

Palaeolithic images of alien craft: Version 20 April 2026

The following extract from *Time of Contact* by 'Caius Axim', draft edition 1.9, start of **Chapter 3 (Alien craft)** could not have been written without the advice, assistance and information that scholars, librarians and archivists, researchers, investigators, analysts, scientists and authors kindly supplied directly to the author of *Time of Contact* or made available in their books, papers or articles; their contributions will (subject to their prior consent) be recorded in the **Acknowledgements**. This update of 20 April 2026 repairs a few broken hyperlinks and contains a few changes to punctuation, etc.

In the Southern Hemisphere's Winter of 1909, [Mr. Robert Grigor](#), who had been a local government engineer, electoral official, and licensed land surveyor, proposed publicly that an unfamiliar "*machine*" which had been observed flying, hovering, and manoeuvring over the remote, mountainous, and beautiful [South Island](#) of New Zealand was an aerospace craft that was powered by [radium](#), i.e. atomic energy, and had come from "*another world*".

Mr. Grigor suggested that official and scientific investigations could be undertaken. He proposed measuring the altitude of the craft, making contact using another airborne craft (a balloon), or searchlights or wireless telecommunications, and analysing the light radiated by the craft using a [spectroscope](#); his suggestions are as valid today as when they were first published: [The Mysterious Lights](#), July 27 (1909), by Mr. Grigor, published in the *Letters to the Editor* columns of The [Otago Daily Times, Thursday, July 29, 1909, No 14,588, page 4, column 8](#), penultimate letter.

The reports and analyses that have been published about alien craft, a selection of which are introduced in this chapter and elsewhere in *Time of Contact* may assist us to develop or acquire the same energy and force field generation and control systems that propel alien craft and protect their hulls and users. Such craft and systems could transport us and our freight (cargo) and provide power for the use of people and industries while causing far less damage to our environment than our existing transportation propulsion and energy generation systems. In addition, we could explore our solar system rapidly, economically, and safely, and eventually travel to other star systems.

Ancient images, inscriptions, written works, and oral histories suggest that alien craft or their users have been observed or encountered by people throughout our recorded history. For example, "*There are other legends which ... deserve serious study in the present context. As one example, we may mention the Babylonian account of the origin of Sumerian civilization by the [Apkallu](#), representatives of an advanced, non-human and possibly extraterrestrial society (Hodges, 1876; Schnabel, 1923)*": [Direct Contact among Galactic Civilizations by Relativistic Interstellar Spaceflight](#), by [Professor Dr. Carl Sagan](#), originally presented to a meeting of the American Rocket Society (now the [American Institute of Aeronautics and Astronautics \(AIAA\)](#)) on 15 November 1962 and published in [Planetary and Space Science](#), Vol. 11, Issue 5, May 1963, pages 485 – 498. A [hand-written draft of Professor Dr. Sagan's paper](#) that includes photographs and drawings of ancient images of what may possibly be aliens, and alien transportation systems or other advanced technologies (at pages 11 – 15 of the [PDF version](#)) is freely available online from the [Library of Congress](#) sourced from [The Seth MacFarlane Collection of the Carl Sagan and Ann Druyan Archive](#).

The engineer, researcher, investigator, and author [Monsieur Aimé Michel](#) proposed that alien craft or their users could have been observed or encountered by prehistoric human communities, whose artists recorded many of their experiences. *Illustration 1* below was

originally inspired by Monsieur Michel's monochrome interpretations of prehistoric art works: [Palaeolithic UFO-Shapes – Mysterious drawings in the Stone Age caves of France and Spain](#), translated from the French language by [Mr. Gordon Creighton](#), and published in [Flying Saucer Review, November - December 1969, Vol. 15, No. 6, pages 3 – 11](#).

Illustration 1 (below) is an impression of a prehistoric cave painting or [pictograph](#) that may have depicted an alien aerospace craft with its landing gear extended and its descent ladder deployed, and an alien standing by or below its hull.



Illustration 1 (above) is based on one of the “red paintings” discovered in 1921 in [La Grotte des Églises](#), in the commune of [Ussat](#) in the [Ariège](#) department of France, by Dr. E. Cuguillère; the [Abbé Henri Brueil](#) “made the pictorial inventory the same year”. [Professor Dr. André Leroi-Gourhan](#) described the *pictographs* of this type, in this cave, as “very elaborate signs ... of a unique type, although clearly referable to brace-shaped signs and *tectiforms*”: [Treasures of Prehistoric Art](#), by [Professor Leroi-Gourhan](#), published by Harry N. Abrams, Inc., in New York in 1967, *Part Two: Documentation*, 10. *Description of Sites, Style IV*, the uppermost of the two drawings of *pictographs* entitled “9” and “red paintings” in Figure 161 in the section headed *Ussat, Grotte des Églises, Ariège, France*, at page 379 (page 383 of 552 of the edition digitised by the [Internet Archive](#)). It is possible that three other, similar “red paintings” in *La Grotte des Églises* depict other alien craft, or the same craft viewed from different angles, or depict the craft in flight, etc.

Treasures of Prehistoric Art was also published by Thames & Hudson in the United Kingdom in 1968 and titled [The Art of Prehistoric Man in Western Europe](#); this was the edition originally consulted by the author of *Time of Contact*. The drawing of the *pictograph* in *The Art of Prehistoric Man in Western Europe* that was used as a basis for *Illustration 1* (above) is clear but very small in the book, measuring about 8 mm x 6 mm.

A larger or more detailed drawing of the *pictograph* made by the Abbé Brueil may enable *Illustration 1* to be improved; one may possibly be included in his paper entitled: “Peintures magdaléniennes de la Grotte des Églises à Ussat (Ariège), *Mélanges de Préhistoire et d’Anthropologie offerts par ses collègues, amis et disciples au Professeur Comte H. Bégouën*”, Toulouse (Édition du Musée) 1939, pages 271 – 279.

Information about copies of this work held by various university libraries in the United Kingdom, continental Europe, Canada, and the United States can be found by inputting the following words into a [WorldCat](#) search: *Mélanges de Préhistoire et d’Anthropologie offerts par ses collègues, amis et disciples au Professeur Comte H. Bégouën*. Anyone fortunate enough to be located close to, or who is able to travel to one of these libraries may be able to consult a copy of the work.

Peintures magdaléniennes de la Grotte des Églises à Ussat (Ariège), Mélanges de Préhistoire et d’Anthropologie offerts par ses collègues, amis et disciples au Professeur Comte H. Bégouën was referenced in *The Art of Prehistoric Man in Western Europe*, Bibliography, Cave Art in France, Ussat, page 536 and in the paper [Notes: L’art paléolithique de la Grotte des Églises à Ussat \(Ariège\)](#), by Messrs. David Collinson and Alex Hooper published in [Gallia Préhistoire](#), 1976, 19-1, pages 221 – 238, at page 224; photographs and descriptions (in the French language) of *tectiform* paintings in the cave appear at pages 228 – 230.

Messrs. Collinson and Hooper, who visited *La Grotte des Églises* and photographed some of the cave art, quoted the Abbé Brueil’s description of the *pictograph* and the author of *Time of Contact* has translated their description from the French language (using [Google Translate](#) and online dictionaries) as follows: “another *tectiform* with triple redoubled props, the right one mutilated from its base; elongated punctuations occupy the line space of the latter; the roof, poorly developed, forms a rectangular arch, composed of four horizontals crossed by two series of small cross pieces; it is surmounted by various oblique lines’. Our interpretation agrees with that of Brueil, although not all the details are as clear today. Position on the wall:

5.25 m (metres), 0.57 m east, 1.00m from the ground. Dimensions: 90 x 150 mm”: Notes: *L’art paléolithique de la Grotte des Églises à Ussat (Ariège)*, 5. The Tectiform (fig. 5), page 229.

Illustration 1 above simulates what may have been the original appearance of the *pictograph*; the cave artist may have used red paint made from [haematite](#), an oxide of iron: [Prehistoric pigments](#), published online by the [Royal Society of Chemistry](#). The three rows of generally square or rectangular “ports” on the craft’s hull were possibly apertures from which electromagnetic fields associated with the generation or focussing of the craft’s synthetic acceleration propulsion and hull protection force fields were radiated. If so, the artists who painted the *pictograph* may originally have filled them with paint of a different colour, for example, yellow; cave artists may have made yellow paint from [limonite](#), another oxide of iron. Perhaps we will learn more, if and when investigators use the latest technologies and techniques to test the paint or paints in the *pictographs* of *La Grotte des Églises*.

Landed, hovering, or slow-moving alien craft may cause red, orange or yellow airglows around their hulls or ports in their hulls when they are radiating relatively low-energy electromagnetic fields. For example, a low-hovering alien craft encountered early on Monday, 15 March 1965 in the [Everglades](#) in the state of Florida, United States had four rows of what were described as evidently square “windows” each measuring about two feet by two feet on its cone-shaped hull; “*The windows gave off a dull yellow light, and the area under the object was lighted by an orangish-red glow*”: *Man Injured in UAO Encounter*, [The A.P.R.O. Bulletin, May – June 1965](#), pages 1, 3 & 4, discussed in detail in **Chapter 7 (Health, Security, & Safety)**. Alien craft have caused airglows with other colours such as green, blue or white that were associated with increased power levels, such as when alien craft depart rapidly, introduced in **Chapter 1 (How alien aerospace craft fly)**.

Among the Abbé Brueil’s other works are [Quatre Cents Siècles d’Art Pariétal](#), published originally by the Centre de Documentation Préhistoire, Montignac in 1952 and by Éditions Max Fourny in 1974 and 1985; the English-language edition [Four Hundred Centuries of Cave Art](#) was translated by [Miss Mary E. Boyle](#); the edition consulted by the author of *Time of Contact* was published in 1979 by [Hacker Art Books of New York](#), ISBN-0-87817-247-5.

Further information may be found in the [Bulletin de la Société Préhistorique Française](#) or by accessing online or visiting physically the world’s great city or university libraries, or if possible by personally visiting [La Grotte des Églises](#). Some videos of *La Grotte des Églises* may be available by searching online, for example, on YouTube.

Other types of prehistoric art works exist in addition to cave paintings or *pictographs*, and some of these may also depict alien craft or aliens: [petroglyphs](#) (“*rock engravings*”), [dendroglyphs](#) (“*images carved on trees*”), and [geoglyphs](#) (“*arrangements of rocks or earth*” and drawings made in the ground), for example, the [Nazca lines](#). A new category has been proposed called [ammoglyphs](#) for art works made in sand, for example, circles or triangles that were preserved when the sand in which they were made “*solidified into rock*”: [These ancient sand drawings could be a fifth type of palaeoart](#), printed paper publication title *Sands of time*, by [Mr. Graham Lawton](#) (whose qualifications include a “*first-class honours degree in biochemistry ... from Imperial College London*”), published in [New Scientist](#), 26 August 2023, [No. 3453](#), pages 24 & 25.

Monsieur Michel suggested that some prehistoric art works may have displayed reasonably accurate representations of real objects or [humanoid](#) beings, etc. which archaeological experts had been unable to identify with certainty. He proposed that the images were “*art of an admirable representational quality*” and not necessarily [abstract](#) or [symbolic](#).

Indirect support for Monsieur Michel’s ideas was provided in a paper discussing [DNA](#) findings in relation to *pictographs* of what are now proposed to have been real dappled or spotted horses, on the walls of the [La Grotte du Pech Merle](#) in the commune of [Cabrerets](#), France, one of the places referred to in Monsieur Michel’s article: *Palaeolithic UFO-Shapes – Mysterious drawings in the Stone Age caves of France and Spain*, at page 5. The *pictographs* of dappled or spotted horses may be up to about 25,000 years old and were reportedly, previously interpreted by some archaeologists as “spirit horses”: [Cave painters did see spotty horses, not just in dreams](#), printed paper publication title *Leopard Horses lived in Stone Age*, by [Mr. Andy Coghlan](#), published in [New Scientist](#), 12 November 2011, [No. 2838](#), page 19. “*This finding lends support to hypotheses arguing that cave paintings might have contained less of a symbolic or transcendental connotation than often assumed*”: [Genotypes of prehistoric horses match phenotypes painted in Palaeolithic works of cave art](#), by [Dr. Mélanie Pruvost](#), et al, 7 November 2011.

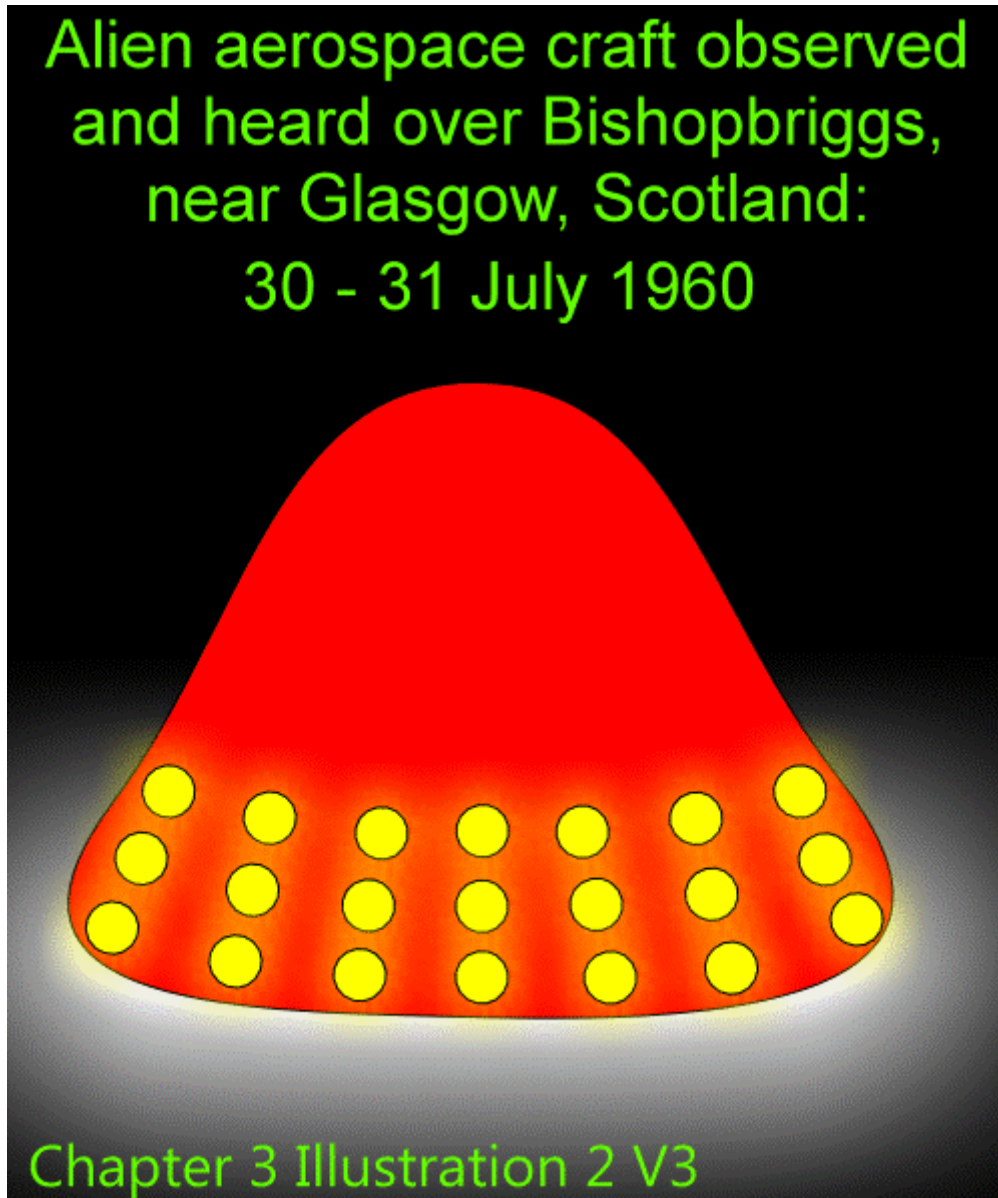
Of course, there are possibly plausible, alternative explanations for *Illustration 1* above, for example, that the *pictograph* is of a hut raised above the ground on poles, with a ladder attached and a person below it, or a trap for animals. However, the *pictograph* does not much resemble illustrations seen so far by the author of *Time of Contact*, of what prehistoric huts or animal traps are believed to have looked like.

Further recommended reading includes: [L’Art des cavernes préhistoriques](#) (title of English translation: [Cave Art](#)) by [Professor Jean Clottes](#), originally published in the French language in 2008. In addition, some prehistoric art works have been interpreted as depicting star constellations or Earth’s encounters with natural space debris, suggesting the ancient artists may have had an interest in, and knowledge of the night sky: [Ice Age star map discovered](#), BBC News Sci/Tech, 9 August 2000, [Decoding European Palaeolithic art: Extremely ancient knowledge of the precession of the equinoxes](#), by [Dr. Martin B. Sweatman](#), [FRSC](#), [School of Engineering](#) at the [University of Edinburgh](#) and [Mr. Alistair Coombs](#), 31 May 2018, and the television series [Ancient Apocalypse](#).

An alien craft with three rows of “ports” that was possibly of a type similar to the landed craft displayed in *Illustration 1* above was observed late on the night of Saturday, 30 July and in the early morning of Sunday, 31 July 1960 near [Bishopbriggs](#), north of the city of Glasgow, in Scotland, by “*no fewer than 18 people*.” Their descriptions of the craft were summarised as follows: “*A bell-shaped mass with a domed top which glowed red. Around the base of the bell shape was a broad white light, much as if it had been a broad strip light. The object also appeared to have lights shining from windows, or portholes, in its centre*”.

Mr. George Jerri, a night supervisor at a school reported that, “*I saw the object quite clearly. It was about two miles away and 500 feet up. It was cruising slowly over the Lambhill district (west or south-west of Bishopbriggs by the [A879](#) road and to the west or south-west of [Possil Loch](#)) and coming towards the school. I would say it was shaped more like a bell than a saucer. At the top there was a large circular dome which glowed bright red and right round the circular base there was a white light. As I watched it, the part between the red dome and*

the base suddenly lit up. From where I was it looked like three rows of port-holes". Illustration 2 below displays an impression of the craft. In addition, since towns, roads, etc. in the United Kingdom have often changed considerably since 1960 it may be helpful to consult a contemporary map to try to locate where the observation occurred: [Ordnance Survey – One-inch to the mile, 7th series, 1952 – 1961, Sheet 60– Glasgow, Publication date: 1957.](#)



Since the word “*port-holes*” used by the observers ordinarily meant round transparent windows used in marine vessels this craft’s “ports” have been rendered as round in shape in *Illustration 2* above. However, ports that were square, rectangular, etc. have also been observed on other alien craft. The colour or other characteristics of the light from the ports was not mentioned in the *Flying Saucer Review* report referenced below; more information may possibly be obtained from the newspaper report also referenced below as and when it becomes available online. The ports have been arbitrarily coloured yellow in *Illustration 2* above, because the relatively “low energy” colours yellow or orange have often been reported for the ports of other alien craft that were hovering or moving relatively slowly. The

exact number of ports that Mr. Jerrit observed was not specified, only that he saw three rows.

The craft's hull was estimated to have been about 40 feet wide across the base and 35 feet in height, and assuming it was cone shaped its volume v can be calculated: v equals $1/3 \times \pi \times r^2 \times h$ equals $1/3 \times 3.142 \times (40/2)^2 \times 35$ equals $0.333 \times 3.142 \times 400 \times 35$ equals 14,648 cubic feet. 1 cubic foot equals 0.028 cubic metres, therefore the craft's approximate volume equals 410 cubic metres. If we assume that the [mass density](#) of the *Bishopbriggs* craft was about the same as that of water (i.e. approximately 1 metric tonne per cubic metre, based on impressions made by another alien craft's landing gear and its reported dimensions as discussed in **Chapter 2 (Alien technology)**) the *Bishopbriggs* craft's mass was 410 tonnes (410 cubic metres x 1 metric tonne per cubic metre) or somewhat greater than the maximum landing weight of an [Airbus A380-800](#) aircraft.

As discussed in earlier chapters the *Bishopbriggs* craft may have used relatively little energy to hover or travel slowly at a relatively low altitude due to the high efficiency of its synthetic acceleration propulsion force field, as it reflected continuously between the ground below and the base of its hull. The craft made "*a humming noise like a distant dynamo (electrical generator) or some other electric apparatus*"; the frequencies of the humming, buzzing, whining or whirring, etc. sounds that have often been heard from alien craft may indicate the frequencies at which their synthetic acceleration propulsion force fields are cycling or pulsing, as discussed in **Chapter 1 (How alien aerospace craft fly)**.

The *Bishopbriggs* craft may possibly have been attracted to, or was surveying the school mentioned in the report or the evidently extensive [cemeteries](#) or a [crematorium](#) in Lambhill, or nearby [Possil Loch: World round-up - Scotland, Flying Saucer Review, January – February 1961, Vol. 7, No. 1, pages 26 & 27](#). The observation was originally reported in the [Milngavie and Bearsden Herald](#) newspaper published on Saturday, 6 August 1960; unfortunately this particular issue of the newspaper is not yet available online from the [British Newspaper Archive](#) at the date of writing.

Many other alien craft appeared to have one or more rows or groups of "ports" that were often illuminated and appeared to encircle their hulls. As discussed in **Chapter 2 (Alien technology)** the sequential "movement" of lights observed around many alien craft may be the result of sequential brightening and colour changes in the light visible from or close to the ports (powerful X-ray or higher frequency gamma ray electromagnetic fields may be radiated from the ports and ionise and excite adjacent air molecules).

The increased speed at which the light visible from or by the ports appeared to move around alien craft when they prepared to take-off, may have been caused by more energy being generated and supplied to their propulsion and hull and user protection systems. An alien craft's matter-repelling, synthetic acceleration propulsion force field may strengthen and tighten its focus prior to take-off. It's hull protection system force fields (which may utilise both matter-repelling and matter-attracting synthetic acceleration force fields) may also strengthen to control the airflow over and around its hull. The hull's interior acceleration force field may be maintained at a constant and tolerable level to prevent injury to its users and damage to its systems. An alien craft may also increase power to systems that radiate powerful magnetic and electric fields to protect its hull and users.

What appeared to be the exteriors and interiors of alien craft (including apparent access doors and ladders, controls, displays, medical technology, etc.) were reported during the nineteenth and twentieth centuries; the exterior and interior of a fictional alien craft was displayed in an intelligent and thoughtful science fiction movie (film) as early as 1951: [The Day the Earth Stood Still](#).