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"The Little Man": Lemuria Revisited (In Australia)

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By Steven & Evan Strong

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Bruce first met the "little man"(1) close to sixty years ago. As a young child he was playing with his friends in an area that was being leveled and landscaped into a public park which was found somewhere within the Greater Sydney Area. A lot of landfill from locations nearby was dumped by Council lorries and made great hills to slide off, and on one special occasion Bruce noticed a clump of clay and sandstone that had something embedded within that shone, it seemed to be metallic.

Once in his hand going further through 'digging deeper' to see what this actually was, turned out to be extremely difficult. He still remembers having to use a metal spike and steel-wool as nothing else would remove the soil, which was so hard to pry loose it became a grain by grain process. The amount of compression must have been intense, as it took over an hour before the soil and grit was removed and the 'Little Man' salvaged and liberated. That degree of compaction almost certainly guarantees that the metal statue was at least a metre beneath the surface before being dug out and moved.



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Pause and Reflect

This artefact did not turn up in Australia recently, nor just before Cook, but way back, for the soil to be as hard as concrete and so difficult to detach means we are dealing in thousands of years. Therefore, a metal object is present in a land that was exclusively the domain of a stick, bone and stone toolkit. Irrespective of whether made here or elsewhere, it was created well before the British Invasion, going back further past Roman and Persian conquests and seems to have been made in or near Angkor Wat, the almost complete similarity in chemistry between Lemuria Ring 2 and this statue, and with the Lemurian tin signature being present, seems to confirm both the ring and statue share the same alchemist. If found in Cambodia then all its travels, chemicals and intriguing form do push the boundaries, but all of this could be just squeezed inside the parameters of conventional narratives explaining human evolution and what happened past our appearance on this planet.



But a nine-inch metallic statue of someone clearly bearing non-Original features buried in the ground thousands of years ago and still in residence at thirty-three degrees south of the equator in Australia, is an inconvenient fact multiplied by a thousand and asks questions and opens avenues unknown to most of today, but a commonplace passageway in days long gone.

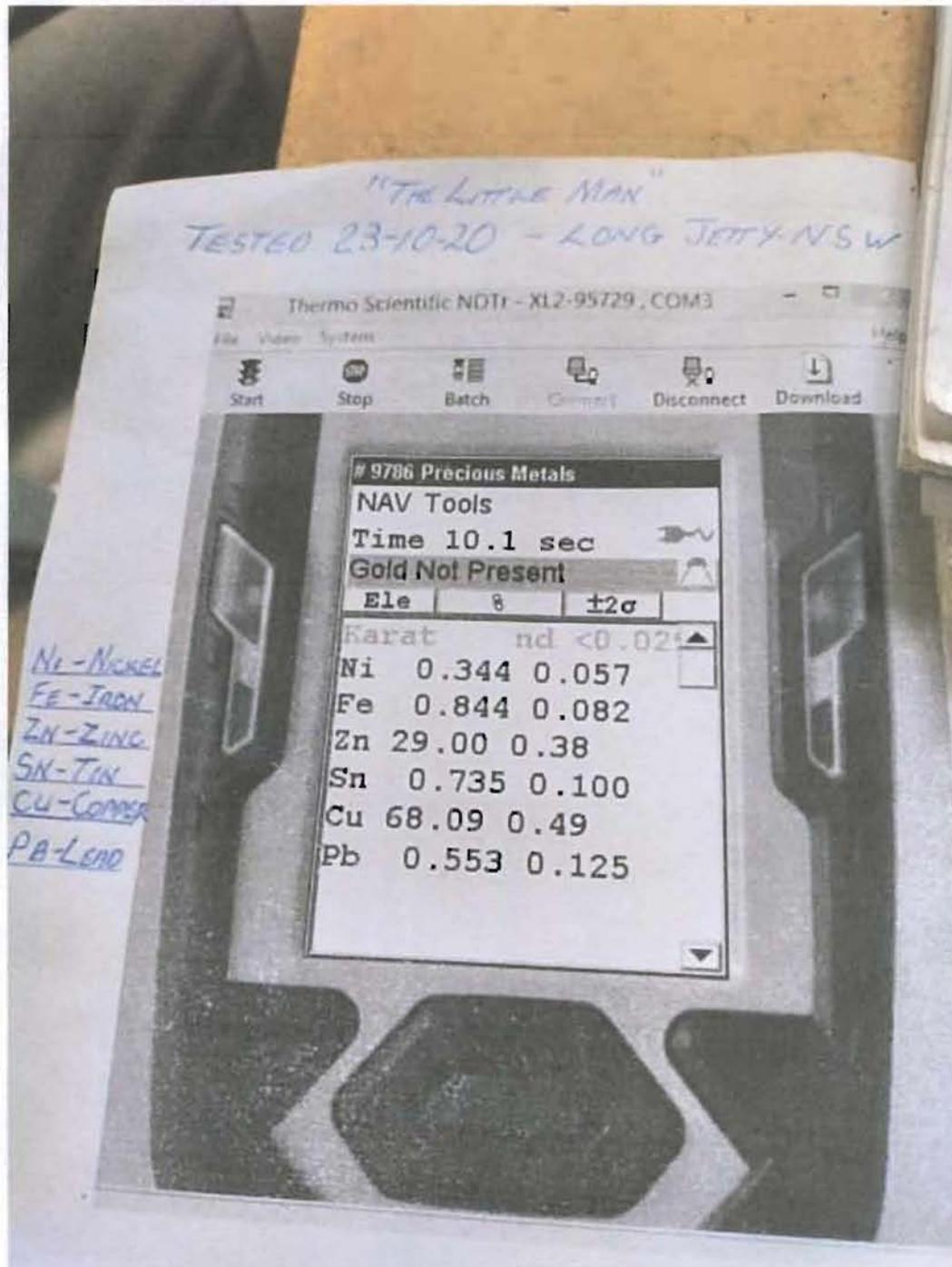
What this statue is, what it represents, and its heritage are mysteries deserving much thought and little of certainty, but what has to be negotiated first is that the numbers just do not add up. It goes like this, the British have been here nearly two and a half centuries, before that, a few Dutch sailors, Tasman and Hartog are two that come to mind, sailed around and who hopped off their boats, went for a walk then sailed off, so if we throw in another century and a half in total we have a combined time span of four centuries give or take a decade. These are the times when people bearing metal objects barged in uninvited, whether pointy, exploding, cutlery or metal statues is not the point in question, it is more about setting a maximum date of manufactured metal objects in Australia.

So, if Bruce is truthful, then this object is a 'game-changer' when it comes to a large part of the current Australia historical narrative itemising what happened here before

the boats with rats and white sails appeared on the horizons.

The Chemical Verdict

Copper 68.09%, Zinc 29.00%, Iron 0.844%, Nickel 0.344% Lead 0.553%, Tin 0.735%



This is the easiest part, this statue is made from orichalcum plus tin, without the need to use any exotic Lemurian additives or hardeners. Still very much a part of the Lemurian strand of orichalcum in carrying an extra portion of tin to supplement the copper, zinc, lead, iron and nickel base, what did come as a huge surprise was the very close match in percentages within this identical match of six chemicals. With the origin of Lemurian Ring

2 absolutely linked to Angkor Wat, it would make sense if this statue was found near the Temple, or at least within Cambodia, or at the very furthest a neighbouring country. Outside Antarctica, one of the last places on Earth anyone would expect that this 9-inch metal statue would be found is lodged inside sandstone and clay compressed bedrock somewhere close to Sydney.

And that is the focal issue in this discovery 60 years ago, moving past this undeniable truth is all about degrees of maybe. Of course, Bruce could have simply made or bought this weird obscure statue in an eastern market and concocted this fictional tale. The statutory declaration he offered to sign unprompted is merely a sham, but what of the witnesses from parents, through to his wife and two daughters, who knew from the time they were young their family had three children, two carbon-based female daughters and one metal brother of small stature but rigid resolve? His friends and relations heard this story well before me, they too will attest to the long-time attendance in all family matters of the orichalcum son who never spoke, breathed, moved or complained. That remaining mainstream standard defense will not hold here, Bruce only wanted to find out what the chemistry was, then respond. There was no Lemurian agenda, beyond that could it be ...

Could it be?

Ros set off into computer-land trying to find an image of similar features, smallish physique, and of course, the scarf and turban-like cloth roll on his head, along with those over-sized eyes. In combination the choice of candidates seemed slim. All she had on her first run was a tenuous possibility that had some ticks, but not all. Ros felt we could have a depiction of a Pharaoh's main slave-master, there were hundreds he controlled and was normally portrayed with a whip in hand. It seemed to me that the likeness was there but erratic, perhaps a bit too inconsistent.

To be honest, we were hoping for something a touch more honourable, maybe even mystical especially since he does look somewhat Yoda-like, but this was a long way off. Cruel, uncaring, perhaps even sadistic were reflex-thoughts and it was hard to maintain the same admiration and enthusiasm for an icon that epitomises the very worst in humanity. It was challenging over the next week not to focus anywhere else, and just as my empathy was noticeably peeling away, Ros had looked further and found a second possible inspiration.

While her previous suggestion was a decidedly uncomfortable fit, what Ros now proposed fitted, the Monkey King does resemble images she found and, more in keeping with the myths and surrounds of the great Temple Complex and just felt right. Looked right too, the ring with very similar chemistry to the statue has three sets of two animals in battle dress

and defiant pose, monkey, elephant and pig. Of the three animals, the largest and most prominent is that of the monkey. If we have the same six chemicals in almost the same amounts, are not the chances both metal creations are dedicated to the same Monkey God substantial?

At First Glance

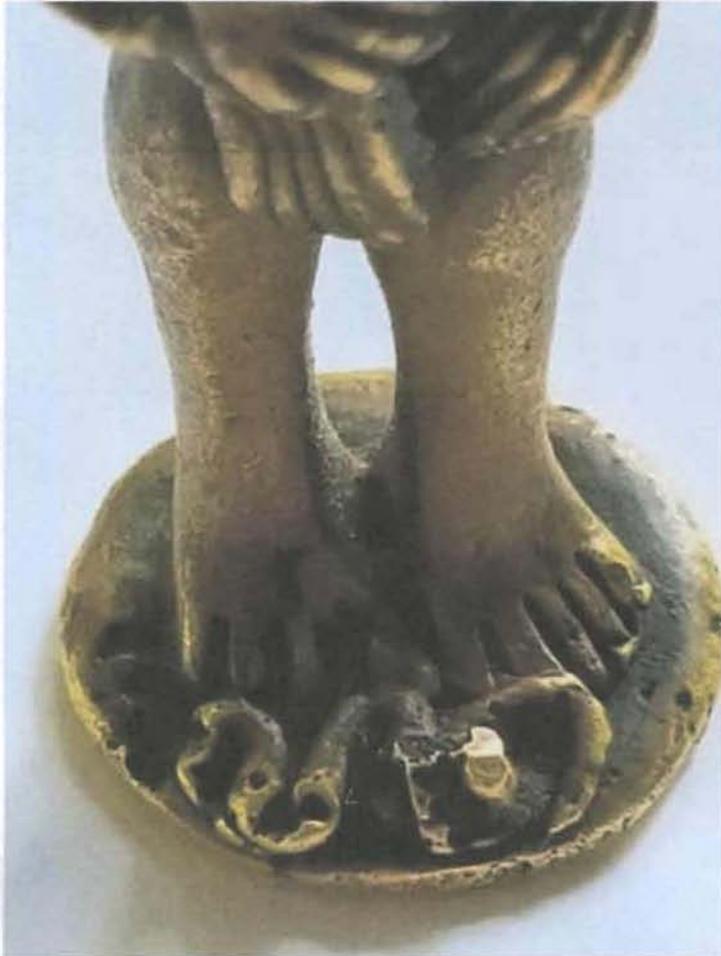


From the very first glance that metal coat looked so much like the colour and lustre of Atlantis Ring 1 and Lemuria Ring 2. Even before the analysis on the statue was completed, my take was the chances of the chemistry wasn't close to a carbon copy of those two rings was less than negligible, and I was right. Outside the scientific synchronicity, what

should never be overlooked is that both these rings and the statue spent thousands of years placed in the ground, water, leaching, insects and a variety of corrosive agents should have taken their toll. The contradiction here lays in the final product as all three relics are in excellent condition with no rust apparent. Take any part of a car, or for the matter, any metallic jewellery, bury it in ground unprotected, then come back thousands of years and try and start the engine or put the ring or necklace on. Nothing will happen as there will be nothing left, beyond possibly sighting crumbling rusted remains. Any metal object made today will have its structural integrity severely compromised or non-existent. That is real science today, but thousands of years earlier the ancient Alchemists responsible knew more about metallurgy and magic than any academic or scientist of today. The reason we know this to be true is simply because the rings of then still exist now, our rings will never last this long, and that is an undeniable fact, no-one issues a five thousand year warranty.

As to who or what this statue represents, the answer is not clear. Undeniably there are two features that cross over seamlessly when compared to the flat-headed skulls. The exaggerated bulging eyes are certainly prominent on this statue, as is the extremely long humerus bone, but there is one huge stumbling block as the forehead of the statue is gently sloping upwards while the flatter skull recedes backwards from the eyebrows. The skull shape is too different to be a faithful, or even less than adequate representation. So the inspiration maybe Alien but certainly not Pleiadean.

So too, the thick-oversized feet that is so reminiscent of the fictional hobbits of *Lord of the Rings*. The legs seem also to be shorter and thickset, which again is in contradiction to the gracile build and distinctly thin verging on fragile bones of both arms of the flatheaded skeletons. The same problems existed when comparing to any sapien or hominin, those arms are far too long, the eyes stick out far too much. Unless, of course, the form and finer features are never meant to be representational and more a characterisation, then any extension or embellishment is acceptable.



At the moment, Ros' thorough research has come up with two candidates, the first, that of a orichalcum dedication to the chief slave master of the Pharaoh, as there are similarities, and 'non-similarities,' and has since been rejected in favour of the closest available match. The potential that this is indeed a form of Monkey God has some substance, because a fair argument could be made that all the features do have a monkey-like visage. Equally, at least two of the Lemurian rings have monkeys that are not quite representational, as there does seem to be a somewhat human overlay in the face. This 'poetic license' in sculpting could work both ways.

The only other option, if this is a faithful depiction of physique and face, is that of an Alien, perhaps a grey or some other being from a distant location is possible. For now, the connection to two rings leaves us pre-disposed to some form of Monkey God being the inspiration, with an Alien association a close second.



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