



# MYSTERIES OF CROP CIRCLES

by Megan Hazelwood

**W**hen I was first introduced to crop circles, 8 - 9 years ago, I was astounded by their beauty, complexity and sophistication. I am an artist, and have some understanding of the logistics involved in creating art on a large scale. So confounded was I to see 4-900 feet in diameter crop circles, with the added challenge of appearing in the landscape, on undulating land. As well as this, I found it difficult to understand or accept that designs of this size and genre could be delivered pristine and complete secretly, anonymously, with no disturbance in the field, unobserved and in the darkness of just one English summer's night. An English summer's night has only 4-5 hrs of darkness.

Crop circle designs are in the form of a universal language – the language of mathematics and symbols. The phenomenon has been evolving and unfolding in a perfectly organic way, like a conversation. This is perfect for a species capable of self destructing over the written, or spoken word. Symbols communicate with us on a very deep level. This is understood by artists. Carl Jung, the famous psychoanalyst dedicated his whole career to the importance, the depth and universality of archetypal symbols and sacred geometry on the human psyche and the collective unconscious.

With the crop circles, we are free to pay attention or not. They exist in our fields for a season before yielding to a combine harvester.....much like in the tradition of the Tibetan Buddhist Monks, who on completion of their exquisite sand mandalas, toss them into the sea.

If one were to look at it from a perspective that one of the possible meanings (amongst a myriad of possibilities), could be that it is a communication which is co-creative and multidimensional, between human consciousness/the field/God consciousness/ET consciousness/Earth consciousness. In which case, we have the perfect medium, the perfect manner and the

perfect language displayed before us. Because crop circles harm no one. They do no damage to the plants. The energy actually enhances the growth and seed proliferation in the plants. This has been scientifically proven. As the ears of wheat, barley or canola have not been broken or damaged in any way, about a week after the crop circle has been made barley will recover. Wheat takes 3 - 4 weeks to recover to an upright stance. In fact, if the design is imprinted in mature crops the growth of the plant is enhanced and the seed heads more prolific. The reverse has been observed if the crop circle event is in an immature crop. It has been observed that a crop circle flattened the previous year grow taller than the surrounding crop....conforming to the previous years design. For more info go to [www.blresearch.com](http://www.blresearch.com)

As I said I have been studying the phenomenon for 8 years, I learned that these imprints not only appear in any/all varieties of crop. They have appeared in snow and ice and as enormous geoglyphs.

Geoglyphs are works of art that were made from moving or arranging stones or earth or other objects within a landscape. The Nazca Lines are arguable the most famous geoglyphs on the planet. The largest geoglyph is Australian! In outback South Australia, south of Maree, atop a dry tableland is a 4.2 km figure of an aboriginal man poised to throw what looks like a woomera. The lines are 35 metres wide, and can be seen still on google earth with the satellite imaging.

In Oregon USA, 13.3 miles of lines render a perfect Sri Yantra Mandala on a dry salt lake bed - Lake Alvord. There have been tree circles in Czech Republic and in The Netherlands. There have been sand designs in Egypt's desert and in Nth NSW, Byron Bay. These have been included in the phenomenon because, as with crop circles, these defy an easy, rational explanation. No person has claimed authorship (of the geoglyphs)

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