Photographic Evidence Of An Alternative History

Compiled by Anonymous

Compiled in 2008

Released in 2011

~ bookofaquarius.forgottenbooks.org ~

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NOTES ON FORMATTING

I have tried to keep this book close to 50% images and 50% text. The text was not written by myself (your author) but extracted from the sources mentioned and then edited by myself, with the exception of this chapter, the Foreword and any text under the heading ‘AUTHOR’S COMMENTS’.

The chapter structure is not standard, and no table of contents exists. This was done deliberately.

I have checked all images for fraud. Images found to be fraudulent have been included in the final chapter, under the heading ‘FAKES,’ so it can be known that they are not genuine photographs. *[Edit (2011): I never got round to writing the ‘FAKES’ chapter. But pretty much any photo of a corpse turned out to be fake, created by a prank-playing taxidermist or Photoshop fiend.]*

I did not seek permission to use the images and text contained in the book. The reason for this being that this book is important, and was put together in order to bring people closer to the truth, which I feel is more noble than respecting copyright and fair use laws, which are for the purpose of making money. It should be known that I will make no money from this book, as I am publishing it anonymously.

I do not claim copyright on any part of this book, parts written by myself can be considered public domain. All of the photographs belong to their respective copyright holders.

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FOREWORD (2011)

This book has been sitting unpublished on my computer for 3 years. I wrote it in 2008, at the time when I had just finished decoding the alchemical formula. In my obsessive search for true secrets and real mysteries I found many things, by far the most important and interesting being the reality of the existence of the Philosophers' Stone. But I also collected photos of anything which does not fit into our accepted science and history. I then spent some time analyzing all the photos and checking the sources for possible fraud; if I was not sure about a photo, I excluded it. What was left was a collection of photos which fit into 4 distinct categories: modern dinosaurs, super-human skulls, flying machines, and crop circles. This was not done intentionally! I was not expecting that the photos would fit into distinct categories and I did not look for photos specifically to any category; in particular I started with no interest in dinosaurs or crop circles, but the photos were there.

I avoiding making any assumptions in this book, or giving my personal opinion on any matter. I have only copied mysterious photos and the accompanying descriptions from where I found them.

This book was originally intended to be precursor to The Book of Aquarius, which explains the original Foreword. Now I am publishing it after, but perhaps that was meant to be.

If you have not yet read The Book of Aquarius, which explains the full theory and practice on how to make the Philosophers' Stone, you can download a free copy from: bookofaquarius.forgottenbooks.org. On the site, there is also a forum where you can communicate with me and other readers.

FOREWORD (2008)

This book is not a book of answers, it is a book of questions. Now it not the time for answers, as an answer is useless if you do not understand the question. A question is of course more important than an answer, as a question without an answer leads to a quest of discovery, adventure and a broadening of the mind, with the answer following naturally; whereas an answer without a question is merely a useless bit of data with no context in which to be interpreted, and which therefore serves only to confuse us by filling our minds with gibberish and blind us from the truth, which in some cases is the intention. I must also say that an answer without a question can never lead to the discovery of the original question in the same way that a question naturally leads to the discovery of an answer.

Please, read this book and ask questions. Why do you know what you know? Why do you think you know it? Where does your knowledge come? How do you tell the truth from what is not true? Who do you trust? Why do you trust them? What is history? How do you know? What is truth? What do you know? What don't you know? What do you want to know? Why do you want to know it?

FIGURE # 1

There are many stories and legends of dragons, with descriptions fitting dinosaurs, supporting that man and dinosaur did in fact live together […] Australian aboriginal folklore abounds with such stories, including references to plesiosaur-like creatures. Elders of the kuku Yalanji aboriginal tribe of Far North Queensland, Australia, relate stories of Yarru (or Yarrba), a creature which used to inhabit rain forest water holes. The painting in [Figure # 1] depicts a creature with features remarkably similar to a plesiosaur. It even shows an outline of the gastro-intestinal tract, indicating that these animals had been hunted and butchered.

Source: *The Creation ExNihilo Technical Journal, Volume 12 (No 3) 1998, p.345*

The dragons of legend are strangely like actual creatures that have lived in the past. They are much like the great reptiles [dinosaurs], which inhabited the earth long before man is supposed to have appeared on earth

Source: Knox Wilson, "Dragon", *The World Book Encyclopedia, Vol. 5, 1973, p.265*

In light of that statement from The World Book Encyclopedia, many people don't realize that paleontology (the study of past geological ages based primarily on the study of fossils) is a relatively new science. In fact, the concept of dinosaurs (giant lizards) only surfaced in its present form less than 180 years ago. Prior to that, anyone who found a large fossilized bone assumed it came from an elephant, dragon or giant. There wasn't any notion of "science" attached to these finds.

It wasn't until 1841 that English scientist Richard Owens suggested that the group of "newly discovered" animals be called "dinosaurs," which literally means "terrible lizards." Throughout the next few decades, the first artist depictions of dinosaurs were actually comical when compared to what we can scientifically discern today. How then, do pottery, linens, cave paintings, and written descriptions of "dragons" from 2,000 to 4,000 years ago depict dinosaurs better than what science could muster in the mid-1800's?

Source: *www.allaboutcreation.org/dragon-history.htm*

FIGURE # 2

An Indian [Native American] painting discovered near Lake Superior, Canada.

Source: *www.livingdinos.com/dinosaurpictures.html*

Figure # 1 (below)

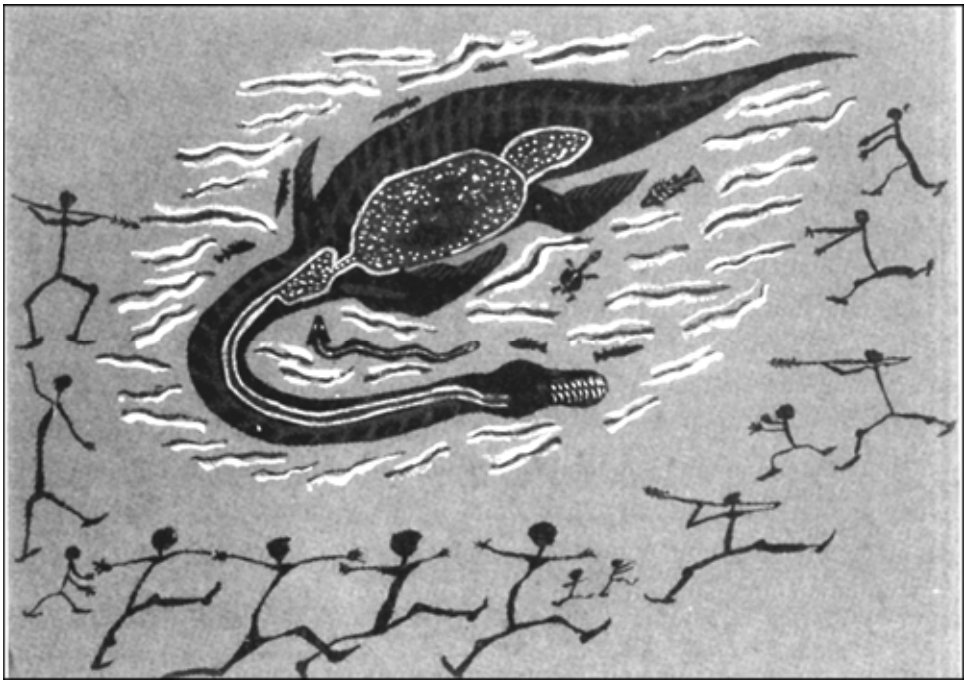

Figure # 2 (below)

Figure # 3 (below)

Figure # 4 (below)

Figure # 5 (below)

FIGURE # 3, 4, 5

What real evidence exists for dinosaurs having survived into more contemporary times? What are we to make of the carving of a Stegosaur (Stegosaur stenops) on an ancient Cambodian temple at Angkor Wat?

This carving is now being shown to tourists, proclaiming it is a dinosaur. Such a situation, thus far, has only caused a few comments online, at such locations as the Unexplained Earth webpage last summer, as well as other sites.

But all this appears to be changing, with more and more attention to this item. For example, there is new talk of this on the Interactive Bible site, giving this background to the location:

The magnificent jungle temples of Cambodia were produced by the Khmer civilization, beginning as early as the eighth and extending through the fourteenth century A.D. One of, if not the greatest monarchs and monument builders of this empire was Jayavarman VII, crowned supreme king in 1181. Portrait statues, depicting him meditating in the fashion of Buddha, have been found throughout the region. An excellent example can be seen in the National Museum Of Cambodia in Phnom Pehn. He built the beautiful temple monastery Ta Prohm in honor of his mother, dedicating it in 1186.

These awesome temples were rediscovered by Portuguese adventurers and Catholic missionaries in the 16th century and many were restored in 19th and 20th centuries. Ta Prohm, one of the most picturesque, was left in its natural state. It recently gained international attention as the setting for the first Laura Croft movie.

It has been on Ta Prohm, which abounds with carvings of all sorts of local animals, where a carving of a Stegosaur has been discovered.

How could this have happened?

Did the prop crew of the Laura Croft movie pull off a prank, and restore the temple, placing onto this wall a dinosaur facade? If you will note, on the photos, the panel seems to be of a lighter shade of gray. Is this due to it being kept cleaner for tourists, or because this is a newly added panel?

Perhaps it is nothing more than a rhinoceros? There is speculation that at one time or another Cambodia had Indian, Javan, and Sumatran rhinos living in the country.

Or have Stegosaurs roamed Cambodia, less than 1000 years ago and Angkor's master artists created a representation of one, on a temple?

Source: *www.cryptomundo.com /cryptozoo-news/dino-cambodia*

FIGURE # 6, 7

The art below is from a Mesopotamian cylinder seal dated at 3300 BC. (Moortgart, Anton, The Art of Ancient Mesopotamia, 1969, plate 292.) The animal on the right is an artists conception from a skeleton of an Apatosaurus. There are many striking similarities between these two depictions. The legs and feet on the Egyptian art clearly fit the saurapods better than any other type of animal. The biggest difference is at the head. Cartilage forming the shape of a frill or ears may be stylized or accurate (since there is no way to know from the skeletons we have today). As for the musculature, the Egyptian artist draws with stunning realism. One has to ask where the artist got the model to draw so convincingly the trunk of a saurapod?

Source: *www.genesispark.org /genpark/ancient/ancient.htm*

FIGURE # 8, 9, 10

[Figure # 8] is a terracotta statue measuring about 18 cm long, shaped remarkably like a dinosaur with plates on its back. The plates are triangular, and continue along the back until reaching the tail. In the view from above [Figure # 9] the object reveals a strange curving of the plates, as if the animal had been represented in motion on the land. The legs are large and awkward, as if carrying great weight, not at all like those of a lizard. There is also a clear representation of a stegosaurus on a piece of broken pottery [see Figure # 10].

Source: *www.genesispark.org/genpark/ancient/ancient.htm*

Figure # 6 (below)

Figure # 7 (below)

Figure # 8 (below)

Figure # 9 (below)

Figure # 10 (below)

Figure # 11 (below)

Figure # 12 (below)

FIGURE # 11, 12

To the left is another beautiful mosaic [Figure # 12] that was one of the wonders of the second century world. Called the Nile Mosaic of Palestrina, it depicts Nile scenes from Egypt all the way to Ethiopia. Scholars now believe this is the work of Demetrius the Topographer, an artist from Alexandria who came to work in Rome. The top portion of this remarkable piece of art is generally believed to depict African animals being hunted by black-skinned warriors. These Ethiopians are pursuing what appears to be some type of dinosaur [Figure # 11]. The Greek Letters above the reptilian animal in question are: KROKODILOPARDALIS which is literally translated "Crocodile-Leopard". […] It also contains clear depictions of known animals, including Egyptian crocodiles and hippos.

Source: *Finley, The Light of the Past, 1965, p. 93*

The Nile mosaic of Palestrina is a late Hellenistic mosaic depicting the Nile from Ethiopia to the Mediterranean. It has a width of 5.85 meters and a height of 4.31 meters and provides the only glimpse into the Roman fascination with Egyptian exoticism in the 1st century BC.

The Nile Mosaic and its companion piece, the Fish Mosaic, were discovered in the Italian city of Palestrina, ancient Praeneste, in the early 17th century. They were thought to have been the vestiges of Sulla's sanctuary of Fortuna Primigenia. The town was owned by the Barberini family, who unceremoniously removed the mosaic from its setting and put it on exhibit in Palazzo Barberini, Rome. The mosaic was repaired on numerous occasions before being returned to Palestrina in 1953.

The mosaic features detailed depictions of Ptolemaic Greeks, black Ethiopians in hunting scenes, and various animals of the Nile river (including what some have described as a dinosaur). It is the earliest Roman depiction of Nilotic scenes, of which several more were uncovered at Pompeii. A consensus on the dating of the work is slowly emerging. Paul G. P. Meyboom suggests a date shortly before the reign of Sulla (ca. 100 BC) and treats the mosaic as an early evidence for the spread of Egyptian cults in Italy. He believes Nilotic scenes were introduced in Rome by Demetrius the Topographer, a Greek artist from Ptolemaic Egypt active ca. 165 BC.

Source: *en.wikipedia.org/wiki/Nile_mosaic_of_Palestrina*

FIGURE # 13, 14, 15, 16, 17, 18

There are explorers who believe in the possibility that some dinosaurs somehow survived extinction 60 million years ago and continue to live in isolated, largely unexplored areas of African rain forest. […] But what if there were already better evidence that at least some dinosaurs had survived long enough to coexist with humans? […] What if early humans had actually etched pictures of dinosaurs on rock faces. That would constitute pretty good proof, wouldn't it? Such rocks exist. Known collectively as the Ica Stones (they are found in Ica, Peru), these rocks, varying in size from that of a baseball to twice that of a basketball, are hand-etched with pictures of primitive fish, dinosaurs and Indians using what appear to be tools of advanced technology. […]

The Ica Stones first came to the attention of the scientific community in 1966 when Dr. Javier Cabrera, a local physician, received a small, carved rock for his birthday from a poor native. The carving on the rock looked ancient to Dr. Cabrera, but intrigued him because it seemed to depict a primitive fish. Hearing that the doctor was interested in the stone, local natives began to bring him more, which they collected from a river bank (not far from the famous Nazca lines). This soon developed into a vast collection of more than 15,000 stones, many etched with impossible scenes. Whereas it might be difficult to prove that the fish represented a long-extinct species, as Dr. Cabrera thought, other scenes carved on other stones are not so ambiguous. They clearly depict such dinosaurs as triceratops, stegosaurus, apatosaurus and human figures riding on the backs of flying pterodactyls. What's more, some of the scenes are of men hunting and killing dinosaurs. Others show men watching the heavens through what look like telescopes, performing open-heart surgery and cesarean section births. [The collection shows humans interacting with dinosaurs and various other "monsters" such as horned men. *(www.s8int.com)*]

How could this be? Modern man is only about 2 million years old and dinosaurs are thought to have become extinct about 60 million years ago. There are three possibilities: (1) a human civilization existed during the age of the dinosaurs, (2) dinosaurs survived to coexist with man, or, (3) the stones are an elaborate hoax.

The stones themselves are composed of andesite, a very hard mineral that would make etching quite difficult with primitive tools. They are covered with a natural varnish that is created by bacteria over thousands of years. The etching is made by scraping away this dark varnish to reveal the lighter mineral beneath. […] [E]xaminations of the stones show that the grooves of the etchings also bear traces of additional varnish, however, indicating that they are very old.

Ica natives had been selling such stones to the tourist trade. In fact, when one man was arrested for selling them (if the stones are genuine artifacts, they would be the property of the government and therefore illegal to sell), he confessed to carving the images himself. Those who believe the carvings are authentic suspect that the confession was made to avoid jail. Yet natives of the area can be seen today making etchings on stones in the style of the Ica Stones to sell to tourists. But the distinction between their product and the "genuine" stones is that the newly etched stones clearly scrape away all of the varnish.

Unfortunately, it's impossible to date the Ica Stones themselves. Radiocarbon dating can only be used on artifacts that contain organic material, which the stones do not. Rocks can only be dated by examining the strata in which they are found, but since the Ica Stones were uncovered by the erosion of a river bank (or in an unidentified cave, depending on which story you believe), the strata of their original resting place is unknown.

The implications of these stones are incredible. Perhaps too incredible. If they are authentic, they change everything we know about the history of human life on Earth.

Source: *paranormal.about.com/cs/ancientanomalies/a/aa041904_2.htm*

Figure # 13 (below)

Figure # 14 (below)

Figure # 15 (below)

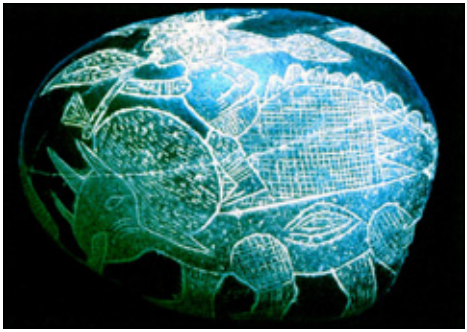

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Figure # 18 (below)

Figure # 19 (below)

Figure # 20 (below)

Figure # 21 (below)

Figure # 22 (below)

FIGURE # 19, 20, 21, 22

In 1945 German archeologist, Waldemar Julsrud discovered clay figurines buried at the foot of El Toro Mountain on the outskirts of Acambaro, Guanajuato, Mexico. Eventually over 32,000 figurines and artifacts were found. They were similar to artifacts identified with the Pre-classical Chupicuaro Culture (800 BC to 200 AD) found throughout this area.

The authenticity of the find was challenged because the collection included dinosaurs. Since many archeologists believe dinosaurs have been extinct for the past 65 million years and man's knowledge of them has been limited to the past 200 years. If this is true, man could not possibly have seen and modeled them 2500 years ago. In 1954 the Mexican government sent four well known archeologists to investigate. A different but nearby site was selected and meticulous excavation was begun. They found numerous examples of similar figurines and concluded that the find was authentic. However, three weeks later their report declared the collection to be a fraud because of the "fantastic representation of man and dinosaur together."

In 1955 Charles Hapgood, respected Professor of Anthropology at the University of New Hampshire, concluded an elaborate investigation including extensive radiometric dating. Interestingly, his work was supported by Earl Stanley Gardner, former District Attorney of the city of Los Angeles, California and the creator of Perry Mason. Hapgood responded to charges that Julsrud manufactured the figurines, by excavation under the house of the Chief of Police, which was built 25 years before the Julsrud arrived. Forty three more examples of the same type were found, including dinosaurs. Three radiocarbon tests were performed by Isotopes Incorporated of New Jersey resulting in dates of 1640 BC, 4530 BC and 1110 BC. Eighteen samples were subjected to thermoluminescent testing by the University of Pennsylvania, all of which gave dates of approximately 2500 BC. These results were subsequently withdrawn when it was learned that some of the samples were from dinosaurs.

In 1990 an investigation was conducted by Neal Steedy, an archeologist whose livelihood depends on contract work from the Mexican government. He arbitrarily selected an excavation site considerably removed from the Julsrud site. Shards were found but no figurines. He commissioned radiocarbon tests for a few samples from the Julsrud collection which produced a range of dates; 4000 years for a human face and 1500 years for a dinosaur. However, he concluded that the laboratory had not given true dates because he felt the samples were too soft to last more than 20 years.

Source: *www.creationists.org /livedinos01.html*

FIGURE # 23, 24, 25

It was during a visit to the Scottish Highlands over thirty years ago that Robert Rines first learned about the mysterious Loch Ness monster. The scientist and inventor in him was intrigued with the possibility of applying modern technology to solve an ancient mystery.

Using underwater sonar, lights and cameras, Rines began searching for "Nessie" in 1970. Two years later he had his first sighting. Recalls Rines: "For about 10 minutes we watched a hump go out of Urquhart Bay, turn round, come back and submerge in front of us. I couldn't believe it. I had great trouble getting the Super 8 cine-camera to my eye. I just wanted to keep looking. Eventually, I did get some footage of what looked like a blob on the water, but I had a telescope with me and what I saw resembled the back of an elephant. I could make out its crest and its mottled gray skin. Estimating its size from a fifty-four foot boat on the loch, we decided the hump was at least twenty-five feet and four feet out of the water."

By 1974, Dr. Rines had persuaded his Academy of Applied Science colleagues - including Harold Edgerton, inventor of the strobe light, and Dr. Charles Wyckoff, who created the high-resolution photographic film used in NASA's space exploration programs - to join him at Loch Ness for another hunt. Armed with even more sophisticated technology, they captured the celebrated "flipper" picture. Simultaneous sonar imaging also revealed what appeared to be two animal bodies and convinced the Rines' team that there was indeed unidentified life in Loch Ness.

Computer-enhanced images were released to a magazine, and although the technique was employed by NASA, the pictures met with some skepticism. "You don't change a picture by enhancing it and our flipper pictures didn't change," Rines maintains. "For thirty years, those pictures have stood the test of time and the great weight of scientific opinion is that they were of something we couldn't identify in Loch Ness."

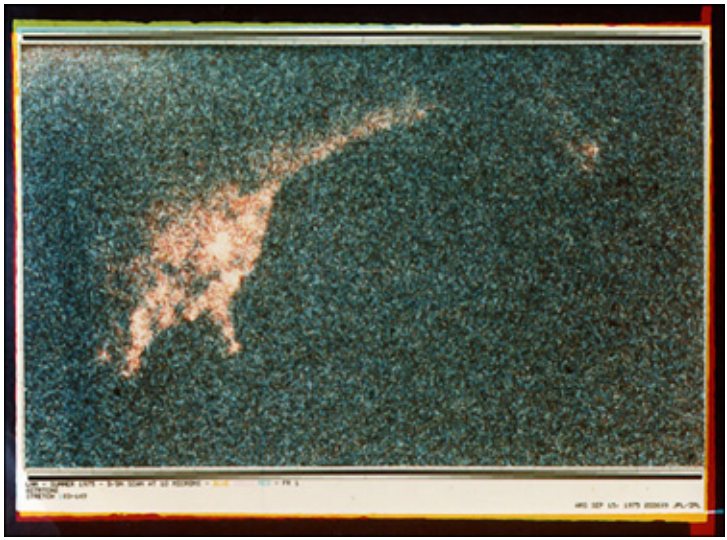
In 1976, Rines had his third breakthrough. "Employing a time-lapse strobe system taking photographs every 35 to 40 seconds, we lucked out with those head, neck and body pictures. They were amazing.

Whatever they were, they weren't there 40 seconds before and they weren't there 40 seconds later. These things came in and - bang - we just got one shot of them.

Expert examination revealed images like the long-extinct plesiosaur or elasmosaur - which was crazy - but official science said they would need more than one picture before they would say that's what it was."

Source: *Inverness Courier, July 23, 1999*

Figure # 23 (below)



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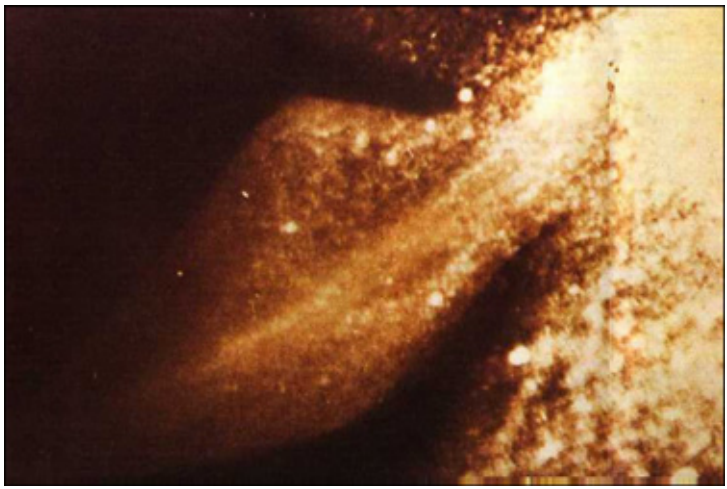

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Figure # 28 (below)

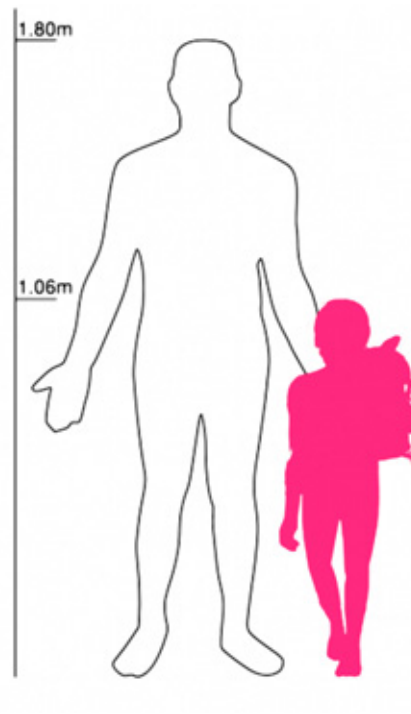


FIGURE # 26, 27, 28

Homo floresiensis ("Man of Flores", nicknamed Hobbit) is a possible species in the genus Homo, remarkable for its small body and brain, and survival until relatively recent times. It was named after the Indonesian island of Flores on which the remains were found. One largely complete subfossil skeleton (LB1) and a complete jawbone from a second individual (LB2), dated at 18,000 years old, were discovered in deposits in Liang Bua Cave on Flores in 2003. Parts of seven other individuals (LB3 – LB9, the most complete being LB6), all diminutive, have been recovered as well as similarly small stone tools from horizons ranging from 94,000 to 13,000 years ago. The first of these remains was unearthed in 2003 and the publication date of the original description is October 2004.

The discoverers, anthropologists Peter Brown, Michael Morwood and their colleagues have argued that a variety of features, both primitive and derived, identified the skeleton of LB1 as that of a new species of hominin, H. floresiensis. They argued that it was contemporaneous with modern humans (Homo sapiens) on Flores.

Doubts that the discoveries constitute a new species were soon voiced by the Indonesian anthropologist Teuku Jacob, who suggested that the skull of LB1 was a microcephalic modern human. A controversy developed, leading to the publication of a number of studies which supported or rejected claims for species status. In March 2005 scientists who published details of the brain of Flores Man in Science supported species status. Several researchers, including one scientist who worked on the initial study, have disputed the 2005 study, supporting the conclusion that the skull is microcephalic. The original discoverers have argued against these interpretations and maintain that H. floresiensis is a distinct species. This is supported by the most recent study that disputes possibility of microcephaly published by paleoneurologist Dean Falk comparing the H. floresiensis brain to ten microcephalic brains revealing distinct differences that have so far gone unanswered by critics. In addition, a 2007 study of carpal bones of H. floresiensis found similarities to those of a chimpanzee or early hominid such as Australopithecus and were significantly different from the bones of modern humans. Studies of the bones and joints of the arm and shoulder have also suggested that H. floresiensis was more similar to early humans and apes than modern humans. However, critics of the claim to species status continue to suggest alternative explanations. The most recent hypothesis put forward is that the skeletons found were from cretinous individuals who suffered from iodine deficiencies in the womb. This idea has been dismissed by members of the original discovery team as based on a misinterpretation of the data. To date, the only complete cranium is that of LB1.

Source: *en.wikipedia.org /wiki/Homo_floresiensis*
(Photographs from *National Geographic*)

[Figure # 26 is an photograph of a Homo floresiensis skull (left) and a modern human skull (right).]

FIGURE # 29, 30, 31

Skulls from Ica, Peru and Merida, Mexico. These skulls were photographed by Robert Connolly on his trip around the world during which he was collecting materials about ancient civilizations. […] Some of the skulls are very distinct, as if they belong to entirely different species, remotely similar to genus Homo. The first thing that attracts attention is the size and shape of the cranium in all the specimens. […] [T]he majority of people assumed that they represented an example of binding of the head, well known to be in fashion in ancient Nubia, Egypt and other cultures. The problem with this theory is that the inside of the cranium of the mentioned [bound] skulls, although elongated and with a back sloping, flattened forehead, have the same capacity as normal human skulls; the only difference is the shape achieved by frontal and side deformations. [Whereas the skulls shown here have a larger cranial (brain) capacity than the modern man; genus Homo.]

The "conehead" type [Figure # 30] is very unusual because of the cranial shape. [...] We have three specimens [see also Figure # 35], which excludes the possibility of random or artificial deformation […] They have individual characteristics within the range of overall morphology. […] The enormity of the cranial vault is obvious [Figure # 30]. By interpolation, we can estimate the minimum cranial capacity at 2200 ccm, but the value can be as high as 2500 ccm. [Modern man has a cranial capacity between 1100 ccm and 1700 ccm.] […]

The [Figure # 29] skull presents different sets of problems. It [has] only several factors out of proportion. Less significant is the size of eye sockets which are about 15% larger than in modern populations. More significant is the enormity of the cranial vault. The estimated cranial capacity ranges [between] 2600 ccm to 3200 ccm. […] Both "J" [Figure # 29] and "M" [not shown] types are bordering on biological impossibility. The only explanation I can imagine for the specimens to be naturally born is if the neoteny (the ability of the species to prolong the growth period before maturing) of both groups had been expanded beyond the range for a modern type of human, for the skull to grow to such a size. That may also mean the average life span of these specimens may have been substantially longer than the average for the modern human type.

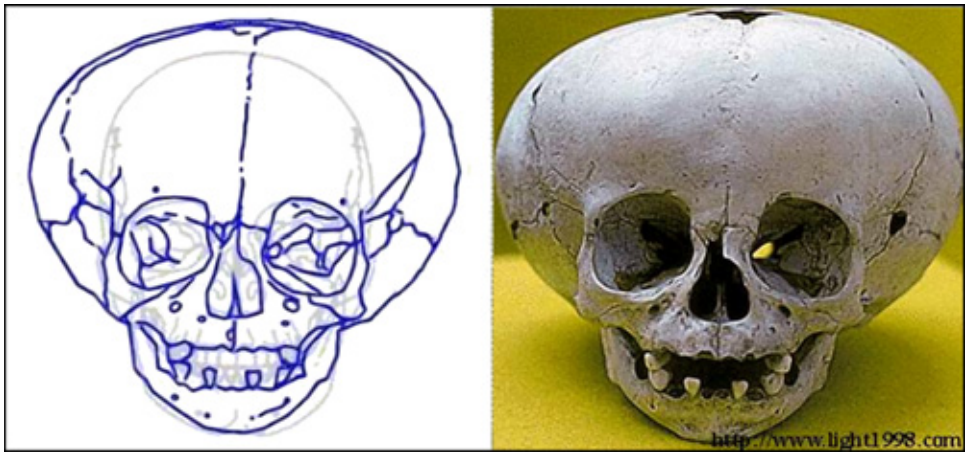
Any conjectures that what these specimens represent are simply deformations or pathological cases can be hardly substantiated. Anomalous types of growth or shapes appear from time to time in the modern human population; however, these occurrences are still within the range of the given species. […] [Whereas] The largest [modern human] skull documented in the medical literature had the cranial capacity of 1980 ccm.

Source: *The Search For Ancient Wisdom (1995), www.ufodisclosure.com/skulls.shtml*

The celebrated anatomist, Tiedemann after careful inspection of the distorted skulls brought by Mr Pent land from the ancient sepulchres of Titicaca in Peru, still maintained that their singular forms were entirely due to natural causes[…] Without denying that some of the peculiarities of cranial conformation frequently observed in skulls found in ancient Peruvian graves are the result of artificial deformation, purposely superinduced by bandaging and mechanical pressure during infancy, Dr Tschudi maintains that diverse natural forms of skull pertain to different ancient races of Peru, and especially that one peculiar and extremely elongated form of head is a natural Peruvian characteristic; in confirmation of this he not only refers to mummies of children of less than a year old, belonging to the tribe of Aymaraes, exhibiting the dolicocephalic proportions observed in adult skulls, but the very same specialities which he had noted in adult crania of the Huancas came under his observation in more than one mummied foetus, which could not have been subjected to any artificial apparatus for the purpose of modifying the cranial configuration. In proof of this, he makes special reference to a foetus in his possession found enclosed in the womb of a mummy discovered in 1841, in a cave at Huichay two leagues from Tarma in Peru.

Source: *The Edinburgh New Philosophical Journal, July…October 1861, Vol. XIV, p.275*

Figure # 29 (below)



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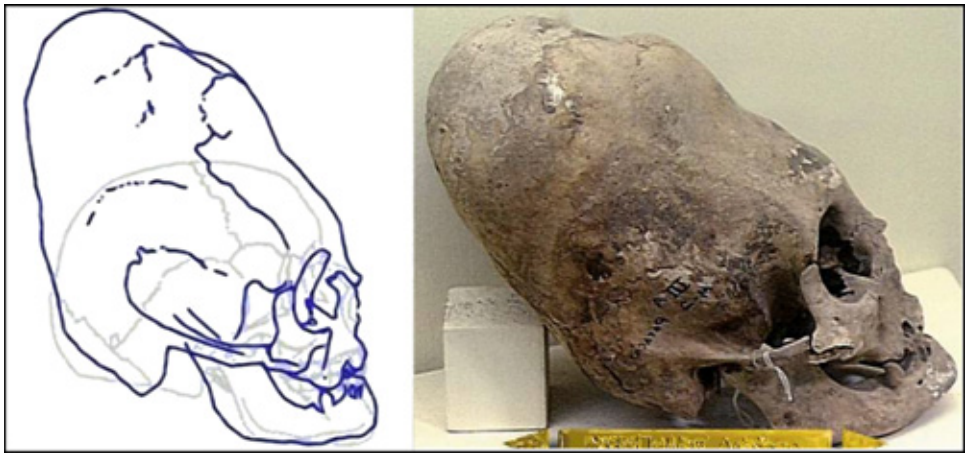

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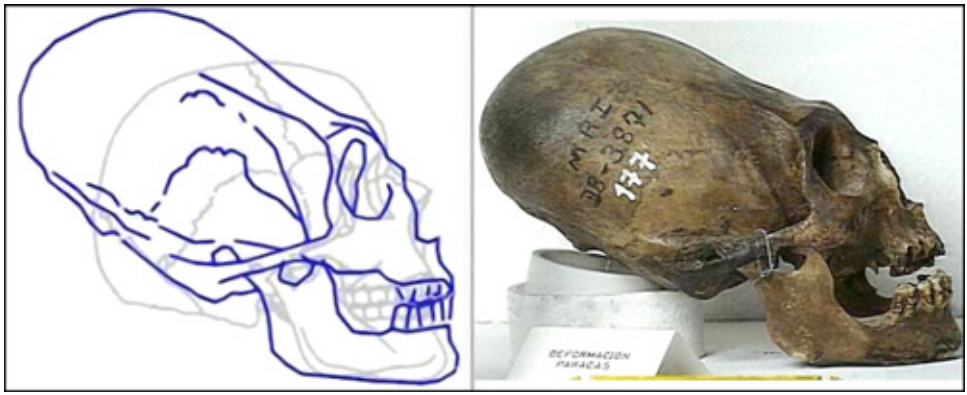

Figure # 32 (below)

Figure # 33 (below)

Figure # 34 (below)

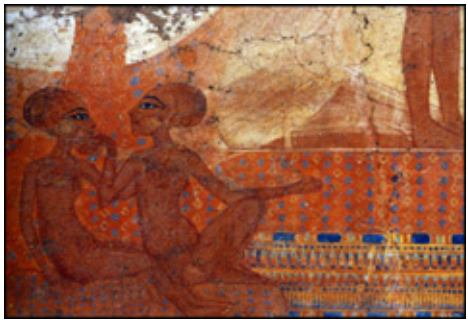

Figure # 35 (below)

Figure # 36 (below)

Figure # 37 (below)

FIGURE # 32, 33, 34, 35, 36, 37

AUTHOR'S COMMENTS:

Figure # 33 is supposedly an image of the Egyptian Queen Nefertiti, or possibly one of her daughters, currently housed in an Egyptian museum.

"Nefertiti (c. 1370 BC - c. 1330 BC) was the Great Royal Wife (or chief consort/wife) of the Egyptian Pharaoh Akhenaten. She was the mother-in-law and probable stepmother of the Pharaoh Tutankhamun."

Quote: *en.wikipedia.org/wiki/Nefertiti*

Figure # 34 is one of many Egyptian images depicting a human with an elongated head.

Figure # 32 is the same skull as in Figure # 31; the image has been cut out of the background and horizontally inverted so it can be easily compared with the other figures on the page. The most obvious difference between the shape of the skull in Figure # 32 to Figures # 33 and # 34 is that Figure # 32 has no forehead, a thick brow and protruding jaw.

It is clear that Figures # 33 and # 34 are not identical to the skull in Figure #32. In our recorded history, many cultures adopted head-binding techniques to force unnatural skull growth producing an elongated head. This was especially popular among upper-class families, which implies that an elongated head was a symbol of status and power. It is likely that Figure # 33 is an exaggeration to make Queen Nefertiti appear to be a member of a race which she was not, a race on which the ancient Egyptians had knowledge and whom they considered had status above them. At the time in which these images (Figure # 33 and Figure # 34) were made, it is likely that the race of Figure # 32 were long gone from Egypt, but the ancient Egyptians were attempting to imitate this race.

Figure # 35 is a "conehead" type skull, this is the same type as Figure # 30 but a different specimen. This skull is of a similar appearance to modern man in the face, with a large but natural extension of the cranial vault. I daresay it this skull type looks an advancement on the modern human form, at least in terms of potential brain capacity.

Figure # 36 and Figure # 37 are images of the ancient antediluvian sages with cone shaped heads.

"At Babylon there was (in these times) a great resort of people of various nations, who inhabited Chaldaea, and lived in a lawless manner like the beasts of the field. In the first year there appeared, from that part of the Erythraean sea which borders upon Babylonia, an animal destitute of reason [sic], by name Oannes, whose whole body (according to the account of Apollodorus) was that of a fish, that under the fish's head he had another head, with feet also below, similar to those of a man, subjoined to the fish's tail. His voice too, and language, was articulated and human, and a representation of him is preserved even to this day.

"This Being was accustomed to pass the day among men; but took no food at that season; and he gave them an insight into letters and sciences, and arts of every kind. He taught them to construct cities, to found temples, to compile laws, and explained to them the principles of geometrical knowledge. He made them distinguish the seeds of the earth, and shewed them how to collect the fruits; in short, he instructed them in everything which could tend to soften manners and humanize their lives. From that time, nothing material has been added by way of improvement to his instructions. And when the sun had set, this Being Oannes, retired again into the sea, and passed the night in the deep; for he was amphibious. After this there appeared other animals like Oannes."

Quote: *Berossus, from* Ancient Fragments

FIGURE # 38, 39, 40, 41, 42, 43

A giant skull [Figure # 38], one of collection of skulls on display in the Gold Museum in Lima, Peru. This skull appears to be roughly twice as big as a typical homo sapiens skull, which fits the typical giant profile found in various legends and numerous times in the Bible as being roughly twice as large as the average human. This skull is part of a collection of close to a dozen skulls of similar size. […]

Another giant skull [Figure # 39] in the Gold Museum collection, in Lima, Peru. This skull has a scar that is clearly surgical in nature, suggesting surgery or, perhaps more accurately, a lobotomy. […]

Though there are no known living giants in Ecuador, there is a tribe of normal-sized people that has some among them that exhibit giant characteristics, such as six fingers, six toes, and double dentition. They are a tribe of particularly violent South American aborigines called the Waorani. [Figure # 42]

Source: *www.mysteriousworld.com /Journal/2002/Autumn/Atlantis*

There are several Execration Texts from the Middle Kingdom Period of Egypt that mention the Anakim giants, who are also mentioned in the Old Testament as living in Canaan at the time of the Israelite Exodus. There is also a passage in Papyrus Anastasi I from the New Kingdom Period, which refers to these same giants in the land of Canaan and gives their size. […] [T]he giant Goliath whom David slew [was] an Anakim giant who joined the Philistines. A name much like that of Goliath was recently found written on an ostracon (pottery shard with writing on it) from the ancient city of Gath. [Accompanying Figure # 43.]

Source: *www.tccsa.tc/archives/lehrke/tccsa_videos.pdf*

2 Samuel 21:20 The Bible; King James Version

And there was yet a battle in Gath, where was a man of great stature, that had on every hand six fingers, and on every foot six toes, four and twenty in number; and he also was born to the giant.

1 Chronicles 20:6 The Bible; King James Version

And yet again there was war at Gath, where was a man of great stature, whose fingers and toes were four and twenty, six on each hand, and six on each foot and he also was the son of the giant.

[Figure # 40 is a collection of giant skulls. The skull at the bottom right is a modern human skull. This should give you some idea of the relative size of the skulls.]

[Figure # 41 is an illustration from The Nuremberg Chronicle, an early printed book. This illustration depicts a man from a race of people with 6 fingers on each hand.]

Figure # 38 (below)

Figure # 39 (below)

Figure # 40 (below)

Figure # 41 (below)

Figure # 42 (below)

Figure # 43 (below)

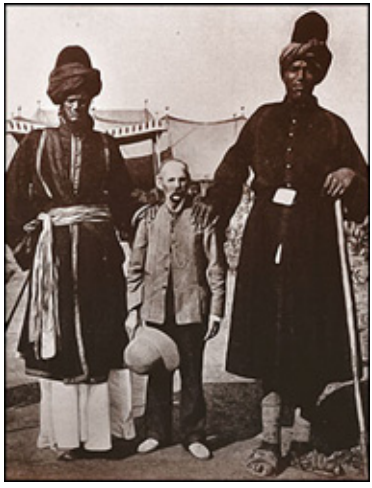

Figure # 44 (below)

Figure # 45 (below)

Chemung's Predecessors Huge Giants Were Seven Feet Tall and Had Horns

WEDNESDAY, JULY 12, 1916.

One of the Most Remarkable Scientific Discoveries in History Made Here—Sixty-eight Skeletons of Men Living 700 Years Ago Unearthed Between Sayre and Waverly—Men Were Old at Forty.

A QUEER FELLOW

He was seven feet in height.

Horns protruded from his skull.

His name (given him by the party) is "pithecanthropus erectus."

Perhaps he was an Indian, perhaps not.

At the age of thirty-five he was a tottering old gentleman; at forty, or earlier, he usually died.

Conjure up in your imagination a race of people 700 years old. Draw a mental picture of one of them. Make him seven feet tall and of perfect physique. Let him be strong but ignorant. Make him one of a race which at 35 years was growing old and which at 40 was near death. Finally give him horns, about an inch long, protruding from the skull about two inches above the ears. Such a man there was once and no further from Elmira than what is now the Murray farm in Sayre.

If you are just a mortal and human, picture those horns and say, "gee whiz." If you have the professional instinct, say that it is a perfect case of "pithecanthropus erectus" and jot it down mentally that it is the first discovery of its kind on record and one of the big Indian lore finds of recent years. The credit for the discovery goes to the expedition headed by Professor W. K. Moreland of Phillips-Andover Academy, and Professor A. B. Skinner of the American Indian Museum of New York, to which the

HOW AGE IS TOLD.

When a man is 20 years old the seams of the skull begin to knit. At 40 years they are completely joined. Thus scientists by examining a skull will tell you the age of the person at death. So Professor Skinner's expedition has been able to estimate with accuracy the age of these primeval men's death. At 40 one was a patriarch. Imagine the reverence with which one venerable gentleman, whose skull showed a life of nearly 70 years, must have been regarded. The average age of death, however, is estimated at 40 years. This premature death, say Professor Skinner and other members of his party, was almost wholly due to lack of medical knowledge and the practice of preventive medicine. Among tribes where the ravages of contagious disease was unchecked the lease of life was short.

It was a wet, cold morning when R. H. Lord, who has been employed by Professor Skinner in Indian research work for six years, uncovered the earth from one of the Murray Farm graves, and carefully scooping away the soil beside an Indian skull, gave a yell which brought the 15 other members of the party running to the grave.

"It's got 'orns," shouted Lord, who talks with an English accent. "It's in league with the devil."

HE SURELY HAD HORNS

And sure enough, he had horns, horns of solid bone which grew straight out from the skull about two inches above the perfectly formed skull and which gave every evidence

Sad to relate, the party met with an extremely cold reception in Broome county. They cannot altogether understand it, they say, but attribute it partly to the jealously or antipathy of Binghamton Indian collectors. At East Windsor, however, they found an old shellbed where Indians once built their wagwams and cooked their fresh water clams, which were to be found in the river in abundance. Only the history of the Iriquois and Algonquins was studied. All the way down the Susquehanna and into northern Pennsylvania the expedition found traces of Indian settlements with large camps at Great Bend and at Round Top, near Union.

And then came Waverly. The Murray farm was no less than a gold mine. In a few days the bones of 68 Indians had been taken from graves. First postholes were dug, then the land was surveyed and finally the work of digging was begun.

It must be remembered that the early Indian had no metal tool, his combined spade, pick and hoe usually being the shoulder of some large animal. He dug a grave five feet deep and buried his dead, scattering a little earth over the bones. Another death and another Indian was tossed into the grave atop the first.

It was convenient and a great labor saving device. In order not to waste room the dead Indian was hung in a tree until the flesh disappeared. Then the bones were tied in a bundle and tossed into the grave. Another method and shorter was to flex the body with the knees up to the chin. Only a few such burials were discovered in Sayre.

The members of the Skinner expedition believe that the Murray burying ground is one of the largest that will be found. More graves might have been

FIGURE # 44, 45

The existence of what appears to be a horned human skull is probably one of the most controversial artifacts in existence [Figure # 44], and certainly not one that medical science can easily explain away. The skull is said to have been discovered in France between 1920 and 1940, but its current whereabouts are unknown. Surnateum, The Museum of Supernatural History, however, claims to have analyzed the skull. Their analysis demonstrated that the horns were genuinely part of the skull. The analysis concluded: 'An in-depth examination and X-rays leave no room for doubt: the skull is not a forgery.'

It appears that this horned skull was not the only one of its kind. Giant skeletons of horned men over seven feet tall are reported to have been exhumed from an ancient burial mound in the USA in the 1880s [Figure # 45]. It was estimated that the bodies were buried around 1200 AD. Like the horned skull in the photo, the horns of the Pennsylvanian giants were reported to begin above the eye sockets.

The find was made by a reputable group of antiquarians, including the Pennsylvania state historian Dr. G.P Donehoo, a Presbyterian Church official and two professors; A.B. Skinner, of the American Investigating Museum, and W. K. Morehead, of Phillips Academy, Andover, Massachusetts. After the discovery which was made in the town of Sayre, Bradford County, Pennsylvania the remains were sent to the American Investigating Museum in Philadelphia, where Skinner was based. The Museum later claimed that the remains had been stolen, and they were never recovered

Is it simply coincidence that horned giants, which could easily be likened to the mythological Satyr or Pan, were discovered in a town called Sayre? Without the remains, there is little to go on except the testimony of witnesses, legends and mythology. Horned creatures have been associated with 'Gods' across the world, from Norse mythology to esoteric philosophy. […] Vikings wore symbolic horns on their helmets.

Source: *www.thothweb.com/article-print-3148.html*

FIGURE # 46, 47

Legends from all over the continent tell of gods coming from out of the sky and landing in various places. This recurring theme is one of the most popular in South America, even entering into the mythology of the Incas. Such "gods" were not necessarily from outer space. Isn't it more likely, should these legends be based on fact, that these beings were men?

A gold artifact found in Columbia and exhibited world wide is what appears to be a model of a delta-wing jet airplane [Figure # 46]. When not on exhibition, this piece is kept in a collection at the State Bank of Bogota. This little gold airplane has been dated as being between 750 and 1000 years old, and possibly older (There is no way to date a gold artifact; its age must be inferred from its style and motif, and the geological strata in which it is found). Different people, on observing it, have described it as a bird, butterfly, or flying fish, though it looks uncannily like an airplane, even displaying what appear to be "instruments" and other mechanical details beneath it and around the cockpit.

As if this weren't startling enough, all kinds of flying vehicles are mentioned in prehistory. According to stories of different sources, King Solomon had an airship, and Alexander the Great's army was attacked by flying shields when he invaded India. Frankly, you can take every "gods from outer space" hypothesis, extract the real evidence presented (not the hoaxes and lies: Erich Von Daniken was convicted of fraud some years ago), and find in that evidence indications of the capability of flight in ancient times. For example, many ancient Indian epics, including those of the Ramayana and Mahabarata, contain references to airships known as Vimanas. These Vimanas weren't magic carpets or fiery chariots of the gods. Rather, they were described as having been flying machines similar to zeppelins. And, according to popular Indian legends from around 3,000 BC, but based on older texts, they were flown not by aliens, but by human beings, ancient Indians of the Rama Empire. While we cannot simply read ancient legends as historical record, isn't it possible that at least some part of these stories are based on truth? Of course, there is also the possibility that some sophisticated science-fiction writers were at work in India five thousand years ago.

Source: *Lost Cities and Ancient Mysteries of South America*
by David Hatcher Childress
p.26

Figure # 46 (below)

Figure # 47 (below)

Figure # 48 (below)

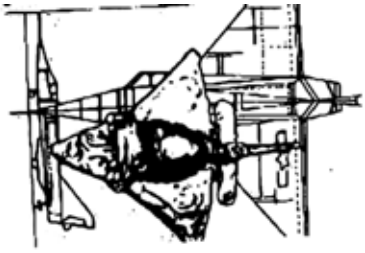

Figure # 49 (below)

Figure # 50 (below)

Figure # 51 (below)

Figure # 52 (below)

Figure # 53 (below)

Figure # 54 (below)

FIGURE # 51, 52

These images from the 12th century manuscript "Annales Laurissenses" (Latin for "volumes" or "books" about "historical and religious" events) depicts the Saxon siege of Sigiburg Castle, France, in the year 776. The Crusaders had the medieval French completely surrounded when the "flaming shields" suddenly appeared in the sky; (the manuscript reports this as being over a church). Assuming the French were being protected, the Saxons fled in fear from the UFOs.

Source: *www.dudeman.net/siriusly/ufo/art.html*

FIGURE # 53

16th century woodcut of spheres seen over Basel, Switzerland, August 7, 1566. (Wickiana Collection, Zurich Central Library)

[…] A 16th century woodcutting depicts a scene in which dark spheres were witnessed hovering over the town of Basel, Switzerland in 1566.

On August 7, 1566, at dawn, many citizens of Basel (Switzerland), frightened, saw during several hours the black spheres involved in a formidable aerial battle, invading the sky of their city: "at the time when the sun rose, one saw many large black balls which moved at high speed in the air towards the sun, then made half-turns, banging one against the others as if they were fighting a battle out a combat, a great number of them became red and igneous, thereafter they were consumed and died out," wrote Samuel Coccius, the student in "crowned writings and liberal arts" who consigned the strange events in the city's gazette.

Source: *www.ufoevidence.org/cases/case485.htm*

FIGURE # 54

There was a UFO sighting over Hamburg, Germany on November 4, 1697, depicted in this artwork. The objects were described as being "two glowing wheels". (Note: if the round object on the far right is the moon, the UFOs were either very low or very large. Notice also the many people pointing -- this was likely a famous event.)

Source: *www.ufoevidence.org/cases/case488.htm*

FIGURE # 55, 56

This rare object [Figure # 55] […] is a bronze French jeton [a type of collectable token, not a coin], which was struck at around 1656 during the reign of Louis XIV. The writing on the coin "OPPORTUNUS ADEST" means: "it has come at the right time". According to the experts who were kind enough to answer my questions, the scene represents a falling heavenly shield, above a landscape. The phrase "heavenly shield" is mentioned in the Feuardent collection about this object. It [the phrase “heavenly shield”] dates from Roman antiquity and makes it possible to suppose that circular objects were seen long ago in the sky.

The significance of this jeton is not obvious. However, one thing is sure: taking account of its form and the clouds which surround it, the object represented is circular, flat and seems to be held with good distance from the ground. A detail which could be important is that the protuberance which starts from its center does not follow the direction of its axis.

[…] When seeking in the catalogues and the collections one notes that this jeton is not the only one to present a strange character. There are others with whose subject is curious, for example, a flame rising from the sea, or a rain of coins falling from the sky (that one, struck in 1655 and which bears the words "extraordinary wars" perhaps commemorated a supplement of unforeseen balance to the soldiers of the King).

[…] No event of the years 1655 and 1656 seems to explain the scene represented on this token. It probably refers to a very secondary anecdote, perhaps an episode of the war which the prince of Condé delivered to the French and during which a thing arrived “at the right time.” We can in any case be about sure that this scene, like many of the others represented on tokens of the 17th century, is only one symbolic resurgence, either factual or imaginary from Gréco-Roman antiquity.

Source: *cendrars.club.fr/enigma2/ovni25.htm*
Author’s translation from French (above)

These jetons had no real value as coins […] There are French sayings inspired by these objects, such as "false as a token", or an elderly person could be called an "old coin". During the middle ages, they came to be used for calculations and accounting by the religious bodies, then over the 14th and 15th centuries it became fashionable for nobles and clergymen to mint their own jetons with their name and coat of arms, for the use of internal accounting and salary [for the servants].

[...] With the arrival of the 17th century, jetons were decorated with allegorical figures and classical Latin mottos, they were used less for accounting and became a sign of status. On the jetons were representations of famous personages, and celebrated alliances between large families or events of international politics.

During the period of Louis XVI the chips begin to be less popular, and their use remained limited to boards of directors, as to way of confirming the presence of the shareholders.

[…] The following images are a series of Renaissance shields [Figures # 57, 58, 59]. […] In these other shields the tip is a real blade to be used as a weapon during combat [Figures # 60, 61, 62, 63].

[Is the artwork on the jetons copying the design on the shields, or the other way round?]

Source: *www.sprezzatura.it/Arte/Arte_UFO_7.htm*
Author’s translation from Italian (above)

Figure # 55 (below)

Figure # 56 (below)

Figure # 57(below)

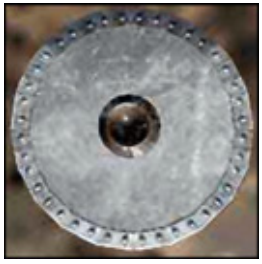

Figure # 58 (below)

Figure # 59 (below)

Figure # 60 (below)

Figure # 61 (below)

Figure # 62 (below)

Figure # 63 (below)

Figure # 64 (below)

Figure # 65 (below) *Figure # 66 (below)* *Figure # 67 (below)*

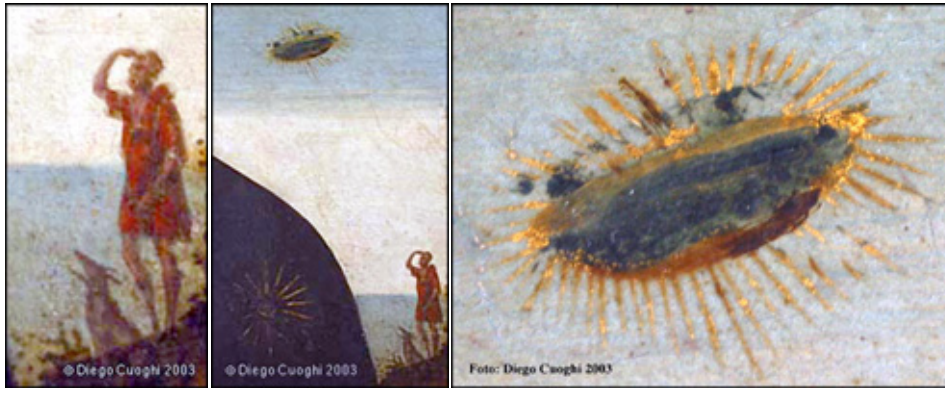

FIGURE # 64, 65, 66, 67

The Madonna and Child with the infant St. John, on display in the Sala d'Ercole in Palazzo Vecchio, Florence, has been variously attributed. The Museum tag says "Jacopo del Sellaio", but the catalog entry under no. 00292620 reads that the painting is best attributed to Sebastiano Mainardi (1466-1513), member of the clique of Ghirlandaio that worked in Florence at the end of '400. It is also stated that there are some remarkable resemblances with works of Lorenzo di Credi, especially in the figure of the Madonna.

This is the painting that more than any other has sparked discussions among ufologists, who see in the upper-right scene behind the Madonna the proof of a "close encounter" with an un-identified flying object. In the above mentioned scene we see a character keeping a hand to his forehead and looking towards an apparition in the sky. With him there is a dog, which also looks towards the strange object.

Source: *www.sprezzatura.it/Arte/Arte_UFO_5_eng.htm*

In order to understand what this and other ancient paintings really portrayed, however, it is essential to learn how ancient artists really worked. "Not one of those that see UFOs in paintings," says Italian art expert Diego Cuoghi, "ever tries to understand the real symbolical meanings of those strange things in the art of that period, and so they take them as realistic depictions of unidentified flying objects seen live."

The object in Mainardi's painting is a "radiant cloud." "In those times," says Cuoghi, "the subjects for paintings were almost exclusively of a religious nature and, in the case of the 'adorations,' like Mainardi's, there often appeared in the sky an angel or, as some apocryphal Gospels have it, a radiant cloud. Another example of this kind is in the Nativity of Lorenzo Monaco."

The little man on the right of the painting that shields his eyes looking at the sky is another typical element of such paintings. However, that man does not appear to look at the radiant cloud, but at the Nativity Star and three other small stars (or flames) to the far left, a symbol of the "trifold virginity" of the Madonna (before, during, and after the virgin birth).

Source: *Skeptical Inquirer, May-June, 2005*

AUTHOR'S COMMENTS:

The sources quoted above here are skeptical. Diego Cuoghi insists that anyone who sees a UFO in this image does not understand art. In response to this, I must comment that many artists, especially during this period, painted symbolically with a dual intention. There is the surface symbolism which is what most people are meant to see, however behind this there is a deeper 'hidden' symbolism meant only for those who are in on the secret. This was brought to public attention by The Da Vinci Code; however, Leonardo da Vinci's paintings are not the only ones with hidden meaning. A casual walk round the Louvre in Paris reveals many such paintings. Therefore, I agree that Figure # 61 is intended to be seen as a luminous cloud, portraying the presence of God or angels, but one may ask whether this was the only interpretation intended by the artist.

Perhaps the more important question to ask concerning this painting, and similar paintings, is why angels and gods were thought to appear in glowing clouds, as they are often portrayed. Where did this idea come from?

FIGURE # 68

This is a tapestry called Summer's triumph and was created in Bruges in 1538. It now resides at the Bayerisches National Museum. You can clearly see several disc shaped objects in the top of the tapestry. Someone has speculated that they are islands, if so, then these islands are floating in the sky!

Source: *www.crystalinks.com/ufohistory.html*

FIGURE # 69, 70

These two tapestries were created in the 14th century. Both depict the life of Mary. Hat shaped objects can be clearly seen in both tapestries. The one on the left [Figure # 63] was created in 1330. The one on the right [Figure # 64] is entitled “The Magnificent”. Both are located at the French basillica Notre-Dame in Beaune, Burgandy.

Source: *www.xfacts.com/old*

Figure # 68 (below)

Figure # 69 (below)

Figure # 70 (below)

Figure # 71 (below)

The Mowing-Devil:

Or, Strange *NEWS* out of

Hartford-ſhire.

Being a True Relation of a Farmer, who Bargaining with a Poor *Mower*, about the Cutting down Three Half Acres of *Oats*, upon the *Mower's* asking too much, the Farmer ſwore, That the Devil ſhould Mow it, rather than He. And ſo it fell out, that that very Night, the Crop of *Oats* ſhew'd as if it had been all of a Flame; but next Morning appear'd ſo neatly Mow'd by the Devil, or ſome Infernal Spirit, that no Mortal Man was able to do the like.

Alſo, How the ſaid *Oats* ly now in the Field, and the Owner has not Power to fetch them away.

Licenſed, April 23th, 1678.

FIGURE # 71

The earliest recorded image claimed to be a crop circle is depicted in a 17th century English woodcut called the Mowing-Devil. The image depicts the Devil with a scythe mowing (cutting) a circular design in a field of oats. The pamphlet containing the image states that the farmer, disgusted at the wage his mower was demanding for his work, insisted that he would rather have "the devil himself" perform the task.

A more recent historical report of crop circles was republished (from Nature, volume 22, pp 290-291, 29 July 1880) in the January 2000 issue of the Journal of Meteorology. It describes the 1880 investigations by amateur scientist John Rand Capron:

"The storms about this part of Surrey have been lately local and violent, and the effects produced in some instances curious. Visiting a neighbour's farm on Wednesday evening (21st), we found a field of standing wheat considerably knocked about, not as an entirety, but in patches forming, as viewed from a distance, circular spots.

Examined more closely, these all presented much the same character, viz., a few standing stalks as a centre, some prostrate stalks with their heads arranged pretty evenly in a direction forming a circle round the centre, and outside these a circular wall of stalks which had not suffered.

I send a sketch made on the spot, giving an idea of the most perfect of these patches. The soil is a sandy loam upon the greensand, and the crop is vigorous, with strong stems, and I could not trace locally any circumstances accounting for the peculiar forms of the patches in the field, nor indicating whether it was wind or rain, or both combined, which had caused them, beyond the general evidence everywhere of heavy rainfall. They were to me suggestive of some cyclonic wind action, and may perhaps have been noticed elsewhere by some of your readers."

Source: *en.wikipedia.org/wiki/Crop_circle*

FIGURE # 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86

Crop circles are organized harmonic forms that manifest around the world, the result of an energy interacting with the physical world - in this case plants. This energy is comprised of light, sound and magnetism. To date, crop circles have been reported in 29 countries, and have appeared in mediums such as wheat, barley, canola, trees, ice, rice paddies, even linseed.

Contrary to popular perception, crop circles are not a modern phenomenon. They are mentioned in academic texts of the late 17th Century, and over 200 cases have been reported prior to 1970. Some eighty eyewitnesses – as far flung as British Columbia and Australia – have reported crop circles forming in under twenty seconds; these witnesses describe sightings of incandescent or brightly-coloured balls of light which either precede a crop circle or are actively involved in its creation; in some cases shafts of light have descended onto a field and swirled the crop into a geometric shape in less than fifteen seconds. Such reports are often described by farmers.

Only around 1980 was serious attention was finally given to the phenomenon, primarily in southern England, where 90% of designs are reported. The designs appeared primarily as simple circles, circles with rings, and variations on the Celtic cross. By the late 1980s they had developed straight lines, creating pictograms not unlike the petroglyphs found at sacred sites thoughout the world. After 1990 the designs developed exponentially in complexity, and today it is not unusual to come across crop glyphs mimicking computer fractals and elements expressing fourth dimensional processes in quantum physics. Crop circles have also increased increased in size, some occupying areas as large as 200,000 sq ft. To date there have been over 10,000 reported crop circles.

If you happen to buy the media-fed misrepresentation that all crop circles were originated by two sexagenarians called Doug and Dave, you are not in the minority. Once in a while, governments like to control public interest in unexplained phenomena they cannot control by 'debunking' – a technique developed by the US government after WWII for the sad purpose of controlling mass opinion (as stated in the 1953 Robertson Panel, details of which are obtained under the US Freedom of Information Act). This method is very effective because it makes use of two extraordinarily simple tools of mass control – ridicule and fear. But only if you are prepared to believe everything you are told on television and newspapers, particularly when TV programmes suppress scientific or factual data with which the public can form an educated opinion on the subject. This absence of evidence is then replaced by ridiculing the subject through association with other 'fringe' topics; so-called 'experts' are brought-in to explain away all events as tricks of the imagination – freak weather conditions, drunk students, even sexually excited animals!

According to many media reports, all crop circles up to 1992 were made by two simple, elderly men called Doug and Dave. However, it has since been discovered that the D&D story appears to have originated at the British Ministry of Defense. Evidence supplied by a high-ranking informant in that government institution suggested that the British government had every intent of discrediting the phenomenon by putting forward two pranksters in an effort to quell growing public interest in crop circles (the full story appears in Secrets In The Fields). But when later confronted to provide evidence of their alleged creations, Doug and Dave changed their story, even reversing previous claims; they could not even explain the unusual features found in the genuine phenomenon. […] In the end, not even Doug and Dave knew which ones they had made. And although they claim to have made hoaxes since 1978 – at the time the published date of the first design – unpublished evidence revealed how crop circles had been manifesting since the 1890s. The public has never heard D&D's retractions, nor been given the opportunity to compare the mess created by D&D with the mathematical elegance and anomalies of the real phenomenon.

Source: *www. cropcirclesecrets.org/education.html*

Figure # 72 (below)

Figure # 73 (below)

Figure # 74 (below)

Figure # 75 (below)

Figure # 76 (below)

Figure # 77 (below)

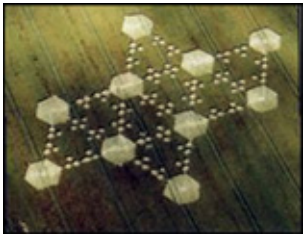

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Figure # 79 (below)

Figure # 80 (below)

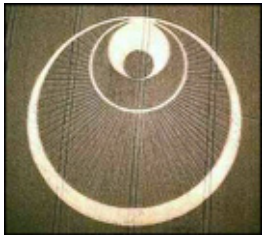

Figure # 81 (below)

Figure # 82 (below)

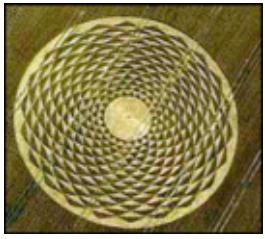

Figure # 83 (below)

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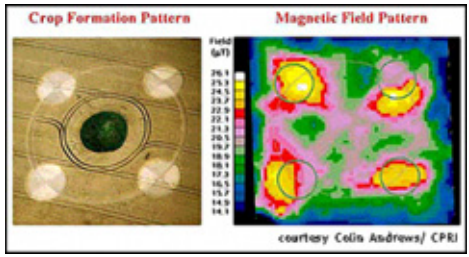
Figure # 87 (below)



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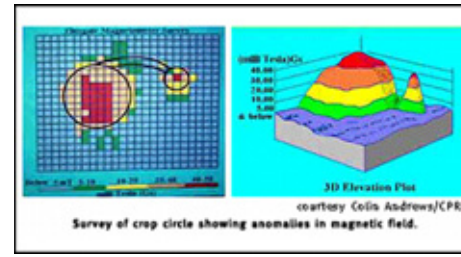
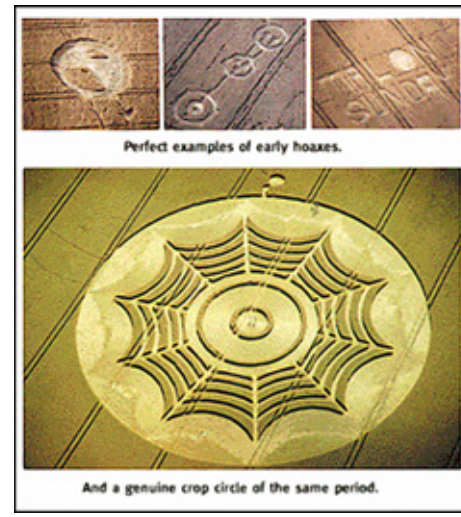


Figure # 89 (below)

Figure # 90 (below)



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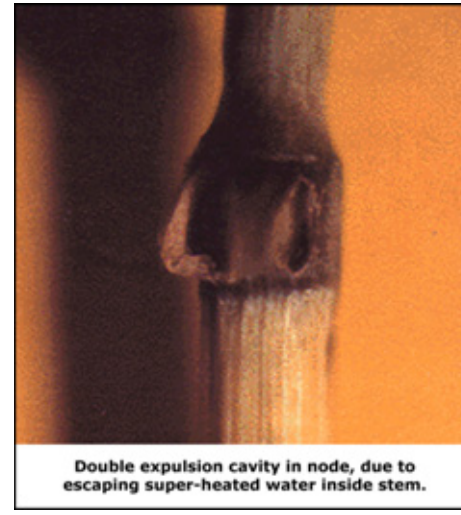

Figure # 92 (below)

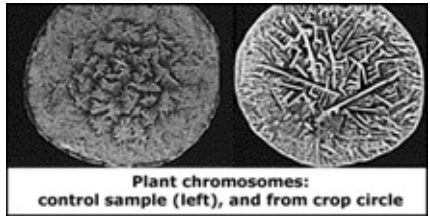

FIGURE # 87, 88, 89, 90, 91, 92

In genuine formations the stems are not broken but bent (right), normally about an inch off the ground and near the plant's first node. In special cases, the stems are bent six inches from the top of the seed head. Such features defeat the hoax argument, since a plank or garden roller is required to flatten the crop to the ground, resulting in clear damage to the plants.

The plants appear to be subjected to a short and intense burst of heat which softens the stems to drop just above the ground at 90º, where they reharden into their new and very permanent position without damage. Plant biologists are baffled by this feature, and it is the singlemost method of identifying the real phenomenon. Research and laboratory tests suggest that infrasound (sound below 20 Hz) is capable of producing such an effect: High-pressure infrasound is capable of boiling water inside the stems in one nanosecond, expanding the water, and leaving tiny blowholes in the plants' nodes [see Figure # 91]. The pressure applied also causes the water to steam, and it is reported by farmers that when they stumble upon a new crop circle they see steam rising from within the design. This process creates surface charring along the stems [see Figure # 89].

[…] With the heat and electro-magnetic frequencies applied, it has been scientifically documented that soil samples taken from within crop circles show changes to its crystalline structure and mineral composition. Expert analysis concludes that such a process requires temperatures of 1500º C and sub-soil pressure typically found in strata thousands of years old. Evidence even exists of four non-naturally occurring, short-life radioactive isotopes in the soil inside genuine crop circles (these dissipate after three or four hours, causing no adverse side effects); in fact, the soil in and around them appears to have been baked. Hardly the kind of anomalies created by pranksters with planks!

[…] Biophysical evidence shows the plants' nodes (its knuckles) are drastically extended; also observed are distortions of seed embryos, and the creation of expulsion cavities in the plants as if they have been heated from the inside. In genuine formations there is also a reorganization of the plant's crystalline structure – in these microscope photos [Figure # 92] the [left] image of a control sample of wheat radically differs to the one below [right] taken from a crop circle.

Other evidence from crop circles shows how the floors of laid plants are swirled in mathematical proportions relative to the Golden Mean, the fundamental vortex used by nature to create organisms such as shells, sunflowers, galaxies, even the spatial relationship of the bones in the human hand; the floor of crop circles can have up to five layers of weaving, all in counterflow to each other, with every seed head intact and placed beside each other as if arranged in a museum case.

Genuine crop circles are not perfectly round but slightly elliptical (a hoax, requiring a fixed central rope, cannot achieve this adequately). Their edges are crisply defined from the flattened crop as if drawn with a compass, and incised with surgical precision. Hoaxes, by comparison, bear a stylistic resemblance to tuffs of greasy, uncombed hair – and, of course, all their plants have been trampled, bruised and crushed.

Crop circles are sometimes accompanied by trilling sounds, since captured on tape and analysed by NASA as being artificial in origin, and bearing a harmonic frequency of 5.2 kHz.

Mathematically, genuine crop circles encode obscure theorems based on Euclidian geometry. So far, the designs have yielded five new mathematical theorems. They are also invisibly encoded with sacred geometry – those harmonic ratios that govern the relationship between the orbits of planets in our solar system.

Source: *www. cropcirclesecrets.org/education.html*

AFTERWORD

After examining the evidence presented in the book, you have only two alternatives. You must conclude either:

(i) Accepted history and science are grossly in error.

(ii) All evidence presented in this book is fraudulent or misinterpreted.

I advise you to ask your own questions and do your own research.

When you really look, you will see a different world to the one you have been taught to see.

END