

HUMANS CO-EXISTING

The Mysterious

of Acámbaro

— BY LEE PAQUI —

In 1969, Erle Stanley Gardner (of Perry Mason fame) published a book titled *The Host with the Big Hat*, which is mainly about a train trip Gardner took through Mexico. Unexpectedly, a large part of Gardner's travel narrative is devoted to the story of the Acámbaro figurines and how he came to be connected to them.¹

The story, as Gardner tells it, began in 1951 when the *Los Angeles Times* ran an article about a series of mysterious figurines that had been discovered around the town of Acámbaro in Northern Mexico. Amazingly, the subject matter



▲ Erle Stanley Gardner wrote 127 books, 87 of which were about detective Perry Mason.

of this collection of figurines seemed to be focused entirely on dinosaurs.

The article attracted the attention of a mysterious 'foundation' – an unnamed private organisation with an interest in such things and apparently a lot of money. Sufficiently intrigued, this unnamed foundation sent archaeologist Gustav Regler down to Mexico to investigate. Regler returned from Mexico "with his eyes bulging." He must have made a good report back to the foundation, though, because they next contacted Professor Charles Hapgood, a historian and authority on ancient civilisations.

Hapgood was a good choice

IG WITH DINOSAURS?

ous Figurines mbaro

for the task. Gardner describes him as a “historical detective” who was “fair” and “cautious.” Hapgood was also unorthodox and open-minded and had greatly upset the establishment already with his theories of crustal displacement and pole shift. He also believed that civilised man had been on Earth far longer than traditional orthodoxy maintained. Hapgood had survived the tarnishing of his reputation more times than he could count, and another attempt wouldn’t hurt.

JULSRUD’S DISCOVERIES

Hapgood’s first task was to discover the figurines’ provenance and then to prove their authenticity – or not.

If there was fraud, Hapgood felt it would be easy to prove it.

Hapgood met with the owner of the collection, Waldemar Julsrud. Julsrud was a Ger-

man businessman who had gained archaeological fame for discovering the relics of the Chupicuaro culture which had existed in that part of Mexico around 500 BCE. Julsrud often went horse-riding and would take note of the potsherds and artefacts poking out from the sides of hills – sometimes the artefacts would be pieces of broken bowls, and sometimes they would be parts of bodies, like little arms and legs. Julsrud realised that these little arms and legs were not relics of the Chupicuaro



▲ Waldemar Julsrud, German businessman and amateur archaeologist who became famous for his discovery of the Central American Chupicuaro culture (500 BCE).

were not relics of the Chupicuaro



Prof. Charles Hapgood studied a black duck figurine from the Julsrud collection and demonstrated its use as a flute. Hapgood's published works include *The Earth's Shifting Crust* (1958 – foreword by Albert Einstein), *Maps of the Ancient Sea Kings* (1966), *The Path of the Pole* (1970), and *Mystery in Acambaro* (1972).



culture but something different and much older.

He talked about these artefacts with some local workmen and was advised that they regularly uncovered the figurines when they dug into the ground, at about eight feet below the surface. The figurines ranged in size from a few centimetres to a metre or more in length. A number of different clays had been used, and the figures had been hardened using the open-fire method. Items of jade and obsidian were also found.

Realising the figurines were unlike anything ever seen before, Julsrud asked the workers to bring undamaged figurines to him and he would pay them a peso a piece. Soon Julsrud was swamped by local citizens and his house became so full of figurines that he had to move to another house in the country.

Despite the volume of figurines, the undisturbed conditions they were found in, and clear indications they were many centuries old, one problem remained: the subject matter of the objects. The majority of them seemed to be of prehistoric animals that modern man had never seen, and because of this impossible subject matter, archaeologists weren't interested in the figurines. In fact, the Mexican government wouldn't even recognise them as genuine artefacts. Their existence "violated scientific knowledge, and therefore could have no archaeological significance."²

HOAXED?

Detractors maintained that the

townsfolk were making the figurines themselves. It was suggested that

a single family armed with a comic book about dinosaurs manufactured *all* of them (there were 26,000 figures in Julsrud's collection by this stage) during the long cold winter months when they were bored. This peculiarly single-minded family must also have planned their hoax many years in advance – the figurines had been buried eight feet underground for a long enough period that grass and trees could re-establish over the top of them, and for streets and buildings to be built over them. It was clear, in fact, that the ground covering the figurines had been undisturbed for, at the minimum, hundreds of years. The prolific family of potters was never located, of course.

HAPGOOD'S DISCOVERIES

When Charles Hapgood arrived on the scene in 1955, he went out to supervise a number of digs and was perplexed to find the figurines being dug up from undisturbed ground. Working on the premise that Julsrud was the victim of a hoax, Hapgood became cunning in his approach and was constantly looking for new and unexpected places to dig. He dug under a road that had been in place for decades and found figurines buried beneath. He dug under ancient stone walls and found figurines buried there. Hapgood went to the Chief of Police's house to discuss the

situation, and the police chief told him that the figurines could be found everywhere that you dug. Hapgood asked if he could dig under the chief's house and the chief agreed. They dug up the floor, and at a depth of several feet they unearthed one of the figurines.

Hapgood could find no evidence of fraud. In fact, he found overwhelming evidence there was no fraud at all. One of the figurines uncovered was of an ice-age horse, long extinct in the Americas. During the digging, a worker also unearthed some teeth. Hapgood sent the teeth to specialists for identification, and they proved to be the teeth of the extinct horse.

Hapgood was convinced by now that there was no fraud involved. Yet, if the dinosaur figures had been modelled on real creatures, this must mean man had been on Earth for much longer than currently thought.

GARDNER MAKES HIS APPEARANCE

Hapgood contacted Erle Stanley Gardner and asked him to come and take a look. Unfortunately, due to work commitments and the Perry Mason TV show, Gardner didn't make it to Acámbaro until 1968. Waldemar Julsrud had died by then, and his son Ingeniero had taken possession of the 14-room mansion, which was crammed with the approximately



◀ Gardner took numerous photographs of the Acambaro collection, which would eventually number over 33,000 figurines. People who viewed the collection often described it as 'overwhelming'.

33,000 figurines that had been found – minus the several hundred that Julsrud had given away for testing purposes (and were never to be seen again).

Gardner was overwhelmed by the collection when he saw it – understandable since there were about 2,300 figurines spilling out of each room. Gardner described what he saw as follows: "Here and there were works of real art. [T]here were figurines which could have been manufactured by a clay worker in a relatively short time. Interspersed with these figurines were complicated tableaux which must have required hours or perhaps days of careful work. Nude women struggled with huge serpents. Great hideous lizards with sharp teeth were preparing to pounce upon human beings – and here and there was a face with such... a virility of expression that it had an almost physical impact upon the beholder."³

As regards the notion that one modern-day family had manufactured every single figurine, Gardner didn't believe "it would be at all pos-





extinction as opposed to a sudden and catastrophic destruction, and that the Americas (and some other parts of the planet) harboured a lost Jurassic world up until fairly recent times.

It's even possible that dinosaurs are *still* existing at the edges of their steadily dwindling habitats and are occasionally interacting with modern man – witness the T-Rex of Australia's Northern Territory, the Mokele-Mbembe of the Congo, the Pterodactyls of Texas and New Guinea, and the Plesiosaur of Loch Ness. Even Bigfoot could be a remnant of those prehistoric days, and he's still making a pretty good go of it.

A DINOSAUR BY ANY OTHER NAME

The reality is that little was actually known about dinosaurs in Mexico in the 1940s and 50s – the only dinosaur skeleton on display was a brontosaurus in Mexico City. Yet the dinosaurs in the Acámbaro collection also included plesiosaur, iguanodon, brachiosaurus, pteranodon, tyrannosaurus, diplodocus and triceratops. During Hapgood's research in 1955 he was surprised to find among the collection a one-foot-tall brachiosaurus, the fossils of which had only recently been discovered and were still unknown to the American public, let alone the inhabitants of a small Mexican village.

It was also an uncomfortable fact that the Acámbaro dinosaurs were depicted as looking and behaving in ways that the dinosaurs in the textbooks – not to mention comic books – did not look or behave. They were depicted in unusual stances and were provided with skin details, crests and spines that mid-20th century palaeontologists did not believe the dinosaurs possessed.

Well, a lot of discoveries have been made in the field since then, and palaeontologists are the first to admit that sometimes they don't know how the skeletal remains of a dinosaur fossil might articulate into a living and moving beast. This has led to a number of dinosaur bones being re-evaluated in light of new understandings, with the miraculous end result that the evidence of

sible for any group of people to have made these figures, to have paid for the burro-load of wood necessary to fire them, take them out and bury them, wait for the ground to resume its natural hardness which would take from one to ten years, and then 'discover' these figures and dig them up – all for the gross price of 12 cents per figure.⁷⁴

the 1990s, radiocarbon tests were commissioned that produced ages from 4,000 to 1,500 years old.

If you trust these methods, then the dates produced (even the hastily retracted ones) place the age of the figurines between 3,000 and 8,000 years old, but even the oldest manufacturing date of 6000 BCE is not old enough for the sculptors to have

...either the dinosaurs were still walking the Earth 3,000 to 8,000 years ago, or modern man was walking with the dinosaurs 67 million years BCE.

In reality, the figures must have been buried even earlier since they were under roads and forests, houses and ancient stone walls, and had tree roots growing through them.

THE DATING GAME

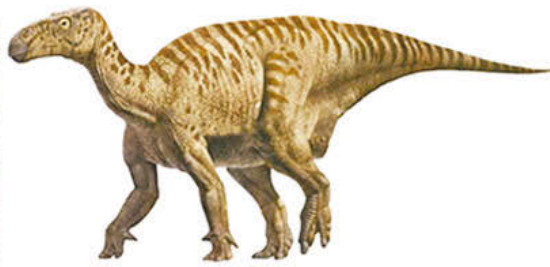
In 1968, carbon 14 dating of the figurines was undertaken by the University of New Jersey, and the samples dated between 1,100 BCE to 4,500 BCE. In 1972 two figures were submitted for thermo-luminescent testing at the University of Pennsylvania and were dated even older, from 3,000 BCE to 6,000 BCE. But when the lab found out *what* they had dated, they retracted that estimation (!) and said the figurines were no more than 30 years old. In

belonged to the age of the dinosaurs – this estimation is out by more than 67 million years according to mainstream palaeontology's carefully considered timescale of life on Earth.

This leaves us with a simple choice: either the dinosaurs were still walking the Earth 3,000 to 8,000 years ago, or modern man was walking with the dinosaurs 67 million years BCE.

DINOSAURS IN MODERN TIMES?

If we choose to agree with the C-14 dates of the figurines and ascribe their manufacture to a period between 3,000 and 8,000 years ago, we would also need to agree with the possibility that the dinosaurs experienced a slow and protracted



▲ The 1950s textbook version of Iguanodon (left) that was used to discredit the Acámbaro version (right). Originally Iguanodon was depicted as standing on its hind legs like a tyrannosaur. The newly revised textbook version of the iguanodon (centre) now looks remarkably like the Acámbaro version.

► The revised, upright re-imagining of Brontosaurus/Apatosaurus (left) now matches the Acámbaro depictions of the creature (right)



palaeontology is now corroborating the appearances of the dinosaur figurines of Acámbaro. Here are a few examples:

IGUANADON

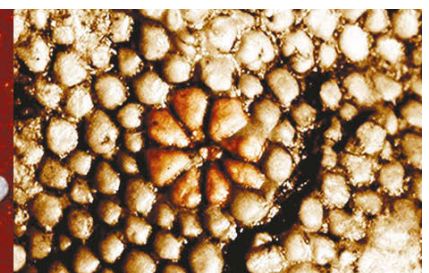
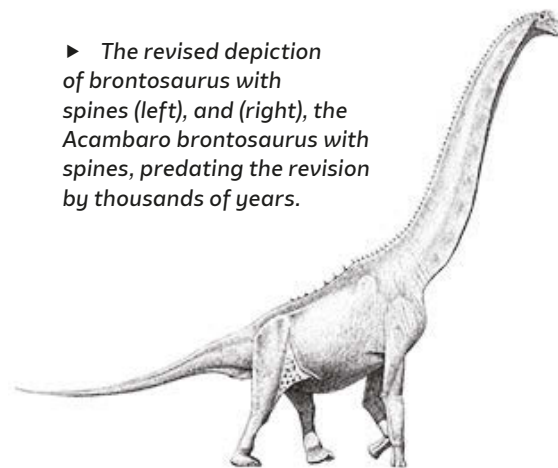
The upright, bipedal iguanodon as it was depicted in 20th-century textbooks did not match the four-legged iguanodon that was dug up in Acámbaro. At the time, this discrepancy was more than enough proof that the Acámbaro figurines were fakes and that the sculptures were the product of deranged imaginations. However, a recent reassessment of iguanodon skeletal remains has led to a revised reconstruction – just as it appears in the Acámbaro collection, iguanodon in the textbooks now walks on four legs instead of two.

BRONTOSAURUS & APATOSAURUS

The same thing happened with the Acámbaro brontosaurus and apatosaurus figurines, which are almost always depicted in the collection as standing upright on their hind legs.

The brontosaurus of traditional textbooks has unfailingly been depicted as standing on all four legs and living in a swamp because it needed the buoyancy of water to keep its heavy body upright. In the

► The revised depiction of brontosaurus with spines (left), and (right), the Acámbaro brontosaurus with spines, predating the revision by thousands of years.



▲ Acámbaro sauropod (left) with spines and detailed skin texture, and (right) fossilised sauropod skin impression showing a flower-like arrangement of scales (highlighted).

late 20th century, palaeontologists revised their view of brontosaurus based on the structure of its hind legs. It was realised that brontosaurs were constructed more like birds and would have used their hind legs in a similar fashion.⁵ Incredibly, the Acámbaro examples of brontosaurus were almost always depicted as

standing on their hind legs, just as brontosaurus is now understood to have done.

SPINY PROTRUSIONS

Detractors of the figurines also used the spiny protrusions on the backs of the Acámbaro sauropods to support that the sculptures were



▲ (left) Monster using his tail to strangle his dinner to death, although his victim appears unwilling to give up the fight. The detail in the victim's face suggests that the sculptor may have witnessed this unfortunate event – and possibly many very like it – in person. Prehensile tails must have been useful for trapping potential prey (centre), and (right) this specimen is attempting to swallow its victim one appendage at a time. The man appears to be dead, unconscious, or paralysed. Perhaps some dinosaurs envenomed their victims before swallowing them.



▲ This lady appears to be feeding a pet (left), and (right) how to explain this strange pose? Cuddling? Or wrestling?

fake. Sauropods, the experts taught, did not have spines. But in 1991, sauropod skin impressions were discovered at a fossil site in Utah. Surprisingly, it was discovered that the sauropod had spines: “The spines ranged from 1.5 inches to 9 inches. Some [spines] were isolated, but others were connected together, indicating they formed a continuous line.”⁶

In our new understanding of dinosaur morphology, even some brontosaurus have been revealed as

having a set of spines, and incredibly, the Acámbaro sculptors anticipated the discovery of brontosaurus spines as well!

DINOSAUR SKIN

Another Acámbaro sauropod demonstrates incredibly detailed skin texture along with an incredibly fat and prehensile tongue (see page 49). The skin of the Acámbaro sauropod is raised and knobbed and shows geometric swirls that you

would be forgiven for attributing to artistic license. Would you believe that fossilised sauropod skin impressions have been found that depict the same kind of knobby, raised texture? Some even have scales formed in a flower-like arrangement that could readily be construed as a swirl.

There is little doubt that the skin swirls sculpted onto some of the Acámbaro sauropods represented a very real physical feature. As for the tongue – well, we haven't seen anything like it in textbooks, but it would behoove the modern palaeontologist to seriously consider this appendage since it appears to be a very useful feature for both catching prey and cleaning between one's spines!

OF DINOSAURS & MEN

Given that the dinosaurs of Acámbaro depict, with uncanny accuracy, the physical features of actual dinosaurs, how do we reconcile the Acámbaro sculptures that show these supposedly extinct dinosaurs interacting with – but mostly attempting to eat – human beings?

Erle Stanley Gardner was struck by the violence of some of the figurines, and his 1968 photographs provide much food for contemplation. Prehensile and mobile tails were apparently useful tools for dinosaurs – some figurines depict dinosaurs using their tails to trap and strangle human victims. Others depict dinosaurs swallowing humans whole or attempting to eat them one piece at a time.



▲ (left) This Neanderthal-like being was found among the Acambaro figurines, and is dressed to impress – it has a nice haircut and elaborate jewellery, which betrays the general idea of the primitive human. The figurines (centre & right) indicate a sophisticated level of civilisation.

Living side-by-side with dinosaurs would be the most terrifying and dangerous of prospects, and for the Acámbaro sculptors to watch friends and loved ones be devoured, probably daily, would create traumatic and indelible impressions in their minds. Is it any wonder the sculptors recorded these events for posterity?

HOW TO TRAIN YOUR DINOSAUR

But it wasn't all bad. Many of the Acámbaro sculptures depict people interacting in friendly and familiar manners with their dinosaurs. While estimations of dinosaur intelligence have so far been restricted to the level of 'dumb-and-violent beast', it is more than likely that dinosaurs were intelligent creatures. Some species may even have been eminently trainable, perhaps in the same manner as a horse or a dog. And given that we now accept the inter-relatedness of dinosaurs and the birds of today, some of which have an intelligence proven to match that of simians,⁷ perhaps some dinosaurs had an intelligence of the same, or an even higher, order.

In support of the idea that dinosaurs may have been smart and trainable, some of the Acámbaro dinosaurs are depicted as being ridden like horses and were apparently used for transport. Triceratops, in particular, appeared docile enough for this purpose, and who of us can say that triceratops would not have been tameable? Man is notorious for harnessing beasts – is it so unexpected that he would also attempt to harness a dinosaur?

THE OLD FOLKS AT HOME

And what are we to make of the people depicted in the Acámbaro figurines? They are no mere primitives – many of them are wearing clothing and jewellery and are dressed for more than just the wrestling of dinosaurs.

People who have viewed the collection describe people from a variety of ethnicities among the sea of sculpted faces. Gardner even believed he saw African faces amongst

them. The existence of Africans in Central America has long been suspected, and the faces of the giant Olmec (1200–400 BCE) heads depict a race of apparent African origin.

There is also a figure that appears to be a depiction of a Neanderthal or a Homo Erectus, with its overhanging brow, receding forehead, oversized teeth and jutting jaw. But against all accepted stereotypes, the Acámbaro Neanderthal is draped in jewellery and has a nice, neat haircut. What does that do to our evolutionary theory and the accepted image



▲ *The subject matter of the Peruvian Ica stones is overwhelmingly disturbing, with numerous images of humans being devoured by dinosaurs.*

of the skin-wearing club-bearing Neanderthal?

To add to the mystery, among the sculptures there are muscular ape-like men with pointed heads and oddly-jutting ears that may represent another early hominid, Australopithecus. These human-like creatures are shown in defensive poses – they might be preparing to fight off dinosaurs, or maybe they are fighting off the interloping Homo Sapiens, some of whom went home and later sculpted these tall and aggressive man-like creatures.

If this evidence is to be believed, there may have been three or more contemporaneous types of hominids living in the Acámbaro region during the reign of the dinosaurs. Could Homo Sapiens have been living alongside Neanderthals, Homo Erectus and Australopithecus, and could all of them have been fighting with dinosaurs?

ALIENS AMONGST THEM?

There is an even stranger sculpture found amongst the Acámbaro figurines (see overpage), something that should give members of the

establishment even more cause for alarm than dinosaur figures.

This mysterious being appears in two over-exposed photographs in Gardner's book. It is stunning in its appearance and looks just like the classic, large-headed 'alien' of modern times.

Using a variety of photographic filters, we are able to make out some of the features of the being. The face and hands become more obvious, along with some anatomical detail of the neck, and it seems as though the figure is seated with one ankle crossed in front of the other. We can also see that the figure has two hands with perhaps five fingers and appears to be cradling an object – an animal or an infant, perhaps? A harness-type affair even seems to be visible, crossing over the being's shoulders.

Even if you still want to believe that the Acámbaro figurines were faked during the 1940s by a group of illiterate farmers with a handful of comic books about dinosaurs, then the appearance of a grey-type ET in a 60-year old photograph staring out from a collection of figurines that were discovered well before grey-type ETs became a feature of public consciousness, should legitimately boggle the mind, and give both evolutionists and creationists serious cause for alarm.

Interventionists, however, would be forgiven for smirking.

INTERVENTION THEORY

'Intervention' is the idea that an external agency has been responsible for the development and adjustment of life on Earth, whether that be interfering with genetic material to guide it in a desired direction or the actual seeding of life on Earth itself. What if the Acámbaro figurines are a historical snapshot of an attempt by an extraterrestrial, or group of extraterrestrials, to seed or colonise the Earth with sentient life? And what if that attempt involved two or three or more different kinds of hominids in a kind of duel-to-the-death/survival-of-the-fittest contest between competing 'humans' for domination of the planet? It's a thought.



▲ The unexpected sculpture of what looks like an extraterrestrial being appears in two photographs in Erle Stanley Gardner's 1969 book, *The Host with the Big Hat*. Gardner is at centre front, and Charles Hapgood is behind.



▲ Through a variety of image filters, some features of the being become discernible. (1) We can see that the figure has two hands with five fingers, and it appears to be cradling an object – an animal, or an infant? A harness-type affair seems to be visible over the shoulders. (2) In this enhancement the face and hands are more obvious, and it seems as though the figure is seated with one ankle crossed in front of the other. The neck harness, and some anatomical detail of the neck, are now more clearly visible, but unfortunately the contents of the bundle are not clear. (3) The being's face seems to have been damaged after thousands of years of burial, but the anatomical features are still surprisingly clear.

POLE SHIFT & THE PERSISTENCE OF THE PREHISTORIC

There are a number of theories about what may have led to the demise of the dinosaurs, among them being 'Pole Shift', which was Professor Charles Hapgood's specialty. Hapgood, you remember, flew to Acámbaro in 1955 and again in 1968 to investigate Waldemar Julsrud's mysterious dinosaur figurines.

Pole Shift is the theory that, at one or more times in the past, the thin shell of the Earth's crust has abruptly shifted over the fluid zones of the inner Earth. Dependent on the extent of the shift, some countries

could move in the space of an hour or a day from the equator to a polar zone and vice versa. And dependent on the axis of movement, while some countries would move to vastly different latitudes, some countries would stay in roughly the same latitude they began in.

It has been calculated that during the last Pole Shift, estimated to have occurred around 12,000 BCE, four places on the planet remained at approximately the same latitude and kept their tropical climate. This means that the conditions for life in those four locations would not have changed markedly, and once the geological upheavals – earthquakes,

volcanoes, tidal waves etc – had subsided, any surviving life forms endemic to that location would continue on as before. There would be localised deaths but no localised extinctions. And once the Earth had regained its equilibrium, the survivors – man, plant and animal – in those four places would spread out again to explore and colonise the altered terrain of their immediate surrounds.

The four places that escaped extinction in 12,000 BCE are 1) the central Andes (Peru); 2) the Ethiopian highlands; 3) the Thailand highlands; and 4) the Borneo highlands.⁸

Significantly, these are places where dinosaurs are reported as being seen to this very day. After the Pole Shift, dinosaurs surviving in the Thailand highlands would have extended their range and could have easily found their way to Cambodia (the Ta Prohm stegosaurus). Any prehistoric life left in Borneo would extend its range southeast towards Papua New Guinea (the New Guinea pterodactyls) and northern Australia (the tyrannosaurus of the Northern Territory). Surviving dinosaurs from Borneo and Thailand could also have found their way to the southern reaches of China, where chronicles describe the Pole Shift as it must have appeared to the men standing on the surface of the Earth – the cardinal points changed their places, volcanoes belched inextinguishable flames, the seas rushed into their new beds, and the surviving dinosaurs, who were as desperate as the people, rampaged from their homes in the tropical south and devoured everything in their path.⁹

An important consideration is that it was only the dinosaurs of these four equatorial regions – Peru, Thailand, Borneo and Ethiopia – that survived. And while the dinosaurs may have spread out from their tropical strongholds once the Earth reached its new equilibrium and their numbers had been sufficiently bolstered – a period of time that could have taken 100 or 1,000 or 10,000 years – it seems they never migrated far from the warm climates they were born in, and the extent of their new ranges remained confined to the lower latitudes. The exception to this rule is the 'sea ser-

pent’– sea creatures, such as plesiosaurs, may have escaped death in the oceans adjacent to the four havens listed above and would later seek refuge in deep pockets of the oceans or became trapped in the lochs of Scotland or the lakes of Russia and northern Europe, where they are sometimes still seen today.

Back in Africa, any dinosaurs that escaped destruction in Ethiopia would have spread out across the continent and are reportedly still seen today in the jungles of the Congo (the Mokele-Mbembe brontosaur). They must also have made their way north to the Middle East, where they surprised the Babylonians enough to record their unexpected arrival in the 4,000-year-old *Enuma Elish*, which describes the sudden appearance of dinosaurs in their country, astounding creatures that had never been seen before – at least not in living human memory. These monsters were gigantic, gnashing their venomous teeth and rearing up on their hind legs to strike the Babylonians numb with terror.¹⁰

The central Andes of South America, where the bulk of the dinosaur population seems to have survived, has given us the dinosaur art of the Ica stones. This artwork, as perplexing as it appears, is enduring and documentary evidence of a time when man and dinosaur were crowded together after the last Pole Shift and were trying to work out a way to live together in a vastly changed world.

In the Americas, with its large land masses and a convenient land bridge between the north and south continents, the dinosaurs would have migrated up from Peru towards Central America, where the surviving humans in the region of Acámbaro unexpectedly found themselves fighting for survival amidst an influx of dinosaurs storming north.

And the dinosaurs didn’t stop their migrations at Acámbaro since



some of them even reached Arizona (the Havasupai tyrannosaur) and Utah (the Anasazi apatosaur), where they surprised the indigenous humans to such an extent that they recorded dinosaur likenesses in their cave art. And while the larger land dinosaurs are no longer seen in the Americas, it seems as though pterodactyls may still be frequenting the skies of the southern states of the USA.

THE IMPOSSIBLE BECOMES POSSIBLE?

Did man live (and die horribly) with the dinosaurs 67 million years ago, or were dinosaurs and other prehistoric animals still living in the Americas up until fairly recent times? Whether we conclude that man must have walked with the dinosaurs millions of years in the past or that parts of Africa, Asia and the Americas hosted a lost Jurassic world as recently as 3,000-8,000 years ago, it still doesn’t explain the anomaly of an apparent extraterrestrial being staring out at us from a photograph taken in 1968.

It is human nature to record the world around it, and it seems at times that the urge for artistic expression defies both the medium and the

scale. Whether ancient artists carved likenesses in wood or stone, sculpted them in clay and mud, or drew them on cliffs and across plains, they were determined that their work – and their world – should be seen.

We may not like that world. It may disrupt our nice, neat, evolutionary timelines. Isn’t it time we prised opened our minds and at least made an attempt to consider it?

FOOTNOTES

1. Erle Stanley Gardner, *The Host with the Big Hat*, William Morrow, 1969
2. Ibid, 23
3. Ibid, 212
4. Ibid, 222
5. Robert T. Bakker, *The Dinosaur Heresies*, Zebra Books, 1986
6. Stephen Czerkas, ‘The History and Interpretation of Sauropod Skin Impressions’, GAIA No. 10, 1994
7. scientificamerican.com/podcast/episode/ravens-measure-up-to-great-apes-on-intelligence/
8. Rand Flem-Ath & Rose Flem-Ath, *Atlantis Beneath the Ice*, 2012, 209
9. Robert Argood, *Out of Antarctica*, Periplus Publishing, 2004, 205
10. Ibid, 117

Images sourced from *The Host with the Big Hat*, Pinterest, GAIA No. 10, *The Dinosaur Heresies* & Adobe Stock

LEE PAQUI is a long-time researcher of UFOs and alternative history. She has been a contributor to *UFO Matrix* magazine and is currently the editor of *UFO Encounter*, the bi-monthly publication of UFO Research Queensland. Lee’s other interests include cryptozoology, ancient civilisations, and the extraterrestrial influence on human development. She is also enthusiastically suckered in by conspiracy and is waiting impatiently for our planet’s next great geological upheaval.