

THE UNEXPLAINED FILES

BOOK ELEVEN

THE

NAZCA LINES

AND OTHER

ANCIENT ENIGMAS

THE MYSTERIES, PURPOSES AND HIDDEN MESSAGES
OF EARTH'S MOST PUZZLING CREATIONS



ALDEN M. CORVALE

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**THE NAZCA LINES
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*The Mysteries, Purposes and Hidden Messages of Earth's
Most Puzzling Creations*

ALDEN M. CORVALE

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PUBLISHING NOTE



This is a work of general-interest nonfiction. It presents archaeological interpretations, historical debates and recent research for a broad audience. Where evidence is disputed, the text distinguishes documented facts from plausible hypotheses and unsupported claims. New discoveries may refine dates and interpretations discussed in this edition. Readers interested in technical details should consult the primary and institutional sources listed at the end of the volume.

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PREFACE



Some mysteries are hidden underground. The Nazca Lines are the opposite: they were placed in the open, on a desert surface so vast that many of their forms are easier to understand from the air than from the ground. That contrast has made them irresistible. Thousands of straight lines, trapezoids, spirals and figures cross the dry plateaus of southern Peru. Some depict birds, monkeys, spiders, plants and humanlike beings. Others look almost abstract. They were made without aircraft, satellites or modern surveying instruments, and they survived because one of the driest climates on Earth preserved the surface on which they were drawn.

The temptation is to treat Nazca as a single puzzle with a single answer. Modern archaeology points in the opposite direction. Different types of geoglyphs were made across centuries by Paracas and Nazca communities, in different places and for different social settings. Some monumental line-type figures appear tied to communal ritual landscapes. Smaller relief-type figures often occur close to ancient paths, where individuals or small groups could encounter them directly. New discoveries made with artificial intelligence have strengthened this picture rather than replacing it with an exotic explanation.

This book begins in Peru but does not stay there. Humans across the world have written on landscapes at enormous scale: chalk horses in Britain, effigy mounds in North America, caravan geoglyphs in Chile, hunting structures across Arabia, geometric earthworks beneath the Amazon forest, and straight ceremonial roads in Chaco Canyon. They differ in age, purpose and cultural setting, yet they share an important lesson. Monumentality does not require modern technology. It requires planning, cooperation, memory and meaning.

Each chapter ends with an Evidence Check. The aim is not to drain mystery from the past, but to separate genuine questions from claims that become mysterious only when evidence is ignored.