CHAPTER 9

Photographs Defying Space-time Barrier

Abstract

A photograph represents the configuration of objects in a specific moment of the present which lies now in the past. This is generally true, but occasionally even the moments and objects of past have made their appearance on the films of a camera. These objects, mostly unseen, constitute scenes of the whole frame or a part of it. Some of these are time-shifted and other space-shifted. Among the whole scenario of past a good account exists relating to an empty car park where cars, parked two hours earlier, were seen on a negative with slightly fuzzy outlines but with legible number plates. Shifting of an image in space is seen on a polaroid photograph of Bill Watkins with three distinct images relating to this boy. All the three images depict space-shift, since the individual was not a part of the snapped frame. A combination of dual space-time shift is also available when two sailors, dead and buried at sea, sometime ago were seen floating on water and photographed by the ship S.S.Watertown far away from the place of their burial at sea. Interesting among the space time-shifted photographs are also the thoughtographs of Ted Serios. The oldest time in the series of his thought photographs dates back to a scene of Neanderthal habitation, no younger than 32 Ka because Neanderthal is extinct since then.

The enigmatic space-time shifted photographs with this author include a classic example where a scene of a fort at Lakhpat dating back to nearly 3.8 Ka appears. In the same picture objects of the present are rotated by 40° and even such objects appear in the frame which were really not composed in the gate. The past photograph proves to be in a rectangular cone with its tip at the same spot as the vantage point of the author. This past scene is half-exposed in contrast to the present features. The bright present objects also exist in the past frame—slightly out of focus—suggesting that the present time objects lie in a past frame of nearly four thousand years old . A photograph of Bagh area in this series brings forward a frame of 70 million years ago—far older than in the photograph of Ted Serios. Three photographs of Umia in Kachchh depict shorter space-time shifts.

The experience at the time of photography suggests that in the case of the Lakhpat photograph the images of the past objects formed on the ground glass of the view finder of the Rollei Camera remained unseen. Also the real-images of the present objects had remained unseen while the consciousness projected images were seen by the author on the ground glass. This consciousness image was formed by the author's own consciousness (*atma*) actuating the invisible apparatus *antahkaran* in the human body. Thus, the vision is a function of *antahkaran* and *atma*. The eyes and brain are merely assisting organs to make the awakened mind perceive an illusion as real.

The space-time shifted photographs also include a number of smudged photographs showing minor shift of images mostly within 0°2' from the camera lens. Besides the author's own photographs, such smudged photographs have also been snapped by other individuals. More than fifteen photographs by the author are analysed. The microshifted pulsed images which are responsible for the fuzzy photographs are not seen while composing the frame. Since the smudging effect results due to overlap of three images within a hundredth of a second and it remains unseen, it is inferred that our consciousness based vision mechanism grasps each of

the pulses or frames one after the other exclusively in the present that travel fast into the past. The one falling in the past frame is no more seen. The vision mechanism within us, therefore, does not allow the past images to be seen. Accordingly, our vision is restricted only to the present. Usually, this present of *antahkaran* is a moment of 0.008 seconds. The same mechanism prohibits the vision of future also. Past, present and future frames of a place are stacked in a fixed order to be seen only in the present.

In the category of enigmatic photographs, defying space and time, also fall a few others showing spheroidal morphology but invisible to the eyes. Since these objects are unseen, these are taken out of space as the basis of space in human vision and mind. In all twenty four such photographs are available for our analysis. These are relatable to *'atma*, *brahm* and *atta*— the components of the invisible consciousness of man. In the photographs of Kedarnath, there are nearly as many men as spheroids and a linkage between these objects or *atma*— is possible due to numerical tie up. Human *atmas* are mostly non-pulsating spheroid of the usual size range of 8±2 centimetres. In Mussoorie, these *atmas* show two types. There are dark *atmas* (*malinatma*) as also lighter ones (*sitatma*) and they are of three levels of sizes: large, medium and small. In this area, very few humans were present during the photography. The dark and bright spheroidal objects, therefore, are linked to free souls after death.

It is also seen that there are a few pulsating spheroidal objects to whom the smearing in pulsed images may be linked. These objects may be conceived as *brahm*. There is yet another category of spheroidal objects—always sharp in focus and tiny if the lens is focused at infinity. It changes its size in response to the change of focus by the camera lens. These are seen in Kedarnath as independent bodies but occupy a scattered position in a galaxy like body which does not respond to the zoom change during photography. It is unearthy. A photograph from Shimla shows all such objects clearly. There are spheroids of *malinatma*, *sitatma*, *brahm* and *atta*. There are also, small galaxy like disks holding *attas* hence designated as *attadhars*.

Human consciousness in every individual proves to be a three tier system of *atma*, *brahm* and *atta*. It has an existence independent of physical body though tied to it. Para-human free spheroidal bodies of consciousness are at times very large in size, more than six meters in diameter. These are *atmas* which seem to grow free of physical body in the universal medium of consciousness. Photographs also throw some light about the consciousness around us. It is not isotropic. This anisotropic biaxial, medium—*chetanakash*—has three refractive indices 1,1.043 and 1.15. Its fast direction (x) is vertical, slow direction (z) is horizontal and north south while the intermediate direction y is horizontal and east-west. The electromagnetic radiation or light waves are polarized in the plane x-y, propagate in x direction and the *chetanakash* medium looks isotropic; the *brahmic* radiation (gravitational pulse) behaves as if the medium is uniaxial while the *attaic* radiation (latent heat) suggests the medium to be biaxial with three refractive indices.

Atta, as an individual body of consciousness, has no better relevance than that of a white drawf star in a galaxy, photographs suggest. It is the ultimate body of human consciousness and body supports its growth—gradually and slowly birth after birth. The *attadhar is* a disk like body supporting *attas* in the same way as galaxy supports stars. The ultimate unit of our consciousness at the time of *moksh* is not in the physical body, not *atma*, not *brahm* not *atta* but an *attadhar* with several *attas*. It is a non-material body with neutral self possessing eternal life. From *atma* to *atta* all constitute elements of consciousness controlling the physical body through *antahkaran* and setting different *sanskars* in a man depending upon the dominant controlling element among these.

Introduction

A photograph shows an image of an object snapped by a camera when its shutter was clicked. It represents a scenario frame of a 'present' which has now sunk into past just after the shutter clicked in a hundredth or thousandth of a second. Accordingly, a photographic image is a representative of that past moment when the shutter opened.

In photography, however, there are exceptions to the above simple rule. There are photographs, albeit rare, where objects of past—remaining unseen—get imprinted through camera lens. Even objects of present, unseen in the view finder make their appearance on the film (Readers Digest Editors, 1981, 1982; Frank, 1977). Scientists hardly ponder over such enigmatic photographs because these fall beyond the current concept of space-time relationship (Hawkins, 1989) .

This chapter dwells upon such rare photographs and their features which may be linked to the problems and lacunae in our understanding of space-time reality and consciousness. To a small list of already published photographs are added here nearly fifty new ones for documentation of a phenomenon neglected by the high scientific community engaged in search of bread and butter. These enable us to see and understand a world of forms and events unseen by human eye and seldom appearing on a film. They bring to light the realities of an unseen world of consciousness to which *atma*, *brahm* and *atta* belong and a man enters after death.

Previous Record

An interesting account about photography of a past scenario relates to a car park at mid night (Frank, 1977). This photograph is not published but an account of this photograph is given in a famous document 'Boston Strangler' as **"On Bottomly's own staff, detective Tammy Davis, an expert on electronic matters, had once reported a fascinating experiment in infrared phenomena. At eleven O'clock one night he photographed a car-park filled with cars. At 1 AM. when the owners had driven their cars away and the park was empty, he took another photograph from the same vantage point, this time under infrared light. It showed the park crowded with the cars that had been there two hours before ! The images had remained—to be picked up by infrared rays. The two photographs were identical. The one taken under infrared was somewhat ghostly, but the negative was clear enough to discern the make of car and even the licence numbers. Who was to say what impression—visual, psychic, the products of reality or men's thoughts—existed all about us. Only waiting for an instrument sensitive enough to pick them up?"** (Frank,1977, p.105-106).

Appearance of photographic image of objects existing on the same spot in past and physically absent when the camera was clicked, as cited above, is a rare phenomenon. However, such photographs have been made either directly through a camera (Readers Digest Editors, 1981, 1982) or focusing over the thought-field of an individual like Ted Serios (Stemman, 1989a).

While shooting by a camera the past events have remained unseen by those who snapped the photographs suggesting that these forms remain unseen by human eyes. In addition to the photographs shifted in time there are two photographs which are shifted in space. Three images of Bill Watkins, quite different from one another, appeared on a polaroid paper when the individual was not a subject of photograph (Fig.9.1). Even this image was unseen to the photographer. There is yet another photograph published by Readers Digest Editors, (1982, p.173) snapped from the ship S.S.Watertown showing two haunting faces on the sea surface below. These are comparable to the two men, dead and buried at sea long before they appeared as 'ghosts' before their ship-mates (Fig.9.2).

In addition to the above human photograph, enigmatic photographs include a spherical ball of light snapped in Basel, Switzerland in 1907 (Readers Digest Editors, 1981, p.174). No explanation is given about this spherical object and about its affinity. This enigmatic object was seen by the citizens of the town. No earthy object possess such a form is obvious since then.

The above are the rare photographs by various people lacking special talents comparable to Ted Serios. What they bring out is the presence of objects of past or the objects of different locations in the frame of camera and give some insight to the problems related to space-time relationship in the photographs.

Photography related to space-time shifted images gained some popularity after some control over the time

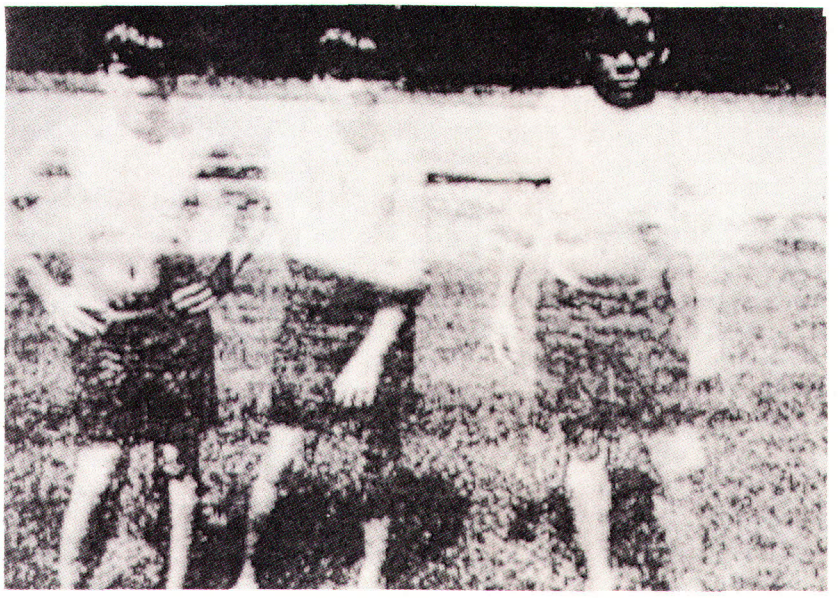


Fig. 9.1 : Space shifted forms of Bill Watkins on a polaroid film when he was not a subject of the film. *There are three astral bodies—one of the present and two of past births. One among the latter is Negroid. The body and faces are pulsed, airy and disintegrating.*

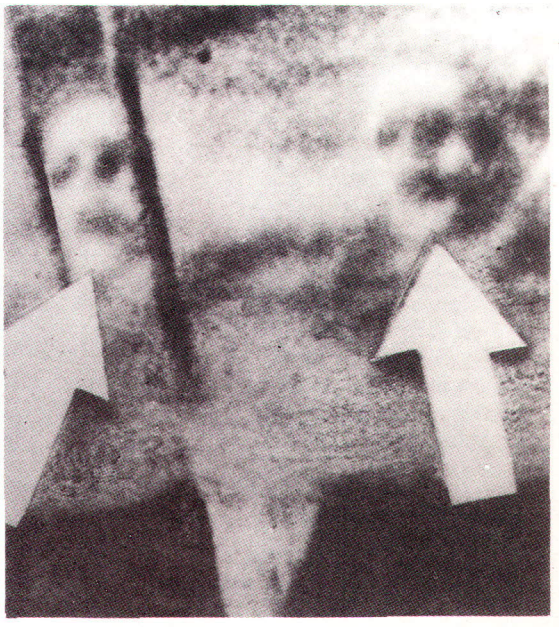


Fig. 9.2 : Space and time shifted photographs of the two sailors seen from S.S. Watertown in 1924. *Remarkable is the presence of heads only and not the bodies in conformity with the drawing of Catal Huyuk suggesting that the soul transmigration relates only to heads and not bodies.*

frame of the objects was demonstrated by Ted Serios. Verified and found scientifically reliable, Ted Serios was an active 'thoughtograph' emitter. These thoughtographs could be snapped as images in a camera (Stemman, 1989a). Such images, are blurred and slightly pulsed and with irregular outlines here and there (Fig.9.3). Both space and time-shifts are shown by them. One of them includes "A Neanderthal man in a crouching position". This photograph proves to be genuine on close scrutiny, suggesting that 'thoughtograph' relates to a scenario older than 32 Ka, because Neanderthal man has become extinct since then.

Author's Collection

A time-space-free photograph, falling in the category of the referred ones, was snapped by the author on 16th October 1982 in a small fort-town of Lakhpat. In this photograph a nonexistent Harappan Fort, dating back to nearly 4 Ka has made its entry. This photograph was compelling enough for me to look into older negatives for similar, unnoticed features. The search revealed one photograph from Bagh in Madhya Pradesh, snapped in February, 1982. In this photograph, a tailed frog, dating back to around 70 million years was seen as a fuzzy image like the thoughtograph of Ted Serios. The difference lay in the age of Ted Serios' projected image dating back to thirty two thousand years in contrast to the frog on the rock-slab of Bagh around 70 Ma.

Three accidental photographs, were added to this series much later. They were clicked in Kachchh,

near the village Umia. Their discovery was a pleasant surprise because no attention was paid to these objects for a long time as they were a part of the background. These features would never have been noticed, had the photographs not been blown up for display as exhibits. These were snapped in April, 1991 and constitute two pairs of negatives photographed within fifteen minutes. Within each pair with distinct new features, separation of two snaps was no more than five seconds. No change in the scenery of each

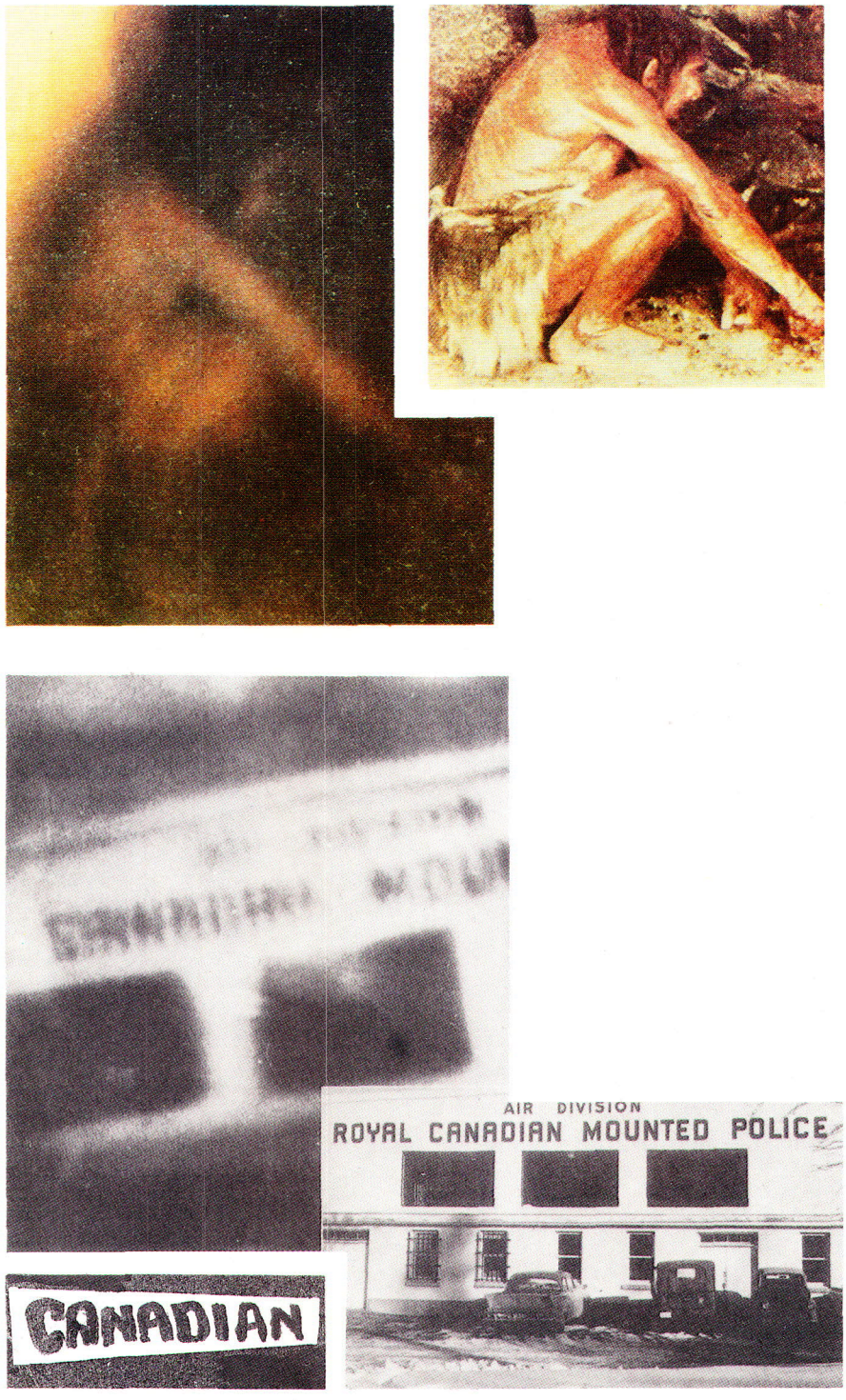


Fig. 9.3 : Time and Space shifted thoughtographs of Ted Serios. *The coloured photograph shows a blurred but yet identifiable figure of Neanderthal, extinct 32 thousand years ago. The B-W figures give a comparison of the space-shifted thoughtographs and the original structure. In the latter, pulsed image and smudging effect is obvious in the vertical wall between the two windows and the word Canadian. More noticeable in the latter is left to right coning of letters suggesting a rotation of the horizontal plane in a way that 'CA' is bigger than 'AN' and conceivably closer to Camera than 'AN' on account of rotational effect.*

pair is possible during such a small time. These photographs denote time-shift phenomenon in the first pair and space shift in the second. Of interest here is also the fifth photograph snapped at the same time by Dr. S.K. Biswas, then Director, KDM Institute of Petroleum Exploration. Besides showing space-time shift phenomenon, it provides a specific proof for space-shift in the second pair of the photographs by this author.

Lakhpat Fort

It was October, 16th, 1982 when I was very close to the Western Tip of India, in the dilapidated township of Lakhpat, surveying the rock formations as a geologist. I climbed to one of the sentry posts of Lakhpat Fort to snap overlapping scenario-frames of the southerly landscape for reconstruction of geology (Fig.9.4). Thereafter, climbing on to the parapet of this fort I asked my attendant to provide shade over the Rolleicord double-lens-reflex camera, and looking through the magnifier, I clicked a couple of photographs. Back to the office at Baroda, the roll was developed, printed and made available for study. While pasting the three frames of the continuous series (Fig.9.5,9.6, 9.7), the middle frame showed strange anomalies. Firstly, the lush plantain vegetation of the adjacent right frame was no more there in the photograph; secondly the well W1, (Fig.9.4) which formed the western fixed point of my frame at the time of photography had a counter

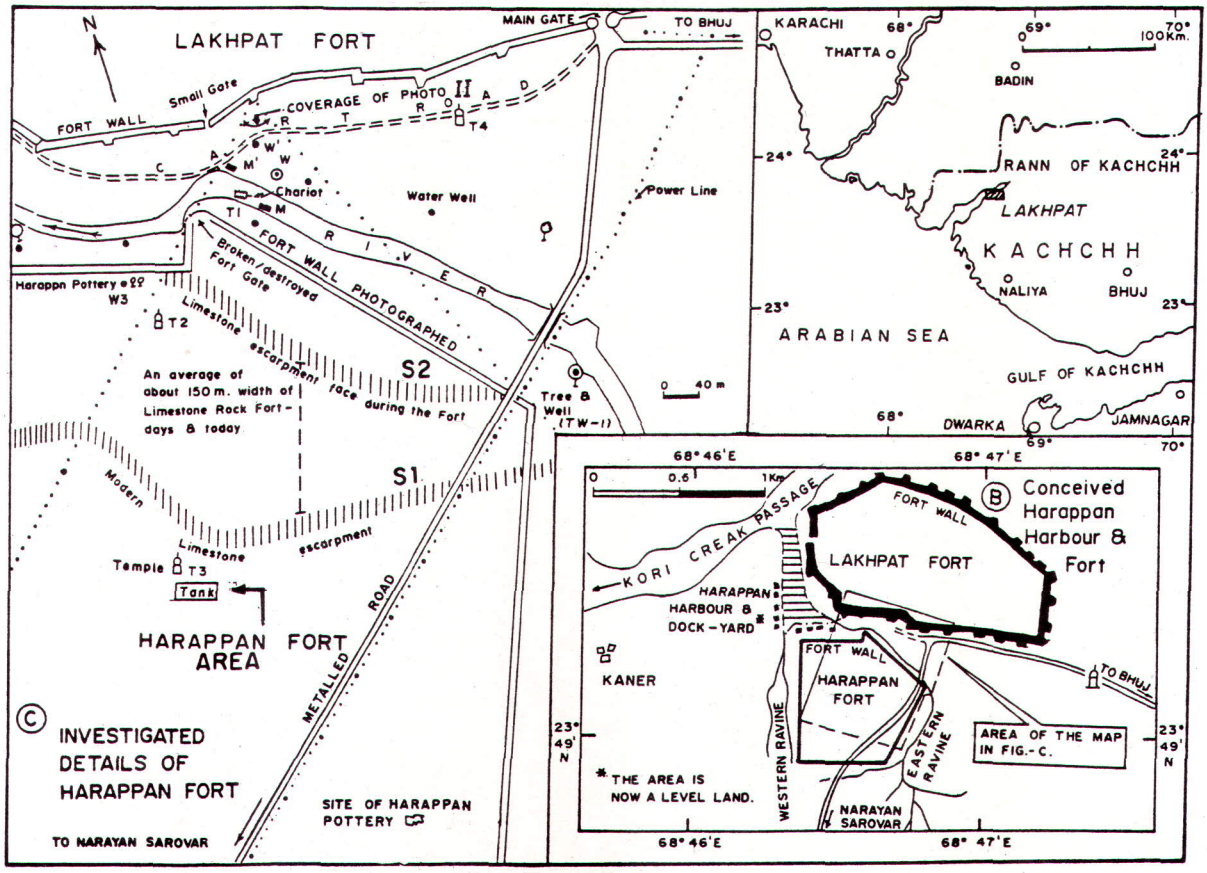


Fig. 9.4 : Features around Lakhpat Fort. *The fort of Harappan times (B) represents a construction when the area was flourishing as a harbour with a dock-yard nearby. Remains of Harappan tank and pottery are seen even now (C). Some features of the Harappan times and today are very different. Limestone escarpment face is one of them. Such a massive shift of limestone-escarpment face may largely be due to human activity in erosion.*

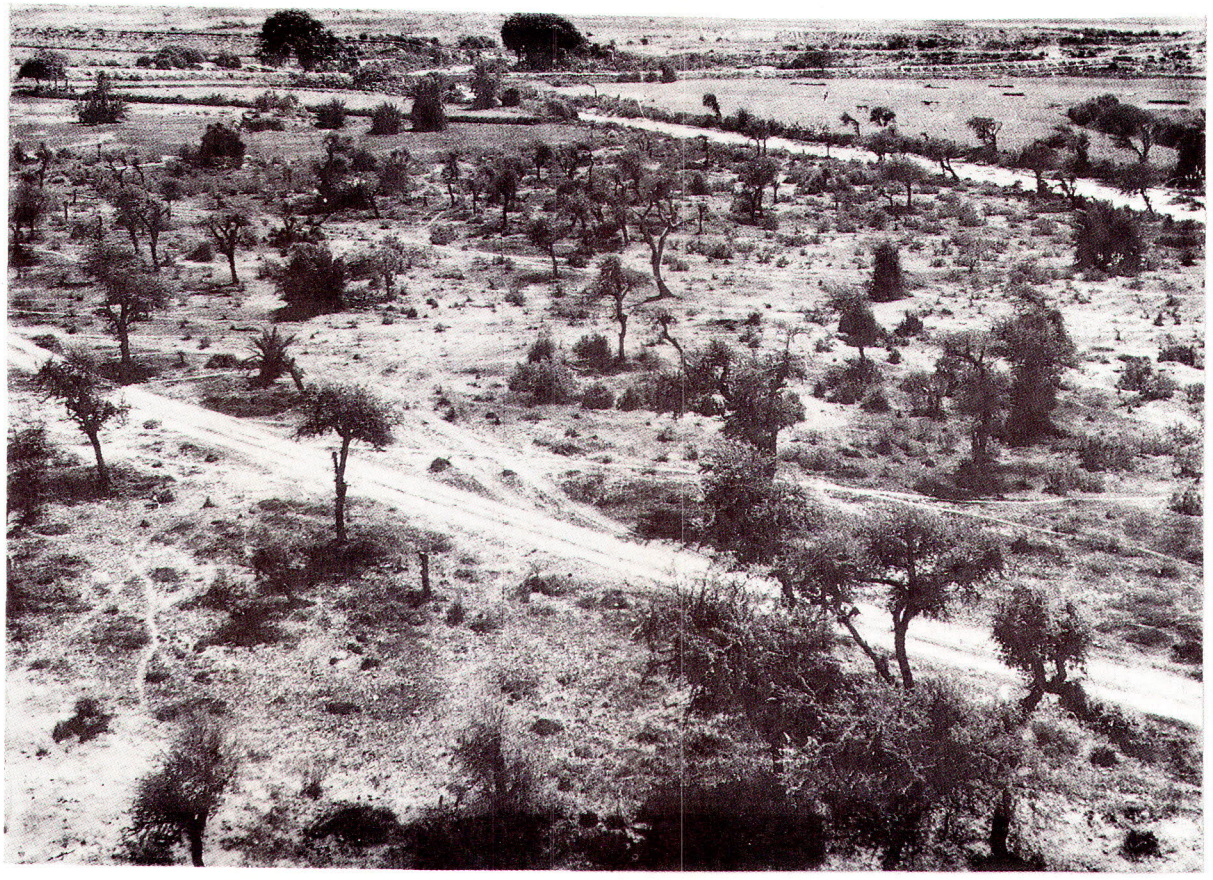


Fig. 9.5 : Easterly frame of the Lakhpat Scenario showing the road.

image W1'. The image W1 considered as real object by me, was but a displaced virtual projection of the real object W1 . On the same pattern, the manger M was also displaced as M. **The easterly road in the frame was a projection from the earlier frame and was not really present in the composed frame**. The virtual to real rotation was about 40°. This was not the end of the anomalies. There was one more bizarre feature of double imaging of a tree whose top was blown off in a strange manner. Again, yonder in the photograph lay a ruined fort with a chariot in front . This feature is nowhere seen in the adjacent left or right frames snapped within twenty seconds each.

The features of middle frame were both enigmatic and puzzling in terms of a scientific explanation. Today there is a plain land where a fort had appeared (Fig.9.8). Possibility of past fort did exist since I happened to come across a piece of pottery about one meter below the surface in a well being dug when these investigation were on (Well W3, Fig. 9.4). There was sufficient indication of a past civilization in the area and the fort was like the car park picture by Tammy Davies. It merely represented a time far older than Davies' photograph. Instead of two hours it was about four thousand years.

Anomalies and Irregularities

Anti-double exposure effect: The Lakhpat photograph reminded firstly of a double exposure since some features are duplicated and Rolleicord used at Lakhpat has no lock for preventing double exposures. **The**

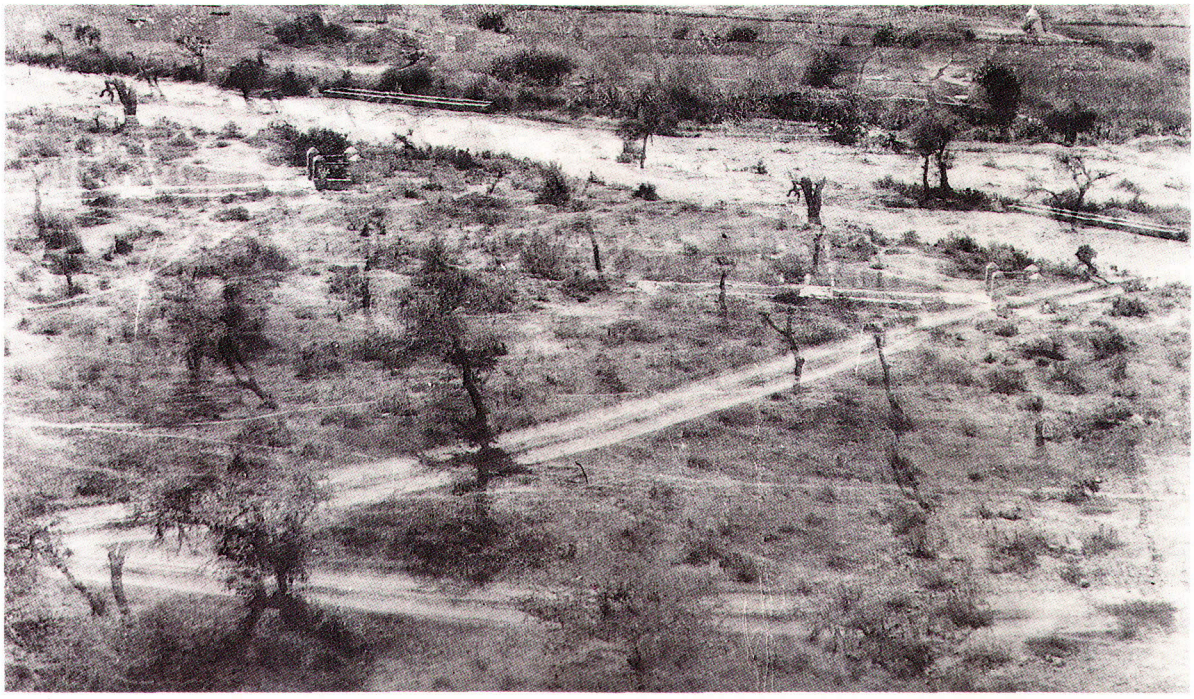


Fig. 9.6 : Middle frame of the Lakhpat scenario showing the past fort and double image of the present features in the fore-ground. *A distinct chariot in the scene gives the age of the scene.*

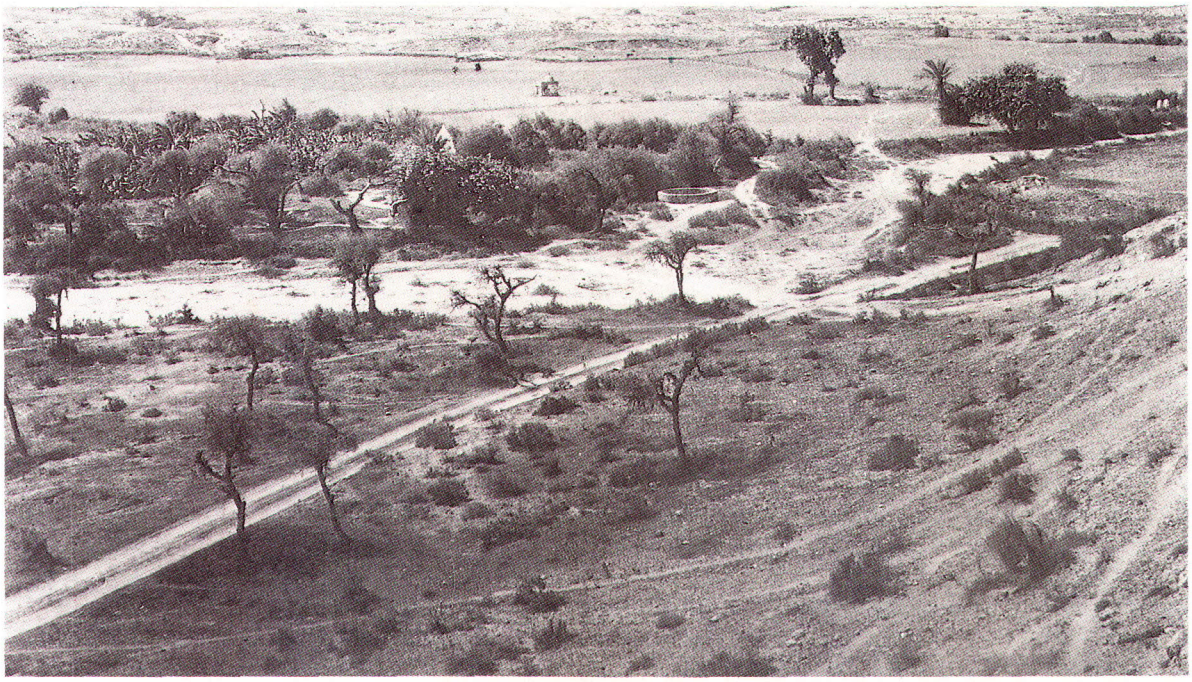


Fig. 9.7 : Western frame of Lakhpat scenario showing dense plantain vegetation and the white temple obscured partially by them. *The temple with the same features appears in the middle frame slightly out of focus/fuzzy.*

Fig. 9.8 : The landscape south of Lakhpat Fort where the middle frame showed the enigmatic features.

negative, however, shows something different. It is an anti-exposure effect.

As the rule in photography states, a film with a specified shutter exposure gives a negative image with a specific density or darkness. If doubly exposed, it becomes further dark due to addition of light. Surprisingly, this negative shows comparatively more transparent sky adjacent to the fort than the real sky of the present day above the past sky (Fig. 9.9). The sky representing the past scenario of fort is almost half exposed as compared to that of present and is darker in a comparable tone in positive print. This feature conclusively rules out the double exposure in the film. Instead it poses a problem, why the sky of the past is less reflecting than that of the present ? A straight line separates the lower lighter sky of past and the upper

darker of today. The latter tallies in intensity with the sky in the nearby frames. The lower sky frame represents the reduced exposure level of negative while the other represents the normal. Thus, this is a case of some kind of **a half exposure** rather than **double** exposure. This has a serious implications in the physics of space-time frames,falling mostly beyond the scope of this work. In the terms of energy of photons, it, however, appears that energy of solar photons in the present is seemingly composed of two factions—photons penetrating the past besides those restricted to the present. Thus the light is brighter in magnitudes in the present. It is also seen that the past received only 50% from the barrier between the present and the past. Photons cannot penetrate the past and only the thoughts can do so. Accordingly, above 50% of solar radiation is made of radiant thought (gravitons).

Past scenario within an expanding rectangular force-field : The most bizarre object in the Lakhpat photograph is a crownless tree and with drooping dry branches. This tree, as mentioned earlier, has a repeated image like the well. The tree, is not physically so (Fig.9.10). Its appearance is such because the upper branches of the crown are blown off by an invisible plane separating the scenario of the past in the upper part from that of the present in the lower. If the blown off level of the tree is connected on the ground where from the past scenario commenced the line joins at the level of my own seat at the parapet. Again, not only this lower plane of the past scenario could be drawn from my vantage point, but also the limit of the sides of the past scenario left and right could also be inferred (Fig.9.4) . As already noted earlier, the upper level of the past scene formed a horizontal plane in the sky. Thus, the past scenario is seen bounded on all sides by the present and the boundary of the past simulated a four faceted funnel or cone with focal point as

Fig. 9.9 : Half-exposure effect in the past scenario of the Lakhpat fort is distinctive where a line separates the 'past - sky' in the lower part and present sky in the upper. *The past sky has a DN value between 112 and 128 while the upper sky has a value close to 176-192.*

the seat occupied by me.

It was the field of the past that had not only blown off the present features including the tree top but also the river bed of today. The past river bed of the photographs is about five or six meters below the present level. The exposed wall of the past fort is seen mainly because the present river bed is blown off. This photograph, however, shows that only the moderately reflecting objects of the present have vanished. Highly reflecting features of today, like the temple have survived, although out of focus in appearance . The luxuriant plantain foliage with well reflecting foliage has remained in the photograph though poorly represented. Again, the escarp face of the past limestone seems much closer in the photo than of the present (Fig. 9.4). This photograph establishes that: a) the past objects have been brought into the present frame within the cone only seemingly ,and b) the present objects are very much existing within the cone of past and when these are highly reflecting make their appearance on the negative. These are slightly out of focus. Again, the past frame was of a specific moment when the moving chariot had reached a fixed spot of the then 'present'. Accordingly, what has been photographed from the past in the cone of the present is a specific time frame, lasting no more than 10 seconds. Seemingly, the cone was an act of the consciousness of this author alone who has a keen interest in the Indian history and prehistory and whose mind had become slightly fuzzy during the photography of the middle frame.

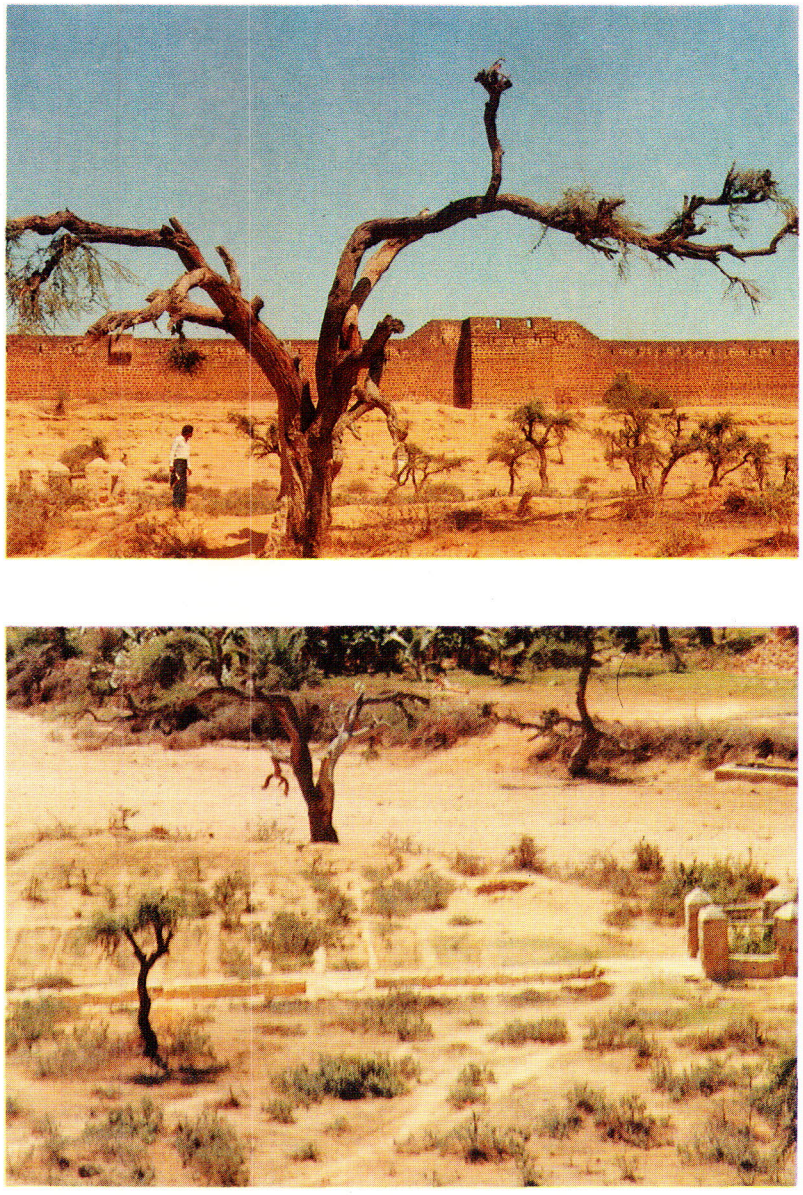


Fig. 9.10 : The tree, fort and well of Lakhpat. *Above: the vantage point of Lakhpat photograph is the projecting feature of the fort with two windows as seen from the ground, the bizarre tree in the fig.9.6 is a normal feature while the well to the left lower side is a common feature. Below: the well and tree as seen from the vantage point. This 135 mm telelens photograph shows pulsed multiple image of the well feature.*

Fort and fort features: The fort has simple walls, broken in the westerly area (Fig. 9.9). It appears to have been abandoned long before the chariot has arrived in the scene since no buildings are seen in the fort. A tank, however, is preserved. Buildings apparently had all collapsed. Two features are distinct in the past. First, the limestone escarp about five meters high today (S1, Fig.9.4) was closer in the foreground those days

(S2). Some 150 meters wide rock-patch has been denuded away (dug out) between the present and the day of the fort in the picture. A second feature preserved is that of its pond with part of the walls preserved. Such ponds with raised walls on a sloppy ground preserving water are still found in Rajasthan. The builders of the fort were thus culturally related to Sindh-Rajasthan, it may be inferred.

Date of the fort : Just in the foreground of the fort lies a chariot with two horses. A black man with a wrapped body and loose turban is riding this chariot (Fig. 9.11). The spokes of the chariot are seen and probably number six. This object is useful in fixing the age since spoked chariots entered into history in the Middle East around 3.5 Ka and are not seen in the Harappan culture i.e. before 3.9 Ka. This dark man, with a turban, a royal or near royal man, suggest the fall of the Harappan civilization and rise of a dark people after the Harappan regime of Indus Valley. The chariot by itself is quite primitive and the scene could well be around 3.8 Ka.

Seen and unseen : When the photograph of the fort was under analysis an attendant was providing shade on my camera. He was asked if he saw something unusual at the time of photograph. His answer was,"No". I taxed my own mind to recollect what all happened during the strange frame composition and what were the objects I really saw. First thing I remembered was a slight dizziness before I set the next frame after the strange middle frame was snapped. There was very temporary 'memory blanking' regarding what was composed in the frame. Stressing my mind, I remembered to have set the well as the western limit and the road as the eastern, then proceeded for composition of the frame next to this specific frame. Accordingly, the

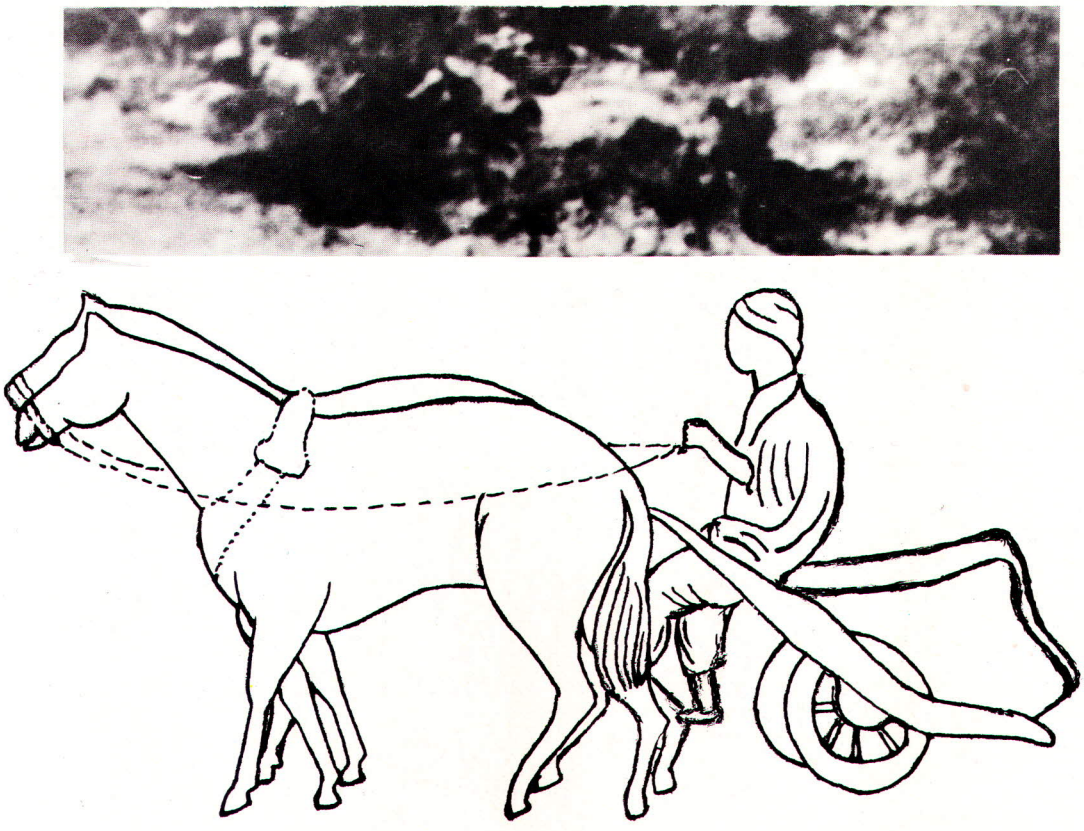


Fig. 9.11 : The spoked chariot with horses in the fore-ground of Lakhpat fort. *It gives the date of photograph when spoked chariots had become common—possibly for lightness and manoeuvrability during wars. Harappan chariots (around 4.2 Ka) with solid wheels were pulled by bulls. The chariot in the photograph was common around 3.8 Ka, it is conceived.*

mind had possibly strayed away from the present for a short period. Only these two objects were seen by me while framing the composition, I did not remember to have seen any feature like the fort or the beheaded tree and the chariot. Accordingly, past remained invisible to me.

Fig. 9. 12 : Remains of Harappan fort wall. *Present day fort of Lakhpat in the back-ground.*

Investigation about fort : While working for geology of Lakhpat, a water well (W3) was seen under digging. Some burnt and calcined pebbles as well as a piece of pottery were seen in the well wall . This was photographed as a buried artifact on 16th October, 1981, but was not disturbed. I picked up a map of the area and tried to reconstruct the past fort that could have been built up within the topographic features around.

This reconstruction was based on the consideration that the area had been just on the banks of a rivulet joining the Kori Creek or the then main mouth of Indus. An excellent sheltered harbour was here for ships to anchor. Prospects of business transaction were superb. Alexander, reaching the mouths of the Indus from Punjab plains in 225 BC had divided his forces into land and sea routes from a locale labelled as Pattala. This fort fulfilled the location of the township Pattala, now forgotten into history. The present name of the place Lakh-Pat; La(kh) for locality name and Pat (= Pattan) for township is apparently the same, as Pattala . It has been surviving till date with another fort. The actual fort of Harappan times, when reconstructed on map, is almost half the size of the present day Lakhpat Fort (Fig.9.4).

Fort walls preserved: It is clear from the photoframe (9.6) that the front walls of the fort, as seen in the photograph, if preserved, lie below the present day level of river gravel and cannot be traced unless excavated. A segment of the basement wall about 5 feet wide is still preserved rising occasionally 2 feet above the ground in the eastern part (Fig. 9.12). Though the segment is small, it does prove that the photographed fort existed there once upon a time.

Age of pottery: Collecting the pottery and artifacts was another mission when I landed at Lakhpat for investigation the second time in March, 1992. The left behind pottery was collected from the well. Nothing more could be seen in the rubble dug out of this well. But, in the farthest eastern corner of the then fort, lay some massive perforated pottery. This, apparently looked like a cover of some oven used for roasting since it had slanted holes and roughened lower surface (Fig.9.13). Its counter part for the oven on which this lid fitted, it is conceived, was something like the one dug out from the Harappan site of Saurashtra (Fig. 9.13). The pottery of the well, a broken vase, shows similarity with Harappan material from Lothal (Fig. 9.13). As the perforated pottery of the fort is referable mostly to Harappan age, it may be inferred that the fort was built by Harappan people and is of the same age as the fort of Dholavira (4.6 Ka- 4.2 Ka). The fort in ruins, as appearing in the photograph, had seen the Post-Harappan era of destruction. This date is taken as 3.8 Ka.

Conclusions : From the comparison of the real photographs of the area (Fig. 9.14) and the frame-II, it is obvious that I was seeing merely shifted images while clicking the camera for the middle frame of Lakhpat (Fig. 9.6). The actual objects making another image on the view finder screen like the well and the tree were altogether absent in my vision while the road to the east was a part of this frame in reality but projected there and seen by me. Analysis of this photograph reveals:

i) The real objects in situ, like the well W1, though casting their image on the ground-glass of the view finder of camera and the film within, were not seen during the composition of the frame. Only the shifted images of the present objects were seen during the photography. **Obviously, the eyes alone do not see since the image of the real object remained unseen. Only the images** projected by the 'conscious-self' were grasped by the mind. Thus, the *atma* or consciousness sees and mind registers. Eyes help in the process but can not override the faculty of consciousness.

ii) The consciousness has also the potential of rotating the imageable plane of objects around itself so that it has brought angular rotation of the objects by shifting the whole of the 'present' scenario to about 40°. This shifted plane contained the visible present image.

iii) The past image, looking as if brought forward in the time, lay in the past and was contained in a rectangular cone. Neither the eyes saw the past nor the mind registered. Only consciousness or *atma* s.l. knew it. Thus, the knowledge of the past belongs to *atma* and not to the mind or brain.

iv) The past objects, even if materially present, **remain invisible to eyes though their images were surely present on the ground glass** of the view finder of the camera while the frame was being set. A mechanism in nature, therefore, must exist for explaining the invisibility of the past (or future).

v) Nearly half the intensity of illumination in the cone with respect to the present suggests that the illumination of the present has an additional component of photonic energy in addition to the electromagnetic one. Also, if it were the electromagnetic energy depicting the past frame, past frame would have been visible because man sees in the electromagnetic radiation. Its invisibility suggests that a part of the illumination of the cone is non-electromagnetic. Since human eye can grasp only electomagnetic radiation, past and future remain invisible to man's ocular system. Thoughts, however, are time-pervasive and , accordingly, the illumination of past frames is conceived .

The Funny Frog of Bagh

After the Lakhpat photograph, all my earlier color-photonegative dating back to 1976, were scanned to check if some feature like the Lakhpat photograph was missed by oversight. One important photograph was seen in this search. It was snapped about half a kilometre south of the Bagh township depicting the rock formations called 'Lameta beds' deposited around 70 Million years ago.

In this scene , while composing the frame, a fallen boulder of the rock was included with a view to showing better features of a pebble bed (Fig. 9.15). At the time of composing the frame, nothing was seen except the pebble bed. The fallen boulder bed, when re-examined, showed a highly exposed image of a funny animal bearing five fingers in the foot. Fingers in the manus or hand are three. Body of the animal with a large head is highly distorted and at a place or two the 'image-forming matter' is missing leaving a streak. It is difficult to infer what this animal was. In the animal kingdom its affinity with frogs is clear but distorted image posed a problem. On critical study this photograph, almost a dimentionless print of an image on the boulder, revealed it to be of a tailed frog floating in water. It had moved, at the very moment, its left manus and right foot that were in stretched position. The opposite limbs lay in a contracted mode . Such a pose is seen in modern frogs too (Fig.9.15).A small but identifiable tail is also seen in the frog of Bagh while a string of scum is afloat close to the right manus. From head to foot, the animal measured around forty centimetres almost double the size of the largest bull frog of Mexico.

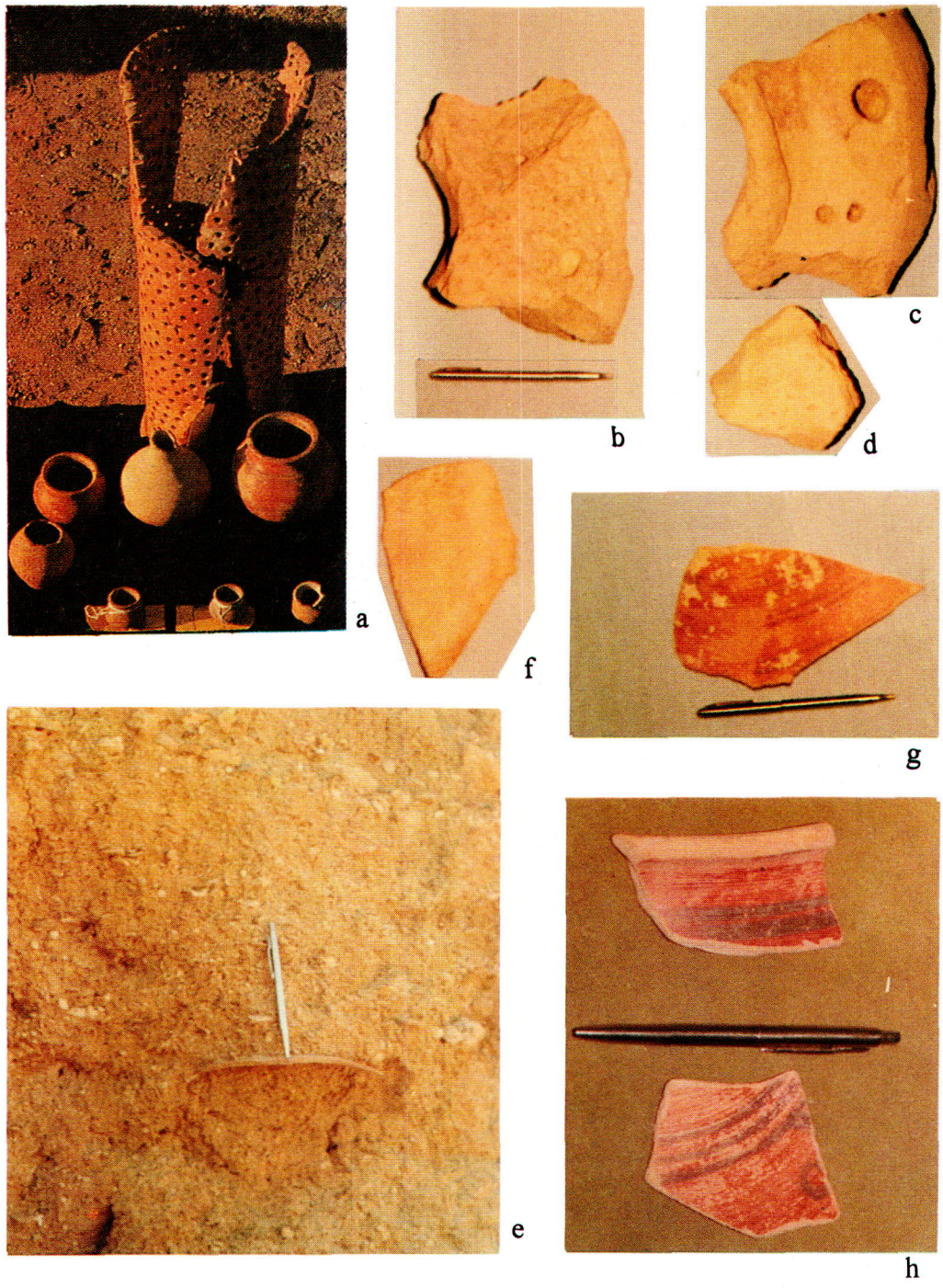


Fig. 9.13 : Harappan pottery of Lakhpat compared with others from different Harappan sites in Gujarat. *a- Harappan pottery from Saurashtra (Chitalwala, 1989) showing a perforated oven; b,c and d - Fragments of its cover from Lakhpat, b and c are inner and outer views of the same fragment; e,f and g- Pottery piece of Lakhpat; e - buried in the ground; f, g - inner and outer view of the fragment; h- corresponding pottery pieces from Lothal under excavation during 1983.*

Fig. 9.14 : Lakhpat Fort and area to its south seen from the south-west. *The brick-structure in the lower left corner was the area of dock-yard during the Harappan times.*

Frogs of today are without tail but the group made its beginning nearly 130 million years ago from tailed ancestors. The tailed frog in the picture, figuring over the rock strata, seems to belong to the same age as Lameta beds, i.e. nearly 70 million years old. The frog depicts exactly the same time frame when these animals lived into a big lake wherein the Lameta sediments were laid down. Thus, what has been photographed, i.e. the scum and the actively balancing frog, depicts a time-frame that existed some 70 million years ago. It is far older than the fort of Lakhpat or the Neanderthal man. The movement in the frog indicates that the moment of past brought into the present was of very small duration in the time frame of an alive and agile animal belonging to a past nearly 70 Ma. The photograph of frog of Bagh has some peculiarities. It is pulsed and shaken unlike the photographed past image of Lakhpat. It is comparable to the pulse photograph of Ted Serios. The image is also slightly disintegrated in the same way. The fingers of the foot are showing streaks wherefrom the material is removed. This feature, not seen in the Lakhpat scenario but seen in the pictures of Ted Serios, suggests different mode of image formation in comparison to that of the Lakhpat Fort. On the one hand it is a pulsed image and on the other, much brighter than the objects on the present around it. It looks like a material form, where a material frame transported in time is gradually disintegrating. The frog shows mainly a double or triple exposed strength.

Five Second Camels of Umia

Lakhpat photograph had triggered an enquiry into the previous photographs, and the one with frog was discovered. It also paved a way to look for such irregularities in the photographs after 1981 but nothing of this sort was subsequently noticed. Not that events had not repeated. But, one really never looks at negatives for locating only odd things. Such detections are generally overlooked, therefore, till some thing clicked accidentally. My field geological photographs of Umia area in Kachchh were being enlarged for display during mid 1992 (Fig.9.16). I was explaining the negatives to the photographer for size and details of

enlargements. It was at that moment something bizarre was seen in the two pairs of negatives snapped in March, 1991.

The first pair of these photos includes a repeated scene with varying aperture (f11 & f8 : 1/250 seconds) while the second was an overlapping scenario for a wider coverage of a geological feature. These photographs were taken in context with the investigation of a certain rock sequence called the Umiain Stage (135 Ma), very close to village Umia. The human figure in this photograph is that of Dr.S.K.Biswas, then Director, KDM Institute of Petroleum Exploration. He himself snapped a photograph on the same spot which also shows some irregularities in terms of the objects in the scene snapped by me.

Now, considering that I took merely 4 to 5 seconds for repeating photographs, anomalies are obvious in the two pairs of photographs. In the first photograph of the first pair there is a herd of camels with a herdsman accompanying them (Fig. 9.17a,b). The second scene of this pair otherwise is identical but there is no trace of the camels (Fig. 9.17c). They had vanished in less than five seconds. It was difficult to account for disappearance of the camels and the man within five seconds with their normal speed of movement. The vanished objects, therefore, presented either past or future scenes of the same place exactly similar to the past frame of Lakhpat. There is nothing, however, to suggest if these represented past or future, nor was there any change in the shade of the colour of sky unlike to that of Lakhpat. On much enlargement the herdsmen area of photograph looks slightly hazy and with very minor pulse effect but not comparable in strength to the frog of Bagh. In the present case, however, the time shift is very small because the clothing of the man in the photographs relates to the type under use presently.

The second pair of the photographs in Umia was taken to spread a bit of the scene for a better coverage of the rock formations (Fig.9.18). In the first frame a camel is seen standing at a spot. In the second frame, taken almost around 5 seconds later, the same camel has moved to a spot where it cannot actually reach due to thick bushes. Indeed the camel was standing there for a long time till Dr-.Biswas moved away from his original position to another, when he snapped the

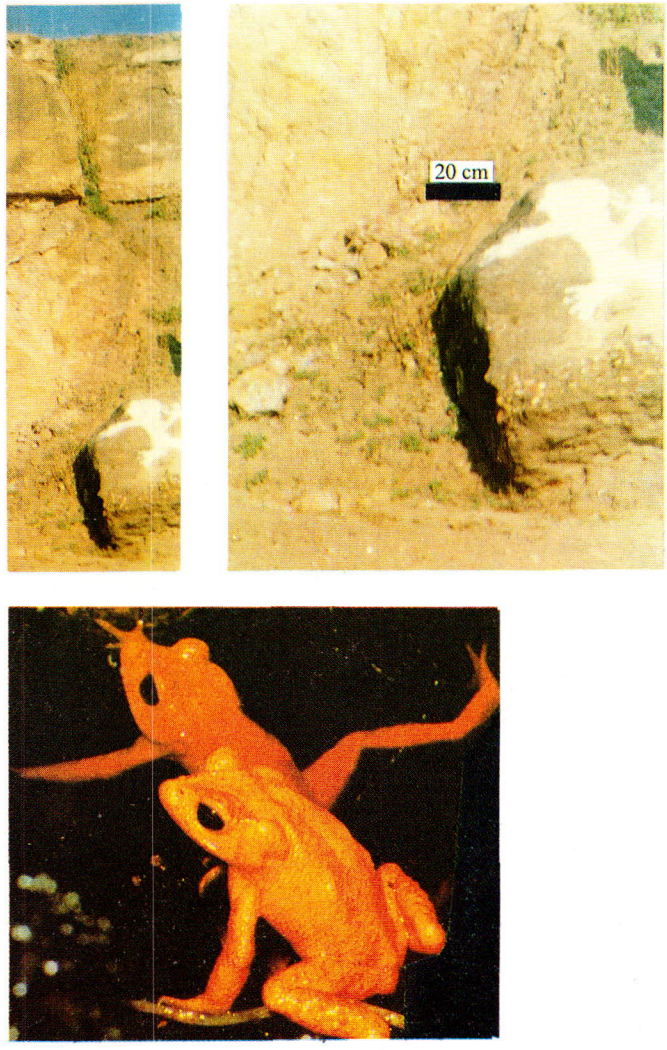
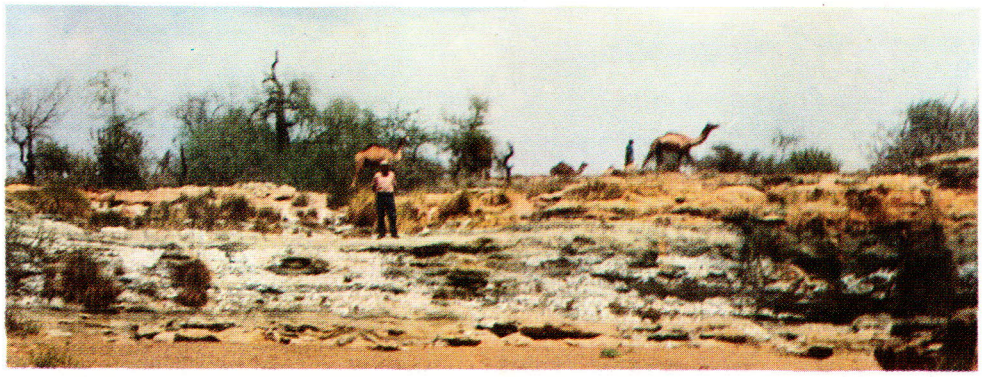
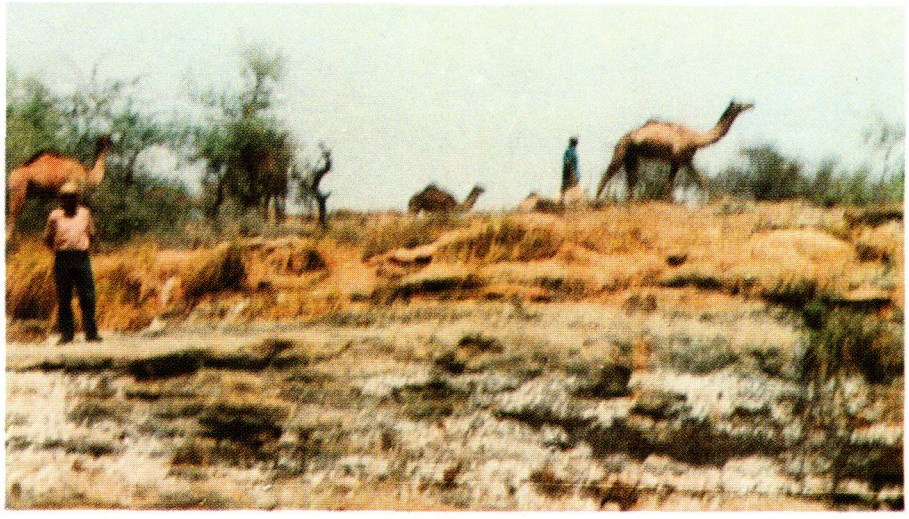


Fig. 9.15 : Time-shifted photograph of Bagh Frog. *Upper Left - specimen appearing on a slab; Upper Right - Enlargement to show the pulsed image of specimen and disintegration of the image in the left foot area. The right manus with distinct three figures is under a scum and the size of this frog head to tail is about 40 centimetres; Lower Left- A golden toad of Costa Rica makes exactly the same pose as the Bagh frog while moving in the water.*



a



b

c

Fig. 9. 17: The first pair of negatives exposing the outcrop of the Umiaian Stage exhibits short-lived existence of camels and herdsman. *a-left to right full expanse of the scene;* b-a part enlarged *to show pulsed image effect;, c- the same scene after five seconds, a sharp image without pulse effect.*

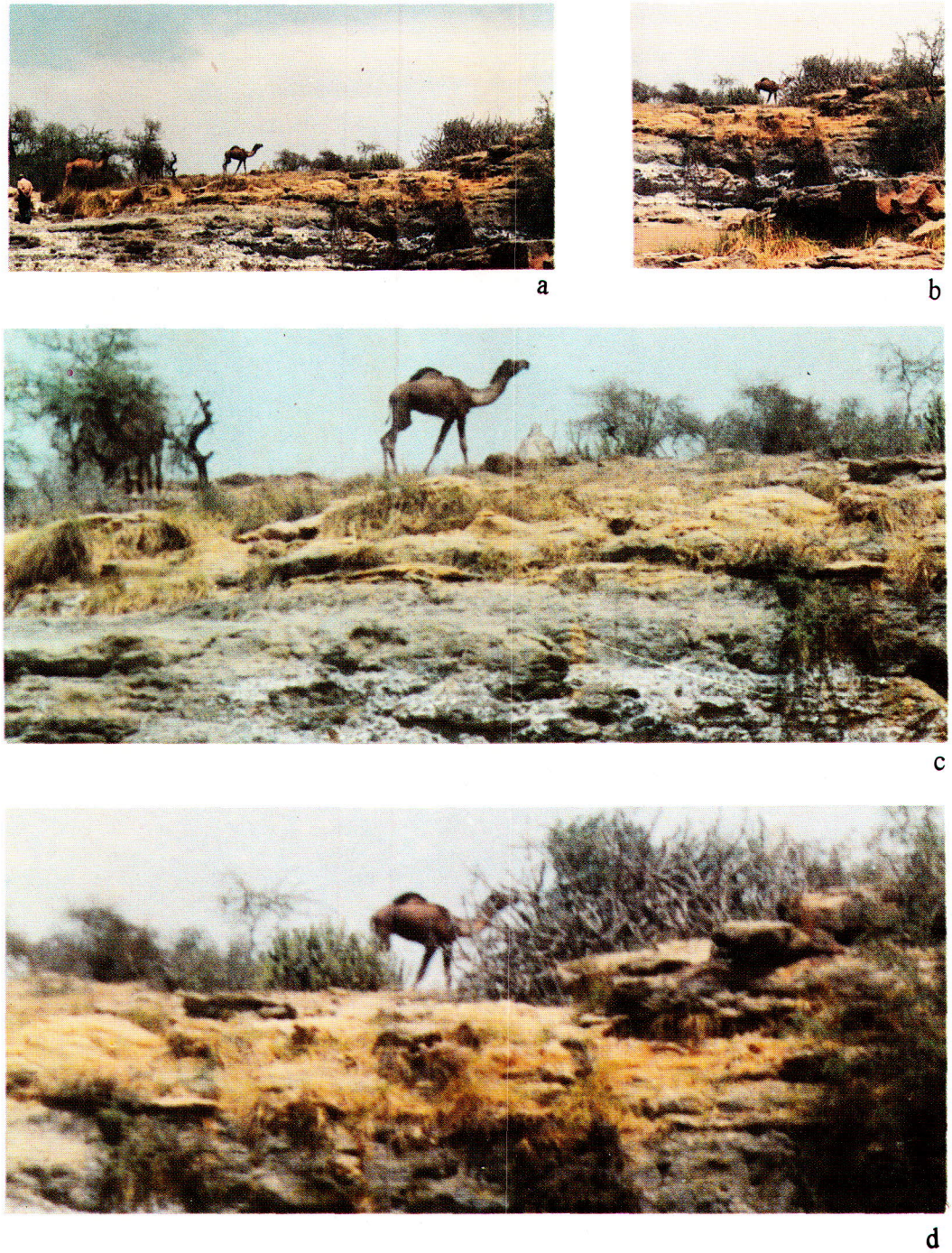


Fig. 9. 18: Space shifted camel of Umia. *a- first frame showing the standing camel and Dr.Biswas standing in the extreme left lower corner; b-second frame snapped about five seconds later showing the same camel about 10 meters ahead but the camel, as the photograph by Dr.Biswas shows, has been actually standing there much after my photograph; c- a part of the first scene enlarged showing comparatively sharp focus as compared to the second scene (d).*

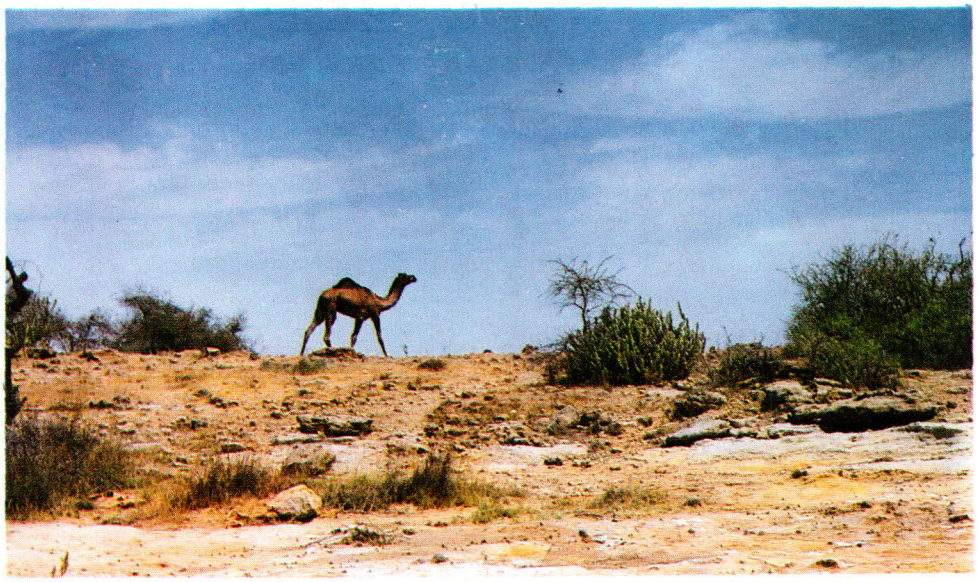


Fig. 9. 19: Umia camel photographed by Dr.S.K. Biswas.

Fig. 9. 20 : Photograph of the Umia area, repeated in 1996. *Dr. Biswas snapped his photograph standing near the pictures of geologists. Many of the features appearing in his photograph are not seen here.*

camel himself (Fig. 9.19). The second photograph, like the first in the earlier pair has a very slightly hazy and pulsed image, since the camel is photographed later as standing at the same spot, the second image represents a space shifted image. Again, in the photograph by Dr.S.K.Biswas taken exactly from the vantage point where two geologists are standing in the Fig.9.20, a couple of bushes in all my photographs are missing and new ones are present. The reality of situation at Umia is as the later snap of January, 1996, shows that Dr. Biswas's photograph (1991) contains some features still missing at this locale (Fig. 9.20). Dr. Biswas has snapped apparently a future scene.

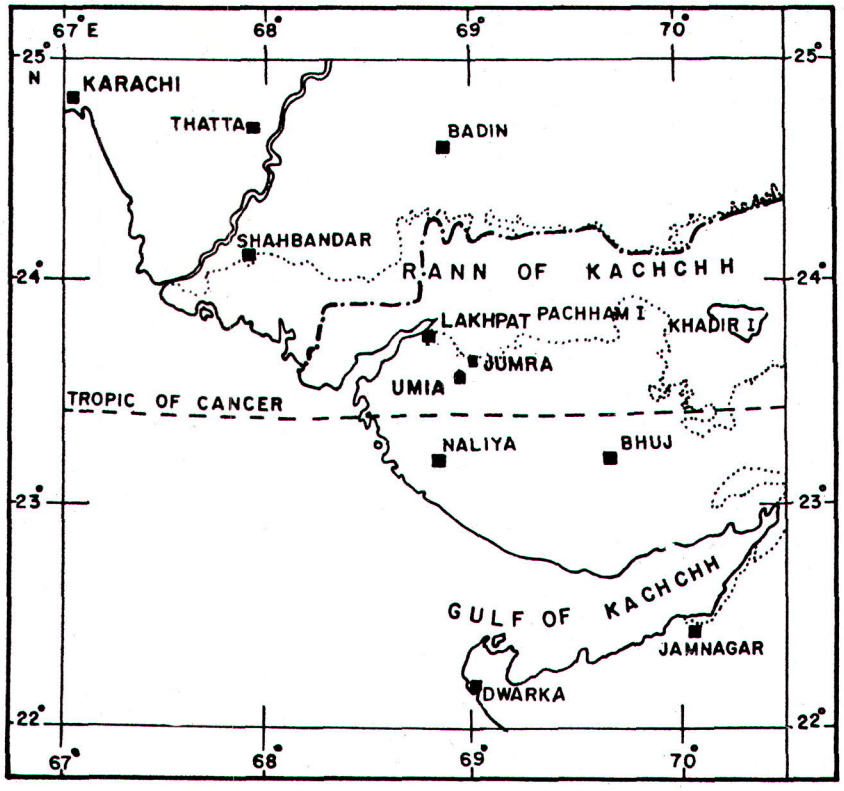


Fig. 9.16 : Location map of Umia.

Inference—The phenomenon of shifted scenarios in the photographs are not that uncommon. These shifts belong to two types : firstly, without any serious pulsation and obliteration of objects; and, secondly, those involving pulsed image. Both of these types are seen in the earlier records too (Readers Digest Editors, 1982, and, Stemman, 1989a , p. 89).

Microshifted, Smudged and Pulsed Images

Lakhpat offered something more in the photography in March, 1982. This was the microshifted multiple images of some of the objects around the fort. From the same vantage point a colour film was exposed for landscape (50mm lens) as well as for close-up features like the tree and the wells (135mm lens). In the latter the pillars of the well and the parapets of the stepped well had two additional micro shifted images within 0° 2' of rotation in contrast to 40° noted earlier.

The mechanism of a dual and pulsed image-shifting was not applicable in the much rotated or the past image of the Lakhpat discussed earlier. The difference lay not only in the degree of rotation but also another obvious feature. The micro-shifted image was of the nature of a decaying image. More than one images under different state of decay existed for the parapet as well as pillars of the well (Fig. 9.21). Most of the area of the photograph was obscure and smudged. This photograph, again, led me for looking at my earlier spoiled photographs with a new angle for understanding them. These photographs numbering sixteen had smudged images like most of the objects of the Lakhpat micro-shifted photograph. These were snapped at different periods as below:

1. Vacation Trip : Mai Ki Kot, *May,1978* Himalaya - 1 frame
2. Geological Field Trip : *November,1980*, Kachchh - 3 frames
3. Vacation Trip: *August, 1983,* Pawagarh - 1 frame

Fig. 9. 21 : Pulsed and smudged photograph of Lakhpat stepped well. *In general the photograph looks smudged and shaken but at suitable spots pulsations are visible and may be numbered on the basis of their gradual decay. Position 1 indicates the first image, 2 repeats the original position of the well wall. The penultimate image 3 is an upswing image while the last image 4 indicates the down swing from position 3. A much decayed segment of the swing down the image 1 is also the image 4.*

4. Geological Field Trip: *November, 1987*, Kachchh - 3 frames
5. Vacation Trip: *October,1988*, Badrinath, Himalaya - 1 frame
6. Vacation Trip: *February, 1991* Puri - 1 frame
7. Geological Field Trip: *March, 1991*, Kachchh - 5 frames
8. Geological Field Trip: *1992,* Andaman - 1 frame

1978 was established as the earliest date of commencement for such micro-shifted photographs and 1992 marked the end. During this period the photographs were snapped in other areas too but with no such results. The areas were Rajasthan around Jaisalmer, Dehra Dun, Gauhati, Shillong Hills, Cherra Plateau and plains adjacent Bangladesh, Dwarka, Somnath, Tapti River near Surat, Narmada River near Rajpipla and Kashmir valley.

Apparently the locales of phenomenon were restricted geographically to; a) Kachchh and Puri beaches b) deeper Himalayan areas, c) upper areas of Pawagarh Hill in Baroda—all areas with semi-desertic look and

low vegetation. A small Island of Andaman where this phenomenon is seen is surrounded on all sides by sea. Smudged and micro-shifted pulsed photographs nevertheless are no uniqueness of author. These seem to be made by other people also when photographers were charged with innate excitement. One photograph of Leaky and Lewin's (1977, p.71), falls in this category where background grass shows this feature. Mr.V.Raiverman, a former General Manager, ONGC, has also made two such photographs. One in 1963, when he was in France and the other in Dehra Dun in 1994 (Figs. 9.22, 9.23). Pulsed emission effect is also demonstrated by Mr. Raiverman himself in one of his photographs of 1963 (Fig. 9.22).

Both geographic and geophysical factors together may be considered as important in context with these photographs, since the distribution of sites is selective. Results have been more often repeated only in Kachchh where a direct relationship between psychic strength of mine as a photographer and pulsed images could also be established. During February, 1989 over a hundred photographs were snapped by me in Kachchh but none showed any pulsed image. It was a time when I was running very much down in the psychic energy potential.

A general factor favouring pulsed photographs seems to be an individual with high psychic energy. High solar activity in a comparatively low vegetation area and possibly low gravitational field also favour this phenomenon. The pulsed and smudged photographs seemingly fall in the category of thoughtographs and are distinct from the space-time-shifted photographs only in the magnitude of shift.

Role of Focused Mind

A single object most prominently responsible for my higher frequency of smudged photographs is a self made view-finder for the 135 mm tele-lens of my Kiev Camera (model 1965). It was designed and made because a regular view-finder accessory was not available. The fabricated view-finder has a small peep-hole (2mm) and aperture of this view finder is 5 mm by 4 mm (Fig, 9.24). While looking through it and composing the frame the mind has to be considerably stressed. Thus my mind was strongly focused on the subjects and the brain put under stress while taking a photograph like that of Mai-ki-kot. As seen in many of these photographs the subjects alone were smudged while the remaining areas have remained distortion free. It is too obvious in the Kakdi Nadi photograph (Fig.9.25) where the area at the bottom of the photo is free of smudging while features on which attention was focused are fully smudged. In some photographs, however, the objects are uniformly smudged when the total frame was under critical study (Fig.9.26).

The cause of smudging in the photographs is the focusing of mind or consciousness on the object while framing the image with stressed vision through a small peep-hole. The consciousness of the self, with *brahmic* energy dominant ego-centre or *antahkaran*, when focused at any spot has produced smudged imprints, it seems. Areas where mind did not concentrate, i.e., the *antahkaran* was not focused, the effect of smudging is less and the object is in sharp focus. While using the same tele-lens, smudging was avoided on several occasions by composing the frame approximately through the standard 50 mm view-finder of the camera.

Stress or excitement of mind, and strength of the *brahm* besides focused *antahkaran* are seemingly three main factors responsible for the smudged-images. Some of these pulsed images, at a later date have appeared even through 50 mm lens and normal view-finder at speeds 1/250th to 1/1000th of a second. In one case, zoom shift from 50mm to 70mm has produced this effect within five seconds at f/11, 1/1000 second (Figs.9.27).

Pulse Direction change

A notable feature of microshifted images is the orientation of smudging. It is in three directions : **lateral, vertical and oblique**. In the Harudi scarp area (Fig. 9.26), in the two consecutive frames, snapped at a difference of about 5 seconds, one sees vertical and horizontal smudgings. These smudgings are relatable to

Fig. 9.22 : Pulsed photograph and pulse emitter. *Main photograph was snapped by Mr. V. Raiverman in Besancon town of France in 1963 where he himself has been photographed as an active pulse-emitterby a girl friend. Pulsed photograph or pulse-emitter photograph differs from those spoiled due to shaking of camera in displaying bidirectional movement and not unidirectional. The boundaries are bright and objects in the pulsed photographs are always pretty sharp as the two photographs show.*

the pulsation of a field responsible for generation of these images. Change of direction at such close intervals suggests frequent change in the pulse-direction of the body generating the field. This necessarily has to be attributed to a body or object of my own mind related consciousness since it cannot be any one other than myself and my mind who was aware of knowing and focusing over the object. The pulsating body of *brahm* alone has such intimate relationship with our mind through *antahkaran*. Pulsations, again, may last only for a fraction of a second in one direction and then change and arrive in a new orientation. These appear to be the property of body-related human consciousness apparatus (or *antahkaran*) and not that of the body free *brahm*. Also, the observations suggest that the human consciousness apparatus (or *antahkaran*) has the property of thought pulse emission . In this author, it was dormant and only when actuated in 1978, the first pulsed photograph appeared. The camera and the specially fabricated view finder have been with me since 1968. No smudging is seen before 1978 and the pulse emission came to an end in 1992. *Brahmic* pulse system seems to have calmed down putting a final end to the thoughtographs and pulsed images after 14 years. Ted Serios and his thoughtographs have a parallel history of beginning and an end. In the case of photographs taken by Raiverman, however, this phenomena continues even after 30 years. Operations in *tantra* suggest that *antahkaran* is responsible for the thoughtographs and the energy behind is directly related to *brahm* or *atta* (*Yog* and *Tantra* for *Moksh*). The latter is free of visible pulsation.

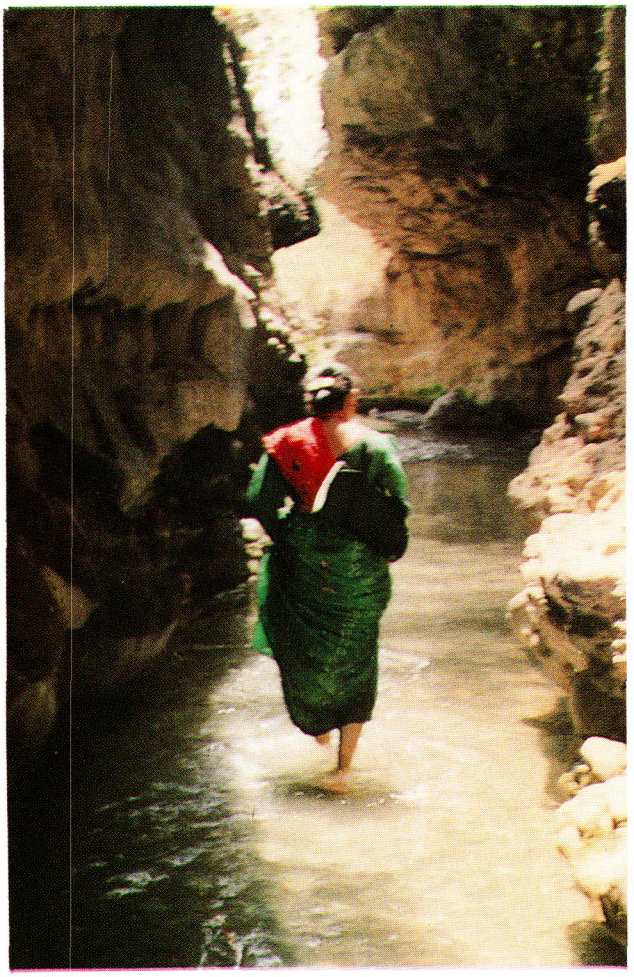


Fig. 9. 23: A pulse photograph by V.Raiverman , Roberts Cave or Guchchu Pani, Dehra Dun, 1994.

Image Pulse Invisible

The smudging effect in the photographs is never seen during composing of the frames. If visible, it would cause considerable haziness while

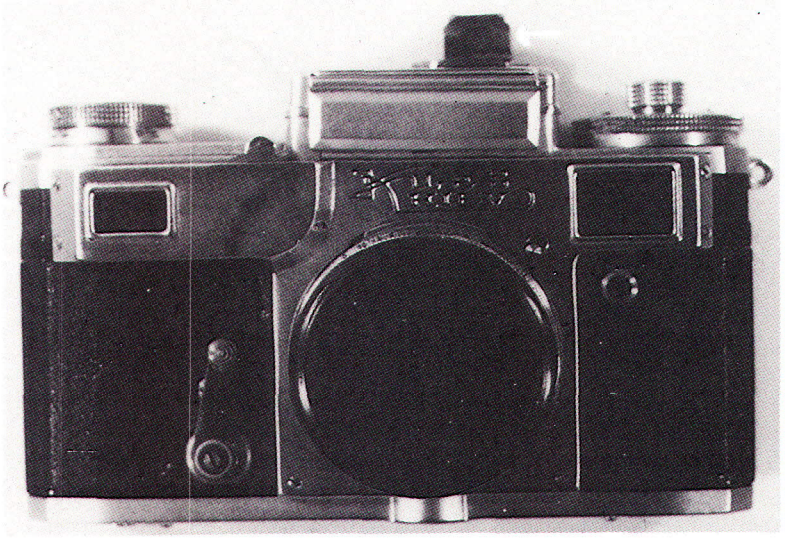


Fig. 9. 24: Kiev Camera and its telelens view finder fabricated by the author.

Fig. 9. 25 : Localisation of smudging effect in the area of concentration . *In the left photograph of Kakdi River (Kachchh) the upper portion of the photograph shows pulsation and smudging while in the right photo from the Mai-ki-kot the cactus flowers are smudged and deformed in the lower part. Amount of moment in either case indicated by two parallel lines.*

composing the frames snapped and illustrated. In some of the typical cases, like the view-finder of SLR camera Mamiya ZE2, where smudging effect could have never been missed, visual appreciation of smudging was typically absent. Accordingly, the pulsed, smudged or microshifted images do not come to sight at all like the past images in the preceding discussion. **These unseen images on the negative have absolutely zero visibility for our eyes**. Accordingly, the consciousness domain and its smudged effect do not fall within the scope of the human ocular system. It is apparently for one reason. These pulsed images are formed sequentially and the eyes are unable to see one falling into the past after being seen in the present. Secondly, the object reproduced due to *brahmic* activity is no more material or matter but a thought body stimulating material and decaying fast after emission of photons. Thought bodies are invisible to human eye, e.g. the Bagh frog.

General Conclusions

The analysis of the photographs already published and snapped by the author suggests:

a) The past objects are not seen by the human eye though they do make image on the ground glass view finder of the Rolleicord or any other camera.

b) The present objects of Lakhpat (Fig.9.6) , even if making images on the ground glass are not seen in the photograph in case they are not the projected images of our own consciousness.

c) The present objects, projected by consciousness alone are visible. Eyes, mind and physically bound consciousness apparatus (*antahkaran*) can see only these images. No past or future falls in our vision.

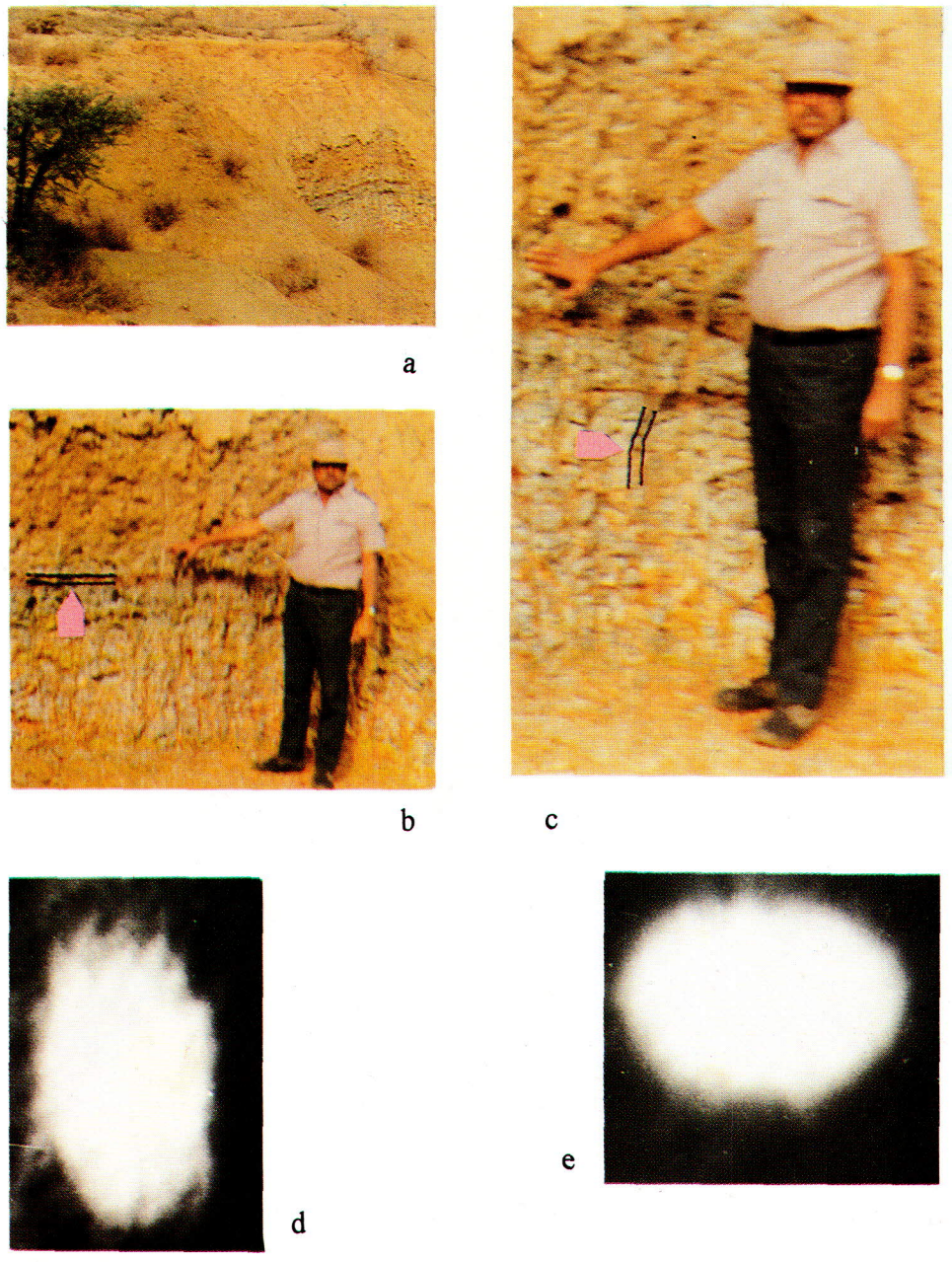


Fig. 9. 26 : Shift in smudging direction: *Three photographs were snapped in a pit of geological interest at Harudi in Kachchh. The first (a) snapped with 50 mm lens shows no effects, the two other by 35 mm lens show smudging. The geological feature of the cave was under intense attention where Dr. S.K.Biswas was pointing to a specific bed. In the two photographs snapped about 5 seconds apart the pulse direction changes from vertical (b) to horizontal (c). The shift is best exemplified by the pulsation pattern of watch in the hand of Dr.Biswas which clearly shows a change of pulse from vertical (d) to horizontal (e).*

Fig. 9. 27 : Smudging effect appears in the Badrinath. *Just by zoom shift from 50mm (left) to 70 mm (right) indicating a probable role of reduction in the area of vision in context with smudging object. The photographs also lays to rest any doubt about the smudging effect due to shaken hand since the camera speed has been 1/1000th of a second. Even updown motions are also clearly seen at many points in the photographs.*

d) In the fuzzy photograph, the fuzziness, manifested by pulsated images within a small fraction of a degree, is not seen. These images fall in the category of thoughtographs. Since these smudged images comprise present as well as micro-shifted past images numbering three within 0.008 sec., it may be inferred that the unit frame of a man's vision of the present is limited close to 0.0026 seconds (Chapter-10). The past images even three hundredth of a second away cannot be seen by the *antahkaran* beyond its natural limit of a single pulse of the present. The projected image of Lakhpat, contains, accordingly, a series of such frames for a couple of seconds.

Vision, Brain and Consciousness

The human vision and vision-mechanism, as understood by us, considers that light from an object travels to our eyes wherein the eye lens makes an image of the object on the retina. This image generates nerve pulses that are carried to the brain actuating it to see the objects (Fig. 9.28). Rolleicord view finder on its screen had all kinds of images: past, normal and rotated. Only the last was seen. The last was a projected image of consciousness related to one of the present forms. Accordingly, **what is seen by us is the projection of our consciousness and not necessarily the image on retina**. We see dreams without any involvement of the retina. The current theory of vision holds good only when the object and projected image overlap. Mechanism of our vision, therefore, as understood by us is incorrect. There are three elements here responsible for receiving and projecting the image—eyes, brain, and consciousness apparatus (*antahkaran*). In the case of the image of sun or moon, the property of projection by consciousness becomes too obvious. Whereas the size of the image on retina cast by the eye-lens is constant at all the times, like the size of solar image on the film of a camera (Fig. 9.29), the projected image of the consciousness changes in size from mid-heaven to horizon. At horizon the sun and moon are seen almost three times larger than in the mid-heaven because the image is projected by the *antahkaran* in the denser direction of medium as compared the image at mid day in the rarer direction (Chapter-10). The retinal images and action are the same in three positions with equal sized images but our mind sees and registers a larger image at horizon. **Accordingly what our mind registers as 'seen' is a function of projection of consciousness and not the message delivered by ocular nerves** and analysed by the brain. The nerve-channels and brain act only as stimulants for *antahkaran* or consciousness apparatus to project the image of retina to the same locale as the object is. We are, therefore, in an illusion that what we see is a manifestation of retina, optic nerves and brain. This conviction arises out of one single fact—the *antahkaran* is invisible.

The change of size in consciousness projected image from the mid-heaven to horizon, would also suggest that the sky—isotropic for electromagnetic radiation—is anisotropic for the *brahmic* or gravitational radiation responsible for image formation. This vision generating consciousness radiation relates to a) *brahm*

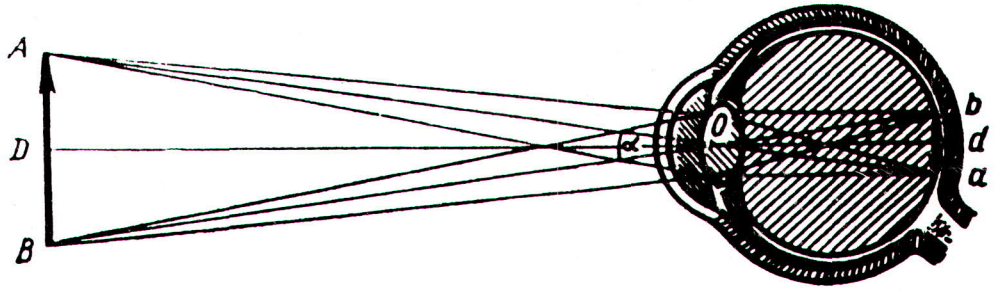


Fig. 9. 28 : Vision mechanism in man . *Image of an object is cast on retina through eye-lens. This image is taken to the brain by optic nerve. Brain receives signals, synthesizes it and the object is visible.*

and graviton pulse, and b) antielectromagnetic radiation comprising of photons related to *atma.*

The smeared boundaries in smudged photos are attributable to the microshifts on account of pulsating consciousness body *brahm* but the process does not make the images fuzzy in grasping it. Apparently, each one of the frames is being picked up individually and sequentially (in the process of memory building). The *antahkaran* accordingly, should have a third component of consciousness—the memory-logic apparatus and its driving energy system. As we see later this apparatus is *attadhar.*

In the process of vision, the brain is a vital equipment linking the consciousness regime and the matter regime. The pulsating object, the ego-memory-sector of the consciousness (*antahkaran*), accordingly also proves to be the main unit for grasping the image and in association with the eyes and the brain.

The time and space shifted images of Bagh are of the nature of thoughtographs and show consciousness pulsations. Pulsation are very minor or negligible in the Lakhpat or Umia images. The image being too sharp, it only denotes the fall of the magnitude of the pulse of the *brahmic* component of *antahkaran* (and corresponding increase of *attaic* component).

In the case of the road of Lakhpat, when the lens made no image of a regular object in situ, an image was being seen due to projection. A conclusion here is that the view finder screen had projected image that was also seen by eyes. Consciousness can project and see even without eyes. Vision, therefore, is not a property of physical body or eyes. It is a property of consciousness apparatus within us—the *antahkaran.* Brain usually acts as actuator to tie up consciousness projected image and image formed on the retina of the eyes. Many of us see 'after-images' or the projection of once seen images when the object is not before us. Dreams also are seen with eyes closed and so are the images during meditation. 'Seeing' is ignorantly related to eyes and brain, therefore. Basically it is a property of consciousness and involves *antahkaran* and

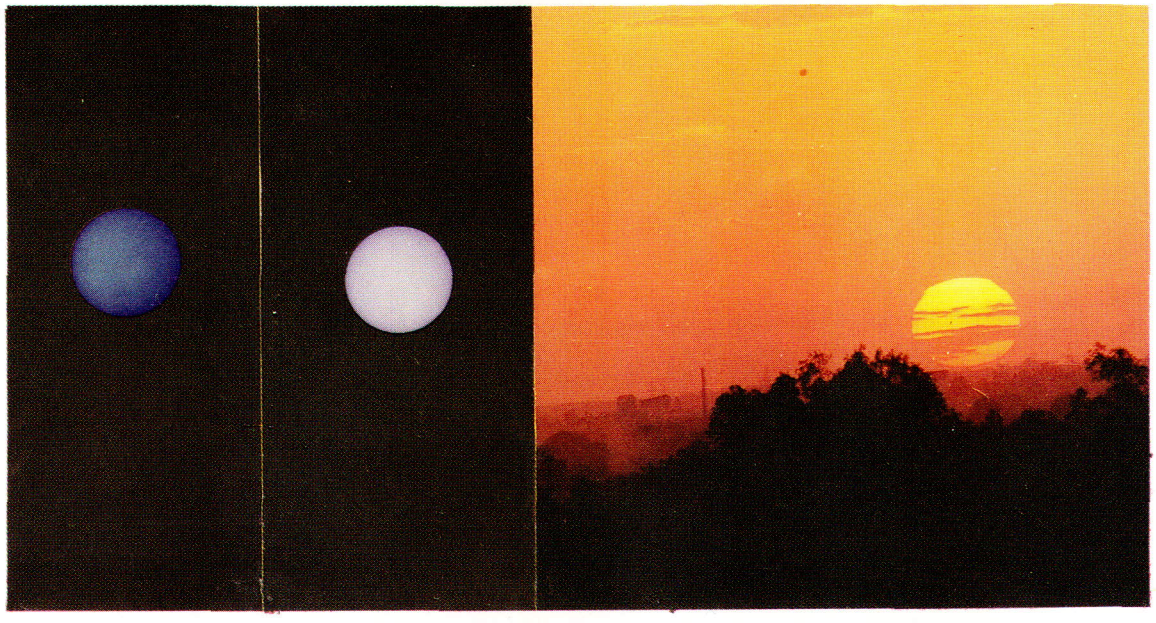


Fig. 9. 29 : Travel of Sun from Mid-heaven to horizon. *Photograph of sun from a building top using 210mm Leitz telezoom with 2x convertor (Baroda, April, 1993). Sun to the left 12 noon (local), Middle sun 3 PM (local) and sun at horizon. Large diameter of the sun is consistently 3±0.01 m in the negative and the same is evident in the enlargement. The visual enlargement of the solar image at horizon, common to us all, is not seen in the lens-generated image. Authors attadhar seen faintly in the last photograph.*

brain to register it. Eyes usually act in this system as instruments of external input. Besides the eyes, brain and *antahkaran* four more objects are involved here. These are *atma, brahm, atta* and *attadhar*, as discussed later.

Unseen Spheroids and Other Bodies

The series of photographs discussed in the preceding pages were made by the objects which are mostly familiar. The objects relate to earthly substances or forms and bodies. In contrast, there are also invisible spheroidal objects—white in colour when appearing on the films. Never seen by naked eyes, these have appeared occasionally in the negatives of the author as well as of others. In shape and morphology they are comparable to the spheroid of the Basel (Fig.9.30). Twenty one photographs of these spheroids were snapped by us between March 1992 to April,1996. To them may also be added two others published in the news papers.

Sl.No.	Fig.	Date	Place	Number of photographs	Snapped by
1.	9.31	April,1992	A: Dehra Dun	2	author
2.	9.32	October, 1992	B: Kedarnath	4	author & Mr. Vikas
3.	9.33	January, 1994	C: Raheli,	1	author
4.	9.34	February,1995	D: Mussoorie	4	Mr.Behari
5.	9.35	March,1995	E: Dehra Dun	9	author
6.	9.36	November, 1995	F: Kachchh,	1	Dr. Chatterjee
7.	9.37	February, 1996	G: Pease Airport	1	(Times of India)
8.	9.38	April, 1996	H: Shimla	1	Mr. Maithani
9.	9.39	June, 1996	I: Delhi	1	(Indian Express)

Description of Photographs

The spheroids photographed and discussed here fall under three categories i) Pulsating types relatable to smudged image and *brahm*,ii) medium to large non-pulsating spheroids relatable to *atma*, and iii) small shining discoid forms, always in focus, and varying in size with change of distance mark of the lens in the camera. To these may be added a fourth type—a large light emitting spiral, it is discussed separately.

1. Pulsating Spheroids

A:Dehra Dun :Situated at an altitude of 650 meters, Dehra Dun is a small town of Uttar Pradesh between the high Himalyan hills towards Mussoorie in north and low hills toward south. My wholly automatic handy Nikkon camera had been left with some frames to be exposed after the visit of Andaman during the month of March, 1992. In the month of April, I thought of exposing them in the darkness, with the flash on, at the roof-top concentrating and focusing for simulating one of the events in

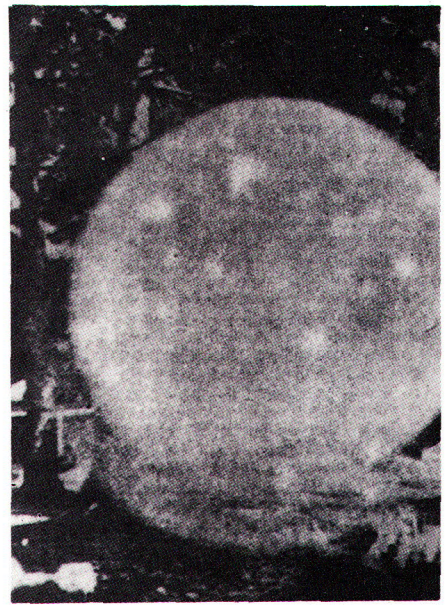


Fig. 9.30 : Spheroid of Basel.

Mahabharat when Lord Krishna created a sun after the actual sun had set. The negatives exposed by the automatic flash showed a clear pulsating spheroid against a dark background just like the sun. The size of the spheroid, in the unpulsed form is around 15 cms in radius, while the slightly fuzzy, smudged form is 25 cms. The size measurement of this object was feasible due to the measurable size of the objects around it. The object is nearly transparent against the background of metallic tank though its outline is still seen (Fig. 9.31).

B: Kedarnath : Kedarnath is a famous pilgrimage centre in Himalaya with a big temple of Lord Shiv. The place was visited by the author and his family on the new moon day of the Deepawali festival on 25th October, 1992. A set of photographs were snapped around 12 O'clock noon, while going to the temple, at the temple and while returning from the temple. Two cameras—Mamia ZE-2 and Kiev-4 were used for these photographs. Just at the moment of our entering into the temple, snowing had set in. It accelerated in next ten minutes and a regular snow fall commenced thereafter. Approximately 13±2 minutes was the duration (as judged by events of snaps) when the invisible spheroids appeared on the scene. Photographs earlier or later do not show them. Three of these frames were snapped by Vikas, son of the author, and the fourth was clicked by himself (Fig.9.32). The first photograph shows two large pulsating spheroids. One of these corresponds in size to the spheroid at Dehra Dun, while the other is still larger, the photograph also shows tiny non-pulsating spheroids (type III) discussed later. In the second frame, there are five smaller non-pulsating spheroids. One close to a *sadhu's* head measures nearly 8 cms in diameter. In the third frame several of such spheroids have appeared when the snowing increased in force and people huddled themselves in nearby shops. The fourth photograph is comparable to the third in number of these spheroids. A difference from the previous one, however, is that a pretty large non-pulsating spheroid is distinctly seen in the background and, one of the spheroids shows a nucleus also. Again, most of the spheroids are bright and highly reflecting, varying in size from 8 centimetre to half a meter.

C: Raheli : Raheli is an old and insignificant township in Madhya Pradesh which was visited by the author in connection with some geological investigations during January, 1994. The Raheli photograph was snapped by Mamia SLR camera with F 35-70 zoom (Fig. 9.33) . In the focus of the camera with 70mm

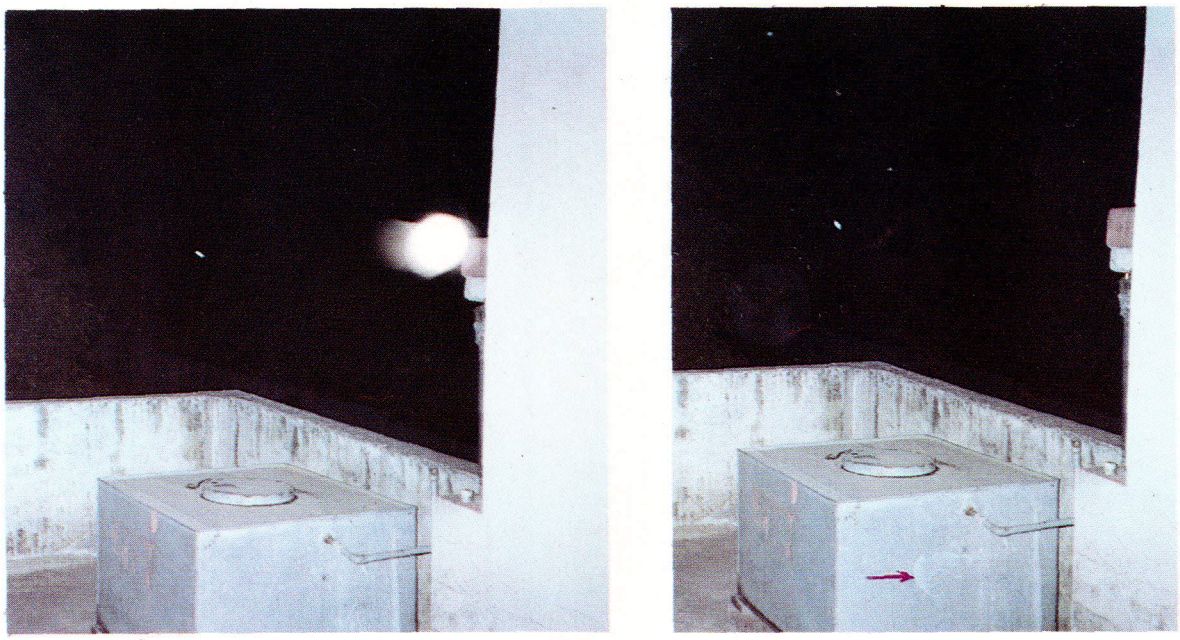


Fig. 9. 31 : *Brahm* of the author. *Left - against the background of darkness; Right -against a galvanised tank .*

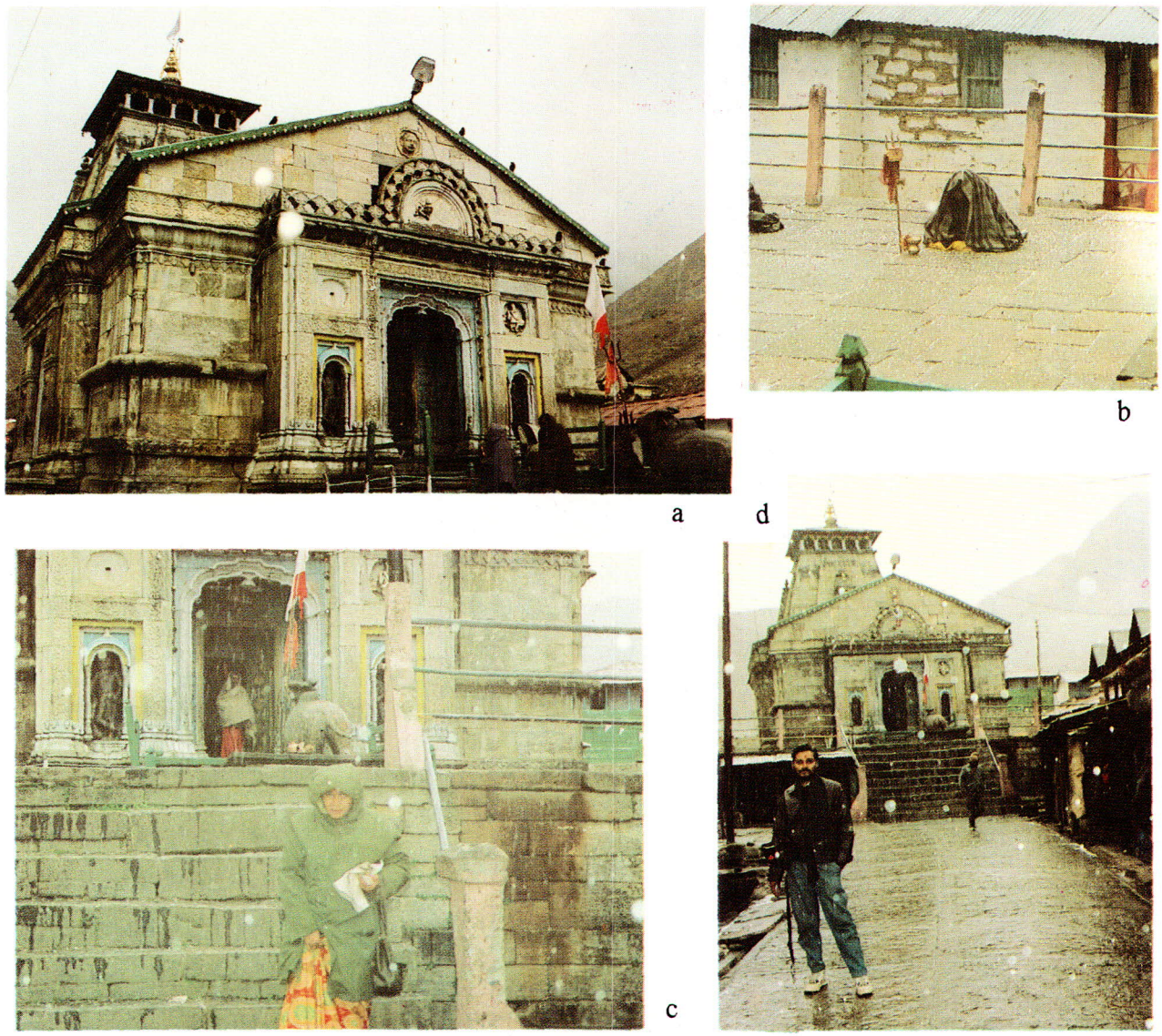


Fig. 9. 32 : Spheroids of Kedarnath. *Initial appearance of spheroids, just at the commencement of snowfall only a few pulsating brahms and small size bright forms—attas (a). Subsequently three sitatmas appear (b) and gradually accelerate (d). Numerous new forms became visible. These are mostly construed as human jeevatmas since there are no animals around and number of devotees and souls is more or less same.*

Fig. 9.33 : Pulsating spheroids of Raheli against the background of an out-of-focus hill.

zoom was a hill to the east at infinity. The object of photograph was the top of the hill containing a temple. A pair of pulsating spheroids appear in the photograph on either side of the road. Their size is estimated between 30cm and 40cm. The hill feature is out of focus as are all the earthly objects from foreground to background . At the time of exposure all the objects of the frame were in best focus (it is impossible to compose and shoot an out of focus frame in a SLR camera). How much out of focus the framed is, did pose some problem. To resolve this irregularity, it was decided to snap some photographs again with the very camera with hills at infinity and lens of the camera moved at different stops of focus. By this experiment the 'amount' of 'out of focus' could be determined in the photograph of Raheli. This exercise concluded at Dehra Dun, incidentally, yielding photographs of category III.

II : Non-pulsating Spheroids

B: Kedarnath: The three subsequent frames after the 1st frame of pulsating spheroid fall in the category of the non-pulsating type, like those of Mussoorie discussed below.

D: Mussoorie : Mussoorie is a prominent hill station of Uttar Pradesh, where snowing is common during winters. Mr. Behari, a geologist of ONGC, was on a pleasure trip to Mussoorie when the place was snowing. Among his photographs, snapped between 10 to 12 minutes, spheroids like Kedarnath have appeared (Fig.9.34). These are not seen in earlier or later photographs of the same area.

Photographs of Mussoorie have a specific advantage over those of Kedarnath. These represent a close range of focus and in each of them a human object is present for size calibration of spheroids. In all, more than fifty spheroids are visible and their size determinable. In Kedarnath area the non-pulsating spheroids

and number of men present were nearly the same and hence the spheroids are treated as *atmas* or isolated consciousness bodies of men. Forms of Mussoorie are also accordingly referred as *atmas* bereft of physical bodies. This would suggest that *atmas* sustain themselves in the regime of consciousness without physical bodies; and, many among them can reach to very large size—much bigger than those associated with human bodies. These spheroids fall under two groups in view of their reflectance. The darker ones or *malinatmas* and brighter ones or *sitatmas.*

F: Kachchh : Dr. Tapas K. Chatterjee, a geologist, was snapping a field photograph of geological interest in November, 1995 near a village when a part of the huge spheroid appeared near village Ler . Its diameter may be as large as six meters. This spheroid also seems to have a ring around it (Fig. 9.36).

G: Pease Airport, Portsmouth, New Hampshire: Times of India, New Delhi, published a photograph of President Bill Clinton when he arrived before the press in snow. This photograph contains 9 non-pulsating and a pulsating spheroid (Fig. 9.37).

H:Shimla: A rich crop of spheroids both large and small was snapped by Mr. Maithani, a geologist close to the township of Shimla in the Himalaya while he was on a field trip and heavy hail was just over. The photograph was basically to show a vehicle covered by a quick hail. On developing the negative, he found it full of dark spheroids, and a few, white and some pulsating ones. In addition there are small luminous disks *attadhar*, discussed later (Fig. 9.38).

I : New Delhi : Indian Express dated 20th June, 1996 published a photograph of Mr. Sanjeeva Rao while he was begin produced before the court on the 19th June, 1996 . This photograph shows about half a dozen spheroids mostly in the size range of 7±1 cm, i.e., common size of human forms. These are all *sitatmas* (Fig. 9.39).

III : Discoidal spheroids

E: Dehra Dun : In a bid to check the magnitude of focus mismatch in the Raheli photograph the camera used for this photograph (Mamia ZE2) was set at 70 mm and 9 stops of the camera were snapped with hills of Mussoorie to the north as the object comparable to hills of Raheli. A small spherical disk , **constantly in focus**, appeared sticking to the rear mudguard of a Maruti-800 cc car positioned about 20 ft away. In a standard 5 inch x 3 inch enlargement of the 35 mm negative the size of the disk is seen varying considerably (Fig.9.35). Compared to this spheroidal form, the black rear-glass shield of the car varies quite slowly. A comparison is given in Table 9.1.

Factors responsible for photograph: It is obvious from the association of photographs with the snowing that the latent heat of snow formation is an important cause behind excitation and photograph of the spheroids. Paripassu, each of these is provided with a latent heat absorbing apparatus. In some of the photographs, e.g. Raheli or Dehra Dun, the role of latent heat is less obvious, however.

Two points are obvious in the results: 1) The consciousness 'disk' **is always in focus**; and, 2) frame five of the snap compares with the 'Raheli' out of focus frame. The size variation of the spheroid is around three times from this frame to that of ∞ (Actual magnitude of size variation between 0.8 m to infinity). When plotted, it suggests two nearly stable dimensions of spheroid - one at lens focus of ∞ and the other around 0.8 m of focus. The former is around 1 mm and the latter around 6 mm. Variation between these two stable sizes is six times and the expansion initially follows x axis and then y axis (Fig.9.40). Apparently some pattern of shift in refractive index is envisaged in this case. In the photographs of Kedarnath, several bright shining spheroids appear along with a pair of *brahms* in the first frame. These are *attas.*

Bright Spiral

Since 1993 a new photographic phenomenon came to the notice of the author. Appearance of a nebulous

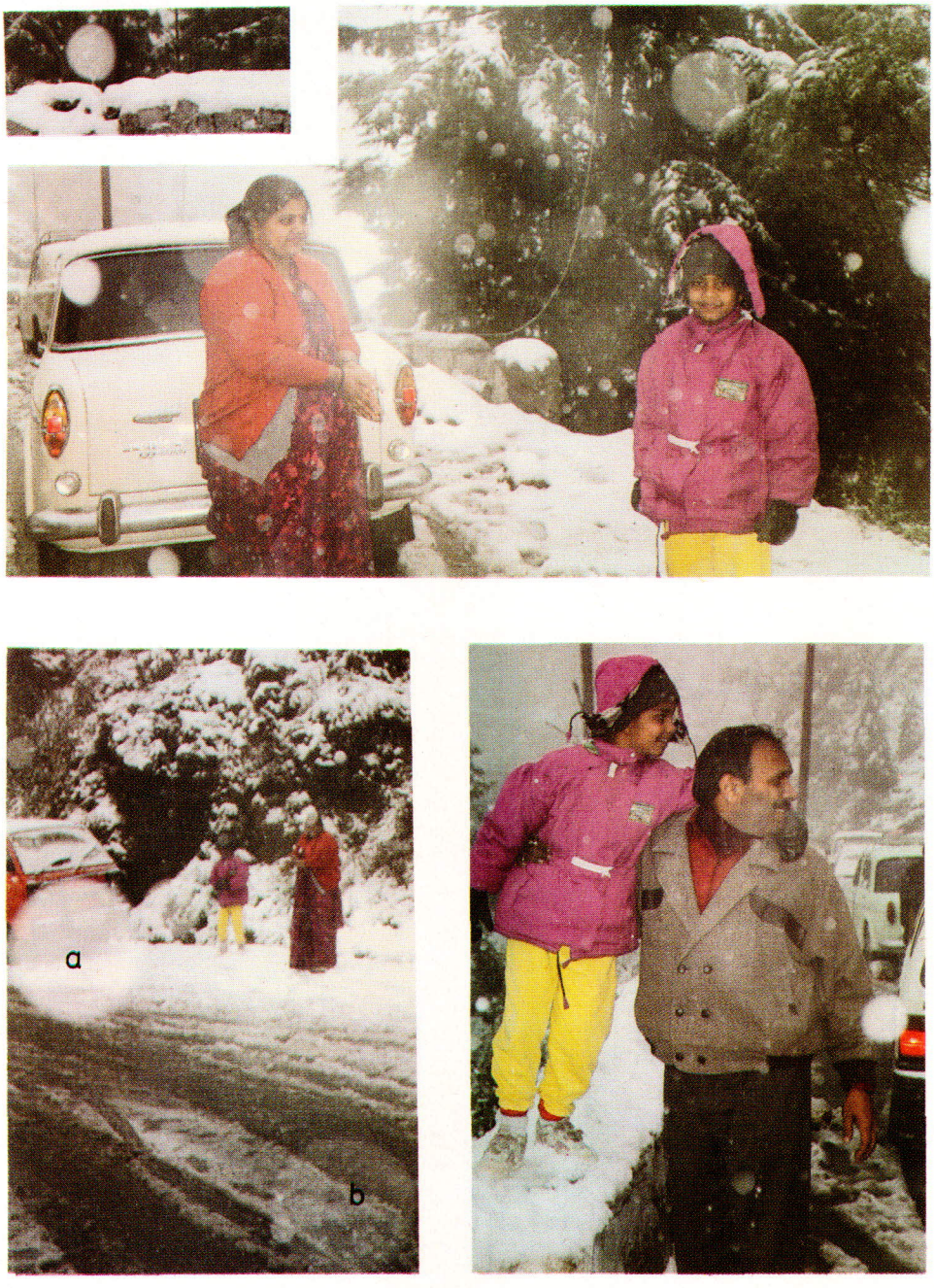


Fig. 9. 34 : Flooding of *atmas* during snowing. *Captured by Mr. Behari and his wife, these photographs show some very large atmas—sitatmas and malinatmas both—not observed at Kedarnath. There are hardly any persons around to link the atmas to living bodies. These are obviously atmas sustaining independently without a physical body and include: a) godly type, i.e., large sitatmic bodies and b) devilish ones, large malinatmic type. There is only one brahmic spheroid in the four photographs of Mussoorie.*

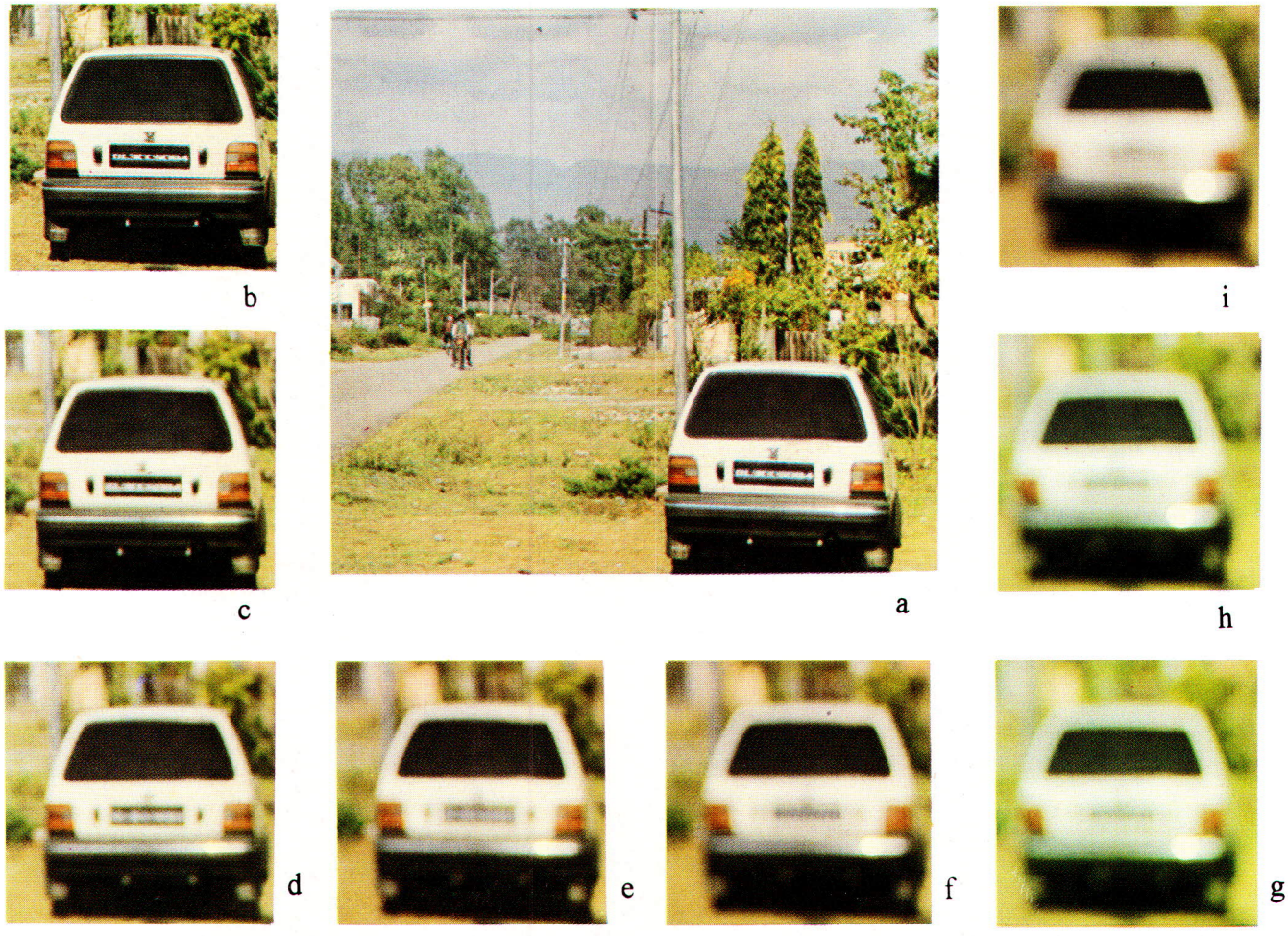


Fig. 9. 35 : Changing size of *atta* with change of focus remaining consistently in focus. *Fig. a is at infinity and i at 0.8 m.*

Sl. No.	Focus of camera	Spheroid diameter max.	Car wind screen length maximum
1.	∝	0.84 mm (approx.)	8.26 cm
2.	6.0 m	1.05 mm (approx.)	8.45 cm
3.	3.0 m	1.26 mm	8.26 cm
4.	2.0 m	1.96 mm	7.84 cm
5*.	1.5 m	2.38 mm	6.72 cm
6.	1.2 m	2.94 mm	6.30 cm
7.	1.0 m	3.36 mm	5.60 cm
8.	0.9 m	3.50 mm	5.60 cm
9.	0.8 m	4.06 mm	4.76 cm

* compares with the out of focus photograph of Raheli.

Table 9. 1: Size variation in *atta* with change of focus.

Fig. 9. 36: A large *sitatma* . *In the lower photograph there is a white spheroidal sitatma, nearly six meter in diameter and with a ring comparable to the ring of Saturn figuring in upper right corner. It is not seen in the upper photograph taken a minute or two earlier.*

large white ball or disk in the photographs—almost of the same size but with shifted locations around the centre of the photographs (Fig.9.41). This light-ball or light emitting disk does not seem to affect the scene much except that the objects in the whitened area look more bright as if a diffused day light has been added to them.

In a series of photographs snapped around Pawai during January, 1995, in Madhaya Pradesh the nature of this spherical light ball or disk could be ascertained better, mainly with the help of enhancing the image contrast through a Rolta Work Station 7780. The colour photographs, scanned in black-white and then

processed , shows a galaxy like body with arms very much similar to our own galaxy (Fig.9.42, 9.43). There are even star like bodies within (Fig. 9.44) This spiral of light, with star like bodies within, is not affected by zoom change. Accordingly, it is not a material body and the light related to it cannot be taken as earthly or solar light. The object maintaining its shape and morphology is no more an earthly substance belonging to the material world. The bright spiral with numerous star like small disks of *atta* is conceived as the third basic body of consciousness (This is our memory logic computer).

The disk, as the enlargements of an optically snapped frame from the monitor screen shows, is

Fig. 9. 37 : Spheroids with President Bill Clinton of USA while he arrives in snow . There are *sitatmas* and *brahms* in the snap.

Fig. 9. 39 : *Sitatmas, malinatmas* and *brahm* alongwith a swarm of smaller parasitic *jeevatmas* (white dots) in an excited scenario of Delhi Court.

Fig.9.38: A rich crop of spheroids appears as a hail weakens five kilometers away from Shimla at Shimla - Solan Road. *The photograph was taken to show the condition of the vehicle with front - glass covered with snow. Spheroids were unseen then. All kinds of spheroids are seen here, a-attadhar, b-atta, c-brahm, d-sitatma and e-malinatma.*

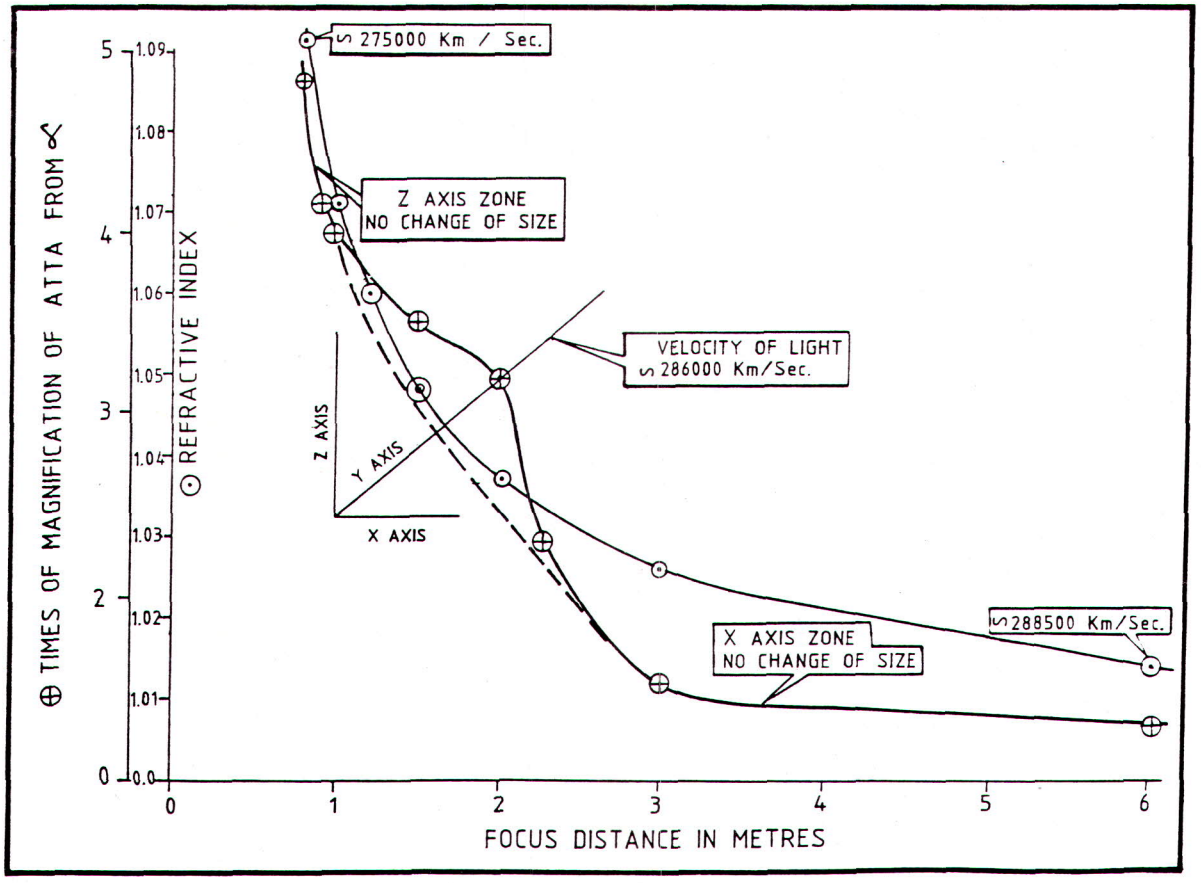


Fig. 9. 40 : Change of size in *atta* during focus adjustment of camera.

Fig. 9. 41 : A whitening effect in the middle of a photograph of Nandi Hill, near Bangalore, Jan.1996.
The camera was fitted with a Lenshood and U.V. filter to avoid such haze.

composed of a meshwork of rectangular net supported by the arms of the galaxy—like spheroidal disk (Fig.9.45). The size of the disk, in Fig. 9.46 of the Pawai Hill, as 'seen' once, measures about 10 metres in diameter. The photograph of Shimla, however, shows some much smaller disks of this type even less than half a meter in diameter. One of these contains two attas. In view of their being the bodies bearing attas, the galaxy-like spiral disk is designated as *attadhar* or base of *atta*. The printer generated image of the *attadhar* lacks the structure of meshwork revealed through the optical photography of the screen (Fig. 9.46)

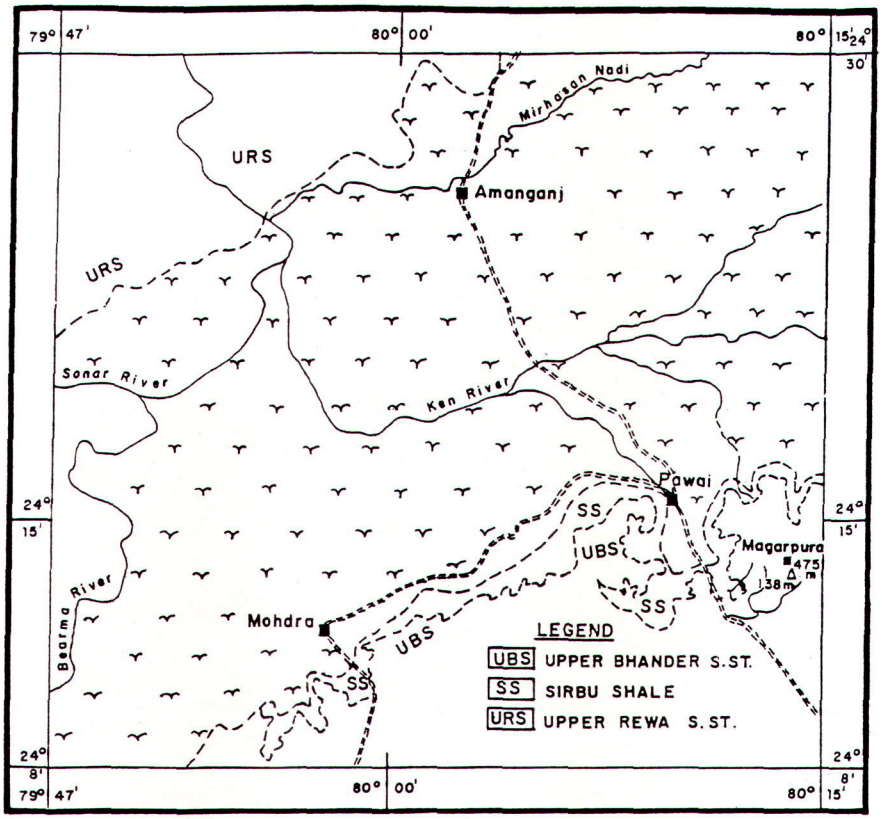


Fig. 9.42 : Location of Pawai temple.

Inference

The photographs of the spheroids at different locales in India and abroad. bring out :

(i) These are completely invisible to the human eye as evidenced by their abundance and invisibility during the broad day light of mid-day when the camera was clicked at Kedarnath and Mussoorie. Also they were invisible at Reheli in Madhya Pradesh, at Dehra Dun and at Portsmouth.

(ii) The first photograph of Dehra Dun appeared with mind focusing and stressing on a theme of sun in Mahabharat and the spheroid—emulating the sun but without such a bright glow appeared. This pulsating ball, in view of its following the command by my own self is taken as the ***brahm* or body-free I-ness**. This keeper of the body ego is not an organ of the body itself. It controls mainly the astral body and a specific segment of the *antahkaran* (*Yog* and *Tantra* for *Moksh*). Energy regime of this spheroid is gravitational (or antigravitational) pulse. Two spheroids of Kedarnath and Raheli fall in this category. Even in the photograph of Shimla these are well represented.

(iii) The property of rotational strength in the consciousness goes to the *attadhar* or the time modulating consciousness disk. The out of focus photographs of macrozoom (Fig.10.9) and photographs of Raheli have to be also seen as manifestation of this object. It has to be conceived,in the simple model, that the *attadhar* adds to its size in growth, expanding the arms and the meshwork of net between the arms beginning with modest sized bodies as seen in the photograph of Shimla (Fig.9.38).

(iv) In the photograph of Raheli the camera was focused at infinity and the present image has turned to be out-of-focus though displaying the same characteristic of colours. The frequency of radiation is, therefore, same but the velocity of radiation has to be regarded as different. A red beam travelling in

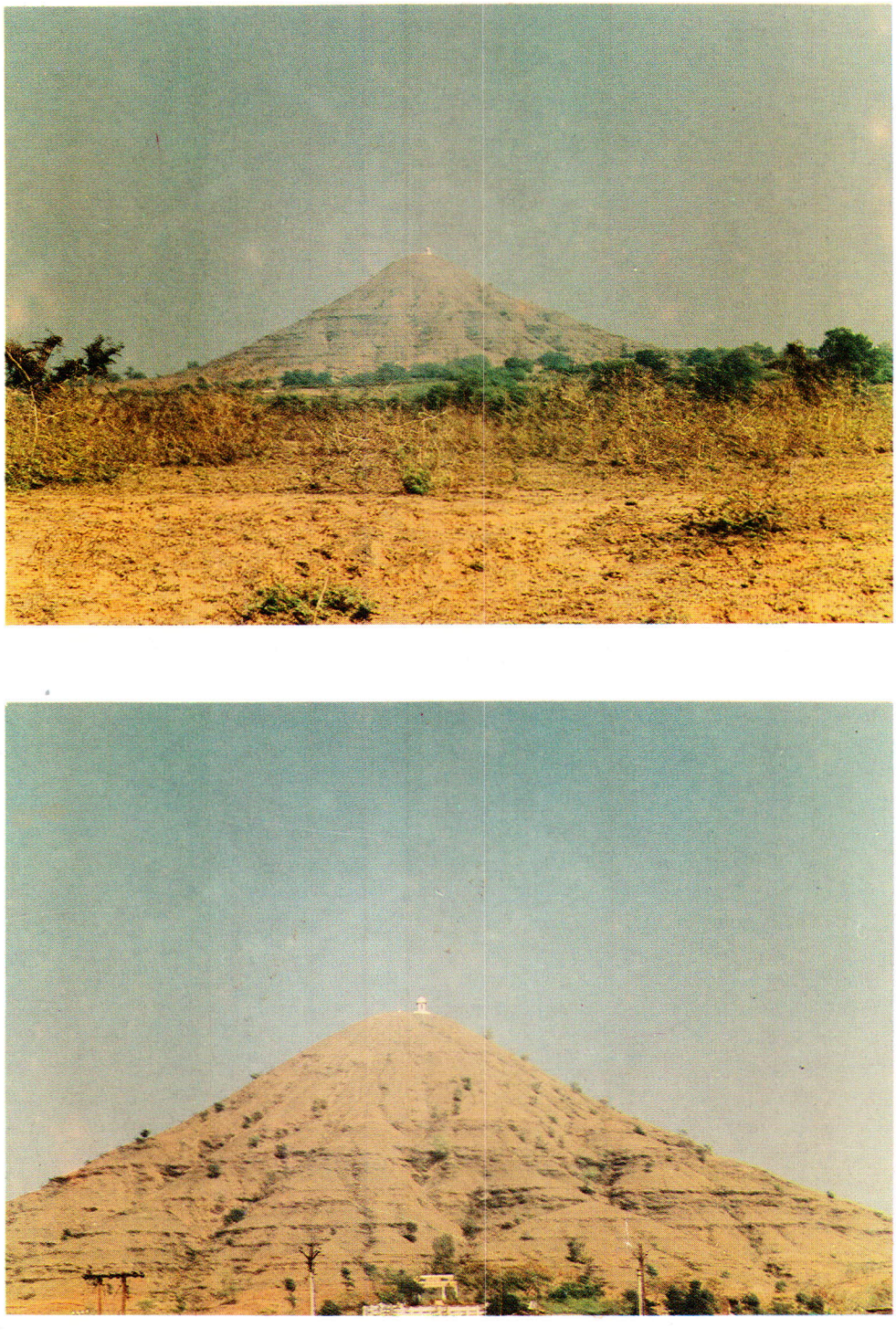


Fig. 9. 43: *Attadhar* spiral in front of the Hill of Pawai temple. *Photograph above with wide angle lens (35mm) and below with 70 mm lens. Morphology of the spiral is constant and the distance between the two positions of the attaic bodies within are consistent.*

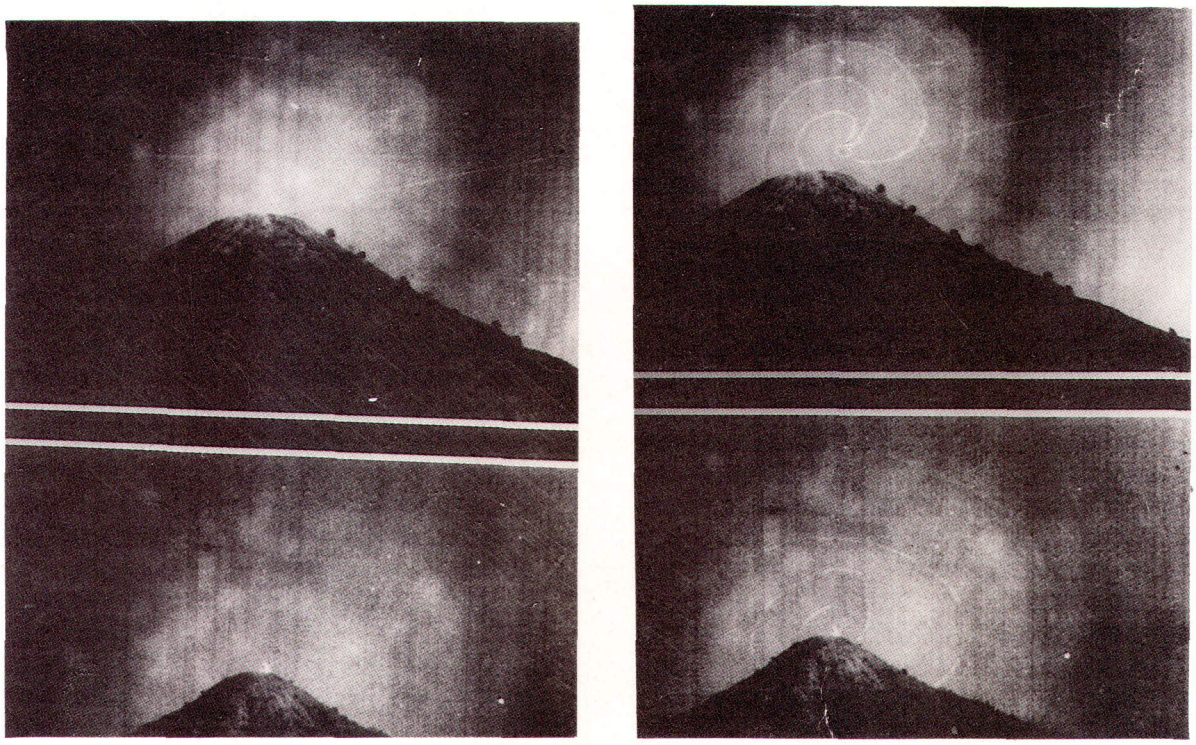


Fig. 9.44 : *Attadhars* of figure 9.43 processed by a Rolta 7780 workstation bringing out the morphology of the galaxy like spiral. *Left pair - untouched, Right pair- some spiral lines drawn. These photographs were snapped from the screen by an optical camera.*

air and glass has the same colour on account of frequency, but the velocity in the two media differ. Velocity in the denser medium, i.e. glass is lower. This velocity change in the Raheli photograph is comparable to the focus change of camera for an object at infinity to 1.5m and the corresponding shift in the focus of lens from 70mm to 73mm (excluding the zoom factor). By simple computation V_{med} /V_{air}= $f_{real}(70)/f_{(changed)}$ (73) = velocity of light in the medium of Raheli. It works out as 287671 km per second instead of 3,000,00 km per second. This is the velocity of our *brahmic* consciousness in the eastern horizontal plane where as the refractive index of the medium works out as 1.043 (approx.). This refractive index of the medium, it seems, is occupied by the *brahms* and hence these bodies were photographed. It is the intermediate refractive index of the medium of consciousness sky or *chetanakash.* The refractive index of the medium is around 1.043 for the *brahmic* or low gravitational pulse. The consciousness medium around us, or *chetanakash* has indeed three refractive indices 1, 1.043 and 1.09 for the latent heat regime which is energy regime of *atta* and corresponds to high frequency gravitational pulse responsible for whitening effect in photographs (tentative inference; latent heat may be yet another regime)

(v) Our *brahm* as a pulsating spheroid has a typical pulsation shift of a few millimetres, which is the shift in the fuzzy image boundaries of the photographs. It would be appropriate, therefore to conceive that we are surrounded by a solid, deformation-prone medium in which the deformation field of *brahm* or *antahkaran* pulsates and forms images of *brahm* as also smudged images generated by the impact of *brahmic* segment of the *antahkaran.*

(vi) The *atma*, *brahm*, *atta* and *attadhar* have been attributed to the consciousness bearing alive individuals by either living or dead. In context with the *atmas*, the forms at Kedarnath approximately

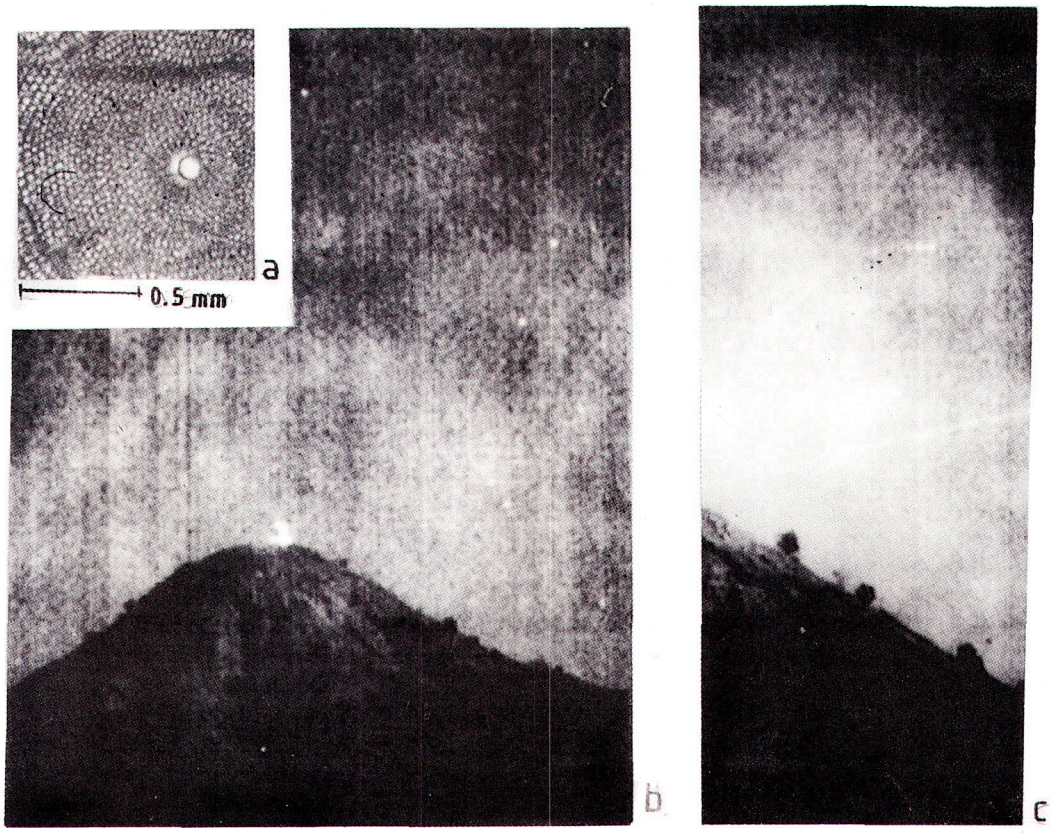


Fig. 9.45 : Structure of *Attadhar* on Rolta 7780 workstation (b, c). *In the ultrastructure, the attadhar seems to be made of a meshwork of the consciousness material atton. This type of network is seen in primitive unicellular protozoan group of foraminifera Discocyclina (a) where the skeleton is made of calcareous material. The meshwork is homologous irrespective of size of Discocylina and Attadhar or its composition.*

correspond to the numerical strength of the people there. Spheroids of *atmas* may therefore, often relate to men in the size range of 8±2 cm. At Mussoorie and Shimla, however, no humans are around and *atmas* may be perceived as living independently without physical bodies. This may also be true of *brahms* at Raheli and the very large *atma* of Kachchh.

(vii) Accordingly, from the regime of individual body of consciousness *brahm* to the physically manifest consciousness regime—there seems to be a five tier structure of functions.

Firstly a regime of *chetanakash*—all pervasive formless medium, sustaining itself with a primary energy of time-pulse, secondly, a non-material form of *attadhar* supported by primary energy of time-pulse and generating latent heat; thirdly, the *atta* sustaining itself by latent heat (high energy gravitational pulse), next there is a pulsating form of *brahm* sustained by the low energy antigravitational pulse. Again, a non-pulsating spheroid of *sitatma* or white non-pulsating spheroid sustains itself with high frequency solar thought pulse; and lastly the *malinatma* sustained by a low frequency earthly thought energy, The *antahkaran* with different parts operated upon by these energies, expresses itself and these bodies of consciousness through physical life which works in the domain of electromagnetic and mechanical energies (*Yog* and *Tantra* for *Moksh).*

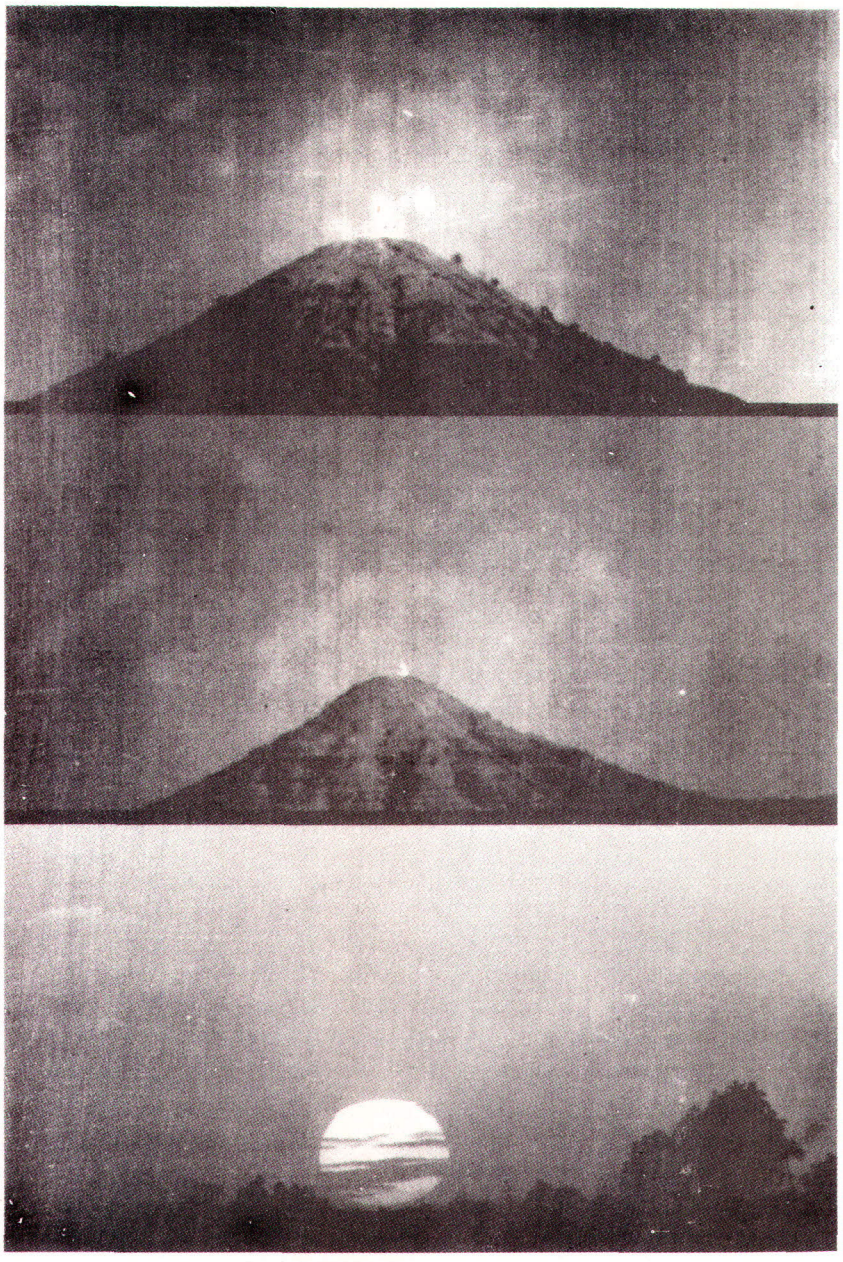


Fig. 9.46 : *Attadhar* of the author. *a, b- photographed at Pawai; c- photographed at Baroda against selling Sun.*