassion.

I received, via the dowsing, a strong call to go to this place and work on clearing the pain and anger held in the site. After this clearing we returned to the house to check the Qi flow and, you guessed it, the energy was flowing freely through the gate and into the house. That client reported back an amazing turn-around in health, and work, her social life exploded a few days after the clearing, to the point she was entertaining several guests at any one time. It seemed as though she had some connection with the earlier inhabitants, maybe she was responsible for some of their deaths, and that pattern needed to be healed.

There have been many cases where a project met with disaster after disaster with no obvious reason. I had been asked to work for a private, alternative, school and built up a strong rapport with many of the parents and teachers. There was another school right across the road from the school I had worked for and this other school had gone bankrupt, the buildings empty. My clients needed to expand quickly and considered buying the school across the road as a possible alternative to an expensive building programme.

## **Feng Shui**

Initially I cautioned against this, as any practitioner of Feng Shui, Chinese geomancy, knows, a business that has gone bankrupt is not a good buy. The reasons for the bankruptcy are often embedded in the land or buildings, sometimes the energy of the land can contribute to the bankruptcy.

The school board decided, bankruptcy or not, this was the best solution to their problem. I suggested that I spend sometime on site and see what the problems were. If they did not work on clearing any disturbance, they may find both schools suffering financial problems in the future. We already knew that there were problems. Whilst using these premises to run a workshop we had found an absence of Qi flow through the

central area of the school. As each of the workshop participants tried to access this area they became over tired or uncomfortable and quickly moved away to recover. This area was the heart of the school, no wonder they had gone out of business.

When I returned to the site to work on clearing and harmonising the energies, the Qi was still not moving into this central area. Through dowsing and meditation, I learned that this site had been used as a meeting place for male elders and was a powerful energy spot. For a meeting place for elders it was perfect, for a school for children it was a disaster. Some of the school staff felt they could fix whatever problem existed and had put an energy field, presumably of white light, around the entire school. This had the effect of gift wrapping the disturbance but in no way had it cleared any energy of the meeting place. My intent when I work is not to evict long standing tenants, rather to seek a harmonious balance where all can live and work together. The oval shape around which the buildings had been constructed, indicated the original builders of the school that went broke felt the energy of the land, and must have thought it was a powerful place and so built their school on that very site. Had they, or any one who wants to build anything anywhere, got an energetic survey of the land before developing the land they may have been more successful. Many in our culture still have no awareness of the spirit of the land and develop wherever they can buy cheap and sell expensive; money is the motivation. Yet with awareness money can still be made, perhaps the shifting we are currently experiencing will help a greater awareness move throughout the community.

After having spent an exhausting day and a half on site, the energy finally moved freely throughout the school's heart. Another day and a half clearing minor disturbances from each of the buildings and the job was finished. Since then I have received a lot of feedback from various parents and teachers about how good the energy of the school now feels, no chance of bankruptcy for the new school.

This is but one example of the damage our lack of awareness can cause. Here in Australia we have only two hundred years of fear-based cruelty, in Europe you have many centuries. I see this work, the work of restoring balance and harmony to our environment and the relationship we have with it, ourselves and others as very important at this time, for the dark clouds of ignorance need to be blown away through awareness to let the sun shine on all the children of planet earth. Keep up the good work energy dowsers wherever you are.

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*Eric Dowsett gave the Quester Journal editor permission (in 2020) to reprint this twenty-year-old, but still relevant, article. Eric has been working with energy dowsing for many years and is constantly refining and simplifying his practice. Most of his work now is focused on teaching others the simple yet profound art of healing the earth, ourselves and each other through weekend and four-day workshops. [www.ericdowsett.com](http://www.ericdowsett.com)*

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### **FEELING THE FORCE**

"You Must Feel the Force Around You. Here.  
Between You, Me, The Tree, The Rock, Everywhere, Yes.  
Even Between The Land And The Ship."

- *The Empire Strikes Back (1980), Lucasfilms - by Yoda via George Lucas*

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## SONGLINES

## WHAT IS A SONGLINE?

by the Deadly Story Admin Team

### Introduction

Songlines are the Aboriginal walking routes that crossed the country, linking important sites and locations. Before colonisation they were maintained by regular use, burning off and clearing. The term 'Songline' describes the features and directions of travel that were included in a song that had to be sung and memorised for the traveller to know the route to their destination. Certain Songlines were referred to as 'Dreaming Pathways' because of the tracks forged by Creator Spirits during the Dreaming. These special Songlines have specific ancestral stories attached to them.

### Markers for the journey

Songlines contain information about the land and how the traveller should respectfully make their trip. This includes the types of food (that) were safe to eat, places to be avoided and the boundaries of each Mob's Country that the traveller could pass through.



### Yingabeal Heide Scar Tree

*Image Source: Sonia Hankova. (reproduced with permission for www.deadlystory.com)*

Songlines also describe features and landmarks that the traveller should look out for so they knew that they are going in the right direction. A well-known marker is the scar-tree near the Heide Museum of Modern Art in Bulleen. This

scar-tree is called 'Yingabeal' (Yinga meaning sing or song and beal being the Wurundjeri name for a redgum). Yingabeal marks the point where five different Songline routes meet and come together. Other examples of 'signposts' or 'markers' include rock formations, bends in rivers, or trees with naturally forming spirals, twists or arches.

### A Cultural Passport

One example of a Songline is the 3,500km travel route that connected the central desert region with the eastern coast of the country (modern day Byron Bay). This particular travel route allowed the desert communities to visit the ocean where they could witness how dolphins were used by the people to herd fish.



Similarly, people from the coastal communities were able to travel and visit the culturally important sites of Uluru and Kata Tjuta.

### Uluru

*Image Source: Uluru, helicopter view. Wikipedia*

Songlines also act as a 'Cultural Passport' when travelling through the country of another Mob. The verses that relate to a particular region,



A widespread belief held that the great continent of Atlantis sunk due to the misuse of vibratory subtle energy, such as music and magic. It's up to you to decide what you believe, but I assure you that in the mystery schools there was no doubt of such possibilities. Ancient mystery schools around the world hoarded subtle energy information, only sharing their wisdom with initiates who demonstrated values: people who believed in the welfare of all.

### **Hidden Knowledge**

What was so important that this knowledge needed to be so carefully hidden? Ancient people surprisingly understood that everything was comprised of malleable energy – energy that could be changed with sound and other tiny energy sources. When these tiny changes were amassed, physical matter was altered: magic occurred. He who understood subtle energy had great power. How carefully ancient civilizations guarded their secrets of music, magic, art, dance and healing practices. Each one of these endeavors created subtle energy concoctions that could be used to influence and alter the world around them.

Ancient people used extreme methods to keep these secrets hidden. They had good reason to hide it. For example, Hitler sought these ancient secrets in his quest for world domination. Think that **Egypt** never let a secret slip on how to build a pyramid in 3,000 years. Wow. **Ancient China** only trusted high-ranking officials to employ musicians (that could alter their world with sound energy). Death was the punishment for leaking Pythagorean secrets. **The Sumerians** had code words “for those who have ears to hear,” before talking in riddles, only allowing a few to decipher the code. Egyptian art looked almost exactly the same during their 3,000 years as a super power because it was strictly controlled. No one was allowed to introduce innovations in art, music or dance, which was contrary to what was established to be “good”.

### **...The Control of Music**

In **ancient China**, music was controlled by the emperor to instill harmony and strength in its people. For example, they controlled the tuning notes from village to village. They carefully tuned each town to the exact same frequency. They believed that a tuning note and its music would be heard, absorbed and radiated by the villagers. Therefore, if the tuning notes of different villages were dissonant, these villages would clash. In another example, Chinese music kept their people “in tune” with the changing seasons, balancing the lack or abundance of frequencies they needed – with the energy of sound. They listened to watery music during the dry season.

Why was music and subtle energy prized? Subtle energy practices of music strengthened populations, increased crop growth, instilled a ferocious nature in warriors, lifted huge rocks, rehabilitated criminals and more. Not only music, but energy within food, items of nature and things used in “magic spells” were all ingredients of a subtle nature, which when combined, had a strong enough reaction to alter matter.

The tradition of controlling music for power continued as time marched on. The **early Catholic Church** intended to eradicate **Pythagoreanism, Platonism, Mithraism, Egyptian Hermeticism, Zoroastrianism**, the **Hebrew Kabbalah** and similar **Gnostic** teachings. The **Cathars** of southern France were executed or exiled, forced to roam the countryside as “gypsies.” The **Knights Templar**, the primary keepers of the Babylonian and Egyptian mysteries, were hunted down and murdered by the Church on Friday 13th, 1307.

Just as these religions were deemed enemies of the Church, so was their music. The devil was believed to be summoned through music. In 1234, the Catholic law entitled the **Liber extra** banned the musical interval that formed phi (tritone) from music. This sound was revered by ancient musicians because it exists abundantly in nature. What is the impact of listening to the tri-tone or the phi sound? This sound equates to branching, spiraling and scaffolding patterns – found in nature. Perhaps it helps us to grow, develop new ideas and lift our

energy towards God. Clairvoyant seers observed that listening to the phi sound created by the musical triton



purified, and enlightened one's aura, resulting in improved well-being. This music not only changed the world forever but did so with lightning speed....

When ancient musical secrets were suppressed, it was "hidden" in carvings and dimensions in churches.

In 2005, Thomas and Stuart Mitchell matched cymatic images found in **Scotland's Rosslyn Chapel's** carvings and musical notes. The carvings served as a musical score. The Mitchells performed and recorded the music of the carved cubes, called the *Rosslyn Motet*. These musical codes were hiding – in plain sight in a chapel – where no one would suspect

them to be!

Pope Gregory was a violent enemy of pre-Christian culture and **burned all ancient books**, which explains in part, why ancient musical techniques were lost. Burning the only available reference materials made understanding the complicated modal system of the Greeks close to impossible. Gregory created a musical modal form similar to the Greeks, but he lacked understanding of how or why Greek music was performed.

The tradition of dictating musical rules continued, but without knowledge of why it was done. For example, mixing modes was considered a sin. King Louis IX gave permission to form an academy of music, but the Parliament of Paris closed it because musicians ignored ecclesiastical rules and used too many modes. A variety of similar modes were prescriptively used in the Middle East to treat people with mental health issues. Now, this was outlawed.

In 1550, Luther wrote scathing pamphlets about the Catholic Church in Germany, where many of the Renaissance composers lived. With the ensuing birth of the Protestant Church, the Catholic Church's iron grip on music weakened, which allowed musical innovations and the resurrection of ancient musical wisdom to run rampant. Classical composers prized ancient secrets about the power of music. In a few examples, Beethoven's composition master, Christian Gottlob Neefe was a known Mason and a member of the secret Illuminati. Beethoven dedicated his piano sonata, *Opus 28*, to the known grand master, the Priory of Sion, Joseph von Sonnenfels. **Beethoven** was familiar with ancient ideas regarding the power of music.

Using music to control the masses came to an abrupt halt during the Classical period when the popularity of music, rather than church officials or government, dictated which sounds were heard. Rules were now created by mass consensus; the paying audience giving the musician the opportunity to make a living. In this period, after a musical style lost popular favor, the culture transitioned with the rebirth of new music. Musicians daringly created diverse masterpieces without any fear of negative consequences. This music not only changed the world forever but did so with lightning speed.

It is well documented that **sound entrains brain waves** (brain waves mirror sound waves that are nearby) creating specific states of consciousness, and of course music can make us *feel* good as we dance to a lively beat and feel sad with another song. Clearly, sound changes us. At least within the hearing spectrum, we have a clue as to the impact of sound vibrations. Vibrations, even those unheard, can intensify our emotions – for better or worse. Our brain waves can be deliberately altered with sounds, with similar result – altering our consciousness. Can we be brainwashed or influenced, without a clue as to what is impacting us? Are unheard broadcasts dumbing us down? Making us compliant? Encouraging us to buy things?

People are impacted by music and sound. Yet it is deemed as mere frivolous entertainment. Not only have we lost the ability to use music and sound for our benefit, but we are clueless to the idea that it can harm us. Should we be educating people about how we ingest sound? Monitoring unheard vibrations? When are we going to take what we listen to seriously?

One method to counter unseen negativity is to be such a strong positive force; the stronger overcomes the weaker. Sound and music can be used for good – for nutrition, encouraging positive emotions, elevating our consciousness and awareness, and more. Our harmony can overcome dissonance. Plotinus of ancient Greece wrote: “Harmonies unheard create the harmonies we hear.” He suggested that subtle, unheard sounds (such as those coming from nature) influence musicians to create beautiful works of art. We are impacted by all kinds of vibrations, without being conscious of their power. It is time to wake up and take control of our vibratory world.

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1. *photograph of a (bee) painting* by Jill Mattson

*Images (added by The Quester editor):*

2. Scotland, **Rosslyn Chapel** as mentioned in Dan Brown's book: *DaVinci Code* Sabine Perry - Own work. Wikipedia

3. An interior view showing the Apprentice Pillar and ornate carvings. Roger Griffith - *Heaths Picturesque Annual*. 1835  
[https://en.wikipedia.org/wiki/Rosslyn\\_Chapel#/media/File:Roslyn\\_Chapel,\\_Dalkeith.jpg](https://en.wikipedia.org/wiki/Rosslyn_Chapel#/media/File:Roslyn_Chapel,_Dalkeith.jpg)

4. by Guinnog, CC BY-SA 3.0, <https://commons.wikimedia.org/w/index.php?curid=1089063> **Rosslyn Chapel pillar**

Jill Mattson [www.JillsWingsOfLight.com](http://www.JillsWingsOfLight.com) is an award-winning composer-musician, artist, and author She is a widely-recognized expert and composer in the field of Sound Healing, and offers online courses at her Sound Healing School. Jill, and Watkins Magazine [www.watkinsmagazine.com](http://www.watkinsmagazine.com) gave the CSQ Quester editor permission to reprint her *Conspiracy of Sound* article, and to use Jill's photograph of her Bee painting in the June 2021 issue of *The Quester*.

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## Solstice

## WURDI YOUANG, Australia

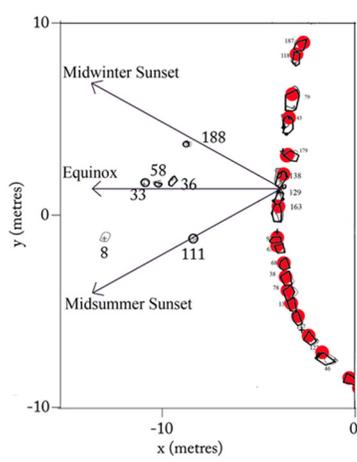
by Brenda Stewart



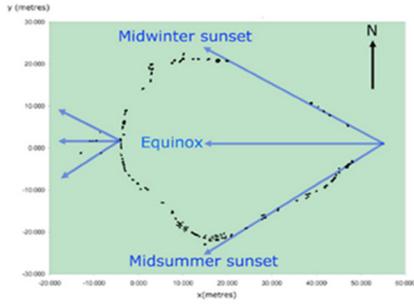
**Wurdi Youang stone alignment, Victoria, near Geelong (1, 2, 3)**

Wurdi Youang is an egg-shaped stone structure on protected Wathaurong ancestral land between Melbourne and Geelong in the Australian state of Victoria. “Scientists studying the Wurdi Youang stone arrangement believe it could date back more than 11,000 years<sup>a</sup>, and it is 50m wide along its major axis<sup>b</sup>.” The outline of ‘the egg’ consists “of about 100 basalt stones, ranging from small rocks about 200 mm (8 in) in diameter to standing stones about 1 m (3 ft) high<sup>c</sup>.”

“The arrangement’s major axis lies almost exactly east-west,” stated Dr. Duane Hamacher (et al.) in an article on an Australian astronomy blog. He went on to say, that “at the western apex are three stones that appear to mimic three mountains in the background (*image 1 above & the diagram to the left 4*)<sup>d</sup>.”



Hamacher added that “the late historian John Morieson suggested, in the 1990s, that a few outlier stones on the western end of the arrangement indicated the setting sun at equinox and summer and winter solstice. Ray Norris and his wife, Cilla, conducted a detailed survey of the site in 2008. Ray visited the site again with me in 2009. The results of the survey show that the outlier stones do indeed align to these solar points, but also that the straight edges of the arrangement also indicate these alignments. This provides us with two lines of evidence that these stones align to solar points<sup>e</sup>.”



As you can see in the diagram to the left (5), the straight sides align toward the solstices, whilst the line of sight outward from the ‘egg’s (or ovoid’s) point faces the equinox.

This alignment reminds me of Goseck, the wooden stockade-like equinox+ structure in Germany. So simple, yet so accurate...and so old. But Wurdi Youang is speculated to be much older than Goseck.

The image to the right (6) shows the size of Wurdi Youang. Why so many stones? Perhaps the site was more than ‘just’ an observatory or maybe the ninety to one hundred or so stones were used in case some of the rocks were rolled aside or removed. It does look as though several boulders were removed (in the foreground, and on the right side of the vee).



Perhaps you could dowse why its builders used so many rocks. Is sacred geometry at play here, such as in the number of boulders used? If you scoff at that idea, ask yourself why you are scoffing at that idea. Perhaps stones were added for good luck, as in a blessing, like people do at cairns.

Why is there a gap at the pointed part of the formation’s vee? Were the rocks removed by farmers/ranchers, vandals, or by the builders themselves? The September 2021 Quester will have several articles regarding finding lost things. Where did the possibly missing rocks go?

Wurdi Youang and other ancient stone alignments show that ancient Aboriginal People were well aware and quite capable of mapping the movements of the sun (as well as the stars and planets) for hunting and ceremonial purposes. They did not aimlessly wander around looking for game, etc. They built observatories such as Wurdi Youang to know *when* to hunt and gather *what*. Such observatories prove that ‘prehistoric’ humans were mathematicians, physicists, astronomers, etc.

**Images:** 1. by No machine-readable author/source provided. RayNorris Own work assumed (based on copyright claims), CC BY-SA 2.5, <https://commons.wikimedia.org/w/index.php?curid=1734028>

2. Aerial view of the Wurdi Youang site, from Marshall and Webb (1999), looking west.

3. <https://forgottenoriginq.com/2995-2>

4. [www.aboriginalastronomy.com.au/wp-content/uploads/2020/02/Hamacher-2012-Wurdi-Youang.pdf](http://www.aboriginalastronomy.com.au/wp-content/uploads/2020/02/Hamacher-2012-Wurdi-Youang.pdf)

5. <https://aboriginalastronomy.blogspot.com/2011/03/wurdi-youang-aboriginal-stone.html> A layout of the Wurdi Youang stone arrangement showing the outlier stones and the edges of the main arrangement, which all align to solar points, as surveyed by Ray and Priscilla Norris © 2008.

6. <https://aboriginalastronomy.blogspot.com/2011/03/wurdi-youang-aboriginal-stone.html> The straight edges of the arrangement align to the solstices and equinox, as noted by Ray Norris.

**References (quotes):** a. <https://www.kidsnews.com.au> (see Sources below) c. [https://en.wikipedia.org/wiki/Wurdi\\_Youang](https://en.wikipedia.org/wiki/Wurdi_Youang)

b+d+e. <https://aboriginalastronomy.blogspot.com/2011/03/wurdi-youang-aboriginal-stone.html>

**Sources:** <https://aboriginalastronomy.blogspot.com/2011/03/wurdi-youang-aboriginal-stone.html>

[https://en.wikipedia.org/wiki/Wurdi\\_Youang](https://en.wikipedia.org/wiki/Wurdi_Youang) <https://www.kidsnews.com.au/moon-landing/the-moon-is-our-nearest-neighbour-we-look-at-its-birth-its-history-and-its-impact-on-our-lives/news-story/9aaa7202b996d98949550d131494eab9>

[www.aboriginalastronomy.com.au/wp-content/uploads/2020/02/Hamacher-2012-Wurdi-Youang.pdf](http://www.aboriginalastronomy.com.au/wp-content/uploads/2020/02/Hamacher-2012-Wurdi-Youang.pdf)

<https://www.australiangeographic.com.au/topics/science-environment/2017/07/a-guide-to-aboriginal-astronomy/>

## Night Sky

## CELESTIAL EVENTS 2021

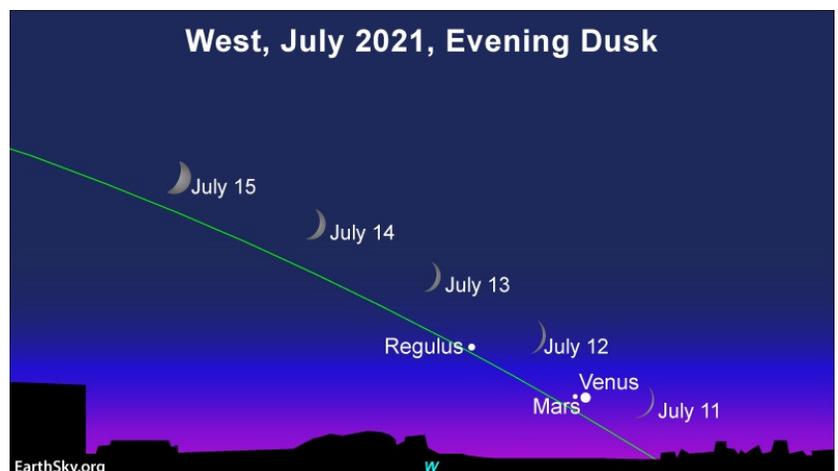
by Brenda Stewart

June 21<sup>st</sup> to Sept. 22<sup>nd</sup>

Back in the *Winter Solstice 2020 Quester Journal*, dowser Jane Taylor suggested you use your dowsing tools to point out where a rare conjunction was taking place in the dark sky. I suggest that you do that again to find the following planets and stars, or get a night sky app, or simply *find out*.

The **June 21<sup>st</sup> Solstice** is the summer solstice north of the equator, and the winter solstice south of the equator. It is a bit confusing, but since the CSQ is in the northern hemisphere, the June 2021 *Quester* is our Summer Solstice issue. It is the longest day of the light here, and the shortest day of light Down Under.

On **July 12<sup>th</sup>**, look for the **Venus and Mars Conjunction with a crescent moon**. These two planets will be close together and very bright. According to Andrew Fazekas (*the Night Sky guy*), "They will be visible through a backyard telescope. Venus will be the easiest to spot as an unmistakably bright star-like object. Ruddy Mars will appear much fainter, so you may not notice it at first due to the glare of Venus. After your eyes adjust, however, the two should be easy to see with the unaided eye, separated by space equal to the width of a full moon."<sup>1</sup> EarthSky.org states that you can also use binoculars.<sup>2</sup>



1. <https://www.msn.com/en-us/news/technology/10-spectacular-stargazing-events-to-watch-in-2021/ar-BB1cjinWz?li=BBnbcA1&srcref=rss> 2 [www.earthsky.org](http://www.earthsky.org), including the image)



laughter reduced the levels of three detrimental stress hormones. Cortisol (39%) Adrenaline (70%) Dopac, (the major catabolite of dopamine) 38%. Cortisol and adrenalin are great in emergencies but damaging chronic stress occurs when the body doesn't get a chance to return to normal.

**Prolonged high cortisol levels in the blood stream can lower:** thyroid function, mental performance, immune function and bone density. It can cause: blood sugar imbalances, raised blood pressure, a decrease in muscle tissue and an increase in both abdominal fat and the inflammatory response.

**For healthy cortisol levels, it is essential to invoke the body's relaxation ability** each time the fight or flight response occurs. Laughter is Nature's built-in 'reset button' and if you laugh up to 400 times a day – as we all did as children - your cortisol levels will be exemplary whatever life is chucking at you! Even the mere act of smiling has been shown to reverse the stress response in our neuroendocrine system and stimulate our brain waves into patterns of deep healing and longevity.

**There are many other laughter benefits...**

**Laughter helps you relax.** When you laugh you lose muscle control because laughter has a profoundly relaxing effect on the muscles.

**Laughter re-oxygenates your blood.** Laughter alters your breathing cycle: more oxygen is inhaled and more toxic carbon dioxide is exhaled. All that fresh air and all that space in your lungs in turn brings more oxygen into your body and into the blood.

**Laughter is good exercise.** Did you ever feel exhausted from a bout of hearty laughter? This is because laughter acts on your body as exertion. According to Dr. William Fry at Stanford University, one minute of laughter is 'equal to 10 minutes on the rowing machine'.

**Laughter lowers blood pressure.** There is compelling evidence that regular hearty laughter can permanently reduce blood pressure with no side effects! People who laugh heartily on a regular basis have lower standing blood pressure than the average person. When you have a good laugh, initially the blood pressure increases - just long enough to increase oxygen and blood supply to tissues. This expands and energises the whole system. Then your blood pressure decreases and settles at levels below your normal rate.

**Laughter boosts immune function.** Research at Waterloo University in Ontario has established that exposure to laughter improves immune system functioning and produces increased antibodies in the bloodstream – and significant rises in the body's natural defenses.

**Laughter helps relieve pain.** Laughter releases endorphins, the body's natural painkillers. Endorphins have such a dramatic effect on pain that some enterprising hospitals employ 'clown doctors' to assist with pain management.

**Love, Light and Laughter, Kit Stapely**

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*Kit Stapely gave the Quester editor permission to print this updated (2021) article. It had been destined for the March issue, however life intervened so now it is in this issue. Kit is a qualified, Laughter Leader, Heal Your Life teacher, Health Creation Mentor and Mars Venus coach with first-hand experience of a vast array of life's pitfalls! Her professional skills*

and hard-won experience are available to you on your journey to create the life – and love – you dream about. Kit loves helping to change the world for the better – one relationship at a time. **To find out more go to [www.kitstapely.com](http://www.kitstapely.com)** where you can download Kit's book, *IT COULD BE VERSE – an Anthology of Laughter Quotations*.

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## Pale Penetrates the Night

Pale penetrates the night  
soft blue soft amber soft light  
above the crown of arm-linking  
blue jagged mountains  
marching across the morning ground mist  
rising behind the near mountains  
witnessing our blue earth  
receiving sky's new day  
rise glow, rise into the ether  
from deep within your core  
let your light rise and join  
with the rising sun  
illuminating the core truth  
of awakening life.

**Barbara Botham**

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**Dowsing**

**WHAT IS IT? WHERE IS IT? #2**

**DOWSE for the answer – DO NOT go online, etc. Try DOWSING FIRST. C'mon, hone those dowsing skills!**



**Where is this?**



**What is it? Where is it?**

---

by Jo Woolf (all photographs by Colin & Jo Woolf)

“...the largest and most extensive group of prehistoric rock-carvings in Scotland.”

- RCAHMS Canmore



photos © Colin and Jo Woolf

## Introduction

There are few historical sites about which *absolutely nothing* is known; even when folklore and tradition have little to say, there's usually some carbon dating of organic remains that will yield a vague suggestion about who was buried there, or who used it, and when they might have lived. But on a hillside above Lochgilphead in Argyll, an extraordinary place continues to resist the logic of science.

## A Variety of Carvings

This is Achabreck, where three outcrops of rock are covered in wonderful carved symbols. Most are concentric circles, some with to the middle, sometimes from a few inches to three apparently at random, are spirals, and many are rock. Some of these straight but often they are crossed grooves, either dividing or The information signs at the mystery, suggesting that some significance in rituals, at that “the landscape itself was alive and had powers of its own.”



a straight line cutting through overlapping, and varying in size feet across. Around them, cup-marks and occasionally connected by lines cut into the lines look like glacial striations, and overlaid with deeper connecting the circles. Achabreck are candid about the symbols may have had a time when people believed

I've got to say that this is something I still like to believe. Visitors are invited to open their minds and draw their own inspiration about the site, and with these photographs I hope that you will enjoy doing the same.

***"It is clear that the potential date range is very long, from around 3500 to around 1000 BC.  
The Kilmartin Glen rock art, including that at Achabreck,  
is likely to be around 5,000 years old."***

***- Historic Scotland***



***It has been suggested that the carvings were made with quartz tools,  
because fragments of white quartz that had been used in hammerstones  
have been found close by.***



There are three separate outcrops of carved rock at Achabreck – although more may yet be hidden under the earth – and the walk there is a delight, especially on a crisp morning with the sunlight sparkling on forests of moss, and thrushes singing from the oak woods.

You can find Achabreck just a couple of miles north of Lochgilphead on the road up through Kilmartin Glen. A forest track leads to a car park, and from there you will see waymarked woodland paths.



Jo Woolf lives by the sea in Argyll, Scotland, and writes about the landscape, its wildlife and wonderful history. She is also Writer in Residence at the Royal Scottish Geographical Society. Jo gave 'the Quester' editor permission (2021) to reprint this rearranged version of her original article. All the above photographs are © Colin & Jo Woolf. Their website is [www.thehazeltree.co.uk](http://www.thehazeltree.co.uk)

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**Editor's note:** The circular Achnabreck designs with a centre cup and a concave channel or ditch leading out of it to the edge of the flagstone remind the editor of Vlasty Senovsky's carved flagstones. As a Geopathic Stress Zone consultant, Vlasty **uses his carved flagstones** (cup with a concave channel or ditch leading out/off the edge) **to redirect energy (telluric) lines**. Could these glyphs have meant that, too, or did these carvers have something else in mind? Vlasty was a presenter at the 2020 CSQ Fall Conference.

**ALSO**, look at the aerial image of **Stonehenge and The Avenue** (**Rune's article** in this issue; a Historic England image). Do you see a similarity between the cup, rings, and channel outwards? I did.

**ALSO, read again** this quote from **Rune's article** "Some people have found that each site seems to have a boundary or boundaries around it, which manifest as three rings or bands." *Could these carvings be a meditative tool like a finger labyrinth? Could they be an architect's proto-blueprints of a stone/wood circle to come; or a memory souvenir? Are the rings (hengas seen or unseen) blind springs?*

**You now have several questions for which to dowse. Happy dowsing. – Ed.**

---

## Love Seals

hands float over the field  
seeking any disturbance  
tuning into Source of All  
of this body, softness rises  
and dips then cold air shoots  
outward from a wounded shoulder  
not physical, but a perceived  
cold shoulder earlier  
hands gather surrounding  
love and softly paste the hole  
closed before the body notices

**Barbara Botham**

**What is it? Where is it? #1**

**ANSWERS**

*(from the Winter Solstice 2021 issue)*



**What?** Kinsol Bridge, E&N Rwy  
**Where?** BC...Vancouver Island...  
S Vanc. Is...W of Cumberland



**Where?** Australia...southern  
Australia...Victoria...near Geelong  
**(What? Wurdi Youang solstice+  
stone alignment)**



**What?** possibly an Inca  
Agricultural Research Station  
**Where?** South America...Peru...  
near Cuzco...near Moray



**What?** Monkman Falls  
(one of them)  
**Where?** N America...Canada...  
BC...NW BC...near Tumbler Ridge



**What?** Jasper the Bear statue  
**Where?** N America...Canada...  
Alberta...Jasper  
**Originally placed?** at/outside the  
Jasper, AB railway station



**What?** The Nubra Star Map



**What?** the world's biggest cross-  
country skis  
**Where?** N America...Canada...  
BC...100 Mile House



**What?** a Zenith Tube (Maya sun  
& night sky observatory)  
**Where?** Central America...  
Mexico...Xochicalco



**What?** Liard Hot Springs  
**Where?** N America...Canada...  
BC...northern BC...off the Alaska  
Hwy...very close to The Yukon

## DOWSER+ WEBSITES

Calgary Chapter (CSQ)	<a href="http://www.calgarydowers.com">www.calgarydowers.com</a>	<a href="http://www.questers.ca">www.questers.ca</a>
Okanagan-Central Chapter - Kelowna (CSQ)	<a href="http://www.questers.ca">www.questers.ca</a>	
Okanagan-North Chapter – Vernon (CSQ)	<a href="http://www.questers.ca">www.questers.ca</a>	
Qualicum Chapter (CSQ)	<a href="http://www.qualicumquesters.com">www.qualicumquesters.com</a>	<a href="http://www.questers.ca">www.questers.ca</a>
Shuswap Chapter (CSQ)	<a href="http://www.questers.ca">www.questers.ca</a>	
Surrey Chapter (CSQ)	<a href="http://www.questers.ca">www.questers.ca</a>	
Vancouver Chapter (CSQ)	<a href="http://www.questers.ca">www.questers.ca</a>	

## OTHER DOWSING GROUPS+

Atlantic Dowers Society (Canada)	<a href="http://www.atlanticdowersociety.org">www.atlanticdowersociety.org</a>	
Australia (NSW) Dowers	<a href="http://www.dowsingaustralia.com">www.dowsingaustralia.com</a>	
Canadian Society of Dowers	<a href="http://www.canadiandowers.org">www.canadiandowers.org</a>	
Cheltenham Dowers (BSD) (England)	<a href="http://www.cheltenhamdowers.org">www.cheltenhamdowers.org</a>	
Devon Dowers (BSD) (England)	<a href="http://www.devondowers.org.uk">www.devondowers.org.uk</a>	
<i>This group is a busy bunch, and they regularly team up other dowsing groups for joint-zoom meetings.</i>		
Dowsing New Zealand	<a href="http://www.dowsingnewzealand.org.nz">www.dowsingnewzealand.org.nz</a>	
Grahame Gardner (Scotland)	<a href="http://www.westerngeomancy.org">www.westerngeomancy.org</a>	
<i>Grahame has offered to zoom-speak to groups on just about anything quester – dowsing related.</i>		
Guernsey Dowers, Channel Islands (England)	<a href="http://www.guernseydowers.co.uk">www.guernseydowers.co.uk</a>	
<i>Yes, this is the Guernsey of the <u>novel</u> 'The Guernsey Potato Peel Pie....'</i>		
Irish Diviners (Ireland)	<a href="http://www.irishdiviners.com">www.irishdiviners.com</a>	
Ozark Research Institute (ORI) (U.S.A.)	<a href="http://www.ozarkresearch.org">www.ozarkresearch.org</a>	(479) 582-9197
ORI offers weekly zoom healing meditations; and they offer online conferences as well.		
Slimbridge Dowsering Group (BSD) (England)	<a href="http://www.slimbridgedowers.org.uk">www.slimbridgedowers.org.uk</a>	
	<a href="https://www.facebook.com/groups/SlimbridgeDowers">www.facebook.com/groups/SlimbridgeDowers</a>	
Somerset Dowers (BSD) (England)	<a href="http://www.somersetdowers.co.uk">www.somersetdowers.co.uk</a>	
South Herefordshire Dowers (BSD) (England)	<a href="http://www.shd.btck.co.uk">www.shd.btck.co.uk</a>	
	<a href="https://www.facebook.com/groups/150416032593406/">https://www.facebook.com/groups/150416032593406/</a>	

Tamar Dowzers (BSD) (England)	<a href="http://www.tamar-dowzers.org">www.tamar-dowzers.org</a>
Thames Valley Dowzers (BSD) (England)	<a href="http://www.thamesvalleydowzers.org.uk">www.thamesvalleydowzers.org.uk</a>
Dowzers Society of Victoria (Australia)	<a href="http://www.dsv.org.au">www.dsv.org.au</a>
Waverley Dowzers (Surrey) (BSD) (England)	<a href="http://www.waverleydowzers.co.uk">www.waverleydowzers.co.uk</a>
West of Scotland Dowzers	<a href="http://www.wosd.org.uk">www.wosd.org.uk</a> <a href="https://www.facebook.com/wosd.org.uk/">https://www.facebook.com/wosd.org.uk/</a>

**Book Shops** *(please tell me about others)*

*that sell earth energy+ books that you cannot buy from your local bookshop.*

Acres USA	<a href="http://www.acresusa.com">www.acresusa.com</a> 1-800-355-5313 <i>(toll-free in Canada and the U.S.A.)</i>
Banyen Books (Canada)	<a href="http://www.banyenbooks.com">www.banyenbooks.com</a>
Penwith Press (England)	<a href="http://www.penwithpress.co.uk">www.penwithpress.co.uk</a>
Watkins Books (England)	<a href="http://www.watkinsbooks.com">www.watkinsbooks.com</a>

**“ZOOM” 101**

**EQUIPMENT:**

- \* a fully-charged computer (Mac, PC, tablet), or fully-charged iPhone or Android phone
- \* a web camera *if you want to be seen*
- \* your device’s speakers, *or* your headphones/ear-buds

**CONNECTION ADVICE:**

- \* a strong and steady internet connection
- \* close all other (*online*) programs and/or applications (*apps*)

**OPTIONAL SOFTWARE:**

- \* you can download ZOOM apps, BUT you *do not* have to  
—you can access ZOOM via a web browser

**ENTRY INTO A ZOOM MEETING:**

You will receive an email with a password & information on how to join the meeting. You can chat or text during the presentation.

**If you prefer to take a ZOOM tutorial in advance, visit:**

<https://techboomers.com/p/zoom> or [www.zoom.us/test](http://www.zoom.us/test)

In this activity, you can make your own colourful aurora with oil pastels.

**Materials:**



- a cut out wavy piece of white card paper – lower left
- Black construction paper – upper left
- Oil pastels
- Scissors
- Paper towels – lower right

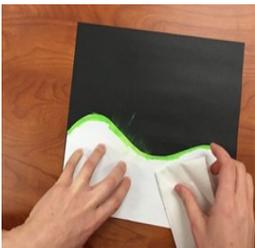
**Directions:**



1. Cut your own wavy shape on the white card paper.



2. Trace along the shape of the curve with your pastels. Go back and forth a few times so lots of colour gets on the guideline (*white card paper*). It's okay to get a little bit on the black construction too.



3. Hold your guideline down with one hand, and with the other, use your paper towel to push the pastel upward so it smudges onto the construction paper.



4. You can go over the area again with more pastels and smudge again with the paper towel until you have as much colour as you want.

5. Lift up the white card paper to see the colourful band.



6. Place the white card paper in a different spot and repeat steps 2 and 3 as many times as you like. Try flipping the white card paper over or placing it at different angles to add to the overall effect of the painting.

© NASA Space Place Source: <http://spaceplace.nasa.gov/pastel-aurora>



## Solstice Event

## THE SOUND OF EEK !

Our Summer Solstice north of the equator is the Winter Solstice south of the equator. In Tasmania, midwinter is on June 21<sup>st</sup>. So, what do 200 Tassies do on the winter solstice (*when the health authorities allow such non-social-distanced rites*)? They go into Derwent River in Hobart for a penguin skinny-dip.



Winter Solstice nude swim, Hobart, Tasmania, Oz

Credit: John Voss

as a uniform group waiting for the beat to peak, suddenly stop, and red flares to fire. Then as a whooping mass, they waded out.” Some participants described the touch of the icy cold water as “painful and burning.”

Just in case the shock and pain is/was too harrowing, the event “organisers set up a ring of lifesavers on boards in the water and first aid stations on shore, including a heated emergency room equipped with defibrillators. Swimmers were told it was safest to immerse slowly (to acclimatise).” Though, I imagine the majority do/did not linger in the water.

Author: Brenda Stewart

Yep, nude; in their birthday suits -- insulation-less. Except, they do wear red bathing caps, and before the dip, they drape a towel ‘round themselves. With an air temperature hovering around 2 degrees, the water is generally around 12 degrees. Cold.

What has this got to do with sensing energy?

Well, there is lots of sound and light. Andrew Darby wrote in 2013, “To the beat of Buddhist drums and clash of cymbals, the swimmers lined up along a small beach (and) they stood



Skinny-dippers splashing into Derwent R. on a cold June 21<sup>st</sup> Winter Solstice morning<sup>2</sup>.

Sources: Image 2. <https://sl.sbs.com.au/public/image/file/9c3fac4c-77b7-4ad4-a7d5-c836c2511267> article & all quotes <https://www.theage.com.au/entertainment/art-an-d-design/hobart-braves-the-cold-for-nude-solstice-swim-20130622-2oozq.html>

## Dowsing

## WHAT IS IT? WHERE IS IT? #2

DOWSE for the answer – DO NOT go online, etc. Try DOWSING FIRST. C’mon, hone those dowsing skills!



Where is this? What was the green bit?



What is this? Where is it?

## Solstice Event

## ANTARCTICA'S WINTER SOLSTICE on June 21<sup>st</sup>



2. *McMurdo U.S. Research Station, Antarctica* \* Credit: Andrew Smith

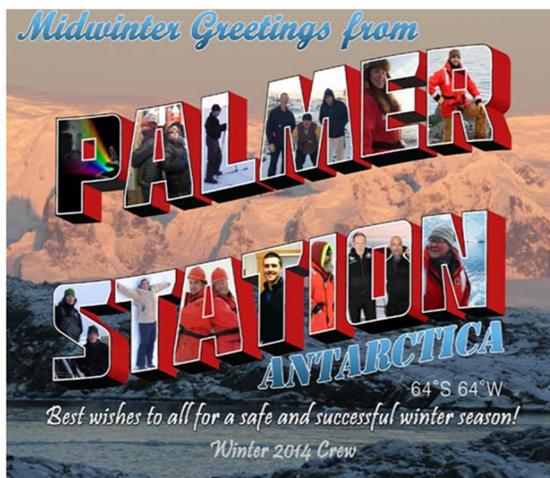
**June 21<sup>st</sup> is a special day in Antarctica.** After months of darkness, the Winter Solstice marks the beginning of the end of the sunless days and the coming of spring—and daylight. Some of the stations have fun runs, films like *The Shining*, gift-giving, and special meals.

### Antarctica's First Midwinter's Day Celebration 1898

In 2014, *The Antarctica Sun*' editor Peter Rejcek wrote that “**the first Midwinter's Day** was celebrated in **1898** by the crew of the *Belgica*, a Belgian vessel that became stuck in pack ice and was forced to overwinter until it finally broke free in February 1899. Unprepared to spend a winter in Antarctica, many of the crew suffered from scurvy, which was only alleviated after **the men began to eat seal and penguin meat** that provided essential vitamins.”

### The Midwinter Day's dinner in 1902 and 2014...and decorating

Rejcek went on to say, that the “famed polar explorer **Capt. Robert Falcon Scott** and his expedition purposefully wintered over 1902. Scott lauded **the midwinter dinner** in his journal. (Their) menu included turtle soup, mutton and plum pudding. In comparison, the 2014 McMurdo personnel enjoyed a midwinter meal of “beef tenderloin, roast pig, lobster tails, tarts, fudge, and chocolate-covered gummies.”



The **Midwinter's Day** tradition includes decorations. Rejcek quoted from **Scott's ship log, the following entry:**

“On June 23 (1902) the festival of mid-winter was celebrated, and the mess-deck was decorated with designs in coloured papers and festooned with the best decorations, and some astonishing results were achieved with little more than brightly coloured papers, a pair of scissors and a pot of paste. On each table stood a grotesque figure or fanciful erection of ice, which was cunningly lighted up by candles from within and sent out shafts of sparkling light.”

### Have a Solstice Party

Decorate your abode with streamers and other festive solstice-y décor. Plan a special meal and invite a few friends over or have an internet party...whatever. I kind of agree that a Midwinter's Day party is more necessary to brighten up the dark days of winter and to herald the reappearance of sunlit days rather than to

celebrate the Midsummer Day with its loss of sunlit days as the darkness begins to creep-in the very next day. But a party is a party. If we have to make up statutory holidays (eg. Family Day) to alleviate gloom, then we can make up parties to help us laugh and have fun.

**Theme it:**

Have a polar solstice party, a druidic party, or a Shakespearean Midsummer Night’s Dream party. Hang ribbons from trees or go for a stroll in the woods or play with your pet(s) and/or children. Make it a solstice event, though. Recite from polar explorer logs, and or play sea shanties or your solstice theme’s music. Have fun, laugh. Laugh a lot. Enjoy the day as it will not return for six months—and then you can celebrate that next one. And think about those near the poles, raise your glass and wish them a happy solstice...especially if they are enduring days of darkness whilst you have been relishing the long sunlit days.

Wishing you a very merry Solstice.

**Author: Brenda Stewart**

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1. by Ian Duffy from UK - Animal Portraits Uploaded by Snowmanradio, CC BY 2.0, <https://commons.wikimedia.org/w/index.php?curid=9962254>
  2. <https://antarcticsun.usap.gov/features/4035/>
  3. by Andrew Shiva / Wikipedia, CC BY-SA 4.0, <https://commons.wikimedia.org/w/index.php?curid=46714803>

**Dowsing**

**WHAT IS IT? WHERE IS IT? #2**

**DOWSE** for the answer – **DO NOT** go online, etc. Try **DOWSING FIRST**. C’mon, hone those dowsing skills!



**Where is this? What are they doing?**



**What is/was this and Where is it?**



**What and Where is this?**



**What & Where is this? What was it originally?**

## ALFRED WATKINS' 100<sup>th</sup> Anniversary re: when he discovered STRAIGHT ROADS

*"On June 30 1921 Alfred Watkins had an extraordinary revelation. As he stood on a Herefordshire hillside, it came to him that straight lines of sight criss-crossed the landscape, connecting ancient and spiritual sites. Christening them ley lines, he believed they enabled our ancestors to navigate...much like a Neolithic Sat Nav. Celebrate the discovery of ley lines this summer!"*

- from <https://www.visitherefordshire.co.uk/see-do/scenic-trails/ley-lines-landscape>

also visit: [www.alfredwatkinswalks.co.uk](http://www.alfredwatkinswalks.co.uk) and VH Maps - Watkins Way Scenic Route 2021.pdf

### Kit's Top 12 "Why Laugh?" Tips

1. Laughter relaxes tight muscles – that's why you can sometimes nearly fall over!
2. Laughter gives your oblique muscles a good workout – that's why your sides ache
3. Laughter refreshes the stale air that can get stuck in your lungs
4. Laughter re-oxygenates your blood
5. Laughter bounces your internal organs around and gives them a healthy massage – they like that!
6. One minute of Laughter = 10 minutes on the rowing machine – Dr. William Fry
7. Laughter can reduce your blood pressure – with no side effects
8. Laughter reduces your blood cortisol levels – that's better than good – it's great!
9. Laughter boosts your immune system
10. A smile is the best beauty treatment there is!
11. Laughter is Nature's Stress Reset Button
12. Just the act of smiling fights depression

## **Lavender Heart**

Pen glides over the page  
joy slipping into words  
weak winter sun brighter than warm

peace seeps through the air  
awakening nostrils to remembered scent  
a deep inhale shouts lavender

slow recognition of the season  
draws searching eyes to winter-  
stark sticks of the lavender bush

true heaven-sent blessing  
for the simple act of heart  
pouring serenely onto paper

**Barbara Botham**