

## A DIFFERENT LOOK AT ANCIENT MONUMENTS

by Ben Lloyd

*John Harvey in a earlier paper in these Transactions explored the evidence for the "Mysteries" of Gothic design. In this essay, Ben Lloyd writes about this and the broader field of the wordless language of Masoncraft as a practitioner.*

*Ben, who runs the Stone Museum at Great Bedwyn, Wilts, comes from a family which has produced generations of masons. As his language does not depend on literacy (the priests' language as he terms it) he has given the editor permission to rephrase sections of the paper. Some meanings still remain obscure but to read Ben, or more particularly to hear him, is to encounter a mediaeval man centuries beyond his time. We consider it very important that his message is recorded.*

When one looks at the frontispiece of the *Quattro Libri* by Andrea Palladio one finds it was as if the blockmaker did not agree with the author because many things are placed backwards to what they should be. On inspection it will be found that Palladio was a bricklayer who built villas to look like brick and then rendered them to look like stone with a few carved stone dressings. The general affect was when new that they looked as nice as stone and were ever so much cheaper and quicker to erect.

But on reading more books on architecture the pattern repeats itself. It would appear that the blockmaker had been educated in a different school to the author. Men would be depicted wheeling wheelbarrows upside down with the legs in the air. The knots in the scaffolding were insecurely tied. Masons would be carving stone the wrong way. Hoists to the building would be depicted in such a manner that they would cause a major calamity on the site. Men would be tiling the roof having no battens fixed for the tiles. Gradually one begins to realise that the blockmaker could neither read nor write and that was the difference between him and the author.

It would appear that the craftsman uses his tools in three dimensions all the time but the writer can only use his pen in two dimensions unless he desires to push it through the paper. Hence he who writes only uses two parts of his brain while the craftsman is using three.

Hence when an architect draws a plan, and he is usually a man who can read and write, he is unable to see the third dimension in his mind's eye and so when the plan goes to the mason, immediately flaws are seen in the plan and a mason is put to redraw it and as he redraws it he draws each stone one at a time so that they can all fit when they come to the building. Hence when we go to the archives of the nation and get out the plans of those

buildings that are our national heritage we find that the plans do not tally with the building. Some will say that there was restoration 100 years ago and that accounts for the variation but every mason knows the plans are always erroneous.

When Reading and Writing were first taught in the Sorbonne it is recorded that it provoked the only international strike that spread right across Europe. It is recorded in Salisbury in Penny Farthing Street that the men working on the cathedral were bribed to return to work and this was the commencement of all the industrial problems that we have today.

Since that date the masons have carved left handed pillars on both sides of the churches whereas those of earlier date were handled as in I Kings 7 (which deals with the construction of Solomon's house). They have also carved the same ornament on all our great centres of learning and all places where Reading and Writing are used as may be found in the extinct civilisations as if to suggest that Reading and Writing causes the downfall of man, but then as the masons were illiterate that would be a natural reaction.

During the war I took a most unusual job and quite possibly I was the only stonemason in the whole world so employed. I learned how it was possible to pull language to pieces and to reassemble the letters so that it made a secret code. Mind the whole thing was done by machine and I maintained the machine. But to do this job I learned that man was apt to repeat his actions with monotonous regularity and if one lived in a thin walled semi-detached house one could hear sounds coming through the wall at set times and could assume what the person next door was doing. If at any time the noises stopped coming through the wall at the correct time one could go next door and find the cause for the alarm which was usually quite real.

This was done with the enemy secret messages we intercepted and such items as ration requirements were often sent from the same man to the same recipient at the same time each day and often it was only the date that was similar and this was sufficient to break the code.

Now in the world we have millions of ancient monuments from the tumuli on the downs right down to the gravestones in the churchyard and they are never resold or interfered with. Hence they can be checked one with the other and all their secrets exposed.

For instance we know the Bell Barrow contains male grave goods and the female goods are found in the saucer barrow so that we have two symbols, one male and one female, and surely they must obey commandment 2 and depict **NOTHING IN THE LIKENESS OF HEAVEN ABOVE OR EARTH BENEATH.**

Now if we play with our fingers across a piano keyboard we will find that the most tuneful chord of music is the chord Doh Doh Soh Doh Me and the piano tuner will say that is vibrations in the ratios of 1.2.3.4.5., and if you make it a minor key that is vibrations in the ratios of 6.7.8.9.10. The botanist will say the smaller numbers depict edibility in plants and the larger, poison.

It is possible to assemble the two symbols to depict 1.2.3.4.5. as the correct relationships and as 6.7.8.9.10 as the incorrect relationships.

So when we look the gravestones in the churchyard of the last century we find every standing stone is No 1 and the mother earth in which it stands is No 2 and the correct relationship is depicted by the top shape and those who have correct relationships face the morrow and those who have incorrect face WEST as if they got the opposite way in death. From the registers and other sources of information we find that those with 4 lines of letters are love children and those with 5 lines would have gone to Heaven and those with 6 would have gone to the other place.

When one inspects an old cottage one sees 1 Gate and 2 Hinges and 3 ledges and braces and 4 Styles and Posts and 5 Pales and 5 again the screws in the hinges.

The main door has 1 Lintel and 2 sideposts that bear a mould like a 3 and 4 ledges on the back of the door and 5 boards on the face. The width of the boards are 2.4.6.8.10''.

From the front of the house one sees 1 door and 2 windows downstairs and 3 windows upstairs and 4 armed crosses in the edge of the thatch and 5 courses of bricks in the oversail at the top of the chimney.

Each window appears to have 1 mullion, 2 lights, 3 panes wide and 4 armed crosses made by the comes, and 5 panes high.

Now of course the farm labourer could neither read nor write and when we go to the manor house we find 6 columns in the front each 9 diameters high and 7 windows on the front and each sash has 6, 8, or 9 panes and of course the man who lived here was educated in Reading and Writing.

Now when we enter the church we find the most magnificent tombs to those who could read or write and the ornament is amazing. We check and we find that Sewing, Weaving and Spinning all depict BREEDING for correct breeding depicts man's happiness. Sometimes the weave is fine as silk and at other times as coarse as net.

Now we know the word Religion comes from the root ligare to BIND and so when the woman uses her distaff and the thread

comes out twisted as edible runner beans that must surely be good religion or correct breeding and if it twists as deadly nightshade, that twists the other way, that must be bad Religion. And if passion knows no laws then the tendrils of the Passion Flower twist both ways.

We note that Christianity commences with a child wrapped in swaddling clothes and as they twist to the right it must be correct breeding. The rich lady had a spinning wheel and she could make the thread twist right or left as she felt inclined and she was apt to breed that way as she felt inclined and this is so depicted on her tomb. This is what happened when Sleeping Beauty pricked her finger on a spinning wheel and we know the sentence for impropriety was death but the good fairy commuted it to a long sleep and then reincarnation.

Gradually one can compare more and more monuments and it matters not if they are local at home or in the South Seas Islands they are all obeying the same law. Gradually one comes to note that here is a little priest's door in the south side of the chancels and it is never in the middle of the wall. Gradually it will reveal and I have no intention of trying to explain it here but it makes a sequence of 21. 12. 1.2.3.4.5.5.10. If you have 6 bells in the Tower the sum of  $1 + 2 + 3 + 4 + 5 + 6 = 21$  and  $12 =$  the vibrations within each bell and 5 bells go into the hunt 1.2.3.4.5. some 5 times and the Tenner always comes last. We find every brick is made to these peculiar specifications.

The first recording of this strange sequence is to be found in Exodus 21 = verse 12 = chapter 1 = Lintel 2 = Sideposts 3 = marks of blood 4 = arms of blood crosses 5 = Pentecost and 5 x 10 days between the Passover and Pentecost and this appears to have occurred roughly at the same time Stonehenge was built with these same sequences.

More careful research and one realises that the ancients know that the 21.12.1.2.3.4.5.5.10 was the programme to programme the human brain as if it were a computer and this was the modulus that every building was designed around. The computer signals that activated the human brain were 1.2.3.4.5. positive and 6.7.8.9.10 negative. When one attends Common Prayer and gets the sequence reversed and says 5 words "The Lord be with you" and 4 words "And with thy spirit" and 3 words "let us pray" we all plead for forgiveness.

Then as one looks at the monuments you can read from them how they satisfy the poor man. He will qualify for a far greater reward at the end of his life than the rich man who can read and write. Hence in all the village churches the local squire is depicted

as being immoral except when the King comes on the scene and then compared with the King, the local squire is Strictly Moral. But when a woman sits on the throne all the craftsmen carved terrible things about her and in view of our present Queen I will say no more.

Hence if we read the ornament of our ancient monuments for thousands of years they all inspire us to live correctly by promising us a reward at the end of this life which will include all the pleasures denied to us in life by commandment 10. Some men will actually try them in this life but they quickly find they are only theoretical.

In the city squares all over the world are statues to the world's leaders and carefully concealed in the ornament in the language of the illiterate that the educated cannot read are all the wicked deeds that man did in life so that no poor man is apt to envy his position.

To those who read this article please remember I am trying to write in a literate manner about things of the illiterate. This is nearly an impossible thing to do because while one needs a certain quality to write I am thinking in terms of bad grammar and bad phrasing and bad spelling so please excuse my errors.