

## CHAPTER TWENTYNINE

### Craft Design

Their houses are very ill built, the walls bevel, without one right angle in any apartment . . .

Jonathan Swift in *Voyage to Laputa*

The walls were slightly curved and the intersections of the walls were beveled so that there were no sharp angles or corners.

Daniel Fry in *They Rode in Space Ships*

We entered the disc. I found a corridor, curving to the contours of the ship. (From a dream.)

So he, and one of the others, each take my arm, and I get sort of a helpless feeling. There's not much I can do at this point, but go on with them. I go up the ramp, I go inside, and there's a corridor to the left. We go up the corridor, and there's a room. And they stop to take me in the room.

. . . The room was triangular, with the point cut off. Barney and I both agree on that. The table was sort of in the middle, but down near the cut-off part. It was far enough out so that anyone could walk around it. (Under hypnosis.)

The room was triangular, with the point cut off. (During later recall.)

Betty Hill in *Interrupted Journey*

In plan, the ship resembled a wheel. The four corridors were like four spokes leading to the hub or central chamber in which we now stood.

. . . Ahead, a corridor of the same apparent width, with high walls that reached up into the dome, ran straight forward for about one-third of the ship's diameter. Beyond this there was the central chamber in which I could see a large magnetic pole placed through the center of the ship.

. . . As I have indicated, the ship was divided into four quadrants by the four radial corridors. These corridors entered the central chamber by four openings. Turning to our left, we now walked along one of the corridors . . . We continued along until we had reached the outer circular corridor.

George Adamski in *Inside the Space Ships*

### Comments

Antonio Villas-Boas describes his entrance to the craft directly into a room he thought was square. From there they went across the central chamber, which he thought was oval shaped, to another room similar to the one they entered first. They returned by the same route, although he saw another room with a door slightly ajar. His description suggests that the craft was built without a corridor circling it as Adamski and the Hills describe, but with several rooms around the perimeter.

Again, Antonio interposes his interpretations. "A door slightly ajar" would contradict the other witness of doors and openings seeming to come from nowhere.

When Adamski was on the small scout craft it had neither corridors nor other rooms, but was made up entirely of one chamber. The description quoted above was for the larger scout craft he visited several times.

Swift cannot offer us more specific detail of his Flying Island. He was constrained by a satirical framework that would be familiar to his readers. But again we are struck by the word similarity between Swift and Fry. They use identical words to describe the technique for bringing corners of the rooms together.

It should be noted that the bevel walls are not the same as the pie shape with the corner cut off. The bevel provides rounded corners that avoid sharp angles. The reason is technical, and supports our earlier conjecture that highly intense electric or magnetic fields flow through the skin of the craft, both interior and exterior. Electrical engineers and physicists are well aware that sharp corners intensify fields. Rounding the corners, or making them bevel can reduce field stresses. This is exactly what appears inside the craft.

The manner in which Swift weaves the many items into the satirical context is impressive. He provides a piece of information, and then uses the fictional framework to carry it. As he continues with the bevel walls:

. . . and this defect ariseth from the contempt they bear for practical geometry, which they despise as vulgar and mechanic, those instructions they give being too refined for the intellectuals of their workmen, which occasions perpetual mistakes. And although they are dexterous enough upon a piece of paper in the management of the rule, the pencil and the divider, yet in the common actions and behaviour of

life, I have not seen a more clumsy, awkward, and unhandy people, nor so slow and perplexed in their conceptions upon all other subjects, except those of mathematics and music.

Swift continues in this vein for the rest of the paragraph.

Nicolson and Mohler discussed Swift's satire on mathematics and music, pointing out the prominent attitude of many toward scientific interests of those days.

Behind the Laputans lay the rapidly growing interest of the seventeenth century in mathematics, embodied in the work of Kepler, Descartes, Leibniz and many others, and a persistent attitude of the seventeenth-century layman toward the "uselessness" of physical and mathematical learning.

They then list several individuals who had written satire and articles attacking the theoreticians who had their heads in the clouds, but not their feet on the ground. These included Samuel Butler in *Hudibras*, Shadwell in *Virtuoso*, Ned Ward in *London Spy*, William King in *Dialogues of the Dead*, and many minor writers. Addison, one who favored the new scientific developments, could poke fun at the impractical experimenters and absent-minded mathematicians. He wrote amusing articles in the *Spectator* papers which find close parallel with Swift's remarks in the *Travels*. Swift merely followed this prevailing literature in his own masterful way to bury his account.

### Other Comparisons From Villas-Boas

At last one of those men got up and motioned to me to follow him. The others went on sitting without even looking at me. We walked to the little entrance hall, straight to the front door that was open once more and the ladder was down. We didn't go down it, though, for the man had given me to understand that I should follow him toward a platform that jutted out on both sides of the door. The platform went all around the machine. In spite of its narrowness one could walk right around it in both directions. First we walked it one way and I soon noticed a square piece of metal jutting outward and sideways (there was something similar on the opposite side too), firmly fixed into the metal machine. If these metal supports had not been so small I should have thought they were wings for flying purposes. By the looks of them, I suppose their purpose was to move up and down for taking off or landing. I must admit that I never noticed any movement to prove this, so I really cannot explain what they were there for.

The ladder and platform find parallel with Swift's "galleries and stairs." See also the descriptions from William Booth Gill.

I could not see the rail but he seemed to lean over something with his arms over it. We could see him from just below waist up.

Villas-Boas continued:

Farther on, the man pointed at the three metal poles I mentioned before, that were solidly fixed into the sides and into the front part (the middle) of the machine, like three metal spurs. They were all alike in shape and length, thick at the base and narrow and sharp at the top. They were laid horizontally. I cannot tell if they were made of the same metal as the machine because they spread a slight reddish phosphorescence, as if they were on fire. In spite of this, I couldn't feel any warmth coming from them. A little higher up, where they fitted into the metal, I could see some reddish lamps fitted into each one of them. Those at the sides were rounder and smaller, the one in front, which was also round, was enormous and corresponded to the front headlight which I described before. Uncountable little square lamps, like those used inside the apparatus, surrounded the body of the machine slightly above the platform over which they spread a purplish light. In front the platform did not close around to form a circle, but was stopped short by a thick broad sheet of glass, which was securely fitted into the metal. It was rather prominent and elongated at both ends. Perhaps it was for looking outside, as there were no windows to be seen anywhere at all. But whether this was the purpose, I cannot say, because as seen from the outside, it looked too dull for it. Of course I don't know what it looked like from the inside, but I don't suppose it was any clearer.

I suppose those front spurs I was talking about were the ones that loosened the power that worked the machine, for when it took off, their lights brightened considerably, and blended entirely with the light coming from the headlights.