

The Listening Voice

THE NEWSLETTER OF THE EQUI-PHALLIC ALLIANCE

Issue 5

Samhain 2000

Neither 'Whitchurch' Nor 'Nether Wallop'



Smash the psychic state!

We will meet at Danebury Ring where we will construct an alignment of meanings, symbols and metaphors in the ground. This line, along with all other potential alignments, already exists in the form of unwritten 'tracts' of 'land'. We will access a 'tract', constructing new versions and potentialities of our notional selves, being together in a social sphere of our own making. Thus will we walk a textual ground together and edit the place into something aligned on 'Unity of Being' as we go.

We will gather light and draw it down this socialised line, thus calling into being new versions of 'beginning' and 'outcome', and of all locations in between place and becoming, 'making' a consciousness of aspects of the Unity that had previously been 'lost' within 'repression'. Each raised earthwork in this world will be no more than a laugh. The cusp of a slope will guffaw. 'Scarps' will be ironic.

Our line will present the Law of Polarity in terms of two places, where each place - notionally an 'opposite' of the other - contains the other. Thus we will make 'gender' and all dualistic constructs absurd. We will 'walk the winter sun', carrying the story of light around Danebury Ring.

Measuring the distance between letters of the alphabet, we will tip a radiance over **α**, connecting 'objects' previously disconnected, drawing out geometries as we walk. Each letter of the alphabet contains all other letters. In spirals, each person present will dance the steps of each other person. Thus will the Winton Dragon - the Alma Mater, our "communism forged within an image of the moon" - spawn a new brood and make multiples of fixed or 'singular' values. *So mote it be.*

In each sphere, all other spheres.

Each person walking within each other person.

In an unconscious authoring, we scribe a hill.

We build the land, a republic of the soul.



Danebury Ring

Danebury: an 'old' cog in a 'new' capitalist machine?

"I won't be swayed on landscape though . . ." Dr Mintern.

I'm in Danebury now. False place. It doesn't exist (so I really am here). It is an administrative category, an expedient otherworld. It is a big vowel sound in the symbolic language of power in this county; this non-urban landscape imagery oozes hierarchy, idealisation, precious self regard and exclusivity. It is at the heart of the image hoard of 'England', it is a fetish in these parts, and so it is 'valued' highly. The imagery projected by aspects of the geomancy fraternity adds to this effect. The processes of symbolic capital are seductive. As we can read in that arch slope, people weren't attached to the land at all until the industrial revolution, when it became obsolete and so became art. Witness the romantics; they just gave 'land' a new job; it still created value, but in terms of cultural capital rather than organic produce. How often have the obsolete forms of enclosure become picturesque? Always? A prettiness in this labour then, and nothing repressed? So Danebury sits, the product of description, a symbol that obscures the ground we might have once been walking on.

Mostly built in the 1970s, Danebury Ring has always been considered 'ancient', an outcrop of tradition or a ritual or geomantic centre. These ideas - centred on the concept of social and psychic power - were designed into the structure.

(continued on page three)

ancient wisdom re-enactment societies welcome!

They are lodged in the 'geometry' of the 'fort', adding strength to it in terms of its social and political functions. They act as a guard against 'soil fatigue'. They indicate, identify and deny the otherworldly aspects of Danebury as a constructed space. These texts - which frame the apparent integrity of the physical structure of Danebury - are the spells which bind it. They were crafted by the Hyde Street Group (HSG) which operated within the Hampshire archaeological milieu in the early 1970s. Ostensibly, as with all 'iron age' enclosures constructed over 'earlier' Neolithic structures, the intention was to naturalise processes of enclosure - spatially and socially - and thus to 'legitimise' social hierarchy, exclusion and the presence of the poor. This function presents an 'unbroken tradition' of oppression, a 'natural state' we must all subscribe to. So, in the 'modern' world, when made a fetish, nature itself became the 'object' of faith, repressed sadomasochism and all. Nature, as a deity, sprang from an egg called 'culture'. Nature is political.

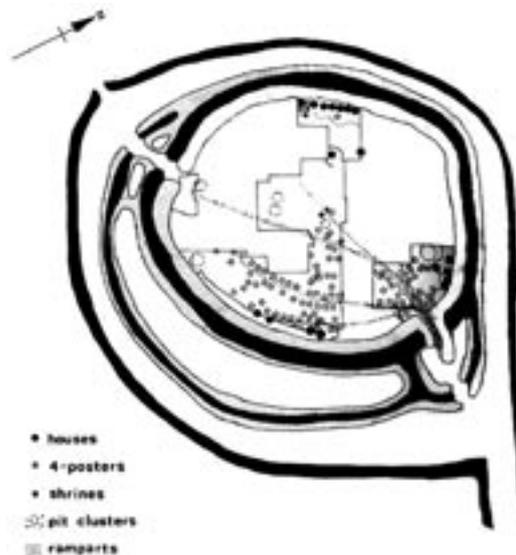
The construction of apparent (socialised) nature has been the job of archaeology for years; however, archaeology is itself a contested sign and the development of 'globalisation' and the fashion for relativism has facilitated a discrete (scientific) contemporary approach to the ideological rendering of earthworks. Before archaeology, antiquarianism contextualised the past according to notions of race, tradition and mystery. Now, the romance of an ancient boundary stone just adds new justifications to the brutality of the present. Even the future is 'heritage'. Even folksy New Age fascism contains an aesthetic. In cultural terms, the invention of nature led to a 'revival of that which had never been' or the deification of an imagined past. Palingenesis occurred. Within this arena of opposition and harmony, from within this 'tradition', the HSG designed archaeological sites, giving Hampshire a past that became the envy of neighbouring counties. We have "a fashionable and very fine history;" an engine of identity; a focal point and a position from which to "look back into a blurred future." The HSG, ever complex in their relationship to space and built space, also created a sphere of psychic activity, a potential for subversion, a place beyond words and the mediation of words.

The work HSG produced is now counted amongst the finest in the south of England. They designed and sometimes built many of the more scenically integrated ancient monuments in the county, including Cheriton church and long barrow and Hilda's Low. Their work is the epitome of the romantic revival



An innocent enclosure: the earlier version of Danebury Ring

in the late 20th century modernist tradition, which - absorbing and transcending Brutalism - sought to draw in lost souls using 'subtlety and kind words'. Their take on given concepts of Neolithic and Iron Age actualities continues



Redesigned: Danebury in 1983, complete with labyrinthine gate and an enhanced shrine capability

to inform notions of 'connectedness to the past' (a notion so reworked in their usage that, in its contemporary archaeological sense, they invented it). Danebury, untypical of their oeuvre, strikes a bold and dramatic pose; it retains the bald ideological functionality of Brutalism but presents it within a romantic discourse. Where Brutalism propagandises social equality, Danebury recommends a lost heroic narrative or 'dreams of power'. So, an absence is built into the centre of the circle. There is a narrative there that does not exist.

We shall reactivate the Brutalist narrative of Danebury Ring, which is otherworldly now, within the four sacred squares at the heart of the circle, aligning kindness with a happy heart and the other components of our newly made, socialised line. We will create a perspective, seeing Danebury Ring as a generator of social change, as an engine of a truly contemporary and radical witchcraft. We shall reverse the polarity of the non-existent narrative, making psychic realism out of faked archaeology.

Throughout their most productive period the HSG were targeted by Flux-labyrinth opponents; the close correlation of these attacks - carried out by artists who drew blood - to the finest HSG pieces has suggested either dependence or complicity and a sacrificial or ritual context for their conflicts. It may be the case that HSG and Flux-labyrinth were different aspects of the same group. Whatever, the HSG circle was broken by the re-branding of England after the rise to power of Margaret Thatcher. A new style of archaeology was required. Ironically, they left behind a legacy, a kind of 'true' heritage of lies. So the landscape turns about the axle of the hill. Time and the absence of time. Space and the absence of space. We are linked. Assuming that HSG and Flux-labyrinth were also linked, it may be the case that subversive texts were designed into Danebury, undermining it. Thus, the absent narrative could imply a 'hole at the centre', a cavern. Danebury on a hollow hill, with the fort raised up, idealised. A traditional 'place on stilts'. In this there is a coil of energy, a wellspring, a device for undoing harm, a source. If this cavern can be found, we will dance in it, doing her proud (Mrs G., that is).

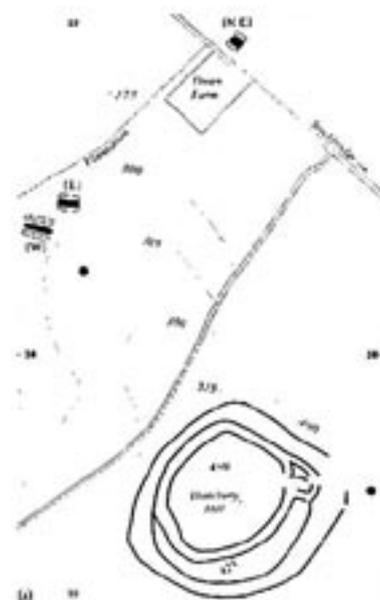
Creating Danebury: how they did it

There were six main phases in the construction of Danebury Ring:

- 1 The physical construction of the earthworks to create a 'spatial drama'.
- 2 The amendment of 'historical' texts ('literary' and 'non-literary'), to include specific references to Danebury, to create a convincing composite historical narrative of the 'place'.
- 3 The creation of cross-references between historical sources and modern texts in order to drip feed detail and further legitimise the 'historical' past.
- 4 The textual construction of various references to non-existent 'local' oral traditions concerning Danebury.
- 5 The creation of historical and contemporary drawings in order to imply the long-term existence of an object (Danebury Ring) and of its study.
- 6 The *ad hoc* introduction into the Danebury narrative of new details in order to suite contemporary economic and political expediencies. i.e. when warfare was required of the population, Danebury was a fort. When compliance with the extension of economic enclosure into the ontological realm was required, Danebury acquired shrines and a newly hypnotic function. As a landmark, Danebury now tends only to mesmerise.

As the political and economic usage of the past changes, so these 'ancient' monuments are redesigned, with new features added or old ones removed as required. Each reworking of the material form of a monument such as Danebury requires some review and amendment of historical texts concerning them. The strength of the HSG was that they worked with narrative from the start. Danebury was a lyric. They sang this Ur place - their original Danebury song cycle - until it began to mutate. From this they extrapolated forms from the 'alignments within the narrative', adding 'depth' with tangents and adding details from the song. Thus is the world made. It is how the poets legislate. This shamanic role - located within the economic, military, social and cultural functions of the state - reproduces, from the stuff of false landscape, particular (local or personal) historical lies. Archaeology does not excavate 'antiquities', it creates them (both as 'place' and associated historical text) in order to produce a teleological effect that 'the present is natural', that 'what it feels good to think' is 'true' or 'right'. In particularising the standard landscape sets (hill, valley, cusp, road, etc.), archaeology gives them the appearance of having developed naturally over time.

It may be a fact that all history - both written and built - has been constructed and 'taught' over the last 300 years, but it is heresy to say this. It has become unthinkable. People who pass an archaeological dig do not wish to entertain the notion that those at work are recreating the past to suite the expedient requirements of a political elite. They look away, but it is so. All of our memories are repressed. That is the nature of memory. When the past is represented as an image in the mind, all that was is lost behind



**The relationship of the fort
to nearby long barrows**

the image. Mediation occurs, re-remembering cannot. Like a greedy therapist, the state 'uncovers' memories for us, showing us signs and symbols of harm and desire. The state, also a 'historic object', is also continuously refashioned. This is not ironic. 'State' does not mean 'elected or nominated power, a public front to private and sectional interests.' Having been 'peeled away' from parliament, the state now represents "all actual and potential, private and public sector, corporate bearers of local and global power and mass media control... ..all gatekeepers, all bearers of power, from parent to social worker to High Priest..." As it became less visible, less placed, the functions of the public/private state appeared more 'natural'. It was not a socio-spatial organisation of robbed value; it was a reality, a lifestyle, a set of values. Now fully invisible, the state is 'that which blocks energy', it is 'the context for any use of language', or 'collective psychic repression'. The psychic state is a reality. It penetrates everything, even a sacred circle. It is in what is wise and necessary to us. It provides us with the memories and feelings it needs us to have. In this way we are at one with that which abuses us, which exploits us financially and drains or negates our life force or soul. So we will go and find faultlines, releasing our lost moments from the soil, walking on a ground that is our own, on a version of Danebury born from our song.

Notes:

- 1 Professor Barry Cunliffe carried out the building work at Danebury between 1969 and 1988.
- 2 The idea is to endlessly relocate the beginning of 'enclosure' further and further back in time. The further back it goes, the more natural the brutality of 'the rich get richer and the poor get poorer' seems. First, they tell you early 19th century, then its early modern, then its medieval, then you're falling over an ancient ditch and bank that wasn't there last week and it all happened in 3,000 BC apparently. When did it actually start? We do not know. 5,000 years ago or when we were children?
- 3 Mintern, *The Transubstantiation of the State*, speech, Wayland's Smithy, Brigantia, 1998.

Join the Poetry Field Club

putting landscape in its place



Versions of the circle: the construction of Danebury within text

HSG were supreme in their handling of text. Working from narratives and using aspects of their own experience of being, they worked meaningful narratives out of abstraction and deployed these to the detriment of meaning.

Example one

“Danebury Camp On the southern foot of the hill the Roman road from Sarum passes on its way to Silchester, and from near Grateley station a green road runs south-east along the ridge to Danebury. This magnificently imposing fortress rivals Old Sarum itself, its square, sullen, and beetling outline looking the very picture of a savage stronghold. It is defended by three tiers of ramparts, and an elaborately defended entrance. The surrounding downs are crowded with many tumuli, while a group of seven barrows below Chattis Hill, mark the graves of warriors who may have either stormed or defended the earthwork.”

(*The Green Roads of England*; R. Hippisley Cox, Methuen, 1914, p. 116.)

Example two

“Specifically ritual sites of this period are as hard to identify as formal burials. Anne Ross has suggested that a large number of shafts and deep pits in south-eastern England were ritual shafts, but their interpretation is problematical, and some may simply be wells. Shrines have been located within some hill-forts, for example at Danebury, Hampshire. Here Barry Cunliffe has suggested that four square-shaped buildings in the centre of the fort served such a function....”

(*Prehistoric Britain*; Timothy Darvill, Batsford 1987, pp. 159-160).

Example three

“Also discovered was a pit or ditch terminal, semicircular in plan and 0.60 m in extent. This cut the buried soil and has steep to vertical sides and a gently sloping flat base. It had a maximum depth of 0.52m and appeared to have been deliberately backfilled with three layers of loose loam, each containing different proportions of chalk inclusions. This feature contained one very abraded sherd of pottery, identified as Danebury Fabric type DO/D18, a common fabric at this site, indicating a terminus post quem possibly as early as the 6th century BC. This feature could, therefore, belong to one of the earliest phases of the site and may represent an earlier boundary which was later reinforced with the construction of the bank.”

(*Archaeological Investigations at Danebury Hillfort, 1995*; Ben Ford & M John Saunders, Hampshire Studies 1999, Proceedings of the Hampshire Field Club and Archaeological Society, Volume 54, 1999, p.182).

Example one: is from a rare surviving copy of a 20th century antiquarian work. The need to raise an army to fight in France was paramount, and history obliged.

Example two: reflects the recuperation of earthworks during the Thatcherite period. In this period of extreme enclosure a passive, mystical population was required. In this period history became an opiate, rather than a stimulant.

Example three: here enclosure becomes even more ancient, and thus more ‘natural’ and ‘inevitable’. A mysterious new earthwork was constructed ‘below’ ‘earlier’ earthworks, thus opening up the potential for this site to have been the ‘first’ to have been enclosed by a shaman within a ‘plotted’ story. Out of Eden and directly into Danebury, as if the Unity were mediating itself.

Examples one and two were both the product of HSG. Example three, lacking the fine crafting of the earlier texts, is crudely scripted. These textual artefacts clearly show the decline of a culture and civilisation that has lied to itself. Generally, the examples show history and archaeology to be sensitive to the needs of the current regime, always prepared to legitimise and ‘naturalise’ them.

PF RESOLVES ANIMAL ABUSE ISSUE

The umbrella group Pagan Faction has come up with an ‘effective and progressive answer’ to those who have criticised it for not taking action against members and associated organisations who involve animals in ritual sexual activity. The issue came to light after a contradiction was noted between the action taken against those known to abuse children (expelled) and those known to abuse animals (oh dear). A spokesperson for the otherworld-based corporate image consultancy said, “In order to correct any perceived lack of respect on our part in relation to animals, we have agreed with associated groups that animals used sexually in magic will automatically become honorary High Priestess or High Priest. This shows how deeply we respect animal rights,” she said. “In the south nearly all High Priestesses are dogs,” she said.



“...landscape is a product of the Fall, it is the primary wound.”

“I like that,” said Dr Mintern, “sing it again.”

The Listening Voice

For further information about **The Listening Voice** contact:

www.nonism.org.uk

The Poetry Field Club

a field trip to Danebury Ring, Hampshire

Sunday 26th November 2000

to celebrate the new moon

Meet at the **Tally Hoo** public house, High Street, Broughton, between 12.30pm - 2.30pm (arrive early to ensure food and a seat).

We will proceed from the pub to Danebury by motor car. When we arrive we will mediate the voices in the hill using a form of ambulatory ‘automatic writing’. Thus will the unconscious become conscious and dualities will end.

“*The goddess is as male as she is female.*” (Dr. Mintern)

November Field Trip