

Of Ancient Wars and Spacecraft

Part 3 of a 3 Part Series. Read Parts 1 and 2 before reading this.

The Epic of King Gesar Revisited

“The Epic of King Gesar” is said to be the longest work of literature in the world, containing more than 20 Million words (which would easily fill 120 big volumes). It is one of the major bodies of ancient literature of Central Asia. Poems, Songs, Ballads, Operas, Theater Plays have been based on it. There is Debate whether its of Chinese, Tibetan or Mongolian origin – that’s no surprise considering it predates these country borders. There is also Debate on whether the legendary King Gesar is real or not as the epic, once again, contains passages that appear “realistic” and those that appear “mythological”.

The epic is of special interest to us because it illustrates versions of pre-history that have little to do with the stone-age hunter-gatherer nomads of our schools history books but with interplanetary travel, spaceships, skyscrapers, advanced weapons systems, wars between worlds, sky flight, machinery and other ingredients we would expect from modern day science-fiction rather than texts that have been estimated to be at least 1000 years old but based on oral traditions much older. The “old days” the book refers to are much older still.

The very first chapter of the official English translation of the Epic, also called “The First Branch” details the times before Gesars birth (in my opinion Gesar could very well be the root of the Russian Tsar and the Latin Cesar). It tells of a time when the “Tenger” waged war amongst each other. The correct translation of “Tenger” or “Tengri” as we have already seen, is “Sky Gods” or “Sky Lords”. I took the following excerpts verbatim from a mainstream Mongolian translation of the first chapter, adding my own comments in between. Please note that the first chapter alone is much longer and more detailed than the quotes denote.

The opening begins of a long description of what life was like in the old days, also showing that there was a time when the Sky Gods were not absorbed in warfare.

When the many gods of the heaven did not compete with each other, When the many tenger of the skies did not quarrel with each other;

The following verse states in no uncertain terms the origin of the Sky Gods:

When fifty-five tenger were born from the Milky Way

The theme of the “Tenger” coming from the Milky Way continues throughout the epic.

Han Hormasta Tenger’s white oldest son, Master of the peak of a high jutting mountain, With the power of the tornado, With a horse brown as a hawk, He who poisons the

poisonous and has revenge on evil, Who sees good and stops evil, Was Zasa Mergen Baatar.

Some of the Sky Gods were associated with flying bulls, flying horses and hawks which were often described as thundering, whirling like tornados and generally making a lot of commotion when they appeared. As we will later see, those passing on the oral traditions did not actually see “flying horses” but were looking for words equivalent to their language to describe something they had no vocabulary for.

*The middle red daughter,
Who steals the love of those who are in love,
Who takes away the thoughts of those thinking of their beloved,
Who flies in the still high skies,
She who is said to be the most beautiful in our world,
Was the maiden Duran Goohon.*

*The very greatest warrior of Han Hormasta,
With a strong and stiff bow and hot and swift arrows,
With a strong back and a powerful broad chest,
Traveling between heaven and earth
On his camel-colored pacer horse,
The eldest son of Booluur Sagaan Tenger,
Buidan Ulaan Baatar.*

The epic goes on to list and describe several Gods in more than a dozen paragraphs. I only added these two to exemplify that they are said to “fly high in the skies” and “travel between heaven and earth”.

He who could swoop down and hit his target, He riding a blue steed and shooting arrows as white as the stars, Was the white oldest son of Oyodol Sagaan Tenger-- Erjen Shuumar Baatar.

Various Gods and their aircraft are frequently described as “hitting targets”. The “arrows” shot are always conveyed as looking like lightning or white stars. It is therefore not too much of a stretch to see laser weapons rather than wooden arrow sticks.

Who shows resentment and jealousy in the high silver heavens,

Some western Scholars, under the bias of western religious associations, try to identify the Gods of the Gesar Epic as “Divine Beings”. But these Gods display very human traits as sampled in this verse on a Gods jealousy.

Having done this he stepped quickly over the silver threshold, Like a mare going to her foal he did not stumble, He stepped over the silver threshold with grace, Like a mare going after her colt, He opened the pearly door beautifully.

Throughout the entire epic the “heavenly abodes” or places the Gods visit up in the sky are universally referred to with words such as silver and shining. This may indicate the use of metals for building, infrastructure and spacecraft – the hallmark of any sufficiently evolved civilization.

The several gods of the western direction Were trying to confirm their place of control, The several tenger of the eastern direction Fought and argued among themselves

Before the War of the Gods began and earthlings got dragged into that War unwillingly, tensions built up.

Two leaders of the tenger greeted each other as equals, Two great gods stood close, looking at each other. They split apart a dried up tree with their cursing, They bent and broke a living tree with their arguing. A fight began, an event for all time, A fight that would determine history. In their struggling they kicked up clouds of black dust.

The epic contains numerous battle scenes between Gods, many of which involve them kicking up “clouds of black dust”. From our viewpoint this could refer to explosions.

The three Hura tenger, drawing on their strength, Rushed forward yelling and making a loud noise. The three Buudal tenger, taking their power from lightning, Drew their bows from their cases. They circled around each other in the direction of the sun.

This is another example of “arrows” being connected to lightning. From reading mainstream interpretations of Mythology I know that these things are seen as being exaggerations of the “real thing”. I could accept such explanations if it weren’t for very mundane descriptions of everyday things and objects included in them, as we will later see.

The noise of battle reached the high heavens, The struggle made the earth to tremble.

Their battles were always accompanied by much noise and trembling just like our modern day warfare. If we can accept that our ancestors simply described what they saw rather than make up elaborate works of fiction, it becomes quite apparent.

The white oldest son of Atai Ulaan Tenger, Sagaan Hasar Buhe, Whistling through the air like an arrow, Fell from the high serene heavens to the broad earth.

I found this to be a very interesting statement as it describes one of the aircraft that was shot down as "whistling" as it falls to earth. How would our ancestors know that heavy objects whistle when they take steep fall? The sound has only become familiar to us with the planes and bombs of WWI or the invention of cannonballs at the earliest.

Having been born in spirit upon the earth, They flew upward to the heavens, To the land of the fifty five tenger of the west.

Another one of many thousand references to people flying upwards to the land of Gods. A question to the mainstream school of thought: Why do all ancient myths and legends, when they refer to the Gods illustrate them as flying upward? Do you seriously believe our entire mythological heritage is nothing but an epic tale about birds?

*His older brother having been dispatched so easily,
Thrown down to earth so disrespectfully,
Anger and hate boiled in his heart.*

*They soared like two hawks in battle.
The serene heavens shook to its highest skies,
The broad earth quaked down to its roots.*

*Shara Hasar Buhe,
Scattering like dust,
Blown by the wind like ashes,
Fell from the serene heavens to the broad earth.*

They battled in the clouds

*Throwing him down to earth ,
Where he became stuck in the ground!*

These excerpts exemplify the following: Several battle scenes specifically mention that the Gods in their "flying Horses and Dragons" were battling in the clouds and being "thrown down to earth" and then "sticking in the ground". Simply put, I would expect nothing different from an aircraft that is shot down. If this were pure fantasy, would not at least one of the aircraft miraculously fly back up? But I found no such instance. And if it were fiction, what would images of aircraft battling in the clouds and shooting each other down be based on? How would a supposedly primitive stone-ager preoccupied with hunting and gathering get these ideas?

Many white gods lost their cunning, Ten thousand gods were confused.

Again we see that these are not “divine Gods” but beings just like you and me, shaken from the toils of war.

She who came down from the Milky Way

This verse refers to a Goddess letting the reader know exactly where she came from.

*Two great tenger,
Two great gods,
Following the path of war,
Following the trail to battle.
Started fighting in the heights of the skies,
Battling on the wide expanse of the earth.*

*With his sixty six warriors,
Six hundred leaders of the army,
And six thousand soldiers,
Making preparations for battle*

*The serene high heavens became dusky,
On the broad earth it became completely dark.
In the great hot country they hit each other again and again,
On the mountainous broad earth they spilled each other’s blood.*

*Taking his silvery hard steel sword
Han Hormasta Tenger chopped off the neck of Atai Ulaan Tenger.
He spitted the neck on his sword,
Flinging it forcefully toward the earth.
Piece by piece he sent them
Tumbling to crash in the earth below.*

These excerpts give you an impression of the detail in descriptiveness – all the way down to the amount of soldiers waging a particular battle.

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The broken pieces of Atai Ulaan's body, Lying on the earth, Began to burn and become infested with maggots. A vapor rose to the heavens, On the broad earth it spread and became disease. The people and animals, Had never known such torments, Death and disease Oppressed and defeated them. The herds of horses and cattle Had never known disease, Anthrax and plague Were killing and exterminating them.

If we factor in all the hints of advanced technology throughout, this could very well be a reference to either chemical warfare or a crashed aircraft leaking chemicals that infected the earth.

Entering the golden court

The “golden court” was the name for one of the buildings in the heavens from which the Gods arrived and departed.

They led into the palace built in the sky.

The Heavens contained many palaces, courts and buildings.

Taking her large shaman mirror She looked at what was happening in the upper world

A “mirror” enabling one to see distant places also features in other legends of the world.

Quick messengers Were sent out in ten thousand directions With the instructions: “Going quickly give your message to the tenger, Going skilfully speak to the gods! Meeting in the stars we will make a wise decision, Meeting on the moon we will make a beautiful decision!”

More than half a dozen sentences of the “first branch” of the epic refer to the Moon as a meeting place.

The quick white messengers travelled among the tenger, The skillful white messengers travelled among the gods.

Several passages also refer to the “Gods” being synonymous with the “Tenger”, the Sky People.

*Although Father Esege Malaan Tenger,
Having reached old age
Had not attended any meetings for many years,
He came to this year’s wise meeting in the stars,
He went to this year’s beautiful meeting on the moon.
When he arrived,
When he stood before them
Leaning on the colorful golden table,
He looked about the gathering with his dark black eyes.
Many white gods were gathered together,
Ten thousand tenger sat crowded together.
Rich god princes were all packed in together.
Rich tenger princes were sitting in splendor.
They said, “Father Etseg Malaan is here to exercise his authority!”*

*Many white gods acclaimed him,
Ten thousand tenger made a great noise.*

This specifically states that a meeting was held on the moon, which, when reading later parts of the Epic, appears to have been a station or base of the Sky Lords.

Father Etseg Malaan Tenger Opened the meeting in the stars with wisdom, He opened the beautiful meeting on the moon with dispatch.

In the text meeting is repeatedly referred to as taking place “in the stars” and “on the moon”, as if to make sure we understand that its not taking place on earth. From an earthly viewpoint this is accurate as first one would ascend to the stars and then land on the moon.

*At the wise meeting in the stars,
At the beautiful meeting on the moon,
They could not find any tenger
Who wanted to go to the earth, Who wanted to fight the 900 evil spirits and 90 demons.
The tenger said:
“If we go down to the earth,
We cannot return from there,
We cannot go back to the sky,
Becoming polluted we become mortal,
We will not be able to go home!”
Many tenger and gods became
Dejected and reluctant.
Father Etseg Malaan became angry,
His mouth gaping in fury,
He said what needed to be said:
“The biggest offender among you
Is Han Hormasta Tenger!
He having made the offense,
He needs to correct it himself,
Going down to earth,
He needs to make right what he made wrong himself!”*

From various passages of the epic it is apparent that not all Gods view humanity with love and care but with disdain.

*This having happened,
The many gods come from the stars,*

*The wise tenger come from the constellations,
Were agitated and said:
“Han Hormasta Tenger
Being responsible for the wrong
Must go himself to the broad world!
Who is going to do the tasks of someone else!
Who is going to kill for someone else!
The person who has done wrong
Must correct his own mistakes!”
The tenger made a great tumult,
They shunned Han Hormasta Tenger.*

Many gods come from the stars? Can the meaning of this ancient text be any more obvious?

*Han Hormasta Tenger
Wanting to speak some words
Tried many times to get recognized.
Because the rich god princes
Were arguing among themselves
He was not able to say a word.
“It is necessary to quickly go down to earth,
It will be an order to send away the
Head of our family.
If the older brother I look up to,
The younger brother I look down to,
Are unwilling to go down from
Serene high heaven to the earth,
I will certainly go.”*

*Han Hormasta Tenger summoned his oldest son,
Who dwells in the high heavens,
Who has the power of the tornado,
Who rides a hawk brown horse,
Zasa Mergen Baatar,
His message commanded him to come and enter the assembly.*

*When Zasa Mergen had arrived,
Han Hormasta Tenger asked his oldest son
If he would be willing to go to the world below.*

*The oldest white son of Han Hormasta Tenger,
Zasa Mergen Baatar,
Did not like hearing the words
His father spoke, saying:*

*“Do you tell me you want your oldest son
To be sleeping outside in the forest?
I have no desire to be soaked by a week’s worth of rain,
I have no wish to be shot with the shafts of seventy arrows.
I have two younger brothers,
Send those two instead!”
He having said this,
Han Hormasta Tenger put on a severe face,
He spoke words trying to compel
His youngest son, Habata Gerel.*

The person who eventually agreed to descend to earth was the man who would later be known as Gesar. What follows are excerpts from the second chapter entitled “Gesar comes Down to Earth”:

*The evil beings that developed from the body of Atai Ulaan
Spreading death and suffering upon the earth,
With noses as big as stove pipes,
Two lines of snot running from their nostrils,
With black kettles full of tarry food,
Eating disgusting black food,
Having soleless boots,
Topless hats,
Tailless horses,*

This and many other verses describe the state the world was in when Gesar arrived, one which he was sent to correct. This ghastly state of affairs is the results of the chemical fallout previously caused by one of the Gods.

*When they had travelled further they came to a very dense forest.
Benevolent Sargal Noyon Khan said:
"Take the lead rope of the ox,
Walk before me and guide him.
Make a pot out of wood
And prepare some meat to satisfy my hunger!"
When he had said this
Altan Shagai prepared a wooden bowl.
Sargal Noyon Khan spitted meat on a stick and roasted it.
When the father had eaten he rode further,
The son followed after, still hungry.*

What does this part have to do with sky gods and advanced weaponry? Nothing! I include it here with the mention that large parts of the epic do not describe fantasy-tales or god-myths but very mundane and normal activities. **Thousands of chapters describing normal everyday life** is what lends those parts of the story involving the Gods credence. If the entire epic were indeed about demons and Gods we could dismiss it as fiction. But it is not. Another example from the second chapter:

*They came to a taiga with tens of thousands of trees, Benevolent Sargal Noyon Khan
Asked his son a question to test him: "What would you build with this fine wood?" The
boy Altan Shagai, Being naive and innocent, said, "This would be fine wood to build a
temple!"*

In fact, most of Gesar's time on earth is described in stories that do not appear to be fictional. Some of them are in fact so boring they would make for poor fictional storytelling. From reading hundreds of pages of the tale it appears that most of the Gods retreated from earthly business because of the disasters caused. In our modern tongue we might call this a "non-interference-policy". It is only while battling various enemies of the "Kingdom of Ling" that Gesar suddenly displays "magical powers" again. Previously he (called Nyuhate Nyurgai before he was called Gesar) had been seen as an innocent boy, but then...

*The boy Nyuhata Nyurgai,
In the late evening,
When it was darker than a fox fur,
Quietly pulled on his clothes.
Going outside he went quickly,
He sped along on his way.
His two pretty wives,
Following his trail,
Arrived at the foot
Of the world mountain Humber Uula.
When he had come to the mountain
Nyuhata Nyurgai turned into an eagle,
Flying straight up in the air,
He landed on the summit of Humber Uula.
The two pretty women
Were unable to ascend the mountain,
Trying to scale the cliffs
They slid back down.
When they gazed up at the summit,
An awesome thing was happening:
A man was standing there--
Seeing him from behind,
He was as massive as a yellow mountain,*

*He had the face of a real man,
Seeing him from the front,
He was as huge as a lofty mountain,
Having a dark red face,
White teeth like spades,
A strong broad chest,
A powerful back,
Bright eyes of many colors,
Black hair an ell long,
He was not a boy but a powerful being!*

*When they had seen this
The two pretty wives
Ran away toward home,
They were filled with wonder,
They will filled with astonishment.*

*They said, "This boy Nyuhata Nyurgai
This slimy faced child,
Is a being of great magical power.
Until now he has not revealed this to us.
Such an entity of great power
Is certainly come down from the upper world.
Why has he let us suffer so?
Why has he deceived us?
Why did he deceive us?"
Thus they wept and complained.*

Later in the story, one of the Gods "looking down at earth" says about Gesar:

*Is ready to receive his steed, He is ready to use his equipment, He is ready to ride with
his thirty three warriors. Let us now send these down to the earth!"*

These verses are written prior to Gesars battles and describe how he received equipment from the Gods beforehand. After receiving his equipment and aircraft...

*When this happened, A horse came down from the sky, Having a powerful body, With a
body full of wisdom, Having hooves that never slip, Having a spine that could not be
broken, With a body thirty ells long, With teeth three spans long, With a tail thirty cubits
long, With ears three spans long*

This paragraph makes it obvious that we are not talking about an actual "horse" but that Gesar rode on a very massive flying object.

*His two spirited black eyes
Full of fire and lightning.
Beligen the bay horse
Travelled between heaven and earth,
Flying like an eagle,
Soaring like an eagle,
The sky trembled to the highest heaven,
The earth quaked to its roots,
Breaking off the tops of black mountains
Black dust was raised,
Treading against the summits of red peaks,
Red dust was raised.
Our hero Abai Geser,
The mighty hero has come!"
They cheered as they came to him.
Smiling as they looked up,
Overcome with emotion as they looked down,
They came to greet him.
The blessing of the western fifty five tenger
Had come down to earth.
By the fate of the five wise gods,
The red middle son of Han Hormasta Tenger,
Bukhe Beligte Baatar,
Had come down to the earth,
Coming to kill the evil enemies
Of men and living things,
Coming to bring peace and happiness
To the inhabitants of the earth.
Coming to restore order in the land of the Tugshen khans,
Coming to restore their good fortune,
The elders of the land honored him,
Giving him the name Abai Geser!
When Geser came down to earth
With his fiery steed,
He had all the things he needed
For war and battle.
Followed by his warriors,
He had taken on his true form!*

In summary Gesar went to a mountain top to “call on the Gods” and then returned with aircraft and equipment to wage the wars he was sent to wage. What follows are not only Gesar's heroic tales of battles won (against enemies who did not stand a chance against his Technology from the “upper world”) but also flying to

various regions of the earth, such as the Altai Mountains or “the land of Uha Loson Khan”:

Abai Geser entered the land of Uha Loson Khan. It was sunny and full of plants--a beautiful place. Having mountains and hills--it was immense. It was another world, Like the earth of long ago.

To top it off:

They built a square palace Tall enough to touch the blue sky. They built a building That reached the edge of the heavens. Three beautiful houses Were built along the river, Homes in which the three wives could live, On the earth there were fields On which the plants could grow, In the sky there were towers, Reaching up from the earth below. On the outside they were gilt with silver, Making them appear as white as snow, Inside they were gilded with gold and silver, So that they appeared more lovely than gold. With seventy thousand windows below.

A square building, silver, with seventy thousand windows reaching up to the sky? If I did not have the terminology to describe Skyscrapers that’s probably how I would put it.

I will conclude by leaving it to future researchers to decipher the Epic from an “ancient-extraterrestrial” perspective. The discovery of these passages came as no surprise to me though, because they feature the very same themes already learned about in the written and oral traditions of all the other cultures of earth. Hopefully this will inspire the comparative study of such texts and result in the long overdue realization that they are all telling the same story.

Sources:

1. Alexandra David-Neel & Lama Yongden / The Superhuman Life of Gesar of Ling
2. Sarangere! Odigon / Abai Geser

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China: Another Case of De-evolution?

The Beginnings of China may have been more advanced than later Periods. If so this would not be much different than what we can see in ancient Egypt: Later Pyramids were always less elaborate and grand than the oldest ones in Giza. This, of course contradicts conventional thought that supposes an upward evolution of all ancient cultures. A similar type of De-Evolution can be seen in parts of ancient South America. It can also be seen more recently in that our middle ages were in many ways less knowledgeable than their ancestors. The Greeks knew the earth was a “sphere” as they called it, whereas medieval doctrine said the earth is flat.

We could discount Devolution as a rare oddity, but we possibly also have the very same thing having happened in China, where remnants of a Lost Civilization were dug up in the province Sichuan:

From recent news items (1,2):



“One of the more impressive displays at the Sanxingdui Museum, in Guanghan of South-west China’s Sichuan Province, is a bronze statue of a barefoot man with anklets and clenched hands.” (see image above).

The 2.62 metre high, 180 kg statue is thought to represent a king of the Shu Kingdom. She was the name of Sichuan in ancient times.

Dating back 3100 years, the king’s statue is crowned with a sun motif and coated with three layers of tight, short sleeved bronze “clothing”, which is decorated with a dragon pattern and overlaid with a checked ribbon.

Huang Nengfu, a professor of art and design at Tsinghua University and an eminent researcher in Chinese clothing from different dynasties, considers the garment to be the country’s oldest existing dragon robe. He also thinks that the pattern is the work of the

famous Shu embroidery.

The robe has changed the traditional view that Shu Embroidery began in the mid-Sing Dynasty(1644-1911). Instead it shows Shu Embroidery appeared in the Shang Dynasty (c.16th century - c.11th century BC), according to Wang Yuqing, a Taiwan-based Chinese clothing historian.

The bronze statue of the Shu king is one of the four most important cultural relics to be found in the Sanxingdui Ruins in Guanghan, a city 40 km from Chengdu. Sanxingdui, means “three star mounds” in English, is so named because the ruins are located in a village where there are three mounds.

Since 1992, more than 10,000 relics, dating between 5000 and 3000 years ago, have been unearthed in the city’s Sanxingdui Ruins. The excavations have yielded some of the most significant Chinese archaeological discoveries of the 20th century.”

Found at the same site - an object not necessarily expected in Ancient China (3):



And from another news source on the same archaeological sites and discoveries in Sichuan:

Many theories also surround the fall of the Sanxingdui civilization, which seemingly disappeared without a trace, leaving behind objects unlike anything found in any other period of Chinese history.

Archaeologists have been left wondering what the purpose of the objects was and how such an ancient culture, at the very beginning of Chinese civilization, could be so advanced.” (2)

Other objects from the sites:



Many relics in Sanxingdui, such as the statues of human heads wearing gold masks, are unlike anything found in any other period of Chinese history.

The Chinese are puzzled at having found a civilization more advanced than their oldest. They are also at loss for words because of the unfamiliarity of their objects and attire which do not relate to anything other found in its History of Archaeology. Looking at the first image in particular, the craftsmanship and also the appearance of the Dragonrobe-man himself certainly does not look like the primitive stick-gatherers ascribed to those times in conventional schooling!

Although I am by no means an expert on Chinese History or even a scholar, even a cursory look by a layman as myself reveals that the further back you go the more strange things look!

There is one other area in which "the further back you go, the stranger things look" and that's petroglyphs or rock carvings. The more recently dated usually show the well-known motifs of farmers, cattle, huts, villages, while the much earlier ones show...things unidentified. Take for example this one in the Helan Mountains North China:



What is the first thing that comes to mind, before an "expert" has coloured your opinion? Look closely. The rock art in the Helan Mountains has been listed by the UNESCO as an informal world heritage left by ancient nomadic tribes. Some sources estimate them to be 3000 to 9000 years old. This rock carving at Damadai, also northern China is estimated at 7000 B.C in conservative studies but also dated as 30 000 B.C. by other sources:



In the area of Damaidi alone more than 4200 carvings have found, some of them showing things familiar to us (sheep, cattle, farming, marriage, war rituals, festivities), some showing the unfamiliar....such as flying objects, discs and strange looking beings...

Sources

- (1) haumau.org/2007/11/11/the-mysteries-of-ancient-sanxingdui-i/
- (2) china.org.cn/english/culture/230480.htm
- (3) cultural-china.com/chinaWH/html/en/History246bye932.html

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The Archer and The Moon Goddess

An old Chinese myth called “The Archer and the Moon Goddess” tells the story of Dijun (which some say was the Jade Emperor), a sun god and his wife who had ten sons “that flew birds of fire in the sky”.

Sent to earth for various tasks and growing bored, these sons soon rebelled against the desires of their parents. The ensuing war between the sun god and his children is said to have caused disaster to earth “as the combined rays of ten suns seared and scorched its surface”, forcing the earthlings to hide in subterranean dwellings and caves to protect

themselves from the heat of those rays of light.

“Nothing can escape the burning rays”

the myth tells us and we are again reminded of laser weapons or similar. Why I think technology mistaken as religious phenomena was described, will become apparent at the end of this particular legend.

Their parents repeatedly asked their children to stop messing with earth, to stop the nonsense, but they would not listen. A god of another family, Yi, asked Dijun for permission to shoot the rebellious kids down. The father was reluctant to have someone harm his children but finally obliged. He equipped Yi with weaponry (“a magic bow and a quiver of red arrows”). Yi was renowned as an excellent archer and agreed to cause as little harm to Dijun's sons as possible by shooting down the birds only and not the Gods-children who were flying them. Again we have an indicator of the birds and serpents of ancient myth being vehicles of the Gods.

Yi “flew down to earth” and positioned himself on the highest mountain and began shooting at the birds. Oddly enough, the myth describes the birds as having the shape of suns...which would match the ideas of them being discs. Yi shot down one of the birds/suns which “lay in the crumpled heap on the ground”. He then shot down two more, “rendering the brothers useless”. He then paused his shooting to see whether the other firebirds would give up, but they refused. “Yi was angered by their stubbornness, and fired arrow after arrow at the dazzling sources of light in the sky”. Only after Yi had shot down 9 of the “birds” did the tenth give up, later vowing never to disobey his parents again.

After shooting down the “nine suns”, thereby saving the people of earth, Yi “returned to the sky”. There he found that Dijun was angry at him, despite having given his consent. “Why did you shoot down nine of our sons all at once? How could you inflict such a great loss on myself and my wife? If you love earth and its people so much, you and your wife must go to live there. I cannot bear to have you in my sight. Your presence will always remind me of my grief for the boys”.

Yi was subsequently “banished from heaven” and although he was liked among humans it is said that he had difficulties adjusting to life on earth. Chang-O, his wife had even more difficulties: “Why should I, a goddess by birth and brought up in heavenly comfort, be blamed for your misdeeds?”

No matter how hard Yi tried making life comfortable for her by hunting game, building things, cooperating with humans, his wife continued to be disgusted by them and by “the monsters of the underworld”, referring to humans that still dwelt in subterranean layers.

Interestingly, Chang-O argued that spending too much time among humans will make them lose their immortality. Trying to make what she deemed “life in hell” a bit more pleasant, and noticing that her husband cares for humans and would not mind staying on

earth, she one day said to Yi “in a softer voice”:

“My dear husband, I was told that the Queen Mother of the West, who lives in the magnificent Jade Palace on the highest peak of the Kunlun Mountains” has a special magical elixir. Would you go and see if you can charm her into giving us enough potion to render us immortal? Though we are no longer gods, this wretched human existence is at least better than becoming the gruesome beings of the underworld”.

In Chinese legend the Kunlun Mountains was the living place of various Emperors and Gods, including Huang-Di, the Yellow Emperor himself. Most of them were said to reside in Jade Palaces. The “Queen Mother of the West” is said to have been personally acquainted with Huang-Di (some Jesuit scholars say that this “Queen Mother of the West” is identical with Queen Sheba of the Bible and Koran).

Yi promised to get her the elixir and made his way to the Kunlun mountains. The legend contains several warnings of why humans should not visit the Jade Palace. It was surrounded by a swamp-like substance and the desert surrounding the mountain was so hot and barren that no mortal could cross it. The Queen Mother was rumoured to be some kind of monster. In addition the palace itself was guarded by giant “three-headed bluebirds that hovered in the sky above the palace”. Nevertheless Yi, using his own powers, managed to penetrate the area and be received by the Queen Mother in a grand jade hall. Upon telling his story and asking for mercy, the Queen Mother was apparently moved enough to hand him a bottle of the elixir.

She explained that if both he and his wife were to drink half of it each they’d live happily ever after on earth, but should one decide to swallow the whole thing he or she would once again ascend and become a god of the heavens. Yi bowed, cried in gratitude. Upon his return Chang-O already schemed to regain godly status by drinking the whole bottle. When on the next morning Yi went hunting to find food to celebrate their immortality on earth, Chang-O took the bottle, ready to drink it all. After a moment of hesitation and the realization that it would deprive her of seeing her husband again, she did the evil deed.

“The magic potion took effect suddenly. Chang O felt her body drifting upwards pulled by a celestial force. She thought with regret of her husband...”

“She quickly found herself levitated to a great altitude. Around her, the stars were shining and the moon was not far away. The farther she drifted away from earth, the more remorse Chang O felt for her selfishness...”

“she began to realize that a great many of her friends both in heaven and on earth might not forgive her for leaving Yi behind. So she decided to land on the moon instead of going back to her old home in heaven. But the moon is far from being the romantic place that people imagine it to be. The terrain was desolate and gray”. (1)

For a myth that was likely first written down more than 2000 years ago, that’s quite an accurate description of the moon’s surface! It mirrors our own sentiments of the first

moon landing in 1967. We had thought of the moon with romanticism and beauty until NASA sent footage of a terrain barren and gray. Considering that one could not possibly know what the moon looks like without having been there, we must indeed reconsider our entire “mythology” as misunderstood descriptions of a technologically advanced civilization.

On the basis of this we can assume that this “myth” is simply a recount of yet another “war of the gods and sons of gods” as in beings with advanced technology and that there was indeed traffic between the earth, the moon and the even more distant planets or realms of the “Gods.

(1) “The Archer and The Moon Goddess” from The Magic Pears by Shiu L. Kong and Elizabeth K. Wong

I hope you have enjoyed this three part series on Ancient Extraterrestrials from a China-centric perspective.

I enjoyed writing it and publishing it for free in the Internet. My motive in doing so is the hope that it will **inspire** others to invest research time into similar mysteries...

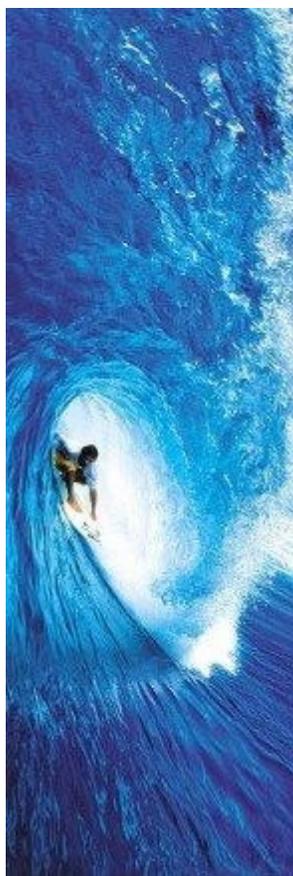
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Looking forward to your contributions and discussion.

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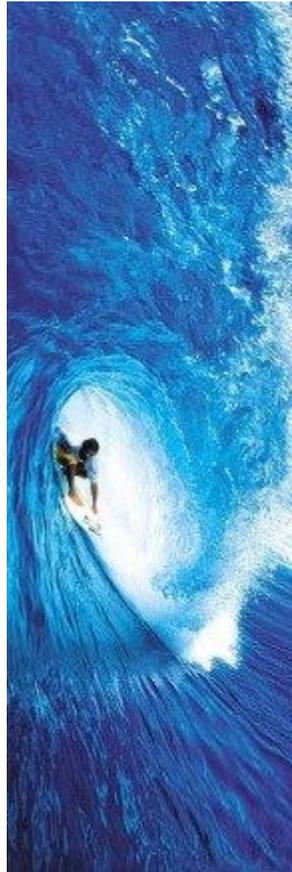
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To those who have read all three parts I'd like to emphasize that this is evidence for ancient technology and/or extraterrestrials in the region of China **ONLY**. Similar

accounts on all other continents exist. And they ALL tell of a time when the Sky Gods were here teaching people stuff or waging wars.

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Before I enjoy my coffee and read through this post I wanted to say Thank You

Skyfloating for doing all of this.

I look forward to your threads and was waiting in anticipation for your next one.

Cheers. 🍷

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"You always pass failure on the way to success. "

Mickey Rooney