

Temporary Temples Crop Circle Online Conference, September 24, 2020

Title: *Crop Circles and the Mystery of the Grail.*

Veronica Goodchild, PhD

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(This version is without the slides used in my presentation. However, to see the 'Grail' crop circle, go to www.temporarytemples.co.uk to the Archive of crop circles for 2020, June 14th, Burderop Down, Wiltshire. Click on the image for more photos and further reflections on this formation.)

Synopsis: Approaching the phenomena of Crop Circles in a symbolic manner, I will select the Clear Wood formation from 2019 (which I visited), and another one from this season, dubbed 'The Grail.' There are many descriptions of what the grail 'is,' but one of them is that it is a stone that fell from heaven. On a symbolic level, this suggests that our time, which can arguably be described archetypally as characterized by the grail myth - (the rise of the feminine, the need to unite opposites, the necessity of valuing the imagination as a co-creative function, and facing our personal and collective shadows) - also has to do with the union of spirit and matter. For me, the crop circles do just that. They appear on earth, in fields of grain, and yet they embody the most complex geometries that underlie all creation, and which precede our being here at all. The grail stories involve a journey where the challenges make you ready for 'the question' and prepare you for the 'vision.' Do the formations engage us with these mysteries as well? I hope to explore some of these ideas with you.

CROP CIRCLES and the MYSTERY OF THE GRAIL

Veronica Goodchild, PhD

Temporary Temples Crop Circle Conference online, October 2020

1. Introduction:

In her book, *From Ritual to Romance*, Jesse Weston writes:

“At [the Grail story’s] root, lies the record...of an ancient Ritual, having for its ultimate object the initiation into the secret of the sources of Life, physical and spiritual...[i]t was utilized for imparting high spiritual teaching concerning the relation of [human]kind to the Divine Source of [our] being.” (in John Michell, *New Light on the Ancient Mystery of Glastonbury*, p. 93)

Temple Sites/Mythic Tales

1. OPENING SLIDE:GRAIL CC

(Slide: 2. AVEBURY and 3. MILK HILL CC)

The uniting factor of all temple sites – whether stone monuments or temporary grain ones has to do with drawing down the heavens above to the earth below symbolically, and thereby uniting humankind with the divine – *as above so below* – But, I would add, *in-between* too, as this is the domain that unifies both, as in Henry Corbin’s descriptions of the imaginal world, *mundus imaginalis*, (a subtle world between spirit and matter); as in Jung’s psychoid archetype (where matter is psyche and psyche matter), which can be expressed, for example, by synchronicities; and as in descriptions of the *anima mundi*, and a felt experience of the ‘soul of the world,’ often personified by Sophia or Mary in mediaeval times.

(Slide: 4. SOPHIA as Anima Mundi). These between ‘domains or places’ usually involve an altered state of consciousness that moves us deeply on a feeling level, and therefore seeks to change or transform us.

The knowledge and mysteries of sacred geometry and its symbolic significance in temples or crop formations can also effect this change, and so aim to transform us as well. Synchronicities in relation to sacred geometry and crop circles embody these eternal truths in often unexpected and possibly life-changing ways, taking us into that liminal ‘aha’ space that transforms ordinary consciousness into a felt sense of mystery. Karen shared a great example with the ‘Flower Piano’ dream in relation to the Sixpenny Handley, 31 May, formation (**SLIDE: 5. ‘PIANO’ CC**), and Robin Heath with his research and the Clearwood formation of last year (**SLIDE: 6. CC CLEARWOOD**)

Temple sites (both permanent and temporary) (**SLIDE: 7. CC, Ogbourne-St.George then SLIDE 8. STONEHENGE**) contain much geometrical information which, as John Michell has shown, relates to the power of number to demonstrate how unified certain key ground plans are proportionally, (eg. Glastonbury, Stonehenge, and the Jerusalem Temple), with the earth and solar system relationships, and how this order and harmony (reflected on many scales) can be reproduced in society to create stable systems and institutions, while preserving the freedom of the individual to express their own creative contribution. We see, lamentably, how lacking we are in this kind of cosmology today having lost a sense of our sacred bond with nature and the cosmos, and how this loss results in chaos and destruction of both institutions and the environment alike – threatening our very survival. This is the moment of ‘deadly peril’ we are at today. We are in a Wasteland.

Temple sites invariably encode in particular – in addition to geometric symbolism, astronomical and astrological features – the relationship of sun and moon for example. And as Robin Heath has shown, Stonehenge, one

of the world's most famous stone circles, records these solar and lunar cyclic rhythms. It is in part the sacred geometry encoded in both crop circles and stone circles that helps create the *feeling* we have in response to their beauty, just as when you enter a cathedral like Chartres you feel the awe of the place without even knowing perhaps anything about sacred geometry. Add the music, and you are transported. Beauty, as Plato reflects, is what awakens the soul to its true origins, to its calling from the stars, to its songline, *oimé*, in the lands beyond time, and awakens the memory out of 'forgetting' what we once knew.

This profound and ancient knowledge, though we've mostly forgotten it, due to the characteristics of number that remain true whether or not we 'believe' in them, therefore remain ever or eternally true, so is 'true' now, today. Systems of education were based on symbolic number and form the basis of the teachings of the 7 Liberal Arts taught in medieval universities (like the School at Chartres, for example). Clearly an advanced level of consciousness lies behind this scientific and wisdom-based knowledge. It seems as if this higher level of consciousness informs the crop formations as well, not only through direct experience by entering into and experiencing their energy, but also by exploring their geometric signature as well, and what the numbers might mean or point to – both perspectives perhaps giving us a glimpse into our own access to deepened dimensions of consciousness as we might feel in a cathedral or pyramid, a sacred grove or stone circle.

What I want to propose in this talk is that **Myth and Legend** can also provide this wisdom (**SLIDE: 9. WOLFRAM'S PARZIVAL**), and in fact, it is my view that because of the story quality of myths, they give us an additional template that enhances the geometric significance of the formations with archetypal tales of human trials and blessings that portray the potential for the evolution of our consciousness toward a greater maturity, and for the evolution of matter to a higher level. **Such is the gift that the 'Grail' crop formation offers us. (SLIDE: 10. GRAIL CUPS CC)**. For, it is how, through amplifying the meaning of the formation with story, we ourselves can be helped to live the teachings found there, to embody above and below, the dark and the light, the yin and yang, the sun and moon – the opposites that torn apart create dissolution and chaos – the Wasteland of current times – and that seek each other to create a more substantial nature of instinct and spirit united, earth and cosmos combined. Like a dream that seeks to change us, so do the earth dreams of the crop formations seek a transformation within our own soul/bodies, both collectively and individually. This is the alchemical myth of transformation and transmutation that lies behind Jung's psychology of individuation or self-realization. He writes about alchemy both as a symbolic system *and* as an experience of the subtle realm – a place of psychophysical union and vivid visions and symbols, the world of creativity. This 'subtle in-between liminal

place,' people have described on visiting crop circles as well; it is the imaginal world, the power of the presence of visionary imagination, the world of mysteries where – like the Grail castle – terrors and marvels happen, and transformation begins.

Psychology and Number: A note on the Jung/Pauli relationship

Before proceeding, I'd like to say something about Jung and number.

Through a vision of Christ whose body was made of greenish-gold (the green of manifested life, and the alchemical gold as a spiritual value), Jung came to realize that there is a "living quality" to matter that seeks to guide us along the way of our journeys through life. (**SLIDE: 11. Jung's RED BOOK paintings/'*unus mundus*'**). This is seen especially in synchronicities that link psyche and matter in a nonlocal manner (ie. acausally, not caused) and that contain meaning for the future direction of our lives. His vision pointed to the necessity for the recovery of this 'living quality,' which was once called the *anima mundi*, the animating principle of the subtle world behind this world, (the *unus mundus*), radiating as a life force throughout the whole of creation. (**SLIDE: 12. Jung's RED BOOK/'spirit of matter'**). The vision helps to restore matter as sacred and nature, the physical world, and our bodies as elements infused with the divine, correcting the egregious split between matter and spirit throughout the history of Christianity, correcting the suppression of the mystical side of alchemy with the rise of science in the 17th century, and correcting the idea that the cosmos/nature has no soul.

Jung was helped in this exploration of the unity between inner and outer worlds by quantum physicist and Nobel Laureate, Wolfgang Pauli, whose area of research was the subatomic level of reality.

Jung's work concerned the inner world, Pauli's the laws governing the outer world.

However, they both realized that when the outer world seems to be acting (psychologically) on us (as in a synchronicity), that this defied many of their respective discipline's assumptions.

The challenge for Pauli was how can physics admit that matter has meaning (which he could observe from his archetypal dreams).

And for Jung, how is it that inner processes – the world of psychology – occur in the outer world.

So, both researchers realized the limits of their own points of view, and of their understanding of nature's wholeness. Thus, there was a need for **a broader point of view** in evaluating the relationship between inner and outer.

Jung arrived at the idea that the link between the two worlds may rest on number; that is, that numbers in maths and physics, in their symbolic and qualitative aspect (not just their counting aspect) parallel numbers in dreams

and symbolism. That studying the individual properties/qualities of numbers would lead to an understanding of the seamless connection between matter and psyche. Eg. Our life story, which we're born with for Jung as a potential, unfolds in stages: first this part, second that part, etc, and evolves successively over the course of our lifetime.

So, number symbolism is related to our unfolding life story and its meaning. And likewise, the psychological role of numbers as symbols is often similar to the role of those numbers in physics and subatomic processes.

So, there's this secret symmetry between the inner and outer world.

Psychology and physics share a common ground. Number, as a principle of order and meaning, is the unifying link. (Jung describes number as "the archetype of order or meaning becoming conscious.")

Both disciplines also share the limits of causality as an explanatory principle – for synchronicity demonstrates acausality. This is where a dream image, vision, or hunch co-incides with a 'not-caused' event in the world with a similar symbolic meaning. In quantum physics, activated electrons 'jump' into different orbital levels but their path can never be predicted. There is a spontaneous and unpredictable – acausal and nonlocal – aspect to life that nevertheless conspires to push us along our journey. What might be the nature of this 'aspect,' this magical unexplained and unpredictable 'something'? Might it cause spontaneous creations out of the world soul? – is this what Crop Circles are?

And one other thing, because psyche can transcend the inner world and act in matter, images and dreams can't any longer be described as purely psychological. **This led Jung to calling archetypes "psychoid," "psychic-like," both psychological and material.** The unity of existence is thus implied – he called this, borrowing an alchemical term, the *unus mundus*, or One world – something the alchemists thought of as both a potential and also something that could be achieved in the outer world as a reflection of inner unity. This transcendental 'one world' – that we have experiences of in moments of unity – expresses as both psyche *and* matter, but perhaps on a more subtle level that is neither exactly psyche or matter.

Sacred Geometry also reveals the invisible in the visible: the eternal realm of the 'ever true' qualities of number and proportion, are found as underlying patterns in the visible world of plants, flowers, rocks, humans, subatomic particles, architecture, and the motions and relative sizes of planets. **(SLIDE: 13. L'ESCALA museum, Spain, Mosaic).** Karen has shown us how these numerical signatures and geometric complexities are beautifully present in crop circles. In both cases, the ideal is only ever imperfectly manifested in physical

reality, so although there is a ‘fall’ of sorts, we are reminded how imperfection is part of wholeness – we were never meant to be perfect. And anyway, do you want this beautiful wild rose to look like a diagram?! **(SLIDE: 14. Wild rose)**

Specifically, Karen has shown us in the ‘Grail’ formation, how the numbers 12 and 7 are represented. 12 intersecting arcs create the **12 grail vessels or cups** going around a central circle – actually 3 circles: 2 laid crop, 1 standing circle. **(SLIDE: 15 - GRAIL CC/CENTRE)**

Number 12: As mentioned above, John Michell has described how 12 is related to a ground plan that is mirrored in the heavens, and it provides the ordering and structuring of human societies throughout the world. It’s related to the zodiacal signs in astrology, the 12 months of the year, and time’s division into 12 day and 12 night hours, 12 disciples, 12” in a foot. There are 12 notes in a chromatic scale. 12 of Arthur’s knights traditionally sit at the round table.

Number 7: is the “most venerated number of the Dekad,” (Schneider, p. 222). 7 (connected to days of week, 7 visible planets, 7th day of rest, 7 liberal arts, etc.), is almost one quarter of a lunar month, and so links it to the archetype of the feminine. In fact, 7 is called the “virgin” number – it’s “untouched” by other numbers. It’s connected to Virgin goddesses, goddesses who are “one in themselves,” like Artemis and Athena, beholden to no-one – and nothing to do with being ‘chaste.’ They were the sacred Temple prostitutes who initiated men into the mysteries of the Goddess, or the midwives who helped others bear children.

There are 7 notes in the diatonic scale. So, there is a musical relationship between the 2 numbers – we’ll come back to this.

In her talk, Karen noted the relationship between 12 and 7 (3x4, 3+4); and how John Michell writes about the **12 and 7** pointed stars at Stonehenge (*New Light on the Ancient Mystery of Glastonbury*, p. 154). And how in the ‘grail’ formation, 12 is the obvious, ‘exoteric,’ number, but it is accompanied by a hidden 7-fold star, an ‘esoteric’ number, and these 2 numbers, I believe, are also present, symbolically, in our grail myth. We will see how the 12 as a solar, masculine number, is united in a ‘holy wedding’ or ‘divine marriage’ with 7, the moon or lunar principle which points to the “feminine mysteries behind the veil.”

The marriage of sun and moon is also beautifully represented in the Clearwood formation of last year. **(SLIDE: 16 Clearwood/moon cradling sun)**

Alchemy

7 is also the number of operations or stages in the alchemical transformation process – **(SLIDE: 17 - Mountain of Adepts picture, C.G. Jung, *Psychology & Alchemy*, CW 12, p. 160)**. And **(SLIDE: 18 -The seven-petalled rose of alchemical transformation)**.

[?Take out for talk? We will see how the Grail myth is also a story of transformation, through 3 main stages: the *nigredo*, a descent into darkness, despair, and depression (symbolized by the raven); *albedo*, where reflection and insight begin with the ability to disidentify from your issues, and to begin to integrate the shadow (symbolized by the moon); and *rubedo*, where loss and grief, together with ruthless honesty and reflection, can move toward living/ embodying a new principle of life, symbolized by the marriage of King (sun) and Queen (moon)].

***The Grail Myth* (SLIDE: 19 - KNIGHTS Round Table)**

Why might this be a myth – which famously arose spontaneously across Europe in the 12th century – for our time 7-800 years later? I’m going to look at some of the major themes of this myth:

(SLIDE: 20 – ‘High History’ GRAIL CUP)

For me, picking up once again stories of the Grail began with a powerful Dream-vision in June 2016.

In the dream, I’m working on dreams with a woman, and we’re on the seashore. Suddenly, I look up and see, arising out of the ocean, a large Chalice cup, and *know* that this is the Chalice of the Grail. The magical cup is drawing up water from below and spraying it out like a fountain, while at the same time it is receiving golden light from above flowing down into it. The power of this vision propels me out of sleep. (In fact, this dream led to a huge change of life, to organizing and leading Pilgrimages, and playing a part in our move here to France.)

Now the question has been asked for hundreds of years: What is the Grail? There are many stories that are part of the grail legends. The grail is a chalice, a platter of abundance, or a stone (emerald?) (which connects these tales with the philosopher’s stone in alchemy).

But the Grail is centrally related to the ancient symbol of the Vessel, (SLIDE: 21 – My Grail Cup) considered a life-giving or healing Cauldron, inspiring strength or wisdom, or dispensing grace. The actual word “Gra-al” is very ancient, going back to the bloodline of kings who descended from the gods.

SLIDE: 22 – Glastonbury Bowl, Taunton Museum, Somerset)

The Grail is also the cosmic center and a symbol of the heart. It was always a symbol for the Eternal Feminine, a sacred womb/tomb, the cave of initiation and transformation. In my dream, I was struck by the suspension, as it were, of the Cup between the upper world of spirit and the world of water and earth below, as if the Chalice represented the ‘love bond’ between spirit and matter.

(SLIDE: 23 - Grail Cup Mystery/Centre of Round Table pic).

I was also impregnated by the profound sense of a Sacred Mystery emanating from the vision that seemed to point to the deepest secrets of the soul. This elusive sight also hinted at the Aquarian Water Bearer of the New Aeon. Furthermore, as a central and centering symbol, the Chalice alludes to the Circle ‘whose centre is everywhere and circumference nowhere’ – an image of God symbolizing the spiritual goal of the seeker – also reflected in the ‘rose of the enclosed garden’ motif that, like the vessel, was depicted as the **object of a profound search** which is at the heart of the Grail legends
(SLIDE: 24 – Rose of enclosed garden motif)

The Grail has many meanings – commonly referred to as the Cup of the Last Supper, **(SLIDE 25: – Joseph of Arimathea and Cup)** or of Jesus’ blood from the crucifixion (collected by Joseph of Arimathea, possibly Jesus’ father or uncle who, according to one legend, established a Grail Centre and the earliest ‘Christian’ church at the ancient Druid sanctuary in Glastonbury); or it represents the teachings of Jesus (symbolic of the death and renewal initiation mysteries in the tradition of Isis and Osiris), perhaps even the royal bloodline of Jesus and Mary Magdalene (of which there is strong evidence in the Vatican record – please see the work, especially, of Laurence Gardner). In Mary Magdalene’s relationship to the Grail, her Cup is often imaged with light or divine fire streaming from it. **(SLIDE: 26 - MM and her Cup Cataluyna Museum, Barcelona)**

She is the visionary Grail Priestess and Prophet, the Grail Bearer, Queen of Heaven on Earth. Or her womb is the Grail as the carrier of the bloodline, or the body itself is considered a sacred vessel – thus each one of us is a potential carrier of the Grail.

(SLIDE: 27 - Rosetti’s Grail Cup)

Mary Magdalene’s recently translated gospel: *The Gospel of the Beloved Companion: The Complete Gospel of Mary Magdalene*, is itself regarded by the Tradition that holds the original of this extraordinary document, as the true Grail, the treasure that was secreted out of Montségur, the legendary last stand in the Cathar genocide here in SW France, in 13th century. Montségur, or Montsauvage in the story, is also where the Grail Castle is found.

The Grail Chalice is also related to the ‘hidden treasure’ motif in legends and fairytales, “that comes to the surface of the earth once every seven hundred years, [announcing] its presence by little blue flames,” (Marie-Louise von Franz, *The Grail Legend*, p. 130). The work of redemption consists in releasing this light buried in matter, and reuniting it with the realm of light. Here we can see both Gnostic, Sophianic, and also alchemical ideas related to the Grail mystery. (For this, we need the alchemical attitude toward the *opus*: of work, meditation, and imagination, together with waiting for the right moment, *kairos*,

for things to happen.) Nowadays, the crop circles also represent this ‘hidden treasure’ I think, that is ‘rescued,’ made conscious, by all the efforts that individuals make to understand them and then to communicate their insights.

The Chalice itself has a background in the creation of the cosmos in the (Greek) Krater or Cup of the gods, the (Celtic) Cauldren of Rebirth of Ceridwen, and the Cup or Bowl of inspiration in the Dionysian and Orphic mysteries, as well as the Initiation Cup in the Eleusinian mysteries. **(SLIDE 28: Gundestrup Cauldron, of initiation and rebirth, C2nd BC, Copenhagen)**

The cups could also refer to the drinking of potions in the death and renewal mysteries that led to a transpersonal revelation in which death and life are experienced as one (please see my *Songlines of the Soul: Pathways to a New Vision for a New Century*, Ch. 6, “Crop Circles: Star Codes/Earth Dreams,” for a discussion of the Demeter-Kore myth and Eleusinian Mysteries, as well as a reflection on Aphrodite/Venus as a symbolic expression of earth and heaven, desire and love, renewal and return, and her connection with dolphins, doves, and the planet Venus).

The Quest for the Grail is the quest for the highest value, the soul sustaining ‘Water of Life,’ a journey beset with initiatory trials and tests in search of the healing elixir and Mystery of Life. In Wolfram’s version, retold beautifully by Lindsay Clarke in his *Parzival*, the tale takes place in the strange and wondrous dreamscape of imaginal reality.

(SLIDE: 29 – Clarke, *Parzival and The Stone from Heaven*, cover).

(SLIDE: 30 - Grail and Sword)

It involves the story of the **adventures of Parzival (SLIDE: 31 – Parzival)** on his way to becoming a knight – a tale of an innocent whose focus on fighting and conquest leaves a trail of grieving women and broken hearts of which he is oblivious; a **Wounded Fisher King (SLIDE: 32 Wounded Fisher King)** – a wound to the groin and therefore to sexual love and to eros; – and it all takes place in the landscape of a **Wasteland (SLIDE: 33 - Wasteland)**, a land where the earth is laid waste by war and greed – and the Grail is lost, or at least obscured. This dreamscape reflects essentially where we are today. These themes of wounded love and parched earth that we see everywhere around us, are mirrored in one way or another in the tales of various relationships throughout the story.

It is a ‘loathsome female,’ **(SLIDE: 34 – ‘Loathly Lady’)** symbol of the ‘dark and neglected feminine’ – a feisty and learned, old and boar-faced hag, named Cundrie – as well as the wise counsel of the reflective, hermit-monk **Trevrizent** – two figures who live on the wilderness edge of society who provide the power source of transformation in the tale.

They provide the “wake-up call” to Parzival. These solitary archetypal figures of the Wise Old Woman and Wise Old Man speak, unflinchingly and unsentimentally, to the necessity of heart and soul values beyond the ambitions of the self-involved ego. **They challenge both Parzival and Gawain** (his other half) in scathing ways (as only a wise elder can) on the limitations of their choices and attitudes to knightly code and conquest, and in their relationships with women to whom they cause only suffering and grief, respectively.

One of the central themes of the tale is that the search for knighthood and conquest must be surrendered to the **development of the capacity for compassion** and the values of the heart – which involves **asking the right question**: “What ails thee?”, a question that by its very nature expresses the compassion it seeks to convey. (**SLIDE: 35 – Compassion**). And it is not only knights who are ruled by the power principle of willful conquest. Some of the female characters have to face their power-driven qualities and hidden wounds in order to find love.

In this version of the story, the **Grail is a “stone that fell from heaven”** and in which “the opposing powers of light and darkness are eventually reconciled in creative tension” (Clarke, p. viii). The stone is described as *lapis exilis*, ‘insignificant or uncomely stone,’ (Clarke, p. 113). In alchemy, the stone, the philosopher’s stone, is described as “that which kills and quickens,” and yet is “exceeding precious;” it describes itself as “I beget the light, but the darkness too is of my nature” (Jung, *Psychology and Alchemy*, CW 12, p. 79).

(**SLIDE: 36: Earth between light and dark**)

In Clarke’s *Parzival*, the problem of **facing our shadows** is viewed from both a generational point of view (Parzival’s father, Gahmuret), and a cosmic one: – there was **a war in heaven** when the forces of dark rose against the powers of light, and the cosmos was torn apart. But a group of angels wouldn’t take sides, and these ‘guardians of the grail’ came to earth to protect the stone of healing that holds both the light and the dark together, that which makes life whole again, and from which all earthly bounty flows. The splits found within, between, down generations, in our shadow projections both personal and cultural, in our broken connection to nature, and broken bond with earth’s relationship to the cosmos, **all contribute to our Wasteland**, and this must change if we are to survive, if we are to **restore the Grail**.

The wonder of this 12th century tale is that it is remarkably contemporary and shows the necessity of descent and renewal and what makes it possible. But, although down through the ages, individuals and heretical groups such as mystics, alchemists, kabbalists, Cathar gnostic groups, Troubadours (all of whom thrived in the cultural flowering of the 11th – 13th centuries), and mystics,

artists, scientists, poets, and unknown individuals of all ages, have dared – often at great peril to themselves – to embark on the journey of initiation, death, and rebirth, and protect the Grail, we have still yet to choose (though there are hopeful signs everywhere) on a broader level, the quest to make disintegration conscious and to participate in Life’s renewal. Perhaps Covid is a ruthless messenger, like Cundrie, to draw our attention to the urgency of this path. Are *we asking the right questions?*

Questions are central to the Grail. The age-old question, “**What do Women Want?**” as well as the other Grail question, “**Whom does the Grail Serve?**” are also taken up as we wade through the waters of the development and then limitations of the warring heroic ego, the wounding of the soul through the wounds of love, to the necessity of owning our shadow side, grieving our losses, and facing our mistakes to embrace our vulnerability on the way towards opening our heart and the healing power of love.

There is even a **reconciliation of Muslim and Christian** in this story as we trace the play of opposites in many guises throughout the story and see how then, as well as now, our divisions both personal and collective keep us from what we most desire. (**SLIDE 37- Muslim Author of the Grail**) In fact, Parzival only arrives at the Grail Castle for the second time (the first time, he doesn’t ask the question, so the abundance of the grail disappears, and the Castle and its energy remains under an unredeemed spell/unconscious), after he reconciles with his Muslim half-brother, Feirefiz.

Furthermore, at the end of this story, after Parzival, with the memory of his lonely path to acknowledge his own suffering ringing in his ears, asks the **suffering Fisher King, Anfortas, “what ails thee?”** With the question finally being asked, the miracle of healing begins and creates a **luminous presence** all around. Repanse de Joie, the Grail-bearer, enters, holding “between her hands a silver chalice in which gleamed the stone,” (Clarke, p. 205). Here, **both Chalice and Stone, form the radiance of the Grail**, and the stone shimmering magically with both light and dark, leads Parzival to marvel at how these healing symbols point to all of Nature and, (returning to Jung’s vision), he experiences the “**living quality of matter** that guides us on our journeys through life.” The restoration of the spirit of nature, *anima mundi*, soul of the ‘one world’ behind this world, is perhaps what restores the Grail, “not” as Cundrie suggests at one point, “as a thing to be found, or an absence to be mourned, . . . but a **presence** patiently awaiting [our] attention.” Perhaps the restoration of the Grail is an experience of the fathomless **mysteries of life** that restores our connection to the sacred. From that moment, it is much more difficult to do harm. (**SLIDE: 38 - the alchemical picture of the union of humankind w/ nature and the cosmos – the sacred marriage that leads us into the Stellar Age**).

Perhaps the Grail formation exquisitely presented to us in the fields this summer, offers us the possibility of this healing Presence, earth now seen as “Celestial Earth” as Corbin puts it, and encourages us to reach into our creative imaginations to co-create the union of spirit in matter, what John Michel calls – (linking the Grail myth and the centrality of soul values, the number 7, with the sacred foundational pattern of 12) – a “heavenly sanctuary on earth,” (NewLMG, p. 159).

Jesse Weston writes: “The Grail is a Living force: it will never die; it may indeed sink out of sight, and for centuries even, disappear ... but it will rise to the surface again and become once more a theme of vital importance.”

And Jungian analyst **Gary Sparks**, addressing the spiritual function and power of matter found in synchronicity and certain processes in the physical body, suggests:

“The observation of the guiding power of matter will be central to our mindset. A re-examination of religion, of science, of time, of reality itself will follow from the insight that the material world can communicate symbols, i.e., that there is a spiritual, or guiding, power in matter.” (www.jungandpauli.net)

We could easily extend this to the study of crop circles. Perhaps they represent the Grail mystery, that leads us forth on a quest, each one making the journey in different ways, as we have seen in the talks here.

**The Grail is indeed a myth for our time!
(SLIDE: 39 - PLEIADES and Grail CC)**

I would like to complete this talk with two things:

First, I said I’d come back to the musical connection between the numbers 12 and 7. My brother, William, is a musician and composer, and I sent him a photo of the Grail formation and asked for his feedback. He responded with a 3-minute composition that I’d like to play you – in which, among other things, the 12 semitones of the scale are presented (you could say, therefore, uniting 12 and 7 musically). My brother writes: “I was responding to the energy it must take to create a crop circle: the alien precision/ intelligence.”

And after we listen to the music, I’ll complete with a piece of writing that came quite spontaneously after a meditation, that occurred right after I’d been in the Clearwood ‘Sun/Moon’ Formation last year – words that also anticipate the Grail formation of this year.

[Play music:]

Finale

the Grail as Chalice Meditation.

A meditation the evening after being in the formation (at the Devizes CC Conference Circle), August 2nd, 2019. At the beginning, I've added a brief oracular saying that I received from the Heel Stone at Stonehenge, 2 days before going to Clearwood, because in a recent dream, it was hinted that it belonged here. (And just a note here the 'you' in the writing is everyone, it's not me alone.)

“Daughter of Time

Can't you see

For a long time now

I've been calling thee to me:

The Chalice is restoring the Wasteland.

We are reseeded your planet and reseeded you.

In this way, the light body of the planet and your own light body is growing and expanding.

At midnight the clock is reset and this is NOW. Now is the [only] moment that is eternal, so all is spreading through the planetary web.

At the reset, you bring forward all the other cosmic seasons, integrating them as you move toward another era.

In spite of how things appear on the surface, new energy is forming in your consciousness and in the subtle body of the earth.

This is leading to a whole new era of the integration of earth spirit and heavenly matter.

The Sacred Marriage is constellated; you are becoming aware of your stellar origins and you are becoming a Star.....”

END

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