

## APPENDIX TWO A Visit With Eve

Mysterious circles in English grain fields began to gain worldwide attention in the late 1970's. The stalks of the grain, from wheat to barley to oats to maize to oilseed rape (canola), were flattened to form curious shapes. First they were simple single circles. As the years went by they advanced to circles with rings, to multiple circle and ring configurations, to fine geometric shapes, and to sophisticated designs. They also began to appear in other grain fields around the world, including Australia, Canada, the United States, and Japanese rice fields where the grain was bent just above the water level. The only two countries where crop circles have never been reported are China and South Africa.

As research continued investigators discovered modern reports of mysterious circles dating back into the 1950's, apparently concurrent with the onset of UFO reports. (Some persons claim that illustrations from old publications in the seventeenth century illustrate the formation of crop circles, but the drawings can be interpreted in more prosaic ways.)

The circles always appear at night, or when no human witnesses are around. The farmers awake in the morning to be invariably surprised by the mysterious designs in their fields, detracting from a crop that they expected to become part of their income.

The parallel lines seen in photographs of British grain fields are due to tractor (tram) tires when the farmers spray their crops against disease. Hoaxers have used the tramlines to gain access to fields for creation of false formations. But many formations occur far from any tramlines — in the middle of fields without any detectable disturbance of the surrounding crop. A good example is the 1996 formation in Basingstoke, Hampshire where a circle with a ring was placed in the middle of an oilseed rape field that had no tramlines and the crop was 4-5 feet tall!

At the start of the phenomenon some physical scientists, in attempt to preserve their views of an ordinary controlled world, advanced a theory that the circles were due to natural phenomena, such as wind or plasma vortexes. As the circles became more complex these theories had to be abandoned. Later on, as the formations showed more sophisticated design, many persons attributed them to men working the grain with simple boards and ropes. In 1991 Doug Bower and Dave Chorley, two uneducated men, claimed they were the source of many of the crop circles. This was done under ruse to find assignable human causes. Similarly, other persons surreptitiously created designs. At one point, the grain in a farmer's field was purchased and an open competition was conducted to see who could offer the most precise application of a fairly complex design. But each year the world was surprised by the continuing complexity. The idea of human origins

is no longer successful as an explanation; the designs have become so wondrous not even the most sophisticated imitator can reproduce the complex patterns. The number of circles, the mathematical nature, and the sophistication eventually made such suggestion untenable. Still, to the dismay of those who love the originality and wonder of the formations, some people continue to reduce the phenomenon to prosaic causes by intentionally damaging the grain (without the farmer's permission) to perpetrate false formations.

In an article in *Science News* for February 1, 1992 written by a staff writer, Ivars Peterson, Gerald Hawkins described a unique analysis of simple circles. (Hawkins was co-author of the book, *Stonehenge Decoded*.) This analysis was also published by *Cosmos Magazine* in Washington, DC, in *Crop Circle Secrets*, and other places. Hawkins showed that many crop rings and circles had ratios that fit diatonic scales, as found on the keys of pianos. These ratios were completely unrecognized prior to his analysis. He also showed that some of the formations expressed Euclid's geometric theorems. This laid aside the theory that two ignorant men could have formed the circles, or anyone else not conversant in mathematics. The question then devolved to what mind with sufficient intelligence to know ancient mathematics would spend his time trying to defraud others, and do it surreptitiously in the dark of night.

The ability of the designers is seen in the way they manipulate the grain stalks. Many formations have complex woven patterns. Not only do the plants swirl clockwise or counter-clockwise, but multiple layers will swirl in different directions in one circle or ring. Sometimes the stalks are actually woven like a piece of cloth. The creators can make a ring of single stalks fall in one direction while the next ring of single stalks will fall over them in other directions to form highly sophisticated patterns, such as "basket weaves."

The meticulous manipulation of single stalks of grain is more evident when stalks from clearly defined outside edges are pulled into the formation. A group of stalks along the edges will have certain individuals from the *middle* of the group get pulled into the formation while individuals closest to the formation do not. This may occur around the entire edge of the formation.

Men are unable to replicate such sophisticated laying of the grain stalks, sure evidence that the designs come from nonhuman origins. Other evidence speaks to nonhuman origins.

Grain stalks have several nodes along their length. Research has shown that the plants in the crop circles are bent at the nodes. This can also happen in hoaxed formations where the plant is pressed to the ground and then later "bends" to reach toward the sunlight. Such hoaxing is limited to younger stalks, since older stalks break more easily. This is especially true for canola, which has large, very brittle stalks. Formations that are not hoaxed have had various sections that could be grouped together according to which particular nodes are bent on the stalk. Some bends are at the knuckle closest to the ground, yet in a neighboring section the bends are two knuckles up and so on. Those who hoax cannot replicate such fine choice of node bending.

Microscopic analysis of the bent stalks shows that the nodes have undergone a remarkable biological change. These changes permit bending of the stalks without breaking. The following edited piece comes from an Internet web site.

#### MICROWAVE TRANSIENT HEATING

In January 1991, Dr. William C. Levengood approached Pat Delgado (a dedicated investigator) with an offer to apply some scientific methods to study the affected plants. Dr. Levengood has impressive credentials which include six patents and fifty papers for international scientific journals. He is a biophysicist who specializes in bioelectrochemical energies in plants and seeds. Working out of his Pinelandia Biophysical Lab in Michigan, he proceeded to examine many samples of affected stalks using microscopic techniques. One of the qualitative features which emerged directly from his comparison of affected plants versus control plants (obtained from the same fields) was the expansion of the "nodes", or elbow points along the stalks. In these particular regions, expansion of the cell walls had occurred, as well as enlarging of the "pits" or exchange pores in the cell walls. These holes are the exchange sites for ions and electrolytes in water to transport into and out of the cells. The curious feature about these holes was their sharp outline of trapezoidal-shaped edges, as opposed to a rather flat round appearance in the control samples.

Furthermore, Dr. Levengood performed an analysis of seed embryos from the glumes (husks) of the plant heads. In 40% of the glumes he found seed deformation of some kind as compared with the controls. "Most of these deformations can be explained by premature dehydration of the seeds," according to Dr. Levengood. However, a large fraction of these glumes showed "alterations" which he has assumed are genetic, but are rare conditions of "polyembryony" and arrested growth of the embryos without the next layer of endosperm. To study this condition further, he has proceeded to grow new generations of these affected seeds, and the results have been remarkable.

In some of these affected nodes, there was a split or hole opening to the outside air, indicating that some internal pressure had released at that point. It is known that the node areas contain more water per volume than other areas of the plants, so it appeared possible to Dr. Levengood that some kind of steam heating was taking place. He was also able to bend nodes of unaffected plants quite readily after a brief exposure to microwaves in a standard microwave oven. This result, coupled with the alternation of the seeds has led Dr. Levengood to a working hypothesis of microwave-type energy at work, rapidly heating and depleting the stored water regions within the nodes. It is known from military research and development that microwave radiation in the low gigahertz range can be directed from far away, provided that atmospheric conditions are permitting. (There has never

been a report of a crop circle being formed in a rainstorm, for example.) The genetic part of the seed alteration cannot be explained by microwave radiation alone. For this, Dr. Levensgood is simply reporting observations, and not jumping to any conclusions about genetic changes.

How this is done is yet unknown. In order to accomplish a similar feat hoaxers would need to carry bulky electronic devices into the fields capable of the same effects.

Another major objection against assignment of the formations to hoax is that many are created near major thoroughfares and areas with intense night watches, especially in the summer in Wiltshire. Of the thousands of formations created in England and the rest of the world, no one has been "caught" in the act, even though there have been many attempts (by farmers and researchers) to do so.

This is a most curious fact. Some formations clearly do not meet the criteria of node bending, complexity of stalk weaving, and regularity of geometric lines that define a true formation. They look like they are manmade, with manmade mistakes and irregularities. I puzzled over this and came to the conclusion that some apparently hoaxed formations are in reaction to more simple actual manmade hoaxes, but done by the same intelligence as produce the true formations. I believe this is done in order to alert observers to the problem of how to define more complex hoaxes. In other words, the creators are training human observers to higher sophistication in their investigations!

I offer the 2000 formation at Silbury Hill, near Avebury, Wiltshire, reported 24th July, to confirm my suggestion. The "point" floating away from its position in the formation, and the extra flattened grain in an adjacent "point," shows intentional construction malformation to catch our attention.

Which means the creators are able to reach beyond human imagination and planning for the designs. We cannot anticipate year by year how the formations will change. They have evolved, first drawing our attention to the fact of their existence, then demonstrating simple mathematical properties, and then becoming more complex and sophisticated. This evolution can hardly be accidental, and shows that the creators are guiding us along a path of awareness to their presence. They are talking to us.

Following is an article of mine published in the *Cereologist* journal for the fall issue of 1992.

**DEALING WITH THE CIRCLE MAKERS**

*Ernest P. Moyer* reviews the characteristics of the circle makers and the problems of communication between human and other forms of intelligence.

GERALD HAWKINS, RETIRED astronomer and noted author of *Stonehenge Decoded*, clearly demonstrated that diatonic and geometric ratios were used to define many 1981 to 1988 crop circles(1,2). Intelligent design was especially dramatic in the 1991 compass-and-ruler display at Barbury Castle and in the distinct Mandelbrot(3). These facts raise disturbing implications. In order to put the issues into perspective I shall first offer brief comments on natural explanations.

Terence Meaden, in his suggestions of atmospheric causes, recognized unusual difficulties. Atmospheric turbulence does not express itself with neat little circles; it generally produces havoc. Meaden proposed that vortices, ball plasmas, or other circular disturbances reached a state of collapse over the fields, fell to the ground, and produced the circular effects.

This proposal had several serious objections. First, why would this phenomenon be so unique to England? The local rolling hills and directional winds were suggested as possible causes. On the other hand, North America experiences many turbulent atmospheric events each year, over a variety of topographical features; why did the phenomenon not appear there as well? It seemed irrational that so many unusual circles should occur in a relatively small English countryside.

Second, the circles had an uncanny ability to avoid field boundaries, fence lines, roads, trees, houses, and other areas to place themselves well within the confines of the grain fields. Natural phenomena are not so selective.

Third, Meaden may have felt he was onto something highly important and, hence, pursued and supported his proposals vigorously and tenaciously. Unfortunately, the models were so unique they did not represent common phenomena; they were remote from long-standing human experience.

Fourth, each proposed model was superseded by more complex circles the following season. Through the 1980s the phenomenon went from simple single circles, to couplets and triplets, to rings around circles, and to satellites on rings around circles. It seemed almost as though the source was refuting each previous year's theory. Meaden could continue to propose natural causes because all evidence well into the 1989 season was circular; his models could adhere to the requirements of angular momentum in spite of increasing complexity.

Fifth, the grain stalks were left undamaged; they were not broken by mechanical forces. Meaden had to devise an energy that would bend the stalks without breaking them. One possibility was charged plasma which released its energy into the grain as it touched the ground. But why was the grain laid in such meticulous alignments? Many photographs were fascinating because of the bright sheen of the flattened grain. This reflection of light could occur only if the grain had been laid down with scrupulous care, certainly not what one would expect from atmospheric turbulence.

The 1989 photograph by Busty Taylor of grain lying in four perpendicular compass directions within one circle conclusively refuted reasonable circle models(5). Then, in 1990, theoretical atmospheric physics collapsed as an explanation. Pictograms with rectangular areas and highly complex formations with strange claw-like appendages now appeared. Not only did the new designs defeat the principle of angular momentum; they took on a highly suggestive form toward intelligent communication. Final discredit has now been given to all suggestions of natural phenomena. The 1991 intelligent designs, and the analysis by Hawkins, force us to reconsider evolution of the circles.

First, it seems necessary that the same intelligence was at work from the beginning. Undiscovered diatonic ratios were not devised by random groups. Also, Hawkins found geometric theorems beyond those offered by Euclid or other known historical treatments. Given this fact, and the necessity for someone of Hawkins' caliber to decipher them, it goes beyond reason to believe that other designers would have appeared in prior history to bring equal bafflement to their compatriots. References to drawings or descriptions in old texts can no longer be used to support proposals of similar phenomena in the distant past.

Second, we must pay heed to design evolution. There must be a rationale behind this scheme; it cannot be blind accident. This evolution, continually teasing Meaden to more complex theories, and then finally collapsing those theories, is highly suggestive of designers who interact with investigators. If, indeed, such interaction is taking place it means the designers are aware of the activities of investigators and plan subsequent designs to channel those investigations. In other words, the designers are smart enough to steer the course of human activity. Meaden, Hawkins, and others, whether recognized or not, are being guided in their intellectual efforts.

Interactive exercise was displayed in other ways. Consider the claims by Doug Bower and Dave Chorley(6). Hawkins asked how those two unlearned men had the knowledge to produce such unique geometric theorems. When requested to display their techniques they could not bend stalks without physical damage. But, in 1991, when their claims were widely publicized, designs began to appear with the inscriptions D and D attached, certainly suggestive that those two gentlemen were the authors. If

the designs were from intelligent sources other than Bower and Chorley the signatures showed the designers were aware of the claims of those two men. Even more, the designers were adding insult; why cater to those two gentlemen unless the designers were flaunting their abilities in front of our noses?

### Interactions

Another example of interactive exercise was illustrated by the huge design at Barbury Castle. It was the first display to imitate a human triangle-and-circle drawing, together with higher order mathematical concepts. Again, this display occurred coincident with the geometric analysis by Hawkins. Stated otherwise, a man begins geometric analysis of the grain circles; the designers respond with a display which imitates geometric analysis.

Hawkins suggested that we could develop an intellectual profile of the designers. This is partially correct. A profile may be minimum, indicating the least the designers can do. They may have knowledge or ability beyond that displayed in their designs, as each succeeding season has shown. We can deduce only from that which they wish to display to us. Furthermore, their methods are limited by the physics of the grain; the medium places restraint on the finesse of the designers.

The designers display the following:

1. Ability to produce displays without detection in spite of intense efforts by investigators and by numerous observers now invading the English countryside.
2. Ability to manipulate grain in a manner thus far escaping biological definition.
3. Ability to produce displays of exceptional size and complexity, beyond the grasp of investigators. Hoaxed circles cannot reach the grandeur of major designs because of the sheer audacity and technical prowess of the designers.
4. Ability to sustain activity for fourteen years. This indicates a dedication of purpose far beyond mere frivolity.
5. An apparent ability to interact with investigators. The sequence of increasing maturity in designs cannot be rigorously classified without including the evolution of investigations.
6. Increasing reactive maturity. Studies by investigators and publication of their results produces other designs. Each year offers further challenge from the designers but they did not bring those challenges until the field of investigators had broadened to those levels.
7. Knowledge of diatonic scales and ability to represent unique geometric ratios. Hawkins found the diatonic ratios falling into discrete values. The reason probably revolved around our detection abilities. If the

samples had been cluttered with ratios too close to one another, Hawkins may not have sensed the diatonic relationships. It seems inescapable that the designers took this factor into consideration.

These factors combine to demonstrate a broad range of knowledge and intellect that exceeds most modern educated minds. We tend to specialize and confine our vision to specific areas of study; the designers have a wide focus.

Just who are these designers? Many believe they are hoaxers. Indeed, there is a recent trend to produce hoaxes, motivated by the disturbing implications of the designs. We all would like the implications to go away; some persons will ensure that it does. But this is merely interference now imposed upon the real designs. The real designs show a superiority beyond our present ken.

Furthermore, it is not proper to suggest hoaxes were perpetrated because the intelligence the phenomenon remains unidentified; the desire to remain anonymous does not make hoaxers. The truly bothersome aspect is that the designers plunged onto our world scene without permission, and without identifying their purpose. Individuals who then ascribe this phenomenon to "hoaxers" want to avoid direct address on the source of this intelligence. By assigning that cause they predispose their minds and the minds of others. But that is merely an attempt to blunt thought to avoid more objective examination. We all feel disturbed; investigations have pushed everyone to conclusions that are unsettling.

### **Motives**

Can we determine the motives of the designers? Perhaps.

Consider the designs as a method of communication. Intelligence is at work and required on both ends. The designers are "writers"; the investigators are "readers." We now know only too dramatically that the designers can inscribe any manner of sculpture into grain. They gave us "claws" appended to circles in 1990 as script symbols. In 1991 they directly wrote a line of text with other script symbols. Therefore, if they wished to present geometric theorems or equations why not write them directly into the grain? Why present them in a manner that only someone of Hawkins' caliber could decipher?

We could argue that they do not know our language. Mathematics is universal without the constraints of phonetic representation. By the use of circles they could represent diatonic ratios and geometric theorems without getting hung up on English or German, French or Spanish. But such argument seems ridiculous. Intelligence with such wide array of knowledge and ability would not be limited by language.



It seems evident from these unique approaches that the designers direct themselves to more educated and thoughtful persons. The designers are not brazenly imposing themselves upon us; they are inviting us to participate in a unique interaction on a refined level.

But, again, why? Why not come out into the open and identify themselves? Why use such bizarre methods? What have they to prove? If the designers are other human beings they have devised a most curious and difficult form of communication. It means that someone is running around the English, and many another, countryside manipulating grain which no investigator can imitate. It means they can perform stupendous feats over night and without observation by other human beings. It means they have exceptional education and unsurpassed sophistication of thought. What kind of person or persons would this be? It seems impossible to suggest such a person or group. It does not make sense.

Thus far displays reflect ideas of *western* culture. This is exemplified in diatonic ratios and geometric theorems that have their roots in Greek mathematical developments more than two thousand years ago, and in Semitic script symbols that date from 1,000 BC or earlier. This could mean either that the designers are from western culture, or that they are directing their efforts toward western culture, or perhaps both.

### Summation

The English countryside offers an attractive location for such activity. It is confined to a relatively small area; investigators need not expend the time or cost for travel and observation required if the designs occurred in the United States, Australia, Russia or other areas of large land mass. Dense activity in a small geographic area not only attracts attention but also permits concentration of study efforts. Coupled to this is the natural bent of English minds to such curiosities, on the one hand of good intellectual training, on the other inclined toward practical rather than academic views. There is more than one psychological factor in the choices of the designers.

Consider other factors:

1. Hawkins would not have explored extended and previously unknown geometric theorems unless he had been inspired by the grain fields. This fact should not rest lightly upon us.
2. The authors of the grain field designs have devised methods to direct our intellectual energies. They offer, and we respond to, those intellectual challenges. Natural intellectual curiosity is used as a vehicle to attract our attention. This fact should not rest lightly upon us.
3. The number of individuals in our culture who can decipher the designs is severely limited. The designers are attracting the attention of those individuals. Or to phrase it another way, the designers are directing their efforts toward particular segments of human population: those who

have the necessary technical background, and who have proper psychological frameworks. These facts have strong implications and should not rest lightly upon us.

4. One must be knowledgeable to some higher level and also be alert to the fact of unusual events transpiring on our planet if one is to reach a firmer grasp of this activity.

This eliminates a lot of people.

5. The designers display an accurate estimate of our culture, both in our level of knowledge, and in our response to their activity. This could mean that they are part of our culture with a good estimate of our psychology, or it could mean something else altogether. We are back to the question of who would devise such a baffling scheme.

In summation, combining all factors, it seems incredible, even downright impossible, to assign the phenomenon to human sources. If this exercise is authored by intelligence that is not from this planet we would have a sensible explanation for its unique prosecution. That intelligence wishes to demonstrate its presence but without interfering in our earthly affairs. They want us to know of their existence, as intelligent and purposive beings, without overtly conditioning human decisions. Furthermore, from reaction of the news media, and the fact that many researchers squirm under the proposal of non-human origins, we witness the difficulties of initiating alien contact. The designers remain anonymous because of the concerns they have of our reaction if they openly faced us. The grain fields offer an ideal vehicle for initial overtures to further interaction.

What does the future hold? Can we shift the direction of grain designs? Will our continued efforts find response by the designers. If the designers have responded to us in the past, will they continue to do so? Will our further response condition their future activities?

Only time will tell.

#### References:

1. G. S. Hawkins. *Mathematical Properties Of Crop Circles 1981-88*, Crop Circle Secrets, Part II. Also Stonehenge Viewpoint, Santa Barbara, 1992. *The Cereologist*, p.6, pp.16-17.
2. *Crop Pattern Geometry And Diatonic Ratios*, Ibid.
3. *Probing The Mystery Of Those Eerie Crop Circles*, Cosmos, Vol. 2, No. 1, 1992.
4. G. T. Meaden, Numerous articles from 1981 in the *Journal of Meteorology*, Artetech, Weather.
5. R. Noyes, Ed., *The Crop Circle Enigma*, Gateway Books, Bath, 1990.
6. G. Wingfield, *The Doug And Dave Scam*, *The Cereologist*, #5, 1992.
7. P. Williams and K. Brown, *Hoaxing Explains It*, *The Cereologist*, #5, 1992.

I offer examples of crop circle photographs in order to show how the evolution has progressed over the years, and the highly sophisticated designs of some recent formations.

### The Unique Semitic Symbol Design

Refer to illustrations on the following four pages.

I felt particularly drawn to the extraordinary formation which occurred at Alton Barnes in the Vale of Pewsey, July 11, 1990. My brief analysis was published by *Insight Magazine* in August of that year, after they published photographs of the formation. Pictures of this display were also published in various other journals and news media. When I first saw it I was startled because of the similarity of the “appendages” of the circles to Semitic script symbols I had studied in years past. In my letter I indicated these similarities, and the meaning of a significant Hebrew word which those symbols represented.

That word was “Khawah.” We know it in English as Eve.

The nearest concentric circle has an “E” appendage.

The solid second circle has a “Tuning Fork” appendage set off to the right.

The solid fourth circle has a three-finger “Pitch Fork” sticking up to the left.

I show magnified views below, top to bottom. The quality of the pictures is poor because of loss of resolution in the expanded scale.

Refer to the photographs on the Semitic Script symbols taken from *Sign, Symbol, and Script*, Hans Jensen, G. P. Putnam’s Sons, New York, 1969, pages 291 and 338.

In the Table from page 338 the “three-finger” symbol pointing to the left in Old North Semitic represents the letter “h.” In the Table on page 291 you can see that uses of this symbol by the Phoenicians and other Punic people had the fingers pointing in both directions. This symbol later became our letter “e.”

(Old North Semitic included Hebrew, Phoenician, and Chaldean.)

On these same pages the “two-finger” fork represents the letter “w.”

The letter “kh,” the guttural “h” sound, is more uncertain. (This is shown as an “h” with a dot under it in the tabulations.) You can see that it had different representations in different old languages. Script writing in 500 BC was in a fluid state. No standard scripts existed as we have today. Each group used their own distinctive representations for sounds. Although the sound did not have standard representation you can see that the “triple fork” was used prominently for “kh.” The usual representation for “kh” in the Old North Semitic languages was two vertical lines with three horizontal bars. However, you may note that the “three finger” vertical fork was not used otherwise, except in the Iberian representation of the letter “t.”

Reading from the top down on the first photograph we find the symbols in the order “kh,” “w,” and “h.”

Ancient Semitic languages did not represent vowel sounds. Because of the nature of their inflectional system the vowels could be easily inferred from the written context. Thus the word shown by the crop circle formation at Alton Barnes was “Kh-w-h,” or “Khawah.” This is the Hebrew word for Eve.

The question then is why the circle designers would use the word Eve. Was it unique in some way? Could they have chosen a different word? What were they trying to convey?

One can imagine all kinds of combinations for three-letter words. Two letters do not adequately represent specific images or concepts because such words could represent more than one concept, but usually of primitive value. Three letters are much better to convey significant meaning.

Eve becomes important because of her role in the parenting of mankind. Although I do not subscribe to the idea that she was the first mother, she certainly was important. She and Adam were biological uplifters. They defaulted. Eve was the one who engaged in the great sin of copulating with another man. Refer to my analysis in preceding chapters. Thus our celestial Visitors were bringing our attention to her critical role in the present state of mankind.

Since the script was not known to anyone except the most specialized scholars, this attention in the crop circles would have no connection to Eve unless we could recognize it. Such recognition required both awareness of the meaning of the symbols, and attention to the crop circles. Academic scholars, aloof from the “crazy” business of crop circles would not pay attention. An individual must not only have the background to recognize the symbols; he must also be interested in both ancient history and modern “celestial” displays. Thus the number of people who could have recognized the “message” is very small.

As you can see, I took the “message” quite personal.

As Linda Howe expressed it to C. D. B. Bryan:

“If in the crop circles there are mathematical components and musical components — both are quite the same, really, then some intelligence from somewhere else is communicating at literally a grass-roots level. It’s bypassing political structure, it’s bypassing governmental censorship. It is going to the broad earth itself to lay down some kind of communication and language.”

Well, Linda, you are right. As I said to the wife of Gerald Hawkins, “They are getting us ready.”

As a social body we are not competent to the intricacies of their communications.

We are so poorly prepared.

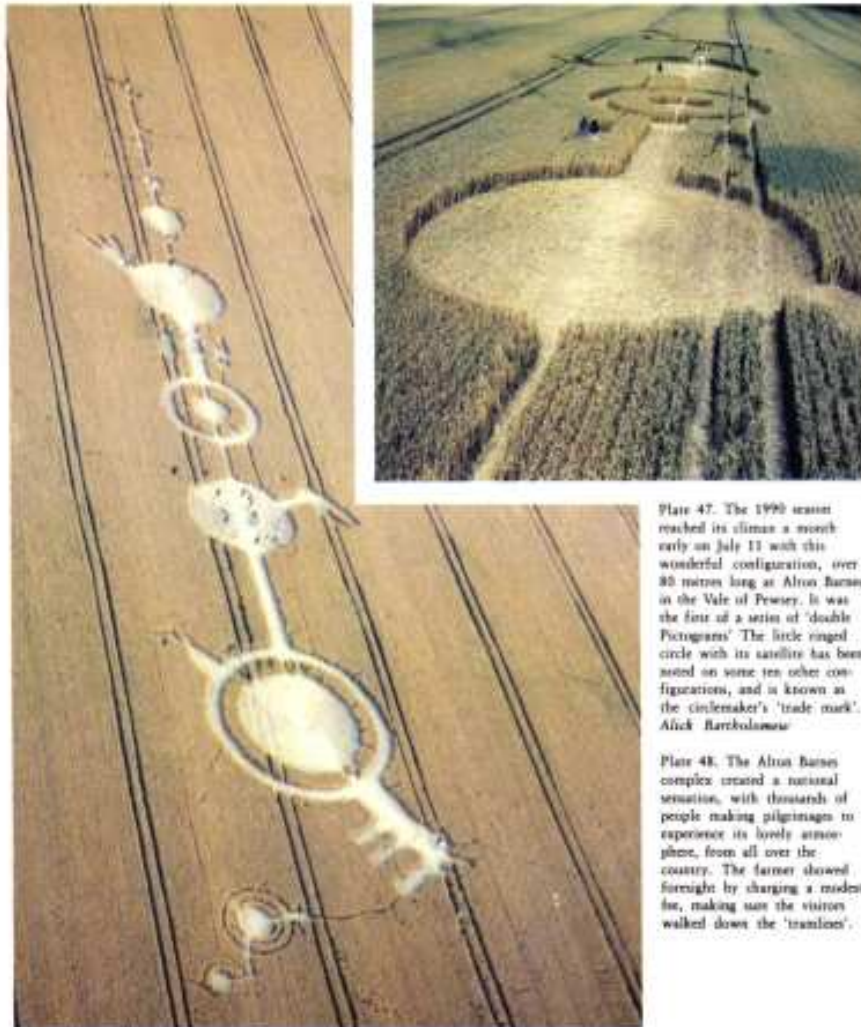


Plate 47. The 1990 season reached its climax a month early on July 11 with this wonderful configuration, over 80 metres long at Alton Barnes in the Vale of Pewsey. It was the first of a series of 'double Pictograms'. The little ringed circle with its satellite has been noted on some ten other configurations, and is known as the circlemaker's 'trade mark'. Alick Barrkholamau.

Plate 48. The Alton Barnes complex created a national sensation, with thousands of people making pilgrimages to experience its lovely atmosphere, from all over the country. The farmer showed forethought by charging a modest fee, making sure the visitors walked down the 'tramlines'.











































































































































**This is page 118 from *The Crop Circle Enigma*, Edited by Ralph Noyes, Gateway Books, Bath, England, 1990.**

**NOTE:**

All crop formations are in transient media. Their life is from the time the grain is of sufficient height until harvesting. If no photographs are taken the record is permanently lost.

The bright sheen of the circles is due to meticulous arrangement of the stalks in careful placement. The "polished" effect reflects light, as may be seen in these pictures.



Phonetic value	Old north-Semitic	Sinait script (after Grimmer)	Thamodic		Şafatene		Lithyanite	Mino-Sabaean	Old Abyssinian	Ethiopic (Gae'ez)
			Old	New	true Şafatene	Umm eg-Gimāl				
a	K̄									
b	q̄									
e	l									
d	l̄									
h	ʕ									
w	ʔ									
s	i									
š	ʃ									
t	ʔ									
i	z									
k	z̄									
l	š									
m	š̄									
n	š̄̄									
o	ʔ									
p	ʔ									
q	ʔ									
r	44									
s	w									
t	+x									

From Page 338 of *Sign, Symbol, and Script*, Hans Jansen, G. P. Putnam's Sons, New York, 1969. Page 291 is on the following page.

Phoenician	Phonetic value (Phoen.)	Cursive Punic	Iberian		Iberian phonetic value
			northern	southern	
𐤀	·	𐤁 𐤂	PPDD	4 A 𐤁	a
𐤁	g	𐤃 𐤄			
𐤂	b	𐤅 𐤆	<VCG	𐤇 𐤈	g
𐤃	d	𐤇 𐤈	X	X	d
𐤄	h	𐤉 𐤊 𐤋	𐤌 𐤍 𐤎	𐤏 𐤐 𐤑	e
𐤅 (y)	w	𐤒 𐤓 𐤔	↑ ↑	𐤕 𐤖 𐤗	v
I 𐤔	z	𐤕 𐤖	T	𐤗 𐤘	z
𐤕	b	𐤗 𐤘	HN	𐤙 𐤚	h
𐤖	f	𐤛 𐤜 𐤝	𐤞 𐤟 𐤠	𐤡 𐤢 𐤣	th
𐤗	i	𐤞 𐤟 𐤠	𐤡 𐤢 𐤣	𐤤 𐤥 𐤦	i, t, j
𐤘	k	𐤧 𐤨 𐤩	K * X	𐤪 𐤫 * 𐤬	k
𐤙	l	𐤭 𐤮	𐤯 𐤰	1	l
𐤚	m	𐤱 𐤲 𐤳	𐤴 𐤵 𐤶	𐤷 𐤸	m
𐤛	n	𐤴 𐤵 𐤶	𐤷	𐤸 𐤹	n
𐤜	s	(y)			
𐤝	·	𐤟 𐤠 𐤡	𐤢 𐤣 𐤤	𐤥 𐤦 𐤧	o
𐤞	p	𐤛 𐤜	𐤝 𐤞	𐤟 𐤠 𐤡	p
𐤟	s	𐤛 𐤜 𐤝	𐤞 𐤟 𐤠	𐤡 𐤢 𐤣	s
𐤠 𐤡	q	𐤛 𐤜 𐤝	𐤞 𐤟 𐤠	𐤡 𐤢 𐤣	q
𐤢	r	𐤛 𐤜	𐤞 𐤟 𐤠	𐤡 𐤢	r
𐤣	s	𐤛 𐤜 𐤝	M	MM	s
𐤤 𐤥	t	𐤛 𐤜 𐤝	𐤞 𐤟 𐤠	𐤡 𐤢 𐤣	t
			𐤛 𐤜 𐤝		ca
			𐤞 𐤟 𐤠		ce
			𐤡 𐤢 𐤣		du