



THE
GOLD
OF THE
GODS

ERICH VON DÄNIKEN

MULTI-MILLION BESTSELLING AUTHOR OF *CHARIOTS OF THE GODS*

PUBLISHED BY TANTOR eBooks

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THE GOLD

of the

GODS

By Erich von Däniken

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1: The Gold of the Gods

TO me this is the most incredible, fantastic story of the century. It could easily have come straight from the realms of Science Fiction if I had not seen and photographed the incredible truth in person.

What I saw was not the product of dreams or imagination, it was real and tangible.

A gigantic system of tunnels, thousands of miles in length and built by unknown constructors some unknown date, lies hidden deep below the South American continent. Hundreds of miles underground passages have already been explored and measured in Ecuador and Peru. That is only beginning, yet the world knows nothing about it.

On July 21, 1969, Juan Moricz, an Argentine subject, deposited a legal title-deed signed by several witnesses with Dr. Gustavo Falconi, a notary in Guayaquil. The deed sets out Moricz's claim to be the discoverer of the tunnels as far as the Republic of Ecuador and posterity are concerned. I have this document, which was written in Spanish, translated by a UN interpreter. I quote the most important parts of it at the beginning of this incredible story of mine:

“Juan Moricz, Argentine citizen by naturalization, born in Hungary, Passport No. 4361689 . . .

“I have discovered objects of great cultural and historical value to mankind in the Province Morona-Santiago, within the boundaries of the Republic of Ecuador.

“The objects consist mainly of metal plaques inscribed with what is probably a resume of the history of a lost civilization, the very existence of which was unsuspected by mankind hitherto. The objects are distributed among various caves and are of many different kinds. I was able to make my discovery in fortunate circumstances . . . In my capacity as a scholar, I was carrying on research into the folklore and the ethnological and linguistic aspects of Ecuadorian tribes . . .

“The objects I found are of the following kinds:

“1. Stone and metal objects of different sizes and colors.

“2. Metal plaques (leaves) engraved with signs and writing.

“These form a veritable metal library which might contain a synopsis of the history of humanity as well as an account of the origin of mankind on earth and information about a vanished civilization.

“The fact of my discovery has made me the legal owner of the metal plaques and other objects in accordance with Article 665 of the Civil Code.

“However, as I am convinced that the objects, which were not found on my own land, are of incalculable cultural value, I refer to Article 666, according to which the treasure I discovered remains my personal property, but subject to State control.

“I beg you, most excellent President of the Republic, to appoint a scientific commission to verify the contents of this document and assess the value of the finds . . .

~~“I am prepared to show such a commission the exact geographical position and site of the entrance, as well as the objects I have discovered so far . . .”~~

Moricz stumbled on the underground passages in June, 1965, during his research work, in which he was ably assisted by Peruvian Indians who acted as skillful intermediaries between him and the tricky fellow tribesmen. Being cautious by nature and skeptical as befitting a scholar, he kept silent for three years. Not until he had covered many miles of underground passages and found all kinds of remarkable objects did he ask President Velasco Ibarra for an audience in the spring of 1968. But the President of a country in which nearly all his predecessors had been deposed by rebellions before the expiry of their term of office, had no time for this lone wolf with his incredible tale of discovery. The palace flunkies found the obstinate archaeologist very charming and assured him, after long delay that the President would be glad to receive him in a few months' time, but Moricz was finally told he could not have an audience until 1969. Disillusioned and embittered he withdrew to his subterranean retreat.

I first met Juan Moricz on March 4, 1972.

His lawyer, Dr. Pena Matheus of Guayaquil, had been trying to get in touch with him by telegram and telephone for two whole days. I had settled down in Dr. Pena's office with plenty to read, somewhat nervous, I must admit, because according to all reports Moricz was a very difficult man to approach and had a deep aversion to anyone connected with the writing profession. Finally one of the telegrams reached him. He telephoned me. He knew my books! “I don't mind talking to you,” he said.

On the night of March 4 he stood there, a wiry, deeply tanned man in his mid-forties, with graying hair. He is one of those men who has to be drawn out, because he himself is anything but talkative. My vehement, insistent questions amused him. Gradually he began to give a factual and very expressive description of his tunnels.

“I can't believe it!” I cried.

“Nevertheless, it's just as he says,” said Dr. Pena, “I've seen it all with my own eyes.”

Moricz invited me to visit the caves.

Moricz, Franz Seiner (my traveling companion) and I climbed into a Toyota jeep. During the twenty-four hour drive to the site we took turns at the wheel. Before we entered the caves, we took the precaution of having a good sleep. When the dawn sky announced the advent of a hot day, our adventure began.

The entrance, cut in the rock and wide as a barn door, is situated in the province of Morona Santiago, in the triangle formed by Gualaquiza-San Antonio-Yaupi, a region inhabited by hostile Indians. Suddenly, from one step to another, broad daylight changed to pitch darkness. Birds fluttered past our heads. We felt the draught they created and shrank back. We switched on our torches and the lamps on our helmets, and there in front of us was the gaping hole which led down into the depths. We slid down a rope to the first platform 250 feet below the surface. From there we made two further descents of 250 feet. Then our visit to the age-old underworld of a strange unknown race really began. The passages all form perfect right angles. Sometimes they are narrow, sometimes wide. The walls are smooth and often seem to be polished. The ceilings are flat and at times look as if they were covered with a kind of glaze. Obviously these passages did not originate from natural causes—they look more like contemporary air-raid shelters!

As I was feeling and examining ceilings and walls, I burst out laughing and the sound echoed through the tunnels. Moricz shone his torch on my face:

“What's wrong? Have you gone crazy?”

“I'd like to see the archaeologist with the nerve to tell me that this work was done with hands

axes!”

~~My doubts about the existence of the underground tunnels vanished as if by magic and I felt~~ tremendously happy. Moricz said that passages like those through which we were going extended for hundreds of miles under the soil of Ecuador and Peru.

“Now we turn off to the right,” called Moricz.

We stood at the entrance to a hall as big as the hangar of a Jumbo Jet. It could have been a distribution center or a storeroom, I thought. Galleries leading in different directions branched off. When I tried to use my compass to find out where they led, it went on strike. I shook it, but the needle did not move. Moricz watched me:

“It’s no use. There is radiation down here that makes it impossible to get a compass bearing. I don’t know anything about the radiation, I have only observed it. It’s really a job for physicists.”

On the threshold of a side passage a skeleton lay on the ground. It looked as if a doctor had carefully prepared it for an anatomy lesson, but in addition had sprayed it all over with gold dust. The bones gleamed in the light of our torches like solid gold.

Moricz told us to switch off our torches and follow him slowly. It was very quiet; all I could hear was our footsteps, our breathing and the whir of the birds, to which we rapidly grew accustomed. The darkness was blacker than the darkest night.

“Switch on your torches,” shouted Moricz.

We were standing dumbfounded and amazed in the middle of a gigantic hall. Moricz, the proud discoverer, had prepared the effect as cleverly as the citizens of Brussels, who use the same trick when confronting foreign tourists with their Grand Place, perhaps the most beautiful square in the world.

This nameless hall into which the seventh passage leads is intimidatingly large, but very beautiful and nobly proportioned. We were told that the ground plan measures 153 by 164 yards, which went through my mind that these were almost the dimensions of the Pyramid of the Moon at Teotihuacan and that in both cases no one knows who the builders, the brilliant technicians, were.

There was a table in the middle of the room.

Was it really a table?

Presumably, for there were seven chairs along one side.

Were they chairs?

Apparently they were.

Stone chairs?

No, they did not have the same cold feeling as stone.

Were they made of wood?

Definitely not. Wood would never have lasted for thousands of years.

Were they made of metal?

I did not think so. They felt like some kind of plastic, but they were as hard and heavy as steel. There were animals behind the chairs: saurians, elephants, lions, crocodiles, jaguars, camels, bears, monkeys, bison, and wolves, with snails and crabs crawling about between them. Apparently they had been cast in molds and there was no logical sequence about their arrangement. They were not in pairs, as is usual in pictures of Noah’s Ark. They were not arranged by species, as zoologists prefer. Nor were they in the hierarchical order of natural evolution used by biologists. They simply stood there peacefully, as if the laws of nature did not apply.

The whole thing was like a fantastic zoo and what is more all the animals were made of solid metal.

Also in this hall was the most precious treasure of all, the metal library mentioned in the notarial title-deed, although I could never have guessed what it was really like from reading about it.

The library of metal plaques was opposite the zoo, to the left of the conference table. It consisted

partly of actual plaques and partly of metal leaves only millimeters thick. Most of them measured about 3 feet 2 inches by 1 foot 7 inches. After a long and critical examination, I still could not make out what material had been used in their manufacture. It must have been unusual, for the leaves stood upright without buckling, in spite of their size and thinness. They were placed next to each other like bound pages of giant folios. Each leaf had writing on it, stamped and printed regularly as if by machine. So far Moricz has not managed to count the pages of his metal library, but I accept his estimate that there might be two or three thousand.

The characters on the metal plaques are unknown, but if only the appropriate scholars were told of the existence of this unique find now I am sure that they could be deciphered comparatively quickly in view of the wealth of possibilities for comparison.

No matter who the creator of this library was, nor when he lived, this great unknown was not only the master of a technique for the "mass-production of metal folios in vast numbers—the proof is there—he also had written characters with which he wanted to convey important information to beings in a distant future. This metal library was created to outlast the ages, to remain legible for eternity.

Time will show whether our own age is seriously interested in discovering such fantastic, awe-inspiring secrets.

Is it prepared to decipher an age-old work even if it means bringing to light truths that might turn our neat but dubious world picture completely upside down?

Do not the high priests of all religions ultimately abhor revelations about prehistory that might replace *belief* in the creation by *knowledge* of the Creation?

Is man really prepared to admit that the history of his origin was entirely different from the one which is instilled into him in the form of a pious fairy story?

Are pre-historians really seeking the unvarnished truth without prejudice and partiality?

No one likes to fall off a skyscraper he has built himself.

The walls and passages of the tunnel system were bare. There were no paintings like those in the deep burial chambers in the Valley of the Kings near Luxor, no reliefs of the kind found in prehistoric caves at sites all over the world. Instead there were stone figures which we bumped into at every step. Moricz owns a stone amulet 4 1/2 inches high and 2 1/2 inches wide. The obverse is engraved with a figure having a hexagonal body and round head that might have been drawn by a child. The figure holds the moon in its right hand and the sun in its left hand. Admittedly, that is not particularly surprising but—it stands with both feet firmly on the terrestrial globe! Surely that is a clear proof that even at a time when the first primitive drawings were scratched on stone, a chosen few of our first ancestors already knew that we lived on a globe! The reverse shows a half moon and the radiant sun. Without any doubt, this stone amulet found in the tunnels seems to me to be a proof that they were already aware of our existence in the Middle Paleolithic (9000-4000 B.C.).

There is another engraving on a stone plaque, 11 1/2 inches high and 1 foot 8 1/2 inches wide. This time depicting an animal. I suspect that it is a representation of a dinosaur. This extinct prehistoric animal moved on land with the help of long hind legs as shown in the engraving. Even in its gigantic size—dinosaurs were as much as 65 feet long—can still be sensed in the foreshortened square version of the body, and the feet with three toes strengthen my suspicion. If my identification of the animal in the picture is correct, it will be most uncanny. This extinct reptile lived in the earth's Middle Ages during the Upper Cretaceous, i.e., 135,000,000 years ago, when the modern continents began to assume their present configuration. I am not going to speculate any further. I simply ask this question: when did the first intelligent, thinking being ever see a saurian?

In front of us lay the skeleton of a man, carved out of stone. I counted ten pairs of ribs, and the skeleton was anatomically accurate.

IN an office, I beg your pardon, a square stone room, Moricz showed me a dome. Figures with da-
faces stood like guards around its circumference. They had hats on their heads and held spear-like
objects in their hands, as if they were ready to defend themselves. Figures flew or floated through the
air near the top of the dome. By the light of my torch I discovered a skeleton crouched behind the
“Romanesque” entrance to the dome. It did not shock me, but what did shock me was this model of
dome. Heinrich Schliemann discovered the first dome when he excavated Mycenae, a fortress and
town in the northeast Peloponnese, from 1874 to 1876, and that dome was supposed to have been built
by the Achaeans at the end of the fourteenth century B.C. I actually learnt at school that the Pantheon
in Rome, built in Hadrian’s reign between A.D. 120 and 125, was the first dome. But from now on
I shall consider this piece of stonework as the oldest example of a dome.

A clown with a bulbous nose knelt on a stone plinth. The little fellow sported a helmet that
covered his ears. Earphones like those on our telephones were attached to the lobes of his ears. A ring
in relief, with a diameter of 2 inches and 2/5 inch thick, was stuck to the front of the helmet. It was
fitted with 15 holes, which seemed to be admirably adapted for fitting plugs into. A chain hung round
his neck and it, too, had a ring with a number of holes in it like those we use for dialing telephone
numbers. Other remarkable features were the spacesuit accessories on the suit that the gnome wore
and the gloves, in which his fingers were well protected against dangerous contacts.

I would not have paid any attention to a winged mother figure, between whose arms knelt a blind
eyed child in a crash-helmet, if I had not seen the identical figure, though in clay, during a visit to the
American Museum in Madrid.

Whole books could and *will* be written about these tunnels and their treasures. Among many
other things, they will mention the 6-foot high stonemason’s works, representing beings with three and
seven heads; the triangular plaques, with writing on them as if schoolchildren had been making the
first attempts at writing; dice with geometrical figures on their six plane surfaces; the piece of
soapstone, 3 feet 8 inches long and 9 1/4 inches wide, which is curved like a boomerang and covered
with stars, etc.

No one knows who built the tunnels; no one knows the sculptors who left behind these strange
ambiguous works. Only one thing seems clear to me. The tunnel builders were not the same men as
the stonemasons; their stark practical passages were obviously not meant to be decorated. Perhaps
they showed the underground vaults to a chosen group and the latter fashioned in stone things they had
seen and heard and stored the results in the depths.

So far the entrance to this underground treasure-trove of human history is known only to a few
trustworthy people and it is guarded by a wild Indian tribe. Indians lurk unseen in the undergrowth and
watch every movement made by strangers. Moricz has been accepted as a friend by the chieftain of the
cave guardians and three members of the tribe who are occasionally in contact with civilization.

Once a year, at the beginning of spring, on March 21, the chieftain climbs down alone to the first
platform in the underworld to offer ritual prayers. Both his cheeks bear the same signs as are marked
in the rock at the entrance to the tunnels. To this day the tribe of tunnel guardians still make masks
and carvings “of the men with long noses” (gas masks?) and they tell, as Moricz knows, of the heroic
deeds of the “flying beings” who once came from heaven. But the Indians will not go into the tunnels
for love or money.

“No, no,” they said to Moricz. “Spirits live down there.”

But it is a remarkable fact that Indian chiefs occasionally use gold to pay the debts they have
incurred with the civilized world or present friends who have rendered their tribe a service with
precious gold objects from their five-hundred-year-old past.

On several occasions Moricz had stopped me taking photographs as we passed through the
tunnels. He kept on making different excuses. Sometimes it was the radiation that would make the

negatives unusable, sometimes it was the flash which might damage the metal library with its blinding light. At first I could not understand why, but after a few hours underground I began to sense the reason for Moricz's strange behavior. You could not get rid of the feeling of being constantly watched, of destroying something magic, of unleashing a catastrophe. Would the entrances suddenly close? Would my flash ignite a synchronized laser beam? Would we never see the light of day again? Childish ideas for men engaged on serious investigation? Perhaps. But if you had experienced what it was like down there, you would understand these absurd ideas. Teams equipped with modern technical aids will have to work down there to see whether there are any dangers to be overcome or avoided.

When I first saw the pile of gold, I begged to be allowed to take just one photo. Once again I was refused. The lumps of gold had to be levered from the pile and that might make a noise and start stones falling from the roof like an avalanche. Moricz noticed my frustration and laughed.

"You'll be able to photograph plenty of gold later, but not in such vast quantities. Will that do?"

Today I know that the biggest treasure from the dark tunnels is not on show in South American museums. It lies in the back patio of the Church of Maria Auxiliadora at Cuenca in Ecuador, some 8,100 feet above sea level.

Father Crespi, the collector of the treasure, which is priceless just for its weight in gold, has been living in Cuenca for forty-five years. He is accepted as a trustworthy friend of the Indians, who during past decades fetched the most valuable gold, silver and metal objects from their hiding places piece by piece and gave them to him, and still do so today.

I had been warned beforehand that the good Father was fond of pulling his visitors' legs. I soon had a taste of this. In all seriousness he showed me an object that was obviously the lower part of a flatiron. "Look," he said, "that proves that the Inca rulers had their trousers pressed even in those days!" We laughed and Father Crespi led us through his treasure chambers. Room I houses stonemason's work; Room II contains Inca artifacts of gold, silver, copper and brass, while Room III holds the gold treasure, which he very seldom shows anyone, and then unwillingly. Cuenca has a "Gold Museum" of its own, but it cannot compare with Father Crespi's.

THE showpiece was a stele, 20 1/2 inches high, 5 1/2 inches wide and 1 1/2 inches thick. Fifty-six different characters are "stamped" on its 56 squares. I had seen absolutely identical characters on the leaves in the metal library in the Great Hall! Whoever made this metal stele used a code (an alphabet?) with 56 letters or symbols arranged to form writing. What makes this all the more remarkable is the fact that hitherto it has always been claimed that the South American culture (Incans) possessed no alphabetical writing or script with alphabetical characteristics.

"Have you seen this lady?" asked Moricz.

She was 12 1/2 inches high and naturally of solid gold. Her head was formed of two triangles whose planes seemed to have wings welded to them. Coiled cables emerged from her ears; they were obviously not jewelry, for the lady's earrings were clipped to her ear lobes.

She had healthy, if triangular proportions, with well-formed breasts and stood with legs apart. The fact that she had no arms did not mar her beauty. She wore long, elegant trousers. A sphere floated above her head and I felt that the stars on either side referred to her origin. A star from a pagan age? A maiden from the stars?

Next came a brass discus, 8 1/2 inches in diameter. It cannot have been a shield, as the archaeologists would catalog it. For one thing it is too heavy, for another it has never had a hand-hole on its smooth reverse side. I believe that this discus, too, was intended to transmit information. It exhibits two stylized, but incredibly accurate spermatozoa, two laughing suns, the sickle of a waning

moon, a large star and two stylized triangular men's faces. In the middle are small raised circles arranged to give the beholder visual pleasure, but apparently intended to produce a different and more serious effect. Father Crespi put a heavy copper plaque in front of the camera.

"Here is something special for you, my young friend. This piece dates to the period before the Flood."

Three creatures, holding a tall tablet with some signs on it, stared at me. The pairs of eyes looked as if they were peering from behind goggles. The upper left-hand monster pointed to a sphere, the right-hand one was clad from head to foot in an overall, which was fastened at the sides, and proudly wore a three-cornered star on his head. Above the tablet with signs floated two winged spheres. What were the monsters holding? Some kind of Morse code, dots, dashes, SOS's? A switchboard for electrical contacts? Anything is possible, but I suspect technical analogies rather than letters on this tablet. According to the Father, who has been given special Vatican permission to carry out his archaeological research, it does date to the period before the Flood.

Take my word for it, when you catch sight of the treasures in the back patio of Mar Auxiliadora, you have to be very strong-willed not to get "gold-drunk." But it was not the large amounts of gold that impressed me, it was the representation of stars, moons, suns and snakes that gleamed on hundreds of metal plaques—nearly all of them unequivocal symbols of space travel.

I picked some exceptionally photogenic examples of such pictures out of what is presumably the lost heritage of the Incas, who were very familiar with the snake sign and used it decoratively in their representations of their ruler, the "Son of the Sun."

One is a relief with a pyramid. The steep sides are bordered by snakes. There are two suns, two astronaut-like monsters, two deer-like animals and some circles with dots in them. Do the circles indicate the number of space travelers buried inside the pyramid?

There's another plaque with a pyramid. Two jaguars, symbols of strength, have their paws on the sides. There are obvious signs of writing at the foot of the pyramid. To the right and left we see elephants, which lived in South America about 12,000 years ago before any civilizations or cultures are supposed to have existed. And the snakes are at last where they ought to be, in the sky.

No one can deny that snakes and dragons have a special place in all myths about the creation. Even a scientist such as Dr. Irene Sanger-Bredt, who is an engineer in the aircraft and space industries, puts the following question in her book *Ungeloste Ratsel der Schopfung (Unsolved Puzzles of the Creation)*:

"Why does the dragon motif play such an important part in the figurative representations and myths of the ancient Chinese, Indians, Babylonians, Egyptians, Jews, Germans and Mayas?"

In her answer, Dr. Sanger-Bredt thinks it probable that snake and dragon symbols must have some connection with the creation and the universe.

In his book *The Masters of the World*, Robert Charroux quotes ancient texts to show that gleaming snakes which floated in the air have occurred everywhere, that the Phoenicians and Egyptians raised snakes and dragons to the godhead, and that the snake belonged to the element of fire, because in it *there is a speed which nothing can exceed, because of its breath*. Charroux quotes Areios of Heracleopolis literally: "The first and highest divinity is the snake with the sparrow-hawk head; when it opens its eyes, it fills the whole of the newly created world with light; when it shuts them, the darkness spreads over everything."

The historian Sanchuniaton, who lived in Beirut *circa* 1250 B.C., is reputed to have recorded the mythology and history of the Phoenicians. Charroux quotes this passage from him:

“The snake has a speed which nothing can exceed, because of its breath. It can impart any speed it likes to the spirals it describes as it moves . . . Its energy is exceptional . . . With its brilliance has illuminated everything.”

These are not descriptions of the sort of snakes that intelligent human beings saw crawling about on the ground.

But why have snakes so persistently made their home in all the creation stories and myths?

For once, I shall obey the call of the scholars, according to whom our primeval ancestors can only be understood in terms of their own mental level at the time when they lived, and use simple depth psychology.

If our ancestors saw a large unusual bird, they described what they had actually seen, as the concept for it was included in their limited vocabulary. But how could they have described a phenomenon in the firmament seen for the first time for which words and concepts were lacking? Probably the alien cosmonauts were not over-particular about casualties during their first landing on our planet. Perhaps spectators were hit and scorched by the red-hot trail of a jet during the landing or destroyed by the thrust of a rocket on the return launching. There was absolutely no technical vocabulary for an eyewitness account of this terrifying yet grandiose event. The unknown gleaming (metal) thing that landed or took off, snorting, smelling and kicking up a din was obviously not a bird. So they described what they had seen—using current ideas—as a thing “like a dragon” or “like a gleaming bird,” or, because it was so far beyond their comprehension, as “a feathered fire-breathing serpent.” Horrified by what they had experienced, fathers told their sons and they told their grandsons for centuries and millennia about the terrifying apparition of the dragon or snake. With the passage of time the eye-witness account using a makeshift vocabulary gradually became vaguer. Sometimes the fire-breathing dragon would loom largest, sometimes the flying snake, until they assumed the predominant position in mythology.

There are countless snakes on the gold plaques in the tunnels underneath Ecuador and Peru, and on Father Crespi’s treasures: snakes crawling up pyramids, striving for the summits, flying in the heavens with a trail of fire or lying on the heads of the gods. But neither here nor elsewhere do we see a single snake doing the things men have always seen them do—wriggling through the grass, hanging from a tree, swallowing a mouse or writhing about in the mud with other snakes.

Everywhere dragons and even more so snakes stand as symbols for phenomena from the cosmos. What do the archaeologists say about all this?

The snake was a symbol of immortality. Why? Because our observant ancestors had noticed that the reptile shed its skin and constantly emerged from it renewed. Surely our ancestral students had observed that in the end the snake died just the same?

The snake was an expression of agility and maneuverability. Would not birds or butterflies have been better models than this miserable creature crawling on the ground?

The snake was an emblem of fertility and was honored as such by primitive peoples—all of whom were afraid of snakes. A strange stimulus to the production of offspring.

Forest dwellers were afraid of the snake and so they chose it as a god. Lions, bears or jaguars are much more dangerous—snakes only seize animals that they want to eat, they do not attack indiscriminately.

Moses gets nearer to the truth (Genesis 3:1). For him the snake is the messenger of disaster much as in the North Germanic Midgard of early times, that “farm” between heaven and earth, the snake coils round the property as the personification of danger and destructive power.

Prehistoric evidence shows:

- that snakes and dragons are connected with the creation of men;
- ~~that snakes and dragons are connected with the stars;~~
- that snakes can fly;
- that snakes have an unpleasant fiery breath.

So far there has been no profound investigation of the origin of snakes in myths and legends archaeological and ethnological literature. Experts could fill this gap. I gladly place my archives their disposal.

Father Crespi has partially stacked his metal plaques by motifs, for example those with picture of pyramids. I took a close look at more than 40 and some of them are reproduced in this book. *All* the pyramid engravings have four things in common:

- a sun, but more frequently several suns, is depicted above the pyramid;
- snakes are always flying next to or over the pyramid;
- animals of various kinds are always present;
- two concentric circles in varying numbers, but always of the same size, are engraved near the pyramids. I counted between 9 and 78.

These concentric circles, actually a large dot inside a circle, are not only found here at Cuenc but in all kinds of prehistoric cave paintings and reliefs. Until now these dotted circles were and still are interpreted as solar symbols. I have my doubts about this. The sun (with laughing face or a coron of rays) always has a place reserved for it in addition; in fact, frequently several suns are shining. If the suns are depicted so unmistakably, we ought to ask ourselves what the circles have to tell us. Do they indicate the numbers of astronauts observed? When they occur near the pyramid, are they an indication of the number of alien gods buried inside them? Or do they mark the sequence of explosions observed? I believe that the dotted circles are purely and simply a form of reckoning. What I mean cannot be more graphically depicted than in the cave painting which was discovered in the Kimberley Ranges, Australia. The god in that painting has a "halo" that symbolizes the sun, but 6 circles are painted next to the figure. Are these simply meant to be small suns? There are all kinds of possible questions and I find any answer more likely than the claim that the dotted circles, even when they are next to obvious pictures of the sun, represent yet more solar symbols. Our prehistoric message transmitters did not make things all that easy for us. In addition animals are always present and cannot resist one more taunt. At the foot of the pyramid made with great accuracy of neat blocks stand two delightful elephants. That's nice.

Archaeologists have dug up elephants' bones in North America and Mexico, but they were dated to before 12,000 B.C. But elephants had completely disappeared from the scene in South America at the age of the Incas, whose culture, it is established, began around A.D. 1200. So we must make a choice: either the Incas had received visitors from Africa who drew elephants next to the pyramids for them or these gold plaques are more than 14,000 years old (12,000 plus 2,000). The only answer is either/or.

I think that the pyramids stamped in metal from Father Crespi's treasure help to eliminate an academic error. Until now scholars have asserted that both the pyramids in South America and the Mayan pyramids in Central America originated without any connection with the Egyptian pyramids. In Egypt the colossal structures were burial places, in the other hemisphere simply grandiose edifices on the upper platforms of which temples were built. The gold plaques do not exhibit a single flattened

surface at the summit with a temple on it! They have *the same* pyramidal shapes as those in Egypt. Who copied from whom? Who were the first to build pyramids, the Incas or the Egyptians? They cannot be posthumous forgeries. Firstly forgers would have needed more gold than there is in Fort Knox, secondly, they would have needed to employ a whole corps of artists with a far-reaching knowledge of the ancient peoples and their cultures, and thirdly it would have been necessary to continue making the grandiose forgeries right through the Inca period, whenever that was.

I should like to know what tricks scholars will use to displace this fabulous metal treasure of inestimable archaeological and historical value, which is described here for the first time, from the period into which it does not seem to fit. Could it be that *all* pyramids *everywhere* in the world had the same master-builders?

Characters can often be made out on the illustrated objects from Cuenca. Are they older than any previously known forms of writing?

Cuneiform writing in Phoenicia and hieroglyphics in Egypt are supposed to have originated *circa* 2000 B.C. from a mixture of Egyptian and Babylonian influences. *Circa* 1700 B.C. the pre-Israelite population of Palestine is supposed to have created a simplified syllabic script with about 100 signs composed of a mixture of both the foregoing kinds of writing. The Phoenician alphabet with 22 signs developed from this shortly before 1500 B.C. With the addition or transformation of signs all the alphabets in the world derive from the Phoenician one. About 1000 B.C. the Greeks adopted two variations of the Phoenician alphabet; they left out some expendable consonantal signs and used them to represent vowels, and that is how the first phonetic script in the world originated.

For generations all the scholars specializing in this field have claimed that neither the pre-Inca peoples nor the Incas themselves had an alphabetical script. They marveled at the Indians' civilized achievements, their road-building and water-supply systems, the accurate calendar, the Nazca culture, the buildings at Cuzco, their highly developed agriculture, an (oral) postal service that worked and many other things. The one thing they would not credit them with was writing or an alphabet.

Professor Thomas Barthel, Director of the Folklore Institute of Tübingen University, told the 39th International Congress of American Studies at Lima that he had succeeded in establishing 40 signs of an Inca writing. He could interpret the meaning of 50 of them and read 24. It was not an alphabetical script. Peruvian and German scholars spoke of "attractive patterns and ornaments" which they thought were akin to writing.

In January, 1972 a veritable bomb exploded on the Congress for Andean Archaeology at Lima. The Peruvian ethnologist Dr. Victoria de la Jara backed up ten years of research work with proof that the Incas really did have a script. She said that the geometrical patterns (squares, right-angled triangles, lozenges, dots, dashes, etc.) on Inca pottery and urns were in fact characters with a content ranging from the simple to the highly complicated. They related factual historical events, they recounted myths and proved that even then some of the Incas practiced the noble but ill-paid art of poetry. Groups of elements formed a grammar based on complementary colors. When Dr. de la Jara finished her lecture, there was thunderous applause from her fellow scholars.

What will the ethnologists say when they begin to rack their brains over the writing on the metal plaques at Cuenca? I know perfectly well that there will be no thunderous applause for me, but I still say that the characters on these metal plaques found deep under the earth will prove to be the oldest writing in the world! And that wise messengers from the gods inscribed technical data and advice for future generations on them!

I have seen three prehistoric model aircraft of ultramodern design!

Anyone who travels to Colombia can see the first one on show in the State Bank at Bogota. The second is naturally owned by Father Crespi and the third still lies 780 feet below ground in Juan Moricz's tunnels.

For centuries archaeologists have cataloged the model at Bogota as a decorative religious artifact. ~~I'm sorry for the archaeologists, but that simply won't do. Aviation experts have seen the object and tried it out in a wind tunnel. They believe it is a model aircraft.~~ Dr. Arthur Poyslee of the Aeronautical Institute, New York, says:

“The possibility that the artifact is meant to represent a fish or a bird is very slight. Not only because this gold model was found deep in the interior of Colombia and artists would never have seen a saltwater fish, but also because one cannot imagine a bird with such geometrical wings and high vertical fins.”

The front part is as clumsy as that of the heaviest U.S. B52. The pilot's cockpit lies directly behind the streamlined nose, protected by a windscreen. The aircraft's rear, heavy with the propulsion unit it contains, rests in aerodynamic symmetry on two rounded-off wings. (The model at Bogota has two delta wings like the Concorde and terminates, like it, in a sharply pointed nose.) Two stabilizing fins and the upright tail complete the Inca model aircraft.

Who could be so dreary and unimaginative as to interpret these model aircraft as birds or flying fish?

In all ages gold was a rare and consequently precious metal; it was found in temples and royal palaces. If an object was cast in gold, it was because it had great value *per se* and also because it was to be preserved for an indefinite period of time. Hence it was made of a material that did not rust or corrode. Anyway, there was no fish or bird cult to which these models could be attributed.

There is a massive gold sphere with a broad flange round it, in the cosmological treasury at the State Bank in Bogota. To anticipate fatuous objections, it is not a sculptural representation of a hat with a brim. Hats have hollow spaces for even the most stupid heads to fit into.

In *Gods from Outer Space*, I showed—without contradiction—why I consider that the sphere is the ideal shape for spaceships or space-stations. Spherical bodies rotate in space, thus creating an artificial gravity for the crew in the cabins placed at the sphere's circumference. (Gravity is necessary for the metabolism of the organs on lengthy journeys.) The gold sphere once again supports my contention that the sphere was the shape used for celestial vehicles in distant ages.

In addition to serving as a docking ramp for supply ships, the broad flange may also have been divided into cells to store solar energy. The technical possibilities, we can imagine, are endless.

At all events, I should like to *know* how the matrix of this gold sphere came to be in Turkey, 7,500 miles from Ecuador! This find, carved out of stone, is on show in the Turkish Museum, Istanbul. It is the negative of the gold sphere in Bogota's treasure: the same sphere, the same notched pattern on the encircling rim. The card under the stone matrix in the first story of the Museum at Istanbul says “Unclassifiable.” As long as science refuses to accept the idea that flying machines could cross the oceans and cover the vast distances between the continents as early as prehistoric times, its rigid prejudice will find certain puzzles insoluble.

One cannot say that scholars have no imagination, but the fact remains that they insist on new discoveries fitting into accepted patterns.

At Cuenca I photographed a copper object, some 20 inches high, representing a figure of normal human dimensions. An abnormal feature is that he has only four fingers on each hand and four toes on each foot. However, we also find representations of the gods with some of their limbs missing among the ancient Indians, the Maoris, the Etruscans and other peoples.

Yet I read in a serious scientific publication how simple the solution of this mystery is. Toes and fingers were a kind of adding machine. If the artist wanted to express the number “19,” he left out one finger or one toe. Pursuing this scholarly fantasy, the number “16” was represented as a being with

four plus four toes and four plus four fingers = 16! This ingenuous way of counting seems to me to be unworthy of a people who built roads and fortresses and cities.

Why, by the gods of all the stars, did the intelligent Incas have to draw or sculpt a whole man with hands and feet to express the number 4? Deadly serious science gets entangled in the net of its own fantasy. To be sure it admits that the Incas *could* count, but it does not credit them with being able to represent "4" by four dots or four dashes. So they had to lop off fingers and toes. *O sancta simplicitas!*

As for the figure that is minus two fingers and two toes, the explanation as a childish method of counting is unconvincing, for according to Father Crespi, it is a representation of the "Star God." On his right arm the smiling sun god clasps an animal combination of hippopotamus, parrot and snake, on his left, a staff with his emblem, the laughing sun at the top and a decorative snake's head at the bottom. Star-like points surround the god's happy face and they can be seen, too, on his two colleagues from caves in the Australian bush, the two "creators." They wear overalls with broad straps around the chest.

At some time in the future, probably after the metal library has been deciphered, it will transpire that figures with anatomically inaccurate limbs are really pictorial representations of traditional oral descriptions of phenomena from the cosmos that were different.

The masterpiece of the Inca's Dürer, Degas or Picasso, is a metal plaque measuring 38 1/2 inches by 19 inches by 1 inch. No matter how long one studies it, one keeps on making new discoveries. I noted down what I found: a star, a being with a fat paunch and a snake's tail, a rat-like animal, a man in a coat of mail and a helmet, a man with a triangular head from which rays emanate, two faces, a wheel with a face peeping out of it, birds, snakes, bald and hairy heads, a face that grows out of another one, a snake with a face, two concentric circles with a face inside. A veritable riot! Paired together amid all the disorder are two strong gold "hinges," which bring into prominence a face above a falling bomb!

What was the artist trying to convey?

Was he a predecessor of Hieronymus Bosch?

Has he perpetuated the moment of the annihilation of earthly chaos by the Star God?

THE minute fraction of the treasure from the patio of the Church of Maria Auxiliadora at Cuenca that I have illustrated here is a still more minute fraction of the precious objects which rest undisturbed in Juan Moricz's tunnels, an orgy of human history in metal.

What were the Incas' metal objects for, what was their purpose? Are they simply expensive primitive toys?

Or are they really messages from a very early age that we cannot decipher?

Professor Miloslav Stingl is the leading South American scholar in the Iron Curtain countries; he graduated in the ancient civilizations of America. Today he is a member of the Academy of Sciences at Prague and author of archaeological and ethnological books. *In versunkenen Mayastadten* (1971) for example, is highly acclaimed. Professor Stingl, who was a guest in my house, saw the photographs I had taken at Cuenca.

"If these pictures are genuine, and everything indicates that they are, because no one makes forgeries in gold, at any rate not on such a large scale, this is the biggest archaeological sensation since the discovery of Troy. Years ago I myself supported the view that the Incas had no writing in the alphabetical sense of the word. And now I'm faced with Inca writing! It must be very, very ancient because one can recognize the transition from ideograms to writing."

“What do you make of the engravings? How do you fit them into the existing system?”

~~“To be able to give a precise scientific verdict I should have to subject each plaque to a detailed and lengthy examination, and compare each one with material already available. For the moment I can only say that I am dumbfounded. The sun was often part of the scenery in known Inca engravings, but man was never equated with the sun, as I see time and again in these photographs. There are representations of men with sun’s rays round their heads and there are men depicted with star points coming from them. The symbol of ‘holy power’ has always been the head. But in these pictures the head is simultaneously sun or star. That points to new direct connections.”~~

“How would you interpret the bomb on the plaque?”

The famous scholar took out a magnifying glass and examined the photograph in silence for a long time.

“No interpretation is possible; all this is absolutely new. Explained in totemistic terms, I would say the radiant figures with the stars above and the snake symbols below indicate a connection between heaven and earth. And that means that the stellar beings and suns had a relationship with the inhabitants of the earth.”

“What else?”

“I cannot say any more. Of course, the solar wheel is well known, but here it is not clear whether it is a solar wheel, for there is a face inside it, which is quite contradictory. At all events, all the figures, birds, snakes, helmeted figures and everything else that can be seen on the plaque seem to originate from a dream world, from a mythology.”

“A mythology that is daily acquiring a more tangible and realistic background!”

The professor laughed: “I have to admit that you have arguments in your jigsaw puzzle that disconcert even an old fox like me and give me cause for reflection.”

Who is going to study the tunnels and treasures Underneath Ecuador, who is going to bring this sensational archaeological discovery into the searching light of scientific examination? There does not seem to be anyone available as rich and enthusiastic as Heinrich Schliemann, who excavated Troy and Mycenae. When Moricz discovered the tunnels he was as poor as a church mouse. Since then he has discovered iron and silver mines and leased them to metal firms to exploit. He has become comparatively rich, but he lives extremely simply and uses all his wealth for his research work. But Juan Moricz is not rich enough to engage expert assistance and continue his work on the extended scale that is essential. He knows perfectly well that he could immediately get the help of speculators and Wild West type gold-diggers; he would only have to show them a fraction of the alluring gold treasures in the tunnels below Ecuador. He does not want that kind of assistance. It would degenerate into plundering and would not benefit mankind. That is why it is difficult to organize a disinterested expedition that would be exclusively devoted to research. Even in 1969 when Moricz invited guests to visit the site, he had the group accompanied by armed guards. Moricz and Peña said that the further the group penetrated into the labyrinth, the tenser and more febrile grew the atmosphere, until finally the guests were afraid of the guards, who had caught gold fever. They all had to turn back.

Why does Ecuador do nothing to encourage a scientific expedition that would bring fame to the country?

Ecuador, with its five million inhabitants, is one of the poorest countries in South America. The plantations of cocoa, bananas, tobacco, rice and sugar-cane do not bring in enough foreign exchange for the purchase of modern technical equipment. Indian agriculture on the plateau produces potatoes and corn, and there is some sheep and lama breeding. The wild rubber obtained from the eastern forests is no longer in demand. Perhaps government-aided exploitation of mineral wealth (gold, silver, copper, lead and manganese) may bring in some income in the years to come, as may the petroleum found offshore. But even then all the surplus will be used in the first place to alleviate the wretched

poverty; as yet the government shows no interest in projects that do not directly help to overcome the problem of hunger.

Juan Moricz estimates that inspection of the tunnel system alone, without detailed research would cost more than one million Swiss francs. An electricity station would have to be set up, security measures would have to be taken and some form of mining machinery would be necessary.

My knowledge of this buried treasure, which has so much to tell us about human history, induced me to repeat the challenge I issued in *Chariots of the Gods?* in 1968:

“A Utopian archaeological year is due! During this year archaeologists, physicists, chemists, geologists, metallurgists and all the allied branches of these disciplines would concentrate on one question: did our ancestors receive visits from outer space?”

Nearby, in the Peruvian Andes, Francisco Pizarro (1478-1541) discovered cave entrances closed with slabs of rock on Huascarán, the mountain of the Incas, 22,203 feet above sea level. The Spaniards suspected that there were storerooms behind them.

Speleologists did not remember these caves until 1971, when an expedition was organized. The periodical *Bild der Wissenschaft* gave an account of the expedition which descended in the neighborhood of the Peruvian village of Otuzco equipped with all the latest technical equipment (winches, electric cables, miner's lamps and hydrogen bottles). Two hundred feet below the earth the scientists made a staggering discovery. At the far end of caves which had several stories they suddenly found themselves confronted with water-tight doors made of gigantic slabs of rock. In spite of the tremendous weight, four men were able to push the doors open. They pivoted on stone balls in a bearing formed by dripping water.

Bild der Wissenschaften reported as follows:

“Vast tunnels, which would leave even modern underground constructors green with envy, began behind the ‘six doors.’ These tunnels lead straight towards the coast, at times with a slope of 1 per cent. The floor is covered with stone slabs that have been pitted and grooved to make them slip-proof. If it is an adventure even today to penetrate these 55- to 65-mile-long transport tunnels in the direction of the coast and finally reach a spot 80 feet below sea level, imagine the difficulties that must have been involved in the fourteenth and fifteenth centuries in transporting goods deep under the Andes to save them from the grasp of Pizarro and the Spanish Viceroy. The Great Ocean lurks at the end of the underground passages of ‘Guanape,’ so called after the island that lies off the coast of Peru here, because it is assumed that these passages once led under the sea to this island. After the passages have gone uphill and downhill several times in pitch darkness, a murmur and the strangely hollow sounding noise of surf is heard. In the light of the searchlight the next downhill slope ends on the edge of a pitch black flood which is identified as seawater. The present-day coast also begins here underground. Was this not the case in former times?”

Scholars think that a search on the island of Guanape would be pointless, because there is nothing there to indicate that a passage from the mainland ever emerged on to it. “No one knows where the subterranean roads of the Incas and their ancestors end or whether they lead the way to the bursting treasuries of worlds that vanished long ago.”

Francisco Pizarro and his rapacious followers had already suspected that gold treasures existed in impenetrable Inca hiding places. In 1532 the noble Spaniard promised the Inca ruler Atahualpa his life and freedom if he filled two-thirds of a room measuring 23 by 16 by 10 feet with gold. Atahualpa

believed the word of the ambassador of Her Christian Majesty Juana the Mad (1479-1555). Day after day the Incas fetched gold until the room was filled to the required height. Then Pizarro broke his word and had Atahualpa executed (1533).

In the same year the Spanish Viceroy elevated the Inca Manco Capac to the rank of shadow king (He, too, was murdered by the Christian conquerors in 1544.) His death saw the end of the Inca dynasty, which had entered history with its legendary founder of the same name. According to the historians, 13 "Sons of the Sun" are supposed to have ruled the Inca kingdom between the first and the last Manco Capac. If we date its historically established beginning to around A.D. 1200 and its end to 1544, the year when the last sun king died, then this mighty empire that stretched from Chile to Ecuador, from the Andes north of Quito to Valparaiso in the south, must have been built up in barely 350 years. During this period, the first pre-Columbian empire in South America must have been welded together. For the conquered territories and peoples were not considered as occupation zones but were integrated into the prevailing constitution. Progressive achievements in agriculture were passed on by trained officials, as were the smoothly functioning rules of a communal economic order.

Did the Incas equip a network of 2,500 miles of well-built roads with rest-houses during the same span of time? Did they simultaneously build cities such as Cuzco, Tiahuanaco, Macchu Picchu, and the cyclopean fortresses of Ollantaytambo and Sacsahuamán? Did they also lay down water mains and work silver, tin and copper mines, whose products they alloyed to make bronze? And did they develop the goldsmith's art, weave the finest cloth and make pottery with noble shapes "on the side," as they were? I hardly dare speak of the high culture which they nurtured in addition during this limited 350-year period. But if it was not the Incas but their ancestors who should be credited with these wonderful achievements, surely the culture and tool technology of the pre-Inca peoples must have been higher than the Incas who came after them.

No, the chronology cannot be blindly pasted together like that, because there are so many indications to turn the arbitrary (re-)construction upside down.

I assert that the tunnel system existed thousands of years before the Inca kingdom came into being. (How and with what tools are the Incas supposed to have built hundreds of miles of passages deep under the earth? The Channel tunnel has been planned by the engineers of our high technological century for fifty years and they still have not decided which method should be used to build this comparatively minor tunnel.)

I assert that the age-old tunnel systems were known to the Inca ruling classes. (After Atahualpa's murder, the last Manco Capac ordered the metal treasures scattered throughout the kingdom to be collected in the Temple of the Sun and deposited in the *existing caves, which were known to him, to keep them safe from the white invaders.*)

I assert that the metal treasures under Ecuador and Peru came from a period long before the rise of the Inca kingdom and its culture. About 1570 the Spanish chronicler Pater Cristobal de Molina tried to fathom the motives behind the Incas' tunnel building. In his book *Ritos y Fabulos de los Incas* published in 1572, Molina tells us that the original father of mankind withdrew into a cave after he had done his work, i.e. after the creation was completed. But this secret retreat became the birthplace of many peoples who had appeared out of an "endless night." Molina related that these caves were also used for generations as treasuries for hiding the peoples' wealth whenever they were oppressed. Absolute secrecy in the circles who knew about the caves was an iron law, non-compliance with which was punishable by death. (How potent this law still is today I was able to experience on my journey through Ecuador in the year of grace 1972.)

Let the Vatican grail guardian Father Crespi of Cuenca be the key witness to the pre-Christian origin of the metal treasures. He said to me:

“Everything that the Indians brought me from the tunnels dates to before Christ. Most of the symbols and pre-historic representations are older than the Flood.”

Three kinds of treasure await excavation in the tunnels and halls under Ecuador and Peru:

1. The inexhaustible legacy of the builders of the actual tunnels;
2. The stonemason's work of the first intelligent men, who were presumably pupils of the tunnel constructors;
3. The gold and silver treasures of the Incas that were hidden here from the Spanish Conquistadors after 1532.

But the question of questions is: Why were the tunnels built?

2: The War of the Gods

THE first time I heard about a war in heaven was nearly thirty years ago when I was a little boy in the second form of the primary school at Schaffhausen. The master who taught religion told us that one day the archangel Lucifer had appeared before the Lord God and said: "We are not going to serve you any longer." So God ordered the mighty archangel Gabriel to destroy Lucifer and the rebels with a flaming sword.

Today I know that there is no mention of Lucifer in the Old Testament. It would be impossible anyway, for the legendary figure of Moses, in whom the authors of the Old Testament are subsumed, is supposed to have lived about 1225 B.C., but Lucifer comes from Latin and that language is dated 240 B.C. at the earliest. Lux fare (= Lucifer) means light-bringer, light-bearer, light-maker. It is odd that the sinister devil should be introduced into Catholic religious instruction as a bringer of light.

But the Old Testament does have something to say about war in heaven.

The reader will find descriptions of events and prophecies that have been preserved in chapters 25 of the Prophet Isaiah (740-701 B.C.). Isaiah 14:12 says:

"How art thou fallen from heaven, O Lucifer, son of the morning! how art thou cut down to the ground, which didst weaken the nations!

"For thou saidst in thine heart, I will ascend into heaven, I will exalt my throne above the stars of God: I will sit also upon the mount of the congregation, in the sides of the north."

But we also find an unmistakable reference to strife in heaven in the New Testament. Revelation 12:7-8 reads:

"And there was war in heaven: Michael and his angels fought against the dragon: and the dragon fought and his angels,

"And prevailed not; neither was their place found any more in heaven."

Many of the ancient documents of mankind mention wars and battles in heaven. The Book of Dzyan, a secret doctrine, was preserved for millennia in Tibetan crypts. The original text, of which nothing is known, not even whether it still exists, was copied from generation to generation and added to by initiates. Parts of the Book of Dzyan that have been preserved circulate around the world in thousands of Sanskrit translations, and experts claim that this book contains the evolution of mankind over millions of years. The Sixth Stanza of the Book of Dzyan runs as follows:

"At the fourth (round), the sons are told to create their images, one third refuses. Two obey. The curse is pronounced . . . The older wheels rotated downward and upward. The mother's spavins filled the whole. *There were battles fought between the creators and the destroyers, and battles fought for space*; the seed appearing and reappearing continuously. Make thy calculations, disciple, if thou wouldst learn the correct age of thy small wheel."

In the Egyptian Book of the Dead, that collection of texts which contained instructions for behavior in the hereafter and was placed beside mummies in the tomb, Ra, the mighty Sun God, *fights*

with the rebellious children in the universe, for Ra never left the world-egg during the battle. The Latin poet Ovid (43 B.C. to A.D. 17) is naturally better known to posterity for his *Ars amandi* than for his collection of myths, the *Metamorphoses*. In the latter, Ovid tells the story of Phaeton (= the shining one), who was once given permission by his father Helios, the Sun God, to drive the chariot of the sun. Phaeton could not control the chariot, fell through the sky and set the earth on fire. In Greek mythology the twelve children of Uranus (the personification of heaven) and Gaia (the personification of earth) play an important part. These twelve Titans were terrible children who used their tremendous strength to rebel against the established order, i.e. against Zeus, the king of the gods, and attacked Olympus, the abode of the gods. Hesiod (*circa* 700 B.C.), an earlier, Greek colleague of Ovid's, who recounts the ancestry of the gods and the origin of the world in his *Theogony*, tells us that the Titan Prometheus brought fire down to men from heaven after violent conflicts with Zeus. Zeus himself was forced to share world dominion with his brothers Poseidon and Hades after a bloodthirsty struggle. Referring to Zeus by his name of God of Light, Homer (*circa* 800 B.C.) describes him as cloud-banger, thunder-powerful and combative, who had no scruples about using lightning when fighting his enemies and so deciding the struggle in his favor. Lightning as a weapon also occurs in the Maori legends of the South Seas. They tell of a rebellion that broke out in heaven after Tane had arranged the stars. The legend names the rebels who were no longer willing to follow Tane, but Tane smote them with lightning, conquered the insurgents and threw them *down to earth*. Since then man has fought man, tribe fought tribe, animal fought animal and fish fought fish on this earth. The god Hinuno far from no better in the saga of the North American Payute Indians. After he had begun a battle with the god he was *thrown out of heaven*.

The International Academy for Sanskrit Research at Mysore, India, had the courage to take a Sanskrit text by Maharishi Bharadvaya and replace the traditional conventional language translation by words from our modern conceptual world. The result was staggering. The primeval legends turned into a straightforward technical report! (*Gods from Outer Space*.)

If we apply the same procedure and simply replace the word "heaven" by the modern concept "universe," then in the twinkling of an eye the legends and myths of wars between the gods in heaven become gigantic battles in the universe between two hostile camps. In the children's heaven religion, of course, no wars took place, in it reigned and still does reign the one and only beneficent and almighty God.

Yet the Old Testament mentions not just one god, but several gods:

"... Let us make man in our image, after our likeness, and let them have dominion over the fish of the sea, and over the fowl of the air . . ." (Genesis 1:26).

This plural is mentioned by the monotheistic Moses on another occasion:

". . . the sons of God saw the daughters of men that they were fair . . ." (Genesis 6:2).

Helene Petrovna Blavatsky (1831-1891), who founded the Theosophical Society in London in 1875, wrote in *The Secret Doctrine*, a work in six volumes, published in 1888:

"One of the names of the Jewish Jehova, 'Sabaoth' or the 'Lord of Hosts' (Isabaoth) belongs to the Chaldaean Sabaeans (or Tsabaeans) and has as its root the word 'tsab,' which means a 'cart' or a 'ship' and an 'army.' So 'sabaoth' literally means 'the army of the ship,' the 'crew' or 'squadron of ships.'"

I suspect that several gods had a hand in the creation (= opening up) of the earth, as well as in the “creation” of man. ~~The creation myth of the Quiché Mayas, the *Popol Vuh*, tells us how man was created:~~

“It is said that those ones were created a shaped, they had no father, they had no mother yet they were called men. They were not be, of woman, they were not produced by creators and Shaper nor by Alom and Caholom, only by a miracle, by magic were they created and shaped . . .”

The Indian people of the Mayas, whose rather sudden emergence into so-called history is dated shortly after the beginning of the Christian era, at first lived a very primitive life in the forests, killing game with the most rudimentary weapons. Yet the myths of the *Popol Vuh* are supposed to date from this primitive stage. How could phrases like the following have occurred to such primitive minds: “. . . they had no father, they had no mother . . . they were not born of woman . . . by magic were they created and shaped.”

It all seems so contradictory and confused that it cannot be explained logically by existing theories. So I should like to stimulate new ideas with the following scenario.

IF there were wars in the universe, there must have been conquerors and conquered. The victors remained in undisputed possession of their own planet, but the defeated had to flee. They were forced to make for another planet at very short notice in a still intact spaceship. The reserves of energy and food that can be carried in a spaceship last only for a limited time. So the victors had only a definite period, which they knew, in which to wipe out and annihilate the enemy. The smallest advantage of time helped the defeated, because they could profit by time dilatation in their spaceship. (This phenomenon is scientifically proved. In a spaceship traveling just below the speed of light, time passes more slowly than on the launching planet, where it unfolds as usual.) The victors wanted no survivors. If only a couple of survivors reached a safe haven, they would produce offspring and grow into a race which would take revenge for their defeat. (If one couple had a knowledge of molecular biology—and the victors knew this—they could even alter primitive life on the planet that was the goal.) The conquered knew the “mentality” of the conquerors and had the same technical know-how. So in a race against time they steered for the nearest planet. Did the defeated find the third planet from the sun, our earth, 28,000 light years from the center of the galaxy, after the war in the cosmos?

Was our blue planet the refuge of the losers in a cosmic battle?

If we continue to speculate about this theory, there are certain unavoidable premises. The home of the conquered must have had similar conditions to our earth. Their planet must have been about the same distance from the sun and naturally must have had an atmosphere containing oxygen.

What is the possibility that space flights could have begun from earth-like planets in the cosmos? The statistical probability is enormous.

The fact that the question of the existence of cosmic neighbors has become a “serious subject for research” (to quote Professor Hans Elsässer) is closely connected “with the view of many natural scientists who find it ridiculous to assume that we are the only intelligent beings in the cosmos.”

Who knows how many stars there are?

We reckon there are 100 billion fixed stars in our galaxy. So that if every tenth fixed star is surrounded by a planetary system, ten billion fixed stars have such systems. If we leave the majority of planets out of this rough calculation, taking only the figure of ten billion fixed stars (which really implies a much larger number of planets) with one planet each and allotting earth-like qualities on

to each tenth one, we arrive at the truly astronomical figure of one billion planets resembling our earth. Supposing only each tenth planet to be of the size of the earth and possess the temperature range that makes it possible for life to originate and flourish, we are still faced with the inconceivable figure of 100,000,000! And even if we assume that only one in ten of these planets has a suitable atmosphere, we are still left with 10,000,000 planets with “putative” conditions for organic life.

Hans F. Ebel of Heidelberg University writes in his essay “Possible Life on Alien Planets”:

“Astronomers’ estimates tend to accept the figure of inhabitable earth-like planets in our Milky Way alone at hundreds of millions.”

So my theory does not inevitably collapse for lack of sites for launching ramps on earth-like planets. The hypertrophied opinion which dominated our conception of the world until a few years ago—that the earth alone could support intelligent life has vanished from even the most rigid academic circles. *Tempi passati.*

There is one other question mark.

Supposing that the universe does teem with planets and intelligent life, might not all the forms of life on them have developed in quite different directions from those taken by organic life on earth? In addition to the tolerance allowed when making any high statistical estimate, we assume that the beings who waged their cosmic war were like humans, are we not being rather presumptuous?

In fact, the most recent research in many fields related to the subject confirms that extraterrestrial intelligences *must have been* like men. Atomic structures and chemical reactions are the same everywhere in the universe. And, according to Professor Heinz Haber:

“It is simply not true, as has often been imagined in the past, that the phenomenon of life waits patiently until inanimate nature creates on a planet conditions under which life can exist. It seems to be more likely that life, with its extraordinary chemical activity, contributes enormously to creating its own environment and can transform a planet in such a way that it is capable of supporting life in all its many-sided abundance.”

Lord Kelvin of Largs (1824-1907) was Professor at Glasgow University. In the natural sciences he had a great reputation as a physicist, for not only did he discover the second law of thermodynamics, but he also gave a strictly scientific definition of absolute temperature, which is measured in Kelvin degrees today. In addition, Kelvin discovered standard formula for the length of oscillations in electric oscillatory circuits and the thermo-electric effect named after him. As clearly emerges from these brief biographical data, Lord Kelvin was an important figure in the exact natural sciences; he is held up to students as one of the really great men in his field. But nowadays we do not hear anything about Kelvin’s conviction that in the very beginning “life” did not originate on our tiny planet, but came wafting from the remote depths of the universe in the form of spores. Kelvin was convinced that these unicellular vegetable spores—asexual germ cells, from which new life could originate—were so resistant to the intense cold that they landed on earth still capable of creating life together with meteors or meteoric dust, and developed under the life-giving power of light so that finally higher organisms could emerge from them. I advocate taking the whole Kelvin seriously, including the man who so many years ago rejected the arrogant assumption that life could only have originated on our planet. Even in these realms, which strictly pertain to natural science, we constantly come across the limits imposed by religious (= orthodox) thought. As life is finite, it must also be finite in the universe. Until natural scientists have *proved* that this conviction of Kelvin’s is false, they should give it a privileged place in the broad spectrum of opinions about how life originated on earth.

The noble Lord has earned that much.

~~I myself would never risk introducing such an audacious theory into the discussion. But I have~~ come to the conclusion that the kind of speculative ideas for which I am attacked can be found by anyone who is prepared to do a little diligent reading in existing scientific literature. Comforting for me, discomfoting for my critics.

For example, and this is important for my theory of war in the universe, I meet with scepticism. I try to use reproductions of cave drawings to prove that the recognizable accessories of space travel (spacesuits, antennae, supply systems, etc.) point to visits by intelligences from other stars. Nonsense, I am told. If equipment like that used today could be confirmed in such early times, the alien intelligences must have developed quite differently from ourselves. I never hear precise arguments, but—what must not be cannot be. Amid the vast sea of speculations there are some logical conclusions that give quite solid support for my theory that alien intelligences must have been the same as *homo sapiens*, or very like him.

Professor Roland Puccetti, a contributor to such well-known periodicals as *The Philosophical Quarterly* and *Analysis*, writes in his book *Extraterrestrial Intelligences from the Philosophical and Religious Point of View* that he made his study “because after all the amateurish conclusions I felt it was high time to investigate the latest scientific findings in this field quite impartially, from the point of view of a philosophical and religious scholar.” Puccetti shares his opinion that intelligent beings throughout the universe must be more or less like *homo sapiens* with other eminent natural scientists. As early as 1964, the well-known biologist Dr. Robert Bieri published the same conviction in “Humanoids on Other Planets,” a contribution to the *American Scientist*. After 15 years of research into enzymes, Dr. Joseph Kraut, a biochemist at California University, came to the same conclusion.

But how can it be “proved” that intelligent extraterrestrial life developed similarly to man? The “proof” can only be a logical sequence of conclusions based on demonstrable facts.

Professor Puccetti starts from the premise that similar external conditions lead to the formation of similar forms and organs in genetically different beings. This tendency exists on all earth-like planets where suitable conditions for complex forms of life occur. Therefore the differences in the evolution of beings that originated on our or any other planet should be minimal. For in all cases life began with the chemical transformation of the surface of the planet—“with the appearance of organic matter from inanimate matter on the basis of carbon compounds in a water medium.” It has been proved that herbivores and carnivores became differentiated in their oceanic environment and developed special forms “before they conquered *terra firma*.” Fossils have not only been found in rocks with an age of 60,000,000 years, but also in slate a billion years old. The development of new kinds of bodies by formerly amphibious creatures was not a chance one. They needed different limbs in order to move about quickly on *terra firma*. Nature developed walking, which is the only sensible form of locomotion, because it is possible on any surface. Whereas amphibious creatures still had small brains, land creatures needed a larger thinking apparatus, because the dangers from their environment multiplied. But the larger brain was easier to carry and supply with blood in a walking position. What was the number of legs necessary for the new position, asks Puccetti? One leg would not be enough because the animal would not be able to stand up again if it fell over. Uneven numbers would not have been practical, because balance would have been difficult. Yet several pairs would also have been unsuitable, because they would only have permitted slow crawling. Actually, fossil finds are clear proof that in the course of millions of years evolution steadily allowed the number of legs to atrophy until finally two pairs proved to be the most suitable. “Now two legs seem to be the ideal prerequisite for the development of a large brain, and with two pairs the necessary transformation of one pair into arms for the change over to life in the trees is made possible and the use of tools in the initial stages made easier.” It is illuminating that the transition from amphibious to terrestrial life necessitated

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