

“RETURN OF THE SHIPING OPES”

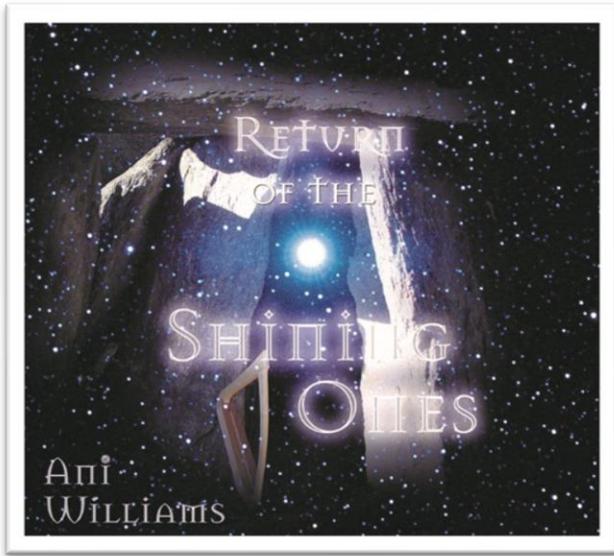
LYRICS AND ORIGINS

Ani Williams Summer Solstice, 2021

Songs inspired by Catalonia’s ancient stone temples, star alignments and encounters with elemental dragons of the Pyrenees. These guardians of the light, long forgotten, return again.

“The Druids profess to know the size and shape of the earth and the universe, the motion of the sky and the stars, and what the gods want.”

Julius Caesar in Bello Gallico, VI, 14



I. SHIPING OPES

This song was originally birthed in Cornwall’s magical Saint Nectan’s Glen, where the path leads into an enchanted realm filled with elementals. Additional lyrics were inspired by an ancient oak in the center of a great circular mound, near Rennes-le-Chateau in Southern France. It is believed to be an old Druid meeting place, a *Drunemeton*, from the term meaning ‘Sanctuary of the Oak’. There are sizable carved foundation stone around the base of the mound, indicating its



ancient construction. Toward the South and East there are remains of what look to be old entrance passages to access a space underneath the mound. (Photo right of Druid oak mound Lavaldeieu, France by Ani Williams)

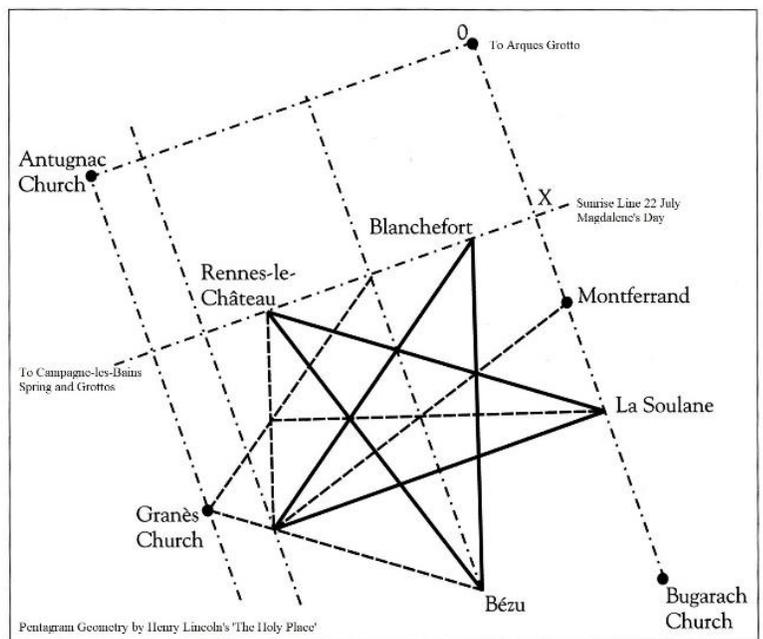
The word Druid derives from the root *dru*, meaning great, oak or doorway. According to Graham Robb in his book “The Discovery of Middle Earth”, the root of *uid* is related to the Sanskrit veda, meaning knowledge. Hence, the Druids of the great oak, holders of knowledge. Druid *nemetons* were meeting places in nature and were often marked with groves of trees, springs, a circle of stones, or in this case, a great mound with a single sacred oak.

The Druids of Gaul were believed to have incorporated much of the ancient Greek Pythagorean knowledge and operated academies and centers of learning throughout the region. The Druid teachings were passed down through spoken language and song, and not written. According to 4th century BCE historian Diogenes Laertius, “The Druids express their philosophy in riddles, urging men to honour the gods, to do no evil and to exercise courage.”

Speaking in riddles can be compared to the *Green Language*, or *Language of the Birds*, a poetic method used for teaching in some mystical traditions. A few kilometers from the ancient oak mound lived the 19th century Henri Boudet, priest of the village of Rennes-les-Bains. Boudet explored extensively the region’s ancient Celtic settlements and stone circles, where he believed Celtic Druids held regional assemblies. The priest used the *Green Language* in his book on this landscape and Celtic history in his book, “Le Vraie Langue Celtique” (The True Celtic Language).

The Druid oak mound pictured above, is located in a valley called Lavaldeiu, or *Valley of the Goddess*, in the heart of the Celtic settlements of Southern Gaul. When approaching this valley, many have the sense of entering another dimension.

Lavaldeiu lies the center of a large landscape pentagram discovered by author Henry Lincoln. The pentagram is marked by Knights Templar fortifications on the region’s highest hills and includes an old Mary Magdalene chapel on the hill of Rennes-le-Chateau. But the pattern in the landscape is much older than the medieval order of Templars and stretches beyond known history.



The following description of Lavaldeiu is from the current owners of the property: “The impressive rocks that the hamlet of Lavaldeiu is built on are evidence of its megalithic origins. The old paths, lined with huge slabs of stone date from Celtic times and one can follow in the footsteps of the ancient ones...”

The line in the lyrics of “Shining Ones,” *In the Vales of Venus, eternal sacred ground*, refers to Lavaldeiu being located at the center of the Valley of Venus in the landscape pentagram. Venus is the only planet in our solar system that creates a perfectly symmetrical geometry in its orbit. Every eight years Venus forms a pentagram shape in her orbit around the sun. The pentagram is comprised of Phi ratios, exhibiting the same proportions shared in musical as well as celestial harmony. This valley of the Goddess is a bit of paradise in the midst of a chaotic world beyond.

On July 28, 2020, a group of about thirty friends gathered on the mound for a memorial for our dear friend and yogini, Brigit, who had reached the ripe age of nearly 100 years old. She had arrived in the region many decades previous with a clear vision of the importance of the site and purchased the land including the Druid Oak. In our memorial circle, we gathered around the oak with harps and drums and our voices chanted together this song in memory of an extraordinary site and a woman with vision.

Wood on Stone—Oak and Bone
We enter the realm where all are reborn.

Chorus: Shining Ones—Return again,
Remembering the Sacred Way, Sacred Way!

Harp and Drum—Druid Nemeton
We enter the circle where all are welcome.

Ancient Oak mound—come gather round
In the Vales of Venus—Eternal Sacred Ground.

Shining Ones—Return again,
Remembering the Sacred Way, Via Sacre!

2. ABELLAS DE MAGDALENA

On the final days before completing this recording, the bees kept landing on me during my morning meditations in the sun. They wanted a song and presence on the new CD. The “Abellas” song (meaning bees in Spanish) is reminiscent of the dancing flight and delight of the bees as they are welcomed into the heart of flowers. Their honey factories are shaped in the elegant sacred geometry of hexagrams, which form the basis of the sacred geometry of the Flower of Life. Bees guard their queen with their lives and move her with the protection of an entire hive. (Photo above: Krista Engso, beekeeper in Montsegur, France)





This song is also in honor of one of my favorite medieval Maria Magdalena chapels in the Catalan Pyrenees. This Magdalena chapel crowns a hill which is surrounded with an unusual number of beehives. The beekeepers say that this location is perfect for making exceptionally good honey. And true to the principle of resonant compatibility, Magdalena is often associated with bees and the ancient Melissa goddesses of clear vision and prophecy.

The chapel lies at the center of an ancient landscape cross, marked at the four directions with dolmens and numerous chapels and mountains named for Magdalena. More to come regarding the exact location of this chapel and stories of the extraordinary landscape geometry relating to the Paris Meridian in my forthcoming book “A Dragon Path—Feminine Footprints Across the Pyrenees”. (Photo above of Santa Magdalena Chapel by Ani Williams)

3. DRAGON'S SERENADE



This song was created on July 29, 2020, at the request of an ancient dragon guardian of the Eastern Pyrenees. I was on a research trip and staying at the base of Mount Canigou in the French Pyrenees in the valley bordering the wilderness area Reserve Naturelle de Py.

The Paris Meridian passes directly through the region of Py, sometimes spelled Pi, which is also the name for the sacred proportion of creation. The area is filled with Stone Age Celtic settlements and a fair number of megalithic stone temples. Interestingly, the symbol for π the Pi ratio looks similar to the shape of a dolmen.

There are two similar words used to denote two basic proportions found in nature and ancient temple construction: Phi (Golden Mean 1.618) and Pi (1.3141618). Pi has been found to be the basic geometry used in the design of the Great Pyramid. Pi's numbers are 22/7, relating the

circumference of a circle to its diameter, the division line creating two halves of the whole. Is it any accident that the feast day of Mary Magdalene is the 22nd day of the 7th month? I think not.

The terms **Pyramid**, **Pyrenees**, **Pyrene** (the ancient Celtic princess of the Pyrenees) all derive from the Greek word *pyr* meaning fire. The creative fire is alive and potent in this region of Py and I had arrived to explore some of its secrets. My accommodation was located on the edge of the Py wilderness and on the Paris Meridian.

The official Py wilderness map says, of the region, “Une sculpture en mouvement perpetual”, *a sculpture in perpetual movement*. Included in that movement was magic, and I was awakened in the middle of the night by a powerful presence who identified himself as a dragon.



Although I had never experienced a dragon entering my abode before, I had the presence of mind to inquire why he appeared. The dragon

communicated that he was lonely and long forgotten by humanity. Regardless, he has continued serving as a guardian of the region below Mount Canigou and the Py wilderness since before the time of Atlantis. (Photo of the Py region on the Paris Meridian below Canigou by Ani Williams)

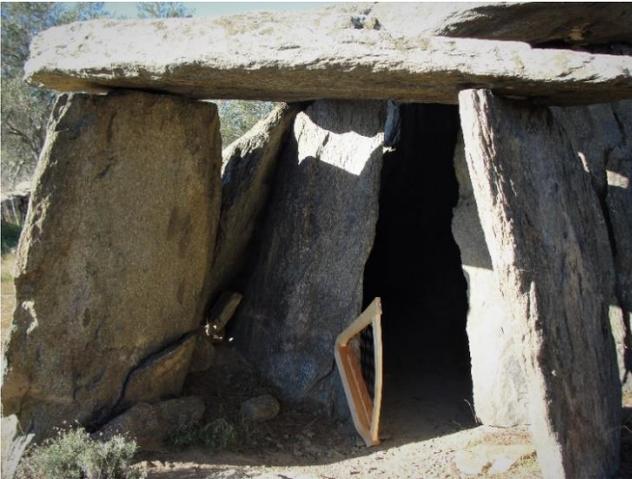


Interestingly, the mystic seer Edgar Cayce said that some of the remnants of Atlantis came to the Pyrenees. The Greek myth of Queen Pyrrha, daughter-in-law of Prometheus, coming to the Western mountains after a great deluge, hints at the same story.

I agreed to the dragon's request for a serenade on the harp, and the following day I made my way higher into the Pyrenees and with a small troubadour harp. I found a good spot to stop with a clear view of Mount Canigou and listened and received this wistful melody for a lonely dragon. After receiving the Dragon's Serenade, I wandered down a nearby path toward a small stream and discovered a skull placed like an altar on a mossy stone—

evidence of dragons from the past? Recently I was able to revisit his region of guardianship and play his song, which perhaps echoes through the mountains and canyons to remind him that he is not alone.

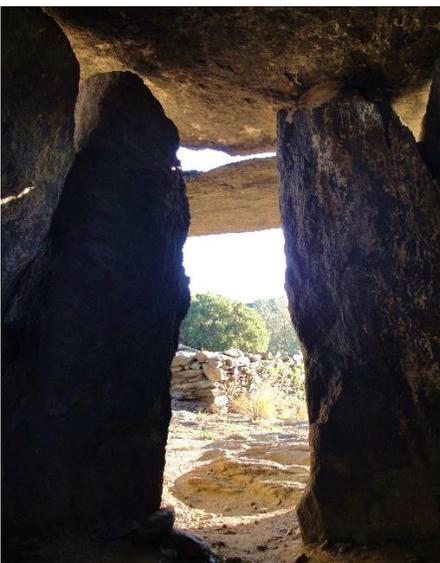
4. ALWAYS REMEMBER YOU



This song was received during the winter within the largest dolmen (stone temple) in Catalonia, called Creu de Cobertella (Covered Cross), constructed about 6000 years ago. It is aligned to the Winter Solstice Sunset and sits within view of both the Mediterranean Sea and the high peak in the eastern Pyrenees Mount Canigou.

This dolmen has seven cup marks carved on the inside eastern wall, which may signify the seven stars in Ursa Major, or the Big Dipper. This constellation is one of several that circle around the northern axis of the earth, termed Imperishable Stars by the Egyptians. These are the stars which never appear to set which were considered the destination of Egyptian pharaohs in their afterlife journey.

In a previous year, I visited this dolmen on Winter Solstice, and witnessed a *sun-dagger* appear at sunset, pointing at the uppermost of the seven cup marks. Dolmens mark the cycles of time and light and are ancient Guardians of Light. A deep circle is engraved on the dolmen's north-facing stone outer wall, marking the northern axis of the Earth and the Polestar. My guide and author Juan Saez said that this carving marks an invisible umbilical cord to the North Star. (Photos above, below and right of Dolmen Creu de Cobertella and Solstice Sun-Dagger, Ani Williams)



On a winter's afternoon I sat in the dolmen with a small harp and inwardly 'heard' the tuning and melody of this song. During that same afternoon, Space Weather website announced that a very rare musical tone was monitored at the north pole. I contacted the scientist at the Arctic monitoring station to find out what tone was received, and it was a harmonic 5th of the main chord of the song.

The scientist said that the tone he monitored was *a breath from the sun kissing the earth*. The song is in a 7-rhythm corresponding to the 7 cup marks of the solstice sun dagger. When I asked the scientist if he felt this synchronicity was a case of coincidence or cocreation, he said he preferred to think it was a cocreation.

5. MAG-MA OF THE DEEPS

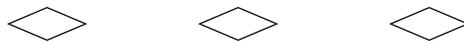


In late November of 2020, a large female dragon revealed herself to me. When I asked who she was, she indicated that she is the guardian of the hot spring below my home in Rennes-les-Bains (*Queens of the Baths*), France. It seems that she dwells mostly in the deep magma and aquifers of the earth, yet also connected to the stars and periodically rises up to receive that celestial light. (Rennes-les-Bains photo by Jerome Lecuyer)

She communicated that the dragons and elementals need our help with balancing the elements on the earth, that we must work together with the guardians in the subtle dimensions.

Mag-Ma, as I call this dragon mother of the deeps, requested a new song in a particular tuning. She was quite specific about the tones to use, which was a different tuning than I had played previously. I followed her guidance, and this song is the result. My experience of Mag-Ma, is that she is deeply hidden in the inner earth, yet regal and connected with the elegance of the universe.

The Guardians and Dragons are returning and willing to work in concert with humans once again. This message came during a recent visit to the Py Wilderness near Mount Canigo from the resident Dragon:



“Begin listening to the unseen realms surrounding you, to those that work together to provide humanity with beauty, rain, warmth, wild foods and birdsong. We abide in the dimensions that were forgotten, yet we continue to work tirelessly on your behalf.” (At that moment thunder rolls through the Py Valley. There are numerous legends in the Pyrenees of Dragons being connected with thunder and lightning.)

“It is time that humanity wakes up. You are no longer little unconscious children, expecting your ‘god’ to provide for your needs. It is time for Earthlings to mature, grow up, and take responsibility for the natural kingdoms surrounding you. We need humanity to work with us, to sustain the life force and regain balance between the elements and the elemental realms, your invisible family.”

6. ANDAMOS Y CANTAMOS



“It is unique in human history that thousands of miles in this area (Camino de Compostela region) were suffused with singing... this singing lasted for centuries, and, naturally, it lives on in the ether realm.”

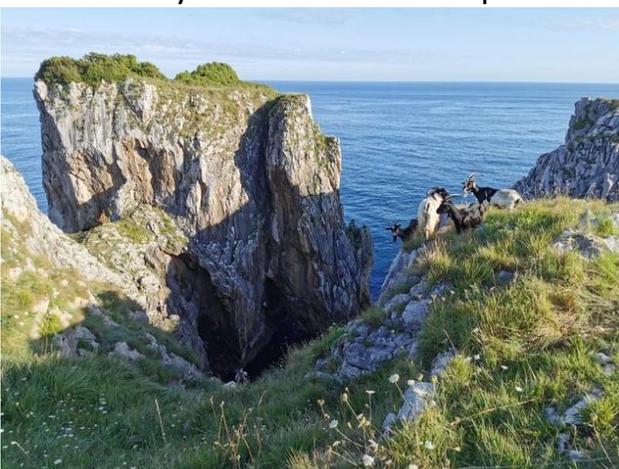
‘Paths of the Christian Mysteries—From Compostela to the New World’ by Virginia Sease & Manfred Schmidt-Brabant



Andamos y Cantamos is an old saying in Spain, meaning ‘we are walking, and we are singing’. It is most likely linked to the tradition of walking the long road of the Camino de Compostela to Santiago. I like to call this a road of songs, a *Camino de Canciones*, and this is also a way I can describe my own life of traveling the world, with my pockets full of songs.

The singing along the Camino gave the pilgrims courage and strength to endure and there is a legacy of songs that were collected over the many centuries from those who made this long journey. These old songs were rooted in Visigothic, Judaic, and Arabic cultures that were mixing and blending their traditions and songs to create the flavors of Hispanic music.

According to authors of the book quoted above, ‘Paths of the Christian Mysteries—From Compostela to the New World’, there was a handbook of pilgrimage



songs called “Codex Caixtinus”, sometimes called the “Liber Sancti Jacobi”. The same authors mention that there was a large music academy in Compostela, where instruments were built, and music was composed.

The Santiago tradition is in honor of Saint James the Great, one of the Twelve Apostles of Jesus, thought to be his cousin. Saint James ministered for many

years in Iberia following Jesus' crucifixion and was martyred in 44 AD, when he returned to Jerusalem. Iberian legend says that the body of Saint James was then returned to Spain in a rudderless ship with no sail. This is interesting, as it is similar to the legend of the Three Marys, which included Mary Magdalene, arriving to the shores of Gaul in Provence.

In the 1907 book, 'The Coming of the Saints' by Christian historian John William Taylor, the author writes that St. Mary Magdalene brought the body of Saint James back to Spain circa 44 CE. Is this one of the reasons that there are hundreds of churches dedicated to Magdalena in Northern Spain? There are many more mysteries to be revealed in this story linking Iberia-Spain to the earliest Christian saints. St James the Great is the patron saint of both pilgrims and Spain.

The song "Andamos y Cantamos" is not one of those collected from Compostela pilgrims but is a new composition to honor all those who have walked the Camino. My long-time friend and muse Fitzhugh Jenkins, who has walked the Camino, has played on many of my recordings over the years. Fitz created the basic structure of the song and I filled in with harp and lyrics, along with the other wonderful long-time muse friends who joined. In the spirit of the Compostela pilgrims, may we all sing as we make our way down the road of life.



Andamos y cantamos
El camino de la vida

Andamos y cantamos
El camino a llegar

Andar, cantar....

Translation:

*We are walking and we are singing
On the road of life*

*We are walking and we are singing
On the road to arrive*

To walk, to sing....

“RETURN OF THE SHINING ONES”

LYRICS AND ORIGINS

Ani Williams Summer Solstice, 2021

The return of the shining ones is dedicated to the eternal guardians of planet Earth. It is dedicated to the dragons and the invisible realms of elementals and angels who support the Earth and humanity. This music is also dedicated to the ancient temples who stand as Guardians of the Light, marking space and time, so that we may remember the Sacred Way.

This night sky photograph of Sirius used on the CD cover was taken by my friend and filmmaker Renick Turley. The equal-armed cross surrounding Sirius reminded us both of the landscape cross formed by ancient pilgrimage roads and temples that I had discovered in the Pyrenees region.

The songs on “Return of the Shining Ones” are woven into the stories of my forthcoming book, ‘A Dragon Path—Feminine Footprints Across the Pyrenees’.



(Photo: Author at Dolmen Cap de l’Hom, Roses, Catalonia by Stephen Marcus)

MUSES:

Ani Williams—Harp, vocals, drum

Claudia Tulip—Silver & wooden flutes, panpipes

Fitzhugh Jenkins—Guitar, bass

Allen Ames—Viola, violin

Kenny Star—Recording, mixing, mastering

CD cover design: Rupert Soskin. Photos: Dolmen-harp Ani Williams. Sirius night sky Renick Turley.

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