



REMOTE VIEWING SESSION DATA

\*\*\*\*\*  
 \* Remote Viewer : LB  
 \*  
 \* Interviewer : FA  
 \*  
 \* Observer(s) : \_\_\_\_\_  
 \* \_\_\_\_\_  
 \* \_\_\_\_\_  
 \*  
 \* Date : 10/07/85  
 \*  
 \* Starting time : 1320 hours, local  
 \*  
 \* Site # : 0762  
 \*  
 \* Acquisition by: (CRV) ERV PRV ARV BRV Other \_\_\_\_\_  
 \*  
 \* Working mode : (GT) HEM Other \_\_\_\_\_  
 \*  
 \* Feedback class: A B (C)  
 \*  
 \*\*\*\*\*

557201  
308928

\*\*\*\*\*  
 \*  
 \* Ending time : 1341 hours, local  
 \*  
 \* Notes : SIA Trng PI Back Ache  
 \*  
 \* Highest stage : III  
 \*  
 \* Evaluation : +  
 \*  
 \*\*\*\*\*

\*\*\*\*\*  
 \*  
 \* Actual site : Nazca Lines, Peru  
 \*  
 \* RV summary : Ps 5  
 \* \_\_\_\_\_  
 \* \_\_\_\_\_  
 \*  
 \*\*\*\*\*

7 OCT. 85  
FT. MEADE  
FRED  
1320 HRS.

P.I. BACKACHE

557201  
308928



A: ACROSS  
RISING  
AND  
DOWN  
WARD C  
B: LAND C

S2: BROWN C  
GREEN C  
COOL C

CONF. BAK.  
"NOT BAK"

557201  
308928



A: MISS BAK.

557201  
308928



A: RISING  
HARD

CONF. BAK.

557201  
308928



A: RISING  
HARD  
B: LAND C

S2: CURVING C  
SMOOTH C

ACOL BAK  
VOLCANO.

COLD  
WHITE CFB  
ROUGH TOXPOUS C  
ROCKY C  
DRY C

SZ! WIND SOUNDS C  
COOL

ROCK BUNK.  
LIKE COOL BREEZE  
+ HOT SUN

CURVING C  
STEEP CFB  
SLOPING PC

RE

557201  
308928

ROCK BUNK.  
"SOLAR ONE"

MISS BUNK.

557201  
308928

A: ACROSS  
HAND

B: LAZED

SZ! SMOOTH

ROCK BUNK.  
LIKE ACROSS

WAVY C  
WUGED C SY

ROCK BUNK.  
SQUARED CORNER  
(WUGED VISUAL)  
LIKE A ROUTING  
INTERSECTION

FLAT C  
SLOPED C

SK

ROCK BUNK.

3

SZ : MASSIVE C  
 HOLES C  
 SMALL C  
 NATURAL C  
 LOTS OF BROWN C  
 DRY C  
 WIDE C  
 EXPANSIVE C

A1 RAK ?

WIDE C  
 OPEN C  
 EMPTY C

A1 RAK

~~AWAY~~  
 AWAY AT SMOOTHNESS  
 NOTHING THERE

F LAD C  
 LIND C SY  
 RODS CFB  
 TRNS "

A02 RAK.  
MANS.



5

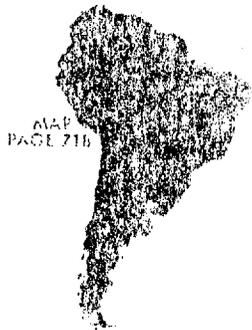
SUMMARY: SITE IS OPEN, EXPANSIVE, EMPTY LAND.  
IT IS FLAT & DRY. IT IS ROCKY, UNUSUAL, HARD.  
IT IS MAINLY FLAT w/ SLOPING AREAS, ~~TO LINES~~.  
IT HAS LINES, IS NATURAL, ROCKY

SITE END  
1341

# Mystery of the Ancient Nazca Lines

CPYRGHT

PICTURE STORY BY  
LOREN  
MCINTYRE



DEEP STRAIGHT and thick short, a  
series of markings more than a mile  
long crisscross the desert in southern  
Peru. Wandering mule paths that cross  
it only emphasize the precision of its design.

Throughout hundreds of square miles of  
arid terrain, other markings abound, most  
of them concentrated between the towns of  
Nazca and Ica. Known as the Nazca  
Lines, they form a geometrical mélange of  
squares, triangles, and trapezoids;  
spiral stairways; narrow lines that extend  
more than five miles; and a desert  
menagerie of creatures—bird, reptile, and  
whale—each a yard or a piper.

Because some of the figures resemble  
those of ancient Nazca pottery, archaeol-  
ogists call them the lines to the Nazca, a  
term that has stuck only in recent flourish-  
ing years. The lines, between roughly  
100 and 1,000 years old, are 200

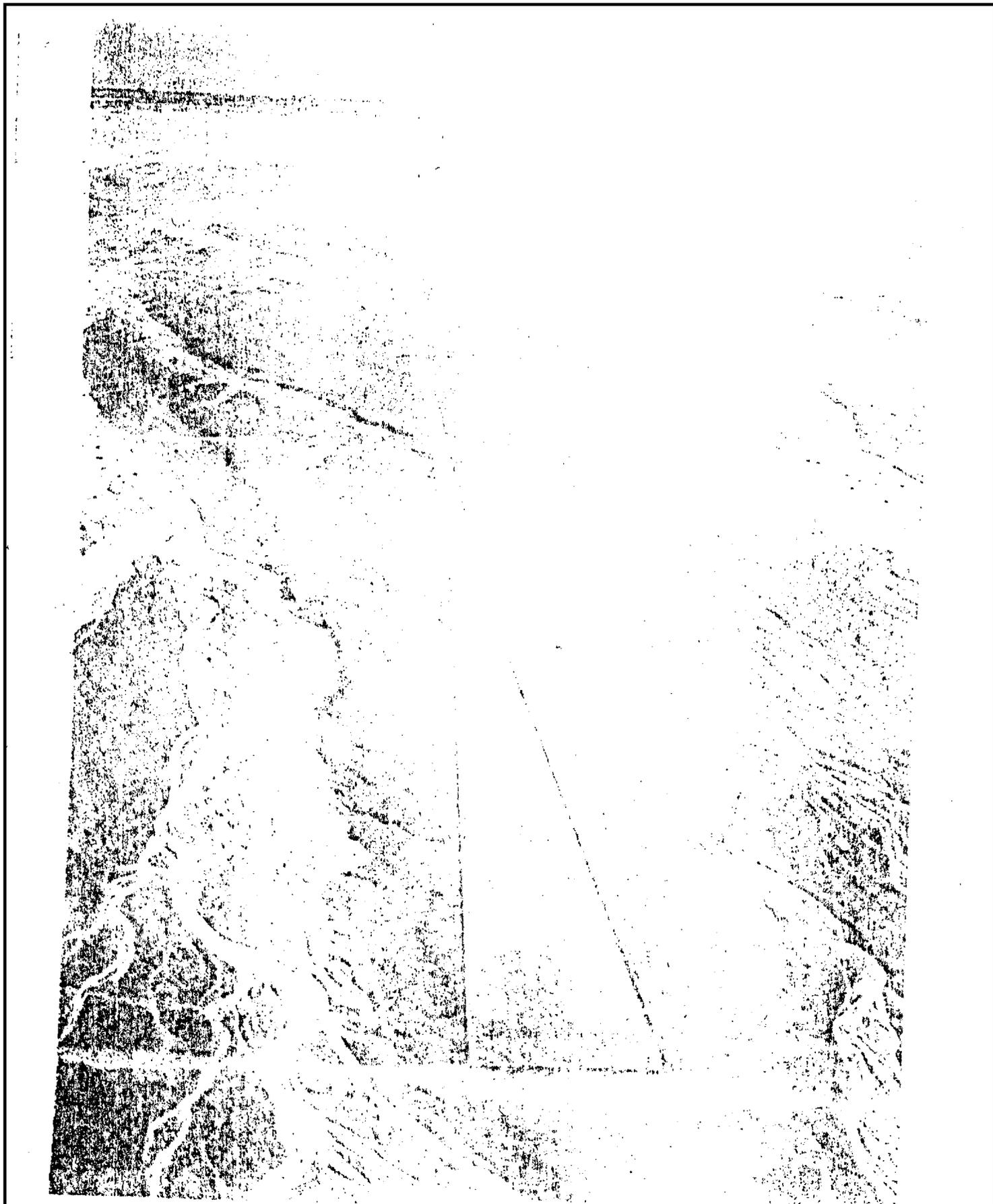
feet long. They must have been sym-  
bolically important to the community. Of  
the lines' purpose, however, experts are  
divided. Some think they mark the routes  
of trade caravans, or that in this  
barren region they were used to thousands  
of years ago.

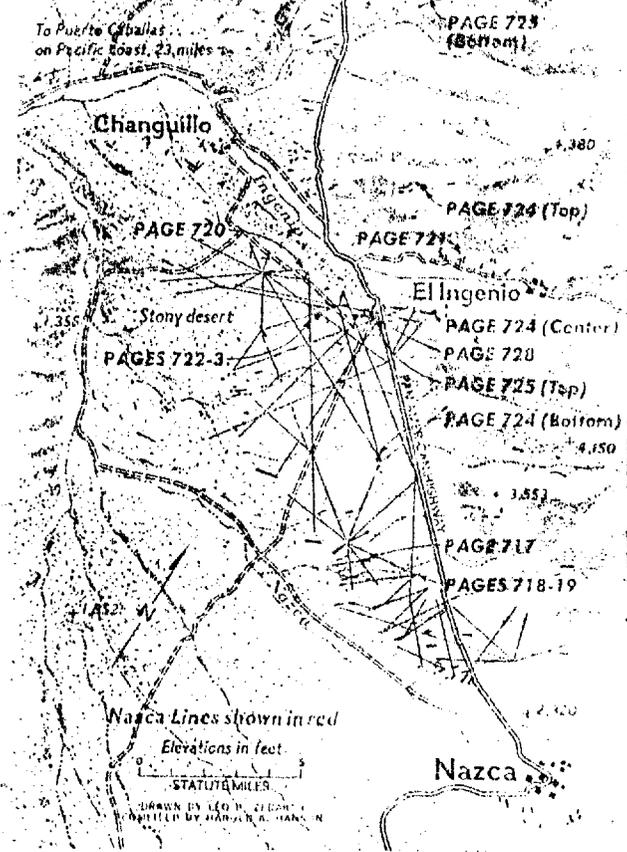
But why were they created? To direct  
trade? To mark a holy way? There have  
been many theories, but they were prob-  
ably used for some purpose or some form of  
agriculture, the most likely being the  
latter.

In 1926, the first scholar to study  
the markings was a Peruvian. He first recog-  
nized the lines as a "fascinating" spec-  
tacle. He then established a small astro-  
nomical observatory in Nazca, for farmers  
anywhere in Peru use the network of water to  
call for rain.

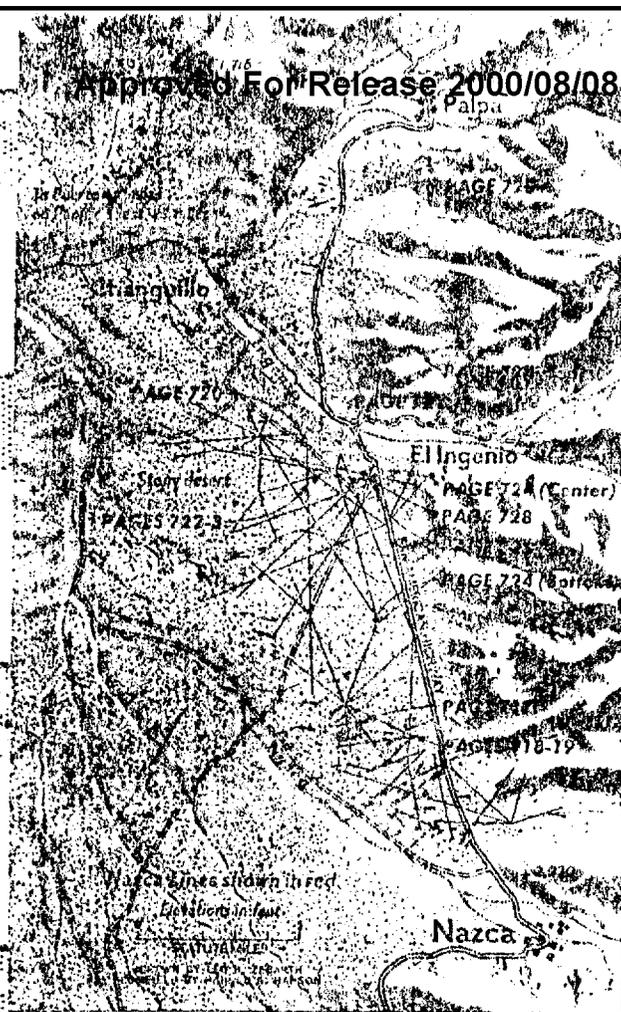
A 1958 study, however, partly by the  
National Geographic Society, ascertained  
that some of the lines do indeed point to  
certain positions of the sun and moon in  
winter months, as well as to the rising and  
setting points on the horizon of some of  
the bright stars. But, the study indi-  
cates no more than could be expected  
by chance.

And so the mystery remains, including  
the problem of their question of all: Why  
did the Nazcas create intricate designs  
that no one could ever see, if  
designed to be seen only on the ground?





The Nazca Lines are a series of ancient geoglyphs in southern Peru. They were discovered in 1926 by a Peruvian pilot. The lines are made of red earth and are visible only from the air. They are believed to be a calendar or a map. The lines are made of straight lines, curves, and spirals. Some of the lines are very long and straight. Some are very short and curved. Some are very simple and some are very complex. The lines are made of red earth and are visible only from the air. They are believed to be a calendar or a map. The lines are made of straight lines, curves, and spirals. Some of the lines are very long and straight. Some are very short and curved. Some are very simple and some are very complex.



FOR MORE THAN 25 YEARS Maria Reiche has photographed and charted *las líneas*, striving to complete a map of the hundreds of designs and figures that score a tableland some 30 miles long, threaded by the Pan American Highway (map, upper left). A National Geographic Society grant now aids her work.

At her desk in Lima (left), the German-born mathematician glances up from a chart, where azimuths of lines dart off in almost all the directions of the compass.

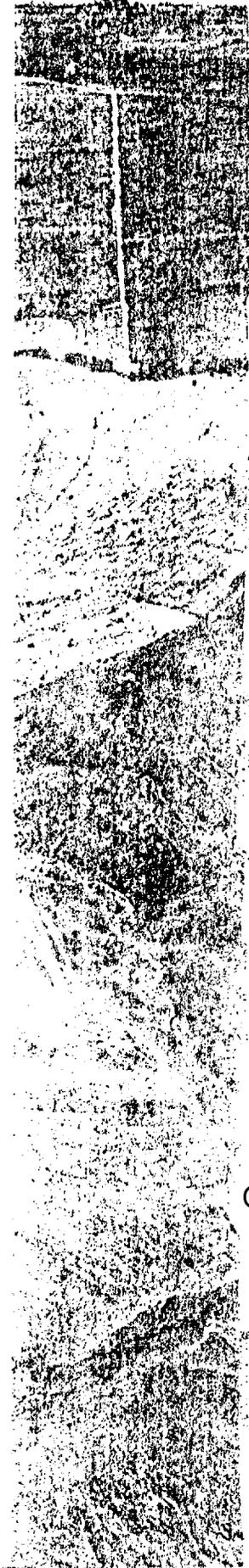
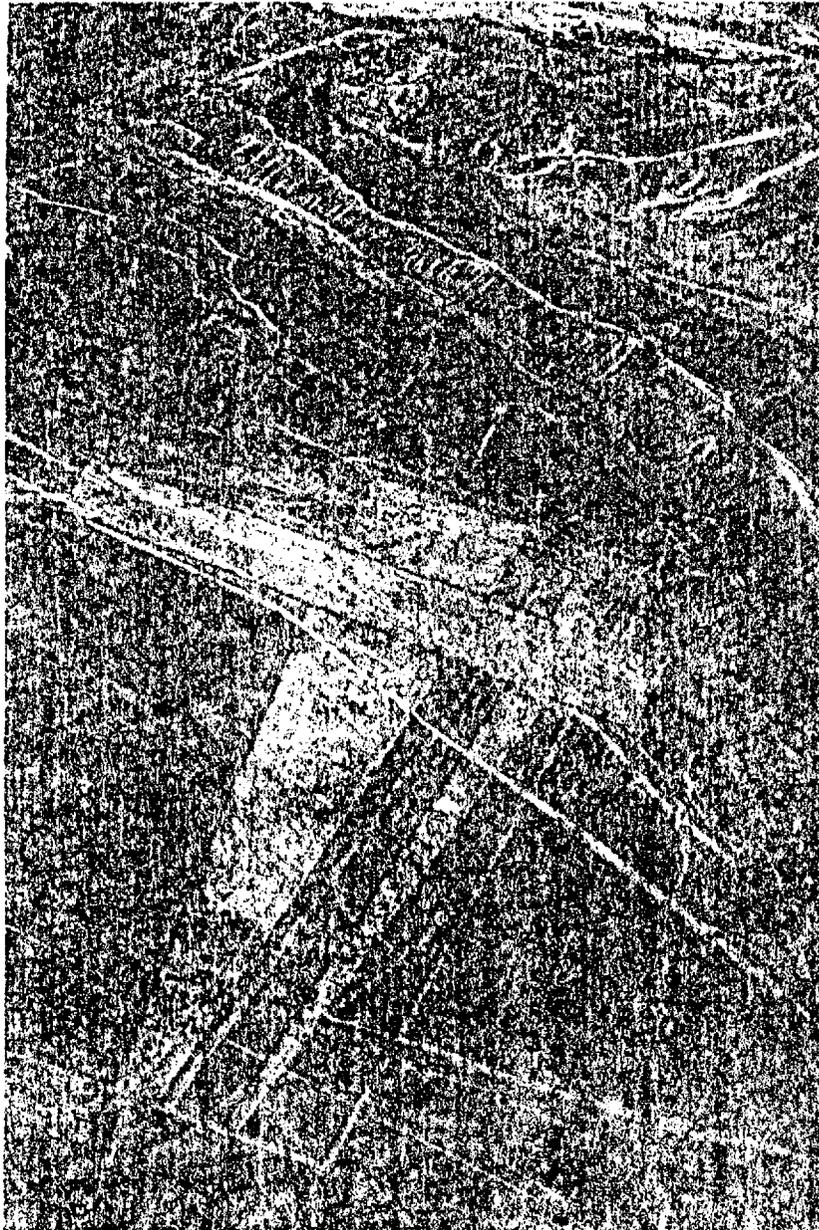
During fieldwork Miss Reiche sleeps on a camp cot behind her car on the rocky, grassless Peruvian "pampa," rising before first light for a breakfast of grapefruit and canned milk. Despite her 72 years, she then sets to work with a zeal as relentless as the noontime sun.

With the reel of tape in her left hand, she has just completed measuring one of the sides of a trapezoidal field (right). Seen from the air (above), it resembles a hillock, then branches all out parallel over the pampa.

Miss Reiche scorns the suggestion that such markings may have been airfields for outer-space visitors to earth in prehistoric times. "Once you remove the stones, the ground is quite soft," she says. "I'm afraid the spacemen would have gotten stuck."







**A**S IF DESIGNED AND DRAWN by a mad geometrician, markings great and small litter the pampa in configurations that defy explanation. They sometimes ignore topography as well.

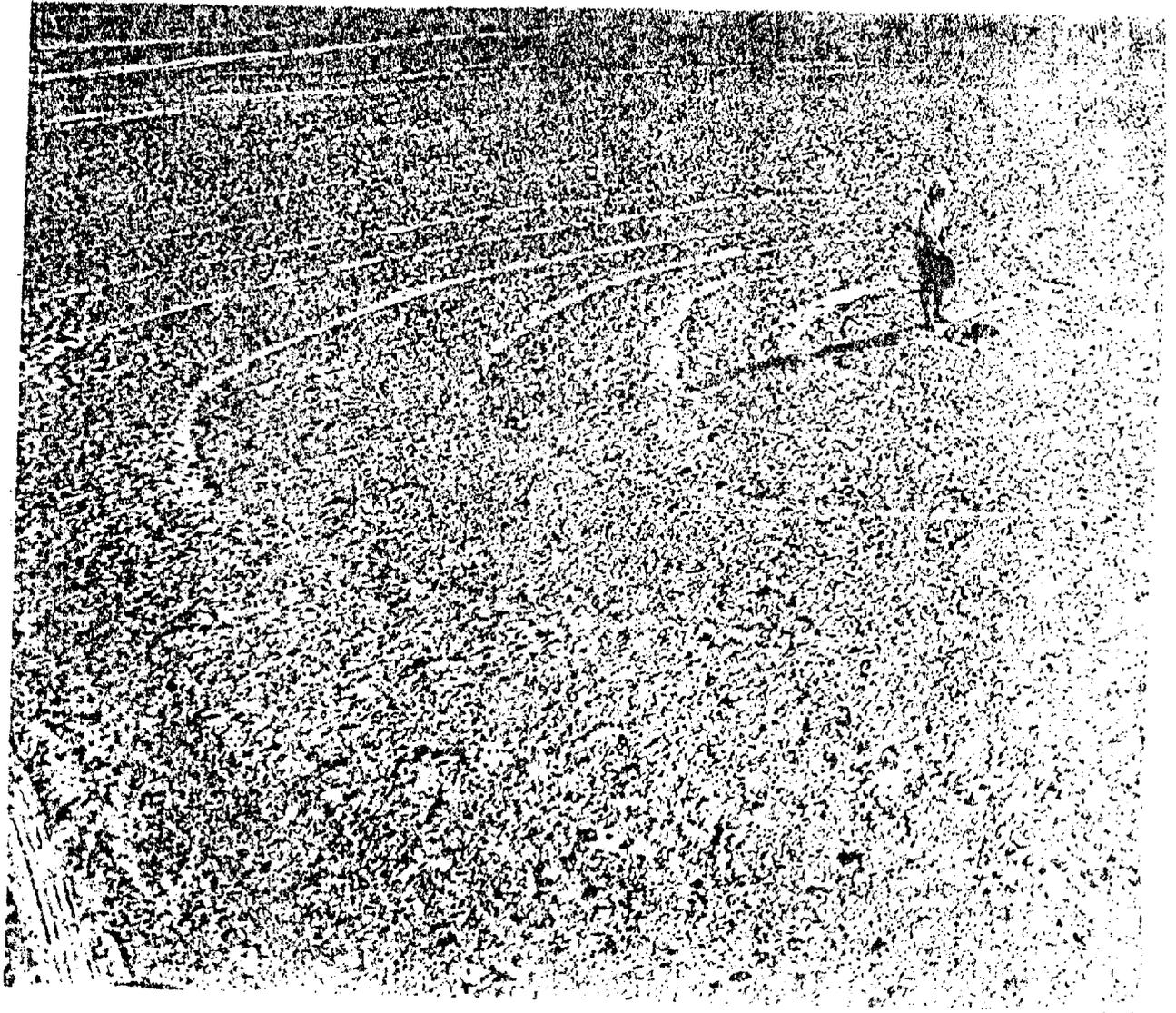
Trapezoids congregate on a plateau that overlooks the Ingenio Valley (above). Others march up- or is it down?—the slopes of an old wash beside farmers' fields (right), accompanied by platoons of lines that appear to go nowhere. The looped pattern below them lacks the precision of

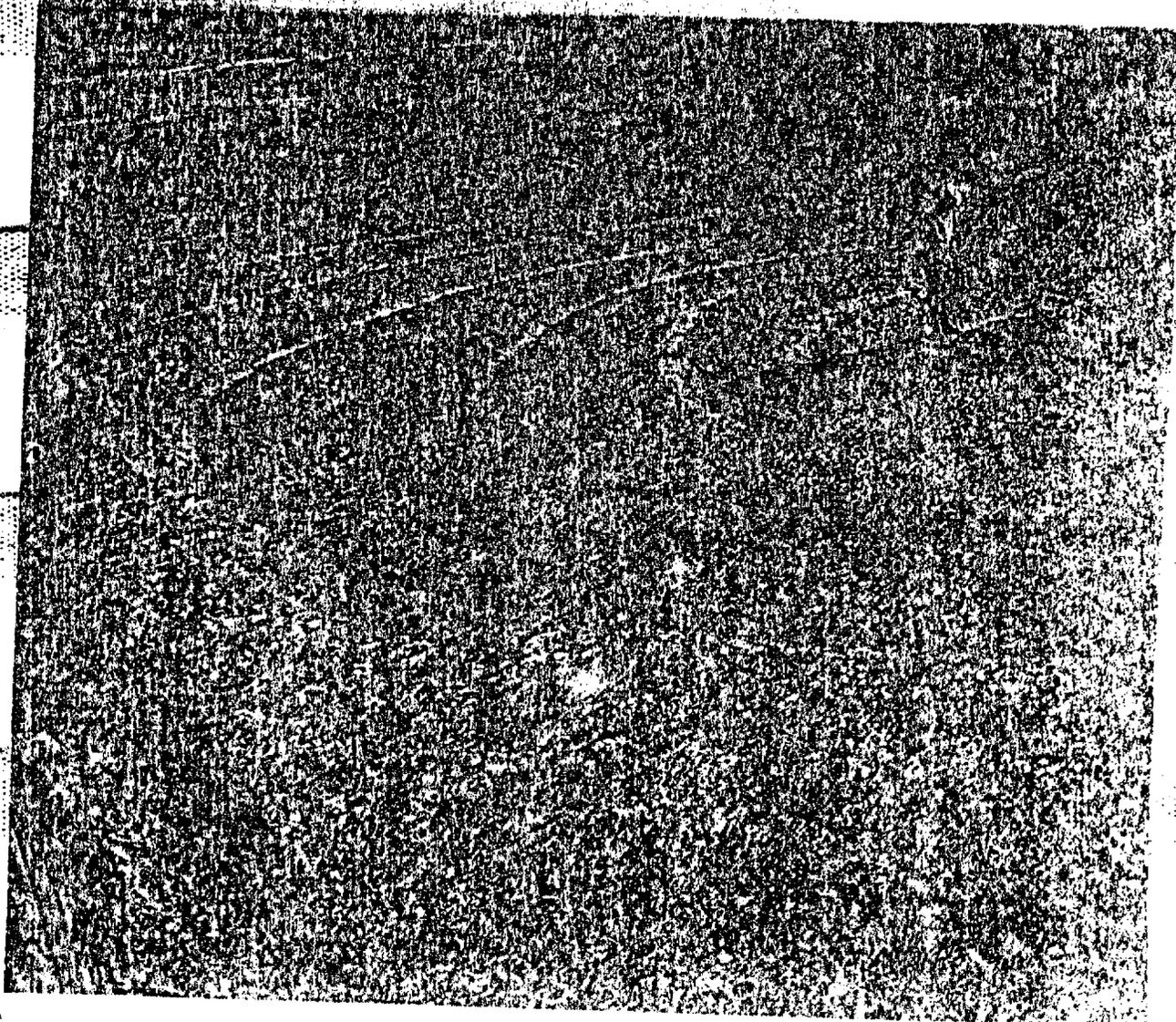
many ancient lines and may be the remains of an irrigation system.

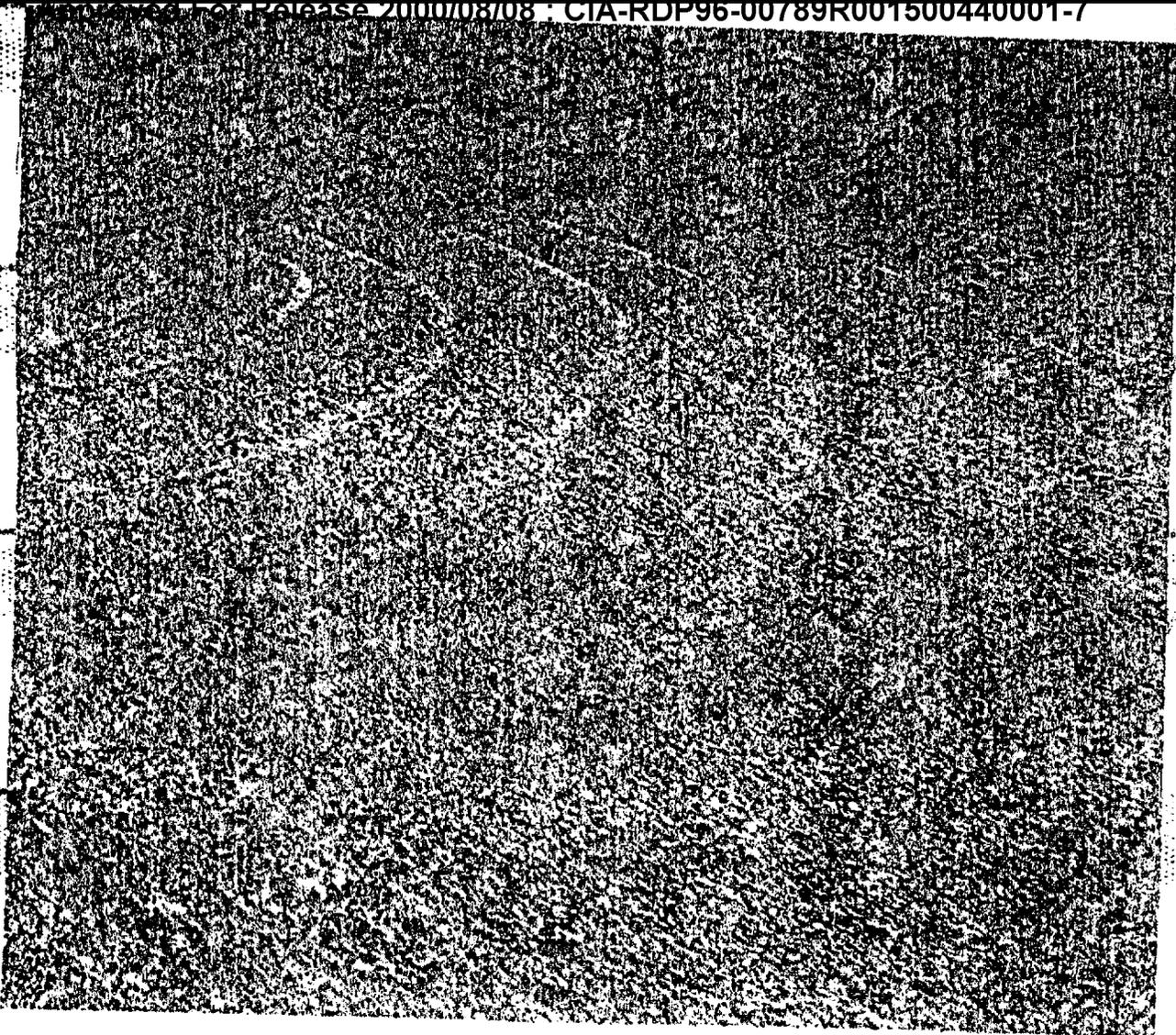
"Throughout the pampa," says Miss Reiche, "lines stretch for miles, crossing valleys and traversing hills, never swerving from their courses. Surveyors have been astonished by their straightness."

How did the Nazcas achieve such exactitude? Along some lines the remains of posts have been found at intervals approaching a mile. Perhaps sighting stations with men standing in line behind them? Perhaps.

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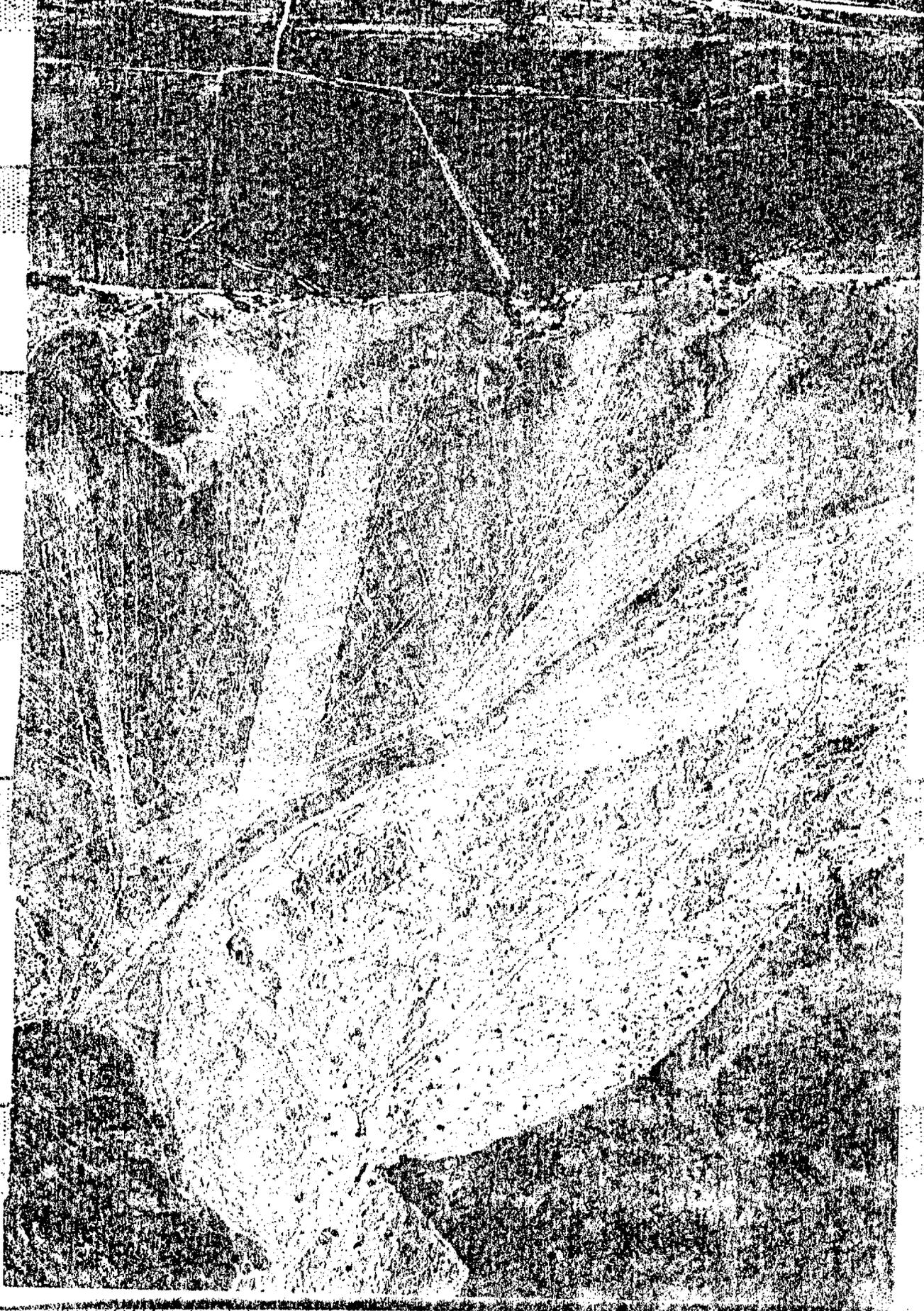
LONGER than a football field and completely visible only from the air, a monkey (left) leans to grasp—nothing. Its left hand measures more than 40 feet across (right). Miss Reiche stands within the whorled furrows that comprise its tail (above).

The figure looks like any of several monkeys—woolly, spider, or capuchin—that live in tropical forests on the east slopes of the Andes, some 200 miles distant. But Nazca artists, who probably learned of these monkeys through trade contacts with forest peoples, weren't always accurate in anatomical detail. They gave their monkey four fingers on one hand, five on the other, and a prehensile tail that curves up instead of down.



*Mystery of the Ancient Nazca Lines*

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**C**RASHED across the  
lines to take them  
them for a distance  
der 100 feet long  
found most in dis  
and right. Now  
burgies, deep and  
simil. Of the  
For years Moscow  
the lines, an off  
when the Pen  
her sons  
I would  
near the Pen  
then a situa  
lines  
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