

# THE Heretic MAGAZINE



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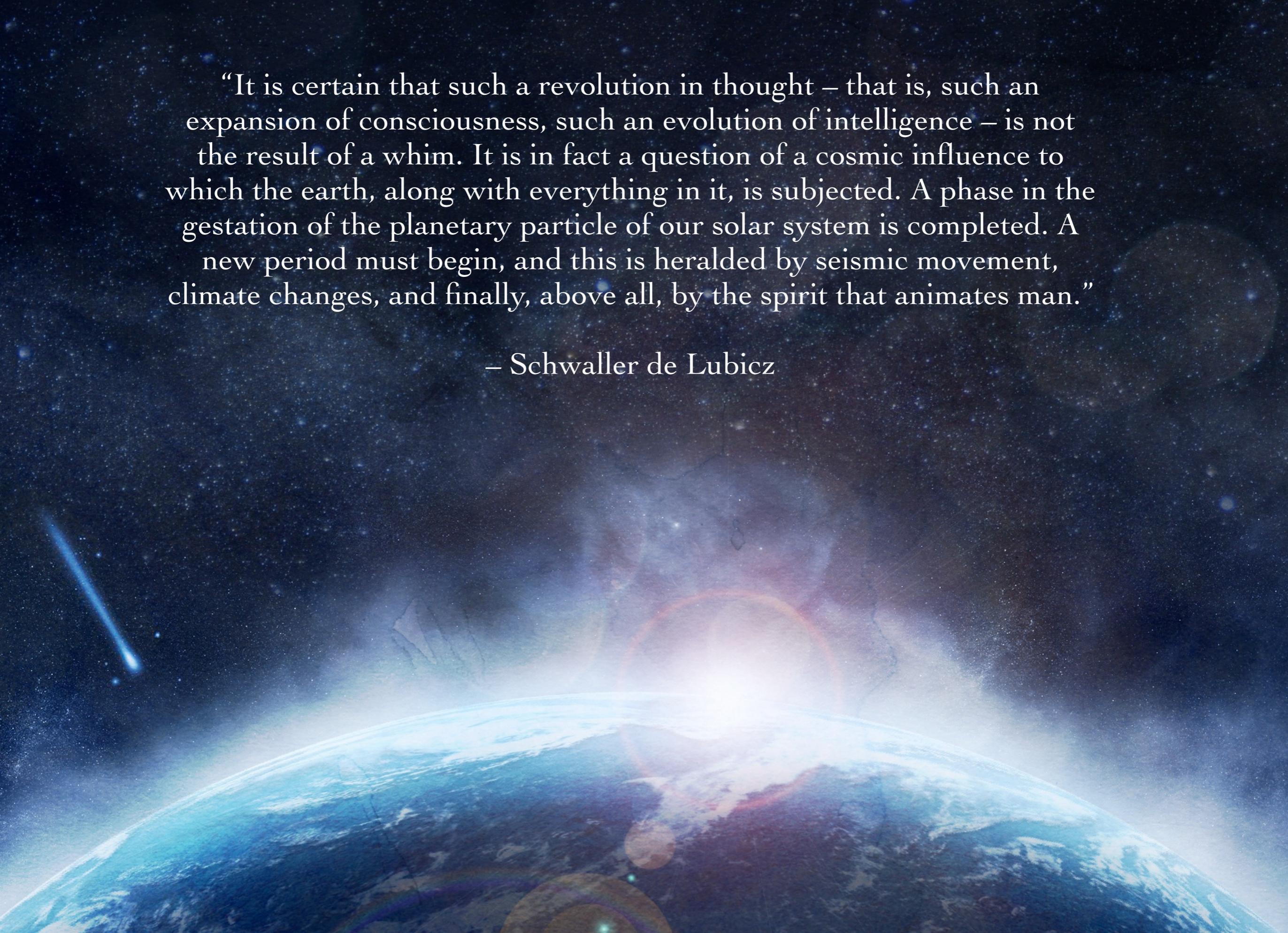
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“It is certain that such a revolution in thought – that is, such an expansion of consciousness, such an evolution of intelligence – is not the result of a whim. It is in fact a question of a cosmic influence to which the earth, along with everything in it, is subjected. A phase in the gestation of the planetary particle of our solar system is completed. A new period must begin, and this is heralded by seismic movement, climate changes, and finally, above all, by the spirit that animates man.”

– Schwaller de Lubicz



# FIRST TEMPLAR NATION

THE TEMPLARS' GREATEST  
ACCOMPLISHMENT IS THE  
ONE STORY NEVER TOLD



FREDDY SILVA

The best-selling author, researcher of ancient systems of knowledge, alternative history and earth mysteries brings us Part 1 of his fascinating exposé into the Knights Templar and the greatest story never told

## PART I

**ON EASTER SUNDAY 1118** A new king of Jerusalem was chosen: Baudoin de Bourcq, cousin of the late king, Godefroi de Bouillon. Like his former family members, he too had served on the First Crusade. Barely had Baudoin II become used to his newly appointed seat when he received a visit from Hugues de Payns and Godefroi de Saint-Omer, as though the two intrepid knights were presenting their credentials.

They may have received a less enthusiastic reception than from his predecessor, for Baudoin II was

in desperate need of warrior knights above spiritual warriors. Nevertheless, whatever Hugues and Godefroi pitched to the new king, he was sold and, shortly after, a small, close-knit group of knights moved into premises on Temple Mount to become known officially as the Knights Templar.

But what if it could be shown that seven years earlier the Templars were already present and materially active in another land two thousand miles to the west and, through their intervention, this secret endeavour became their greatest accomplishment — the creation of Europe's first independent nation state?

## Genesis of an Order

It is the close of the eleventh century. Europe is a hodgepodge of counties, duchies and kingdoms. There is no France, no Spain; the German states are largely under the tutelage of the Holy Roman Empire. Around 1083 two cousins from the House of Burgundy — the noble knight, Henri, and his distant, but far more ambitious, cousin, Raimond — rode into northern Iberia from Dijon at the request of Alfonso VI, king of Castilla e León, Galicia e Portucale. Alfonso's instruction to the knights was straightforward: recapture the parts of Galicia and Portucale that had been stolen by the Saracens and the Moors. The two would do this admirably, both Burgundians earning a great reputation for services rendered over the course of eight years by re-conquering territory all the way south to the river Tejo, including the city of Lisbon.

As a token of appreciation, Henri — a descendent of the Frankish kings in the male line, great grandson of King Robert I, son of Duke Henri of Burgundy — received the hand in marriage of Alfonso's illegitimate daughter, along with a dowry of lands in Castilla. News of the First Crusade soon reached Alfonso, but with the king too occupied with his own campaign at home, he asked his new son-in-law to sail in his stead. In return, Henri was granted full governorship of the Atlantic port

city of Porto Cale and its surrounding territory — the small county of Portucale — whereupon Henri changed his name, in Portuguese, to Count Dom Henrique.

Little did Dom Henrique know that his decision to sail to Palestine would mark a pivotal moment in the history of his newly-acquired land, for the people he would meet in Jerusalem would one day shape the destiny of his small territory. Dom Henrique set sail to Genoa on the north Italian coast, joined forces with one of the Crusader armies, then continued with the fleet to the ancient port of Jaffa, disembarking 33 miles to the west of



*The rotunda, Tomar, Portugal*

The Cistercian monks were consummate scribblers and in one account they state that, whilst in Palestine, Dom Henrique ‘venerated the Sacred Places’ and, in return for his faithful assistance, a grateful king of Jerusalem — Godefroi de Bouillon — gave him custody of various holy relics, including the cloak of Mary Magdalene

Jerusalem. His timing coincided with the arrival of the Crusading army, dusty from months of laborious march through the Levant. Count Dom Henrique’s adventure is rarely acknowledged in history, and yet his travels are asserted by a chronicler of the Cistercian Order. The Cistercian monks were consummate scribblers and in one account they state that, whilst in Palestine, Dom Henrique ‘venerated the Sacred Places’ and, in return for his faithful assistance, a grateful king of Jerusalem — Godefroi de Bouillon — gave him custody of various holy relics, including the cloak of Mary Magdalene. A later account by a member of the Templar Order goes so far as to state that Dom Henrique ‘was known by Pope Urban II, who named him as one of the twelve leaders of that sacred expedition.’

Dom Henrique made a second voyage to Jerusalem in 1103. This time it coincided with the arrival of two proto-Templars: Hugues de Payns and Count Hugh de Champagne. Originating from the same Duchy, it is likely



*Count Dom Henrique*

that both Hugues and Dom Henrique got to know each other well over the next three years in Jerusalem, especially as both men shared the vision of a temporal new kingdom accountable only to God.

With Dom Henrique was another man of French parentage, Pedro Arnaldo da Rocha, born in Santarem (in what is today's Portugal), whose family, la Roche, were supporters of the burgeoning Cistercian Order. In time, the abbot of this order, Bernard de Clairvaux, would become the Templars' main benefactor.

Young Pedro Arnaldo's presence in Jerusalem was opportune, arriving as he did shortly after Godefroi de Bouillon installed members of the secretive Ordre de Sion in a rebuilt abbey on its namesake hill. To say he made a favourable impression on the monks is an understatement, because by 1116 Pedro Arnaldo resurfaces as a full member of the Ordre, his signature inscribed on an original document from the Abbey de Notre Dame du Mont de Sion, in which he is addressed in Latin as 'Prior Petrus Arnaldus'.

Such a position imbued Pedro Arnaldo with immense political leverage. The abbey had established close ties with the knights and monks in the nearby church of the Holy Sepulchre, right from the time both fraternities were installed by Godefroi de Bouillon. It therefore afforded the Prior direct access to two



*Temple Mount in Jerusalem, first headquarters of the Knights Templar*

individuals who had been living there: Hugues de Payns and Godefroi de Saint-Omer, the nucleus of the Order of the Temple. That relationship was revealed on 19 July 1116, when a document, signed by both Prior Arnaldus and Hugues de Payns, declares 'good relations are assured between the two Orders.'

In the relationship between the Order of the Temple, the House of Burgundy, the Ordre de Sion and the incipient Portuguese kingdom, Arnaldo da Rocha would prove to be the lynchpin. He was Portuguese by birth, his friendship with Count Dom Henrique granted him favour within the Portuguese court and, through his family's status, connections with the nobles and ecclesiasts in and

A classical painting of a man's face and hand, with a hand-drawn grid overlaid on the background. The man's face is on the left, looking slightly to the right. His hand is on the right, with the index finger pointing upwards. The background is a dark, textured brown with a grid of light brown lines.

**DA VINCI ROCKS!**

**LYNN PICKNETT & CLIVE PRINCE**

This is how we got involved. Dan Brown wanted to write a second Robert Langdon novel (after *Angels and Demons*), but other than knowing he wanted an art-world background, he still needed a specific idea. Then he spotted our 1997 *The Templar Revelation* in a New England bookstore. The rest, as they say, is history – or, perhaps, ‘alternative’ history

**TO MARK THE TENTH ANNIVERSARY** of *The Da Vinci Code* phenomenon, Lynn Picknett and Clive Prince, the British authors who originally inspired Dan Brown’s book, reveal the truth about the legend to end legends – Leonardo da Vinci. They suggest, after his wilful misrepresentation by academia, that we all owe Leonardo the time to discover what he was really about. And it might just shock you...

In the ten years since Dan Brown’s publishing phenomenon, *The Da Vinci Code* (DVC), first hit the headlines, a lot has changed. All sorts of people who had never given what might loosely be termed theology a second thought were now discussing the Sacred Feminine

over their morning lattes. And those who liked to think of themselves as theologians were wishing the bloody book had never seen the light of day, because you can’t have *ordinary* people knowing that there were many gospels that were never voted into the New Testament. Certainly not Gnostic gospels – such as the *Gospel of Thomas* or the *Gospel of Mary Magdalene* – which paint a very different picture of Jesus’ sex life... In fact, writings that suggest rather strongly that he actually had one. And talking of painting, over the last decade art historians have frequently got equally hot under their collars at the very suggestion that Leonardo da Vinci painted massively heretical hints into his most famous works, specifically *The*

*Last Supper*. Where on earth, they sigh into their whiskers, did the author *get* all this nonsense?

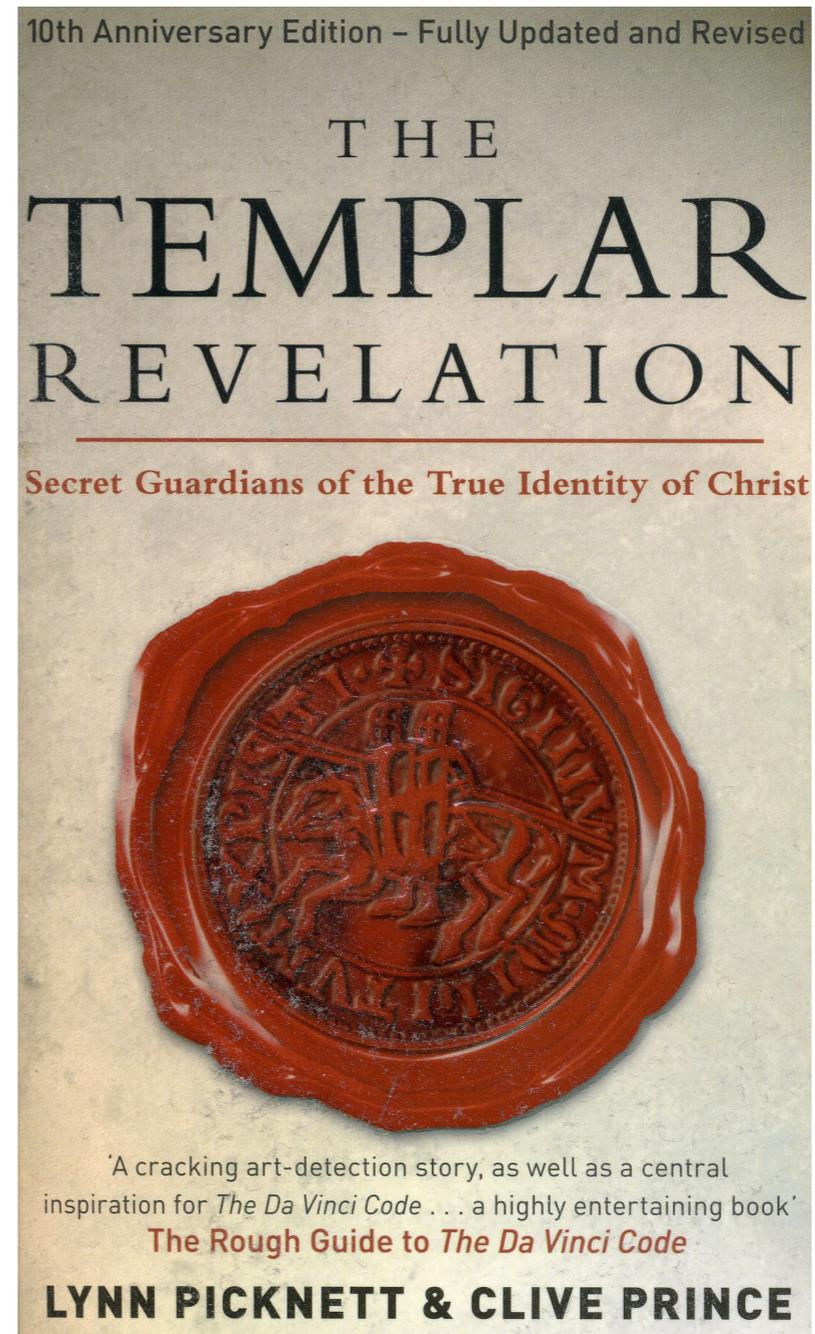
Basically, from us. And even though biased, we would suggest that none of the above is actually nonsense. Please read on.

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(And it might be fair to warn you that this won’t descend into a rant about ‘how dare Brown steal our research’ etc. He didn’t. As a novelist he was very welcome to use our non-fiction book as reference – and anyway he gave us due credit. But we still begin talks with: ‘*The Templar Revelation* made millions. *Just not for us.*’ Though we do say it with a *tiny* smile.)

Brown then added into the mix the theories of the 1982 *The Holy Blood and the Holy Grail (HBHG)* by Michael Baigent, Richard Leigh and Henry Lincoln (BL&L), about the Priory of Sion being a secret society that protects the descendants of Jesus and Mary Magdalene. But none of that was in our book or in Brown’s original synopsis.

In fact, in his first version the finale was set to happen



*The authors’ book, The Templar Revelation (1997), which inspired The Da Vinci Code*

in Turin, not London, and involved the Turin Shroud. It transpires we had inspired that too, as it was going to be based on another of our books, *Turin Shroud: How Leonardo da Vinci Fooled History* (1994). (By the way, his villain, Sir Leigh Teabing – anagram of Baigent and Leigh – was

originally surnamed Prince. The editors made Brown change it, as it would be too confusing, with Sophie being nicknamed ‘Princess’.)

(And, in case some might suspect we’re merely jumped-up *DVC* wannabees, all this can be found in that statement Brown made when he was unsuccessfully sued by Baigent and Leigh in London’s High Court in 2006. While to those who fashionably dismiss Brown and the whole *DVC* thing, please don’t. Sayings about bathwater and very small infants spring to mind.)

Because the plot of the published novel hangs so

much on the ‘holy bloodline’ theory, and a 1,000-year-old Priory of Sion, many assume that it must have come from us. Not so.

The error – and, to us, downright slur – has been repeated recently by professional debunker, Joe Nickell, in *The Science of Miracles*. In his discussion of *DVC* he describes us as supporters of the bloodline and as having been ‘duped by the Priory of Sion hoax’ (Joe Nickell, *The Science of Miracles: Investigating the Incredible*, Prometheus Books, 2013). Even a quick flick through our books would/should have made him hesitate there – especially our 2006 book,



*Picknett and Prince with director, Ron Howard, on location while filming their cameos in the movie*



*Picknett and Prince in The Da Vinci Code movie*

# CURIOSITIES OF THE KALEVALA

SHAMANISM, BEES, RESURRECTION RITUALS AND THE SAMPO



ANDREW GOUGH

The folklore known as *The Kalevala* has bewildered scholars since it was first transcribed from the songs of Finnish and Russian bards over 175 years ago. Little is known of its origins, characters or the Sampo, a mysterious artifact that has confounded academics and fuelled speculation that it may have been the Grail, the Tree of Life or the Ark of the Covenant

**THE EXTRAORDINARY STORY IN *THE Kalevala*** also contains references to shamanism, felled oak trees and sacred bees, whose magical honey is sourced from far away planets for use in resurrection rituals. The question remains: did the *Kalevala* chronicle an ancient and supernatural saga, or might there be another explanation?

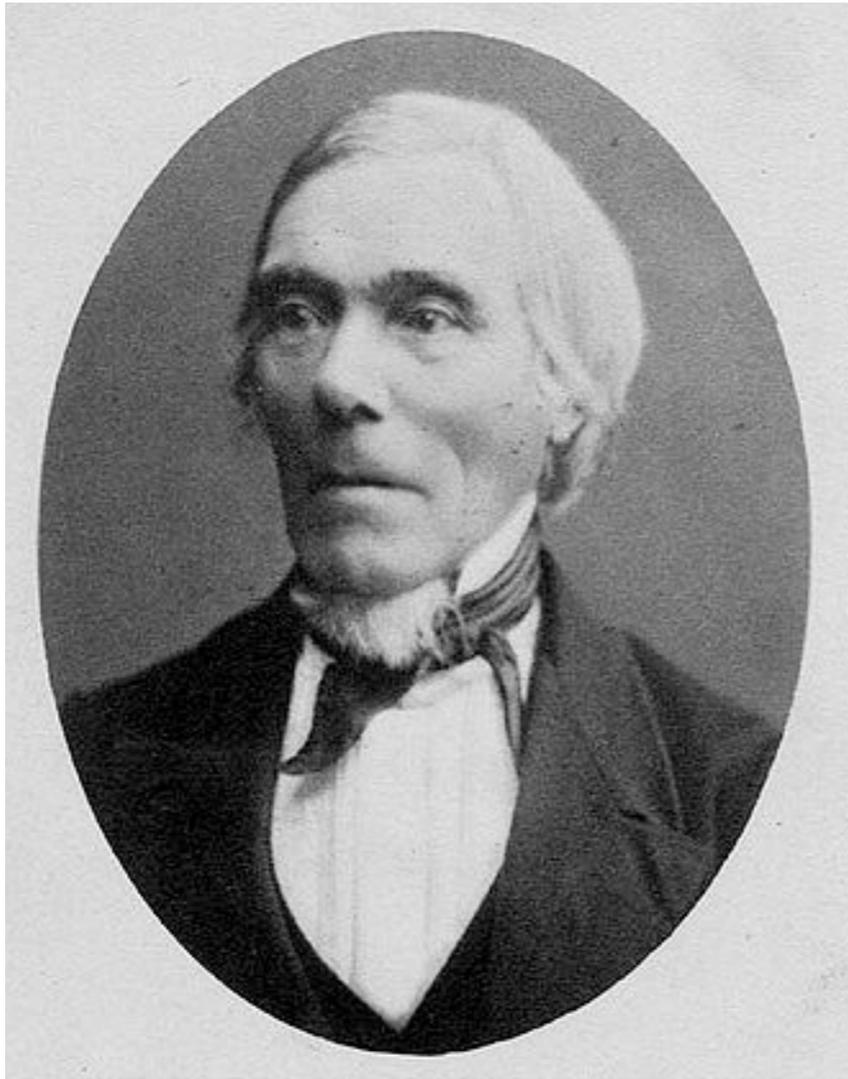
### **The Linguist Who Made House Calls**

Elias Lönnrot (1802 – 1884) was a physician turned linguist who, in his capacity as the district health officer, travelled to the region that straddled the present border between

Finland and Russia in search of his country's cultural identity, for Russia had annexed Finland in 1809 and nationalism was perilously low. Heroically, he found it.

Between 1828 and 1843 Lönnrot travelled to the region no fewer than 11 times, transcribing the songs which were sung by the village elders. Most were performed by two men who sat face to face, holding hands, alternating verses and swaying to the music, as if in a trance. The antiphonal singing, as it is known, has its roots in antiquity, in the singing of psalms, which was popular in both Hebrew and Christian liturgies, and which is recorded in the Old Testament, being but one example. In Lönnrot's

*A portrait of  
Elias Lönnrot*



day, however, the tradition had all but vanished. Solo performances had replaced duets and women sang songs that had previously been reserved for men.

It was not until his fourth trip, in 1833, that Lönnrot began to suspect that the songs he was recording might comprise a singular historical prose. Lönnrot embellished the songs he was amassing and some, such as the Finnish historian, Väinö Kaukonen, believe that he altered as much as half of the epic while authoring another 3%.

Still, this seems about right, given the arduous task of weaving the songs into a coherent narrative. This could not have been easy, for the songs, apparently set in first millennium AD Finland, depict creation myths that are thousands of years old.

*The Kalevala*, which is sometimes branded as an older, Finnish version of *Beowulf* (an epic poem that derived its name from ‘bee wolf’ – a bear, the natural enemy of bees) consists of 50 cantos and 22,795 lines of poetry. The work is a national treasure and has been translated into dozens of languages. Nevertheless, we must ask: does anyone truly understand what it is all about?

## Song of Songs

*The Kalevala* assumes that the reader understands its bizarre plot. It begins with creation. The earth is spawned from a duck egg and the first man, Väinämöinen, a water-god turned shaman, is born of the goddess, Ilmatar. Väinämöinen brings life to a barren planet by creating trees and introducing agriculture. Although a god, Väinämöinen is hopelessly human and his obsession with obtaining a wife dominates the storyline and catapults him and his colleagues on a hero’s journey to Pohjola, the shadowy land of their rivals to the North, and the home of a witch named Louhi who seeks to protect her

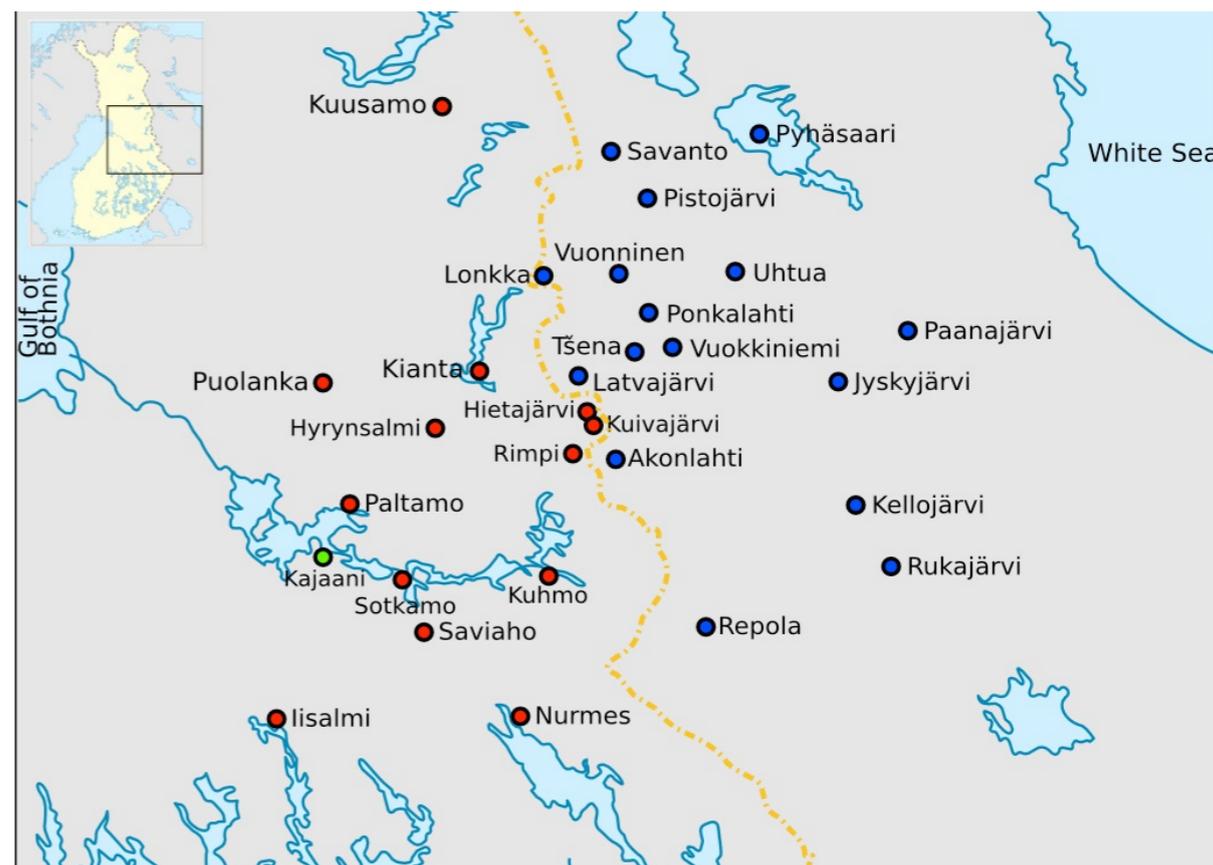
daughters from the bride-obsessed southerners.

Louhi was a powerful priestess who oversaw the northern territories. Not surprisingly, historical accounts confirm that this very region was home to a tribe of women who mounted men's heads on poles as prizes of valour. The ancient name of the region was Kven ('Woman Land' in Old Norse) and many communities, such as the Sitones, confirm the presence of 'Amazonian' women in the region. Interestingly, Kven has also been translated as 'swampy land' and the *Kalevala* contains a plethora of references to seas, rivers, lakes and swamps.

As the story progresses, Väinämöinen proposes to the Maiden of the North, but is rejected. Undeterred, he encounters a young man named Joukahainen who, having lost a duel with Väinämöinen, promises his younger sister in marriage as a concession. Tragically, she takes her own life to avoid becoming his bride. Dejected, Väinämöinen agrees to commission a 'Sampo' for the people of the North in return for a wife, but it is not he who is skilled in metalworking. Enter Ilmarinen, the protagonist of the story and another Finnish hero who obsesses about finding a wife.

Ilmarinen, who is credited with having forged the sky, appears to be the world's first artificer and may, in fact, be the archetype for Tubal Cain, the little understood figure whom historian Flavius Josephus tells

Louhi was a powerful priestess who oversaw the northern territories. Not surprisingly, historical accounts confirm that this very region was home to a tribe of women who mounted men's heads on poles as prizes of valour



*A map of Lönnrot's field trip locations: blue towns are Russian, red towns are Finnish, and Kajaani, his base, is green. The current border is shown in yellow, although Finland was part of Russia during his time*

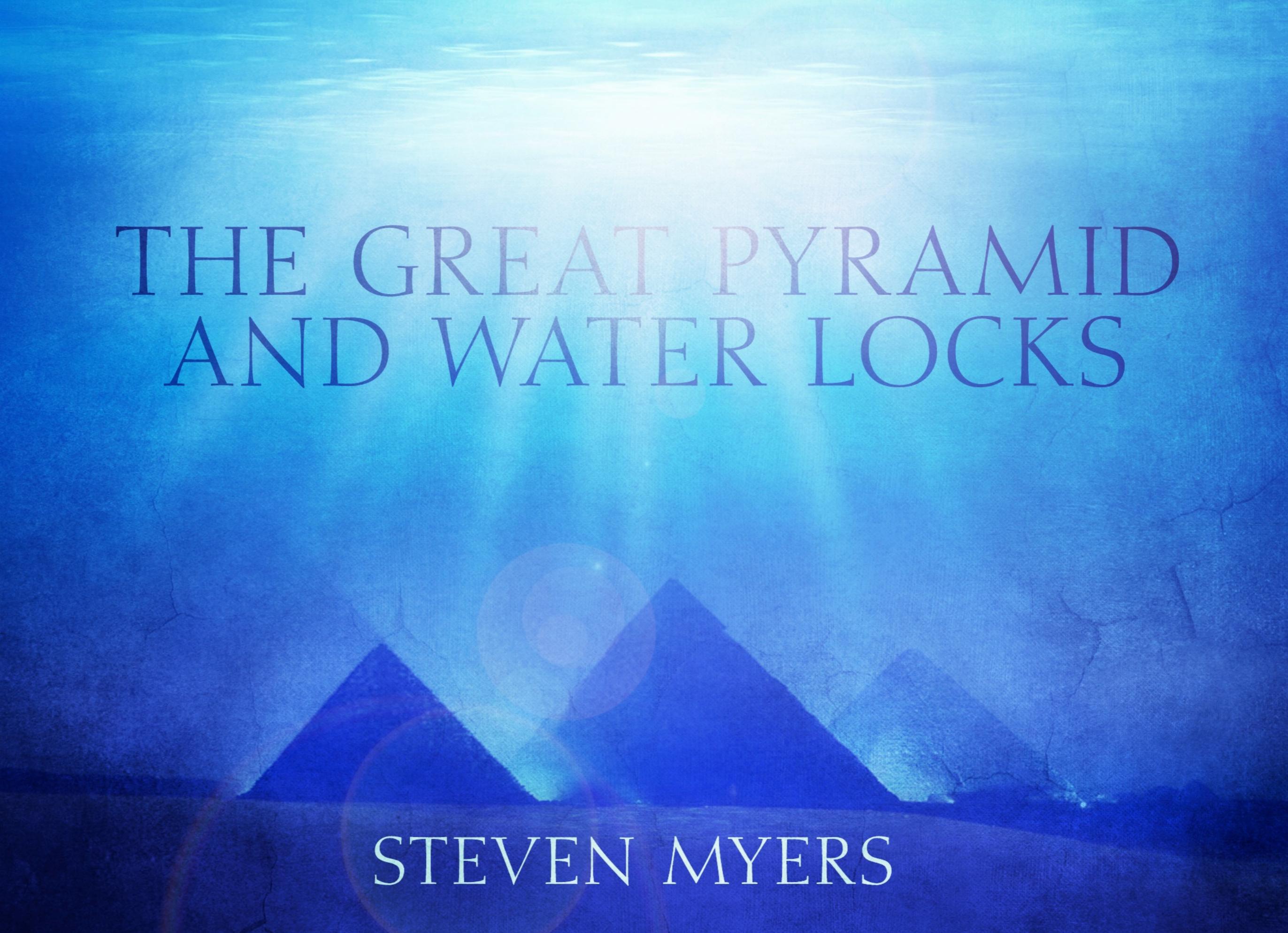
us 'was very expert and... invented the art of working brass.' Metalworking was considered a sacred, shamanic art that enabled the spirit to depart the metal when heated. And so Väinämöinen persuades Ilmarinen to forge the 'lid of the sky', the 'mighty Sampo', so that he can barter it for their brides.

Trial and error ensues, but Ilmarinen perseveres and succeeds in producing the Sampo, which he and Väinämöinen present to the people of the North, as promised. Disappointingly, the men leave without taking a wife. Later, a handsome young man by the name of Lemminkäinen proposes to the Maiden of the North and is assigned a series of tasks in order to prove his worthiness, an act that recalls the twelve labours of Hercules. Although he dies while attempting the challenges, he is resurrected by his mother who summons a bee and commands it to travel to space to retrieve magical honey for her son's resurrection ritual. The *Kalevala* is now in full swing.

Väinämöinen builds a boat for his next bride quest to Pohjola, but is imprisoned and resorts to magic in order to escape. Ilmarinen learns of Väinämöinen's fate and travels to Pohjola and succeeds in securing the Maiden of the North's hand in marriage. Väinämöinen sings at the wedding, but Lemminkäinen is not invited and takes revenge by killing the Master of the Northland.

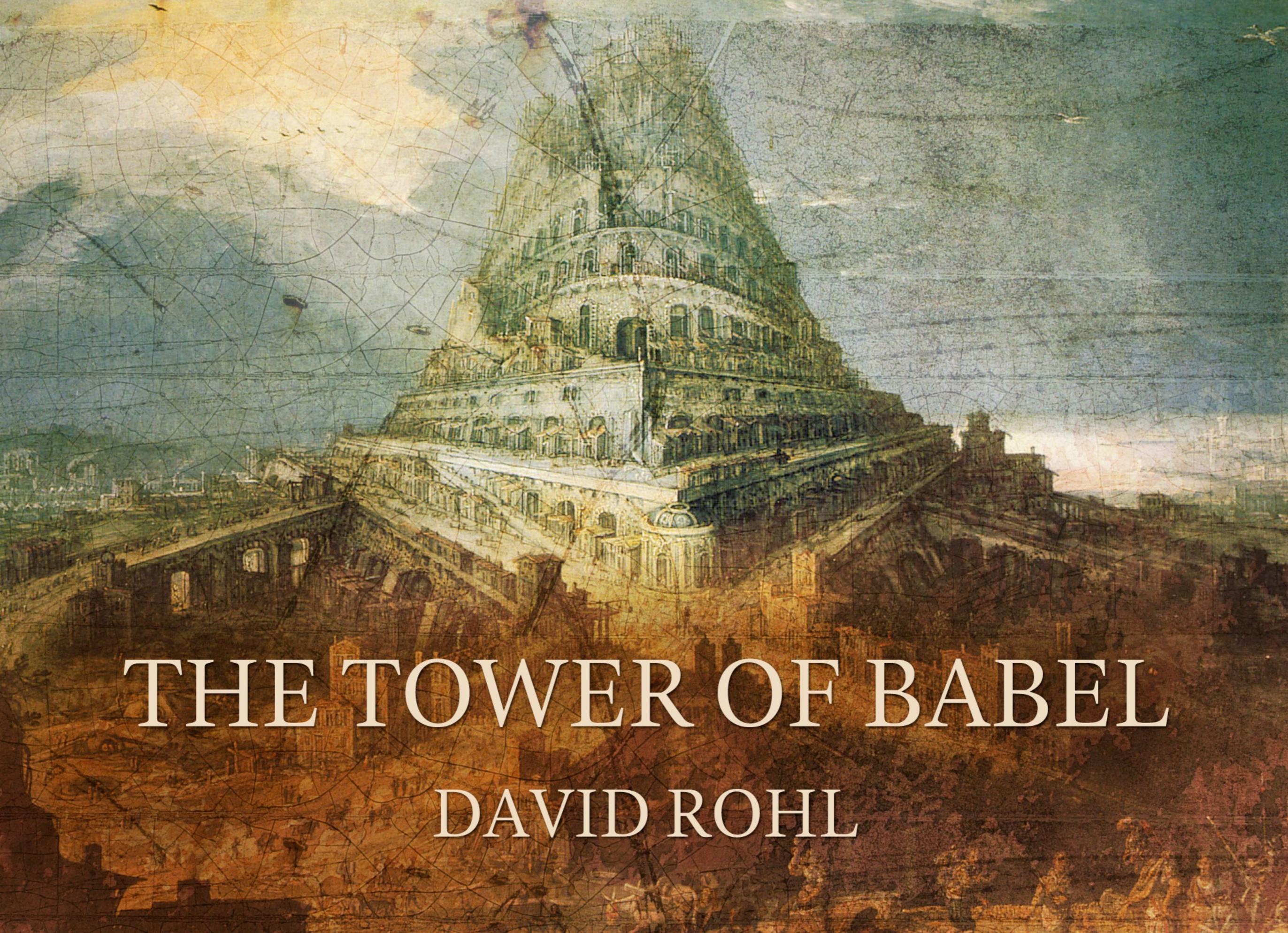


*Ilmarinen forges the Sampo. The painting Sammon Taonta by Akseli Gallen-Kallela, 1893*



THE GREAT PYRAMID  
AND WATER LOCKS

STEVEN MYERS



# THE TOWER OF BABEL

DAVID ROHL

THE STRANGE CASE  
OF ROBERT LOUIS  
STEVENSON  
AND HIS OWN

MR HYDE



IAN ROBERTSON

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