



# The Triple Centre & the Universal Axis

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It has often been said that the centre of the so-called Glastonbury Zodiac is not at Glastonbury at all, but near Butleigh, about four miles to the south. Usually this kind of statement is made by the literal-minded or those with an insufficient grasp of esoteric or magical principles. Unfortunately, there are also plenty of people who should know better who make the same error<sup>1</sup> and seem aware only of the geometrical or geographic midpoint of the Enclosure, whilst ignoring entirely the esoteric doctrine of the Centre.

Now the Centre, which is a spiritual state, should not be confused with a particular physical place. True, it is often through focal points or “nodes” in sacred landscapes that the mystery of the spiritual Centre is revealed, but these are, properly speaking, merely nodal points of expression or contact.

There are indeed a good number of power sites to be found in the Glastonbury Star Enclosure. However, we are concerned here



with two places that for obvious reasons hold special importance because they function equally, if differently, as particularly powerful expressions of a spiritual Centre. These are at Butleigh, which is also the geometrical centre of the Star Complex; and at Glastonbury, which in effect represents the polar mountain that “rears itself out of the Hyperborean mists of the Sea Moors.”<sup>2</sup> Far from being an anomaly or exception, the presence in the Enclosure of two Centre sites is simply an outcome of the principles of magical resonance and substitution.

At Butleigh, the nodal point is enclosed by a precinct containing three key images or effigies. These are:

- a) a sacred bird, possibly a dove or raven, but more likely a swan;
- b) a triangle, which among other things is an emblem for the sacred hill or mount of vision;
- c) a dragon’s head (and tail).

This triad of glyphs reflects and resonates with the Glastonbury effigy, which:

- a) is in the shape of a great bird (a phoenix or swan);
- b) contains a sacred hill of vision topped by a Tower that is
- c) dedicated to St Michael, the dragon-slaying Archangel.

Now it is interesting that Dion Fortune, in advanced work with her esoteric group, which was centered in Glastonbury, envisioned the Archangel Michael on the Tor thrusting a sword down through the tower into the Earth. This is clearly a case of a magical opening of, and alignment with, the Universal Axis. For Michael is very much the Archangel of the Axis, as evidenced by his association with holy hills, the “axial” weapons of sword and lance, and the traditional functions of guide of the dead, weigher of souls, dragon slayer, and so on.<sup>3</sup>



In esoteric imagery slaying a dragon is equivalent to setting a centre in the landscape, thus focussing and containing the stellar/chthonic power within specific boundaries ~ in this case the sacred enclosure of the Glastonbury Zodiac. This “dragon force”<sup>4</sup> weaves through and across the land in a network of interlinked lines of power, drawing its core energy from the depths of the UnderRealm and the higher reaches of the stars – pole to pole, so to speak – enabled by the universal vertical Axis of Light.

I note also that on the west side of the tower on the Tor is a carving of a pair of scales, which relates it to the Bear stars of Ursa Major and Minor. These two constellations were viewed together in ancient times as the Scales, before the image was transferred to Libra, which perhaps harkens to the antiquity of the Glastonbury Zodiac. Libra was not originally a separate constellation, but represented the claws of Scorpio. This migration of magical images from polar to zodiacal or solar cycles has been connected to the transition of ages and mysteries centres from Hyperborean (polar) to Atlantean (western).<sup>5</sup>

There are several other affinities between Glastonbury Tor and the central precinct at Butleigh that are worth mentioning here:

- 1) If viewed on a clear night from Butleigh, the pole star (now in Ursa Minor) appears in the sky over Glastonbury Tor.
- 2) The constellations that whirl about the pole star above the Tor include Draco, the dragon and Cygnus the swan, both of which contain stars that in some past (or future) epoch were themselves pole stars, and both of which are connected to Glastonbury and also appear as effigies in the central precinct.<sup>6</sup>
- 3) While the geographic midpoint of the Somerset enclosure is at Butleigh, Glastonbury Tor is to the north in the circle of effigies. Now, in certain settings of the magical circle or sphere of work the “point of mediation” is to the north. This



is because the north is where the pole star is located, so working in that direction is equivalent to aligning oneself to the Universal Axis, that is, to a flow of power originating in the spiritual Centre.

4) The Tor's prominence in the landscape makes it a much more visible focus than the central precinct around Butleigh. This explains much of Glastonbury's continued attraction over the centuries, its enduring power as a spiritual place, and why it acquired such a vast store of sacred lore. Butleigh on the other hand, while not without its own significant traditions, some of which we will have cause to examine later, is much less visibly spectacular (at least from the ground), yet for all this is an extremely potent centre closely linked in the form of its effigies to the Glastonbury site. And it could be said that Butleigh conceals a third centre, not marked in the landscape except by the inherent power and resonance of the place and a conspicuous absence of images. This third concealed centre is linked to a presence deep in the UnderRealm that appears as an inner light or central star within the Earth.

We have seen how Glastonbury and Butleigh function together as central sites in the magical landscape of the Star Enclosure. Although geographically distinct, the two localities must therefore be considered aspects of a single reality, dual expressions of one spiritual Centre, which latter, in light of its principial or archetypal nature, may have numerous modes of expression within any given tradition. Wherever there is a contact point in the landscape for the Centre, there also is the universal vertical Axis which is the connecting stream of power running through the Three Realms. As I will show in further papers, the focal points of Glastonbury and Butleigh are also closely linked with several important horizontal axes or alignments in the landscape of the Enclosure.



## Notes

<sup>1</sup> Lest anyone be tempted to place KEM herself in this category, it should be said that from her notes and from her knowledge of Masonic imagery, as well as from her published works it is clear she must have recognized the relationship between Glastonbury, Butleigh and the spiritual Centre. See in particular chapters 1 and 8 of *The Enchantments of Britain* where she links the Tor, the triangle in the central precinct at Butleigh and the “Secret Sanctuary that gives upon the earthly Paradise.”

<sup>2</sup> *The Enchantments of Britain*, p45

<sup>3</sup> See *The Magical Battle of Britain*, which comprises Dion Fortune’s War Letters.

<sup>4</sup> The dragon power, of course, has nothing to do with the demonic or satanic projections overlaid on its imagery by certain Christian factions, but is identical with what is elsewhere termed the green fire or the stellar fire.

<sup>5</sup> It is significant that the heads of most of the effigy figures in the Glastonbury Zodiac look towards the West, towards the legendary lands of Atlantis.

<sup>6</sup> This is a result of the precession of the equinoxes. We could also include Cepheus, which is shaped like a house ~ that is, like a square with a triangle ~ and represents certain manifestations and developments of the polar mountain.

