

Crop Circles Across the Universe



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Abstract

The British media once blamed two drunken pub crawlers for creating the annual crop circles which appear in the fields of south England, primarily around Wiltshire and the ancient henges, such as Stone Henge. Some posit UFO's, some report balls of white light, even media companies have been known to inscribe fake crop circles. This paper presents the Vedic Science perspective on how Crop Circles are formed, theoretically from any other location in the Universe.

Table of Contents

Introduction	3
Vedic Physics Explanation	4
Discussion	5
Wikipedia on Silbury Hill	7
Chalk Figures	9
Conclusion	10
Appendix	12

Introduction

*Words are flowing out like endless rain into a paper cup,
They slither while they pass, they slip away across the universe
Pools of sorrow, waves of joy are drifting through my open mind,
Possessing and caressing me.
Jai guru de va om*



*Nothing's gonna change my world,
Nothing's gonna change my world.*

Vedic Physics posits that space is not empty, but instead filled with tiny unseen cubes that create space. Each of these spaces contains all the information of our entire holographic Universe, including the lyrics to the song John Lennon wrote for the Beatles. This condition implies that a rigid rod which extends across the universe can transmit and communicate across the universe, even so far as to inscribe Crop Circles in the rye fields of southern England.

This paper explores the possibility that previous inhabitants of our Planet Earth may be among those who are inscribing geometrical designs in the countryside of southern England, amongst and between the henges and chalk figures, the White Horse and the neolithic ruins. Those far away and across the universe are able to inscribe Crop Circles in the fields of southeast England in this way, with this principle and a technology devised from this understanding of advanced physics. This is another reason why our contemporary science cannot fathom the means by which the circles are created.

Vedic Physics Explanation

The following originates in a book on Vedic Physics, which is poorly written and badly organized. The author of this present work has thus edited and re-written these passages for ease of understanding:

The implications of the holographic concept are that every point in the substratum of space contains all the information in the Universe as identical nested sets of vibrations in a frozen form.

In essence, it means that every possible phenomenological state exists in every point of space, as a locally - extractable event. Therefore, a particular state of interactive phenomena need not be physically conveyed over a distance, but an appropriate set of informative signals can recreate the original phenomenon locally, through transmigration of stresses in the connected continuum of space.

This process can be described as the transmission of interactive stresses at the sub - quantum level in physics, where the concept of velocity is replaced by an internal phase change or transmission of phase velocity.

In addition, there is no limiting velocity value for stress propagation in a medium. There is no known law in physics that prohibits a rigid rod of infinite length from transmitting a movement, induced at one end, to the other instantly.

Discussion

Earth has a few remarkable structures which were created by earlier civilizations, which have since disappeared. The complex of the Great Pyramid at Giza, for example, probably was not built for the purpose of burying pharaohs. The pharaohs more than likely came much later in the history of the Nile civilization, and probably decided that the Great Pyramid would make for a splendid tomb, since the pharaoh by that time had no conception of the original purpose of the Great Pyramid.

In the same way, southern Mexico, Guatemala and Belize are populated with forgotten cities with pyramids, long since abandoned by the Maya, who still remain in the region. Why did the Maya abandon the cities?

The same holds true for south England: some advanced civilization knew enough to build the astronomical observatory at Stone Henge, and were capable of moving the large stones into place, one atop another. Yet we know little about this civilization, and have nothing more than raw speculation as to its nature.

Nevertheless, these were probably the same people who built Silbury Hill, the other henges in the region, and the white chalk horses which mark the adjacent countryside, which has been the location for hundreds of crop circles over the past few decades. Even a satellite view of Silbury Hill and environs on Wikipedia reveals traces of dozens of circles in the land.

Some have even argued that the relative positions of Stonehenge and the Giza Pyramid complex bear a geometric relationship.

While crop circles appear all over the world, most have been created in the green fields of wheat and rye of south England, primarily between June and August. These crop circles have been documented and studied, and one mathematician even derived a mathematical postulate from one crop circle. These are not the work of a drunken Dick and Dave after pub hours – which is simply the fabrication of the lamestream media to fool the masses.

In the previous section, we have seen how the cubic space of the Universe, which is by no means empty or vacant, can be used to transmit data or phenomena across the Universe. Moreover, this knowledge was known in

ancient India, at least, for that is the source of our knowledge today.

Who creates these crop circles, and why? Of all locations on Earth, why focus on the ancient lands of Wiltshire around the henges and chalk horses? How do these makers know to focus their energies on this specific region at this specific moment in the rotation of the Earth, given that crop circles always are created in the dark evening hours?

The solution to these questions may well be that survivors of ancient civilizations who visited Earth or inhabited Earth at some point in the distant past, send messages, warnings or greetings to today's inhabitants of Earth, via Crop Circles.

The most ancient literature of India speaks of ancient nuclear warfare on Earth, between civilizations which flew vimanas, or space ships. The tomb of a Mayan emperor could be construed as the image of the emperor flying a galactic space ship across the universe. This might help to explain the fate of the Maya. Even Plato wrote about an ancient battle fought by the people of ancient Athens against an attacker.

The crop circle makers then are probably a group of humans or ET's who have lived or visited Earth in the past, and today use the fields of south England as their canvas to practice making designs. The crop circle makers could be:

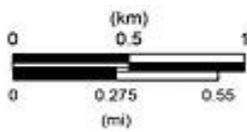
1. Ancient Druids
2. Ancient Egyptians
3. Ancient Maya

Who have moved on to other realms within our vast holographic Universe. So long as these intelligent beings understand the principles described herein, then communication is possible, even in the form of bent but un-harmed grain stalks, which somehow contain a strange energy within the circumference of the crop circle.

The makers may be

1. Attempting communication with us;
2. to warn us of impending doom
3. practicing artistic and creative forms
4. circumvent the deceptive mass media in every nation on earth
5. Adjusting the natural balance of the land and soil of south England
6. Teaching us advanced / ancient technology

Archaeological landscape of the Avebury Henge Complex, Wiltshire, UK, ca. 2600-2300BC.



Created by: Lisa Beyer
 University of South Florida
 Date: 4/1/2012
 Projection: Europe Equidistant Conic
 Source: ESRI ArcGIS Online Imagery

- Avenue Archaeologically Documented
- Avenue Archaeologically Unconfirmed
- Henge/Megalith
- Long Barrow
- ⌒ Timbered Enclosure

Wikipedia on Silbury Hill



Silbury Hill is a prehistoric artificial chalk [mound](#) near [Avebury](#) in the English county of [Wiltshire](#). It is part of the [Stonehenge, Avebury and Associated Sites UNESCO World Heritage Site](#), and lies at [grid reference SU099685](#).

At 40 metres (131 ft) high,^[1] Silbury Hill – which is part of the complex of [Neolithic](#) monuments around Avebury, which includes the [Avebury Ring](#) and [West Kennet Long Barrow](#) – is the tallest prehistoric human-made mound in Europe^[2] and one of the largest in the world; it is similar in size to some of the smaller [Egyptian pyramids](#) of the [Giza Necropolis](#).^[3]

Its original purpose however, is still highly debated. Several other important Neolithic monuments in Wiltshire in the care of [English Heritage](#), including the large henges at [Marden](#) and [Stonehenge](#), may be culturally or functionally related to Avebury and Silbury.

Composed mainly of chalk and clay excavated from the surrounding area, the mound stands 40 metres (131 ft) high^[4] and covers about 5 acres (2 ha). It is

a display of immense technical skill and prolonged control over labour and resources.

Archaeologists calculate that Silbury Hill was built about 4,750 years ago and that it took 18 million man-hours, or 500 men working for 15 years (Atkinson 1974:128) to deposit and shape 248,000 cubic metres (324,000 cu yd) of earth and fill on top of a natural hill.

Euan W. Mackie asserts that no simple late Neolithic tribal structure as usually imagined could have sustained this and similar projects, and envisages an authoritarian theocratic power elite with broad-ranging control across southern Britain.^[5]

The base of the hill is circular and 167 metres (548 ft) in diameter. The summit is flat-topped and 30 metres (98 ft) in diameter. A smaller mound was constructed first, and in a later phase much enlarged.

The initial structures at the base of the hill were perfectly circular: surveying reveals that the centre of the flat top and the centre of the cone that describes the hill lie within a metre of one another.^[6]

There are indications that the top originally had a rounded profile, but this was flattened in the medieval period to provide a base for a building, perhaps with a defensive purpose.^[7]

The first phase, carbon-dated to 2400 BC \pm 50 years,^{[8][9]} consisted of a gravel core with a revetting [kerb](#) of stakes and [sarsen](#) boulders. Alternate layers of chalk rubble and earth were placed on top of this: the second phase involved heaping further chalk on top of the core, using material excavated from an encircling ditch.

At some stage during this process, the ditch was backfilled and work was concentrated on increasing the size of the mound to its final height, using material from elsewhere.

The step surrounding the summit dates from this phase of construction, either as a precaution against slippage,^[10] or as the remnants of a spiral path ascending from the base, used during construction to raise materials and later as a processional route.^{[8][9]}

Chalk Figures

A **hill figure** is a large visual representation created by cutting into a steep hillside and revealing the underlying geology. It is a type of [geoglyph](#) usually designed to be seen from afar rather than above.

In some cases, trenches are dug and rubble made from material brighter than the natural [bedrock](#) is placed into them. The new material is often [chalk](#), a soft and white form of [limestone](#), leading to the alternative name of **chalk figure** for this form of art.

Ancient hill figures cut in grass are especially a phenomenon in [England](#): examples include the [Cerne Abbas Giant](#), the [Uffington White Horse](#), the [Long Man of Wilmington](#), as well as the "lost" carvings at [Cambridge](#), [Oxford](#) and [Plymouth Hoe](#).

From the 18th century onwards, many further ones were added.

Conclusion

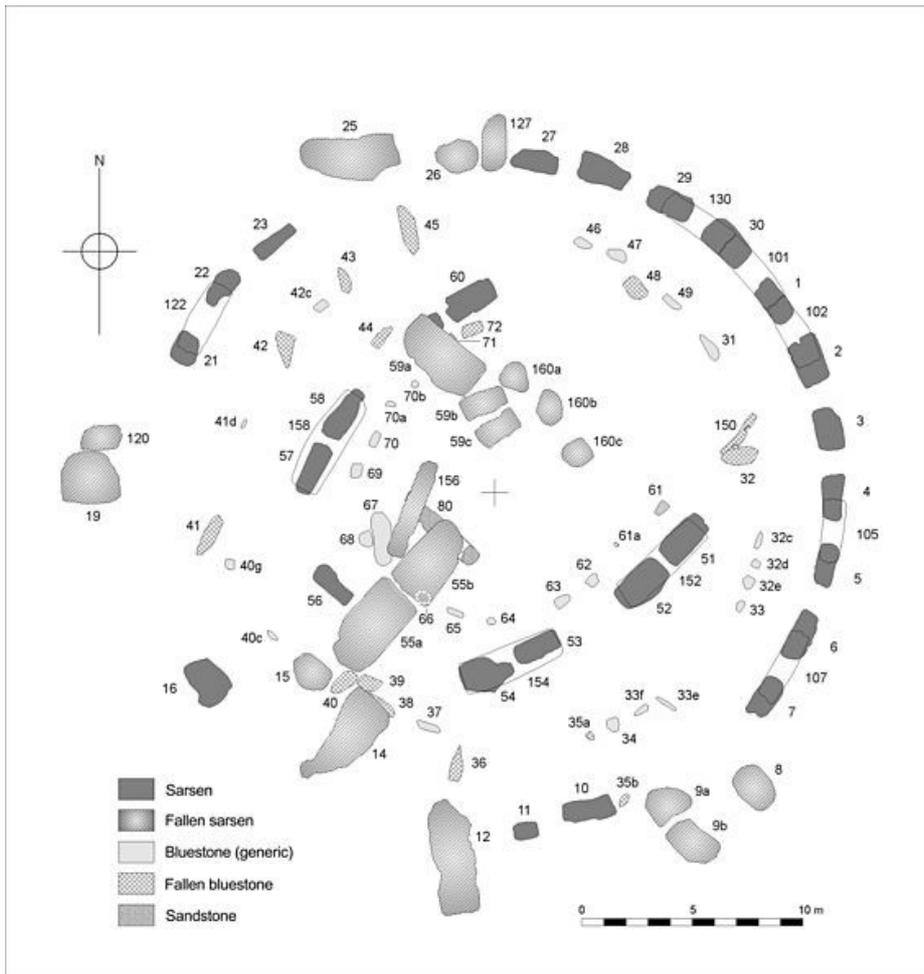
This paper has proposed that a “rigid rod” type of structure is capable of crossing the cubic spaces of the Universe, to reach our Planet Earth, and specifically the rye and wheat fields of south England each summer, between June and August.

The purposes of the crop circle remain unknown to us, although this paper has speculated on a few possible purposes of the crop circle makers.

The identify of the crop circle authors may be former inhabitants of Planet Earth, or their descendents, who now inhabit other locations – solar systems, galaxies, moons, in the Universe. These authors understand an ancient and yet more highly advanced form of physics, which incorporates this understanding of the Universe and related technology. This advanced form of physics is available today to us via the Vedas and classic Hindu literature.

Appendix











The [Long Man of Wilmington](#) is located on one of the steep slopes of Windover Hill, six miles (9.6 km) northwest of [Eastbourne](#). The figure is 227 feet (69 m) tall and designed to look in proportion when viewed from below, and is shown holding two staves. The earliest record was made by the surveyor John Rowley in the year 1710.

This drawing suggests that the original figure was a shadow or indentation in the grass, rather than the solid outline of a human figure. The staves were not depicted as a rake and scythe as was once thought, and the head was a helmet shape. Sir William Borrow's drawing of 1766 shows the figure holding a rake and a scythe, both shorter than the staves.^[15]

Before 1874, the Long Man's outline was only visible in certain light conditions as a different shade in the hillside grass, or after a light fall of snow. In that year an antiquarian marked out the outline with yellow bricks, later cemented together.

It has been claimed that the 'restoration' process distorted the position of the feet, an assertion backed up by several who had been familiar with the figure before 1874, and also by later resistivity surveys.^[16] It has also been suggested that it removed the Long Man's genitalia, though there is no historical or archaeological evidence which supports that claim.^{[15][17]} A wide range of dates of origin have been proposed for the Long Man, but more recent archaeological work done by the [University of Reading](#) suggests that the figure dates from the 16th or 17th century AD.^[18]