

# ARCHAEOLOGY, IMMI, AND NEW DISCOVERIES IN OLD-ANCIENT DOCUMENTS AND ARTIFACTS

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October, 2013

**Abstract:** Current archaeology uses remote sensing imaging such as LIDAR (Laser Imaging Detection and Ranging) in order to seek out potential archaeological sites such as buildings, remnants of past ancient cultures and civilizations as well. Today's museums and museum conservation departments have also used technologies like infrared spectroscopy to locate unseen and hidden unrevealed discoveries on old to ancient documents and archaeological artifacts. However, they fail to be able to reveal such discoveries as lines, outlines, demarcations, scribbles, inscriptions, crude to refined drawings, illustrations, and picture writing images on old to ancient documents and archaeological artifacts. However, a technology known by the acronym of IMMI (Infinite Microscopic-macroscopic Imaging). Which has the capability to do all of the aforementioned without even having to touch the artifact when needed. Like LIDAR IMMI technologies are superior to current LIDAR technologies in being able to use remote sensing in not only being able to finding archaeological sites but would be able to also attain extreme close up images of such-like sites within a ten foot diameter in like manner..

**Key words:** History, Archaeology, Remote Sensing, LIDAR, Artifact Discovery.

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## 1 Early Prototype Predecessor of the IMMI Technology in the Use of Archaeology

A paper by Liddel [1], used a technology that was the predecessor to the IMMI technology that was able to enhance in images the pottery shards from Caddo Indians who lived in and around the area of Seagraves Texas, and was able to discover underlying pictographic images of Texas Caddo natural Indians trading with the Seminole Indians as well. Where there had never been data before this to scientifically, historically, or even archaeologically suggest that this has ever taken place between these two Indian tribes in the southern central part of the United States. Whereas, participating Law-Enforcement studies by Robinson [6] and Liddel [1] were able to verify that the author of this paper, developed and made other improvements using a combinational telescopic photographing apparatus, that the author of this paper invented, that could telescopically take photographic images of petroglyphs from long distances and was able to also minimally enhance old black and white and early color photographs and attain microscopic details with the photographs that no other technology was able to accomplish at that time.

A further initiative by the author, was accomplished when Stewart another published papers in 2005 [12], when (the author of this paper) was still developing the IMMI technology further with other imaging improvements.

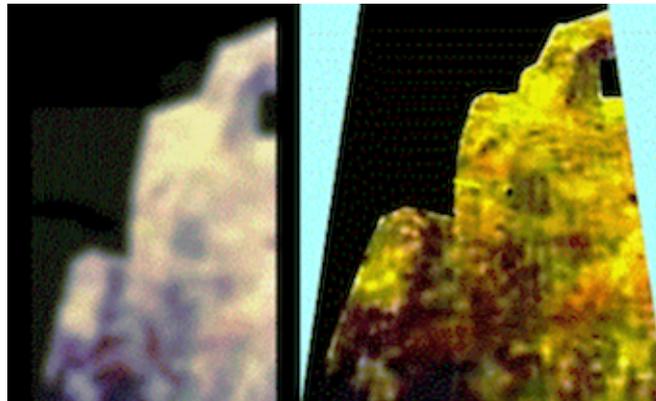


Figure 1: **Original of Heraclius (left), IMMI image (right).** (Source: Author, 2004)

The images (Figure 1) is of: "The Roman Byzantine Emperor Heraclius". Legend purports that Heraclius may have been at Greater Mount Ararat

as his conquests into Anatolia, (also known today as Turkey and Armenia). However, an image like this has never been seen before. Which would provide some evidence evidently that Heraclius was a Mount Ararat. Historians do place him at the Aras (Araxes) River in about 626 A.D./C.E. Heraclius ruled the area around Greater Ararat apparently and Armenia-(previously under the rule of Persia which Heraclius conquered in 618-641 A.D./ C.E. However, there has never been an image like this one to give evidence that Heraclius was at Greater Mount Ararat until now when was originally written back in 2005 [12].

During the late summer to early fall of 2004 during a limited partial melt back of the snow and ice on today's Greater Mount Ararat a fellow colleague of the author of this paper, came across the image on the left that was underneath a cliff-overhang, and he photographed it for this author while up on the mountain. Apparently, the image had survived the time, wear and tear that Greater Mount Ararat. Otherwise would completely have destroyed such an image under its own erratic weather patterns. Mount Ararat is one likely one of the only mountains in the world that has its own weather system. Right image is the maximum resolution focused image by the IMMI technology. Which reveals many underlying details image However, how could such an image have survived even if up and under a cliff over hang up on Greater Mount Ararat? This is explained and described better under the next sub-heading.

## **2 Examination of Paint Pigmentations at the Seminole Indian Canyon State Park Petroglyphs and Pictograph Rock Art Reveal an Ancient Lost Art From 2000 B.C. - 700 A.D./ C.E.**

When answering the question: How could such an image have survived even if up and under a cliff over hang up on Greater Mount Ararat? The first reason why such a image may have survived tucked away not on the outer part of the cliff overhang, but as deep under the cliff overhang as possible, is because this would have first eliminated the fierce winds that sometimes can all of a sudden appear on Greater Mount Ararat.

Second, what the author of this paper has discovered is that from apparently 2000 B.C. down to about the time of Roman Byzantine Heraclius Emperor, 7th century A.D./ C.E., image like what was discovered deep under the cliff overhang is explained in a previous paper [8]. Ahead in that paper what was discovered in the study between two different U.S.A. Natural Indian tribes of the past, who lived in and around the northern part of the State of Texas and in also the State of Oklahoma known as the Caddo and Seminole Indian tribes is that historians and archaeologists thought that at some points in the past that these two Indian tribes traded with each other but there was no indicative evidence of this in the past. However, pages of reference [8] describe a discovery discovered. Which can be best explain from some excerpts from that paper that read this paragraph:

*The Fate Bell Shelter to provides a unusual view on the canyon floor down about two-hundred feet below the canyon's upper top surface area. The color panels help visualize out what some of the fading pictographs. Although a number of these have faded, others are in extraordinary condition. Considering the ravages of time, wind, weather, and erosion over evidently three to four thousand year period of time since these pictographic petroglyphs were created by the Seminole Indian peoples and culture. Since the author of this study and research paper is a ancient world historian and historical archaeologist, this first study uses visual and magnification techniques the author of this paper invented using a microscope on a tripod that can get within micro-inches, or much closer, of a study object or specimen without touching it for microscopic examination.*

The first excerpt provides explanation the of the instrument used and methodology at that point in time. However, in a second excerpt the continuing microscopic examination of this rock art and how it was able to stay in such pristine condition for so long is discovered. Which is further explained in this second excerpt from the original paper [8] under the subtitle "Microscopic Preparation and Examination of The Seminole Indian Art Pictographs".

Quoting a second excerpt:

*The Seminole Indian Rock art to try to discern what the lost art may be that the Seminole Indian used over 4,000 years ago that have made some of this rock art a pristine as if it was created yesterday. There are some similarities between some of the paint pigmentations seen in pottery shards*

*of the Caddo Indians and what is also seen in the Seminole Indian Canyon State Park Rock art.*

*The Seminole Canyon State Park & Historic Site area consists of a topographical and geographical area covering some 2,100 acres which was once a part of the old Southern Pacific Railroad's roadbed that was used in this area in the early 1880's. A three pointed positioned tripod-with a neutral stationary balancing bubble was used to stabilize and fix the tripod and modified microscope apparatus the author of this paper invented to do close examinations of objects or specimen's without the need to touch them. The reason this apparatus was invented is so that close examination of the rock art could be done without needing to actually attain an actual scrapping of sorts of a very small minute portion of one of these pieces of rock art in order to do a further archae-chemical analysis of the rock art itself. Therefore this allows direct extremely close contact with the object or in this case part of the rock art being examined microscopically and also photographed to study and compare with other Caddo micro paint pigmentation images.*

However, in order to get a deeper understanding of the examination comparisons of these this ancient rock art a third excerpt is necessary from this paper to explain that part of the continued methodology under again the next subtitle in that paper. Quote third excerpt: "Caddo Indian and Seminole Indian Paint Pigmentation Comparisons":

*Upon microscopic examination of the rock art paint pigmentations upon the rough exterior surface of some of the rock art again a number of red, orange, yellow, and blue to violet colored paint pigmentations were observed that had at least a 70 to 80% exactness in strikingly similar microscopic compound paint pigmentation structure just like the rock art of the Seminole Indians. In two more weeks of this study and further research and cross referencing imaging color spectrography revealed chemical colorized spectrographic exactness in similarities in what is found in the organic compositional molecular structure as found in the bone marrow of an animal. Another organic compound was found in what is found in the molecular biological structure of what is seen and known in some species of the Yucca plant.*

The reference of the molecular structure and what was not mentioned at that time is that what was known in molecular structure at that time in theory and in workable theoretical models. The chemical composition between what was known chemically in a laboratory basis was consistent

with the same constituents found at the time in the inorganic and organic compounds found as well. What also has to be remembered is that there may have been more species and sub-species of indigenous Yucca Plant species and more types of species of deer animal populations in existence at the time these specific rock art paintings were constructed as well.

How did these paintings last for thousands of years and withstand the annuals of time wind, weather and erosion as well? First just like on Greater Mount Ararat with the image of Roman Byzantine Emperor Heraclius, the almost pristine like images involving the rock art of the Seminole Indians was deep under and within the confines of a cliff overhang. There is indicative evidence here to suggest that older cultures in the ancient world may have known that by putting petroglyph paintings deep within and under a overhanging cliff anywhere would first protect these painted petroglyphs as much as could be expected. However, the second reason and a lost art that became prevalent is finally analyzed and concluded [8] as follows in this last excerpt from that paper on the subtitle: "Analytical Conclusions". Quote from that last excerpt is:

*Analytical conclusions from both parts of this study and an exhaustive amount of time, work, and investigation has brought about the analytical conclusions that the Caddo and Seminole Indians had trade with one another and exchanged evidently a number of paints application techniques that would make the paints last much longer. However, the only difference is that the Seminole Indians mixed the organic compounds of the animal bone marrow and at this point an unknown variety of sub-species of a Yucca plant indigenous to the Seminole Indian Canyon State park area that the Seminole Indians once inhabited, and would mix this with their geo-chemical sedimentary red, orange, yellow and other colored inorganic oxides that they used in their paints where the Caddo Indians did not go to such lengthy extents. if the Caddo Indians had more of their pottery shard artifacts at the Red River Museum would be in a much better preserved state.*

*Whereas when the Seminole Indians mixed these organic and inorganic compounds together, causing a most unique chemical reactionary result to occur. The inorganic sedimentary different colored iron oxide compounds when mixed with the animal bone marrow and yucca plant compound essentially caused a biochemical reaction to occur that cause the paints that the Seminole Indians created to become emulsifiers and adhesives and cohesive's. Which would be the baseline needed ingredients for these paints to cause the*

*petroglyphs and pictographic rock art in the Seminole Indian Canyon State Park to become within a specific amount of time to petrify and become rock hard. This is the reason why these petroglyphs and pictographic rock art scenes have lasted so long.*

Therefore, apparently by mixing the inorganic iron oxide compound with two organic compounds produced the capability for this painting to possibly petrify or a better phrase to use would be to quickly harden-like-rock very quickly.

When the colder period of the year would approach and occur the cold of the ice and snow would help preserve this composition of basic emulsifying and adhesive/ co-adhesive bonding agents to keep not only the Seminole Indian Rock art in almost pristine condition in places but the same treatment to the image of Roman Byzantine Emperor Heraclius may have know the same secrets to preserving such like rock art painting of Heraclius on Greater Mount Ararat in like manner deep within the confine of the overhanging cliff face it is under. References [12] and [9] also get into this some extent.



Figure 2: Old coin details, using IMMI. (Source: Author, 2004)

In Figure 2:

- (A) is the Heraclius coin with his profile from 620 A.D;
- (B) is the second Heraclius coin with his profile from 626A.D.;

- (C) is an enlargement of the profile, face, and head of Heraclius;
- (D) is a closer detail of the petrified combinational pictograph/petroglyph image of Heraclius.

In Thomas [12] and Stewart [9] anatomical comparisons between Roman Byzantine Emperor Heraclius seen in two coins minted of Heraclius seen in Figure 2(A) from about 618 A.D./ C.E., and Figure 2(B) minted about one year after Heraclius may have been at Greater Mount Ararat 627-A.D./ C.E. were performed by Dr. S. Thomas, M.D., and Dr. R. Medellin M.D., two separate M.D.'s.

When comparing the head, facial characteristics, features, and face structure between the two coins as seen in Figure 2(A-B), and the enlargement profile seen in Figure 2(C) from coin Figure 2(B), and when comparing this in Figure 2(D) of the image from Greater Mount Ararat they verified in their medical opinions that the image on Greater Mount Ararat anatomically matched that of the Heraclius image as seen in Figure 2(D) of Heraclius from Greater Mount Ararat.

However, Thomas [12] and Stewart [9] also present and demonstrates several other forms of evidence in those papers that also verify that the image on Greater Mount Ararat is that of Roman Byzantine Emperor Heraclius. Stewart [9] further discusses that Maximus, 618-627 A.D.. Secretary To Emperor Heraclius, was one of two secretaries and historians that followed Heraclius everywhere in order to record the events of his conquests. He also recorded: Heraclius pursued his way into Armenia and found himself at the headwaters of the Araxes River.

This astronaut photograph, taken from the International Space Station, highlights a segment of the international border between Armenia and Turkey. The Aras River separates the two countries, with Armenia to the north-northeast and Turkey to the south-southwest. Maximus [4] was one of two secretaries and historians that followed Heraclius everywhere in order to record the events of his conquests. He also recorded: "Heraclius pursued his way into Armenia and found himself at the (headwaters) of The Araxes River". The Figure 3 is observable tangible evidence from a NASA photo taken in 2011 [2] that would have historically put Heraclius at Greater Mount Ararat at the headwaters of The Aras or Araxes River in approximately 626 A.D./C.E. The yellow arrow indicate the shape of the Aras (Araxes) River

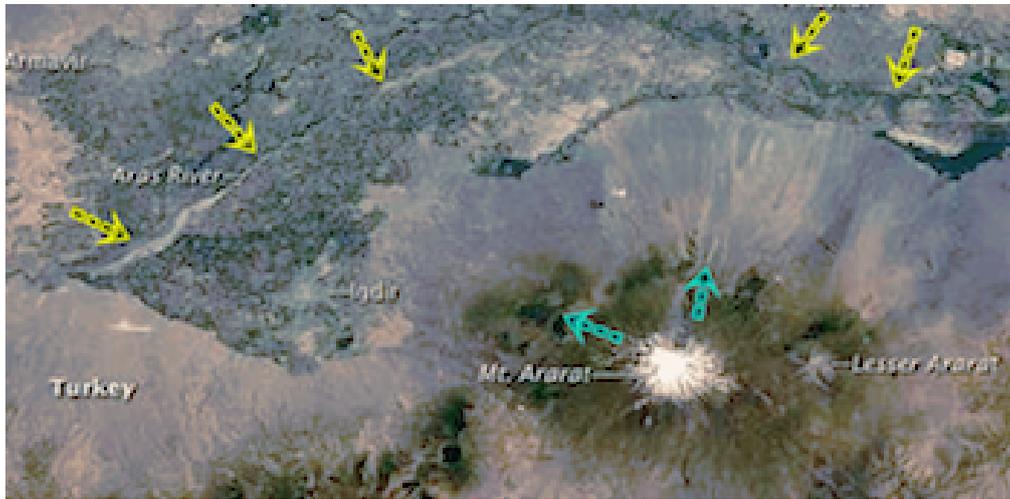


Figure 3: Satellite view of Greater Mount Ararat. (Source: NASA, 2011)

to the north of Greater Mount Ararat and the headwaters likely start from the melting snows off Greater Mount Ararat (where the aqua colored arrows point to Greater and Little Mount Ararat as to where the ice melts and water flows down the mountain eventually creating the headwaters and the Aras River very near Mount Ararat.

### 3 2200 B.C. Kura Araxes Culture at Ararat

In another paper Stewart [10] brings to the reader's attention that a neolithic culture that may have lived on the plains and base of today's Greater Mount Ararat was known as the Kura Araxes Civilization Culture At Ararat. This paper also shows that this civilization may have been the predecessors to the better known civilization from possibly as 13<sup>th</sup> century B.C./B.C.E. and thought to be no later than the 9th century B.C. civilization known by the name of Kingdom of Urartu.

### 4 2000 B.C. Neolithic Ancient Celtic Culture at Loch Ness

Stewart [11] examines late period neolithic carvings of in and around Loch Ness Lake that previously who may be the ancient predecessors of an ancient Celtic culture who lived around the lake as early as 2000 B.C.

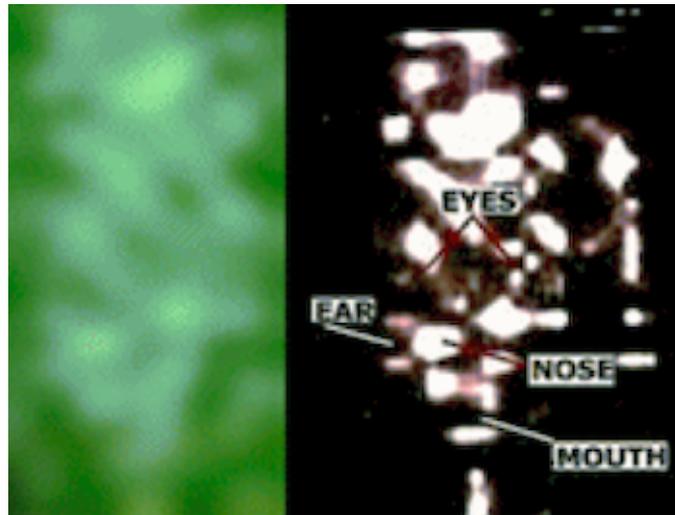


Figure 4: Neolithic carving found near Loch Ness Lake. (Source: NASA, 2011)

The left side of Figure 3 is the original image as it was taken during the summer of 2006. In the right is the 2007 IMMI enhanced image. of the Revealing at maximum resolution and focus all of the underlying details that the image has hidden over the possible thousands of years. In which the IMMI technology was able to use satellite imagery at that time in combination with the IMMI technology and was able to capture images of ancient Rock Art carvings. In the image to the right labels marking the anatomical parts of the facial anatomy like what resemble the eyes, nose, mouth, and ear on a human being are shown to enhance the image as a visual aid. To help identify and relate to it better. Stewart [11] and Spauding [7] further discusses this may have been a carving of an ancient Celtic King or Ruler from about 2000 B.C. from the ancient late neolithic period who once may have inhabited their civilization and culture around Loch Ness Lake.

## 5 Conclusion

Examples have been given from other published papers of the IMMI capability to reveal and greatly enhance images of some examples of archaeological petroglyph sites from examples from about 2000 B.C. with the ancient Celtic Culture that may have existed in and around the region of Loch Ness Lake. Then, a second example relating to an image on Greater Mount Ararat which the evidence points to being Roman Byzantine Emperor Heraclius. In which

what was also learned from reference [8] how an ancient lost art was also discovered where the paint pigments and adhesives, co-adhesives and emulsifiers consisting of a red oxide and other paint pigment inorganic compounds could be mixed with two additional organic compounds consisting of deer bone marrow, and the Yucca Plant. When mixed the paint pigment would hard as rock.

Whereas NCAR [3] provides further discussion that the *Tegeticula yucacasella*, cycle of this species of Yucca plant is indigenous to the lower plains of Greater Mount Ararat and may have even grown on the lower slopes of Greater Mount Ararat in the past as well. So, there would have been Yucca plant in the Mount Ararat area that could have been used as one of the organic paint pigment hardening compound to also harden the paint pigments in the image of Heraclius on Greater Mount Ararat. No doubt in and around Greater Mount Ararat there have been enough animal and deer populations in the past when Heraclius was at Greater Mount Ararat, (and/ or other animals as well), could had their bone marrow used as the second organic compound to harden the paint pigments on the image of Heraclius on Mount Ararat deep underneath the cliff overhang. of course there is geologically with Mount Ararat being a volcanic mountain would have produced a large amount of red colored iron oxide to use as the inorganic compound to harden the paint pigments on the image of Heraclius on Greater Mount Ararat in like manner.

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