

ANCIENT SKIES

"Come Search With Us!"

Official Logbook of the Ancient Astronaut Society

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ANCIENT FLIGHT TECHNOLOGY

BY GENE M. PHILLIPS*

In 1997 Erich von Daniken, author of Chariots of the Gods? and 24 other books in the ancient astronaut field, made yet another exploration to Peru, South America. This time his purpose was to photograph as many of the enigmatic markings on and near the Plain of Nazca as he could, in both a small airplane and a helicopter. That he was successful in his quest is apparent from the more than 150 color photos that appear in his latest book, Arrival of the Gods (1), which is now available in English in most book stores.

After returning from Peru, Mr. von Daniken sent me copies of his photos of two of the most intriguing patterns to be found in the Nazca region. (See Figures 1, 2, 3 and 4).

The complex shown in Figures 1, 2 and 3 is of three distinct diagrams, all consisting of concentric circles, one major diagram in the center and two satellite diagrams nearby. Von Daniken describes the large central diagram in his book Arrival of the Gods as follows:

"This geometrical form was so complicated and large scale - approximately 500 metres in diameter.... First I saw a large circle on whose circumference were more than 60 points. Then I perceived within this first circle a second with countless smaller points on its circumference. In the middle were two superimposed rectangles, each divided into eight squares. These squares were divided by crossing lines from each corner, and in the very centre of the form lay a bundle of 16 lines radiating outwards.... I noticed that the whole geometrical pattern was enclosed by two giant squares lying diagonally one on top of the other." (at page 128)

"....
"All three forms together spread over more than a kilometre. In addition - and that made the whole thing still more mysterious - there was a geological cleft running through the middle of the pattern.... the crazy thing was that the circumference points and lines passed over the cleft, as if it had been of no importance to the creator of the pattern." (at page 129)

The complex is located in the Palpa region near Nazca, and has not been mentioned nor shown in any of the tourist guides, nor in Maria Reiche's book (2), nor in perhaps the most definitive work on the subject of the drawings in the Nazca-Palpa region, Peruvian Ground Drawings (3). Because of this, von Daniken wondered if the complex might be of modern

design, or a fake, but according to his pilot the markings have always been there, but because no one could explain what they were, they were not shown to anyone. Von Daniken stated in his book at page 129 that he did not remember seeing a picture of the three diagram complex before, and while he may not have remembered seeing it, a photo was published in Ancient Skies 15:1, March-April, 1988, a copy of which was sent to him.

In 1983 my wife, Doris and I, along with Society member June Choate, flew over the Nazca-Palpa area in a small plane. We spotted the complex and told our pilot to fly over the area again, enabling me and Ms. Choate to take photos of the circles. It was one of Ms. Choate's photos that appeared in Ancient Skies 15:1.

The diagram shown in Figure 4, however, was completely new to us and I have never seen it before in any of the literature. According to von Daniken, it is also in the Palpa area, near the complex shown in Figures 1, 2 and 3, and he believes that they are related. He describes Figure 4 in his book as follows:

"On the summit of a mountain lay a chessboard of white points and lines.... It was a giant, rectangular design, also with a cleft running through it. To its left ran some narrow "Nazca lines" in pairs. This "chessboard" consisted of 36 lines across and 15 lengthways, arranged in dots and dashes like Morse code.... Here we have, then - for all who care to see - nothing other than geometry and mathematics. But for what purpose? One thing I realized straightaway was that both the chessboard and the gigantic geometrical form were visible only to those who knew how to fly. A non-flyer would have no chance of seeing these two patterns... and every pilot knows similar patterns. Peter Belting from Aurich in Germany, himself a brilliant pilot, pointed this out to me. He explained that such patterns are called VASIS or PAPI sites. VASIS stands for Visual Approach Side Indicator System, a visual landing-approach system that shows the pilot whether he is too high, low or close to the approach corridor. The PAPI (Precision Approach Path Indicator) site has the same function. Such landing aids consist of lights and colours.... Nowadays VASIS or PAPI sites work by means of electric light, but they can also function without it. The pattern itself, of geometrical lines or colours, can show the pilot if he needs to alter his position for landing." (pages 134, 135 and 136).

Peter Belting is a Captain and Commanding Officer of Radar in the German Air Force. Also a glider pilot, Captain Belting's avocation is the building and flying of model airplanes, in which he has been active for 30 years. Together with Dr. Algrund Eenboom, of Leer, Germany, a practicing dentist and periodontist, they decided to see if a model could

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be built of one of the gold Colombian artifacts (such as the one depicted in the logo of the Ancient Astronaut Society) which would be aerodynamic and flyable. Captain Belting's model-making skills came forth and he produced both a propeller-driven model and a jet propelled model, both of which use electromotive power and are radio controlled. Both models exceeded all expectations in aerodynamics and are exceedingly maneuverable in all flight situations. The craft is so aerodynamically designed that a movable rudder is not needed and all aerial maneuvers are steered only with elevators and ailerons. Captain Belting flew one of his models outside the meeting hall in Orlando, Florida in August 1997 at the Society's World Conference.

A few weeks ago, I received a telephone call from Dr. Eenboom with exciting news. Captain Belting has built a model of the wooden "bird" which is on display in the Cairo Museum in Egypt. (See Figure 5). While Egyptologists have insisted that the model is only a child's toy, representing a bird, many others have consistently questioned the interpretation. Now, Peter Belting has proved that the "bird" is an airplane! Whoever made the museum model had a thorough knowledge of modern aerodynamics. Peter Belting simply copied the model in every aspect, including the wing shapes, which have a perfect aerodynamic profile. The wing span of his model is 1 meter 20. Belting's model made a perfect flight!

The unusual configuration of the museum model's wings and wing end tips show them going down slightly, rather than up as now used in modern jumbo jets. But during the latest model plane competition in Germany, an American model builder flew a model with the wings bowed down, not up, and it performed perfectly. Everyone is very excited about this design, because the Egyptian wooden "bird" is estimated by the Egyptologists to be 2,100 years old, which antedates the designs of Leonardo da Vinci by some 1,600 years!

Dr. Eenboom contacted the Egyptian Ambassador in Bonn, Germany who has invited him and Captain Belting to give him a demonstration flight of the model. Naturally, the Egyptians are very interested in this experiment.

Dr. Eenboom explained that the model built by Captain Belting of the Egyptian museum model was simply an exact copy of the shape of the museum piece, which represents an actual flyable model. In contrast, the models built by Belting of the Colombian artifacts were based upon very small decorative pieces.



Figure 1.

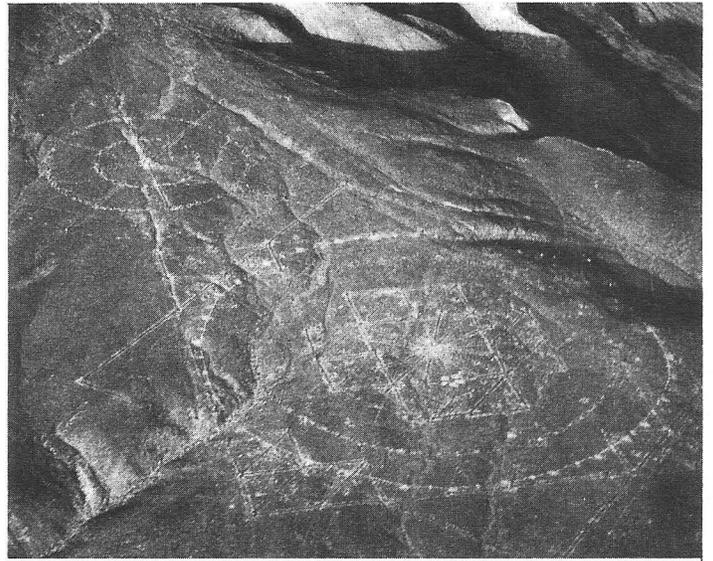


Figure 2.

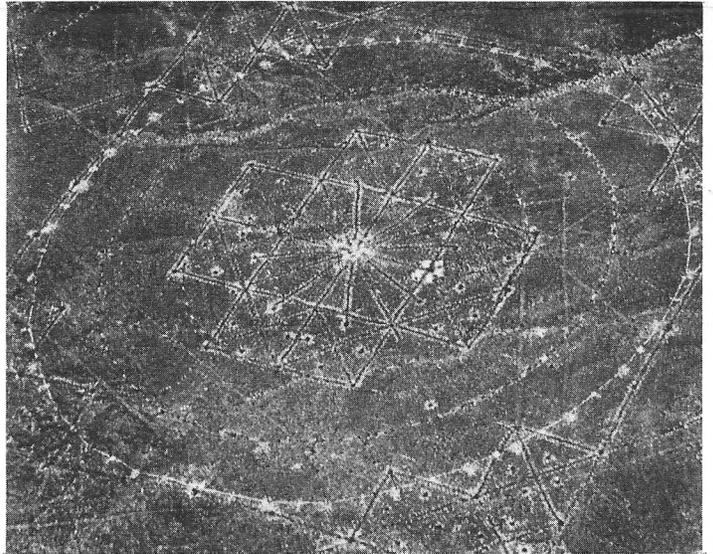


Figure 3.

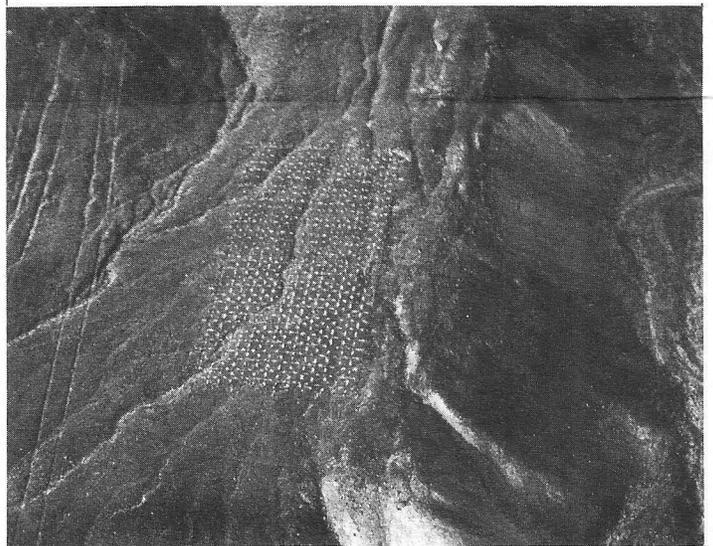


Figure 4.

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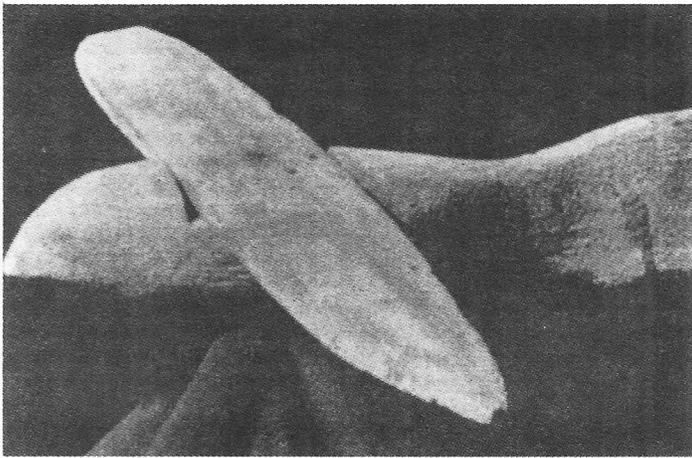


Figure 5. Wooden model airplane found in 1898 in a tomb at Saqqarah, Egypt, now in the Cairo Museum. Photo: Paris Match.

References:

(1) Published in 1998 in hardcover by Element Books, Shaftesbury, Dorset SP7 8BP, Great Britain; 160 North Washington Street, Boston, MA 02114 USA; and 487 Maroondah Highway, Ringwood, Victoria, 3134 Australia. It was first published in 1997 as Zeichen für die Ewigkeit by Verlagsgruppe Bertelsmann GmbH, Munich, Germany.

(2) Mystery on the Desert, published in 1968 by Heinrich Fink GmbH + Co., 7000 Stuttgart 80, Germany. The text is in English, German and Spanish.

(3) Published in 1974 by Kunstraum Munchen e.V., Nikolaistrasse 15, 8 Munchen 40, Germany. The text is in English and German.

I WAS INTERESTED TO SEE THE PHOTO IN THE ARTICLE BY JIM KINDLE on page 3 of Ancient Skies 25:4. He interprets the markings as representing the Sun and the nine planets of our Solar System. The tenth circle outside the others could symbolize a planet once (but no longer) a member of the solar family. The partial remnants of such a planet now form the Asteroid Belt located mostly between the orbits of Mars and Jupiter. For evidence supporting the concept of a planetary breakup in the Asteroid Belt region, see astronomer Tom Van Flandern's book "Dark Matter, Missing Planets and New Comets", published by North Atlantic Books in 1993.

Mr. Kindle asks how this additional planet ties in with extraterrestrials. If the planetary breakup concept is correct, I have shown that the planet orbited at a distance of 2.74 A.U. from the Sun, based on my interpretation of the Mayan Sacred Almanac figure of 260 days as the Synodic Period of the planet with respect to Venus. (see my article "The Tzolkin: An Interpretation" in Pursuit for the Second Quarter, 1985). I have also postulated Mayan concern with space flights between the planet and Venus and between Venus and Earth, since the Synodic Period of Venus with respect to Earth was important to the Maya, and Synodic Periods, in addition to their significance for observational astronomy, are the intervals between launch windows for spaceflights between the respective planets. Dr. Stuart W. Greenwood, 9607 McAlpine Road, Silver Spring, MD 20901 USA. (Ed. Note: Dr. Greenwood is a retired aerospace engineer.)

INDIA'S IRON PILLAR

By Doris L. Phillips*

On our Member Expedition to Tibet, Nepal and India in October-November 1998, we visited the ruins of the first city of Delhi, called Qutb Minar, which was built in the 12th century AD. While the ruins proved to be quite fascinating, we were especially anxious to see the 24-foot tall Iron Pillar at the site, which is rust-free, even after 1,500 years. (See Figure A). Recently, Indian archaeologists took a small sample from the pillar for analysis and they determined that the metal was 99.9% pure iron!

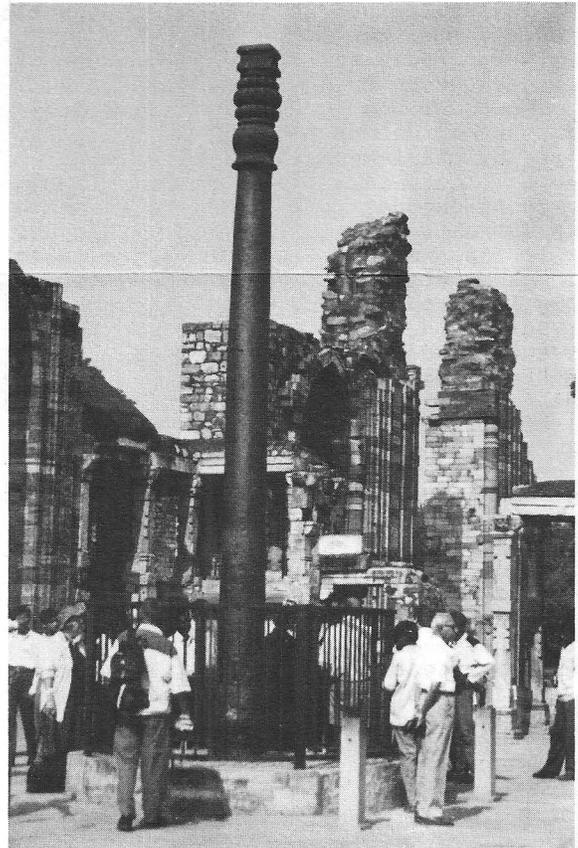


Figure A. Photo by Doris L. Phillips.

Supposedly dedicated to the Hindu god Vishnu, the pillar was a favorite attraction for young lovers who embraced it at its base. Unfortunately, this constant caressing by human hands left its mark on the metal, which shows signs of oxidation on the lower seven feet of the column. Because of this a protective iron railing was installed around the base about eight years ago.

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SARNATH

BY DOUG NELSON*

Sarnath is one of the holiest spots of Buddhism, because it was here that Buddha preached his First Sermon. It is situated about 8 kilometers from the heart of Varanasi (Banaras, or Benares), India, which is one of the holiest sites of the Hindu religion. Little is known of the origin of Sarnath, but about two hundred years after Buddha was there, the Mauryan emperor, Aśoka came to Sarnath and raised several monuments, including a large stupa and a monolithic pillar of red sandstone which bears his name.

The Aśokan Pillar was originally 50 feet tall but now is in pieces at the site. Its stump is in situ where it was erected. The column was surmounted by the famous lion-capital, also carved of red sandstone, which is currently on display in the Archaeological Museum at Sarnath. The lion-capital is over seven and one-half feet tall and has four seated lions facing the four directions. The capital originally was crowned by a large stone wheel, or dharmachakra, which is referred to as Buddha's Wheel of Law. Only fragments of the wheel remain. The Aśoka lion-capital, dated to the 3rd century BC, is considered to be one of the great masterpieces of art of all times. (See Figure B).

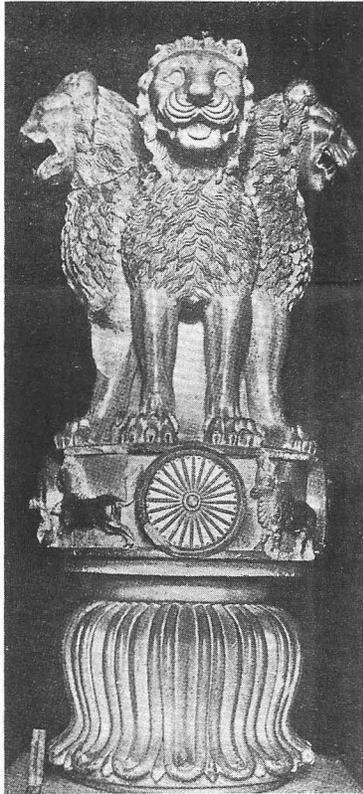


Figure B. Photo: Archaeological Survey of India.

One of the most surprising things we saw at Sarnath was in some of the foundation stones in the ruins of the old city. There are several stones which contain grooves, or channels, carved into adjoining blocks into which could be placed metal clamps to hold the stones securely together. (See Figure C).

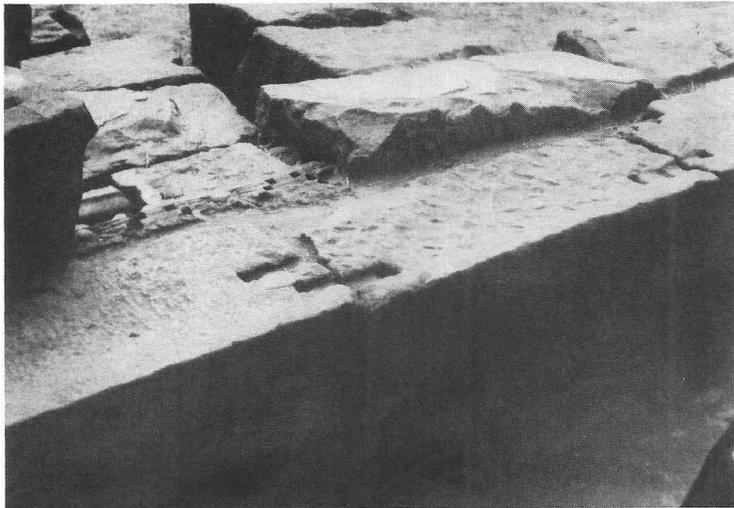


Figure C. Photo by Doug Nelson.

These grooves are identical to those found in stone blocks at the ruins of Puma Punku, which is part of the Tiahuanaco Archaeological Zone in Bolivia, South America, half a world away from Sarnath. (See Ancient Skies 25:4).

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NEW BOOKS:

THE COSMIC CODE by Zecharia Sitchin, published in paperback by AVON BOOKS, INC., 1350 Avenue of the Americas, New York, NY 10019 USA. This is Book VI of the author's "The Earth Chronicles", and his eighth book in the ancient astronaut field. Other titles include The 12th Planet, The Stairway to Heaven, The Wars of Gods and Men, The Lost Realms, When Time Began, Divine Encounters, and Genesis Revisited. Zecharia Sitchin, the internationally acclaimed author, biblical scholar and Orientalist, reconstructed in his books the events on Earth from the time that the Anunnaki ("Those Who From Heaven To Earth Came") had come here for gold, created The Adam as a primitive worker, and after the Deluge gave Mankind increasingly sophisticated knowledge every 3,600 years, when their planet Nibiru comes closer to Earth. But the knowledge imbedded in the cosmic code remained an enigma. Many thousands of years ago, a race of extraordinary visitors to planet Earth deciphered the cosmic code and used genetic engineering to shortcircuit evolution and bring about Homo sapiens. Their footprints include the vast monolithic structures on Earth and on the surface of Mars.

In THE COSMIC CODE, the newest entry in a lifetime of research and writings based on Sumerian clay tablets, the Bible and archaeological evidence in the Old and New Worlds, Zecharia Sitchin lifts the veil that has separated humanity's fate from its destiny, and dares reveal the nature of Prophecy in the Old and New Testaments and the secret code that links Mankind to the stars. In doing so, he reconstructed the dramatic events of the last millenium B.C., when a god returned to Earth and another came back from exile, and the last king of Babylon heard prophecies of the End of Days. Mr. Sitchin's address is: P.O. Box 577, New York, NY 10185 USA.

THE PHOENIX SOLUTION by Alan F. Alford, published in hardcover by Hodder and Stoughton, 338 Euston Road, London NW1 3BH, ENGLAND. Why did the ancient Egyptian kings regard themselves as "gods"? Why were they obsessed with an afterlife in the heavens? Why did they believe in a hell beneath the earth? In addition to providing scientific answers to these profound questions, THE PHOENIX SOLUTION solves numerous other long-standing mysteries:

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- The detailed contents of the so-called "Hall of Records."
- The secret relationship between Egypt and "the heavens".
- The profound meaning of the "Phoenix-bird", which resurrected itself from its own ashes.
- Definitive proof that the Great Pyramid was not built by the Egyptian 4th Dynasty.

For more than a century, the meaning of the Egyptian "pyramid texts" has baffled the world's greatest minds. Now the author offers a key which unlocks mankind's oldest religious traditions, revealing a legacy of amazing astronomical knowledge, and a secret of paramount importance to the future of the human race. Mr. Alford is the author of the bestseller Gods of the New Millenium. His address is: P.O. Box 107, Walsall WS9 9YR, ENGLAND.