

The Listening Voice

THE NEWSLETTER OF THE EQUI-PHALLIC ALLIANCE

Issue Four

Samhain 1999

Neither 'Promised' Nor 'Chosen'



UNDER SOD'S LAW!

REALNESS AND FALSITY

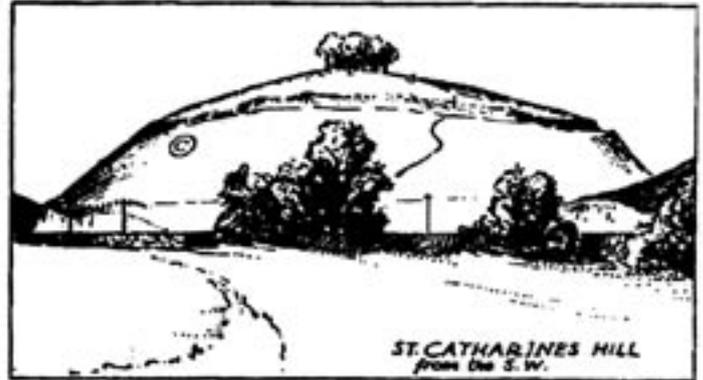
Comrades, there is no such thing as 'nature', nor authenticity. The 'archaeology' was put in place by those we think are paid to dig it up! When you look through those panels which are erected around an archaeological dig - when you see a glimpse of the site - you are looking at *construction*, the raising of the nation state. The myths of 'Britain' - its 'heritage' - are *invented* things, propped up on an image of the past.

King Arthur, Alfred the Great, Vortigern, Boudicca, Carausius, Queen Victoria, Karl Marx. *All of these are fictional.* We shall not 'prove' the falseness of these 'things' by revealing 'actualities'. "We walked into a gallery - a 'down land' over half timbered walls - and heard a 'whispering'." Later - turning to my right and looking down - I said, "the activities of Henry de Blois, the Gnostic soldier bishop who sought to re-found the Western Empire in 1141, were 'centred' on 'Winchester'."

HENRY'S PROJECT

Much of the landscape around and under 'Winchester' was constructed by Henry de Blois, Bishop of Winchester (c. 1090-1171). Although, by our standards, the hills he constructed were crude - in terms of civil engineering - they were designed according to the 'laws' of 'Euclidean' geometry, which de Blois studied whilst in "the great monastery of Cluny in Burgundy" (*ibid.*) and then later in 'Rome'. Essentially Pythagorean, de Blois - bishop of Winchester and abbot of Glastonbury (where he invented 'King Arthur') - was able to move freely about Europe acquiring materials. He 'collected' 'pagan' 'art' and was able to extract geometries from within those to 'complete' his 'knowledge'.

'John' of 'Salisbury', mocking de Blois after his downfall, said of his compulsive collecting that "buying old busts is Damasippus's craze." This quote is a reference to Junius Brutus X, who "put to death at Rome... several of the most eminent senators of the opposite party." Clearly, this echoes Vortigern's 'betrayal' (sacrifice) of the 'Celtic' aristocracy at the stone circle at 'Winchester'. It also identifies 'Winchester' with 'Rome'. One aspect of de Blois's building programme was the completion of 'Winchester' as a city built on seven 'hills', thus making it a 'renascent' 'Rome'. Also, 'Salisbury' is commenting - in an encrypted fashion - on the powerbroking conducted by de Blois during 'the Anarchy' (c. 1138-1154). 'The Anarchy', a period of abstract expressionism, resulted in sporadic civil war between the supporters of 'King' 'Stephen' and 'Empress' 'Matilda' (a Realist). In an early experiment with dialectics de Blois made each "the opposite party," by twice switching sides, and thus turned 'chaos' into 'gold'.



NEW LIGHT OVER NOWHERE

Henry's activities amongst the Imperial ruins caused outrage amongst Christians: "when he was in Rome between 1149 and 1151, he scandalised the Curia by buying pagan statues for his palace at Winchester." (*Henry of Blois as a Patron of Sculpture*, George Zarnecki, Society of Antiquaries paper 8, London, 1986). Zarnecki quotes Dom David Knowles, who described Henry de Blois as "the commander who erected half a dozen fortresses in his diocese and burnt out his episcopal city, together with a great monastery and nunnery... who rebuilt Glastonbury on a grand scale, who re-established Cluny, who founded the hospital of St. Cross and who decorated his cathedral with the most precious and varied works of art..." A proponent of advanced mind control, this art lover also built the hills upon which Winchester is propped: these are St. Giles's Hill (including Magdalen Hill Down), St. Catherine's Hill (including Twyford Down), North Hill, Sleeper's Hill (sic), Silver Hill, St. Paul's Hill and West Hill. These comprise the ('Romanesque') 'base' upon which the 'superstructure' of the urb still rests.

De Blois' plan was thwarted by Theobald, Archbishop of 'Canterbury'. His position at the head of the elder coven was threatened by de Blois who, as a 'bishop', was also a member. Theobald stopped 'the Anarchy', under cover of which de Blois had built the landscape around Winchester. He also influenced the Pope against de Blois, who was forced to bribe the patriarch to retain his freedom of movement. De Blois, a lover of St. Catherine, continued to read the text in things. Milner, quoting Gulielmus Newbrigensis, tells us "that he kept in his house a living dog, which had been found in a mass of solid stone, when sawn asunder" (Milner, *History, Civil and ecclesiastical, and Survey of the antiquities of Winchester*, 1809).

De Blois constructed and controlled a landscape designed to mesmerise the uninitiated and extend the power of an elite faction

the word becoming conscious of itself!

the penis is mightier than the sword!

in ways that had not been practised since 'Neolithic' times. (Most of the 'English' landscape, as we know it, was roughed out, in 'sketch' form at least, in 'Neolithic' times, by Ludor.)

AN ANTIQUE SIGN

Much 'Neolithic' architecture was demolished to make way for Henry's improvements. It is interesting to note that the forests of Britain were felled in the 'Neolithic' period, not to make charcoal - an absurd theory - but to provide props for the first false 'landscape elevation' - which was instigated by petrified heirarchs in order that 'the land' might reflect their own repressed self-image. Hence the 'Dorset' 'cursus', a deflated gyno-phallic symbol. Henry refounded this project and attempted to align it on himself, "... that his magnificence [might] be reflected in the hills, each scarp being a banner, a device..." (Milner). "The first 'brutalists' took the aboriginal 'ground', which hovered just above abstraction, and raised it 29 ('Neolithic') 'yards' above the plane below" (Gulielmus Newbrigensis, trans. Dr. Charles Mintern (Ed), *Nonism, Art and Culture*, Rune Wurzel, 1996). Although engineering techniques have improved, the fundamentals of landscape construction have not altered greatly since.

It is the case that no landscape appears in 'Mesolithic' art because no such 'thing' existed then. *Places had not been visualised*. Landscape Architects (e.g. 'Merlin') produced landscapes made of harmonious geometries, with no Socio-mathematical re-adjustments required. Some in the PFC refer to this as the 'Golden Age', but the EPA Army Council consider 'Merlin' to have been the apparatchik of a neo-imperialist elite, which mimicked Rome. After the disgrace of Vortigern landscape was shunned by the people. They saw it in its true light - as an aspect of "decadent hierarchy" - and they looted it. Soon the grand, geometric hills of Merlin were in ruins. The Saxons, when they came, were in awe of them. They thought they must have been built by 'giants' or 'gods'.

'Merlin's' 'hills' were well designed but were built of shoddy materials. Dry rot and woodworm set in. The landscape of the Britons decayed and fell away. *De Blois resurrected 'places', making them 'magical' once more*. He perceived 'lines' in the 'landscape' and recognised them as a remnant design which could be reconstructed by one with knowledge and access to resources. That is why, at a time when 'pagan' 'art' was shunned by all, de Blois toured Europe collecting it.

THE ERECTION OF THE SELF

Nicholas Riall, in his *Henry of Blois, Bishop of Winchester, A Patron of the Twelfth-Century Renaissance* (Hampshire County Council, 1994) 'places' de Blois at the 'centre' of "affairs of church and state, the architecture and archaeology of the period,... [and] the arts." He quotes Brooke's definition of the twelfth-century renaissance as 'a great movement of the human spirit in which religious values and secular tastes combined with learning and many of the arts in



a revival in which were mingled ancient and distant inspirations - Roman, Byzantine and Islamic among them' (Zarnecki 1984, 41)." The Greek influences, principally of Pythagoras and Euclid, were preserved in Byzantium - the 'undying world' of abstraction, the 'line that tells the truth' - which de Blois visited in 1137.

Of Cluny, Riall states that it "was, at that time, the monastery to which many of the younger sons of both royalty and the leading members of the aristocracy were sent in the knowledge that these men would most likely enter the highest offices of the church across Europe. [Henry's] Clunaic education emphasised the need for harmony between state and church..." It also provided him with a knowledge of the 'structural' weakness in the (political) design (or ideological 'architecture') of the state. From Cluny he took a discrete network of contacts through which, and for many years, he could gather 'pagan' artefacts.

THE OLD MODERNISM

As he built up the landscape around 'Winchester' Henry began a series of geometric experiments, which culminated in the re-energising of the 'Neolithic' 'sacred' landscape which had lain in ruins for years. He sought to protect the 'Itchen' causeway, which 'ran' between the stone circle - and associated stone rows - at 'Twyford' and the complex of stones that had occupied the cathedral site to the 'north' in 'Winchester'. He constructed 'St. Cross' to literally mark an 'x' in the landscape. This point indicates the position of a centre of gravity in the geometric construct concealed below 'ground'. Lines of stress intersect here and peculiar effects occur. It is synonymous with \square (the 'Golden Mean').

The 13 'poor' monks who occupied St. Cross developed the site to create a 'paradise outside of time', or 'immortality'. Scattered 'sarsen' stones abound in the parish of St. Michael, along the 'banks' of the Itchen. Further south, 'Twyford' remained a renowned place of healing into the 'Victorian' age. Of course, spectacular state magic continues to be performed at 'Winchester'. It was here that Rose-Mary 'West' was tried. In 1992 'revolutionaries' flocked to 'Twyford' 'Down' - which was built by de Blois - when it was 'absorbed' into an ironic and spectacular installation, "an exhibition of the falseness of 'places'." [see *Landscape, Art and Culture*, the Department of Transport, London, 1994].

The remnant geometries left by the first architects - their guidelines and grids - are still perceived by some today, who call them 'ley lines'. This superstition, which promotes contradictory and absurd formations such as 'Paul' 'Devereux' - which is an attempt to

ARS AVRO GEMMIS PRIOR, PRIOR OMNIBVS AVTOR!

smash palangenetic ultra-pastoralism!

'discover' (create) and control 'earth' 'energies' has further mystified the making of places. These 'alignments' are hilarious (the landscape is 'screaming'), but their function can only be understood when "...laughter is released after an 'incubation'..." Ley lines are like the folds in a map, or seams. They mark re-pressed ticklish spots in the architect. They are where 'places' are joined, being 'edges' rather than 'things' in themselves.

NEITHER 'HISTORY' NOR 'CULTURE': 'ART' EXPLAINED

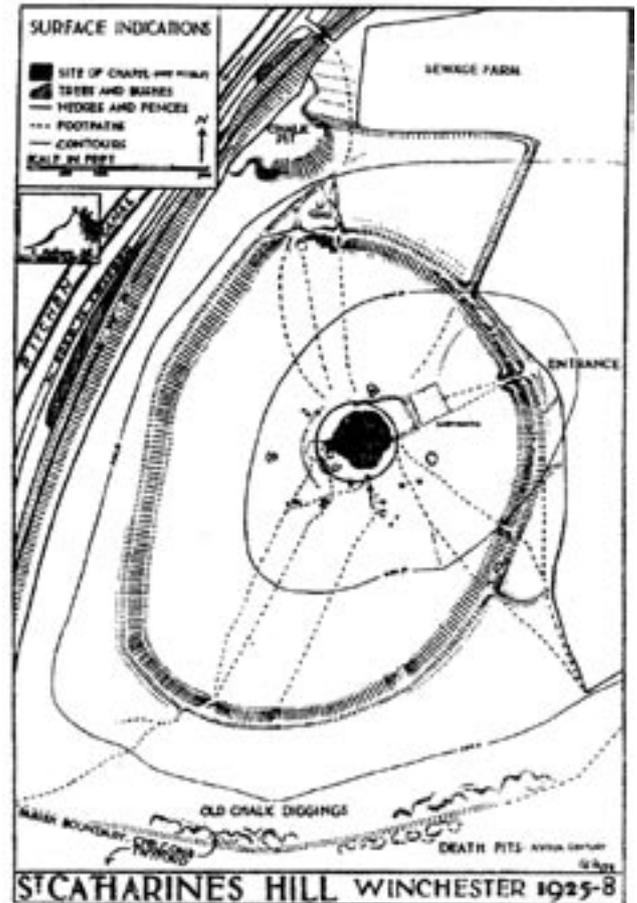
In past times the hills were crudely made. What we see of 'background' in medieval art is not evidence of a peculiar stylisation - it is not 'typical' or 'symbolic' representation - 'places' really looked like that. They were flat, propped up from behind and often very small. There tended to be little by way of detail, away from the grand castles and palaces of the rich, because detail was expensive. Thus the peasantry existed outside of 'particularity'. Only in the modern world of mass produced detail could 'national', 'regional' and 'local' 'particularity' occur (and 'fascism'). The proletariat have no need of particularity for - being a bourgeois fantasy, existing only in Romantic Art - it is not part of our tradition. So we smash the baroque hills, proving their 'features' to be stuck on, to be cheap replications of 'artistic', rather than 'natural', originals (if you see 1/1 on a hill, don't buy it, it is a fake, appearing on thousands of identical erections).

In the twelfth-century renaissance the topo-architectural imperative of the 'Neolithic' shamen (architects) was once more adopted. De Blois, a 'geo'mancer, re-founded an ancient realm, in search of 'inner' power, a 'spiritual' gold. Such grandeur was not attempted again until the renaissance proper, and then - in England - not until the longer works of Wordsworth. Whilst Wordsworth, a decadent poet, sought disintegration *within* 'nature', de Blois intended to reconfigure the 'self' outside of time, using geomancy and necromancy to create his erections. He sought to resurrect the dead saints and kings, who he danced with, in his cathedral.

PLACELESSNESS AND ABSTRACTION

De Blois focused on both the horizontal alignment between 'Twyford' and the cathedral and on those within the cathedral. Between west door and altar and the side transepts equilateral triangles can be constructed. These - in 'exterior' and 'interior' aspect - represent a lateral energy, experienced as "harmonious" and as an 'omission'. Vertical alignments also feature. Within the cathedral, a vertical alignment is found, its axis passing through the 'holy' well in the crypt, the 'Holy Hole' under the High Altar (and sanctuary) and the altar itself. At 'Twyford' a church tower was raised over the recumbent stone circle, causing its energy to 'extend', forming the spire we see today. Thus the 'raised' lateral energy is experienced vertically as 'commission'.

The 'Holy' Hole was used for the purposes of 'miraculous' healing. Pilgrims were inserted and left over night, between the well beneath (unconsciousness) and the altar above (sublimation). The bones of saints and monarchs were placed around the 'hole', creating an abstraction or ideal (a 'cone'). 'Dean' Kitchin reports the convulsive transformation experienced by these incubants. Milner was present when the Holy Hole was uncovered. Clerics hostile to de Blois had sabotaged it: "[we found] on removing the masonry which closes the present entry, the crown of the arch had been purposefully



destroyed, and the whole passage and vault to be so entirely choked with rubbish, that there was a necessity of abandoning the undertaking" (Milner, *History... etc.*, 1809).

IDENTITY AND REPLICATION

De Blois famously "sorted the bones of the saints." This is evidently an enactment of 'Neolithic' funerary rites, when bones - as sites of repression - were collected and deployed, within ritual, for the purposes of confirming the 'merits' (power) of the elite. De Blois wore the bones, in an architectural sense, *as attributes*, rather than as 'relics'. He merged himself with the process of fetishisation inherent in the spectacular notion of 'ancestry'. He placed those bones in the 'Holy' Hole, to raise the 'saints' as mercenary charmers, to control minds. He sought to resurrect the 'ancient' holy ones for the New (Golden) Age, fashioned in his own image, an immortality.

That was the renaissance, or the attempted one, of the twelfth-century. Drunk on kudos, like an 'emperor', he found that his 'self' was dictional, and he walked into his myth. The old architecture of place, the false hills and valleys, the propped up city, decomposed in him. They were not realised again until Templar refugees arrived in '1307'. They re-recognised the mythed up hills. *They lived under them.* We know of their temples and their admin. centres, their pyramids and arcades. A repressed version of 'their' knowledge is represented in 'language' 'poetry' today. Such poets 'have' the knowledge, but are mostly ignorant of it. In the absence of the bards, the state implements landscape, semiconsciously. *New Britain*. A raised hope or narrative, an idea not thought through. We say, "**Smash the hollow hills**" and "**Graffiti the meadows,**" adding...

"UNITY IS LENGTH!"

TWO PLACES TRAVEL IN THE COMPANY OF A THIRD

the EPA - putting landscape in its place

FURTHER DEVELOPMENTS AT TWYFORD DOWN

Plans to redevelop 'Twyford Down', a one-time hill near 'Winchester' have been unveiled. 'Twyford Down' is to be "the centre piece of a new European style piazza." [Hampshire Chronicle] The M3, soon to be re-routed through Winchester College's 'historic' playing fields in a multi-million pound deal "which will ensure a continuation of the benevolence of the College, which this nation has so often enjoyed," will be transformed "in a way that is both imaginative and creative." The current M3 corridor is to be paved over and "high quality retail units" carved out of the 'chalk' 'cliffs' which enclose the 'cutting'. "The effect will be cosy," said a council spokesperson, "we hope to create the kind of atmosphere found in Manchester's gay village," s/he continued, "We shall redesign this hill, which had fallen into disrepair, to suit modern needs." The scheme is thought by *nomists* to be a 'New Labour' counter to the spectacular 'Right to Roam' project of the *grass roots* 'Labour party', which seeks to conserve "the notional tradition of 'English' radicalism" - "the Great Memory of the People" - which is apparently "stalled". "It also marks an incursion of the ideologies 'behind' consumerism into the realm below," said Dr Mintern, "a commodification of unconsciousness in which 'superstructure' becomes 'base'." The redevelopment of the hill will include a themed 'natural' 'history' area and a display of "what the hill would have looked like in the '21st' century", had it been ignored. The Anti-Roads Movement Re-enactment Society were hired to present 'authentic' and "professionally staged" 'direct' 'action' displays, "so long as the media are there..." The fees they subsequently demanded, which they call 'donations', have already put the New Labour plans in jeopardy. "It now seems that displays of sheep dogs will be preferred," organisers said, "you get the same product, but the dogs are cheaper."

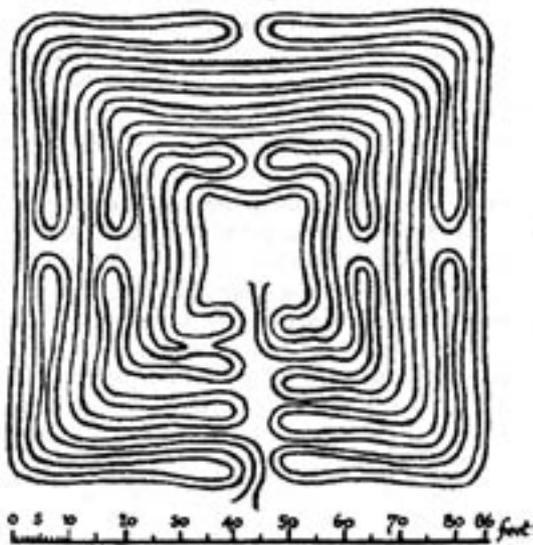
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The maze shows how that which is longer can also be shorter

THE MODERNISATION OF HISTORY

Amongst Hampshire County Council events to celebrate the 'millennium' are "The Millennium King: [the] Creation of a Millennium Archaeological trail and educational material, which includes unlocking the mystery of Tincomarus, King of the British tribe, the Atrebates, whose territory included Hampshire at the end of the first millennium BC." This reveals HCC's expansionist project which - after the 'loss' of the 'cities' in 1997 local government re-organisation - has left it in a state similar to that which tipped the Weimar republic into Nazism in the 1930s. This 'Kingdom of the Atrebates', a *prehistoric myth*, is a visualisation of 'Greater Hampshire', a 'place' of the future (cf. 'Greater Manchester'). HCC plan to annexe parts of 'Dorset' which they claim are "of the *natural landscape* of Hampshire". This 'uninhabited' area, to the west of Bokerley Ditch, includes Cranborne Chase, the Frome valley and Tynham. "The Isle of Purbeck was built by Hampshire Men in the 9th century," said a spokesperson, "they used the materials to hand to create a community, something which today's unemployed could learn from," s/he added.

The Mute Bride

Andrew Jordan
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Jeremy Hooker
PN Review 122

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The Poetry Field Club

a field trip to St. Catherine's Hill, Winchester

Sunday 21st November 1999

(four days before St. Catherine's Day)

Meet at the **Black Boy** public house, Wharf Hill,
Winchester between 1pm - 2.30pm.

We will walk from the pub to the hill where we will 'edit the text of the triple Catherine.' "This ritual is synonymous with π , the dimension of the relative sphere, a relational construct designed to image 'harmony'. *Thus will we move through time.*" (Dr. Mintern)

November Field Trip

in the land which has no dimensions