

THE MYSTERIOUS STONE DISCS OF ANCIENT CHINA

— BY ADRIAN CHAN-WYLES, PH.D. —

Ufology – the study of unidentified flying objects (UFOs) – is a fascinating subject. This fascination is increased in part by the rather ambiguous nature of the subject, which may be analysed as simultaneously containing a psychological aspect as well as a physical component. The boundaries of this subject are not clearly defined due to the perceived paranormal import of the phenomena under study. This liberates the subject to be more or less self-defining in an ever adapting and changing periphery that has to accommodate what is believed to be new information while collating the evidence of past investigations.

As all UFO research to date, regardless of its compelling nature, has failed to offer convincing empirical evidence that UFO's are real physical entities, the best research can only attain to the position of being open-ended in its conclusions regarding the nature of UFO phenomena – provided the sighting has not been explained as a natural event. This is despite the fact that out of the many hundreds of UFO cases gathered from around the world a certain percentage appear to be purely psychological in nature, while others seem to be describing an actual physical object. This is in conjunction with those cases that exhibit clear characteristics of both types. However, from a philosophical perspective this mechanistic approach involving an either/or assessment of the evidence may not be the most effective method of investigation and analysis.

The modern UFO phenomenon is conventionally considered to stem from around 1947, but it is well-known that ever since humanity took to the skies unusual and unknown aerial objects have been encoun-

tered. Modernistic logic – the thinking associated with the development of modernity through industrialisation – although useful, in many ways does not and cannot adequately analyse phenomena that are existent beyond its scope of perception and identification. This is to say that although UFO encounters seem to have increased dramatically during modern times, and as Western Europe transitions into the condition of post-modernity, a new way of assessing information is both demanded and required.

The dichotomy of a disembodied (subjective) mind observing an objective and separate material world is no longer relevant and does not encompass the ambiguity of the post-modern condition. There is an as of yet undefined third aspect to human knowledge which, although distinct from the subject or the object, encompasses an aspect of both entities. This allows for a far greater scope in interpreting reality, with this post-modern ambiguity having more in common with the strictures of quantum physics than with that of the old modernistic linear logic.

Working from the perspective that 'nothing is certain', all statements of fact become highly contingent and permanently open to contestation. As soon as a fact is established (within the post-modern condition) it is immediately redundant and becomes the antithesis to the certainty it was intended to establish. Therefore a UFO sighting is far more than the appearance of an unfamiliar object within the physical environment; it is also indicative of many aspects of the human condition that converge within an ever-shifting psychophysical environment. Despite the rather obvious mystical nature of many of these sightings and their contributory factors, exactly what the sighting means is open to conjecture and debate. This is to say that objects in the sky are

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not a product of one particular viewpoint but appear throughout all cultures in the world.¹

THE DROPA STONES

One such example of this transcultural phenomenon is the so-called Dropa stones story found in Soviet (Russian) and Western European (primarily German and English) language sources since the 1960s. A particular peculiarity of this story is that although it purports to convey the details of an interesting archaeological discovery unearthed in Western China prior to the 1949 Communist Revolution, the story as it is traditionally presented in the West contains no reference to Chinese language source texts.

What is included are two names of Chinese scholars described as 'professors', but their names are only given in phonetic form (in the various Western languages), with no reference to the actual Chinese ideograms used to spell them. An identical observation can be applied to the term 'Dropa' which, like the transliteration of the two Chinese personal names, can only be viewed as an 'approximate' and therefore insubstantial rendering from the Chinese language into Western languages. This lack of Chinese source materials is highly problematic when considered in light of the actual claims contained within the story, and is perhaps indicative of the fact that archaeology does not happen in a moral or political vacuum and is very much directed by the prevailing ideology of the time. Archaeological interpretation is the product of a number of considerations, many of which are not academically objective in nature and which pursue various other agendas in the assessment of gathered information deemed worthy of consideration.²

The Bayankala Mountain range (below) is located within the Chinese province of Qinghai (this province is marked inside the map of China on the right).



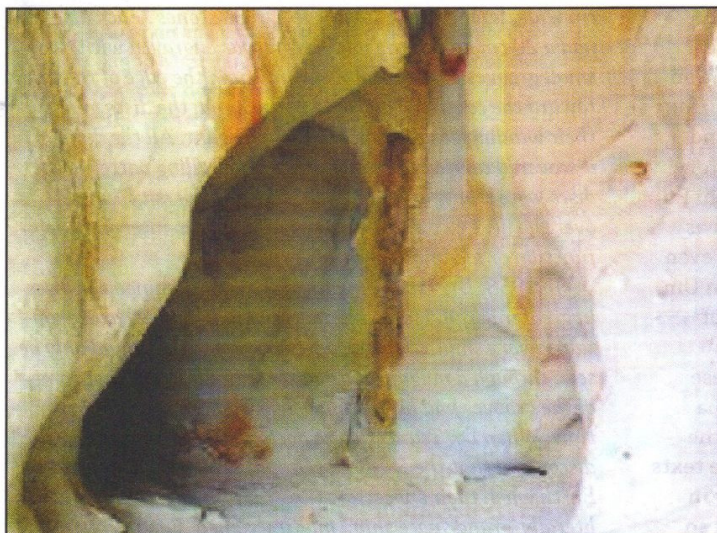
This story begins in the late 1930s as the world is slowly slipping into a global war. China is already fighting a civil war between the forces of the ruling Nationalist government and those of the Communist movement led by Mao Zedong. The situation is compounded by the fact that China is already at war with the forces of an invading Imperial Japanese Army, a conflict that would become ever bloodier as Japan extended its military objectives. China at this time is not a peaceful country and is still experiencing the cultural trauma of its abandonment, in 1911, of an imperial system that had lasted for over two thousand years. The Nationalist government is attempting to modernise China along Western liberal democratic lines, while the Chinese Communists and the Japanese Imperialists are contesting the right of who should be ruling China. In 1949, the Communist movement would secure an emphatic military victory that would see it rise to power. This was a time of great social, cultural, and political instability on the mainland of China, an upheaval that cost the lives of hundreds of thousands of ordinary people.

This is the historical backdrop to the Dropa stones story, which first appeared in the West in the German language edition of Erich von Däniken's book *Gods from Outer Space* (translated into English by Michael Heron and published in that language in 1970).

From 1949 to around 1979, China remained an isolated country. It had closed its doors on the rest of the world and had set itself the task of achieving a bewildering and highly destructive programme of social reform. Due to its isolation, any stories originating within China or involving Chinese history were ignored by the Communist regime as being of an ideologically unsound nature. As the Dropa stones story was set in a time before the Communist takeover, the Chinese government had no interest in discussing its details with the West – its perceived ideological enemy.

According to von Däniken, he was introduced to





The cave located somewhere in the Bayankala Mountain range and one of the stone discs.

the Dropa stones story while gathering valuable archaeological information on a visit to the Soviet Union in May 1968. During a conversation with the Russian writer Alexander Kassanzer, he was informed of a very unusual archaeological find that occurred in 1938 in the Baian Kara Ula region of western China, situated near the Tibetan border. A Chinese archaeological team chanced upon, lying in a cave, the skeletal remains of what appeared to be short, slim beings possessing unusually large skulls. The archaeologists knew that the Dropa and Kham people inhabited this area, and that they were believed to be short, but the skull shape and size did not make sense. Discovered alongside these remains were a number of round stone discs with holes in the middle, and on the walls of the cave were pictures that appeared to show beings wearing round helmets, depictions of the sun, moon and stars, and a line of dots (suggesting travel) connecting these images together.

The stone discs featured grooves (like a vinyl record) that had unfamiliar hieroglyphs, apparently unrelated to Chinese script, etched within. The professor leading the expedition, Chi Pu Tei, published his findings in 1940, claiming that the Dropa and Kham people were the descendants of an extinct ape. His findings, however, were met with derision because nobody believed that apes were able to bury their dead, make cave drawings or create sophisticated stone discs.

For over twenty years the matter was more or less forgotten until, in 1963, another Chinese academic, Tsum Um Nui of the Academy of Prehistoric Research in Beijing, studied the hieroglyphs etched within the grooves of the discs and managed to decipher part of their meaning. The translation spoke of an 'aircraft' that crashed on Earth around 12,000 years ago, permanently stranding its occupants on the planet. These beings were eventually hunted down and killed by the local inhabitants – the aforementioned Dropa. Proof

of this story, Kassanzer explained, lies in the 'Chinese Sagas', which talk of an ugly people living in the Baian Kara Ula region and which also mention the graves, the cave drawings and the discs. Von Däniken claims he was told this story while travelling in a car across Moscow, recording the conversation on a tape recorder.

ANALYSING THE STORY

Within Chinese texts the Dropa stones story is referred to as '杜立巴神秘石', which in modern Pinyin is written as 'Du Li Ba Shen Mi Shi' – with 'Dropa' of the conventional transliteration equating to 'Du-li-ba' (杜立巴). The terms 'Shen' and 'Mi' (神秘) literally translate as 'spirit' and 'secret', respectively, and when used together they imply a 'profound mystery' originating beyond the material world. The character 'Shi' (石) simply translates as 'stone', but can be used to refer to stone tablets. Therefore the Chinese title '杜立巴神秘石' (Du Li Ba Shen Mi) refers to mysterious stone discs associated with the Du-li-ba (Dropa) people, despite the fact that the Du-li-ba people were allegedly responsible for killing the supposed aliens who created the stone discs. The other connection with the Du-li-ba is that the aliens who survived the killing might have interbred with the Du-li-ba and their genetic distinctiveness passed on as a consequence.

In the von Däniken text, the area that the 1938 expedition visited is known as 'Baian Kara Ula.' This is often transliterated into English as 'Bayan Kara-Ula.' This area is referred to as '巴颜喀拉山脉' in Chinese sources, and is written in modern Pinyin as 'Ba Yan Ka La Shan Mai', which translates as the 'Bayankala Mountain range'. This is a mountain range located within the Chinese province of Qinghai (青海) – a province situated toward the west of China, bordering Tibet to the southwest, Sichuan to the southeast, Xinjiang to the northwest and Gansu to the northeast.

The story routinely mentions two Chinese professors. The first is usually transliterated as 'Chi Pu Tei' – this being the academic who led the 1938 expedition – while the second is referred to as 'Tsum Um Nui'. The latter is reported to have studied the stone discs and deciphered the unusual hieroglyphs that tell the story of the crashed aliens. The Chinese texts refer to 'Chi Pu Tei' as '齐福泰', which is written in modern Pinyin as 'Qi Fu Tai', with 'Qi' being the surname. However, even within the Chinese language texts the name 'Tsum Um Nui' is not represented with Chinese characters but remains transliterated as 'Tsum Um Nui'.

What follows is a translation of a typical Chinese text representing the story of the mysterious Dropa stones. There are many such texts to be found on the web and which originate from within China. These texts tend to agree upon the basic facts, but often differ in minor details and accompanying photographs and so forth. Many of these texts are presented as encyclopedia entries and are delivered in a matter of fact tone and on occasion differ from the Kassanzen version as told to von Däniken.

The Dropa Ethnicity (杜立巴族 – Du-Li-Ba Zu)³

The Du-li-ba ethnicity (Dropa, Drokpa or Dzopa in English) is a group believed to have arrived in the Chinese-Tibetan border area around 12,000 years ago. They are described as a pygmy race and are thought to be of extraterrestrial origin. However, as matters stand today, there is no generally accepted evidence that this applies to the modern Du-li-ba (Dropa) people, or that their ancestors were extraterrestrials who crash-landed on this planet.

Discovery (发现 – Fa Xian)

In 1938, the Beijing University professor Qi Fu Tai (齐福泰) led a group of students on an expedition to explore a series of caves situated near the Bayankala Mountain range. He discovered that the caves consisted of a system of hewn tunnels and had areas that seemed to be designed as storage rooms. The walls were very straight and smooth and appeared to be polished. It was as if the mountain had been subjected to a type of drilling that involved very high temperatures.

The cave explorers found many neat rows of graves. Within each grave was a skeleton that measured around 138 cm in height. These skeletons all consisted of a large head on a thin, fragile frame. One member of the archaeological team thought the remains might be those of ancient apes, but Professor Qi Fu Tai replied, "I have never heard of ape-like creatures actually burying their dead!"

There were no obvious inscriptions or texts to identify the remains in the graves, but there were hundreds of stone discs (described here as '石碟' or 'Shi Die', literally a 'stone plate', but which is described later in the text as '碟片'; or 'Die Pian', literally 'plate disc') measuring approximately 30

cm wide, later referred to as the 'Dropa stones'. Each disc had a 20 cm hole in the middle and was engraved with two small grooves that spiralled inward from the edge of the disc toward the centre. When held in the hand, the discs and their winding design appeared very elegant. All the discs discovered carried the same unusual spiralling pattern. The discs were transported back to Beijing University, where over the next two decades many attempts to interpret their function or meaning failed.

In 1958, Dr. Tsum Um Nui of Beijing examined the discs in greater detail. He found that the grooves in each disc contained very small and unusual hieroglyphs that could only be seen through a magnifying glass, despite the fact that some of the grooves had been damaged or had disintegrated over time. When Dr. Tsum tried to decipher these hieroglyphs, he discovered that the Du-li-ba (Dropa) people crash-landed on Earth when their spacecraft ('太空船', or 'Tai Kong Chuan', literally 'grand space ship') malfunctioned. Furthermore, most of those who survived the crash were apparently killed by the local inhabitants.

Research (研究 – Yan Jiu)

In 1965, Professor Qi Fu Tai and four of his colleagues were finally permitted to publish their findings and to explain the reasoning behind their theory. The name of the publication: "Around 12,000 Years Ago a Spacecraft Landed on the Earth as Described in the Engraved Text Found on the Stone Discs."⁴

Russian Research (俄罗斯的研究 – E Lou Si De Yan Jiu)

Russian scientists requested to see the discs and so a small number were made available and sent to Moscow for investigation.

The Han Chinese and the Dropa People (汉人与杜立巴的部族 – Hua Ren Yu Du Li Ba De Bu Zu)

Living in this place of mystery are the Han Chinese and the Du-li-ba (Dropa) people. The word 'Dropa' is of Tibetan origin and refers to a particular kind of people. It literally translates as 'herder of animals' (and is expressed in Chinese as 牧者 – Mu Zhe). The term refers to a group of farmers who live in western Tibet and who make their living from herding animals. Today, the Dropa and the Han Chinese are now considered ordinary people living in the region of Tibet. These people are not considered undersized; they are of average height and build. There is nothing physically abnormal about them, and they do not live in caves.

The photographs on page 35 appear in the Chinese language article to illustrate the story. Unlike the von Däniken (Kassanzen) version of the story, the Chinese text does not make any mention of the walls of the cave featuring markings or drawings. What the Chinese

In 1974 Austrian engineer Ernst Wegener apparently discovered at Banpo Museum, Xian, what he believed to be two of the Dropa stone discs. He took these photographs of the discs.

text adds is that the walls of the cave appeared to have been subjected to high temperature drilling, implying that the hard mountain stone had been melted to form the passages – a hypothesis apparently supported by a photograph that purports to show a cave entrance that looks as if the rock had cooled, forming what look like ‘bubbles’ in the stone.

Professor Qi Fu Tai published his work in 1940 in the von Däniken version, but in the Chinese text the same event is reported as occurring in 1965. Although Tsum Um Nui is mentioned in the Chinese text, no mention is made of the publication of his work (which according to von Däniken happened in 1963); although both texts agree that Tsum Um Nui was the academic who made the breakthrough in deciphering the disc hieroglyphs.

ERNST WEGENER'S PHOTOGRAPHS

The next important step after the von Däniken narrative is the appearance of an Austrian engineer named Ernst Wegener, who, in 1974, was travelling through China studying various archaeological artefacts and photographing those of particular interest. It is these photographs that form the basis of the next layer of the Dropa stones story. While visiting the Banpo Museum⁵ in Xian (the capitol of Shaanxi province, northwest China), Wegener apparently discovered, among the many exhibits, what he believed to be two of the Dropa stone discs. He took a series of photographs of these discs. These pictures (on right of page) have served as evidence to many that the Dropa stones exist as physical objects.

Wegener, in the narrative associated with his story, describes the discs as measuring 12 to 12.5 inches in circumference and possessing a thickness of about 2.2 inches. Each disc weighed around 2.2 pounds, and there was a spiralling groove that ran from the centre to the edge and back to the centre again. Wegener does not report that he saw hieroglyphic characters within the grooves, but does mention that the two stone discs were not in the best condition. When he enquired as to the origin of the discs, the museum director stated that they were ‘cult discs’ and that nothing more was known about them.

It is obvious from the general narrative involving Wegener that these exhibits were not labelled ‘Dropa stones’ in the Chinese language, and that he must have been aware of the Dropa stones story prior to his discovery of these objects in Xian. Having read the description of the stones from other sources, he saw the objects and concluded they were ‘Dropa stones’. As these



objects possess the characteristics of the Dropa stones as described in both the von Däniken and Chinese texts referenced above, this is not an unreasonable association for Wegener to make.⁶

The Banpo Museum was built in 1958 specifically to house very important archaeological finds in the local area that relate to a Neolithic settlement dating to around 4700 BCE.⁷ There is no reason for this museum in northwest China – which is hundreds of miles from either Beijing University or the Bayankala Mountain range – to house artefacts discovered in the remote Chinese-Tibetan border area that were then transported to Beijing University for study.

Furthermore, the Banpo Museum has existed only since 1958 – twenty years after the original expedition of 1938. Coincidentally, the year 1958 is the same year the Chinese text referenced above states that Tsum Um Nui managed to decipher the hieroglyphs featured within the stone grooves of each disc. By 1958, the stone discs had been in storage at Beijing University for twenty years. At the Banpo Museum, stone discs discovered in the Bayankala area would be out of place



archaeologically – and would not fit in with the Banpo Neolithic finds and would have no purpose being on deliberate display.

Wegener, however, clearly photographed stone discs that he believed to be the Dropa stones. All descriptions mention the hole in the middle and the spiralling grooves, with the von Däniken text adding that the discs were 2 cm in thickness and resembled “long-playing records.”⁸ The Chinese text describes the stones as being 30 cm in diameter, agreeing with the approximation given in the von Däniken text, but then states that the hole in the middle of each disc actually measured 20 cm in diameter. The Chinese text is the only source of reference that gives a size for the hole in the middle of each disc. This description suggests a rather large

central-holed segment contained within a relatively small stone curvature and is at variance with the photograph contained in the translated Chinese article and virtually all other depictions of the Dropa stones.

Wegener’s description is even more problematic, as he refers to the discs as being 12 to 12.5 inches in “circumference” and not diameter. Furthermore, the von Däniken text describes the discs as being 2 cm in thickness, whereas Wegener describes them as being about 2/5 inch thick (around 1 cm). If Wegener’s description of a 12 inch circumference is correct, then this would mean the stones he is describing would have a diameter of 3.82 inches (9.55 cm). This would mean Wegener’s description (and photographs) of the stone discs suggest a diameter similar to that of a large drinking mug or pint glass. In this respect, Wegener’s description differs widely from that presented in both the von Däniken and the above Chinese text, both of which agree that the stone discs possess a diameter of 30 cm, making a circumference of 94.2 cm – exactly equal to that of a long-playing vinyl record.⁹ The Chinese text, however, describes the central-holed area as being 20 cm (around 8 inches) across, while von Däniken simply says the stone discs had a hole in the centre.

Wegener’s account says nothing of a hole in the centre, but the presence of a holed-centre is obvious from his Polaroid photographs. Wegener also mentions he was permitted to handle the stone discs and that each weighed around 2.2 pounds. In contrast, neither the von Däniken nor the Chinese text mentions the weight of the discs. Wegener believed the stone discs he examined were made of either granite or marble, in agreement with von Däniken’s assertion they were made of granite. The Chinese text simply refers to the discs as being made of ‘stone’ (石 – Shi), a term that carries the meaning of ‘rock’, but says nothing about the particular type of rock (or stone) being discussed. Wegener’s description agrees that the discs are circular, holed in the centre, and feature spiralling grooves etched into the stone, but his description of the dimensions of the discs themselves is at variance with that contained in both the von Däniken and the Chinese text; Wegener’s discs are far smaller in size, and yet it is only Wegener who has provided some kind of documentary proof of the existence of the Dropa stones.

The time period for Wegener’s journey through China is one of chaos and violence. The Cultural Revolution (1966-1976) was a nationwide campaign to destroy everything considered ‘old’ or ‘traditional’ in China and to completely separate modern China from its feudalistic past. Zealous government officials encouraged temples, schools, libraries, and other depositories of traditional knowledge to be attacked and destroyed, and those adhering to traditional values and viewpoints to be beaten, imprisoned or even killed. China did not at this time participate in international relations, and all contact with foreign governments was strictly regulated.

Entrance to the Banpo Museum
in Xian, China.

Wegener is said to have visited China in 1974, at the height of this cultural implosion, and it is interesting to consider how a foreigner might have acquired permission to enter China, and then been allowed to travel freely about its provinces studying Chinese archaeology – one of the targets of the Cultural Revolution.

Although this seems an unlikely scenario, Wegener mentions that the director of the museum – an unnamed woman – described the stone discs he examined as “cult objects.” This statement is peculiar because it is both technically and historically correct from an archaeological point of view, and also fits in with the rhetoric of a regime that demeaned its own past as primitive and of no further use to the interests of a modern China. Round stone discs are in fact very well-known throughout Chinese history and are not uncommon or unusual. In ancient China, during the period attributed to the Xia Dynasty, these discs – made of jade and featuring a central hole – may have been fashioned as a means of representing the fertility and creativity associated with the sun, although this interpretation is open to debate.¹⁰ A typical example of the smaller contemporary jade discs that are still worn as a form of jewellery today can be seen on the top left hand of page 38.

These discs are small in comparison to the dimensions associated with the Dropa stones, with a diameter of around 1 to 1.5 inches, and are generally without any added design or engraving. They are traditionally considered to be imbued with much positive power and are commonly worn by Chinese women. However, jade discs of various sizes have been made in China since Neolithic times, with many containing engraved patterns on either one or both sides of the disc. Many of these discs do match in size the Dropa stones as described by von Däniken, the Chinese text, and Wegener – with Wegener’s description being much smaller in diameter than the other two descriptions. The point here is that despite the attributed differences in size, shape and design of the Dropa stones, it is reasonable to assert that a jade disc with similar dimensions was made at some point in Chinese history, and that this fact represents the scope and diversity of jade disc technology in China. Even the Chinese text description of the Dropa stones being 30 cm in diameter, with a central-holed area



measuring 20 cm, is very similar to the jade disc design on the opposite page (bottom).

In the Chinese language, this type of artefact is referred to by the single character ‘Bi’ (璧). This translates as a round, flat piece of jade with a hole in the middle, but is also a term that has been extended in use to refer to jade artefacts in general – such as jade wares and ornaments. In many ways, the Dropa stones story appears to take a familiar ancient, spiritualised object of a jade disc and imbues it with an extended cosmology that involves visitors from another planet who bring their advanced technology to Earth, and who subsequently record this event upon a library of stone discs similar to the long-playing vinyl records commonly found in the 20th century.

Of course, the Dropa stone discs are not made of jade and are never referred to as ‘Bi’ discs in any of the extant literature – one point that all versions of the story agree upon. Indeed, they are said to be made of some other sort of stone (usually granite or marble). Despite the structure and design of the Dropa stones appearing to mimic jade ‘Bi’ discs, the Chinese text is very careful never to refer to them as such, and from this the conclusion may be drawn: whatever the Dropa stones are they are not jade ‘Bi’ discs.

Why aliens living on Earth 12,000 years ago would choose a medium of communication very similar to a long-playing vinyl record – which wasn’t known in the history of humanity until the 20th century – is a very interesting question. The problem of the Dropa stones is compounded by a lack of foundational evidence that can be examined objectively and firsthand. The story is known primarily through secondary sources that can be examined for clues but which cannot be verified through actual evidence.

To date, Western sources have all but ignored the possibility of examining Chinese texts to verify the story. These texts do exist and offer interesting and enticing variations from the established Western narratives – suggesting the possibility that contemporary Chinese texts are continuing the tradition of maintaining commentaries extracted from older texts which are no longer extant. In view of the violence associated with Chinese history during the 20th century, it is not unreasonable to consider that the original academic papers might have been destroyed and that certain key points of the facts have been preserved in reality through brief written descriptions assembled from memory. There is also the possibility that the original academic papers in China still exist and are being kept secret for various governmental reasons.

When, in 1994, the German paranormal researcher Hartwig Hausdorf visited China for the second time, he and an American journalist named Peter Krassa paid a trip to the Banpo Museum in Xian – made famous by Wegener – and questioned the then director, Professor Wang Zhijun, about the stones. According to Hausdorf, Professor Wang was reluctant to speak on the matter, but stated that the two stones photographed by Wegener, and the director who Wegener had spoken to, disappeared shortly after Wegener's visit in 1974.¹¹ There appears to have been an expedition in 1938, but the details and consequences of that expedition have remained uncertain and obscure ever since and will remain so until the Chinese government admits to having records of the Dropa stone incident and makes those records available for public scrutiny.

FOOTNOTES

1. Richard Lawrence, *UFO's and the Extraterrestrial Message: A Spiritual Insight into UFO's and Cosmic Transmissions*, CICO Books, 2010. This book covers many of the well-known UFO sightings and encounters in the world and is typical of a well-written example of the spiritualised genre associated with alien contact.

2. See *Ideologies in Archaeology* by Reinhard Bernbeck and Randall H. McGuire (University of Arizona Press, 2011) for a very

interesting investigation into the academic subject of archaeology and the competing ideologies that seek to control the abstract notion of 'truth' in the historical assessment of evidence from the past. Once an interpretive paradigm is established, the mainstream academic community will pursue its strictures regardless of any evidence to the contrary.

3. The full Chinese language text is entitled '杜立巴族' and may be found at: <http://dict.youdao.com/wiki/%E6%9D%9C%E7%AB%8B%E5%B7%B4%E6%97%8F/#> Accessed 16/9/12. This page is hosted by the Chinese online encyclopaedia *Hudong* (互动在线)

4. Or '关于在12000年前降落在地球的太空船的蚀刻文字, 就如同碟片上说明的一般'. (In Pinyin this reads: 'Guān Yú Zài 12000 Nián Qián Jiànguò Zài Dìqiú De Tàikōng Chuán De Shìkè Wénzì, Jiù Rútóng Dié Piàn Shàng Shuōmíng De Yībān'.)

5. 西安半坡博物馆 (Xi'an Ban Po Bo Wu Guan) or 'Banpo Museum of Xian'.

6. See *The Chinese Roswell: UFO Encounters in the Far East from Ancient Times to the Present* by Hartwig Hausdorf (New Paradigm Books, 1998, 39-40) for an explanation of the Ernst Wegener story.

7. See <http://bpmuseum.com> (accessed 22/9/12) for the official Chinese language site of the Banpo Museum and www.chinamuseums.com/ban_po.htm (accessed 22/9/12) for a site about the Banpo Museum in English.

8. The long-playing vinyl record in question measures 12 inches across (approximately 30 cm). Although the von Däniken text does not specifically state a measurement of width, it is this assumed width that has been used as the de facto measurement of the Dropa stone discs in virtually all versions of the story, including that found in Chinese language texts.

9. Circumference = Diameter times π (3.14), or Diameter = Circumference / π (3.14).

10. See *Chinese Civilization* by Werner Eichhorn (Faber and Faber, 1969, 28) for an explanation of how the Xia Dynasty (2205 BCE-1766 BCE) depicted the sun and the moon, together with divine entities and nature-spirits, in building social structures and agricultural interpretations. The flat jade disc with a hollow centre is believed to be a solar symbol and is still worn around the neck as a form of jewellery by Chinese women today, although Eichhorn advises caution as to their earliest meaning.

11. Hartwig Hausdorf, *The Chinese Roswell: UFO Encounters in the Far East from Ancient Times to the Present*, New Paradigm Books, 1998, 40.



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