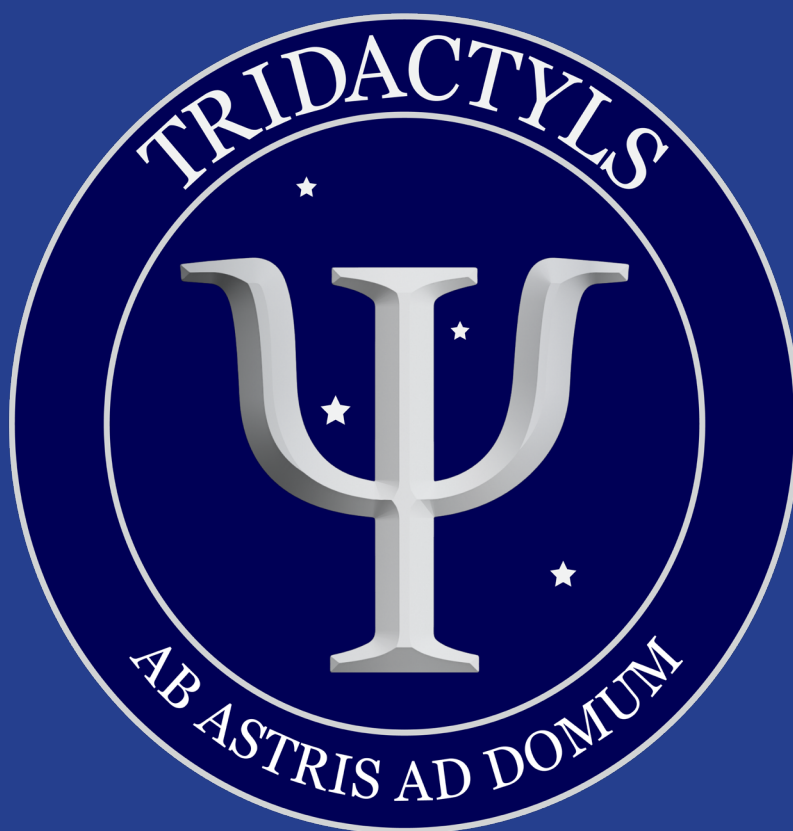


# *The Nazca Mummies & Xenoanthropology's Humble Beginnings*

*by Ed Casas*



The following article traces one man's journey to become the world's first xenanthropologist.

Fostered by the discovery of the tridactyl Nazca Mummies of Peru, Ed Casas, with his museum and archaeology experience and his Constant Companion Theory presents a compelling narrative that humans were never alone on planet Earth, but were guided along the way by post-deluge, non-human tutelary beings who taught humanity how to create civilization and all the cultural trappings that come with it.

Much of Mr. Casas' discoveries involve images hidden with complex steganography, the art of hiding information within art. This steganography utilizes various techniques, one is that of perspective anamorphosis.

Perspective anamorphosis relies on the viewer's lack of information to conceal the hidden information. Additionally, perspective anamorphosis may require a physical change of perspective from the viewer. This physical perspective could include a specific distance, or angle for the viewer to adopt to allow the image to become visible.

Many images are what you may call ancient versions of modern day "squint images", that is, you must defocus to see what Casas has deemed "The Brilliance Motif".

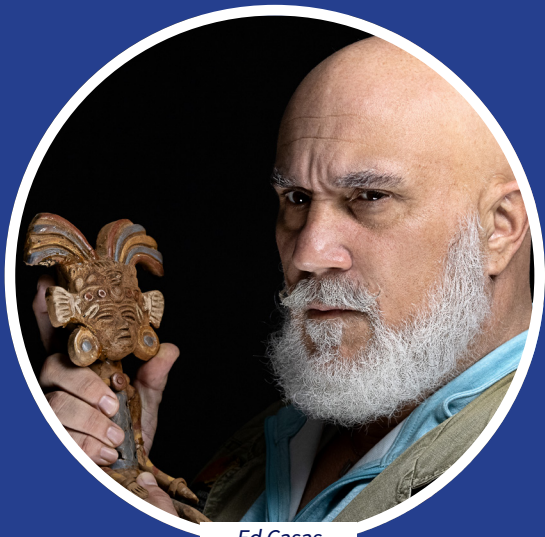
The most important aspect of perspective anamorphosis that allows for information to remain hidden is the viewer's lack of knowledge of what is concealed, hence, thousands of tourists can visit sites mentioned in this article and not see the clandestine information, hyperealistic depictions of non-human beings.

To go further, if you do not believe the Nazca Mummies of Peru represent once living beings than likely you will not see the imagery that is concealed, and you certainly will not believe most of what you read in Casas' Constant Companion Theory.

The Constant Companion Theory offers the Nazca Mummies as the cultural "missing link" to the studies of so-called pseudo-archaeologists like Sitchin, von Daniken, Hancock. The biological evidence as a launching point, Casas supports his assertion that humanity has never been alone by demonstrating that evidence of the beings can be found world-wide on planet Earth where the beings left their mark in our symbolic language and cosmological beliefs.

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Ed Casas

*Ed Casas, possesses a Bachelor of Arts in Anthropology & Social Sciences, with a certificate in Ethnic Studies From Florida Atlantic University, and a Liberal Arts degree from Broward College.*

*Casas ran the education department at the Graves Museum of Archaeology & Natural History, and was Secretary for the Broward County Archaeology Society in the early 2000's.*

*While working for the Palm Beach Museum of Natural History, Mr. Casas assumed the role of activities coordinator while also acting as paleo-tech for famed paleontologist Bobby DePalma.*

*As an archaeologist Casas has surveyed Miami Circle, with Dade archaeologist Gary Beiter, as well as taken part on several Florida digs.*

*In 2007 Casas received the Teacher of the Year Award in 2007 for his work as a history teacher.*

*Ed is most proud of his work as a tutor on the Seminole Reservation.*

## *A Boy and His Shovel*

On a gray and cloudy morn, a young boy in Bridgeport, Pennsylvania while playing with his mom's serving spoon, now serving as a shovel, stumbles across a tiny blue faience Egyptian sarcophagus in his very own front yard.

To the boy it felt like a moment straight out of a weekend television adventure, full of wonder, excitement, and mystery!

Whatever became of the memento we will never know, but hopefully it was "re-lost" and found by some new intrepid, young adventurer.

We will never know if the artifact was real or not, apparently such sarcophagi were a common souvenir in the United States after the discovery of King Tut's tomb.

While more than likely some modern piece, the "artifact" sent a message to that boy's mind that adventure and discovery were always a possibility, especially if you leave your mind open to it.

A magic moment for a little person to hold that little artifact, for that boy was me.

I like to remind myself of that moment, and other memories of times my family would take me to museums and zoos, destinations that I love to this day. The Philadelphia & Norristown Zoos were visited frequently, as were the Philadelphia Art Museum and the Franklin Science Museum.



*Faience pieces for \$5 on ebay*

My aunt Maggie in Rochester, New York took me to a Native American museum once, and bought me a tiny educational “pocket” book. It was here that the people of the First Nation left the screen of serialized fictional characters, and leapt off the page and became real people, with real experiences, and real knowledge. It was at a very young age that I learned to respect our indigenous brothers.

Growing-up I would pick-up the dictionary and the encyclopedia for fun, which is probably why a game like Moldvay’s Basic Dungeons & Dragons was easily approachable and adopted by someone of my age, and something I still play today.



*Seneca Iroquois Museum*

I would additionally supplement my reading with treasured finds from the Scholastic Book Fair, where my fare was mostly books about monsters and secret codes, which seems oddly poignant to my research today.

Two of my great-aunts, Maggie’s aunts, gave me the Time-Life book collection. I was blown-away by books labeled Primates, Evolution, and Early Man. Pictures of Australopithecus and Paranthropus blew my mind as I sat on that plastic-covered couch that day. Mind you this was 1970’s and In Search Of was all the rage on television with its stories dealing with Nessie, UFOs, and Bigfoot!

The Patterson-Gimlin Film was another one of those life-changing moments, for here was the magic of something I thought impossible, seemingly to be possible. The film seems to show a female bigfoot crossing a tree-strewn clearing. My mother said “fake”, but the Time-Life books allude to otherwise.

Grade school breaks found me in the library. I think there was a section in the library titled “Paranormal”, it was here where UFO, Bigfoot, Nessie, and Ghosts were all lumped together.

Later in High-School, my idea of playing hooky was skipping out and going to the local Natural History Museum, which was in Springfield, MA.

I did terribly in high-school, and I would not have graduated if it were not for summer school math class. I remember that summer well, the new Van Halen album was out with its new singer. Mom would let me play the tape in the Nissan Maxima cassette player.

There were classes in school that I did like, and some that I loved. Classes that involved the reading of literature I liked, (except Shakespeare, later I would teach myself how to perform it). I loved Social Studies, Geography, World History, and Ancient History. All great topics for a teen trying to academically keep his head above water.

While I treasure the aforementioned memories they never felt more important now and today, for I think they are required acknowledgments, which if had not occurred in my impressionable past, I may not be at the point of research that I am today.



*The grove in Westfield, Massachusetts and approximate wing-span of craft in comparison.*

## *My First Sighting*

As a kid we would play outdoor games, I was never big into sports so the closest I got was “Kill the Guy with the Ball.” and as the joke goes, sometimes we didn’t use a ball. No kidding. We would play full-contact tackle-tag, in the woods, with trees as obstacles. I chuckle at the thought of engaging in such brutal activity at my age now.

I would research other similar games from deep, folklore history, and sometimes tweak the game. One game of tag I learned was called Fox & the Hounds, it was the inverse of Hide & Go Seek, one person would go hide and the majority would have to find them.

A fun game of my own making I called “Wolfen” after the 1980’s werewolf film. My rules were that one person would start out as the werewolf. They would have to find a victim and tackle them. The two then would become a “pack” together and they would tackle the rest of the players until the last

person standing became the Wolfen and you would start over again with them as “it”.

It was during this evening game while I was hiding behind a large oak tree that the forest became lit up with a cool white light. I looked down at my once shadowed form, now bright as day “So much for staying hidden.” I had thought to myself

I half-expected to get yanked by the neck by my friend Joe, who was currently “it”, but instead I looked up to see a white spotlight coming from a craft with a sharp black angular nose, it was followed by some other lights and a red spotlight. It was accompanied by a low-hum.

Despite the forest canopy one could see it was flying low, with a wingspan as wide as the grove of trees itself. If only I had left my hiding place and followed the craft to the edge of that prehistoric lakebed, I would have seen the craft in all of its glory.

Unfortunately, as it were, I was more interested in staying hidden than chasing after what my friend Bobby and I deemed a “weird plane”.

I am sure we rode off on our BMX bikes listening to Kate Bush afterwards.

All kidding aside, it truly was my Spielbergian Stranger Things moment.

It was only decades later when I saw the stealth bomber and remarked on the similarity between it and the craft I had seen in the 80s.

I was also later in life that I learned that my sighting was a famed one called the Hudson River Valley sighting, and judging by our positioning in Western Mass, we may have been some of the first witnesses of the craft, a craft likely traveling from Westover Air Force Base in Chicopee, Ma to Griffiss Air Force Base, New York. If I had to wager a guess.



*Region of reported Black Triangle sightings.*



*The Hudson River Valley Craft*



## Getting the Paper

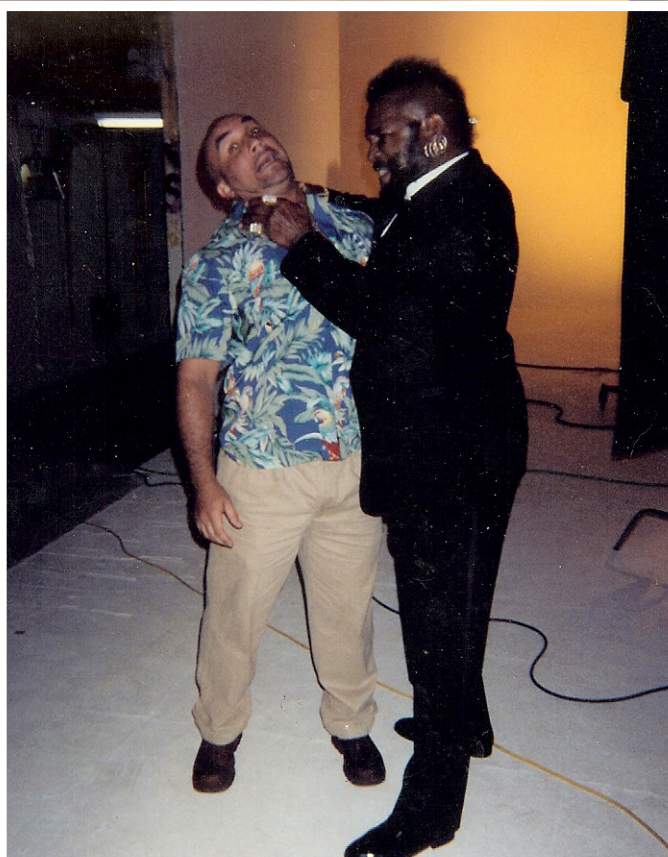
Most of my life I worked in the Hospitality industry, starting as a waiter and moving on to bartender, or manager positions. It is hard-work, and builds character, but it was never my ultimate goal to engage in this kind of labor, so I would accept a variety of positions in the industry to keep things interesting.

In the early 2000s, I had just got done working a stint as the bouncer manager at South Florida's largest nightclub, Club Atlantis, formally the Bermuda Triangle. Talk about interesting, every night was "fight night" literally.

I left Atlantis for a more peaceful setting and found myself bartending at a restaurant in the Kenan Building, in Fort Lauderdale, a former revolving restaurant with an iconic UFO-like top-floor.



Kenan Building, Broward County, Florida



Me & Mr. T on-set at Fox Studios, New Orleans

I would later film a commercial as an actor with my childhood hero Mr. T, who had become famous as the world's greatest bouncer, it was cool to share that background with him.

While I was tending bar at the iconic Kenan building, the editor of a publishing company in the building ended up gifting me Carl Sagan's book *The Demon Haunted World*.

I remember leaning against the backbar, reading the book about some ethnographic study, and cosmological beliefs, I remember closing the book, looking at the editor and saying "I am going to go to school for anthropology."

And so I did, fortunately, I had gone to the local community college for ten years for my two year degree and already taken all the required courses for my Liberal Arts degree, including Anthropology 101, which may have been the very first class I ever got an A in.

When I went to Florida Atlantic University from 2002 to 2004 for my anthropology degree. All of the classes took place in one classroom so I would post-up in the center of the class, grabbing the electric outlet for my laptop power cord.

I always found it odd that even though it was as late as 2002, people found it strange that I was using a laptop to take notes!

One professor inquired if I was able to keep-up with her presentation, so I spun my laptop around so she could see the screen, and not only was I keeping up, but the formatting was exactly as she had it on the screen.

While at FAU I became president of Lambda Alpha, the anthropology honor's club, I would invite guest speakers like a Native American Vietnam Vet I knew, or we would watch ethnographic films followed by wine and cheese.

I became associated with people like my guest speaker by initially volunteering at the Graves Museum of Archaeology & Natural History.

My job responsibilities included hour long tours of the museum to local Broward County Schools kids. One time I was even featured in an evening news segment about what we do at the museum.

I would also teach hour-long, hands-on workshops for the kids where we would measure dinosaur bones, or excavate a midden (cat litter served as fill), or perhaps even mummify a felt pharaoh with felt organs.

I ended up not only running the volunteers as the coordinator, but running the education department. This afforded me the luxury of coming-up with new activities for family day, one of them which included hunting cryptid cards that we placed around the museum.

Other unique opportunities had presented themselves at the museum, such as leading fossil hunting expeditions down the Peace River in Arcadia, Florida and working in both the paleo and archaeology labs.

Archaeology in Florida with its high-heat, pesky critters, and frequent thunderstorms can be a challenge to say the least. Easy jobs are monitoring construction sites, you just sit around until the guys back-hoe a pile of dirt, you look for some pottery or bones and call for a halt if you do. I never did find anything while monitoring.

There was a time however when I was doing some contractual work for a company called Janus (the two-faced god!) that I think may have been contracted by the Army Corp of Engineers as part of a survey before they course-corrected water that had been previously halted from flowing to the Everglades.



*Florida Atlantic University's owl logo*

This would find us many times in sugarcane fields or cow pastures (strange and wondrous things grow on their waste!).

One time we were afforded the luxury of choosing our own dig-spot, I pointed-out a clump of trees, knowing full-well it was shadier, but also armed with the knowledge that the indigenous people's frequently took residence in the many tree-islands that dotted the Everglades.

Sure enough, while I was working the sifter scanning for anything of interest, I found a fine white chert projectile-point. A dream come true for any archaeologist! Not only did I choose the site where I thought an artifact would be, but I actually found an artifact. The hypothesis became a theory.

The museum closed in 2004 due to some behind the scenes dealings, leaving the artifacts without a home. Some of us continued on as the Palm Beach Museum of Natural History, around this time I served as a paleo-tech to Bobby DePalma, famed paleontologist prodigy, known for his work on the Cretaceous-Tertiary boundary, and his appearances in various documentaries. We went to Atlantic City for "Dinosaur's Alive" event which focused mostly on mechanical, moving dinosaurs. We were the only team with the real deal.

Unfortunately, at this time, Bobby will not return my calls or text-messages about the Tridactyls.

I would later use my degree to work at private schools in the Boca Raton area, in 2007 winning the Teacher of the Year Award for my after-school work playing chess, and Dungeons & Dragons with the students.

The time I spent working at the high-school, coupled with my tutoring on the Seminole Reservation in Hollywood, Florida was a very rewarding time for me, but like the museum, schools close, companies fold.

I utilized this lull in my educational vocations, to start a 501 non-profit for actors and filmmakers, while I worked on my own career as a writer, director, and an actor. I am proud to say I have been awarded close to \$30,000 in grants for arts and education thus far. These grants have gone towards lectures, films, and an acting class taught by myself that I provided for free, and later paid selected graduates for their performance, a sort of on-the-job training for actors.

Fast-forward to 2023, the Nazca Mummies are shown to the Mexican Public, and I recognize them.

I recognized the Nazca Mummies from an old anthropology class at FAU from twenty years ago. While I was in class, I was struck by the similarities between Canadian petroglyphs of cordiform (heart-shaped) faces and Caribbean petroglyphs of cordiform shaped faces.

I asked my professor if there could be an association between the two cultures and an example of cultural diffusion, he said "no" and deemed the similarities independent innovation, i.e. a coincidence that two cultures would produce the same art, suggesting that the depictions were that of monkeys... in Canada... with three fingers.

My professor was wrong.



*The Palm Beach Museum of Natural History crew  
Robert Feeney, Robert DePalma, a local resident, Rudy Pascucci, and the author, Ed Casas*



*White chert projectile point found by author*



*The author filming an online nature program*



The facade of the Grave's Museum


 **Meet Your Admin!**

**Past Accomplishments**

- Graves Museum of Archaeology & Natural History Education Lead
- Palm Beach Museum of Natural History Activities Coordinator
- Broward County Archaeological Society Board Member




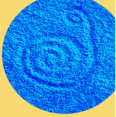

  
 Ed Casas  
 Bachelor of Arts: Anthropology & Social Sciences  
 Certificate: Ethnic Studies


 **@tridactyls**

**VIRTUAL DIG!** 

**Clues to look for when searching for evidence of Tridactyls in the archaeological record:**

- Tridactyl Hands & Feet (three fingers & toes)
- Cordiform Heads (heart-shaped)
- Spirals (symbolizing water, snakes, or water-snakes.)
- Horns (Tridactyls have cranial ridges!)

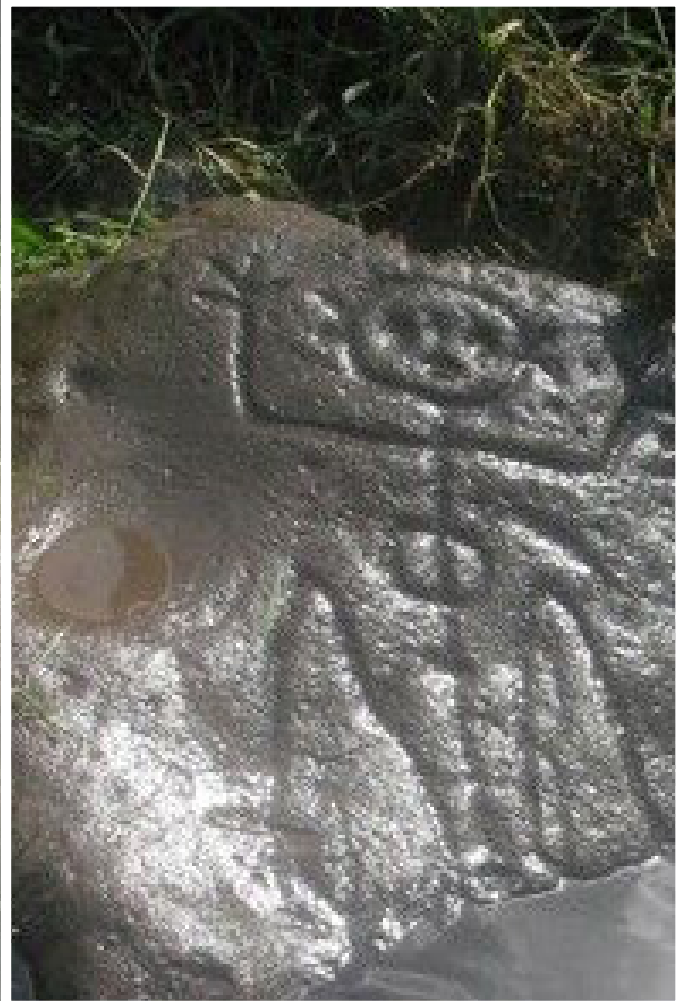
**@TRIDACTYLS** 

It was with this remembrance that I started my journey to become the world's first, true, xenoanthropologist. I had my first moment of a feeling of enlightenment when I knew "who" these beings were, for I had seen them before.

What follows is my tracing of the Nazca Mummies, to the Tridactyls of Canada and the Caribbean to the four corners of the globe where I demonstrate a very long tenure of contact between humans and non-humans, with archaeological evidence and ancestral narratives providing evidence that these beings are the post-deluge tutelary beings of myth and legend, best exemplified by tales of the Naga and Dragons of Asia.



*Tainio Mohter Goddess*  
(c. 3000 BC)



*Tainio Mohter Goddess*  
(c. 3000 BC)



*Bella Coola, British Columbia c. 3500 BC*

## *In the Beginning*

I may have been one of the first people to "recognize" the Nazca Mummies for what they were. I recognized the beings from two specific sets of petroglyphs, those of the Bella Coola people in Canada, and those of the Tainio people in the Caribbean, thanks to an anthropology class back in the early 2000.

The class was taught by the professor who was in charge of Mesoamerican studies at the time at Florida Atlantic University. It was in one of his classes that I learned of human made fire-pits in South America that were over 30,000 years old and were found in the deep southern portion of the continent.



*The petroglyph that launched a theory.*

Recent FAU studies provide evidence that perhaps these fire-pits that were created tens of thousands of years ago were made by the Denisovan culture.

Interesting to note that FAU studies, implies that the Americas were inhabited by humanity long before humans had crossed the Bering Straits, and that Neanderthal DNA had been found in the DNA of the indigenous population of eastern Brazil.

When I asked my professor if there was a connection between these two disparate cultures aside from the obvious broad category of indigenous Americans, my professor replied “No”.

What I have discovered is that if anthropologists can not explain cultural traits separated by thousands of miles, and perhaps thousands of years, they hand-wave it away as independent innovation, that is, it is assigned a category of mere coincidence, woefully dismissing a core concept of anthropology: cultural diffusion, in favor of a theory where cultural traits seemingly appear from out of nowhere.

I believe my professor was incorrect, because he, like many other researchers before me, was missing one key piece of data, the bodies of the Nazca Mummies, aka Tridactyls.

For me the recognition was less about the three-fingers and more about the very unique shape of their faces, cordiform, heart-shaped, due to the pronounced supraorbital ridges.

The recognition of these beings set my intellectual muscles ablaze, never before had I felt so strongly about something that I needed to start researching it and writing about it immediately.



*The Dancing Man rock (c. 3000 BC) Park Gabriola Island in British Columbia, Canada*

As I write this I am into a year of full-time research, of waking up every morning with a gusto to learn. Since the beings were acknowledged in the United States in September 2023 I have engrossed myself in Hindu literature, Semitic script, African myths, Chinese radicals, Oceanic art etc.

Regardless of the outcome of all of this research, I have fully enjoyed the educational journey of self-study, in my quest to become an authentic xenoanthropologist.

Searching the petroglyphs of the Americas, one will find them well-documented, with plenty of photographs and plenty of interpretations allowing for any junior xenoanthropologist, like myself to comb the databases for cordiform headed, three-fingered beings.

The symbolism extends far beyond these key indicators of the phenomenon, as many are found in conjunction with the imagery of the Mother Goddess in parturition, that is images of three-fingered, stick-figured beings, giving birth.



X-Ray of "Josefina"

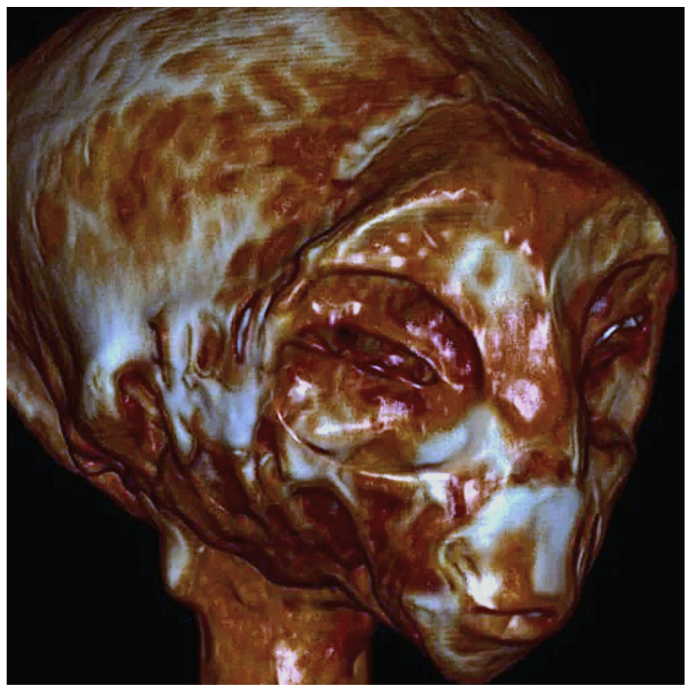


Enhanced CT scan of a Tridactyl.

Moving forward in this article it is important to note that interpretations of symbolism will be fueled and fostered by the physical evidence of the three-fingered beings of Nazca, Peru, allowing us the freedom to reinterpret what has been interpreted in the past with a new informed vision.

It is also important to note that the author believes much of what you are about to read is a wholly new and original theory, rather than quotes from outside sources for common, researchable information as is the norm, the author will be focused on mostly offering citations on himself when the hypothesis is one of whole-cloth originality.





## *The Evidence*

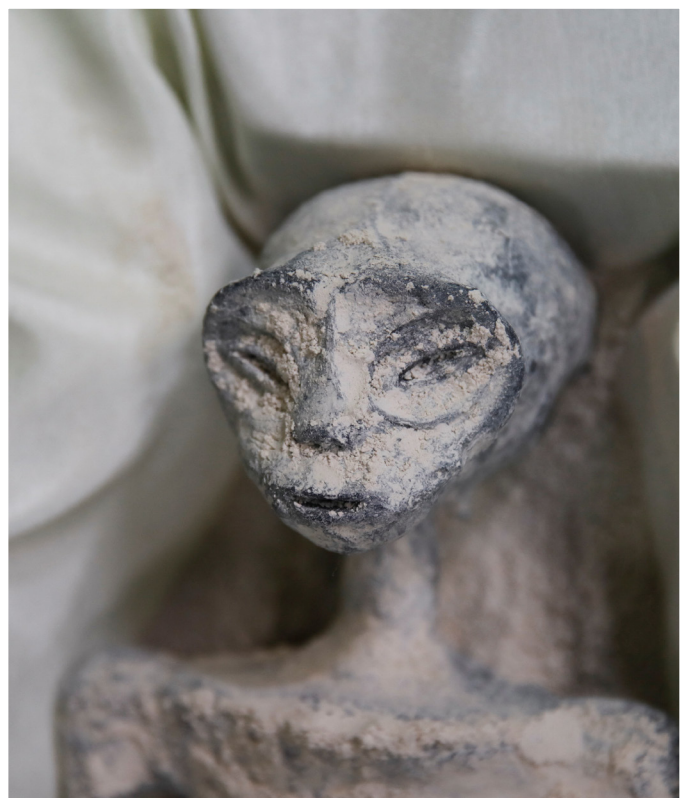
Thus far we have the *Cordiform Head Motif* (Casas 2023) and tridactyl limbs to make note of, combined with Mother Goddess imagery, which is of paramount importance to our theory, and its motif must be acknowledged.

*Tridactyl as Mother Goddess Motif (Casas 2023).*

This ancestor worship and fertility symbolism can additionally be found all over the world, but two of my earliest discoveries included the Hei-Tiki of the Maori and the Eye Idols of Tel Brak Syria.

The Hei-tiki can be fashioned out of a variety of stones or bones but the green pounamu stones seems to be the most common, and most treasured. These hei-tiki are said to represent ancestral beings, yet, possess pronounced supraorbital ridges and tridactyl limbs.

Hei-tiki is depicted in a seated position, this position has led some to propose that this imagery comes to Oceania via imagery of the Buddha. The beings and their connection to Buddhism will be examined later in this paper.



*A Tridactyl body being presented to the Mexican National Congress*

Greenstones like jade, serpentine, and nephrite were used in many cultures around the Pacific Rim to depict strange, and wondrous beings, with the strong possibility that the greenstones were meant to accurately depict the skintone of the beings, hence the wide geographic range of this cultural trait.

Tridactyls skin color may vary from white, to yellow to green to blue, and gray. These speculation on the colors is inspired by artifacts, and ancestral narratives, with some mentions of black, and red.

There are several references to grass, or yellow flowers in relation to the beings, as well allusions to the effects of copper possibly affecting the color of the skin. Or, is the skin-color the result of the sun's rays on an iodine rich skin?

Ultimately, speculation on skin pigmentation will have to rely on further science for clearer, definitive answers.



In Syria we find an equally fascinating art form in the Syrian Eye Idols of Tel Brak, where thousands of these tiny flat stones were found at a location appropriately called the Eye Temple. Some of these fertility symbols, or mother goddesses, seem like hyperealistic, depictions of the beings, with some resembling E.T. himself.



*A Syrian Eye Idol c. 3500 BC and stylized successors*

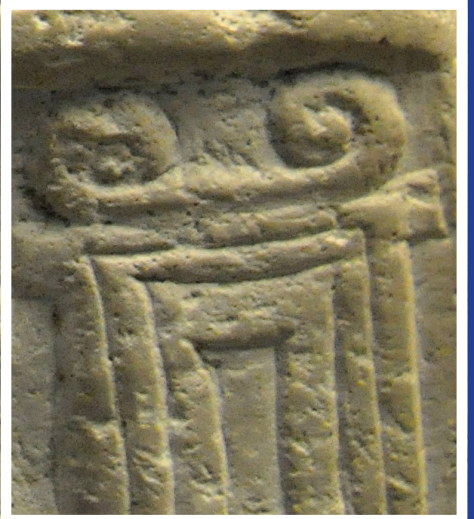
The Spielberg creation of an alien lost from home, as well as the beings from his film *Close Encounters of Third Kind* (1977), were likely inspired by real-life accounts of living, non-human beings due to the influence of Dr. J. Allen Hynek of the famed Project Bluebook report on UFOs and alien beings.

In addition to some of the Eye Idols looking like E.T. , there are others that appear to have elongated heads, some appear to be familial units, depicted in groups with smaller juvenile beings shown. It is of note that a trio of Tridactyls are being studied that have been given the name “The Family”.

Permian Bronze Castings too seem to depict the beings in familial groups.

Over the course of history, hyperealistic depictions of the beings become less frequent and more stylized versions of themselves or appear, or conversely more human-like depictions appear in the artistic record.

Petroglyphs of cordiform-headed, tridactyl-limbed Mother Goddesses are also found in association with spirals, and serpentine figures. The spirals may represent freshwater locations specifically. Symbols can have multivariate meanings, with the spirals in addition to being symbolic of water, could also be indicative of something spawned from water and perhaps the beginning of life’s journey.

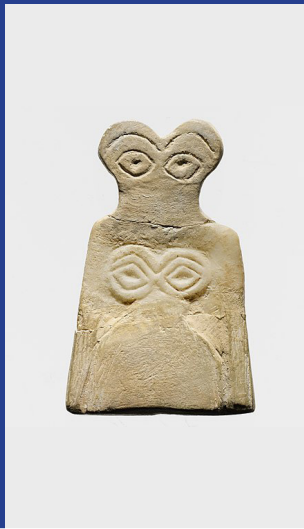


The author had his own revelation of beings spawning in water watching the lazy river behind his home as underwater creatures created concentric circles above. Were spirals like these the inspiration for the archaeological sign?

These spirals can be found in the eyes of the Sumerian An, and Anu, and depicted in a stylized rectangular body, perhaps indicating he was from one of the many artificial basins of the ancient world. The Constant Companion Theory posits that the volute spirals found their way into the eyes ionic columns of goddess temples that were also associated with serpents and healing waters.

The ionic columns were likely predated by earlier pareidolic pieces of stone and wood, followed by therianthropic fabrications of the goddess such as in the xoanon of Greece, the Asherah poles of the Middle-East, and the Pillars of Hathor.

This hypotheses that the Ionic columns were stylized versions of the beings was confirmed upon the discovery that the pillars of the Temple of Hathor conceal hyperealistic depictions of the faces of the beings, formed utilizing the perpendicular faces of the goddesses (*Tridactyls of Dendera*, Casas 2024)



Syrian Eye Idols c. 3500 BC

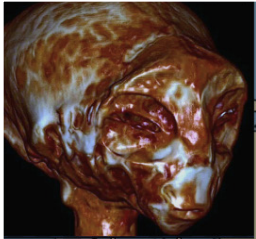


Permian Bronze Animal Castings c.750 CE



Paul and the Family

"The Family" courtesy of The Alien Project



Tridactyl  
global presence



## The Ionic Column & its influences.



Xoanon  
Greece



Hathor Pillar  
Egypt



Kudurru Stone  
Babylon



Eye Idol  
Syria



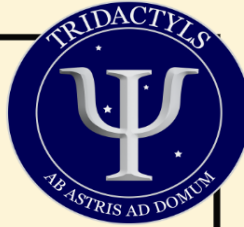
Asherah Pole  
Canaan



Hei-Tikis possibly exhibiting  
Arms as Face Motif



### DID YOU KNOW?



The Maori people revere images of tridactyl beings that are thought to represent ancestors and the mother goddess.



A Hei-Tiki with a possible malformed "eye" of the Mindborn Motif

*Ionic Columns are stylized depictions of the beings eyes. (Casas 2023)*

“Io” itself is a phoneme of interest, with likely connections to the Semitic Yo.

If the Tridactyls were indeed considered Mother Goddesses, (ancestral fertility beings) then our association with them as such would allow for the explanation as to why the heart symbol would be derived from their face. For we all love our mothers.

It is interesting to note that while the heart symbol does not resemble a human heart, holding the head of a Tridactyl lengthwise does resemble an anatomically correct human heart. One is also reminded of the myth of the Hart, a white horned stag, thought to be an omen, and in possession of mystical powers.



*Hei-Tiki, Maori  
ancestral fertility*

### HEART VS. HART

**Is the heart symbol a result of contact with Tridactyl beings? Does the word heart come to us via way of the *hart*, a mythical horned being of the Medieval forest?**

**Note: The skull held lengthwise more resembles a human heart than the face, possibly explaining the disconnect between symbol and anatomy.**

**tridactyls.com**

*Myths about Horned Beings can be attributed to Tridactyl presence. (Casas 2024)*

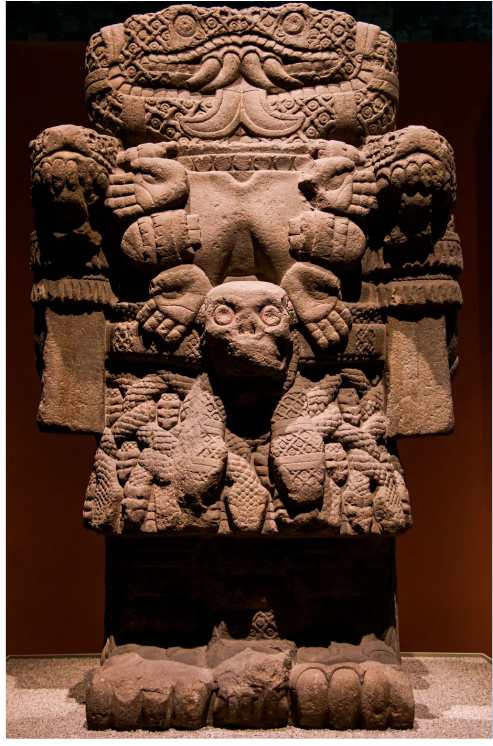
Talk of horns brings us to the last of our symbols: serpentine beings.

The appearance of serpentine beings in petroglyphs in association with Mother Goddess imagery is one of interest, and grand importance to the Constant Companion Theory, for the presence of reptilian beings in various cosmologies and religions of the world should no longer be something to be scoffed at because of the appearance of the Tridactyls, who share more morphology with amphibians, birds, and reptiles than primates and other mammals.

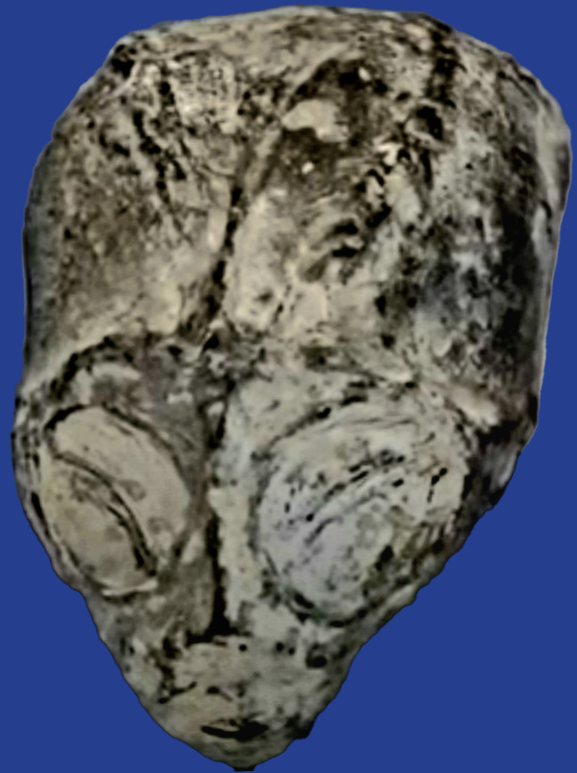
What follows is an attempt to piece together a creation story from disparate cultures around that world that involve serpents, egg, and reptilians as creator beings.

If one were to create a new, universal myth, or creation story, based on the cobbling of a variety of cosmologies, than perhaps the story would go something like this:

Coatiuce Aztec Goddess



The skull of a Tridactyl with pronounce cranial ridges



A non-human being thought itself into existence, and through parthenogenesis created an egg, or several, that spawned one to three other beings (see Brahma and *Mindborn Motif*), one of these beings was the Horned Serpent, a serpentine being with cranial ridges.

Our Mother Goddess will then breed with her son, the Horned Serpent, who she will have additional eggs with, and she will then breed with that coming generation. The Horned Serpent may intern make his own creations, creating new life much to the derision of others.

A child of the beings will be celebrated, possibly the first human, or first being with human-like limbs. This motif is known commonly as the The Master of Beasts Motif, which shows a person between two animals grasping them in victory. Another animal may be at their feet, perhaps in support of the other beings, or as a symbol of beast-like feet. A sub-motif, noted by the author is the serpentine being named *The Child* (Casas 2024)

The Child depicts a revered third member of the a trinity of beings, akin to the Indian Tridevi. The Child is exemplified best by Ganesha, for in Tamil Ganesha's title is The Child.

The Horned God later joins three of his descendants and the four spread to the four corners of the globe.

He may later be defeated and or killed, or banished by a cabal of the Mother Serpent's descendants.

Eventually the Mother Goddess too may be killed, likely by a descendant who "slays the dragon".

Is the dragon merely a metaphor for genetically defeating non-human ancestry?

*Tridactyls may reproduce by parthenogenesis. (Casas 2024)*

*Tridactyls may be hermaphroditic. (Casas 2024)*

It is important to note that the ancestral narratives inform us of the possibilities of hermaphroditism, making the prediction before the science (Rangel 2024). Tales of Shaddai transitioning to Yahweh, Loki giving birth, and Set becoming pregnant seem to allude to hermaphroditism. Set was even said to form a gold disk on his forehead upon getting pregnant. The specimen Montserrat has such a golden disk on her forehead.

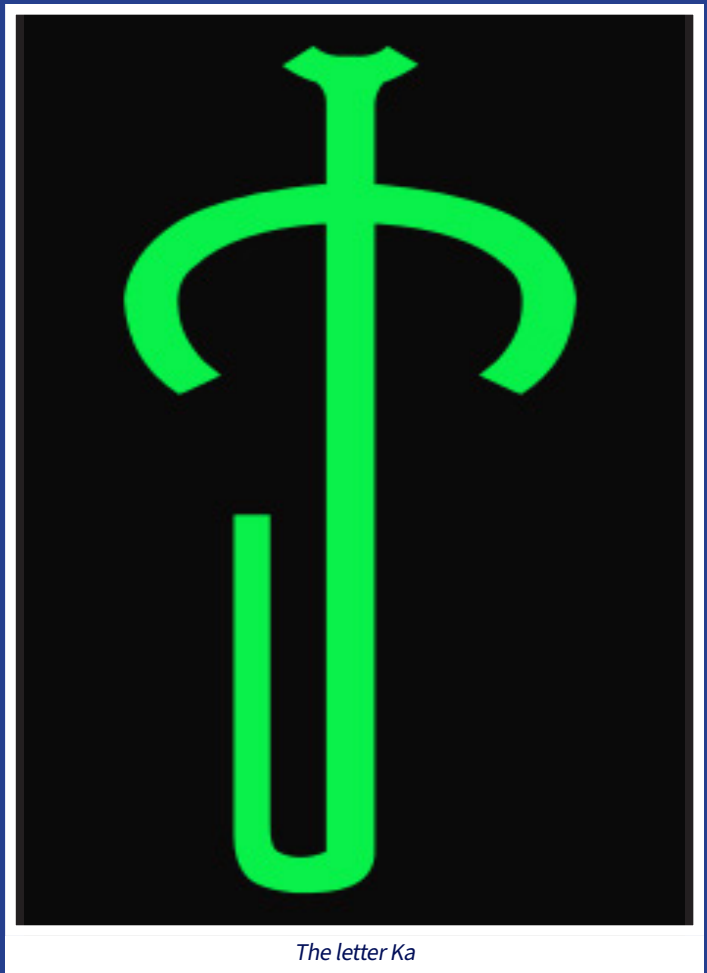
As the science is coming in about possible GMO like genetic engineering (Rangel, Zalce-Benitez 2024), the thought of a being actively taking part in the genetic make-up of succeeding generations is intriguing.

*The Horned Serpent is a proposed historical figure, an individual by the name of Ka (Casas 2024).*

The phoneme Ka was a likely candidate for the name of a proposed patriarchal “alpha” being, based on the frequency of its appearance in the names of the Naga.

Ka is also the name for the primary letter in Sanskrit, with the Pallava Brahmi script of Sri Lanka, depicting a serpentine being with a human-like torso, similar to The Child motif.

Serpentine beings, and non-human beings are the inspiration for many letters in the alphabets of the world, including our letter ‘A’ which looks as though it may have been based on an inverted stylized depiction of a Tridactyl head, its accompanying ridges, forming the Third Eye of Hindu cosmology, while the letter ‘B’ may be the tilted triangular head of the Tridactyl matriarch.



The letter Ka



Monserat and one of her implants

**The Constant Companion Theory:** Non-human beings, the Tridactyls imprinted culture on humanity, influencing symbolic language and belief systems.

Evidence of these reptilian-like humanoids can be found in the archaeological record and the ancestral narratives.



**WE WERE NEVER ALONE**

Note: In addition to the testimony of forensic scientists, paleontologists, and medical experts, several papers have been published in scientific journals attesting to the authenticity of the beings. These assertions are supported by CT scans, X-rays, and DNA analysis.

@Tridactyls

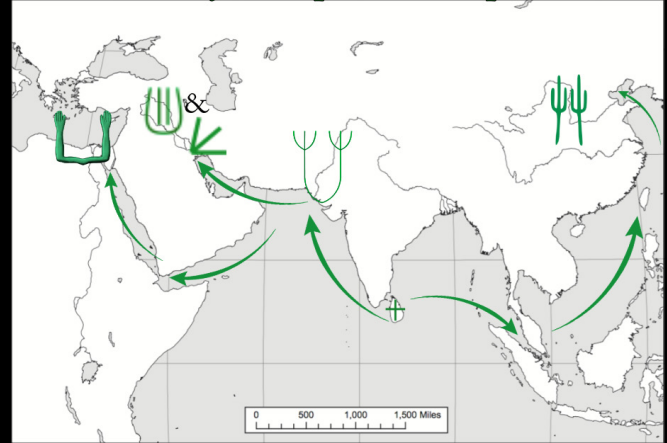
Research indicates that the sound “ka” can be associated with graphemes exhibiting two hands, early depictions being tridactyl in nature, while later depictions, pentadactyl.

It is of note that an early grapheme for ka, originating from Sri Lanka, is a simple cross, also doubling as an addition sign, likely alluding to deeper symbolic meanings.

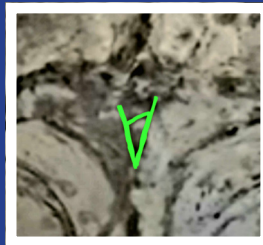
Other research, with the aid of AI, notes that the phoneme of “ka” could have traveled from Southeast Asia to the Middle-East where it became “ya” in turn may have become lo in Anatolia, Eihwaz in Northern Europe, Yu in China, and possibly Ku in Oceania.

The name Ka is also supported by the ancient history of the Naga found in the *Nilamata Purana* that says Prajapati is Ka, Prajapati, a creator being.

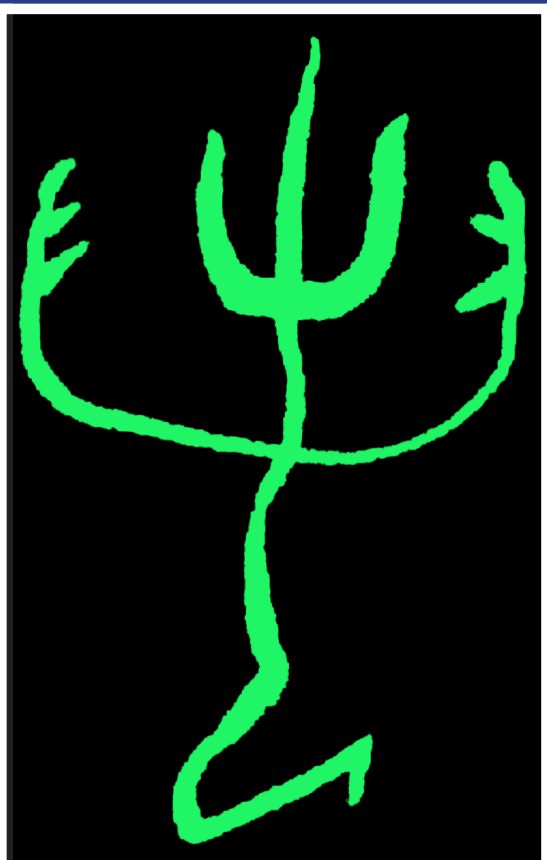
Sri Lanka as proposed urheimat of the *Nagi tridactyls* and spread of the Indus Valley Script & 'ka' phoneme.



@tridactyls  
#ConstantCompanionTheory

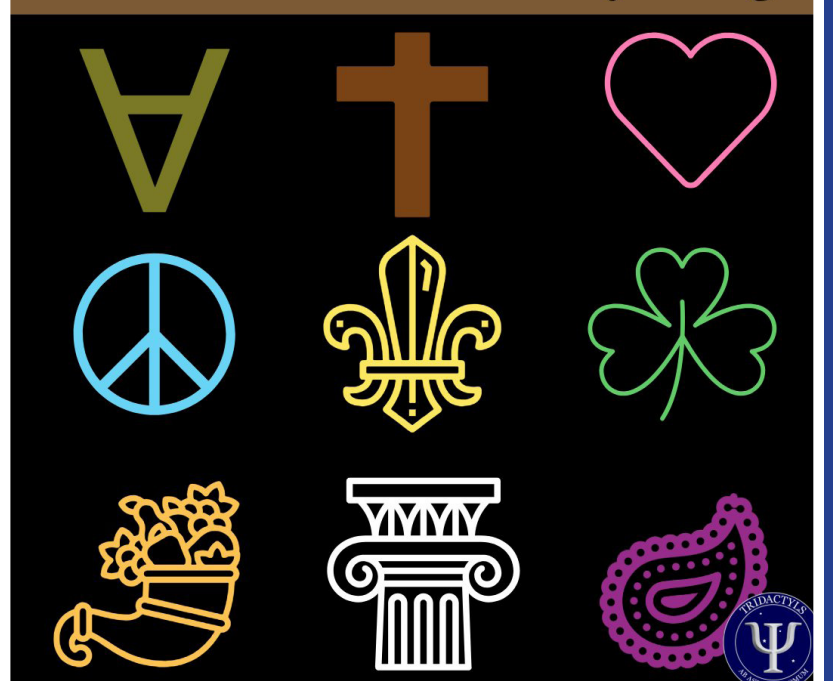


Did this cranial formation inspire the letter A?



The Chinese radical “Rua”

Are humanity's symbols inspired by ancient contact with Tridactyl beings?



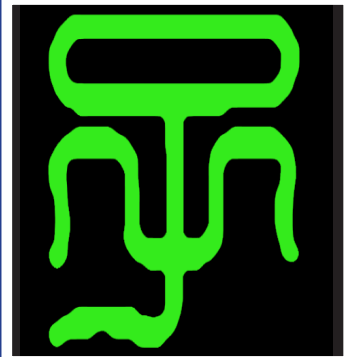




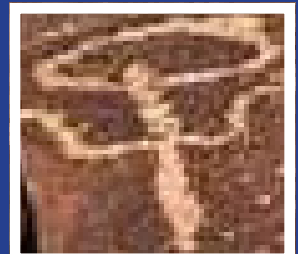
Tridactyls @tridactyls · 11s

Do ancient works of art contain hyperealistic depictions of non-human beings, concealed in time through complex steganography?

The black & white image on the right is contained within the depiction of Nefertiti.



A version of the Chinese Radical "Zi"; The Child



The Child Motif in the Americas



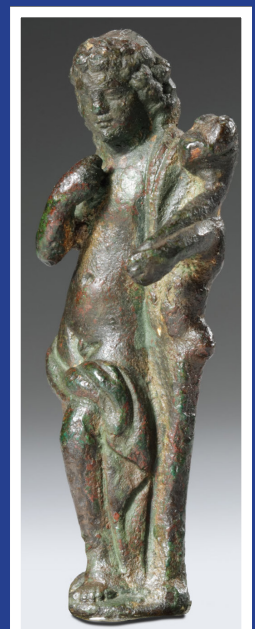
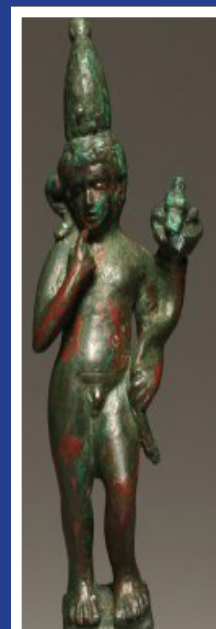
A Proto-Semitic "Child" character

Does this hidden image support the letter "Beta" as being therianthrope?

Do letters from the alphabets of the world depict Tridactyl & Serpentine beings?



					Syrac Shin Phoenician Alep Phoenician Bet Canaanite Samekh? Canaanite Ayn?
					Futhark Eihwaz Cyrillic Ksi
					Phoenician Yod Chinese Zi Pallava Ka Siddham Kya
					Shang Tian Zhou Tian Hebrew Gimel
					Futhark Alghiz Futhark Alghiz Chinese Bronze R. Hand



Harpocrates and predecessors to the cornucopia



*Magatamas of Japan, suspected larvae effigies*



*Hongshan Pig-Dragon, suspected fetus effigy*

Other symbols likely derived from the beings include the fleur-de-lis, said to be inspired by a flower resembling a goddess, this motif is the Mother Goddess motif, with a stylized depiction of the birthing process.

The cornucopia too is a symbol of interest, weighted with history, the horn of plenty so popular during the Thanksgiving season, is the horn of the “she-goat” that fed Zeus, depicted as a serpent alongside the Greek version of Horus, the god-child, Harpocrates.

Horned beings of myth are likely inspired by the cranial ridges on the Tridactyls, for sure, but as one regresses through time you will notice that the cornucopia in art become more and more life-like, with some statues of Harpocrates being depicted with what looks like an intelligent serpentine being in his arms.

The paisley or buto in some languages is a likely representation of an embryo, a larva stage of the beings, assuming a suspected metamorphosis takes place.




This metamorphosis stage may be depicted in the archaeological record if we consider artifacts like the magatama of Japan as possibly depicting the embryo stage, similar to the Hongshan pig-dragons representing a later stage of the Tridactyl life-cycle.

Of note is the city of Buto which was said to be the city of the serpent goddess Wadjet. The paisley is a known fertility symbol, found in association with fabric patterns worn by pregnant women in some parts of Eurasia. Buto is also a word considered to be part of the human’s hypothetical proto-language relating to sex organs.

The Hongshan (Neolithic China) pig-dragon artifacts seem to be fetus-like jade depictions of Tridactyl beings, some with very clear cordiform heads. Armed with the knowledge off the pig-dragons that the author set-off to find dragon fetuses in eggs of Artemis.

Utilizing the Inkarrri Institute scans, and The Alien Project's uploads to their site, I was able to find several formations that seemed to be likely Tridactyl fetuses, one seeming to be emerging from an egg. I shared my find with Thierry Jamin, who shared my video find on his facebook page accompanied by the word: "Unbelievable!"

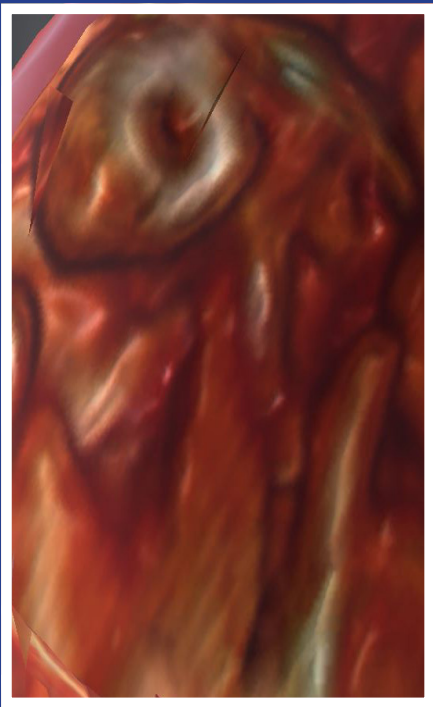
**Did you know?**

Several Tridactyl specimens are carrying three eggs each.

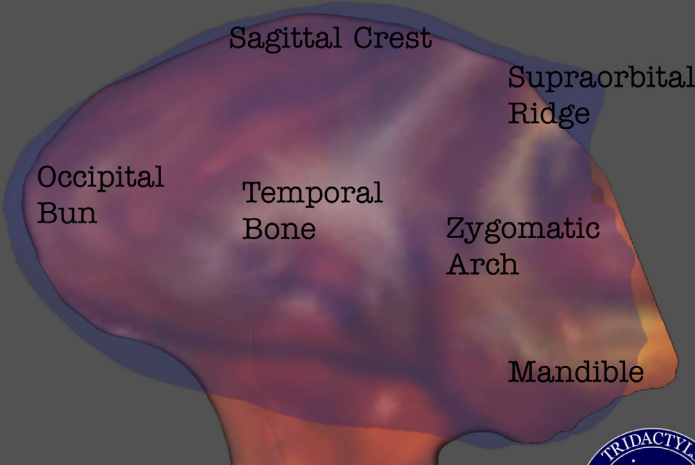
A sample of the egg-shells contained calcium & magnesium, similar to the eggs of birds.

There are many stories in the world about mythical beings born of eggs.




**Images of eggs and fetuses courtesy of Inkarrri Institute**

Tridactyl head overlay with CT image of suspected Tridactyl skull found in the egg of a specimen known as Artemis.



@tridactyls




*Was I first the person to publicly announce a Tridactyl fetus in an egg?*

Despite the fetus discovery, there was little comment or exclamation on social media. I can only imagine that in a sea of voices on the internet, mine is drowned in a media content frenzy of AI, CGI, and lies.

This speculative metamorphosis process may include the initial growth of forelimbs, as in depictions of The Child, and in the therianthropic letters Ka and Rua. The physical change may continue with the beings growing rear-limbs, with representations of the beings depicted as the water-panthers and water-cats of Americas, the Sphinx of Egypt, and the Dragons of China.


Thierry Jamin 5h · 🌐

ENGL

Unbelievable! Tridactyl fetuses in the eggs of the reptilian mummy christened "Artemis"?

Link :

**TRIDACTYL FETUS FOUND IN EGG!**  
Baby Naga/Dragon spotted in CT Scan




youtube.com  
Tridactyl Fetus in Egg of Artemis: The Real Pig Dragons

*Thierry's Facebook post on the author's video*



*The head of Ganesh is a non-human fetus?*



**The Ambum Stone**



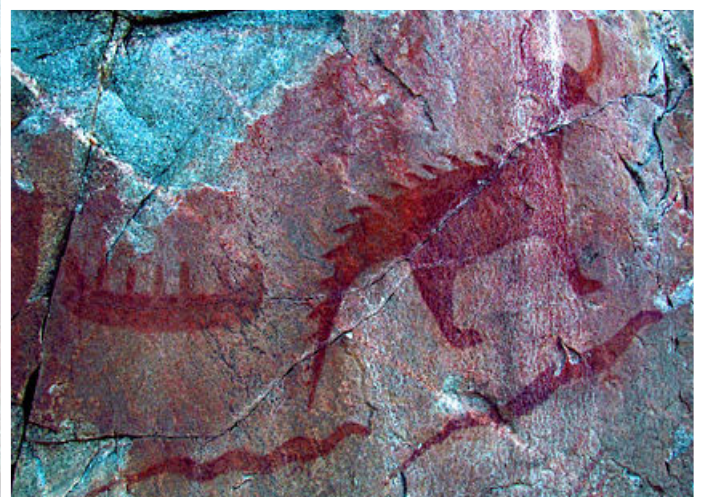
The Ambum Stone and like artifacts.  
Enga People, New Guniea.



**Water-Cats & Sphinx: Tridactyls quadrapedal stage?**



*Water-jaguars possibly exhibiting mouth/gastrobrooding*



*An "underwater cat" and two snakes, Lake Superior, Canada*



*a water-panther*

**Were the ancients aware of the Tridactyl metamorphosis ?**



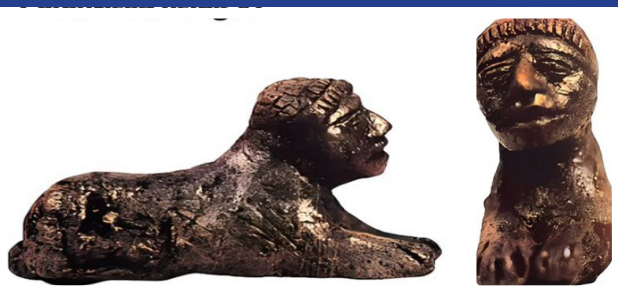
**Magatama  
Japan**



**Pig Dragon  
China**



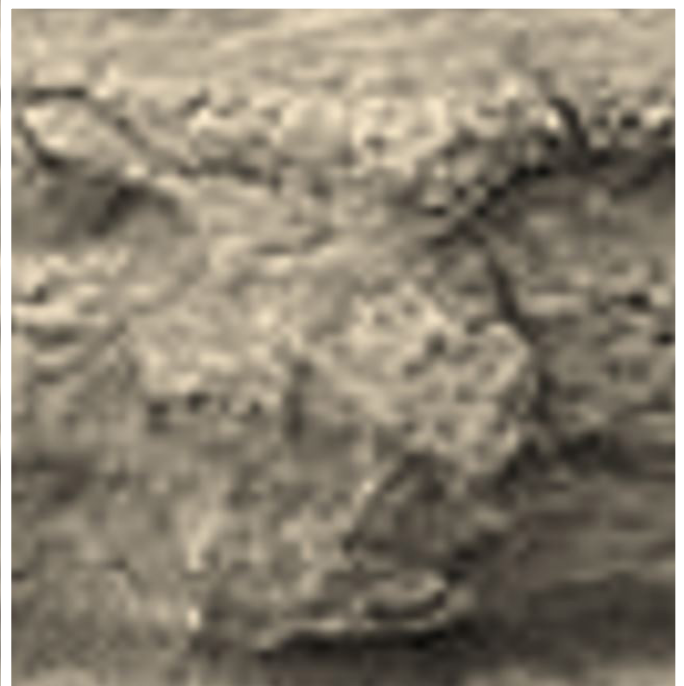
**Ganesh/The Child  
India**



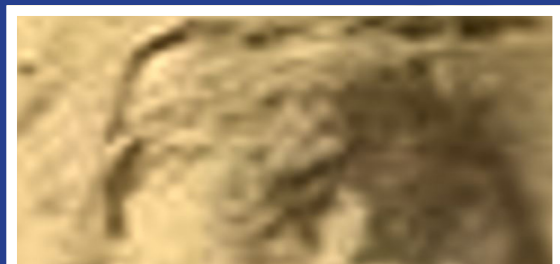
*Anatolian Sphinx with Tridactyl countenance*



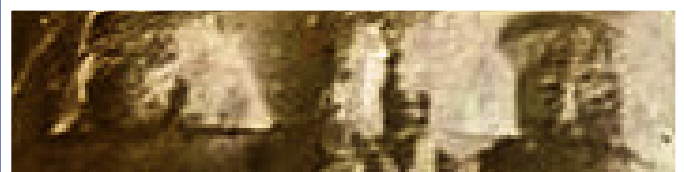
*The ear of the Sphinx*



*Close-up of the chest of the Sphinx.*



*Close-up of the left eye of the Sphinx*



*The eyes of the Sphinx*

The Sphinx itself has come with its own set of new discoveries. The Sphinx appears to exhibit *Tridactyl Recursive Art* (Casas 2024), that is image upon image of the beings carved into the stone.

Many may not realize that the eyes have carvings of faces in them, and the ear may have possessed serpentine nature, and that the Sphinx seems to encompass other figures human on its chest, much like the Amun ram statue with the pharaoh on its chest.

Additionally the head of the sphinx is of similar proportions to that of a biological Tridactyl, Lion's Rock Sigiriya, Sri Lanka too possesses a similar form. One Taino artifact of a Tridactyl head was exactly the same size, indicating intimate knowledge of the beings.

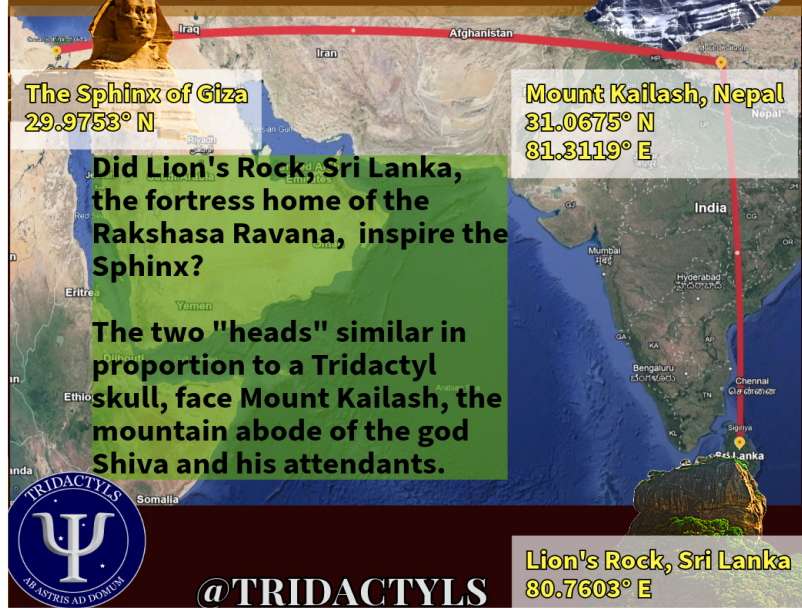
Both the Sphinx and Lion's Rock face, and cross-coordinate their individual gazes towards Mount Kailash where the structures seem to line up nearly exactly with this highly religious mountain top. This mountains is of supreme importance to several religions of the area.

*Tridactyls may experience metamorphosis based on the material culture and ancestral narratives. (Casas 2023)*

CCT suspects that one of the reasons Mount Kailash has religious significance is because of the pareidolia effect caused by the western face, seemingly depicting the "lazy" heavy lidded eyes of a Tridactyl being.

The eyes are an enormous part of their character and their identity, with either the beings or their descendants engaging in Tridactyl Recursive Art, depictions of eyes and faces ad nauseam to the surface of stone and temples.

# Where does the gaze of the Sphinx fall?



Taino Zemi

## Is pareidolia behind the reverence of Mount Kailash ?

*The Sphinx and Lion's Rock of Sigiriya purposefully face Mount Kailash. (Casas 2024)*

*An element of Mount Kailash's reverence is due to the pareidolia of Tridactyl eyes on the western face. (Casas 2024)*

Southeast Asia and Indonesia may have served as a redoubt for the beings, a urheimat homeland for what are known as the Naga. The Naga beings of Hindu, Buddhist, and Jainist beliefs seem to be accounts of real beings, with real histories, and real lineages.

The ancestry of the beings can be found in detailed accounts in the Nilamata Purana and the Mahabharata, ancient tomes of knowledge still referenced today, much like the bible to the West.

The various typologies that have been discovered: the insectoids, small Josefina types, hybrids, and evidence of oversized beings seem to support the ancestral records about Naga, and the possibility that the caste system is merely a reflection of a tiered society created by the Naga.



It is with this hypotheses that I suggest my own nomenclature for the beings. I suspect the insectoids represent the genus type, although likely there were could have been precursory forms before that. I suggest the name of Naga tridactyls nagi for the insectoids, fulfilling the role of the Brahmin class.

For the larger beings who may represent the Kshatriya warrior class, I suggest the nomenclature of Naga tridactyls rakshasa, the smaller craftsmen, and metallurgists, the Josefina types would be given the name Naga tridactyls yaksha after the mythical dwarves, and lastly the Shudra worker class, filled by Maria and the other hybrids, the Naga tridactyls sapiens.

Maria's body suggests she may have had a difficult life of physical challenges (Rangel 2024).

The Naga and the serpentine nature corresponds to the reptilian quality of the Tridactyls including long-necks, and wide heads that resemble a cobra's hood, the reptilian-like skin, and of course the eggs.

Some artifacts seem to depict hyperrealistic depictions of friendly looking Nagas that capture the countenance of the Tridactyls.

Countenance is something I speak of, for there is a benign serenity that surrounds many of the depictions of the beings, for several faces are oft repeated, with versions of the same individual depicted in multiple locations around the world.

The oft repeated facial types include a friendly theriomorphic face, cute, bird-like face of the cherub-like figure (Ku the Child?), found atop totempole like depictions, at the base of these stacked head is the sleepy eyed face of the Tridactyl Mother Goddess, whom I have given the name Ki based on the prevalence of this phoneme and its relation to creative energy.

There is a third face found between the two countenances, at times scowling, this is the face of the horned god, and the likely consort to the Mother Goddess, this is Ka.

SE Asia is of interest for several reasons, you have the beginnings of religion, the Naga and their associated brethren, the yaksha dwarves, and rakshasa ogres, but you also have the origin of several foodstuffs, some like yams are strangely "native" to three distinct regions, South America, Africa, and SE Asia.

It is of note that pigs originate from South East Asia as well as this location being a prime location for Homo erectus, and orangutans.

This site of a strange mix of cultural and biological beginings is accompanied by another cultural first, the very first agriculturalists on the planet originated in this region, with the trait of farming seeming to spontaneously generate in New Guinea before anywhere else.

**Are the Tridactyls actually the Naga beings of Hindu religion and the impetus for the caste system?**

**Proposed Nomenclature for the Tridactyls & Corresponding Varna**

**Naga trydactyls nagi Brahmin (Priest)**

**Naga trydactyls rakshasa Kshatriya (Warrior)**

**Naga trydactyls yaksha Vaishya (Craftsmen)**

**Naga trydactyls sapiens Shudra (Worker)**

**@TRIDACTYLS**

*Infomeme with suggested nomenclature for the various specimens based on Hindu myths and caste system.*





There are several of these foodstuffs like bananas, that are surrounded by controversy with suggestions that the Portuguese may have first brought the banana to Africa.

Yet, we know that SE Asian, and Indonesia developed highly skilled sailors of their own, hundreds of years before Portugal did. The people of this region, and their Oceanic descendants, fabricated finely crafted ships like the ones depicted at Borobudur.

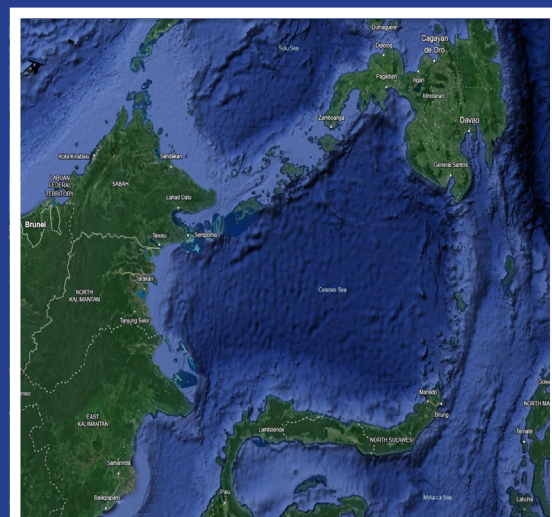
My hypothesis is that Naga sailors predate these ship-builders of Borobudur, and sailed around the Cape of Good Hope, utilizing established sea routes and currents, and engaged in crop farming, and perhaps some primate horticulture.

I propose that evidence for the Ka, and the Naga presence exists still in the languages of the people of the world and in place names, by tracing phonemes like “ka” and “ng” these locations can be identified.

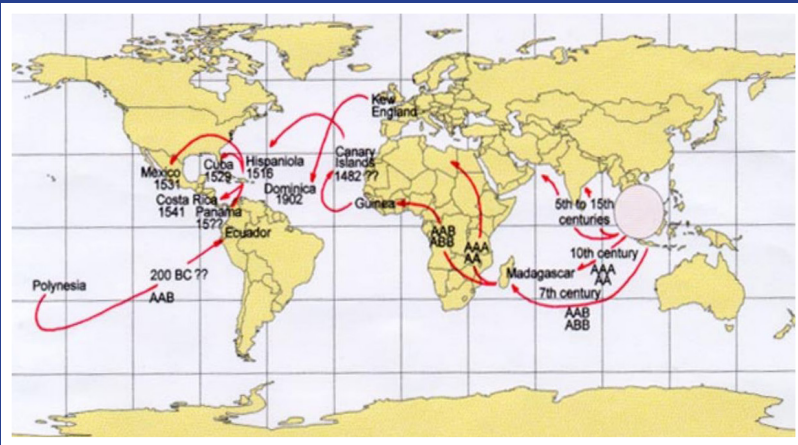
The inland seas of Indonesia may have served as secluded ports and islands that were easily controlled and kept safe from the non-swimming primates. Could the Pillars of Hercules really be mountains of the Hindu-Kush region not the region of Gibraltar, and could the inland seas of Indonesia really have been the origin for the tales of Atlantis?



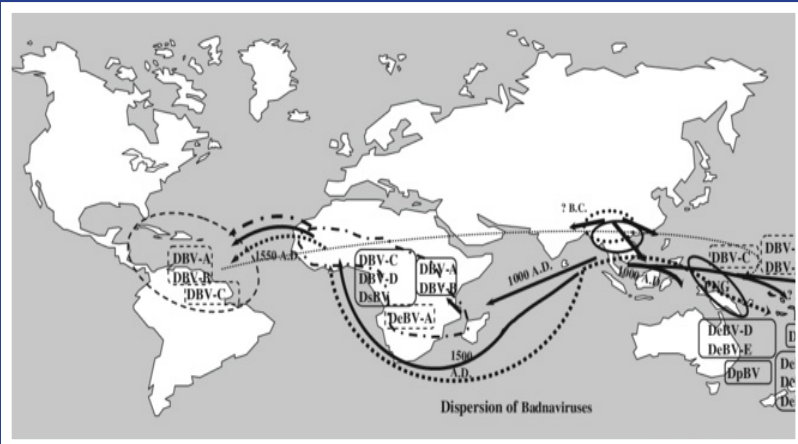
*Bas-relief of a sailing ship  
Borobudur c. 850 CE*



*Celebes Sea off the coast of Borneo*



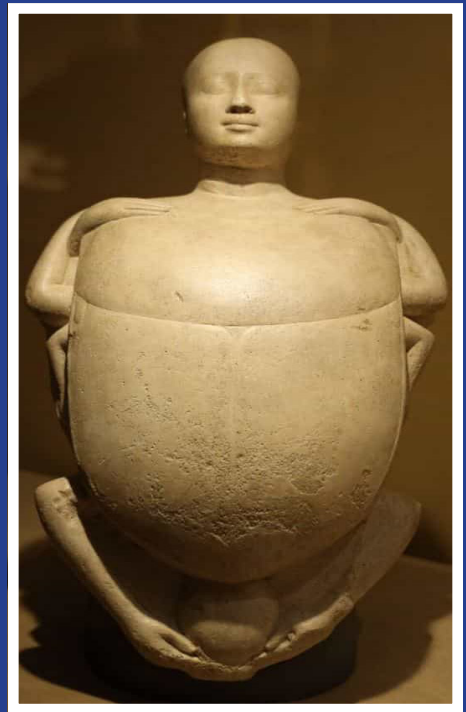
*Do foodstuffs like bananas and yams offer clues to a Naga empire?*



*Are scarab beetles metaphorical stand-ins for Tridactyls?*



scarab beetle  
(Coleoptera)



# Steganography

I became aware of steganographic concealment of the being in the art of the archaeological record with a couple of Egyptian pieces that I took note of. Admittedly, a feeling of hopelessness came over me as I started making the Egyptian connection, knowing full-well that the public had grown tired of tales of ancient aliens from Egypt, but here we are, and this is what I found.

The earliest evidence I saw of possible steganography in Egyptian work was of an Amun statue in the British museum.

*Steganography* is the art form of concealing information in art forms, in this case, the knowledge of non-human beings is what is beings concealed.

The casual observer may observe the Amun statue as its intended steganographic form, a ram.

This piece can sit in the British Museum undetected due to something called *perspective anamorphosis*, that is, the perspective of the viewer is what allows the concealed information to be revealed.

In this case, the simplest of steganography, the perspective of the viewer requires knowledge of the beings. This knowledge is of utmost important moving forward, as it is required to see through the more complex steganography that will be covered.

If you are reading this now and are unfamiliar with the Nazca Mummies, please go to <https://the-alien-project.com> to familiarize yourself with them before attempting to see through the artistic illusions ahead.

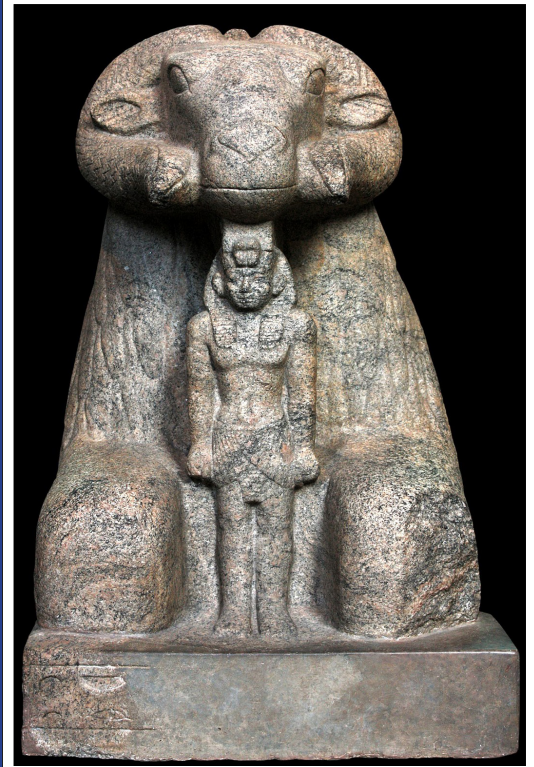
If you are reading this now and you are on the fence to the authenticity of the beings, know that an element of perspective anamorphosis may require a sort of empathy for the beings, or “Believing is Seeing.”

Note how in the Amun statue the, the non-human imagery looms over the pharaoh, engulfing him, as though in superlative protection of the man.

Consider this, thousands of tourists visit temples, caves, and archaeology sites every day around the world, blissfully unaware that concealed at these locations are hyperealistic depictions of non-human beings, gone unnoticed, that is, due to perspective anamorphosis, they are unaware the images exist.

Conversely, some random visitor, likely a child, may see more than a ram, only to have his “sighting” dismissed as pareidolia, the perspective anamorphosis is working.

Pareidolia is often cited by skeptics to explain why a researcher is seeing a face in an object, these accusations are typically levied by an individual who may assume that the piece is a one-off anomaly, rather than part of a greater world-wide, universal motif.



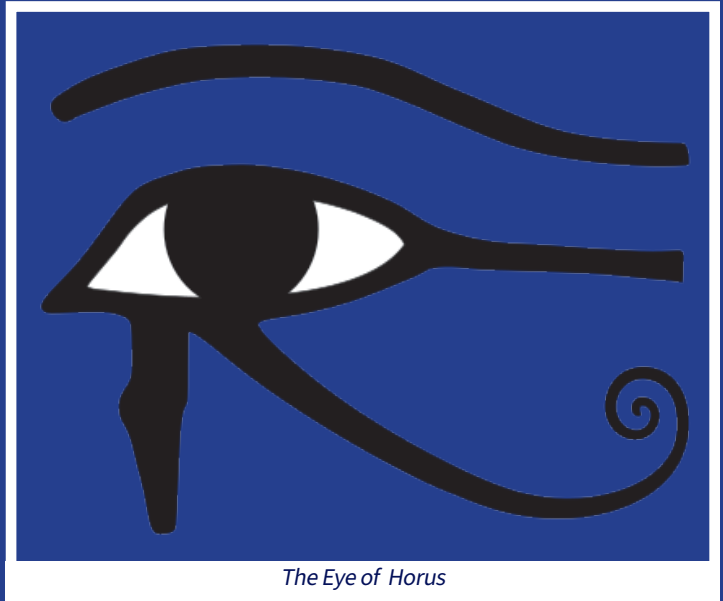
Amun Statue, British Museum, London

Ironically it is pareidolia that may aid one in discovering these hidden images, what's also ironic is that pareidolia is at the core of ancient symbolism, elements in nature be it stone, tree, or animal that reminded our ancestors of non-human beings became metaphorical stand-ins for the Tridactyls.

As an aside I was taught in a philosophy class (by the former director of the museum I worked at) that pareidolia was nature's defense mechanism to ensure humanity does not kill cute, little things, with big eyes, which feels oddly specific today.

Egyptian artifacts began to take on new meaning in my research, as more and more ancestral narratives of the world came to the fore, with plenty of myths and tales of reptilian tutelary beings or serpentine creator gods.

Reinterpretations of well-known Egyptian iconography included the Eye of Horus and the Eye of Ra. When the eye is pivoted sideways a very obvious serpentine head and form can be seen that has a cursory resemblance to the two character radical for "dragon" in China. While one can make the claim that it demonstrates a connection from Egypt to China, it is better acknowledged this as a tiny piece of possible evidence of a greater globe-spanning civilization.



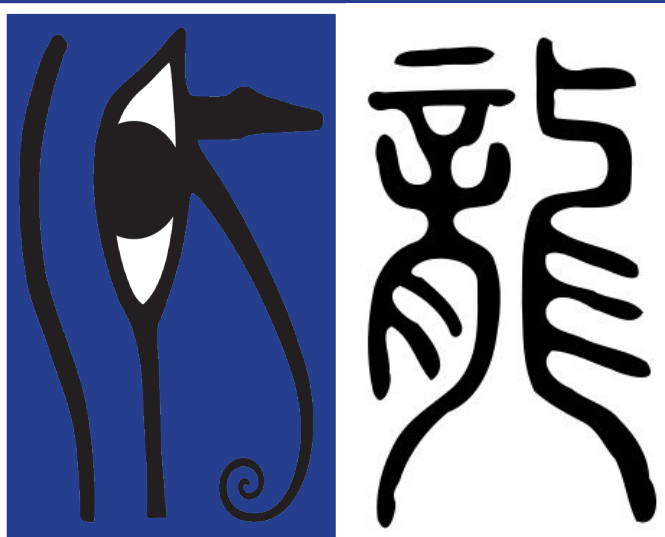
*The Eye of Horus*

Other Egyptian artifacts requiring reinterpretations included the scarab beetle as representative of a Tridactyl mother goddess giving birth, the djed pillar as symbolic stand-in for the Tridactyls demonstrating their role as supporting being.

*Supporting Beings* (Casas 2023) are depictions of beings at the base of another figure, they could be zoomorphic or anthropomorphic. Exemplified by Nordic representations of dwarves holding up the sky.

Glaring evidence of the beings as related to creation can be found in the blue faience pieces of the dwarven creator god Ptah, hidden within the *Arms as Face Motif* (Casas 2024).

Several pieces from all over the globe demonstrate this very specific art-style, of folded arms being utilized to conceal a hyperealistic face of the beings. Typically the space between the arms creates space for the eyes, the tapered elbow fronting the temporal bones, the shoulders make the orbital arches, and even the naval may play the role of the tiny theriomorphic noses, and the waist as their subtly thin mouth.



*A cursory similarity between reptilian symbols*



*Guardian yakshini (female yaksha)*

I hypothesized that the Tridactyls were the yaksha dwarves of Hindu myth, due to their size and their association with metal artifacts and implants.

Those familiar with their western mythology will recognize these dwarven qualities, and the yaksha dwarves were no different than other dwarves of mythology including the crafting of weapons for the gods.

Armed with only with these mythological clues, I was pleasantly surprised to spy two guardian statues flanking a deity in a video from a temple in India.

Guardian statues are what eventually evolve into the foo dogs you may see outside of a Chinese restaurant, or the sentinel lions you may see outside of a library.

In fact, even the American eagle still possesses the ghost of this universal cultural symbol, with the arrows clutched in its left talon representing the male being, and the olive branch of peace representing the female being in the right talon.

This particular temple Jasmalnathji Temple had the beings hyperealistic faces concealed via the Arms as Face Motif, the supraorbital arches and wide eye-sockets are depicted, as well as the pronounced temporal bones, with beast-like nostrils and a cat-like countenance, all concealed by clever perspective anamorphosis. It is moments like these when hypotheses become theory.

Returning back to Egypt, I am reminded of other steganography that supported what was but a hypothesis. I had suggested that the pillars at the Temple of Hathor may have inspired the ionic columns, and yet again, a location conceals the hyperealistic faces of Tridactyls, seemingly hidden in plain sight, for the two perpendicular goddess faces of the pillar form a Tridactyl face between them.

Present observers at the site will not see faces due to the fact that perspective anamorphosis is so effective that those ignorant of the Tridactyls will not see their face. In addition to the aforementioned knowledge required to see the faces, this site requires a particular angle and distance for the viewer to fully appreciate the sculpted work.

## Pillars of Hathor Conceal the Faces of Tridactyls with Steganography.



### QENEN, EGYPT



Hidden in plain sight for thousands of years, faces of non-human beings have been re-discovered thanks to the discovery of the Nazca Mummies.

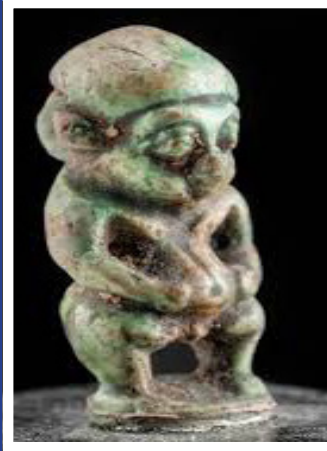
**@TRIDACTYLS**

*Infomeme depicting the Pillars of Hathor*

Simple Steganography: Arms as Face Motif (Casas 2024)



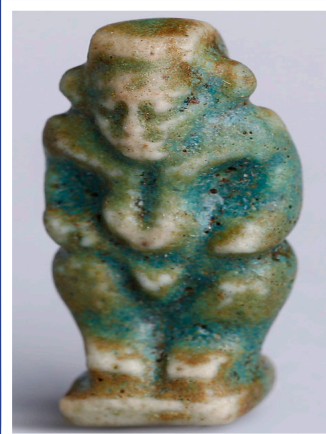
Tridactyl face in Indian Temple



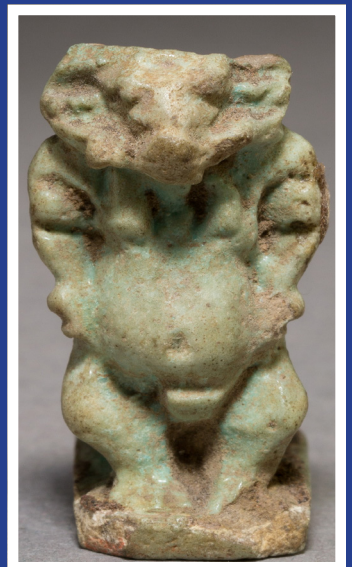
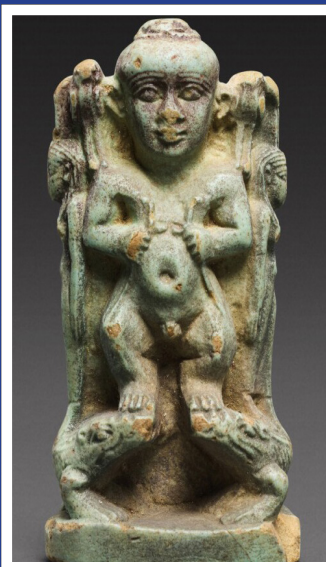
Egyptian Faience



Vinca Culture, Europe

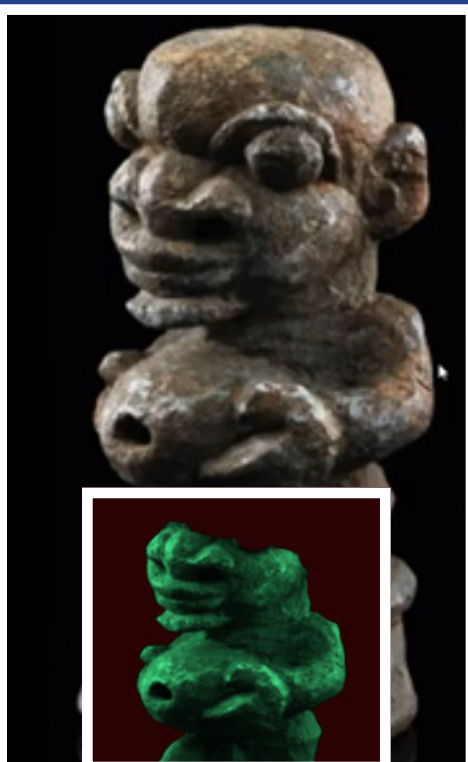


Egyptian Faience





*Ku statues without the headresses reveal the true form of the god*



*Nomoli Statue with faux head*



*Nok "squint" sculpture*

To move past the perspective anamorphosis, you must not only believe in the beings, but I suggest you should possess empathy for the beings as well.

This is part of the “wu” (the metaphysical aspect) that seems to travel with this phenomenon, and with it comes deep existential and ontological implications that reveal that:

“We were never alone.”

This steganography of perspective anamorphosis seems to be at play from Oceania to Africa, with representation of tiki gods like Ku or the Nomoli gods of West Africa, concealing depictions of the beings, with faux noses and eyes creating obscene exaggerated faces that conceal the realistic image within.

Most shockingly with the greatest ontological implications is the images of the wide-headed, theriomorphic nosed, tridactyl beings in ancient Buddhist art.



*Buddhist Tree of Life concealing Tridactyl face  
Prambanan Temple, Java c. 850 CE*



*The Bodhi Tree, aniconic depiction of a non-human being, c. 90 BC*

This is a more complex form of perspective anamorphosis as in addition to the knowledge of the beings, you must accept the “brilliance” of the beings, and what I mean by that is, the faces of the beings are concealed by *The Brilliance Motif* (Casas 2024) an art form akin to modern “squint images”, that is you must squint your eyes for the image to come to view. Other Buddhist imagery like Tree of Life bas-reliefs, stone carvings that conceal the faces of the Tridactyls, imply a profound, and significant influence on humanity’s cosmological past.

This is a very difficult motif to demonstrate to people, but photoshop has been of some assistance, allowing me to blur out edges, or outline features. I try to keep the photoshop to a minimum, to avoid accusations of trying to sway people’s vision with manipulated images.

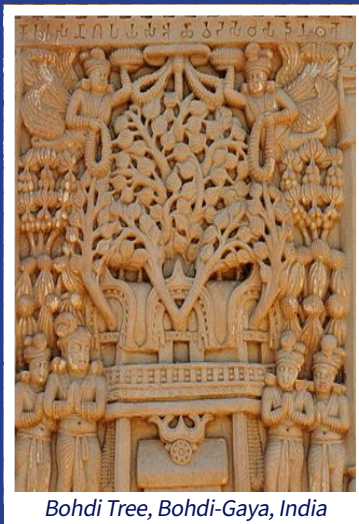


*WARNING the following images utilize complex steganography with use of perspective anamorphosis to conceal the knowledge of non-human Tridactyl faces.*

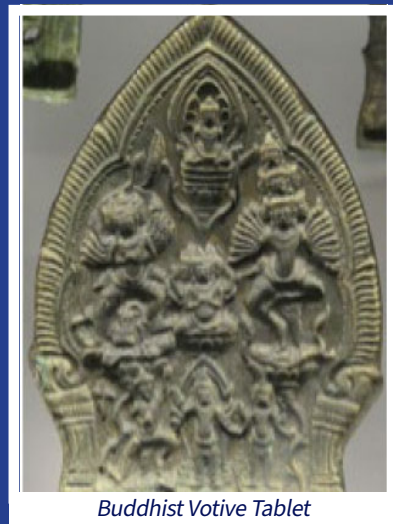
*Perspective Anamorphosis requires both knowledge of the beings and in this case the additional requirement of de-focusing of the eyes to see the clandestine images.*



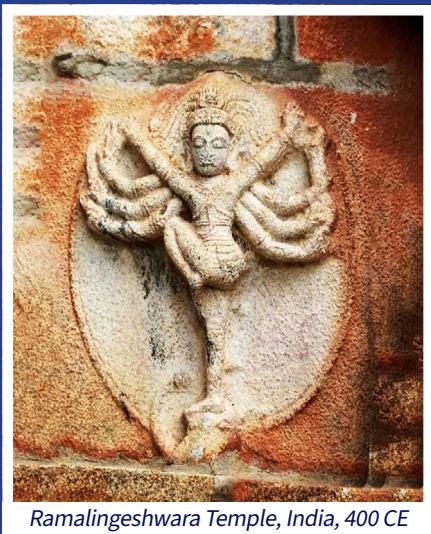
*Buddhist Votive Tablet*



*Bohdi Tree, Bohdi-Gaya, India*



*Buddhist Votive Tablet*



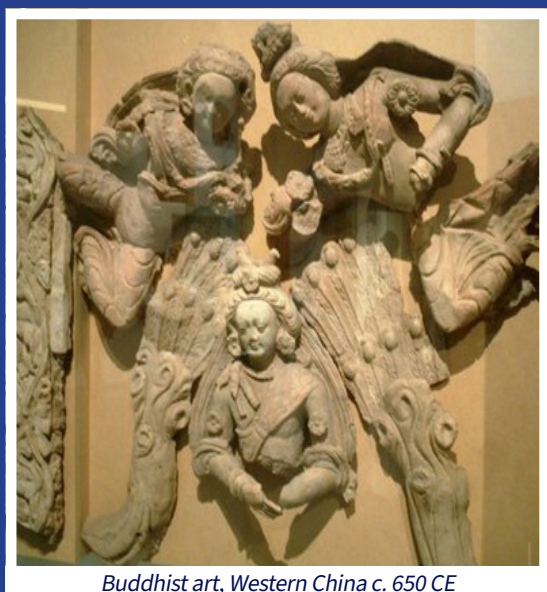
*Ramalingeshwara Temple, India, 400 CE*



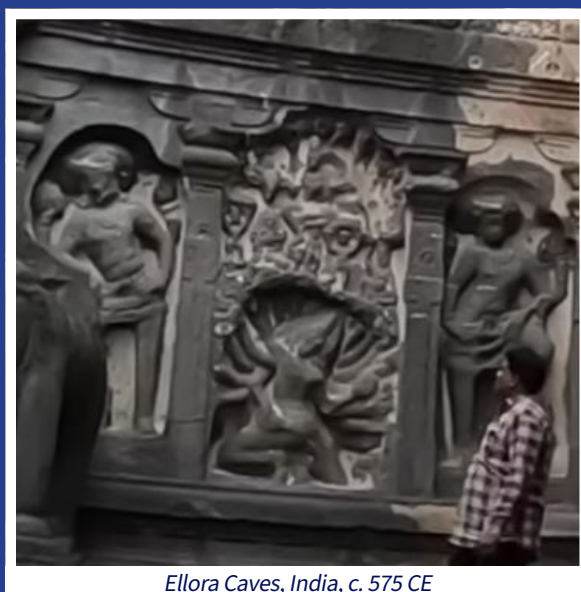
*The goddess Durga*



*Samanar Hills, India c. 500 CE*



*Buddhist art, Western China c. 650 CE*



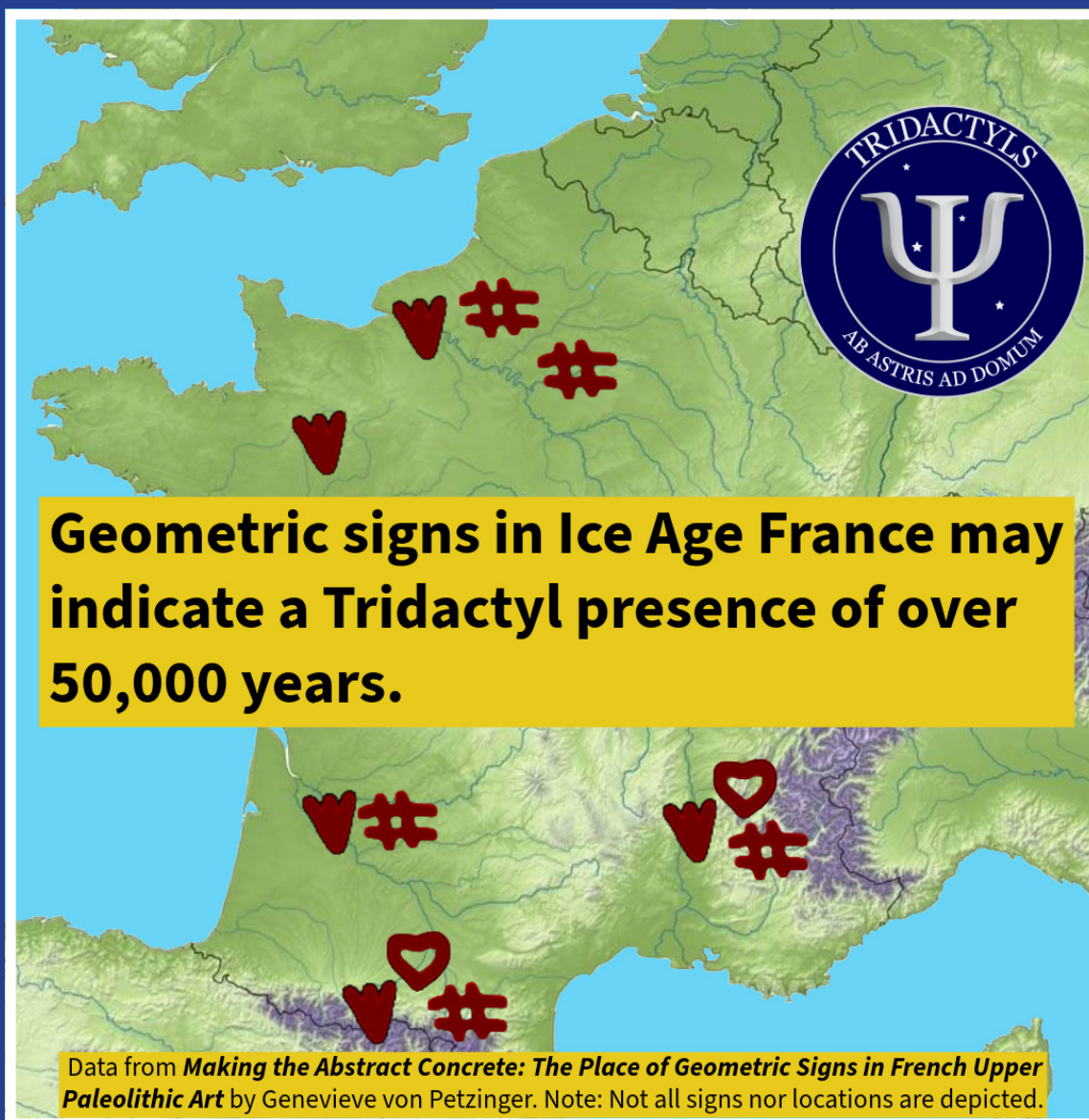
*Ellora Caves, India, c. 575 CE*

Interestingly, I have been using photoshop to engage in a technique I learned recently. I will add a white dot to where I think the beings eyes are located in the steganography to help guide the viewer's eyes and reveal the steganographic image.

I learned this art technique of adding "eye-shine" from the beings themselves, sort of.

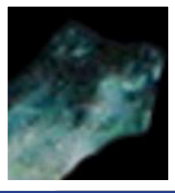
More specifically I learned this technique by investigating cave paintings. Research has led one to conclude that images of the beings are concealed within cave paintings, with more than just perspective anamorphosis and steganography, as some paintings possess a depth and complexity in what could be viewed as a modern, pixelated image, with perhaps even the technique of applying the dyes to the cave walls as the result of some complex, high-tech process resulting at times with three-dimensional depictions of non-human faces.

Despite the fact that demonstrating to the public that cave paintings conceal non-human beings with steganography will be difficult, there is evidence of Tridactyl inspired cave art going as far back as the Paleolithic era in the form of heart-shapes, and three-pronged images, suggesting that the Tridactyl presence could have been documented as early as 50,000 years ago.





A hypothesis is that depictions of cattle and other animals are likely concealing images of the beings, with the bodies of cattle being cordiform shaped, as though depicting a face.



Additionally, the head of the cattle seem to be made-up of multiple images, with the head itself seeming to resemble a separate being emerging from the cordiform head of the larger being, as though possibly depicting a visual representation of the god Brahma engaged in the *Mindborn Motif*, and the birth of the next generation of gods.



The results of the birth on the host may leave the being, Ka or Kubera, with a malformed face, and one eye.



As per the ancestral narrative Kubera, was malformed as such, and in the archaeological record his face may be hidden in bas-reliefs, and Egyptian cartouches.

Is Kubera Ka, our Naga king, and is Ka Brahma?

For Brahma is the Prajapati, and the Prajapati is the creator.

*Cave paintings may reveal the Mindborn Motif, a depiction of a Tridactyl experiencing the violent ejection of larvae, as the host in an alien birthing process. (Casas 2024).*



***Do cave paintings depict the moment of Creation and the birth of religion?***

## Ice Age Cave Paintings



Lascaux, France c. 17,000 BC



Lascaux, France, c. 17,000 BC



Chauvet, France c. 27,000 BC

## The Hidden Faces of the Mishappened God



*The Red Bovine of Lascaux*



*An Egyptian cartouche concealing the mishappened face of a Tridactyl*



*Indian Temple*



# NON-HUMANS UTILIZED COMPLEX ARTISTIC STYLES TO CONCEAL PRESENCE SAYS XENOANTHROPOLOGIST

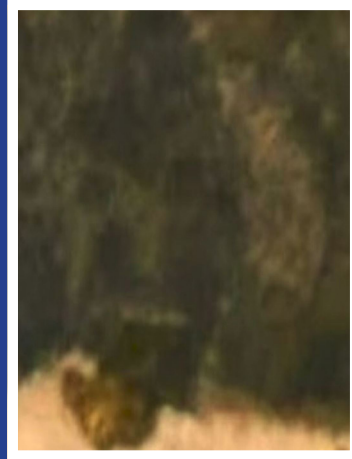
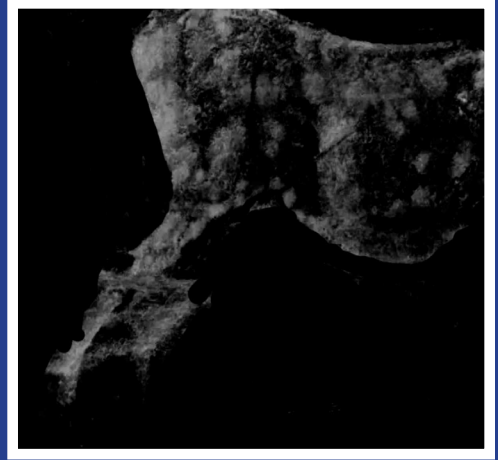
Locations like Lascaux and Chauvet Caves offer tantalizing clues to the long tenure of non-humans on planet earth.

Fostered by the discovery of the Nazca Mummies, Ed Casas, Xenanthropologist (BA Anthropology & Social Sciences), former lead educator for the Graves Museum of Archaeology & Natural History, has put forth his Constant Companion Theory. As part of this theory, Casas believes non-humans utilized complex steganography, the art of concealing information in art through a process of perspective anamorphosis.

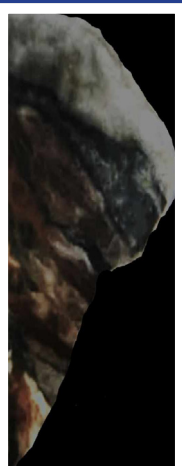
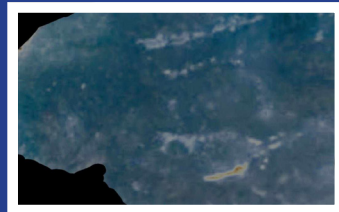
Perspective anamorphosis is an optical illusion that requires the viewer to adjust their positioning physically to see the hidden imagery. In some cases, the viewer may need to defocus or squint to see the steganographic depictions, as in the case of The Black Bovine of Lascaux, pictured on the right.

*"As part of the perspective one must not only know of the Tridactyls and believe in their existence, but I imagine one should probably possess an empathy for them as well if they wish to see the image. Believing is seeing it would seem."*

Ed Casas, Xenanthropologist



*What do these close-ups from the Black and the Red Bovines reveal?*



A therianthrope rock formation



## Ancient “squint images” of non-human faces



Wandjina conceal the true guise of the beings  
Australia, c. 1900 BC



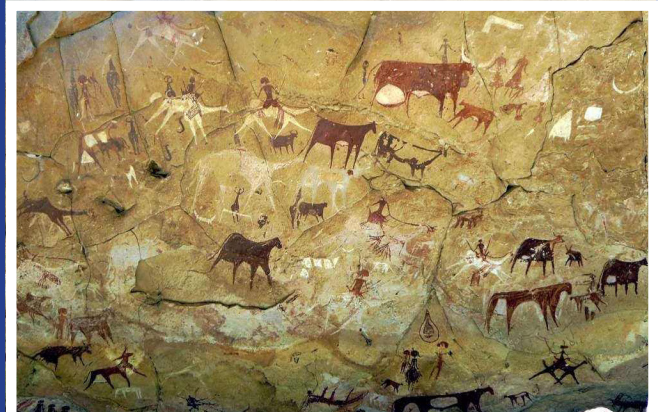
Painted hands distract from a larger cherub-like face  
Argentina, c. 3300 BC



Bhimbetka Caves depiction  
India, 33,000 BC ?



Dominican Republic, c. 2700 BC

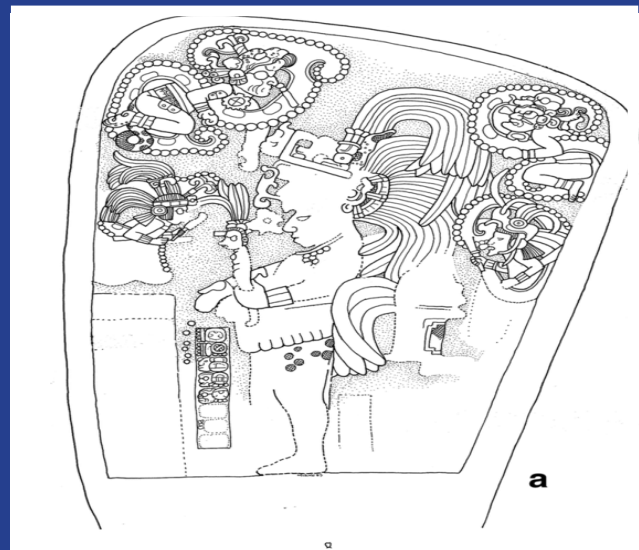


Chad, Africa depiction of the Mindborn Motfi c. 3000 BC

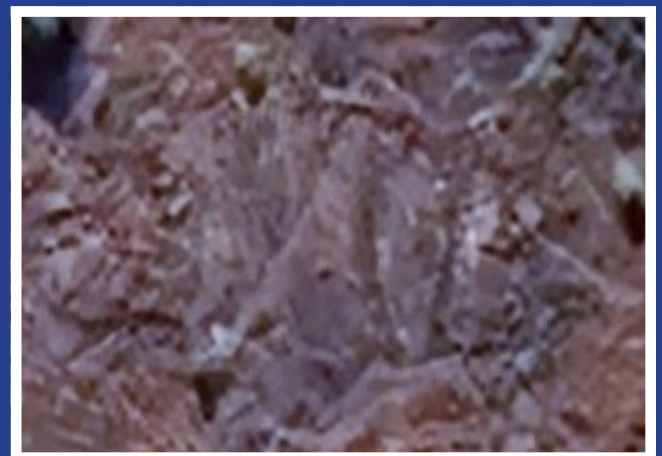
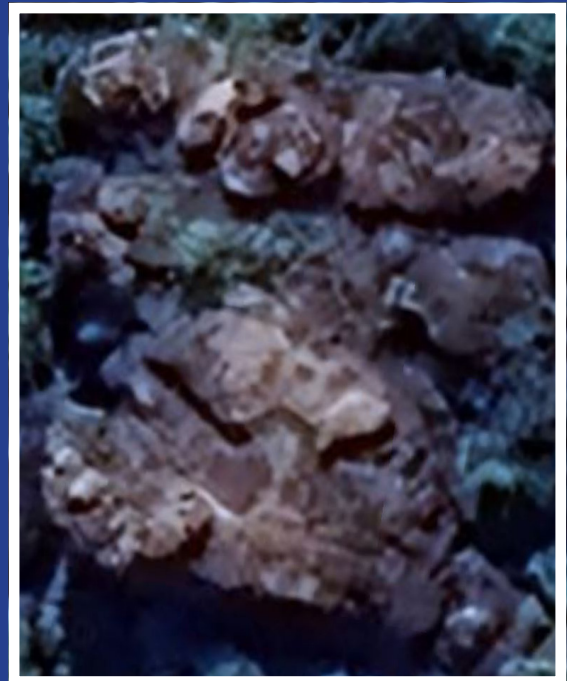
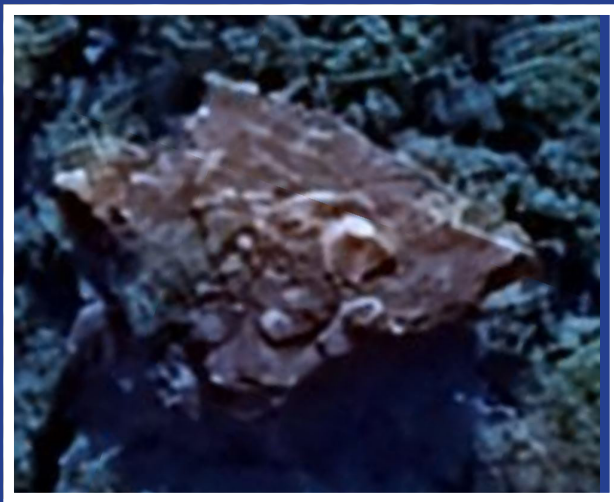
# Mesoamerican stelae concealing the beings with the Brilliance Motif



Photoshop can assist with revealing images.



Tridactyl Recursive Art in structures and earthworks  
Bhimbetka, India





Much of the Tridactyl art seems to be recursive, repetitive art created ad nauseam, with image hybridization, where depictions of beings in the art may contain the likenesses of multiple beings, where one face may be utilized to create the eye of another larger being.

At some locations the inner working of the cave itself resemble the beings, its arched ceilings mimicking the supraorbital arches of the beings. This Tridactyl Recursive Art may include the outer stone structure of the cave or temple complex, and may continue into the landscape, image upon image of supraorbital eyes.

If this artform does continue into the landscape does this make the Tridactyls likely suspects to explain who the architects of the megaliths of the world were?

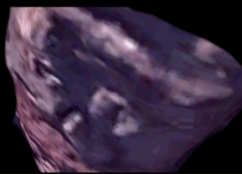
Were the Tridactyls an advanced species with advanced technology terraforming the planet with their likeness, with some images only able to be seen from high above?

These images are not just ad nauseam, they are ad infinitum, as though the beings are suggesting that they inhabit the smallest of elements to infinity and beyond. I suggest here that our infinity symbol is inspired by this imagery.

*Tridactyls inspired the symbolic language of the world, including the infinity symbol, inspired by their supraorbital arches. (Casas 2024)*

In part three of the Constant Companion Theory we will investigate the Americas for additional evidence beyond simple cave paintings, we will also delve further into the recursive art, and the possibility of terraforming. Lastly we will investigate the cathedrals and coinage of history in the search for more recent evidence of the presence of non-human Tridactyls.

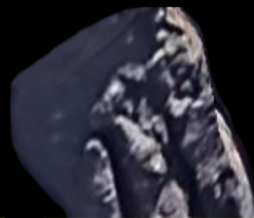
## ***Evidence Reveals Existence of Non-Human Civilization!***



**Arches National Park**  
Utah



**Temple of Hathor**  
Egypt



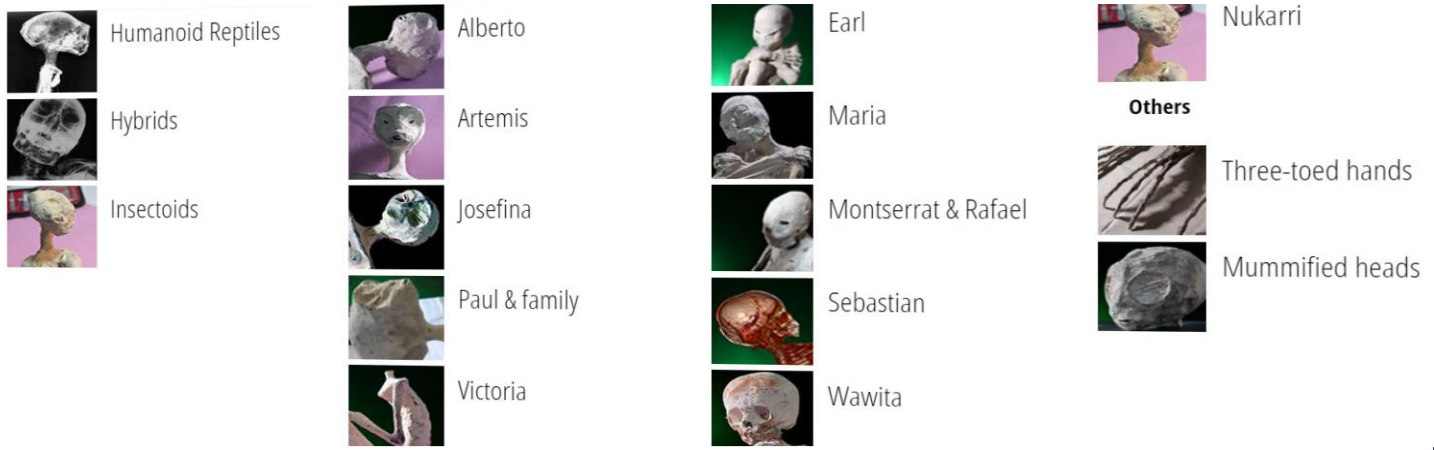
**The Black Hills**  
South Dakota

The cordiform shaped faces of the Tridactyls with their supraorbital arches were depicted globally with images of the beings appearing as far back as the ice age.



@tridactyls

*The Constant Companion Theory: We Were Never Alone*



The above screen-capture is from <https://www.the-alien-project.com/>

Upon having completed my year in-review summary I look towards the future, a future where the Nazca Mummies will be acknowledged by the world as once living beings.

I hope my work will be recognized as I attempt to become the world's very first true xenoanthropologist after having uncovered so many world secrets.

To facilitate this growth in my research I hope to engage the public in live lectures, teaching people what to look for in the artifacts, for the more I search the more damning evidence and hyperealistic depictions I find.

I suspect somewhere is a life-like artifact that leaves no room for interpretation or accusations of pareidolia.

Please follow my research at @Tridactyls on X of long-form articles and photos, and @Tridactyls on TikTok for short-video content. @Tridactyls can also be found on Facebook and YouTube. Also search for #ConstantCompanionTheory for more information on this theory, and email me at ed@tridactyls.com for further inquiries.

Live Long and Prosper

This has been the Constant Companion Theory, my name is Ed Casas, I possess a degree in Anthropology & Social Sciences, with a certificate in Ethnic Studies, I am a former museum employee and history teacher, and I have been employed as an archaeologist.

I am a xenoanthropologist.