CONTENTS

September / October 2007

7 Letters
10 Early Rays
17 Report from the Front
18 The Forbidden Archaeologist
23 Can We See the Future?
24 The Rosslyn Motet
29 Ice Age: Fact or Fiction
34 Weather Goes to War
38 The Nazi / ET Connection
40 Science Vs. Levitation
42 Mexico’s Amazing Pyramid
44 Who Were the Olmecs?
46 Sondra Ray Rocks Your World
48 Astrology
50 Video & DVD
57 Puzzle

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In June a retired Canadian couple snapped a picture off the east coast of Newfoundland of what appears to be a large mammalian skeleton jutting from an iceberg. The picture was widely circulated and caused quite a stir around the world. Scientists in Canada and elsewhere were at a loss to identify the remains but speculated that it could have been preserved in the ice for quite some time. In the photo it appears that there is some tissue still attached to the bones, but no one can be sure.

Gary Stenson, a marine mammal scientist with Canada’s federal fisheries department, said he is quite sure the photo is not a hoax, but also said he couldn’t be sure what it was. The skeleton, at least superficially, bears some resemblance to a plesiosaur, a creature said to have been extinct for millions of years. Previously, when beached skeletons have been claimed to be plesiosaurs, they have usually been identified ultimately as beluga whales or walruses. In this case, though, it appears that the animal was well above sea level whenever and wherever it met its demise. So far the skeleton has not been seen again so it appears there will be no definitive answers as to its true identity and fate.

The latest cosmic mystery to baffle science comes from the planet Saturn. It seems that there is a gigantic (15,000-mile diameter) perfect hexagon cloud hovering over its north pole. What’s more it appears to be a permanent feature. First spotted by the Voyager spacecraft over two decades ago, the cloud was recently re-photographed by the Cassini space probe still there and unchanged. So far NASA scientists have failed to provide any kind of satisfactory explanation, but that has not deterred a tide of Internet speculation.

Some think it is a manifestation of evil, others see it as reflecting energy which affects our daily lives. Space researcher Richard Hoagland sees it as evidence of hypedimensional energy flow. Certainly it does appear to indicate the presence of some kind of geometric forcefield. One is reminded of various theories offered a few years ago concerning earth’s underlying form. The planet, it was argued by Russian researchers, is fundamentally a dodecahedron (12 sides with each a pentagon). In other words, Earth’s underlying form is crystalline. Hoagland has suggested that the earth and Mars are basically tetrahedrons and that the ancient civilizations of both planets knew it. Most who see a geometric basis for the shape of the earth see a connection with ancient grids and ley lines. All of that suggests the presence of some kind of planetary consciousness, as in the Gaia hypothesis (earth as goddess). Could similar forces be operating on Saturn? Not even NASA knows for sure.

If there is advanced alien life within 80 light years of earth, they know by now that we are here. In fact, natives of some distant planet may now be listening to early radio broadcasts from earth. That is the assessment of experts studying the issues of life on other planets. The U.K.’s department of trade and industry heard from some of them in June, and learned that scientists are convinced that life exists elsewhere in the universe.

Dr. Michael Perryman, formerly employed by the European Space Agency, says we are discovering many new planets which may be earth-like and habitable. Soon, he says, we’ll have a flotilla of spacecraft which will tell about many more such planets and, indeed, will give us the information we need to pinpoint whether life of some kind exists there. We’ll know for sure by 2020, he told London’s Daily Mail.

In the meantime, alien scientists, listening to early broadcasts of Orson Welles War of the Worlds may be thinking there could be intelligent life on Earth, but, alas, by the time they get to SpongeBob SquarePants, they may give up on the possibility.

Are Aliens Listening to Old Earth Radio Shows?
If you have an extra $20,000 and can bring your own food, you might be able to take a trip to the center of the earth next summer, but not by burrowing through the crust in some high tech machine or even hiking down through labyrinthine cave passages, as in Jules Verne’s classic tale Journey to the Center of the Earth. Instead, you could book passage on a nuclear powered icebreaker which in the summer of 2008 will, it has been announced, sail into the arctic ocean in search of a fog-shrouded hole which, it is claimed, will lead to the center of the earth.

Despite the well-known arguments of conventional geology concerning earth’s molten core, there are some who believe the planet is, in fact, hollow. Among their number can be included indigenous Eskimos and, some say, the late polar explorer Rear Admiral Richard E. Byrd. They believe that at a spot near the north pole can be found a large opening where it is possible to sail over the lip of the planet’s interior and into a realm on the inner surface of the hollow sphere which is the earth. A similar opening is said to be near the south pole.

In the 17th century, English astronomer and mathematician Sir Edmond Halley, after whom Halley’s Comet was named, argued for a hollow earth, as did German scientist Athanasius Kircher.

Such a notion may sound like sheer fantasy, but nevertheless, according to Canada’s National Post, Brooks Agnew, a physicist and futurist from Kentucky, will lead a group of willing tourists aboard the Yamal from the port of Murmansk to a spot in the Canadian sea just beyond Canada’s Arctic islands. Agnew is following through on the unfinished dream of the late Utah adventurer Steve Curry who came up with the original plan a few years ago. Before he died of brain cancer at the age of 52 in 2006, Curry had made arrangements to take 100 like-minded adventurers on his quest aboard the Yamal. Curry’s web site (VoyageHollowEarth.com) announces that the trip is cancelled, but that is apparently updated by the Agnew announcement.

Curry claimed that on a journey through the Tsangpo gorge in Tibet, he had discovered a hidden waterfall behind which the Tibetans say a cavern leads into the Hollow Earth, which they call Agharta.

In the polar trip, Curry, planned to follow the legendary expedition of Olaf Jansen and his father who reportedly discovered the opening in 1829. Jansen’s adventures are recounted by Rodney M. Cluff in his book World Top Secret: Our Earth is Hollow. The Admiral Byrd story has also become something of a legend among Hollow Earth enthusiasts. Byrd is reported to have seen the lands of inner Earth on a 1947 flight beyond the North Pole. According to author Amadeo Giannini’s 1959 book Worlds Beyond the Poles the Poles, Byrd observed “iceless land and lakes and mountains where foliage was abundant.”

Even though Curry was unable to follow through, the legend of the hollow earth refuses to die, due in part to a 2006 book, by author David Standish, Hollow Earth: The long and curious history of imagining strange lands, fantastical creatures, advanced civilizations, and marvelous machines below the earth’s surface.

Curry claimed the opening to the hollow earth is located at 84.4 degrees north and 41 degrees east, about 300 miles northwest of Ellesmere island. The Agnew-led group will be accompanied by a documentary film crew, so if they find something, we should get pictures. That is, if they come back.
One of my favorite songs from the late 1960s had the title and refrain “I just dropped in to see what condition my condition was in.” It was a hit for the First Edition, with Kenny Rogers singing the lead and Glenn Campbell playing lead guitar, which is a bit strange, considering that the song became a psychedelic anthem and a favorite of Jimmy Hendrix. Both Rogers and Campbell went country (nothing wrong with country—I like that, too—but these artists arrived there from a different place). As for me, I was just intrigued by the philosophical implications of “dropping in to see what condition one’s condition is in” for psychology and consciousness studies. But what’s this got to do with forbidden archaeology?

Let’s make the connection. My book Forbidden Archaeology, from one point of view, is a manifestation of the state of my intellectual condition at the time I wrote it, and it remains part of my intellectual condition up to this day. The book is out there in the world, and one of the places it can be found is on commercial bookselling web sites, like Amazon.com. One of the features of such web sites is that readers can put up their reviews of the book, giving it from one to five stars, with five being the highest positive rating. Reviews are constantly being added, so the mix of positive and negative reviews is always changing. So you could say the “condition” of the totality of reviews is always changing.

So sometimes I just drop in to Amazon.com to see what condition my condition is in. I don’t expect everyone to approve of the book. I like the five stars, but I also kind of like it that a good number of reviewers give it a one star and sometimes lament that it is not possible to give it zero stars. That’s really great. Everyone’s entitled to their opinion. But I have to say it is annoying to see reviews that misrepresent the book. Let me give an example. There is currently up on the site a one-star review that focuses on a particular case in the book—

Continued on Page 20
BY JEFF NISBET

On April 30, 2007, Scotland's newspaper of record, The Scotsman, published a short article headlined "Musical Secret Uncovered in Chapel Carvings," about a father-and-son team of Edinburgh musicians, Tommy and Stuart Mitchell, who claimed to have found a secret piece of music hidden in carvings at Rosslyn Chapel. It was, Stuart said, like finding a "compact disc from the 15th century." Two weeks later, after the story had been picked up by the BBC, the AP and Reuters wire services, such high-profile newspapers as the New York Times and the Boston Globe, and the enthusiastic participation of Internet bloggers everywhere, the Scotsman article had circumnavigated the globe, just in time for the May 10 world premiere of the musical piece the Mitchells had titled "The Rosslyn Motet," performed in the chapel that The Da Vinci Code had made famous.

Despite the fact that when the final notes of the Motet had been played the chapel had resisted, contrary to the expectations of many, giving up even one of its long-speculated secrets, the commercial success of the composition had been assured, and the product made available to shoppers of the chapel had "orchestrated" his father's finding for generations, and that "his feat was hailed by experts as a stroke of genius.

The Rosslyn Motet was the man who "spent 20 years cracking this code in the ceiling." Stuart is now described as "orchestrating" his father's finding for the world on fire, the Scotsman published three more articles about Stuart Mitchell. In the first of these articles, the April 27, 2006 "Tune in to the Da Vinci Coda," Stuart's father Tommy is introduced to us as the man who "spent 20 years cracking this code in the ceiling." Stuart is now described as "orchestrating" his father's finding for "The Rosslyn Motet." It is in this article that we get the first quasi-comprehensible description of the chapel's hidden code and how it was unraveled. I will try to make it better than it was.

At one end of Rosslyn Chapel is an area known as the "Lady Chapel," the ceiling of which is supported by arches reaching out and under it from the three pillars to its immediate west and the wall to the east. From these ribs hang what have become known as the "Rosslyn Cubes," and among the 213 existing cubes (two are missing) can be found 13 uniquely different carved patterns. Tommy's breakthrough, the article says, came when he "discovered that the markings carved on the face of the cubes seem to match a phenomenon called Cymatics or Chladni patterns," caused when a "sustained note is used to vibrate a sheet of metal covered in powder, producing marks." The marks produced by different notes can "include flowers, diamonds and hexagons—shapes all present on the Rosslyn cubes."

Believing that the similarity of the Chladni patterns with the carvings on the Rosslyn cubes was "beyond coincidence," Stuart assigned a note to each of the 13 carved variations and, according to the article, is now "orchestrating the findings for a new recording called The Rosslyn Motet." It is the Mitchells' hope that the music,
In the beginning, the future earth was but a molten mass of fiery gases. Like all corporeal worlds, its destiny was to begin in fire and end in ice. For 19th century science, this was a stable dictum—"A constant heat loss from a once fiery earth." The flaming earth, of course, had to cool quite a bit before we could go for a walk in the park. But it is the steady and trifling loss of heat that concerns us most. According to Isaac Asimov, there is an "eighty-million-year trend of dropping temperature." (It's actually as old as the earth itself.) Certainly this natural and very gradual cooling is intrinsically tied to the simultaneous decrease in the planet's rotational speed; for all young planets whirl about with a blooming velocity that Nature tames, little by little. Infant earth spun around her axis in only 14 hours. Planet Earth, in fact, is no youngster, some scientists openly lamenting our "geriatric" globe, as witnessed by decreases in vulcanism, sky-falls, continent formation, rainfall, seismic activity, and rotation speed.

Of all the sacred cows that scientific fundamentalism "hugs forever" (William James' phrase), the Ice Age—and now its stepchild, global warming—is among the most tenacious. Both "Ice Age" and "Global Warming" ask us to promiscuously abandon the age-old march of Geologic Time, i.e., the earth's minute but incessant loss of heat, and install, in its place a recurring scene of universal refrigeration (ice ages) and, more recently, a frightening tableau of escalating temperatures (global warming).

The idea of Mother Earth changing her habit mid-career, of periodically freezing and thawing, like the ground in early spring, turning on and off throughout the aeons like a grand machine—came along, not surprisingly, at the birth of the Industrial Age, whose mechanistic way set the stage for our scientific models.

Let us begin with a brief look at the chaos of modern science whose glaring lack of consensus places their pet theories on thin ice, indeed.

Wildly conjectural and obscenely contradictory, these are the clashing "facts" of the Ice Ages, as set forth by our most notable deans of science:

- Ice ages occur every 250 million years; no, make that every 250 thousand years; or, every 100,000 years; or "several hundreds of thousands of years;" or perhaps, 40,000 years.
- When was the first ice age? 300 thousand years ago? 300 million years ago? A billion years ago?
- How long do ice ages last? 100,000 years? "Tens of millions of years?" How many ice ages have there been?—ten of them in the last million years; four of them in the last million years; four in the last 600 million years; "five ice ages altogether."

And when did the last ice age end?—6,000 years ago;—40,000 years ago;—11,000 years ago;—27,000 years ago;—1,000 years ago.

Had enough?

If scientists are light-years away from agreeing on the vital statistics of ice ages, it's for a good reason. There never was an ice age. School's out.

So let's scroll back 150 years and see why Charles Darwin was almost forced to fabricate ice ages. Father Darwin, it seems, could not account for the presence of the same animal species inhabiting the far reaches of both northern and southern hemispheres.

How could cold-weather animals have traversed the equatorial zones? Or did they? Ultimately, Darwin postulated "advancing ice" to explain their presence in different corners of the world. Here's how Darwin's "ice ages" solved the stickiest zoological puzzle of the 19th century:

When the hypothetical "glacial period" descended upon the north, animals slowly migrated southward. During the next "interglacial" (warm period—The Big Defrost), some of those heavy-coated beasts returned north again, but others apparently remained in equatorial regions, finding refuge from heat in the cool mountains. And when the next "ice age" came along (this is the important part)—it came from the south. Some kind of alternating pattern.

Well, those animals ensconced in the southern highlands climbed down from their wuthering heights for warmer pastures. And, as Darwin reasoned, when the next "interglacial" warm set in, those same beasts moved...
Was There an Intergalactic Dimension to World War II?

“The last world war was not simply a war fought between the Allies and the Axis or Democracy and Despotism... It was also the planetary battlefield of Galactic War III, when alien civilizations sponsoring the Nazis and alien civilizations sponsoring the Americans fought once again for control of planet Earth... while using its unsuspecting armies as pawns in their interstellar conflict.”

Steve Omar from “Galactic War III”

The conventional view of the outbreak of World War II is one in which Germany and Japan just happened to emerge as fascist military superpowers at the same time, and decided to join forces and take over the entire world! In this view, it was coincidental that Japan would build an imperial fleet, and become an invincible naval power, and that Germany would simultaneously develop a fearsome Blitzkrieg capability using coordinated air and ground forces. Even at face value, this hypothesis seems absurd to some. Such grand historical coincidences rarely occur, and usually turn out the result of meticulous, long-range planning, and that seems to be the case with World War II. Now a growing group of researchers into the circumstances of Hitler’s rise to power, and the sudden, coordinated emergence of militant fascism all over the world, see the roots of World War II in an entirely new and even more disturbing light.

Could it have been decided well in advance at some very high level that Japan would take over all of Asia and Australia, while Germany and Italy would divide up Europe, Russia, and North and South America? Were Spain, South Africa and Argentina—already fascist dictatorships—automatically part of the alliance? According to researchers in the new school of thought, such a division of effort made perfect sense, since domination of Asia required control over vast Pacific Ocean areas that only superior naval forces could handle, while the conquest of the massive continental areas of Europe, Russia and the Americas would necessitate control of the air and huge, highly mechanized, fast-moving armies. Some are arguing now that there was an invisible hand behind all of this and, moreover, that it wasn’t earthy. Cumulative torrents of information now emerging from insiders seem to indicate that planet Earth may, in fact, be a battleground between extraterrestrial forces—that, indeed, we are right in the middle of a real Star Wars. Could it be that for millennia, while we struggled with swords and bows and arrows, and man-powered naval vessels, the ETs, apparently, paid scant attention to us, but that with the advent of World War II we became players on the cosmic stage? Could it be that for the last three quarters of a century we have become knowing, active participants in an ongoing galactic conflict?

The following scenario, it is argued, is the once hidden story of World War II.

He Will Dance

After WWI, at the end of 1919, ex-corporal Adolph Hitler met Dietrich Eckart in Munich. Eckart was a sophisticated and wealthy publisher and was editor-in-chief of an anti-semitic publication called In Plain German. He was also an occultist in the highest circle of The Thule Society, an esoteric group founded in Germany in 1918. He had been a student of Russian metaphysician G. I. Gurdjieff. Because of his admiration for Eckart, Hitler joined the society. The Thule Society held regular seances during which the attendees reportedly communicated with demons and attempted to invoke the Anti-Christ. During one such session, Eckart believed that he was told by his spirit guide that he would have the honor of training the coming Great One—the incarnation of the Anti-Christ. He soon became convinced that Adolph Hitler

Continued on Page 66
There are in Mexico the ruins of a prehistoric sacred city (Teotihuacan) which apparently in that country had the significance that Mecca possesses for Moslems, or Lourdes for Catholics.

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Thirty three miles north of Mexico City lies the grandest archaeological zone on the continent, Teotihuacan. At the zenith of its power, believed to be about fourteen centuries ago, the ancient megalopolis may have embraced as many as 300,000 inhabitants, who dominated Middle America to a greater extent than any people before or since. Covering an area approximately eight square miles, a nearly two-mile long, 120-foot wide ceremonial highway known as the Avenue of the Dead leads to a stupendous set of stone monuments, the largest of these being the Pyramid of the Sun. Originally rising in four massive stages above the arid environment, it contains approximately a million cubic yards of stone mostly faced with hewn tezontle, a coarse, reddish volcanic rock.

Other than a generally comparable massiveness, the Mexican structure appears at first glance wholly unlike ancient Egypt’s foremost building, the Great Pyramid of Khufu on the Giza Plateau. But a closer examination reveals some startling similarities. There is only a six-foot difference in their base diameters on both sides, and the Pyramid of the Sun was (before modern restoration) just 14.39 feet over the mid-height of the Great Pyramid. While not identical, these dimensions are intriguingly close.

The fundamental arithmetical function of Khufu’s Great Pyramid incorporates the value of pi, the ratio of a circle’s diameter to its circumference, a concept used to solve problems about the size, shape, weight, etc., of the earth. The concept works when we multiply the structure’s radius by 2 pi. Mexico’s Pyramid of the Sun achieves the same result though precisely twice the Egyptian formula. Multiplying its true height by 4 pi makes an incredibly accurate (less than one-half inch from exact) reading of its perimeter. The very precision of this computation renders chance arrangement unlikely.

The late 19th century pioneer in Mesoamerican archaeology, Augustus Le Plongeon, found that the Mayas’ chief unit of measurement was one forty-millionth of the circumference of the earth. It is not known if Teotihuacan’s Pyramid of the Sun incorporates this geodetic unit, although the structure was in use during the Mayas’ florescence. Le Plongeon was pilloried during his lifetime by conventional colleagues, who took scant interest in his priceless collection of Maya artifacts, in large measure because he refused to observe their anathema of public discussion about Atlantis.

Both Egypt’s Great Pyramid and Mexico’s Pyramid of...
structure served as a model, because both have the same geographical alignment. Furthermore, archaeologists have identified the "Re' serpent/sun glyph at Teotihuacan." Reproductions presented by Thompson show a fundamental similarity between the "Re' glyph" and the "Mexican Serpent Sun Eye."

Beneath the Pyramid of the Sun is a 300-foot-long, seven-foot-high lava tube leading to a natural cave terra-formed by its ancient builders into a quartet of chambers. Its arrangement roughly parallels the descending passageway and chambers of the Great Pyramid. More exactly like the Egyptian King's Chamber, the Mexican passageway terminates into its cluster of chambers just off center from the Pyramid of the Sun's geometrical mid-point. Its two upper levels contained a huge sheet of mica. The function of this bizarre find could not have been decorative, because its position was situated between layers within the uppermost reaches of the apex. Unfortunately, the mica disappeared after its discovery in 1906. But another, much smaller structure not far from the Pyramid of the Sun was found to contain two enormous mica wafers, each 90 feet square. This building may have been used to store the mica for use in the nearby Pyramid of the Sun.

The mineral was certainly valued most highly, because it had to be imported with great care all the way from Brazil, 2,000 miles by land and sea. Even so, it does not appear in a religious or ceremonial context anywhere else in Teotihuacan, or the rest of Mesoamerica, for that matter. How could it, concealed away from view within the apex of the Pyramid of the Sun? Yet, its presence provides an answer when we realize that mica has been valued since the beginning of our modern age of electricity for its use as a chief component in the production of capacitors. As Corliss points out, "Since large slabs of mica have considerable value for their electrical properties, it is hardly surprising that this artifact quickly disappeared."

In his landmark work, The Giza Power Plant, Christopher Dunn demonstrated that Egypt's Great Pyramid was never a tomb, but a solid-state electrical device powered by the natural forces of the earth itself. Following up on his convincing evidence, I concluded in Opening the Ark of the Covenant that the Great Pyramid was a geo-transducer purpose-built to transmute seismic violence into electrical discharge. Like Egypt's Great Pyramid, its Mexican counterpart is similarly positioned over a major earthquake fault, the most active in Middle America, and the culprit responsible for so many seismic upheavals which have done terrific damage to Mexico City for centuries. As in any transducer, in order for it to have functioned, a large and suitable crystal had to be installed in the granite "sarcophagus" of the structure's King's Chamber. In fact, Arab tradition recounted the former existence of just such a crystal in the Egyptian pyramid.

Did the huge mica sheets in Mexico's Pyramid of the Sun similarly ameliorate the harmful energies let loose by earthquake activity? Corliss admits that "a tenuous and subtle connection can be made between the Teotihuacan mica sheets and the strange cavities filled with sifted, mineral-enriched sand in the Great Pyramid." There are, in fact, many and significant geodetic comparisons between both structures. The fundamental similarity of their internal configurations, their positioning over major earthquake zones, and a shared use of capacitor minerals at their apaxes lead one to conclude that the two pyramids were engineered as geo-transducers by the same designers. Their differences are equally important, because each structure, while incorporating important common features, reflects the particular topography and geology of their separate locations. An exact reproduction of Egypt's Great Pyramid would not fit in the Valley of Mexico because, among other geodetic features, it defines the geographical dimensions of the Nile Delta. On the other hand, the Pyramid of the Sun was, as it were, tailored to the related though peculiar situation of Middle America.

But what can account for their fundamental similarities, separated as they are by thousands of miles? A hint may lie in Teotihuacan's location. Perhaps the most overtly antediluvian site on the continent, it lies an incongruous 130 miles from the nearest coast, it abounds with maritime themes. Mural and stone friezes are obsessed with portraying conch, scallop and olive seashells. At the base of the Pyramid of the Moon, on its own massive altar in a unique place of honor immediately fronting the penultimate monument of Teotihuacan, is a great conch shell superbly sculpted many times its natural size. Why should the lone symbol of the sea have been provided with so extraordinary a place in this desert kingdom, if not to epitomize some deeply significant connection between its creators and the ocean?

The Atlantean character of the site begins to reveal itself in the city's alignment with the setting of the Pleiades, the Daughters of Atlas. Reaffirming the importance of this orientation, the builders of Teotihuacan even altered the course of the nearby San Juan River to align with the Pleiades. Close to the Pyramid of the Sun stood a colossal basalt statue of Chalchiuhtlicue, the water-goddess who was said to have caused the great flood which destroyed a former age. She was massively portrayed at Teotihuacan as an "Atlantean" figure supporting a lintel, signifying the sky.

Another "Atlantean" figure, the bearded rain-god, Tlaloc, who bore the sky on his shoulders, is depicted in an important mural at Teotihuacan's Tetitla Palace. Several buildings down from the Pyramid of the Moon stands the Temple of Quetzalcoatl, the yellow-bearded, fair-skinned culture-bearer who arrived with his fellow artists and scientists of the Old Red Land from over the Sun Rise Sea to found civilization in the Valley of Mexico. And when we observe that the monuments of Teotihuacan are built with the same kind of red, white and black volcanic stone Plato said the Atlanteans preferred as the construction materials for their sacred buildings, implications of Atlantis are difficult to ignore.

Comparisons with the Great Pyramid, however compelling, are challenged by the relative dating of both structures. The Egyptian edifice is at least 4,500 years old, perhaps much older. According to archaeologists, Mexico’s Pyramid of the Sun was built approximately 2,000 years ago. The twenty-five centuries (at least) supposedly separating the two sites would seem to render any connection between them most unlikely. Yet, there may be a solution to this apparent discrepancy in time.

Researchers are divided over the true age of Teotihuacan. Standard texts describe the Continued on Page 71
Who Were the Olmecs?

By David Childress

In January of 2007 it was announced that the ruins of a lost city had been discovered in the Valley of Mexico, just 25 miles south of Mexico City. Dubbed Zazacatla, the city was found near Xochitepec by Mexican archaeologist Giselle Canto. The ruins, it was said, had been left by the Olmecs—the strange and ancient culture believed to be the mother culture of Central America. Reports at the time, however, expressed surprise that this “new” Olmec city was not on the Gulf Coast, where most previous Olmec sites had been located, but was instead hundreds of miles inland.

Once again, the contradictions of the Olmecs were confounding and confusing conventional archaeology.

The oldest, and possibly greatest enigma of early Mexico and North America is that of the Olmecs. Olmecs are now often referred to as Proto-Maya by academic archaeologists, or Olcans, meaning inhabitants of Olcan, the “Olmec Land” as it is now being called. When one looks at the enigmatic cave drawings, the gigantic, perfectly carved heads, the trademark “frown,” and the violent, militaristic look of the Olmecs, an emphatic question leaps to mind: “Who were these weirdos?”

The strange world of the Olmecs is only now being pieced together. In their art, Olmecs are often dressed in leather helmets, have broad faces and thick lips (plus broad noses), a mean-looking expression, and resemble nothing so much as a bunch of angry African rugby players from Nigeria or Tanzania. While mainstream archaeologists insist that Africans never colonized Mexico or Central America, the average man looks at these sculptures and wonders how academia can make such a blatant assertion—so startlingly unscientific at its very core. Even though sanctioned in the hallowed halls of academia telling the masses that these were not Africans could well lead one to conclude that the academics are blind, insane or both!

The Discovery of the Olmecs

Until the 1930s it was largely held that the oldest civilization in the Americas was the Mayan. The great quantity of Mayan artfacts discovered throughout the Yucatan, Guatemala and the Gulf Coast of Mexico had convinced archeologists that the Maya were the mother civilization of Central America. But some “Mayan artifacts” were subtly different from most of the others. One difference was that some carvings of large heads had faces with more African-looking features than many of the other Mayan works. Mayan paintings and sculpture can be quite varied but the African-looking features seemed distinctly un-Mayan. These African-looking heads often had a curious frown, often wore masks or appeared to be a half-jaguar-half-man beast. This recurring motif contrasted distinctly with other Mayan finds.

In 1929, Marshall H. Saville, the Director of the Museum of the American Indian in New York, classified these works as being from an entirely new culture, not Mayan. Somewhat inappropriately, he called it “Olmec” (a name first used in 1927), which means “rubber people” in Nahua, the language of the Mexican (“Aztec”) people.

According to the famous Mexican archeologist Ignacio Bernal, Olmec-type art was first noticed as early as 1869 but, as noted above, the term “Olmec” or “Rubber People” was first used in 1927. Naturally, a number of prominent Mayan archaeologists, including Eric Thompson who helped decipher the Mayan calendar, refused to believe that this new culture could be earlier than the Maya. Not until a special meeting in Mexico City in 1942 was the matter largely settled that the Olmecs predated the Maya. The date for the beginning of the Olmec culture was to remain a matter of great debate, however.

The discovery of the Olmecs, though, created more questions than answers, seeming to cast into doubt many of the old assumptions concerning American prehistory. Suddenly, here was a diverse-looking people who built monumental sculptures with amazing skill, were the actual “inventors” of the number and writing system used by the Maya, the ball game with its rubber balls and even knew about the wheel (as evidenced by their wheeled toys).

The greater enigma was upon archaeology—who were these people?

Who Were the Olmecs?

Bernal continued to study the Olmecs and came out with the only significant study on this early Central American culture in his 1969 book The Olmec World. In that book, Bernal discussed the curious finds attributed to the Olmecs all over southern Mexico and...
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