11. Auras Revisited
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1.   Introduction

There is much well-established literature and tradition regarding auras. This however is mainly in a spiritual context, such as describing ethereal bodies, but there is sparse scientific documentation. It has been shown [1] that the shape of an inanimate solid source object (such as a crystal) affects the distance over which the dowsable effect of the source object could be detected. For example, the sharp or pointed end of an object has a longer range than the blunt or flat part of the surface of the same object. It was also shown that the composition of the source object, its mass, as well as its shape were the main factors in determining how far away the basic aura could be detected. Moreover, when detecting a dowsable field there is a sudden distinct boundary. There is no gradual fade-in or fade-out, nor does the dowsing reaction obey the inverse square law.

Reference 1 was a deliberate simplistic study of auras in order to understand their basics and to measure the fundamentals. What was being measured was only the core aura. Armed with this basic knowledge, this article will be looking at a more general detailed examination of crystals, stones, water, plants, and human auras. As will be seen, each of these auras has a similar general structure, but there is an increase in complexity.

2.   Auras of Stones and Crystals

2.1   Seven Concentric Boundaries

The simplest auras are those for solid inanimate source objects, such as stones and crystals. Fundamentally dowsing natural solids produces a central pattern comprising seven distinct fields, i.e. these auras comprise seven dowsable components.

A dowser walking along the ground, away from, or towards an object in different directions, initially obtains the impression of 7 dowsable reactions, and builds up an impression of 7 rings each of which approximates to asymmetrical circle, ellipse or oval shapes. These 7 concentric ovoids are centred on the source object, as shown in Figure 1.
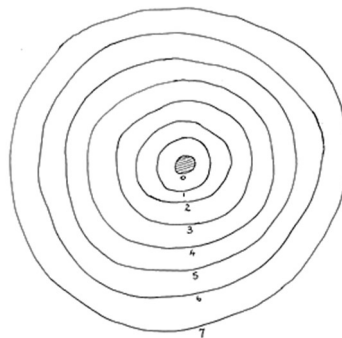

Figure 1. 2-dimensional projection of a stone aura: 7 Asymmetrical Ovoids

In attempting to understand the physics of auras, and look for clues, it may be helpful to compare these 7 discreet rings to other phenomena in nature. The simplest analogy is to planetary orbits around the sun, but perhaps even more relevant are electron orbits around a nucleus which are restricted to precise shells which are determined by quantum physics. Another analogy is circular waves such as those produced by a stone thrown into water. These waves move outward if the pond is open, but standing waves are produced in, say, a closed circular vessel, where the waves reflect from the boundary towards the centre. Other examples of standing waves include those produced when vibrating a membrane such as a drum skin. Concepts in physics that are associated with these examples include rotation, vibration, and wave motion, which in turn lead to resonance, interference, and vortices. These themes are developed further in this article.

Figure 1 also defines the numbering system used. In this definition the surface of the source object is numbered 0. The core aura, already discussed in Reference 1, can be referred to as Field 1 whilst the other components can be referenced as Fields 2 to 7. Figure 2 below clarifies the definition of the terms used.

Boundary Number	Field Number	Comment
0-1	1	Core aura
1-2	2	
2-3	3	
3-4	4	
4-5	5	
5-6	6	
6-7	7	Outermost field

Figure 2. Referencing aura fields

The initial dowsing impression is that each band is a few inches thick giving the impression of seven shells. However, more detailed measurements (e.g. using a needle as a pointer and the mind's-eye to detect a dowsing signal rather than relying on the slow response of rods or pendulums) confirms that sharp boundaries are being detected. Figure 3 is a polar diagram of the 7 approximate circles comprising the aura of an arbitrary pebble taken from a beach. As is apparent, distances were measured in four horizontal directions - north, south, east, and west, and the auras are not perfect, evenly spaced concentric circles. For example, the north and the west 0º and 270º points for field 4 lie within the 3rd & 4th circle, whilst the easterly point lies 90º on the edge of the 4th circle and the southerly point 180º is outside the 4th circle. Numerous other measurements would have defined the positions of these distorted circles in greater detail

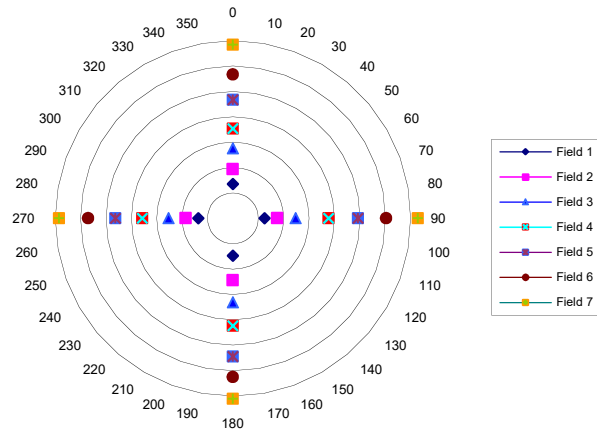**Polar Diagram of Ellipses within the Aura produced by a Pebble from the Beach**

Figure 3. Accurate measurements of a pebble's aura in a 2-D plane

Figure 4 gives (a) the Eastward measurements of the aura of a spherical pebble from the beach of mass 34 grams, which was used in Figure 3; (b) the 1-dimensional measurements for an aura of a hematite crystal (of mass of about 0.5 grams) along a radius pointing South from the source object; (c) relates to an aura of a green agate stone on a radius in a direction East to West from the source object.

Field	Pebble (a) Ft	Hematite (b) mm	Green Agate (c) ins
1	2.50	460	28.00
2	5.50	930	67.00
3	9.83	1630	103.00
4	17.58	2390	158.00
5	24.58	3180	185.50
6	31.25	3900	211.00
7	38.75	4980	253.50

Figure 4. Auras of different substances

Field	Pebble	
n	(n+1)/n	(n+1)-n
1		
2	2.20	3.00
3	1.79	4.33
4	1.79	7.75
5	1.40	7.00
6	1.27	6.67
7	1.24	7.50

Figure 5. Ratios and Differences for pebble aura

Field	Hematite		Field	Green Agate	
n	(n+1)/n	(n+1)-n	n	(n+1)/n	(n+1)-n
1			1		
2	2.02	470	2	2.39	39.0
3	1.75	700	3	1.54	36.0
4	1.47	760	4	1.53	55.0
5	1.33	790	5	1.17	27.5
6	1.23	720	6	1.14	25.5
7	1.28	1080	7	1.20	42.5

Figure 6. Hematite aura ratios   **Figure 7.** Green agate aura ratios

From these, and other examples, it is apparent that the mass and the substance of the source object determine the overall **size** of its aura whilst the **shape** of the core aura i.e. field 1, is significantly determined by the shape of the source object. However, the geometrical shape and pattern of the remaining series of 6 fields, although approximating to ovals, are not so dependent on the source object. In fact rotating any source object through 360º does not seem to change the aura's pattern, as fields 2-7 retain the same geometrical shape with the same separation distances. This implies that the asymmetric shape is mainly caused by the local environment. (There may be **slow** changes in the dowsable patterns perceived if the source object has a very gradual effect on its environment over a period of hours or days. This could be a subject for further studies).

Figures 5, 6 and 7 repeat the measurements in figure 4, but give the mathematical relationships between the boundaries to see if a simple relationship exists.

Three simple mathematical relationships are often found when dowsing a series of lines or fields. (a) an **arithmetic** series (e.g. 3, 6, 9, 12 ……..) where the **difference** between 2 adjacent numbers in the series equals the same constant, or (b) a **geometric** series (e.g. 3, 6, 12, 24 …….where any number divided by its previous number in the series is a **ratio** equal to the same constant), or (c) a **harmonic** series which is a special case of a geometric series, where the ratio of the frequency of any tone to the frequency of its lower octave equals 2. Between adjacent octaves there are, depending on which type of scale, intermediate tones e.g. tone, tone, semitone, tone, tone, tone, semitone. (The latter incidentally is also a series of 7 components).

From Figures 5, 6 and 7 it is apparent that there are several similarities between the different auras:-

(a) The distances of the second field is always more than double the distance the first field boundary is from the source.
(b) The ratios for all the other fields is always between 1 and 2, i.e. less than one octave.
(c) The ratios for fields 3 and 4 are often similar and between 1.5 and 1.8.
(d) The ratios for fields 5, 6 and 7 are between 1.1 and 1.4.
(e) The ratios and differences are neither perfect arithmetic or geometric series, but within relatively small orders of magnitude, could be either.

(f) There does not appear to be an obvious consistent musical harmonic scale in these experiments. These occur in other experiments and are recorded in some dowsing literature.

2.2   Colours

Each gap between the boundaries of auras is associated with colour, which can be ascertained by dowsing with a Mager disc. A few gifted people can see auras and their colours. Of all the scientific measurements in this article, colour is by far the most subjective and contentious. At the best of times people see colour differently. As an example of this, Figure 8 gives the colour components of the aura of the same hematite crystal, as observed by different people.

Ring Number	A Visual 5 May 03 14:00	B Dowsed - Mager Disk 29 June 03 22:00	C Dowsed - Mager Disk 19 July 03 11.00
1	**Yellow**	Mauve	**Yellow & Red**
2	**Yellow & Green**	Green	**Yellow & Green**
3	Orange	Yellow	White
4	Red & Purple	**Ultra-violet**	**Ultra-violet**
5	**White**	**White**	Ultra-violet
6	**Dark Blue**	Red	**Blue**
7	Twinkling Lights	Blue	Ultra -violet

Figure 8. Hematite aura colours

It is apparent that there is a moderate correlation between the three sets of measurements and these are shown in bold font. Five out of seven rings have two out of three of the colours almost identical. The correlation would probably have been greater if it was not for the fact that the measurements were taken independently, at different times, by different people, in different locations with local environmental influences, and probably differing states of charge of the hematite crystal.

However, the main conclusion of this section on colour seem to reinforce the view expressed earlier that auras do not comprise 7 shells but are 7 distinct fields - like a set of Russian dolls, one inside the other. This means that auras are not analogous to interference fringes.
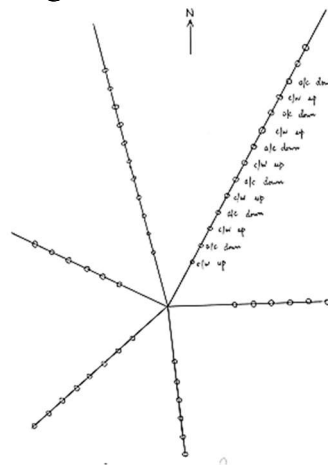

Figure 9. Spirals on 6 Arms of an Aura

2.3   Spirals

The internal 7 elliptical fields discussed so far are only part of auras. In addition there is an outer series of spirals lying on 6 arms. Figure 9 is a pictorial representation of this outer pattern. Figure 10 is the superimposition of Figures 1 and 9 to give the overall effect, and to illustrate the geometry of the "spider web" pattern. The spirals start between the third and seventh boundary but depend on the substance and asymmetry of the pattern of ovals.
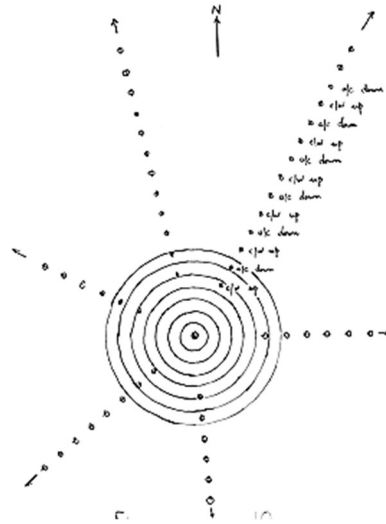

Figure10. Inner Ellipses and Outer Spirals of an Aura

As the pattern of spirals is very complicated it may simplify matters and cause less confusion if a numbering system is agreed. A three-part number is suggested. The first part "S" signifies a spiral. The second number is an arm number. Starting in a northerly direction and moving in a clockwise direction the arms can be numbered from 1 to 6. The third number is the number of the spiral along the arm with "a" being nearest to the source object, e.g. S.3.g is the 7th spiral on the 3rd arm.
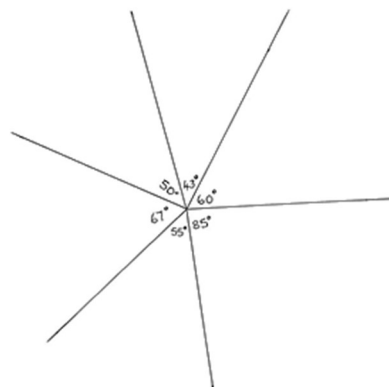

Figure 11. Angles between the 6 Arms Containing the Spirals of a Hematite Crystal

Alternatively, and more accurately especially if one is drawing a polar diagram, the **angle** the arms subtend from the North is a more meaningful value for the second part of the reference number. Similarly, the third part of the reference number is more useful and accurate if it is the **distance** between the spiral and the centre of the source object, e.g. S.188º. 4,410mm. - the spiral 4.41 metres from the source subtending a bearing of 188º from the North.

2.3.1 Location of Spirals

As can be seen from figure 9 the main feature of the structure is 6 radiating arms from the centre of the source object. Each arm contains a series of spirals, which seem to extend to infinity (this is obviously difficult to prove, but in practice these spirals seem to extend well beyond 100 yards without any diminution). Along each arm the spirals are alternatively in a clockwise and anti-clockwise direction. Similarly they are alternatively spiralling upwards and downwards. All 4 combinations of up or down and clockwise or anti-clockwise are possible.

The orientation of the 6 arms (with reference to, say, North) seems to be determined totally by the local environment and not by the source. Further research is required to establish what determines the orientation and geometry of these 6 arms with respect to, say, the north. Is it simply the geographical location, or the composition of the Earth locally, or local man-made constructions? As before, if the source is rotated through 360° there seems to be little impact, if any, on the geometry of the spirals. Moreover, the angles between the arms are not regular. As seen in Figure 11 each of the 6 angles are not 60°.

Ring	Alexandrite Ft	Hematite mm	Green Agate Ft
a	10	2,210	23.71
b	12	4,140	28.92
c	16	6,706	33.63
d	19	9,144	37.29
e	22	12,040	
f	25	14,707	
g	28	17,145	
h		21,361	
i		26,949	
j		29,896	

Figure 12. Outer rings of spirals

Ring	Alexandrite	
n	(n+1)/n	(n+1)-n
a		
b	1.20	2.00
c	1.33	4.00
d	1.19	3.00
e	1.16	3.00
f	1.14	3.00
g	1.12	3.00

Figure 13. Outer rings of Alexandrite spirals

Ring	Hematite	
n	(n+1)/n	(n+1)-n
a		
b	1.87	1,930
c	1.62	2,566
d	1.36	2,438
e	1.32	2,896
f	1.22	2,667
g	1.17	2,438
h	1.25	4,216
i	1.26	5,588
j	1.11	2,947

Figure 14. Outer rings of Hematite spirals

Ring	Green Agate	
n	(n+1)/n	(n+1)-n
a		
b	1.22	5.2
c	1.16	4.7
d	1.11	3.7

Figure 15. Outer rings of Green agate spirals

Figure 12 gives some measurements of the distances and separation of the first few of these inner spirals for an arbitrary range of crystals at differing locations, whilst Figure 13, 14 and 15 gives an analysis of some ratios of these measurements to see if they form geometric, arithmetical, or harmonic series. As with the inner ellipses there seems to be a mixture of all three.

2.3.2 Characteristics of Spirals

Figure 16 illustrates the geometry of each of the spirals. The spirals comprise an inverted cone shape with the apex of the cone at ground level. The height of the spirals (**h**) is typically about 60 inches, and the width (**w**) of the radius at the top of the spiral (i.e. the base) seems to vary between 18 inches and 34 inches which equates to an angle ($\mathbf{\theta^o}$) of approximately 14º - 30º. Spirals comprise 7 turns (the number 7 occurring once again) with $3\frac{1}{2}$ turns above ground and $3\frac{1}{2}$ below ground. The cone below ground does not appear to be inverted and the two apexes are touching as shown in Figure 17.
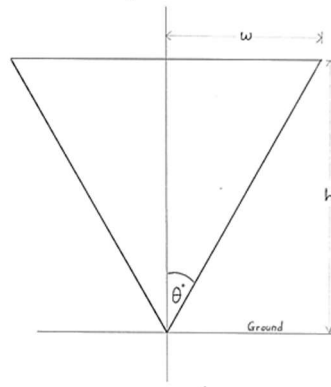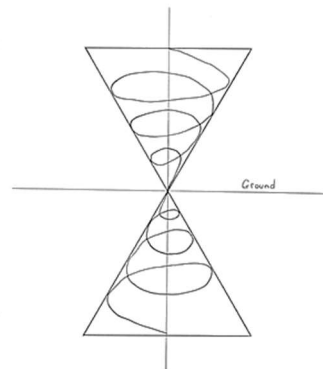

Figure 16. The Geometry of Each Spiral   **Figure 17.** The Geometry of Cones on the ground

2.4   Field Strength

Using the technique in reference 2, (which proved there was a high correlation when adopting a relative arbitrary scale between 1 and 100 to measure the field strength of a dowsable field), it appears that all 7 fields of an aura have the same field strength. For a green moss agate stone, the field strength had a value of 49 compared to a background field strength when no crystal was present of 21. The field strength for the spirals is less than that for the 7 ovals, with values of between 16 and 19. Figure 18 gives the values.

	Field Strength
Background	21
Green Agate	
Band	
1	49
2	49
3	49
4	49
5	49
6	49
7	49
Spiral	
a	16
b	19
c	18

Figure 18. Aura field strengths

2.5   Three Dimensional Auras

Up to now we have only measured two-dimensional aura geometry. In practice, dowsers are only walking along the ground on the natural earth surface, or on the floor(s) of a building. It is a challenging experiment to measure the three-dimensional geometry of auras. However, a certain degree of confidence can be obtained because rotating the source through a horizontal axis (similar to the earlier described experiment of rotating through the vertical axis) gives no change in the geometrical pattern of the aura. It is therefore possible to speculate as follows:-

2.5.1   Spheres/Ovoids/Ellipsoids

Auras comprise 7 geocentric three-dimensional (3-D) approximations to spheres. Figure 1, which was a horizontal plan view of the 2-D ovals could equally represent a vertical elevation through the centre of the source object. Each of the 7 fields comprising the aura are continuous from 0, the surface of the source object to the boundary number of the field, i.e the field having boundary number 7 passes through the other 6 fields. However, as already shown, the field strength of each of the 7 fields is the same so there is no accumulation of field strength as would have been thought, because Field 1 contains the fields associated with the other 6 boundaries. In addition, the gap between the boundaries is possibly a composite of all the colours associated with all the outer fields, i.e. Field 7 is a pure colour and the inner field, 1, has 6 superimposed colours. A possible assumption is that colours relate to the frequency of vibrations of the various ellipsoidal fields, i.e. 0 to 1 comprises 7 frequencies, but ovoids 6 to 7 only one.

2.5.2 Spirals

As the apex of the spirals are at ground level it suggests that the geometry of the series of spirals is predominantly determined by the local "ground". As stated earlier, rotating the source object through 360º does not alter the position of the spirals in relation to the ground. It is difficult to visualise if there are any spirals above or below the ground other than at ground level. The local ground would seem to have a profound effect on the Information Field, and hence the dowsing response perceived.

2.6 Decay

2.6.1 Ellipsoids

If any source object is deprived of light (i.e. kept in a sealed box in a dark drawer) the core aura, followed by the associated ovoids, disappears gradually at first but completely within about 3 days. Figure 19 illustrates this decay to zero, over a 120 hour period, from a 3 metre core aura of 1.0 litre of water. (When dowsing this decay it is important to phrase the dowsing question to ensure one is not detecting remanance). After the core aura has disappeared the other boundaries are still detected until they too gradually disappear. As the aura collapses the relative distances of the component ovoids stay approximately the same, i.e. the aura gives the impression of being sucked into the centre analogous to a black hole. During decay, the colours comprising the aura may change.
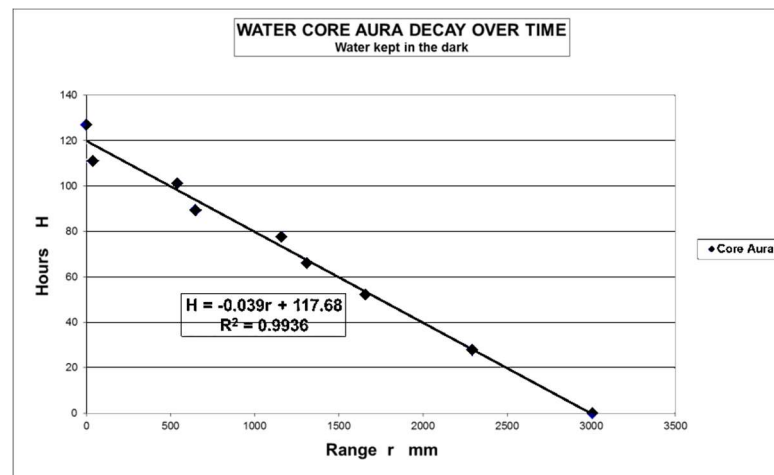

WATER CORE AURA DECAY OVER TIME
Water kept in the dark

$$H = -0.039r + 117.68$$
$$R^2 = 0.9936$$

Figure 19. The decay of the aura of water kept in the dark

This experiment seems to imply that photons, indirectly, are essential for dowsing. Photons cannot be directly involved as that would imply that dowsing is restricted at night, which does not tie up with experience. The implication therefore is that an electromagnetic field is involved in producing auras. This electro-magnetic field interfaces with the Information Field, which, in turn, leads to the brain detecting a dowsing effect.

This conclusion seems to be compatible with the known phenomenon whereby neglected, non-functioning or forgotten standing stones etc are perceived to have decayed. However, when the site, and hence its interaction with the

Information Field, has been energised by the visitation of people or via the natural local Earth energies grid, a much stronger dowsing reaction becomes apparent.

2.6.2 Spirals

An interesting result of this decay experiment is that although the 7 ovoids disappear after approximately 3 days of darkness the outer spiders-web of spirals is unaffected. After the 7 ovoids of an aura have decayed to nothing, all properties of the remaining spirals appear to stay the same, i.e. the dimensions in Figure 12 remain the same after decay, as do their locations, their field strengths, their colours and their spin directions. This has been confirmed for many different objects. In one case, up to 20 spirals on the arm have been measured over a distance of about 100 yards.

A further interesting phenomenon can be demonstrated with the outer spiral structure, by taking two similar sized stones (e.g. green moss agate each of mass 6 grams). If these two stones are separated by multiples of 100mm apart, the pattern of spirals cancel out, and the entire spiders-web disappears. This phenomenon may be easier to see if the source stones have been kept in light-proof containers for over one week so that the seven ellipsoids part of their auras have decayed, and only the outer spiral structure remains.

When the separation is increased by approximately 5mm from the null position(s), the spirals return, as does the entire outer web pattern. As the two stones approach or separate from the optimum separation distance, the inner spirals disappear first e.g. the inner 5 rings of spirals (i.e. 6 x 5 = 30 spirals in total) vanish but rings 6 outwards are still present.

Using as a typical example the above two samples of green moss agate, a perfect arithmetic series is produced with measurements in millimetres of 100, 200, 300, 400, 500, etc… The same phenomenon is found with all pairs of similar objects with their mass determining the values of the arithmetic series.

Figure 20 shows the relationship between the arithmetic series constant, **A**, and the masses of 5 different sized stones of different substances, whilst figure 21 shows this relationship graphically. As can be seen, there is a linear relationship with a very high correlation coefficient, which leads to three interesting questions. Why is there an arithmetic series to a very accurate degree? Why does a mass of zero have an arithmetic constant, **A**, of 97.535 mm, and why is **A** zero when the mass is - 152.589 grms?

	Green Moss Agate	Rose Quartz	Fluorite	Beach Pebbles	Clear Quartz
Mass grams	6 + 4	8 + 8	20 + 20	36 + 34	98 + 68
Arithmetic Series Constant A mm	100	102.5	110	120	160

Figure 20. Spiral disappearance for pairs of similar substances
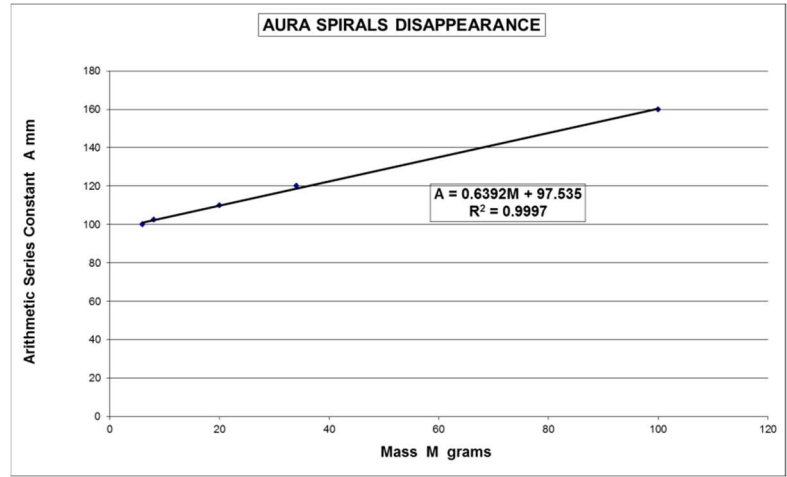
Figure 21. Relationship between mass and arithmetic constant of aura separation

Figure 22 shows the relationship between the sizes of the core aura (R_a) and the fist spirals (R_s) for masses of different substances. The benefit of finding ratios is that they are dimensionless and therefore universal. A graphical representation in Figure 23 illustrates that the ratios of the spiral distances to the core auras (R_s/R_a) are similar to the ratios of the core aura to the arithmetic constant (R_s/A). This constant is approximately 6.6, but the average of R_s/R_a is 6.42 with less variance. This figure is tantalising close to four times phi ($4*\varphi$) which equals 6.47, or possibly two times pi ($2*\pi$) which equals 6.28, or it may be a co-incidence. Figure 24 shows that the ratio of the spiral distance (R_s) to the arithmetic constant (A) is about 42.9. A theory is required to explain why these constants appear, and why A is totally dependent on mass, but the ratios seem to be independent of mass.

	Hematite	Green Moss Agate	Rose Quartz	Fluorite	Beach Pebble	Clear Quartz
Mass M grms	**0.5**	**6**	**8**	**20**	**34**	**100**
Range of Core Aura R_a mm	333	557	700	795	945	1,030
Range of First Spiral R_s mm	2,315	3,365	4,356	5,050	5,750	7,090
R_s/R_a	6.95	6.04	6.22	6.35	6.08	6.88
R_a/A		5.57	6.83	7.23	7.88	6.44
R_s/A		33.65	42.50	45.91	47.92	44.31

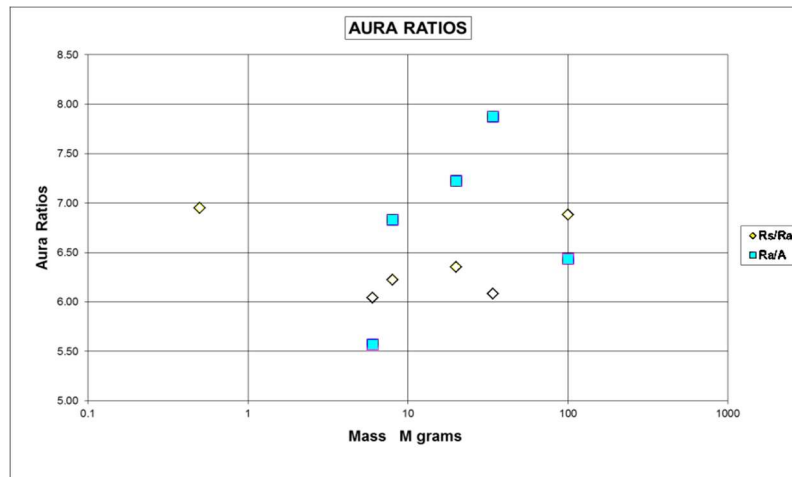**Figure 22.** Inner and outer aura ratios
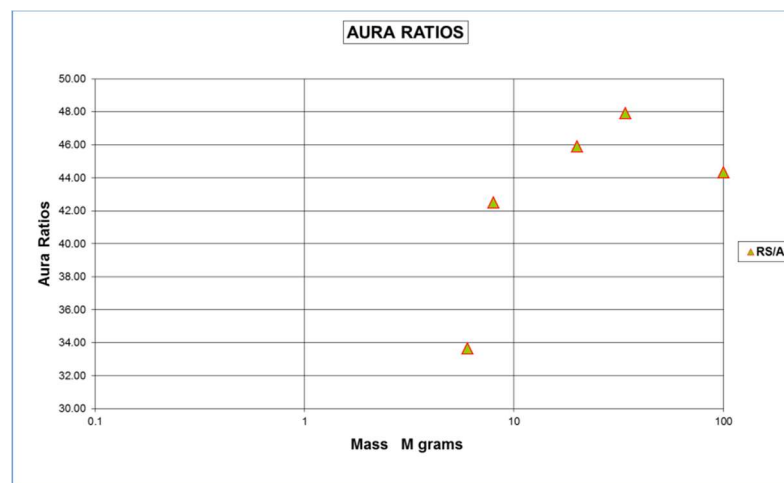
Figure 23. Aura ratios

Figure 24. Aura ratios

Why is there a perfect arithmetic series, extending indefinitely, for the optimum repeated separation distances between pairs of similar substances, so that the spiral element of auras disappear? The initial explanation would seem to be that of standard Interference Fringes. Simply physically moving two objects apart, it is possible that at regular spacings one set of upwards spirals will cancel out the corresponding downward spiral of the other object's aura. Similarly, clockwise will regularly cancel out anti-clockwise spirals.

However, this cannot be true for several reasons. The separation distances of the 2 objects are typically 100mm steps, but the spirals in an aura are typically 2,000mm or more apart. Similarly, as 2 objects separate it is impossible for their 6 arms to be superimposed except when they are placed on top of each other. It would therefore seem impossible for the entire 6 fold spider web pattern to be superimposed simultaneously as the two objects separate.

An explanation that fits the facts would seem more probable when taking a quantum mechanics view of the universe. The dowsable (i.e. brain perceived) auras of the 2 separating objects are interacting with the Information Field and leaving an information "image".   Conceptually, this would suggest that

information is being stored as phase related interference fringes, in a similar manner to the creation of holograms. It would appear that the method of accessing the Information Field, and the mechanism for storing this information influences perception. The same information representation is made on the Information Field (i.e. spirals are included) irrespective of the separation of the two objects, except when the latter are separated by the arithmetic constant when no spirals are present. When the brain accesses the Information Field it either perceives an indefinite hologram with spirals, or with "interference fringes" built in so no spirals are perceived. This phenomenon, coupled with the graph in Figure 21 relating to the influence of mass to an extraordinary high correlation, could be a powerful and very precise tool for exploring the structure of and access to the Information field.

2.7   Screening by Metals

Although auras pass through air, or objects such as walls without significant attenuation, metals attenuate and shrink all seven aura fields significantly. Figure 25 illustrates for a core aura only the effect of placing a charged pebble in aluminium containers of different thickness. As the thickness increases, the range of detectable dowsable perception, **r,** decreases towards zero i.e. **r** decreases as a function of the screening metal's thickness **T**. A similar effect occurs with stainless steel. This suggests a generalised equation of the form:-

$$r = r_a.e^{-sT}$$

Where **r** *= Range;* **r_a** *= Range in air without any screening;* **T** *= Screening thickness;* **s** *= the screening constant for different materials.*

SCREENING the CORE AURA of a Pebble by Aluminium

$$r = 866.95e^{-0.0788T}$$
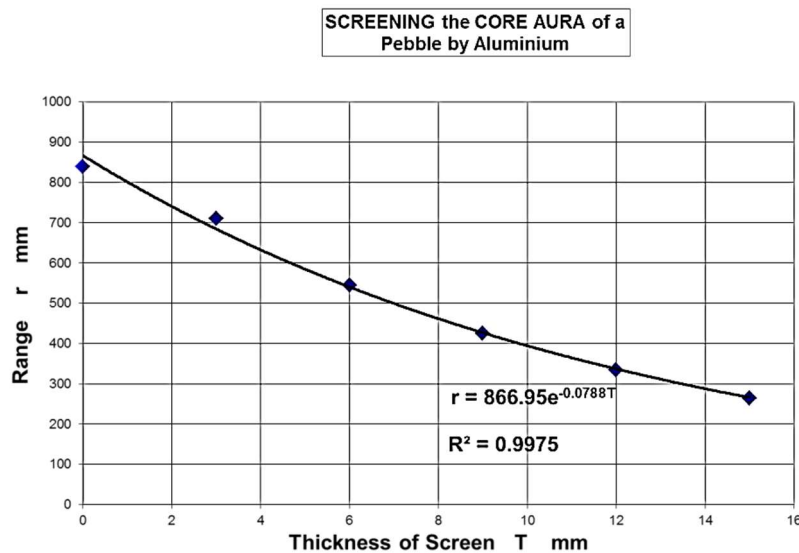
$$R^2 = 0.9975$$

Figure 25. Screening of a pebble's aura by aluminium

Repeating the above experiment with different thicknesses of glass produces no discernible attenuation, which suggests that auras are only effected by the interposition of metals. This is also compatible with the fact that "Earth Energies" do not like metals, and metal spikes are used to negate bad energies. The corollary to these findings, which relate to a totally **enclosed** and screened

environment, is that in an **open** environment, magnets or magnetic iron may increase and not decrease the size of auras.

This further reinforces the conclusions stated earlier that there is an electromagnetic connection (which classically are screened by metal cages) between dowsable objects and the Information Field. Interestingly the outer spirals part of the aura are **not** affected by metal screening and are still easily detected.

2.8   Spin

Spin is a fundamental property of the universe be it galaxies or down to the interiors of fundamental particles. Likewise, spinning an object increases the size of its aura. For example, a small hematite crystal at rest with respect to an observer has a core aura radius (Range) of 460mm. If this is kept spinning on its own axis at the rotational speed of, say, a food processor, the aura increases by about 300mm, i.e. an increase of 65% in the size of the core aura. Interestingly, the source object does not retain this extended aura. The aura returns immediately to its rest size as soon as rotation ceases.

2.9   Pressure

Squeezing source objects extends their auras. For a core aura of a fluorite crystal, Figure 26 is a graph showing that the log of Pressure vs. the log of Range gives a straight line. This illustrates that pressure has a significant effect on auras, and can increase their size exponentially. In this example, the radius of the core aura of 1,000 mm at normal atmospheric pressure is increased 3 fold, to 3,000 mm, when the pressure is increased to about 240 grams per sq. mm.
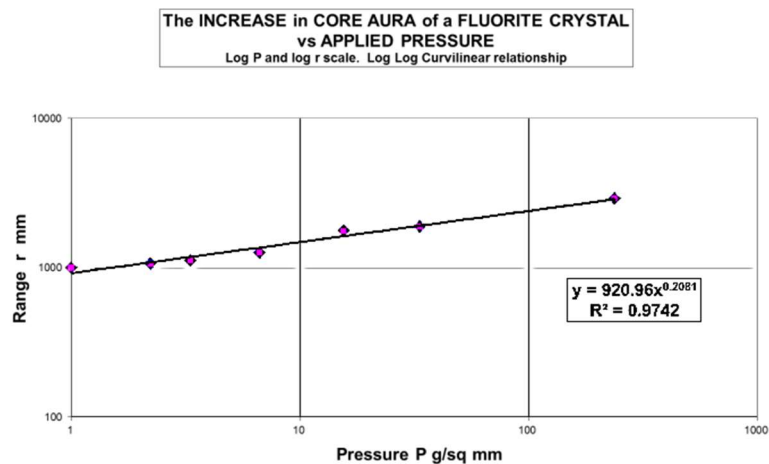

The INCREASE in CORE AURA of a FLUORITE CRYSTAL vs APPLIED PRESSURE
Log P and log r scale. Log Log Curvilinear relationship

$y = 920.96x^{0.2081}$
$R^2 = 0.9742$

Figure 26. Effect of pressure on an aura

This once again suggests an electro-magnetic effect between the source and the Information Field. Presumably mechanical pressure compresses the molecular structure of the solid or crystal which is being held together by electro-magnetic forces.

2.10   The Aura's Source

This section discusses the dowsable structure of any solid source object, and how this relates to the object's aura. It is well know that megaliths consist of 7 horizontal dowsable bands with an associated vertical up or down spiral(s). It

would seem this structure applies to most solids. This is a different concept and should not be confused with the seven inner ellipsoids and outer spirals comprising the source objects aura.
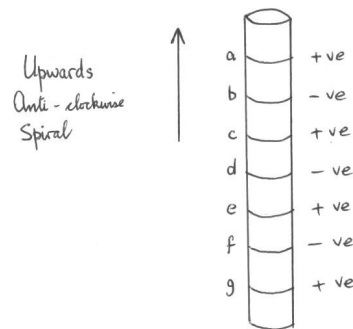

Figure 27. The Distribution of Dowsable Fields over the Surface of Source Objects

In order to obtain a sufficiently long source object on which to perform experiments, a bamboo cane of about 1 metre was used. Figure 27 illustrates a typical structure. This comprises 7 bands (marked a-g) of alternate positive and negative possibly electro-magnetic energy, coupled with a different type of field that forms one turn of a spiral along the object's length. In this example, the externally detectable spiral within the source is upwards and anti-clockwise when looking down from the top, and it is assumed that this spiral field returns downwards inside the solid fabric of the source object. The dowsable fields (of the 7 bands and a spiral) are confined closely to the object's surface. Each of the 7 bands only extends to a maximum of about 5mms from the surface, whilst the single spiral does not even extend from the surface. As always, when interpreting the results of dowsing, vibrations, frequencies and vortices are involved. The 7 bands could be composed of "standing" torroids, conceptually spinning in alternate directions, either clockwise or anti-clockwise around the vertical one-dimensional central axis, and/or up and down around a two-dimensional circular central axis.

As already discussed, a source object deprived of light loses the ellipsoidal part of its aura after a few days but retains its outer spirals. An analogous phenomenon applies to the 7 bands and spiral on the surface of the source object. When the ellipsoids have vanished, so have the 7 bands. However, like the outer spirals, the surface spiral remains unaffected and intact. This suggests that the 7 bands are closely linked (a) to the 7 aura ellipsoids and (b) to photons and electromagnetic forces. Furthermore, the outer "spider-web" of spirals would seem to be closely linked to the surface spiral on the source object. The latter two phenomena would seem to be produced by non-electromagnetic forces or fields.

Figure 28 shows the 3-dimensional composition of the 7 ellipsoids of the bamboo cane. (It is easy to rotate a bamboo cane to check the 3 dimension structure of the aura). This shows that the centre (focii) of all 7 ellipsoids is at the physical centre of the rod. It is **not** like Figure 29, which would apply if each of the 7 bands separately produced an aura boundary. Figure 30 gives a relationship between the aura number, 1-7, and the bands, a-g.
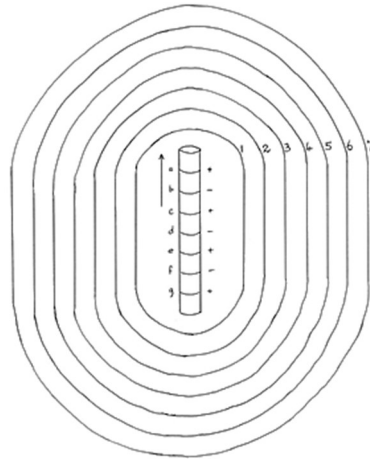
Figure 28.   Aura Source Fields and Ellipses

Figure 29.   Wrong Model for the Interaction between Source and it's Aura

Aura Ovoid Number	Source Field Band
1	G
2	F
3	E
4	D
5	C
6	B
7	A

Figure 30. Relationship between aura fields and source bands

Further proof that this relationship exists is obtained if the cane is turned through 180º, as shown in Figure 31.   As expected, the fundamental dowsable structure of the source remains unchanged with the upward anti-clockwise spiral (as illustrated in figure 27) becoming a downward clockwise spiral, with the positive and negative bands remaining the same.   The aura relationship is exactly the same as the table in Figure 30.
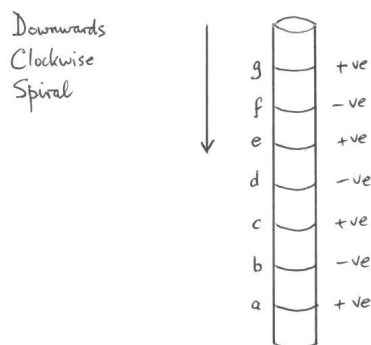
Figure 31. Inverted Source

This demonstrates that successive +ve and -ve bands are not identical fields, but are somehow augmented by an additional field and presumably the single encompassing spiral. A possible clue may be that Aura boundary 1 is associated with band **g**, which is at the start of the external perceived spiral flow direction, whilst aura boundary 7 is associated with band **a**, which is at the end of the spiral, before it disappears back into the solid interior of the source object.

3. Auras of Water

The auras associated with water are, in general, the same as for stones and crystals as discussed above. However, being a liquid, vortices can be created. This results in the aura being more complex. Figure 32 illustrates this and shows that spinning water can double the size of its core aura, in this case from 1.5m asymptotically to 3.0m. Shaking the water in any direction has no effect – only creating vortices does.
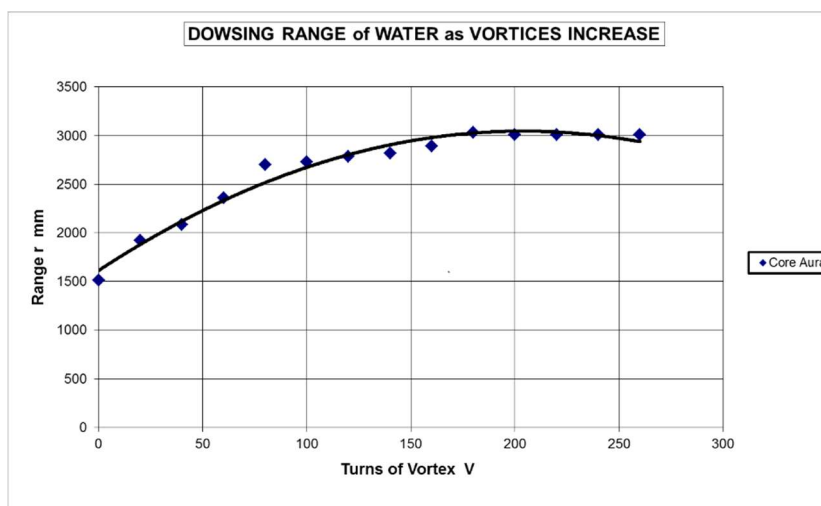

Figure 32. Increase in water aura when in a vortex

4. Auras of Plants

The auras of plants are similar to solid objects and water as discussed above, with the main additional factor being the size of the aura depends on the size and health of the plant including its dehydration. It is well known that the size of a plant's aura expands significantly if, say, a glass of water is brought close to, but not touching the plant. It is apparent that plants as well as animals can interface with the Information Field.

5.   Human Auras

This section is confined to "scientific" solid three dimensional geometry, not to the higher levels of spiritual or emotional aspects of human thought and behaviour. In general, the auras of humans are the same as solids, crystals, water, and plants as discussed above, plus the following additional factors:-

5.1 Health

All 7 ovoid boundaries become smaller when a person is ill. Similarly the colours and the size of the gaps between the ovoids is relevant. Some people can see colours and patterns between the boundaries, which allegedly relate to the state of health, such as blood pressure, or depression.

The ellipsoids of the normal human aura are concentric to the spine. If someone has had, for example, a car accident or fallen over badly, their aura may become displaced so that it is, say, in front or behind them. The mind can be used to centralise displaced auras.

A person positioned over an Earth Energy Line is another factor affecting the size of a person's aura : detrimental energy may cause an aura to shrink.

5.2 Voluntary

People have conscious control over their auras. For example, someone wishing to become introvert can collapse all 7 of their ovoid fields into a small aura extending over a few feet. However, an extrovert can extend their auras for distances possibly over 100 feet. An example of this is a performer in front of a large audience who can extend the realms of his aura to the back of the auditorium. This is an example of consciousness affecting auras and dowsing.

5.3 Chakras

As explained above in Section 2.10, dowsable bodies seem to have 7 internal fields which are alternatively +ve and -ve. In humans these are referred to as 7 chakras and they are associated with the 7 components of an aura. As mentioned earlier, for inanimate objects, the seven internal bands only extend a few millimetres from their surface. For humans, however, the chakras seem to radiate outwards in a conical shape, which can be influenced by consciousness and intent. For example, the angle of divergence and distance of detection and influence can be readily changed by differing emotions. The shape of chakra "radiation" can simply be drawn by placing a vertical 2-D surface so that it is on a radius to the spine, and using a pen as a pointer, dowse the shape of each chakra field.

Figure 33 illustrates the connection between the chakra and the aura number (or etheric body). As a cross-check, a search of the traditional spiritual orientated literature relating to chakra and aura colour confirms Figure 33. The colour connection between chakras and auras is very subjective, variable, and may only be relevant to a "normal healthy person". It is therefore surprising to a sceptical scientist that all the literature refers to identical chakra colours, which may simply imply that everyone is copying the same source texts! Although the author obtains different colours when dowsing, the connection between chakra name and aura number is the same. Moreover, assuming a vortex flow, the dowsable field around

the outside of the spine is upwards, and by inference downwards inside the spine, making Figure 30 compatible with Figure 33. This is further supported by the fact that the colour of the chakra matches the colour of the associated aura field.

	Chakra Colour	Aura No.	Aura Colour
	Mauve/Indigo	7	Violet
Upward Flow	Dark Blue/Violet	6	Dark blue/Violet
	Blue	5	Blue
	Green	4	Yellow-Dark blue
xus	Yellow	3	Yellow
	Orange	2	Orange
Base	Red	1 Core	Red-Yellow

Figure 33. The connection between chakras & auras

It is a sobering thought, subject to the above qualifications, that the basic structure of the human aura and chakras are no different in principle from, say, a bamboo cane! However, unlike inanimate objects, humans, for example, possess consciousness; and intent that enables them to alter their own and other peoples' auras and chakras.

6.   Conclusion

Nature seems to have created auras that comprise three differing component fields that involve spin, frequencies, and vortices.
(1)   The source object itself is covered by 7 internal bands linked with a spiral having a differing form of vibrational energy.
(2)   The middle part manifests itself as seven concentric approximate ellipsoids, the shapes and sizes of which can readily be changed by both the source object itself and its environment.
(3)   An outer pattern of vortices is based on six arms which appear to be extending from the centre of the source to infinity.

Fields 1 and 2 involving 7 components are fundamentally affected by light, but the spirals in fields 1 and 3 are not. By varying the separation of two similar bodies, and measuring the effect of this on the spirals (in fields 3 above), a useful demonstration is obtained that information may be stored in the Information Field via phase interference. Moreover, what we perceive at the macro-level is similar to that at the micro or quantum level. A modern version of "as below so above"

The entire complex three-dimensional geometrical patterns of auras further demonstrate that intuition may be wrong, as source objects are not necessarily "radiating" dowsable energy. This is apparent because there is no inverse square law being obeyed (where by the strength of the dowsing reactions reduces the further the dowser is away from the source object), and an infinite number of spirals cannot be produced by an infinite amount of radiating energy. Hence the aura pattern perceived by the brain may be produced as a result of four steps.

(i)   The process is started by the fields within the source object producing the 7 internal +ve and –ve bands and a spiral (chakras).

(ii)   These interact with the all-embracing Information Field by involving a phase interference process which stores the relevant information. It makes no difference if the sources are megaliths, bamboo canes, columns, arches, water, or life forms, etc.

(iii)   At the quantum level, via fine frequency selection, the brain, by means of intent, "tunes" into the relevant object, or question, and thus interacts with the relevant part of the Information Field (see reference 3).

(iv)   An infinite hologram is then perceived by the brain. The core aura is a partial representation of the physical source object. The rest of the aura is "all in the mind".

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3. Mind Created Fields Page 7 - EEG Newsletter - Vol 8 - Issue 29 - March 2003.

Acknowledgements