

# Touchstone

Surrey  
Earth  
Mysteries



No. 78

July 2007

## THE E-LINE AT THE DORSET COAST

by Bob Shave

In earlier *Touchstones*<sup>1,2</sup> we saw how the powerful ley known as the E-line is associated in Surrey with a spring-line in the landscape where water seeps out onto the ground surface from a geological boundary between sandstone and clay. Following on from Jimmy Goddard's recent research in Dorset<sup>3,4</sup> we can look at the E-line there in the same way as in Surrey and ask whether it shares the same characteristics. The simple answer is, yes, it does. In this article I want to look at the geological setting of the E-line in Dorset and also at a work of literature, a novel, which is set on and around the E-line, and speculate on how the ley might be expressing itself in the book. But first, briefly, back to Surrey.

### Landslips

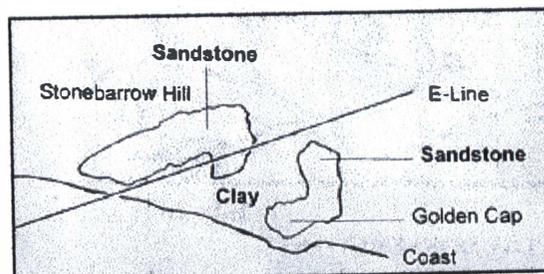
Readers familiar with the Leith Hill area may be aware that the ground on the south side of the hill has been affected by landslips. Landslips occur in steeply-sloping ground, e.g cliffs or steep hillsides, where there is a line of weakness in the underlying rock causing it to slip forwards, down the slope. This results in a chaotic jumble of soil, rock and vegetation sliding down and coming to rest down the slope from the slippage point. In the case of Leith Hill the line of weakness is the sandstone/clay boundary below ground, made slippery by the water accumulating there<sup>5</sup>. So there is an area of collapsed ground, located generally between the tower at the top of the hill and Leith Hill Place on its southern slopes, extending eastwards to Coldharbour village and westwards to Tanhurst. When we look at Dorset, we will see this phenomenon again, but on a much larger scale.

### Dorset geology

The geology of Dorset near the coast east of Lyme Regis, while not identical to Surrey, bears certain similarities. Standing on the Cobb at Lyme and looking ENE along the E-line, two hills are visible, that is Stonebarrow Hill to the left, and Golden Cap to the right. These hills can be regarded as "islands" of sandstone sitting on an underlying layer of clay. Just as in Surrey, the sandstone forms high ground because it is more resistant to erosion than the surrounding clay.

Stonebarrow Hill is aptly named as it is shaped like very large long-barrow, oriented WSW

- ENE, in other words parallel with the E-line. Figure 1 shows the E-line skirting the edge of Stonebarrow Hill, closely following the sandstone/clay boundary just as it does in Surrey.



**Figure 1** The E-line and geology east of Lyme Regis

Further to the north-east the E-line then loses its connection with this boundary as the geology becomes more complex<sup>6</sup>.

To the west of Lyme the geology is more chaotic. Just as at Leith Hill, the action of water accumulating on the upper surface of an underground clay layer has caused landslips but here it is on a much

larger scale. Here, whole cliffs have collapsed forming a disturbed area called "The Undercliff". The E-line passes through this area, running roughly parallel with the coast.

Incidentally, the rocks in the cliffs around Lyme are teeming with fossils which are relatively easy to pick up as the cliffs collapse as a result of landslips or storms. One famous fossil hunter in the early 19th century was Mary Anning, a local girl who ran a shop selling fossils in Lyme and who rubbed shoulders with the top geologists of her day.



**Figure 2** Mary Anning, fossil hunter

But we return now to the Undercliff, and for a description of it I can do no better than to turn to a work of literature, a novel written in 1969 by John Fowles, whose descriptive powers far exceed mine. We can judge for ourselves whether the E-line is expressing itself or in any other way inspiring the story.

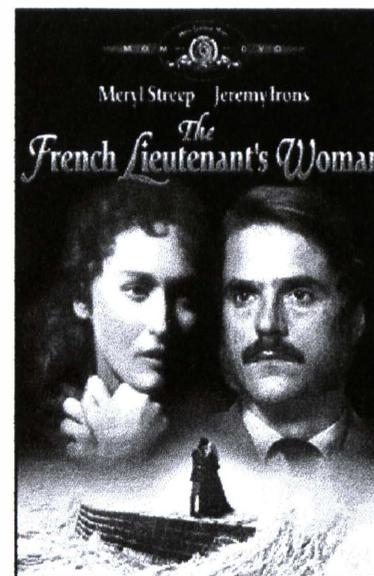
#### A love story on a ley?

*The French Lieutenant's Woman* by John Fowles is a love story set in Victorian times, with much of the story taking place in and around the Lyme area. It was made into a film in 1981 which starred Meryl Streep and Jeremy Irons as the two lovers.

#### The story

Sarah Woodruff (played by Meryl Streep in the film) is an outcast from society having reputedly had an affair with a shipwrecked French seaman while she was employed as a governess in Lyme. She is a lonely and melancholy figure, spending much of her time staring out to sea, her favourite location for this being the end of the Cobb breakwater in Lyme harbour. It is here that she first meets Charles Smithson (Jeremy Irons in the film), a wealthy gentleman who is engaged to be married and is a keen fossil collector. Further meetings occur

by chance while Charles is fossil-hunting along the Undercliff. Charles becomes captivated by Sarah and is determined to find out more about her, despite this being quite improper as he is himself engaged. There develops a mutual attraction which becomes more and more passionate.



#### Analysis

In the first half of the story several key events happen on the E-line. Let us look at these in turn, starting with a description of the Undercliff.

*The Undercliff - for this land is really the mile-long slope caused by the erosion of the ancient vertical cliff-face - is very steep. Flat places are as rare as visitors in it. But this steepness in effect tilts it, and its vegetation, towards the sun; and it is this fact, together with the water from the countless springs that have caused the erosion, that lends the area its botanical strangeness - its wild arbutus and ilex and other trees rarely seen growing in England; its enormous ashes and beeches; its green Brazilian chasms choked with ivy and the liana of wild clematis; its bracken that grows seven, eight feet tall; its flowers that bloom a month earlier than anywhere else in the district. In summer it is the nearest this country can offer to a tropical jungle. It has also, like all land that has never been worked or lived on by man, its mysteries, its shadows, its dangers - only too literal ones geologically, since there are crevices and sudden falls that can bring disaster, and in places where a man with a broken leg could shout all week and not be heard.*<sup>7</sup>

Just a little further on Fowles describes the Undercliff as "an English Garden of Eden". It is clearly a landscape which has made an impression on the author, with its springs, huge trees and early flowers. He sums it up as "one of the strangest coastal landscapes in southern England". Fowles lives in the area and has good local knowledge. Incidentally, during the making of the film, some of the crew wore T-shirts saying "I hate the Undercliff" due to the difficulty of handling their equipment over the terrain.

When Fowles introduces the character of Sarah Woodruff there is an interesting description of her face as seen by Charles Smithson.

*It was certainly not a beautiful face, by any period's standard or taste. But it was an unforgettable face, and a tragic face. Its sorrow welled out of it as purely, naturally and unstopably as water out of a woodland spring.*<sup>8</sup>

This encounter takes place at the end of the Cobb, right on the E-line. It is the first real description of Sarah Woodruff and already there is imagery of springs and water bubbling out of the narrative.

Later in the story another encounter between the two characters occurs in the Undercliff.

*The day was brilliant, steeped in azure, with a warm south-westerly breeze. It had brought out swarms of spring butterflies, those brimstones, orange-tips and green-veined whites we have lately found incompatible with high agricultural profit and so poisoned almost to extinction; they had danced with Charles all along his way past the Dairy and through the woods; and now one, a brilliant fleck of sulphur, floated in the luminous clearing behind Sarah's dark figure.<sup>9</sup>*

There is a sense of shimmering light and a friendly energy; the butterflies "dance" with Charles, and one of them is described as a "fleck of sulphur". Sulphur is a volcanic mineral, which forms in crystals around vents where hot gases are escaping from underground in volcanic areas. It is a substance which evokes heat and energy flowing from the earth.

There remains one more description of the Undercliff which is one of my favourite descriptive passages in any writing anywhere. It is equivalent to about a page-and-a-half in the novel and I want to quote it in full. The scene is dawn on a beautiful spring morning after there has been a storm during the night. Charles knows that Sarah has been thrown out of her lodgings and that she has had to spend the night out of doors. Charles has not slept all night for worrying about her and at first light he goes to find her.

*But his gloom...had an even poorer time of it there; the quick walking sent a flood of warmth through him, a warmth from inside complemented by the warmth from without brought by the sun's rays. It seemed strangely distinct, this undefiled dawn sun. It had almost a smell, as of warm stone, a sharp dust of photons streaming down through space. Each grass-blade was pearly with vapour. On the slopes above his path the trunks of the ashes and sycamores, a honey gold in the oblique sunlight, erected their dewy green vaults of young leaves; there was something mysteriously religious about them, but of a religion before religion; a druid balm, a green sweetness over all...and such an infinity of greens, some almost black in the further recesses of the foliage; from the most intense emerald to the palest pomona.*

*A fox crossed his path and strangely for a moment stared, as if Charles was the intruder; and then a little later, with an uncanny similarity, with the same divine assumption of possession, a roe-deer looked up from its browsing; and stared in its small majesty before quietly turning tail and slipping away into the thickets. There is a painting by Pisanello in the National Gallery that catches exactly such a moment: St. Hubert in an early Renaissance forest, confronted by birds and beasts. The saint is shocked, almost as if the*

*victim of a practical joke, all his arrogance dowsed by a sudden drench of nature's profoundest secret: the universal parity of existence.*

*It was not only these two animals that seemed fraught with significance. The trees were dense with singing birds - blackcaps, whitethroats, thrushes, blackbirds, the cooing of woodpigeons, filling that windless dawn with the serenity of evening; yet without any of its sadness, its elegiac quality. Charles felt himself walking through the pages of a bestiary, and one of such beauty, such minute distinctness, that every leaf in it, each small bird, each song it uttered, came from a perfect world.*

*He stopped a moment, so struck was he by this sense of an exquisitely particular universe, in which each was appointed, each unique. A tiny wren perched on top of a bramble not ten feet from him and trilled its violent song. He saw its glittering black eyes, the red and yellow of its song-gaped throat - a midget ball of feathers that yet managed to make itself the Announcing Angel of evolution: I am what I am, thou shalt not pass my being now. He stood as Pisanello's saint stood, astonished perhaps more at his own astonishment at this world's existing so close, so within reach of all that suffocating banality of ordinary day. In those few moments of defiant song, any ordinary hour or place - and therefore the vast infinity of all Charles's previous hours and places - seemed vulgarized, coarsened, made garish. The appalling ennui of human reality lay cleft to the core; and the heart of all life pulsed there in the wren's triumphant throat.<sup>10</sup>*

In this wonderful writing the following themes have come up.

- The power of the sun at dawn
- Religion and druidism
- Saints and angels
- Perfection and beauty
- Heightened awareness of nature
- Connection with nature
- A heart beating.

There is also a sense that the Undercliff is the real world, with its energy and vividness, rather than our everyday world with its "suffocating banality". It is actually rather like a drug experience. The context for these descriptive passages is consistent throughout the story, in that when these descriptions occur, an encounter between the two lovers is about to happen. So the Undercliff is setting the scene, with its moods and energy. After the last passage described above, the lovers kiss for the first time - two hundred pages into the story! So there is an outpouring of repressed emotion at this point.

#### Other brief notes

- The shipwreck of Varguennes, the French sailor with whom Sarah Woodruff reputedly has an affair, occurs on the coast at the foot of Stonebarrow Hill, east of Lyme on the E-line.

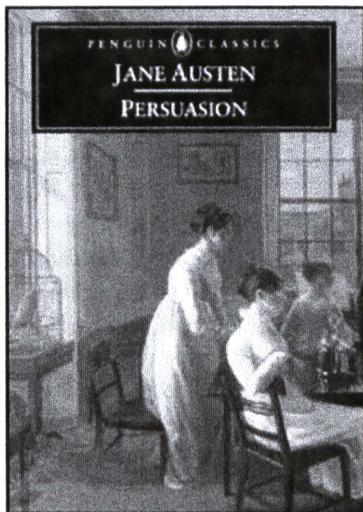
- The end of the Cobb, through which the E-line passes, was Sarah's favourite vantage point. There is an interesting description of the Cobb on the first page of the novel, where it is described as "a long claw of old grey wall that flexes itself against the sea"<sup>11</sup>. It is a strange, organic description of a stone wall. Claws usually hang on to something - in this case, is it the E-line?
- The Undercliff includes an area called Ware Commons which according to the novel was the scene of an annual fair at midsummer<sup>12</sup>. There was much merriment at this fair, boy-meets-girl etc., so the area became disapproved-of by polite Victorian society. In the novel Sarah would walk alone in this area, an act which did her reputation no good at all.

To sum up, we might tentatively conclude that locations on the E-line have made a profound impression on author John Fowles, drawing him to them and inspiring him. The energy of the E-line is expressing itself and emerging into our consciousness through the author's writing.

#### Another literary connection

In the years 1803 and 1804 an earlier romantic author, Jane Austen, visited Lyme with her family<sup>13</sup>. Twelve years later she set part of her novel *Persuasion* in Lyme. Here is her description of the area in the novel:

*....the Cobb itself, its old wonders and new improvements, with the very beautiful line of cliffs stretching out to the east of the town, are what the stranger's eye will seek; and a very strange stranger it must be, who does not see charms in the immediate environs of Lyme, to make him wish to know it better....and above all, Pinny, with its green chasms between romantic rocks, where the scattered forest trees and orchards of luxuriant growth declare that many a generation must have passed away since the first partial falling of the cliff prepared the ground for such a state, where a scene so wonderful and so lovely is exhibited....*<sup>14</sup>



"Pinny" is Pinhay on modern maps. The E-line grazes the coast along the Undercliff at Pinhay Bay. Of course Austen's view of the "beautiful line of cliffs" is exactly Jimmy Goddard's view as shown in Touchstone no.75<sup>3</sup>. Austen was standing on the Cobb looking along the E-line. Her memories of these visits were to stay with her and inspire her years later to set romantic events in this area.

#### References

- [1] Bob Shave, "The E-line: its Geography and Geology", Touchstone 75 (October 2006), pp. 3 - 5.
  - [2] Bob Shave, "The Geology of the E-line in Surrey(2)", Touchstone 76 (January 2007), pp. 6 - 8.
  - [3] Jimmy Goddard, "Notch on E-line at Lyme Regis", Touchstone 75 (October 2006), pp. 13 - 14.
  - [4] Jimmy Goddard, "The Visible E-line in Dorset", Touchstone 77 (April 2007), p.14.
  - [5] R.W. Gallois, British Regional Geology no.14, The Wealden District, 4th ed. (1965), pp. 67 - 68.
  - [6] R.V. Melville and E.C. Freshney, British Regional Geology no.15, The Hampshire Basin and adjoining areas, 4th ed. (1982), pp. 11 - 16.
  - [7] John Fowles, The French Lieutenant's Woman (1969), chapter 10.
  - [8] Ibid., chapter 2. [9] Ibid., chapter 20. [10] Ibid., chapter 29. [11] Ibid., chapter 1. [12] Ibid., chapter 12.
  - [13] Deidre Shauna Lynch, Explanatory Notes in Persuasion, Oxford World's Classics, OUP(2004), p.239.
  - [14] Jane Austen, Persuasion (1818), volume 1, chapter 11.
- 1:50,000 geological maps - Sheet 286 (Reigate), Sheet 327 (Bridport), Sheet 326 (Sidmouth), British Geological Survey.

Bob Shave, July 2007

#### The Art of Dragon Taming

##### A report of a talk by Paul Broadhurst at the Society of Ley Hunters' Lundy Moot

The whole concept of St. George is many layered - he is not who we think he is. St. Michael, a similar figure overcoming a dragon, is the archangel of light; the serpentine St. Michael and Mary lines, dowsed along its length as recorded in The Sun and the Serpent, have many George dedications as well as Michael and Mary. Ogbourne St. George is an example, near Avebury - Og is the Celtic name for George. The George image concerns earth energies. The European St. Michael Line, also coming from St. Michael's Mount, and also passing through the French Mont St. Michel, is two and a half thousand miles long and took ten years to travel. In Greece it becomes the Apollo line - both are dragon slayers.

George is allegedly a Roman soldier martyred under Emperor Diocletian, but there is no evidence he ever existed. There is a tomb at Lydda, Palestine, where he was supposedly martyred and buried, but the chronicler Eusabius, Bishop of Caesarea in the same diocese as Lydda, makes no mention of him. He only appears when Constantine made Christianity the state religion of the empire. He absorbed all previous traditions - took over the old gods and goddesses and called them saints. George was a pre-existing lord of the earth, Christianised centuries after George's alleged death. At councils such as the one at Nicea, bishops were forced to accept it, and hacks wrote the new stories.

The Padstow 'Obby'Oss is a wild festival, and there are remnants of such all over Europe, seeming like the awakening dragon of Beltane. The central figure is St. George, and the 'Oss sinks down to laments in the old cadences, then all jump up as he springs back to life, the dying and rising god. There are many links between George and the Green Man.

To analyse the word, Ge is one of the oldest words in English, and means Earth. It is reinforced at the beginning and end of the word - and Or is light in Hebrew, and gold in French, and appears in words such as Orphic and Oracle. In an etymological dictionary it is a "tiller of the soil", an earth worker - not a Roman soldier, but the Green Man absorbed by Constantine.

In Islam he is Al-khidr, a green giant who appears to guide people, and leaves green footprints - his shrine is at Bethlehem. A Green Man in Norwich Cathedral is actually gold, with a solar halo. Sun gods were lords of fertility - the sun coming back after winter. Cloisters are designed like a symbolic forest, for meditation as with the Druids, and many contain Green Man carvings.

He was rediscovered in modern times by Lady Raglan, who noticed him in an obscure church in Monmouthshire, Llangwm. The vicar told her it was an old pagan thing, and she started looking for others, then wrote an article "The Green Man". Suddenly, everyone was seeing them. Opposite the original one was another, with holes drilled for living greenery to be inserted, to bring him to life as the living god. Two feet away is a Jacobean rood screen with green dragons, with foliage coming out of their mouths. The green man and the dragon are juxtaposed - the force of nature in fertility.

There are connections everywhere - the dragon window at Trull in Somerset features St. Margaret - a female dragon slayer. The scene is surrounded by mischievous Green Men with their tongues out - the tongue represents resonance, vocalising and sensitivity. Many Michael dedications became Nicholas, and the Victorians ripped out many benches and screens, but we still have a lot.

The images are not associated with Christianity - at Crowcombe there are beings holding clubs and flowers coming out of the ears of a Green Man, and a tree coming out of a fish's mouth. There is a similar image, fifteen feet tall, at the entrance to a cathedral in Brittany - a hairy wildman or wodwose bearing a club and a flower as a shield. If we follow the evolution of these traditions, we find weapons of light - first clubs, then spears and later swords.

Giants and George have strong links. Tintagel has a winter solstice axis going through the Cheesewring - it was a Neolithic ritual centre with traditions that the stones turned round as the sun came up. Arthur at Tintagel was also a giant killer. The sun king is reborn at Tintagel - the geomantic interaction of the sun and the earth. Brutus killed the giant Geomago at Plymouth Hoe. Giant was originally "geant". Geoffrey of Monmouth preserved the tradition of Stonehenge as the Giants' Dance. It was an astronomical computer which measured the dance of the giants - the sun, moon and earth.

The Michael and Mary lines show nature operates in polarities - snaking dragon or serpent lines, and where they cross are special places of creativity. Spiralling out of the earth it becomes the caduceus, and DNA in the body's cellular level. The columns of churches become megaliths and must have water underneath to make them an energetic structure.

The dragon is the female component - in ancient times dragon rituals took place everywhere. A notable site is Uffington, where Dragon Hill is said to be where George killed the dragon. The white horse has been suggested to be a dragon. But dragons have had a bad press. The medieval church aligned them with Satan and the suddenly became evil. But dragons guard the cathedral at Lincoln - they represent energy from the earth, and even the term Lucifer means light bearer.

At Kilpeck on the Welsh border there are Green Men in the famous carved church - the

masons preserved the arcane knowledge. Over the entrance there are writhing serpents and dragons. At the foot of the column there is a serpent head with forked tongue drawing nourishment up. Dragons are linked with spirals and also labyrinths, as at Chartres. A dragon's tongue in the same church is a spiral, and there is a column with a Green Man above (intelligence at the top) and double helixes going up - a vortex of energy.

A dragon staff has a spiral at the top, and many bishops' croziers have dragon heads - which suggests the dragon was not killed originally, but tamed. On the early Norman font at Avebury the bishop holds his staff over its eye. William Stukeley mapped the serpent temple at Avebury just before it was destroyed - looking like a fertilised ovum with two cells splitting.

At Rosslyn Chapel there are more Green Men than anywhere - possibly 300. A column has eight interlaced green dragons with a spiralling vortex of greenery. There are also a number of legends which involve taming the dragon, not killing it. In Genova the dragon was prayed to, and it became humble and the bishop led it to the sea. St. Petroc talked to the dragon, and St. Samson sang to it, and it became harmless. If energy is unbalanced it needs geomancy to bring it back to balance.

A font in Lostwithiel shows a green bishop and a dragon, with a spiral on its forehead. At a cathedral in France, there is a dragon whose body forks - one ends in a foot on the earth, the other goes into the heavens. Both connections are needed. This is a revolution of human consciousness - how to use sacred sites for personal illumination and the wider good of humanity.

## NOTES AND NEWS

### TEMS meetings

2.30 p.m. 0208-544-9478 for details

**Sunday 19th August** Spiritualism, by Linda Williams, at 'Weirside', off Frimley Road, Ash Vale, Surrey

**Sunday 30th September** Lundy, by Jimmy Goddard, at 48, Lewes Road, Finchley, London, N12

### London Earth Mysteries Circle meetings

7.00pm Tuesdays (2nd & 4th in month) at the Diorama Centre, Triton Square, NW1 3JG

### UFO sighting at Lunation Triangle point

In the last Touchstone there was a report of a stone circle at Duloe in Cornwall, south of Lundy at the same distance as Carn Wen, forming another Stonehenge Lunation Triangle to the south. The Cornwall UFO Research Group, on their web site, reported a very interesting sighting over this circle in 2006:

*In the early hours of Tuesday morning, 18 July 2006, time 12.20am two witness were just arriving at their house in Duloe, near Looe in Cornwall. After parking their car outside their house, one of the witnesses took a quick look at the sky, as it was a lovely morning with a clear sky, suddenly something caught the witness's eye, he then focused his eyes on some objects that were in the sky just across from the road where they were both*

standing, the witness then decided to go indoors to wake his son up, so now there were 3 witnesses. They then observed 7 disk shaped objects which were illuminating a very bright yellow/white light, which were interacting with each other, they were going around in circles and



**Duloe stone circle**

criss crossing each other in the sky, they were also making a clicking sound/noise. Just below the disks were 7 standing stones in a circle, after a period of 20 minutes all the disks just disappeared, the 3 witness were amazed at what they had just seen, they had never seen anything like this before. They then contacted me through my web site and ask me if I could put out an appeal for any other witness to this sighting, in the Cornish Times. Later that week there was a story about a mini tornado in the same village which happened on the same day of the sighting.



**The other picture on the web site**

On the page was also a picture of one of the Duloe stones with a strange effect on the picture (not taken at the same time as the sighting as far as I know). The stone is one of those which I have come to call "lion stones" - with a similarity to a lion's head that I have noticed at a number of stone circles - Avebury, Stanton Drew and Nannerch, as well as on Lundy.

**LETTERS**

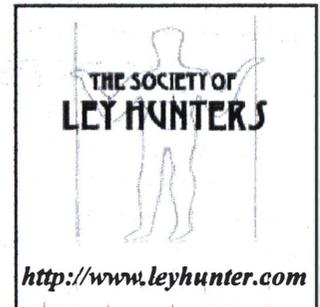
**from Norman Darwen, Lostock, Bolton, Lancashire:**

When the E-Line is extended around the globe, one of the points it passes through is Stewart Island in New Zealand. I was interested to find the following snippet of information about the island on the internet: "Our National park is known by one of the Maori names given to the Island. 'Rakiura' recalls glowing sunrises, sunsets, and the aurora australis, or Southern Lights." Yet another sunrise/ sunset connection! And on Wikipedia I noticed "Due to an anomaly in the magnetic latitude contours, this location is well placed for observing Aurora australis." - another magnetic anomaly!

**from Adrian Hyde, Romford, Essex:**

There's something which occurred on a cycling trip in Ireland in March and April of 2003

which was probably the nearest to a supernatural thing ever to happen to me. Passing through Wexford town I rode westwards and made a petrol garage the place to stop. I bought food and lubricating oil and came outside and oiled my bike's chain. I was moving around stowing things, when suddenly "What's that in my left boot?" Halfway along the left side of the black suede moccasin boot was something large. I took the boot off, and it was an ink cartridge, full of blue ink, there in my footgear. I thought, how strange that it wasn't there a second before, then suddenly it was, even though I'd been on my feet and moving around right up until it happened. I pedalled on towards New Ross and I don't recall where the same thing happened the second time, whether it was while riding or standing. But I do remember stopping at another garage, on the west side of the estuary. This was a Public Holiday with most shops closed. I rode on and pushed my bike up the steep hill on the way to Mullinavat. I stopped at a public seat, still in New Ross. It was there it happened again, while I was on my feet, just getting ready to sit down and eat some of my food. I was saying to myself "That's the third time. That is incredible, just incredible". Each time it had been the same. One moment nothing was in my left boot except my foot, the next moment the ink cartridge was there, halfway along my foot on the left side. Now, I was actually carrying two or three ink cartridges with me along with the pen for them, and hadn't yet taken any notice of which pocket they were in. It was in the morning of the day after next that I was thinking, "Well, I must check that possibility, that the cartridge might have slipped through a hole in my left side trouser pocket, and slipped into my boot" (even though the lace-up boots fitted closely round the ankles). So at the town of Clonmel, I examined my trousers. There was not the slightest sign of any hole or split seam. Also it was completely definite that I'd been wearing this pair two days before as I had done all the time until then. For an explanation of what had happened, I had to think of teleportation, a phenomenon made widely known by the writer John Michell. And I was thinking "Well, I'm in Ireland now, it's one of those places where strange things are reckoned to happen" like Tibet for another example.



<p><b>MEYN MAMVRO</b> Ancient stones &amp; sacred sites in Cornwall</p>	<p>Sample £2.20 Annual Subscription £6.50 from:- 51 Carn Bosavern, St. Just, Penzance, Cornwall, TR19 7QX. Web site: <a href="http://www.meynmamvro.co.uk">www.meynmamvro.co.uk</a> *****</p>
<p>Earth Energies * Ancient Stones * Sacred Sites * Paganism * Leypaths Pre-history and culture * Megalithic Mysteries * Legends &amp; Folklore</p>	<p>Also available: EM Guides to ancient sites in Cornwall, 'Pagan Cornwall: Land of the Goddess' &amp; 'In Search of Cornwall's Holy Wells' 'Megalithic Mysteries of Cornwall' Details from the above address</p>

## **THE HIDDEN UNITY and BEGINNINGS**

*The Hidden Unity* looks at the strange phenomenon of subconscious siting of ley points, and notes that places of worship, of all religions and all ages, tend to predominate on leys. The environmental and philosophical implications of this are discussed, and the apparent necessity of worship but irrelevance of doctrine. Two ley centres are given as examples, and investigated in depth - the Shah Jehan Mosque in Woking and the Guru Nanak Sikh Temple, Scunthorpe. There is an appendix by Eileen Grimshaw on the significance of the Pagan religion to this study. Illustrated with photographs, maps and line drawings. **£2 plus 30p p&p from the Touchstone address. Please make cheques payable to J. Goddard.**

*Beginnings* is about a series of potentially useful discoveries, mainly made by Jimmy Goddard over a period of about twenty years, but having some overlap with discoveries made by others. For various reasons, the investigations are all in their early stages, and some have not been continued. They include earth energy detection, natural antigravity, subconscious siting, ley width, and the solar transition effect. There is also a chapter on cognitive dissonance - a psychological factor which seems to have been at the root of all bigotry - scientific, religious and other - down the ages. The booklet is concluded with an account of the discovery of leys by Alfred Watkins. **£2 plus 30p p&p from the Touchstone address. Please make cheques payable to J. Goddard.**

## **EARTH PEOPLE, SPACE PEOPLE**

In 1961, Tony Wedd produced a manuscript *Earth Men, Space Men*, detailing many claims of extraterrestrial contact. It was never published, and I had thought it was lost, though it has recently been located - Tony had given it to Timothy Good. To try to make up for the loss in a much more modest size, this booklet was prepared. As well as giving details of some of the more prominent contact claims, there are articles on the history of the STAR Fellowship and some of its personalities, evidence for life in the Solar System and investigation into extraterrestrial language.

**£2 plus 30p p&p from the Touchstone address. Please make cheques payable to J. Goddard.**

## **THE LEGACY OF TONY WEDD**

This CD-ROM is an electronic form of the travelling exhibition Tony planned, using his voice, writing, photographs and drawings to illustrate his research and findings in the fields of flying saucers, landscape energies and lost technology.

**£12 from the Touchstone address. Please make cheques payable to J. Goddard.**

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