



Issue Number 8



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Growing up on the family ranch near Roswell, N.M. in the 1940s provided Apollo 14 astronaut and paranormal researcher-in-the-making Edgar Mitchell with more than a few clues to his destiny. On the way to school, for example, he would walk past the house of reclusive rocket scientist Robert Goddard whose obscure experiments in the 1920s had inspired the German ballistic missiles of World War II and paved the way for Mitchell's own lunar mission, yet a quarter century away. There were also aircraft of the wood and cloth variety available for flying—an opportunity not lost on the young test pilot-to-be (his first solo flight came at 14). As a youth, Mitchell watched and wondered at the mysterious glows which filled the night skies over nearby White Sands as an atomic age was being hatched in secrecy. And later another—perhaps stranger—episode, the purported crash of a flying saucer just a few miles away, would also leave intriguing clues to be pondered in a future, still—a half century later—in the process of unfolding.

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A child staring at the clear night sky beholds the wonder of the universe and its mystery. How, after all, to such a simple mind, to any mind, can the starry expanse go on and on, never ending. For if it were to end, we imagine, there would always be something beyond. And then what about the beginning, and before that, and so on? The two apparent extremes describe what the French philosopher and mathematician, Blaise Pascal, called les deux infinis, the two infinities.

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In April, Egypt's Supreme Council of Antiquities granted a one-year renewable license to a team of U.S. researchers to carry out surveys at Giza and around the Sphinx using seismographs and ground-penetrating radar. Their ultimate purpose is to locate the "Hall of Records," the chamber described by American mystic Edgar Cayce beginning in 1935 as containing the historical records and wisdom of the fabled lost civilization of Atlantis. Cayce suggested that this records chamber would be found under the Sphinx sometime before the end of the 20th century, most likely between 1996 and 1998.

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How is it that we have lived in a kind of veiled ignorance for millennia, our books speaking of a history which is hardly ancient, but rather a drop in the bucket of time, accepting simplistic stories of creation and evolution and isolated from other life within the galaxy, barely learning with crude ships how to cross our own seas some few hundreds of years ago? And yet, here and there we have been able to pick up the pieces of lost civilizations whose people somehow seemed to be more in touch than ourselves with origins and endings and with the cyclical nature of time. Such a people were the Maya, whose astoundingly precise calendrical achievements brought them to calculate actual dates going as far back as 90 and 300 million years and into the future soon to be our present!

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Everyone seems to be jumping on the Celtic bandwagon these days and well they should. Business is booming. Teenagers haven't heard anything so cutting-edge since the rockers unplugged and Tony Bennett started re-crooning on MTV. The only thing that could top that would be a new music video by the Benedictine Monks of Santo Domingo De Silos with Sting. In this issue we'll focus on traditional folk music that has once again become in vogue. Whether from Ireland, Japan or the Wild West, the folksongs and musical creations based on the styles of yesteryear are back.

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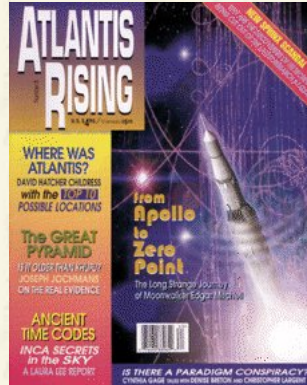
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AN ENGINEER IN EGYPT

by

CHRISTOPHER DUNN

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Within the past three years, artifacts established as icons of ancient Egyptian study have developed a new aura. There are suggestions of controversy, cover-ups and conspiracy to squelch or ignore data that promises to shatter conventional academic thinking regarding prehistoric society. As of this writing, a powerful movement is intent on restoring to the world a heritage that has been partly destroyed and undeniably misunderstood. This movement consists of specialists in various fields who, in the face of fierce opposition from Egyptologists, are cooperating with each other to affect changes in our beliefs of prehistory.

The opposition by Egyptologists is like the last gasp of a dying man. In the face of expert analysis they are striving to protect their cozy tenures by arguing engineering subtleties that make no sense whatever. In a recent interview, an Egyptologist ridiculed theorists, who present different view of the pyramids, claiming their ideas are the product of overactive imaginations stimulated by the consumption of beer. Hmmm.

By way of challenging such conventional theories, there has been, for decades, an undercurrent of speculation that the pyramid builders were highly advanced in their technology. Attempts to build pyramids using the orthodox methods theorized for the ancient Egyptians, have fallen pitifully short. The great pyramid is 483 feet high and houses seventy-ton pieces of granite lifted to a level of 175 feet. Theorists have

struggled with stones weighing up to two tons to a height of a few feet. One wonders if these were attempts to prove that primitive methods are capable of building the Egyptian pyramids or the opposite? Attempts to execute such conventional theories have not revealed the theories to be correct! Do we need to revise the theory, or will we continue to educate our young with erroneous data?

In August 1984 this author published an article in Analog Magazine entitled "Advanced Machining in Ancient Egypt?" based on Pyramids and Temple of Gizeh, by Sir William Flinders Petrie, published in 1883. Since that article's publication, I have been fortunate to visit Egypt twice. With each visit I leave with more respect for the industry of the ancient pyramid builders. An industry, by the way, that does not exist anywhere in the world today.

In 1986, I visited the Cairo museum and gave a copy of my article, and a business card, to the director. He thanked me kindly, then threw my offering into a drawer with other sundry stuff, and turned away. Another Egyptologist led me to the "tool room" to educate me in the methods of the ancient masons by showing me a few cases that housed primitive copper tools.

I asked my host about the cutting of granite, as this was the focus of my article. He explained how a slot was cut in the granite and wooden wedges, soaked with water, were inserted. The wood swelled creating pressure that split the rock. This still did not explain how copper implements were able to cut granite, but he was so enthusiastic with his dissertation, I chose not to interrupt.

I was musing over a statement made by Egyptologist Dr. I. E. S. Edwards in "Ancient Egypt" (National Geographic Society, Washington, 1978). Edwards said that to cut the granite, "axes and chisels were made of copper hardened by hammering."

This is like saying "to cut this aluminum saucepan they fashioned their knives out of butter!"

My host animatedly walked me over to a nearby travel agent encouraging me to buy plane tickets to Aswan, "where" he said, "the evidence is clear. I must see the quarry marks there and the unfinished obelisk." Dutifully, I bought the tickets and arrived at Aswan the next day.

The Aswan quarries were educational. The obelisk weighs approximately 3,000 tons. However, the quarry marks I saw there did not satisfy me as being the only means by which the pyramid builders quarried their rock. Located in the channel, which runs the length of the obelisk, is a large hole drilled into the bedrock hillside, measuring

approximately 12 inches in diameter and three feet deep. The hole was drilled at an angle with the top intruding into the channel space. (see photo number 1, drill hole at Aswan) The ancients must have used drills to remove material from the perimeter of the obelisk, knocked out the webs between the holes and then removed the cusps.

While strolling around the Giza Plateau later, I started to question the quarry marks at Aswan even more. (I also questioned why the Egyptologist had deemed it necessary to buy a plane ticket to look at them.) I was to the South of the second pyramid when I found an abundance of quarry marks of similar nature. The granite casing stones, which had sheathed the second pyramid, were stripped off and lying around the base in various stages of destruction. Typical to all of the granite stones worked on were the same quarry marks that I had seen at Aswan earlier in the week.

This discovery confirmed my suspicion of the validity of Egyptologists' theories on the ancient pyramid builders' quarrying methods. If these quarry marks distinctively identify the people who created the pyramids, why would they engage in such a tremendous amount of extremely difficult work only to destroy their work after having completed it? It seems, to me, that these kinds of quarry marks were from a later period of time and were created by people who were interested only in obtaining granite. Without caring from where they got it.

You can see demonstrations of primitive stone cutting in Egypt if you go to Saqqara. Being alerted to the presence of tourists, workers will start chipping away at limestone blocks. It doesn't surprise me that they choose limestone for their demonstration, for it is a soft sedimentary rock and can be easily worked. However, you won't find any workers plowing through granite, an extremely hard, igneous rock made up of feldspar and quartz. Any attempt at creating granite, diorite and basalt artifacts on the same scale as the ancients, but using primitive methods, would meet with utter and complete failure.

Those Egyptologists who know that work-hardened copper will not cut granite have dreamed up a different method. They propose that the ancients used small round diorite balls (another extremely hard igneous rock) with which they "bashed" the granite.

How could anyone who has been to Egypt and seen the wonderful intricately detailed hieroglyphs cut with amazing precision in granite and diorite statues, that tower 15 ft. above an average man, propose that this work was done by bashing the granite with a round ball? The hieroglyphs are amazingly precise with grooves that are square and deeper than they are wide. They follow precise contours and some have grooves that run parallel to each other with only .030 inch wide wall between the grooves. Sir William Flinders Petrie remarked that the grooves could only have been cut with a special tool that was capable of

plowing cleanly through the granite without splintering the rock. Bashing with small balls never entered Petrie's mind. But then, Petrie was a surveyor whose father was an engineer. Failing to come up with a method that would satisfy the evidence, Petrie had to leave the subject open.

We would be hard pressed to produce many of these artifacts today, even using our advanced methods of manufacturing. The tools displayed as instruments for the creation of these incredible artifacts are physically incapable of even coming close to reproducing many of the artifacts in question. Along with the enormous task of quarrying, cutting and erecting the Great Pyramid and its neighbors, thousands of tons of hard igneous rock, such as granite and diorite, were carved with extreme proficiency and accuracy. After standing in awe before these engineering marvels and then being shown a paltry collection of copper implements in the tool case at the Cairo Museum, one comes away with a sense of frustration, futility and wonder.

The world's first Egyptologist, Sir William Flinders Petrie recognized that these tools were insufficient. He admitted it in his book *Pyramids and Temples of Gizeh* and expressed amazement and stupefaction regarding the methods the ancient Egyptians were using to cut hard igneous rocks, crediting them with methods that "...we are only now coming to understand." So why do modern Egyptologists identify this work with a few primitive copper instruments and small round balls? It makes no sense whatsoever!

While browsing through the Cairo Museum, I found evidence of lathe turning on a large scale. A sarcophagus lid had distinctive indications. Its radius terminated with a blend radius at shoulders on both ends. The tool marks near these corner radii are the same as those I have witnessed on objects that have an intermittent cut.

Petrie also studied the sawing methods of the pyramid builders. He concluded that their saws must have been at least nine feet long. Again, there are subtle indications on the artifacts Petrie was studying of modern sawing methods. The sarcophagus in the King's Chamber inside the Great Pyramid has saw marks on the north end that are identical to saw marks I've seen on modern granite artifacts.

The artifacts representing tubular drilling, studied by Petrie, are the most clearly astounding and conclusive evidence yet presented to identify, with little doubt, the knowledge and technology in existence in pre-history. The ancient pyramid builders used a technique for drilling holes that is commonly known as "trepanning." This technique leaves a central core and is an efficient means of hole making. For holes that didn't go all the way through the material, the craftsmen would reach a desired depth and then break the core out of the hole. It was not just the holes, that Petrie was studying, but the cores cast aside by the masons who had

done some trepanning. Regarding tool marks which left a spiral groove on a core taken out of a hole drilled into a piece of granite, he wrote: "the spiral of the cut sinks .100 inch in the circumference of six inches, or one in sixty, a rate of plowing out of the quartz and feldspar which is astonishing."

For drilling these holes, there is only one method that satisfies the evidence. Without any thought to the time in history when these artifacts were produced, analysis of the evidence clearly points to ultrasonic machining. This is the method that I proposed in my article in 1984, and so far, no one has been able to disprove it.

In 1994 I sent a copy of the article to Robert Bauval (The Orion Mystery) who then passed it on to Graham Hancock (Fingerprints of the Gods). After a series of conversations with Hancock, I was invited to Egypt to participate in a documentary with him, Robert and John Anthony West. On February 22, 1995 at 9:00 A.M. I had my first experience of being 'on camera'.

This time, with the expressed intent of inspecting features I had identified on my previous trip in 1986, I took some tools with me: a flat ground piece of steel (commonly known as a "parallel" in tool shops, it is about six inches long and a quarter-inch thick with edges ground flat within .0002 inch); an Interapid indicator; a wire contour gage; a device which forms around shapes; and hard forming wax.

While there, I came across, and was able to measure, some artifacts produced by the ancient pyramid builders that prove beyond a shadow of a doubt that highly advanced and sophisticated tools and methods were employed. The first object I checked for close precision was the sarcophagus inside the second (Khafra's) pyramid on the Giza Plateau. I climbed inside the box, and with a flashlight and the parallel, was astounded to find the surface on the inside of the box perfectly smooth and perfectly flat. Placing the edge of the parallel against the surface I lit my flashlight behind it. There was no light coming through the interface. No matter where I moved the parallel, vertically, horizontally, sliding it along as one would a gage on a precision surface plate, I couldn't detect any deviation from a perfectly flat surface. A group of Spanish tourist found it extremely interesting too, and gathered around me as I was becoming quite animated at this point exclaiming into my tape recorder. "Space age precision!"

The tour guides, at this point, were becoming quite animated too. I sensed that they probably didn't think it was appropriate for a live foreigner to be where they believe a dead Egyptian should go, so, I respectfully removed myself from the sarcophagus and continued my examination on the outside. There were more features of this artifact that I wanted to inspect, of course, but didn't have the freedom to do so.

My mind was racing as I lowered my frame into the narrow confines of the entrance shaft and climbed to the outside. The inside of a huge granite box finished off to a precision that we reserve for precision surface plates? How did they do this? It would be impossible to do this by hand!

While being extremely impressed with this artifact, I was even more impressed with other artifacts found at another site in the rock tunnels at the temple of Serapeum at Saqqara, the site of the step pyramid and Zoser's tomb. In these dark dusty tunnels are housed 21 huge basalt boxes. They weigh an estimated 65 tons each and are finished off to the same precision as the sarcophagus in the second pyramid.

The final artifact I inspected was a piece of granite I quite literally stumbled across while strolling around the Giza Plateau later that day. I concluded, after doing a preliminary check of this piece, that the ancient pyramid builders had to have used a machinery that followed precise contours in three axes to guide the tool that created it. Beyond the incredible precision, normal flat surfaces, being simple geometry, may be explained away by simple methods. This piece, though, drives us beyond the question normally pondered...what tools were used to cut it? To a more far reaching question... what guided the cutting tool? These discoveries have more implications for understanding the technology used by the ancient pyramid builders than anything heretofore uncovered.

The interpretation of these artifacts depends on engineers and technologists. When presenting this material to a local engineers club, I was gratified by the response of my peers. They saw the significance. They agreed with the conclusions. While my focus was on the methods used to produce them, some engineers, ignoring Egyptologists proposed uses for these artifacts, asked, "what were they doing with them?" They were utterly and completely astounded by what they saw.

The interpretation and understanding of a civilization's level of technology cannot and should not hinge on the preservation of a written record for every technique that they had developed. The "nuts and bolts" of our society do not always make good copy, and a stone mural will more than likely be cut to convey an ideological message, rather than the technique used to inscribe it. Records of the technology developed by our modern civilization rest in media that is vulnerable and could conceivably cease to exist in the event of a world wide catastrophe, such as a nuclear war, or another ice age. Consequently, after several thousand years, an interpretation of an artisan's methods may be more accurate than an interpretation of his language. The language of science and technology doesn't have the same freedom as speech. So even though the tools and machines have not survived the thousands of years since their use, we have to assume, by objective analysis of the evidence, that they did exist.

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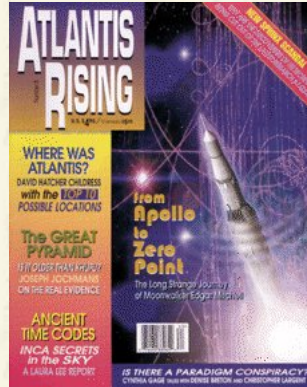
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FROM APOLLO TO ZERO POINT

by

J. Douglas Kenyon

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Growing up on the family ranch near Roswell, N.M. in the 1940s provided Apollo 14 astronaut and paranormal researcher-in-the-making Edgar Mitchell with more than a few clues to his destiny. On the way to school, for example, he would walk past the house of reclusive rocket scientist Robert Goddard whose obscure experiments in the 1920s had inspired the German ballistic missiles of World War II and paved the way for Mitchell's own lunar mission, yet a quarter century away. There were also aircraft of the wood and cloth variety available for flying—an opportunity not lost on the young test pilot-to-be (his first solo flight came at 14). As a youth, Mitchell watched and wondered at the mysterious glows which filled the night skies over nearby White Sands as an atomic age was being hatched in secrecy. And later another—perhaps stranger—episode, the purported crash of a flying saucer just a few miles away, would also leave intriguing clues to be pondered in a future, still—a half century later—in the process of unfolding.

One of the few humans known to have viewed the earth as an "extra-terrestrial," and one of only 12—so far as we know—to have actually set foot on another celestial body, Mitchell, with co-writer Dwight Williams, has just finished a new book *The Way of the Explorer* (Putnam, N.Y.) relating the many experiences in space and on earth which render the universe a far more marvelous and mysterious place than the titans of established science—and, for that matter, most of his

fellow astronauts—have dared to admit.

In the book, Mitchell details his widely and sensationably publicized—yet fully scientific—attempt to communicate telepathically from the moon with colleagues back on earth, and goes on to describe the experiment's virtually unreported "dramatic" and positive results. But, it was on the trip back to Earth during that 1971 mission, that he made his most significant encounter with infinity—an experience that was to change his life forever and lead to some of the revolutionary, albeit controversial, conclusions in his book.

He writes, "...as I looked beyond the earth itself to the magnificence of the larger scene, there was a startling recognition that the nature of the universe was not as I had been taught. My understanding of the separate distinctness and the relative independence of movement of those cosmic bodies was shattered. There was an upwelling of fresh insight coupled with a feeling of ubiquitous harmony—a sense of interconnectedness with the celestial bodies surrounding our spacecraft."

For Mitchell, the experience, which he would later describe as an epiphany, was so profound and moving that he knew his life had changed irreversibly. Though, he continued briefly with the space program and served on the backup crew for Apollo 16, he soon went on to establish, in the early '70s—for the purpose of investigating many of the questions which had come to preoccupy him—the Institute of Noetic Sciences.

Having earned a doctorate in aeronautics and astronautics from M.I.T., Mitchell was acutely aware of the failures of western science to deal with the perplexing problems of consciousness and non-physical reality. His own observations had already provided plenty of data which failed to square with prevailing views of the possible.

Soon Mitchell encountered Norbu Chen an American trained in Tibetan Buddhism who, to his amazement, successfully healed his mother of chronic eye problems and thereafter provided plenty of material for investigation. Later he met Uri Geller (the Israeli psychic who was to become famous for his spoon bending abilities) and subsequently sponsored numerous experiments to establish the truth of what was happening. (Mitchell insists that Geller has not been successfully debunked—as has been claimed—and that it is, in fact, the debunkers who have some explaining to do.)

His own research, plus results from some of the more exotic experiments on the frontiers of science, have led Mitchell, in an effort to account for evidence of "the non-local interconnectedness of things" to offer in his book what he calls a "dyadic" model to explain things. The universe, he concludes, is formed of inseparable pairs called dyads which emerge into time and space from a "zero point"—the intelligent

self-generating source of the universe, where all information is stored and never lost, and with which it is possible to resonate and thus, theoretically, to gain access to all knowledge—another way of describing what some religions term enlightenment.

"Zero Point" he defined recently as "(having) zero dimensions, as in mathematics, a point, not a line, plane or solid—just quantum fluctuation— working like a mirror to create a virtual image, which is building up resonance." Fascinated by the efforts of Nikola Tesla, John Keeley and others who have attempted—with apparent success—to tap a universally available source of energy, Mitchell sees possible corroboration for his ideas. "If they are correct and many people think they are," he says cautiously, "(their power source) probably is what we call a zero point field, with non-local interconnected properties."

One experiment, in particular, played a key role in his thinking. A physicist at the University of Paris named Alain Aspect demonstrated that subatomic particles originating from the same source, though separated by great distances, still managed to maintain the proper quantum relationship to each other, despite any changes that might occur to one or the other. The implication being that communication of some sort is occurring between particles over great distances without limitation by the speed of light.

Recently Mitchell agreed to share his thoughts with Atlantis Rising. We reached him at his home in Florida where he lives with his third wife Sheila and his teenage son Adam. After quieting one of his schnauzers and settling down with a cup of herbal tea the former space explorer talked about his book, his theories, UFOs, government cover-ups, ancient mysteries and other controversies.

The Aspect experiment, notwithstanding, communication with fellow astronauts has been limited over the years, though, occasionally, he does talk to some of them, depending on the subject. "Many of the people in my business, after my flight," he chuckles, "came into my office and said 'tell me about what you are doing, it's exciting' but they looked furtively as they came in and closed the door very carefully."

Closed doors are nothing new to Edgar Mitchell, when it comes to finding mainstream acceptance for his ideas, but he is reluctant to criticize. Though admitting that there is resistance in some quarters, he prefers to make the point that verifiable proof in this area is hard to come by. "We're dealing with levels of nature that are exceedingly subtle, and require a great deal of sophistication in testing them and a lot of money." If there is a problem, he prefers to say, it is with the peer review system in which professional journals decide what is and is not worthy of publication. In that area he's quite willing to say that the system is "atrocious....Too many of the editors, frankly, don't have the skills to be good judges and so they pass these things off. If they don't

like it they pass it off to somebody they don't think will like it. If they do like it, they'll pass it to someone they think will like it. The peer review process is just terribly political." Again, tempering his words, he insists that he has no objection to the process in theory. The difficulty, as with most areas of human function, is hypocrisy. "We talk about the beauty of science, the objectivity, but we let our emotions, our power plays, our greed, etc.—our human fallibility's—get into virtually everything we do, including the peer review process." Will he stipulate that in many cases individuals are more concerned with preserving their own prerogatives than the truth? "Absolutely!" The realm of ideas has evolved like most other kinds of politics. "We have stopped burning witches at the stake, but we have certainly not stopped persecuting."

Regarding the role of government in blocking the dissemination of information, however, he is more willing to cry cover-up, particularly when it comes to questions regarding the famous "crashed UFO" incident at Roswell in 1948. "All you have to do is ask for some information under the freedom of information act," he complains, "and then get in return blacked-out pages, to perceive that. In other words, if you want to know more about it than the notion that it was simply a weather balloon at Roswell, and you ask for answers pertaining simply to that, you get back nothing but the standard pat old answers, filled through and through with censorship that is totally inappropriate to the issue."

Mitchell says he was 17 at the time of the Roswell incident and didn't personally know any of the principles, though his parents did. In recent years though he has been in touch with many who appear to have been very close to the source, including Jesse Marcel, Jr., it is clear to Mitchell that many are still frightened about giving testimony. Making no claims of first-hand knowledge in the case, he simply asks "that the people who do have first-hand experience be released from any security oaths and be assured that they won't be prosecuted and that any information relating to the existence of foreign visitors be released." He's optimistic that someday that will happen.

On NBC's Dateline in April, Mitchell said that he had "met with people from three countries who in the course of their official duties claim to have had close encounters (of the third kind)." On the show he scoffed at the standard Air Force explanation of Roswell as a crashed weather balloon. "The people that were there say that's utter nonsense." Did he think it likely that extra-terrestrials have been to this planet? "From what I now understand and have experienced, I think the evidence is very strong, and large portions of it are classified (by the government)." He also told Dateline that his information from former highly placed US officials is that the government has picked up engineering secrets from UFOs. Dateline was unable to obtain any official response beyond the standard handouts on the subject stating that "there has been no evidence indicating that sighting's categorized as 'unidentified' are

extraterrestrial."

As for the notion that modern scientific knowledge is but the rediscovery of lost ancient knowledge, Mitchell thinks it's only partly true. "What modern science has produced is specificity and a new way of looking at detail and measuring details that the ancients couldn't. They kind of intuitively sensed the broad scale of things. The detail they couldn't know. Putting it together takes science."

On evidence of advanced scientific knowledge by the ancients, such as the engineering and precise alignment of ancient monuments and the astronomical knowledge implicit in their understanding of such phenomena as the precession of equinoxes, Mitchell seems—not surprisingly—to lean toward the ancient astronaut explanation. Fascinated by the work of Zecharia Sitchin, Mitchell would like to see some serious efforts made to validate theories that civilization on Earth, owes its origins to implantation by extra-terrestrials.

Questions on a related topic, though, touch a sore spot. Space researcher and author Richard Hoagland's recent charges in a Washington, D.C. press conference—that the astronauts of Apollo 12 and 14 were actually in the midst of ancient ruins on the moon and that photos were systematically doctored to cover up the evidence—provokes nothing but scorn from Mitchell. The entire event was televised live to the world (making such manipulation virtually impossible), he points out, and adds that Hoagland failed to call him for any kind of comment or corroboration (though Mitchell says he could easily have done so). "I would have given (Hoagland) credit for being persistent and hanging by his guts for saying hey, 'let's look, there's something there worth looking at.' But if he's going to say that it happened on my flight and there's something we missed, or something we're covering up, then he just shot himself in the foot, because we didn't cover up, we didn't miss it. There wasn't anything there. It's just baloney." Mitchell, however, is willing to concede that there may be something to Hoagland's Face-on-Mars conjectures, as detailed in his book "The Monuments of Mars." Statistical analysis, Mitchell feels, argues against a purely natural formation on the Cydonia plain. He has long supported a mission to Mars to fully answer such questions.

Whatever he might anticipate from future interplanetary exploration, Mitchell, is less sure what to expect from the 'undiscovered country' that lies beyond the frontier called death. Though, he thinks some kind of survival of identity occurs, he suspects "the mechanism is quite different than we're used to thinking." In Mitchell's view, the accumulated knowledge and experience of an individual—he prefers to describe it as information—remains intact in a universal "zero point" field where it can be accessed by other individuals with the appropriate resonance, which, he believes, accounts for data cited in support of reincarnation. In Mitchell's mind there is little difference between such

a phenomenon and the classic notion of the soul, though he stops short of believing that discarnate existence outside the three dimensional world can occur—the software requires the hardware. "Right now a human being is a self aware organism," he explains, "and everything before this instant—right now—is memory. It's just information in your memory or perhaps even somewhere else. What we're proposing here is that the experience—in the form of information—is simply not lost. So in principle, anyone that could claim that information—that total information—is essentially that person."

For Mitchell zero point is essentially equivalent with God—intelligent, self-organizing, and utilizing information to evolve. "If we in the universe are self-organizing and intelligent and are a product of the universe, then the universe is self-organizing and intelligent and that is also what we ascribe deity to be."

The future for Edgar Mitchell promises to be "more of the same." Which means more books and research into the vast potentials of consciousness, in conjunction perhaps with state-of-the-art media production.

Mitchell has entered into partnership with Hollywood producer Robert Watts (credits include all of the major Lucas and Spielberg movies including the Star Wars and Indiana Jones series) and others to form North Tower Films. The goal is to create the kind of consciousness-raising material that can help catalyze the needed changes on our small planet. Mitchell thinks the media can play a dominant role in such a process "as much as scientists," but, he points out, "the media has to go back to objective reporting."

A world in which science, government and the media perform their role without bias...It sounds like a star to aim for. For Edgar Mitchell, it's already clear, the moon was just a stepping stone to infinity, both without and within. Hopefully, the rest of humanity will soon get the opportunity also to make such discoveries, without interference from civilization's established institutions. If not, those institutions may find themselves as out-dated as aircraft made from wood and cloth.

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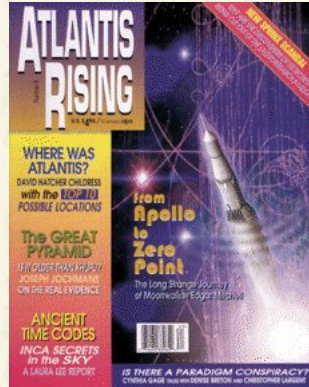
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>HOW OLD ARE THE PYRAMIDS?

by

JOSEPH JOCHMANS

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The controversy raised by John Anthony West and Robert Schoch concerning the true age of the Great Sphinx is now beginning to overcast the other famous monuments which share space on the Giza plateau—namely, the three pyramids that were supposedly built by Pharaohs Khufu, Khafre and Menkhare in the Fourth Dynasty. Were these Pyramids constructed only 4,300 years ago, or—like the Sphinx—is there evidence they could be far older, dating instead to perhaps 12,000 years ago?

Let's begin first with looking at the age of the Great Pyramid. The conservative historians' entire case for dating the Great Pyramid to the Fourth Dynasty rests upon two major pieces of evidence. The first is the story of Herodotus, who in 443 B.C. visited Egypt and recounted how Pharaoh Cheops (the Greek name for Khufu) built the Great Pyramid during his reign with 100,000 men in 20 years. However, we now know this story is highly questionable. Even his contemporaries called Herodotus the "Father of Lies." Not only do the construction estimates he gave not work, but Herodotus, as an Initiate in the Egyptian Mystery Schools, was sworn to secrecy regarding the true nature of the Pyramid, and he more than likely copied a fictitious tale about the monument that was then in circulation among the common masses. The Greek historian's account stands in sharp contrast to most other Egyptian, Hebrew, Greek, Roman, Hermetic, Coptic and medieval Arabic scholarly sources which agree that the Great Pyramid was not

constructed during the time frame of Pharaoh Khufu or Dynastic Egypt, but was the product of the "Age of the Gods" thousands of years earlier.

The second piece of evidence is the existence of painted hieroglyphic inscriptions found in the air space chambers above the King's Chamber, which include the name of Pharaoh Khufu. They were supposedly discovered by Col. Richard Howard-Vyse in 1837, when he forced his way up to these chambers using gunpowder. But there are certain facts showing these inscriptions were in actuality forgeries.

At the time Col. Howard-Vyse began his quest to find chambers above the King's Chamber, his digging concession from the Egyptian authorities, as well as his financial support, were both running out. It was necessary for him to make a major discovery as soon as possible in order to continue his work. He was hoping that the area above Davison's Chamber (the first air space chamber, discovered by Nathaniel Davison in 1765) would contain a large, hidden room or vault, and was severely disappointed when instead he brought to light only another air space chamber, which was far from the "dramatic discovery" he needed.

Only two months before, his rival, the Italian explorer Captain Caviglia, had stirred archaeological circles with his find of quarry inscriptions in some of the tombs around the Great Pyramid. These quarry inscriptions took the form of hieroglyphs daubed on the building blocks with a red paint, and had been used by the builders of the Old Kingdom as directions for where the blocks were to be placed. A number of modern researchers now suspect that, in the battle for archaeological oneupmanship, Col. Howard-Vyse sought to overshadow Caviglia, and gain renewed support for his own projects, with a similar but more spectacular "discovery," by imitating these quarry inscriptions inside the Great Pyramid itself. Forging such inscriptions would have been fairly easy, since the Arabs still use similar red ochre paint, called moghrah, that is indistinguishable from that of the ancients.

The question has never been answered, why do inscriptions appear only in the air space chambers that Col. Howard-Vyse opened, but none were found in Davison's Chamber, with which the Colonel had nothing to do, discovered earlier, in 1765?

Serious problems also arise when we examine the nature of the inscriptions themselves. Samuel Birch, a hieroglyph expert of the British Museum, was among the first to analyze the air chamber paintings, and noted a number of peculiarities among them which remain unresolved to this day. These "peculiarities" represent serious mistakes on the part of the forger. Birch noted, for example, that many of the daubings were not hieroglyphic but hieratic. Now hieratic was a form of written shorthand first developed during the Middle Kingdom, or at least a thousand years after the Fourth Dynasty. In one location, directly after a royal cartouche, the title is given, "Mighty in Upper and Lower Egypt," in a

form that made its first appearance during the Saitic period of the 6th century B.C., a full 2,000 years after Khufu's reign.

In another place, the hieroglyph symbol for "good, gracious" was used as the number "18," a usage found nowhere else in the entire body of Egyptian literature. In fact, Birch and later Egyptologists such as Carl Richard Lepsius and Sir Flinders Petrie were disturbed at the number of exceptions of usage in the air space chamber, inscriptions found by Col. Howard-Vyse that have absolutely no parallel throughout 4,000 years of hieroglyphic writing.

In perhaps the most blatant example of forgery, in Col. Howard-Vyse's chambers one finds great confusion concerning the appearance of the name Khufu. At the time these chambers were being opened, the Pharaoh's cartouche had not yet been fully revealed from other excavations, and there were several possibilities to choose from. As a result, a number of crude hybrid forms appear throughout the air chambers, such as "Khnem-Khuf," "Souphis," "Saufou," etc. The problem with the first example, "Khnem-Khuf," is that we know today that it signifies "brother of Khufu" and refers to Khafre, Khufu's eventual successor. For years, this appearance of a second king's name has not been explained, and as Gaston Maspero observed in *The Dawn of Civilization*: "The existence of the two cartouches of Khufu and Khnem-Khufu on the same monument has caused much embarrassment to Egyptologists."

Adding to this further is the fact that, where the right hieroglyph name for Khufu does appear, it is spelled wrong. The hieroglyph sources available to Col. Howard-Vyse in 1837, Sir John Gardner Wilkinson's *Material Hieroglyphia*, and Leon de Laborde's *Voyage de l'Arabie* Petree, incorrectly depicted the first symbol of Khufu's name as an open circle with a dot in the middle—the sign of Ra, the sun god—instead of a solid disk, which is the phonetic sound kh. Col. Howard-Vyse made the fatal error of copying this mistake in the uppermost of the air space chambers, so that, when strictly translated, the name given is Raufu, and not Khufu. Again, nowhere else in all of Egyptian literature, except in the air space chamber inscriptions, is this aberrant spelling for Khufu found.

This last mistake is the final blow showing that Col. Howard-Vyse and not the original builders of the Great Pyramid was the true source who caused the red-painted markings to be inscribed. And with that the proof that the Great Pyramid was built by Pharaoh Khufu in the Fourth Dynasty also vanishes.

Actually, we have the testament of Pharaoh Khufu himself that he only did repair work on the Great Pyramid. The Inventory Stele, found in 1857 by Auguste Mariette just to the east of the Pyramid, dates to about 1500 B.C., but according to Maspero and other experts, shows evidence

of having been copied from a far older stele contemporaneous with the Fourth Dynasty. In the Stele, Khufu himself tells of his discoveries made while clearing away the sands from the Pyramid and Sphinx. He dedicated the account to Isis, who he called the "Mistress of the Western Mountain," "Mistress of the Pyramid," and identified the Pyramid itself as the "House of Isis."

The Stele describes how Pharaoh Khufu, "gave to her (Isis) an offering anew, and he built again (to restore, renovate, reconstruct) her temple of stone." From there, the Pharaoh inspected the Sphinx, according to the text, and related the story of how in his time both the monument and a nearby sycamore tree had been struck by lightning. The bolt had knocked off part of the headdress of the Sphinx, which Khufu carefully restored. Egyptologist Selim Hassan, who dug out the Sphinx from the surrounding sands in the 1930's, observed there is indeed evidence that portions of the Sphinx were damaged by lightning, and the mark of ancient repairs is very apparent. Also, he noted, sycamore trees once grew to the south of the monument, which had been dated to a great age.

The Stele then ends with the story of how Khufu built small pyramids for himself and his daughters, wife and family, next to the Great Pyramid. Today, the ruins of three small pyramids are indeed situated on the east side of the monument. Archaeologists have found independent evidence that the southernmost of the three small pyramids flanking the Great Pyramid was in fact dedicated to Henutsen, a wife of Khufu. Everything in the inscription thus matches the known facts. If these facts can be believed as true, then the additional information that Khufu was only a restorer of the Great Pyramid and not its builder, must also be treated as historically true.

ANCIENT LEGENDS AND MODERN RESEARCH CONFIRM EACH OTHER

When we look at mythic history for the story of the origins of the Great Pyramid, we discover that the monument was not attributed to any Pharaoh, but was the product of the genius and higher learning of the Gods of Old. Time and time again, from the Roman Marcellinus to the Coptic Al Masudi and the Arab Ibn Abd Alhokim, the recounters of the ancient legends tell how the Pyramid was built to preserve the knowledge of a magnificent civilization from destruction by a Flood, and that it was this Flood which brought the Age of the Gods to its tragic end. The various Chronologies of Legendary Rulers place a minimum date for the Age of the Gods as circa 10,000 B.C. This is the time frame Plato, in his Timaeus and Critias, ascribed the destruction of Atlantis. And it is also this date, as can be proven in modern scientific studies, which was highlighted by major climatic, geologic and geomagnetic disturbances, accompanied by massive paleo-biological

extinctions in the planet, marking the division point between the Ice Age and the Present Era.

In Egypt, geologists examining the fossil record have found that the combined effect of melting glaciers in the Mountains of the Moon, plus a sharp rise in precipitation levels in Central Africa, caused the Nile river circa 10,000 B.C. to swell in size a thousandfold, eroding away cliff walls miles from its present banks, and washing out its entire valley throughout the length of Egypt. At the same time, as the Mediterranean Sea began to fill and rise due to higher ocean levels from melting northern glaciers, its waters for a brief period also flooded the lower Nile valley. These, geologists are certain, are the last major flood events in Egypt's fossil history, before the sea retreated and the Nile settled down to today's relatively peaceful, winding flow. Yet, knowing this, geologists are hard pressed to explain why there existed a fourteen-foot layer of silt sediment around the base of the Pyramid, a layer which also contained many seashells, and the fossil of a sea cow, all of which were dated by radiocarbon methods to 11,600 B.P. (Before Present) plus or minus 300 years.

Legends and records likewise speak of the fact that, before the Arabs removed the Pyramid's outer casing stones, one could see water marks on the stones halfway up the Pyramid's height, in about the 240-foot level, which would be 400 feet above the present Nile level. The medieval Arab historian Al Biruni, writing in his treatise *The Chronology of Ancient Nations*, noted: "The Persians and the great mass of Magians relate that the inhabitants of the west, when they were warned by their sages, constructed buildings of the King and the Giza Pyramids. The traces of the water of the Deluge and the effects of the waves are still visible on these pyramids halfway up, above which the water did not rise." Add to this the observation made when the Pyramid was first opened, that incrustations of salt an inch thick were found inside. Most of this salt is natural exudation from the chambered rock wall, but chemical analysis also shows some of the salt has a mineral content consistent with salt from the sea. Thus, during the prehistoric Flood, when waters surrounded the Great Pyramid, the known and unknown entrances leaked, allowing seawater into the interior, which later evaporated and left the salts behind. The locations where the salts are found are consistent with the monument having been submerged half-way up its height.

If the floodings of 10,000 B.C. were the last major catastrophic water events in Egypt, and the Pyramid exhibits signs of having been subjected to them, it means the Pyramid must date from a period before the flooding occurred.

Though most Egyptologists today have yet to accept such a necessary "radical" revision of their dating of the Pyramid, there have been other discoveries that have forced them to at least realize that their

preconceived theories of any early Dynastic age for the structure is no longer tenable.

In 1983 and 1984, prehistorian Robert J. Wenke from the University of Washington, and president of the American Research Center in Egypt, was given permission to collect mortar samples from various ancient construction sites, including the Great Pyramid and the Sphinx Temple. The mortar contained particles of charcoal, insect matter, pollen, and other organic materials which could be subjected for carbon-14 dating analysis. Using two different radiocarbon dating laboratories—the Institute for the Study of Man at Southern Methodist University, and the Institute of Medium Energy Physics in Zurich—the samples revealed a number of curiosities. For the Great Pyramid samples, the tests performed at the two labs initially gave very different clusterings of dates, off by several thousands of years. When certain "adjustments" in the data were applied, the resulting time frame narrowed to 3100 B.C. to 2850 B.C.—which is still 400 years earlier than when most Egyptologists believe the Great Pyramid was built. Even more anomalous, the dates obtained from mortar used near the top of the Pyramid were a thousand years older than those obtained from mortar nearer the Pyramid base. The researchers, if they were to fully believe these findings, would have to propose that the Pyramid had somehow been built from the top down.

What makes the datings further unacceptable is that all of them were taken from areas of previously exposed surfaces. We know from such sources as the Inventory Stele that the Giza monuments were time and time again subjected to many reconstructions and repair work, inside and out. Therefore the radiocarbon dates can only give us clues as to when the time frame was for the repair work, not the actual construction of the Great Pyramid. If the dates are to be believed at all, they at least tell us that reconstruction work was done on the monument in a time period long before the "accepted" building was done, which means the Pyramid itself must be from an even earlier period, farther distant in the past.

WERE THE THREE GIZA PYRAMIDS MODELS FOR EGYPT'S "PYRAMID AGE"?

Expanding our sphere of inquiry to now include all three of the Giza Pyramids, we find that an interesting historical conundrum arises regarding their "accepted" construction. If, as conservative scholars surmise, the three Giza Pyramids were built in the Fourth Dynasty by the succession of three Pharaohs—Khufu, Khafre and Menkhare— what we find regarding the sizes of the three pyramids in association with the three reigns is inconsistent with what we would have expected to have happened.

First, Khufu ruled and supposedly constructed the Great Pyramid.

Khafre followed Khufu, and in order to be politically and religiously "correct," we would have expected him to have erected a pyramid larger than Khufu's. To do otherwise would have seriously reflected on his being inferior to his predecessor. Generally speaking, a ruler could not afford for his people to think that their Pharaoh was weaker in power and less blessed by the gods and goddesses than the ruler before him.

After Khafre, Menkhare next took the throne of Egypt, and in order to be in continued good political and religious form, we would have expected him to build the largest pyramid of all, dwarfing those of Khufu and Khafre in order to make sure he was not to be outshone by either of his predecessors.

Yet what we find at Giza is exactly opposite the expected scenario: Supposedly Khufu constructed the largest pyramid, Khafre built his slightly smaller than Khufu's, and Menkhare erected a pyramid only a third the size of the other two.

If what actually happened contradicts what should have happened if the three Giza pyramids were built in the Fourth Dynasty, then this can only mean that something is fundamentally wrong with the accepted scenario.

Instead of the three Pharaohs building the three Giza pyramids, what if the pyramids were already present, old with age, and in the Fourth Dynasty the three succeeding rulers simply claimed possession of the structures, doing repair work on them, and building only the minor subsidiary pyramids around them for themselves and their families—just as the Inventory Stele describes Khufu did. What would we expect would have happened?

Khufu, first on the scene, would naturally have laid claim to the largest pyramid for himself, or the Great Pyramid. His successor, Khafre, now left with only two pyramids to choose from, would have taken possession of the second largest. Menkhare, the last to reign, would have had to be content with the last pyramid available, the smallest of the three.

Such a scenario best fits the actual facts, for this is exactly the succession of pyramids the Pharaoh had jurisdiction over, each in their turn. Clearly, what this suggests is the Giza pyramids came first, then the Pharaohs ruled, not the other way around.

According to conservative scholars, the Giza Three were supposed to represent the "height of accomplishment" in the Egyptian age of pyramid building, from the Third to the Thirteenth Dynasties, 2700 to 1800 B.C. But if the Giza Pyramids are in reality 12,000 years old, then they instead must have served as the models the Dynastic Egyptians repeatedly tried to copy and emulate. If we recognize this greater antiquity for the Giza Three, then many mysteries surrounding the

design and construction of Egypt's other pyramids find their solutions.

The conservative view purports that the early pyramids along the Nile developed by stages of "evolution." Initially, in the First and Second Dynasties, from circa 3200 to 2800 B.C., the Pharaohs were buried in mastabas, which were rectangular-shaped structures with walls sloping inward, built over underground vaults. What has baffled archaeologists is that each of the first kings of Egypt had not one but two such mastabas, at Abydos, and at Saqqara. One of these served as a cenotaph, or an empty tomb in honor of the royal person. The reason for this early practice is still a puzzle to scholars, not yet solved.

However, we know from ancient records that the peoples of the ancient world at one time had knowledge of the existence of the known entrance to the Great Pyramid, and they left evidence, in the form of torch soot and graffiti on the walls, that they penetrated as far as the Descending Passage and Pit Chamber. The Second and Third Pyramids also possess passages and empty chambers deep beneath their foundations. Did the early Pharaohs, in studying the design of the Giza Pyramids standing silently before them on the Nile, imitate the empty Pyramid chambers in the building of their second royal tombs, believing the empty chambers had a special spiritual significance they wished to emulate?

In the Third Dynasty, beginning about 2780 B.C., Pharaoh Zoser undertook to build a mastaba for himself as had his predecessors, but then decided to go several steps further. Two more mastaba structures were constructed on top of the first in step fashion, and finally, these in turn were incorporated as one side of a six-tiered pyramid. The development of this curious structure—today called the Step Pyramid, and located at Saqqara—indicates that Zoser was attempting to copy or duplicate a particular image. The pyramid does resemble a Sumerian ziggurat, or "holy mountain," except that unlike the ziggurat Zoser's structure possessed no sanctuary at its apex, and had a system of internal tunnels and chambers. The only structures which come close to being models for Zoser's work are the Giza Pyramids.

Significantly—and again in imitation of the Giza monuments—Zoser was not buried in his Step Pyramid. The foot of a mummy thought to have belonged to Zoser was found in one chamber, but the wrappings proved to be from a period much later than the Third Dynasty. All in all, a total of sixty mummies were found in and around the Step Pyramid, but these have been dated to the Saitic or Late Period, in the first millennium B.C. Zoser's tomb has been identified as located at Bet Khalaif, and no pyramid structure was found associated with it.

Following Zoser, his successor, Pharaoh Sekhemket, attempted to build a pyramid, but it appears never to have been completed, and today is only a mass of rubble. However, archaeologists did find at the bottom of a shaft below the structure a sealed alabaster sarcophagus. When the

sarcophagus was opened, it was found to be completely empty, mirroring the state the Stone Box was found in, in the Great Pyramid.

The one ruler who by far was the most ambitious pyramid builder of the Third Dynasty was Pharaoh Senefru. He constructed three monuments, and there is every reason to believe he attempted to duplicate the feat of the three Giza Pyramids. He came close, for his pyramids contained two-thirds as much stone, covered 90 percent as much area, and were built with comparable speed as the Giza structures. The one obvious difference is their building design and masonry were very crude, when examined alongside the work done in the Giza area.

It is in the period immediately following Senefru, at the beginning of the Fourth Dynasty, that we are supposed to believe that Egyptian architects somehow miraculously overcame all their construction shortcomings, and developed the quantum leap of techniques for advanced building that went into the making of the Giza Pyramids. But the Giza monuments, however, stand out above all the rest of the pyramids in Egypt in many unique ways, clearly showing they were not related to the other Egyptian pyramids in time or construction.

First, only the Great Pyramid and (from what is known from legend and esoteric literature) the other two Giza Pyramids have chambers in their upper interior—all the rest possess only a lower chamber or chambers near the foundation. These are copies of the pit chambers in the Giza Pyramids. The Dynastic Egyptians, not knowing of the secret chambers higher up, had no precedent for including these in their own pyramids.

Second, only the Giza Three are accurately aligned to true north, which is indicative of a very sophisticated science of Earth measurement and construction—elements exhibited in no other pyramid.

Third, only the Giza monuments were built with a high degree of accuracy—this precision, coupled with the apparent mastery of large, multi-ton stone construction, is what allowed the Giza Pyramids to reach their gigantic size, the largest in Egypt. In the Second and Third Pyramids the construction blocks are often not as massive or as finely positioned as they are seen in the Great Pyramid, but they are precise enough to place them in an entirely different category from all other structures along the Nile.

Fourth, the Giza monuments were built using construction designs totally alien to any other pyramid form. As William R. Fix, in *Pyramid Odyssey* observed: "Because the other pyramids consist of much smaller blocks, they were built as a series of shells with multiple internal retaining walls to give cohesiveness. The three large Giza Pyramids do not have these internal casings. The very size of the blocks produces the necessary stability. This characteristic reveals a general excellence of workmanship and also imply a much higher technological capability

than that employed anywhere else..

And fifth, unlike any pyramid supposedly built either before or after the Giza Three, none of the Giza monuments contain religious symbols or pictures in any of their inner chambers.

According to conservative scholars, the Giza Pyramids were built by the Fourth Dynasty Pharaohs Khufu, Khafre and Menkhare, as tombs. Yet not one of their bodies was found in any of them. The King's Chamber in the Great Pyramid was discovered to be completely empty upon its opening, its Stone Box sealed but vacant. In the Belzoni Chamber, beneath the Second Pyramid, a stone box was found like the one in the Great Pyramid, but it too contained no corpse. In 1878, a sarcophagus with a mummy inside was brought to light in the Third Pyramid. Though both the sarcophagus and mummy were lost at sea during their transport to the British Museum, samples had been taken from them, and when later analyzed by radiocarbon dating techniques, they were found to be from a fairly late date, only 2,000 to 2,500 years ago.

It is becoming increasingly apparent that the three Pharaohs who are thought to have built the Giza Pyramids instead simply claimed the monuments as their own, having given up on the idea of attempting to duplicate the structures, as Senefru had tried but failed to do before them. There are several subsidiary pyramids around the Giza Three which were probably built by the Pharaohs, and today are almost in total ruins because of their greatly inferior construction. According to ancient stelae and legends, the Pharaohs also made repairs on the Pyramids—but had nothing to do with their actual construction.

With Menkhare came the end of the Fourth Dynasty, and at the beginning of the Fifth Dynasty we are supposed to believe, according to the historians, that the Egyptians suddenly reverted back to the same old methods of design and greatly inferior construction techniques as seen in the pyramids prior to the Fourth Dynasty. The first Pharaoh, Shepeskaf, actually built nothing more than a mastaba for his burial place. He was then followed by Userkaf, whose pyramid was so badly made it today is only a heap of debris. Sahure, Nieswerre and Neferirkare came next, and between them at Abu Sir they attempted to erect three pyramids (again duplicating Giza), but these in no way approached the size or grandeur of the Giza Three, and today are nothing more than broken piles. The same can be said for the monuments of the Sixth through the Thirteenth Dynasties, after which pyramid building for the most part came to an end. In all, 23 major pyramids were erected following the Fourth Dynasty and in each single case, the work on them was done hastily, with little care of precision, and using blocks that were no more than roughly squared boulders. We may well ask, if the Giza Pyramids, in all their excellence, were supposedly built in the Fourth Dynasty, what happened to the advanced knowledge seen in their design and construction—why was it never used again, in not a single later

pyramid?

Author William R. Fix concluded: "The many fundamental differences between the major Giza monuments and the rest of Egypt's pyramids indicates that they do not fit into the contended chronology for dynastic Egypt. But if they do not belong to dynastic Egypt, there is only one direction in which they can be moved-not forward, but back into the past."

In truth, the Giza Pyramids were not an integral part of the evolutionary development of the Egyptian pyramids. Instead, they were there from the very beginning, the motivation and influence which spurred the building of the Dynastic pyramids along the Nile.

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THE PHYSICIST AS MYSTIC

by

David Lewis

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A child staring at the clear night sky beholds the wonder of the universe and its mystery. How, after all, to such a simple mind, to any mind, can the starry expanse go on and on, never ending. For if it were to end, we imagine, there would always be something beyond. And then what about the beginning, and before that, and so on? The two apparent extremes describe what the French philosopher and mathematician, Blaise Pascal, called *les deux infinis*, the two infinities.

As science probes this mystery, subatomically and cosmically, it searches within the domain of finite understanding for its answer. Since Darwin, western scientists have told us that matter gave birth to reality, to life, that reality is concrete, which is to say finite, the wonder of infinity as observed on a starry night notwithstanding. But in its attempt to define reality, to put it into an intellectual box, materialistic science finds itself in the land of mystics, the realm it sought to avoid all along.

Delving deeply, relentlessly, into any subatomic particle in the universe, cutting-edge physicists find that nothing is as it appears. Indeed, they find that the physical universe is but a ripple in an ocean of infinite energy, even as hangers on, such as Paul Kurtz and his Committee for Scientific Investigation of Claims of the Paranormal, and so many in the material sciences, assert that nothing exists beyond matter. They assert, in fact, that matter is ultimate reality. Unfortunately for the absolute materialists, though, the tide turned some time ago.

Early in this century, Albert Einstein amazed the world with his discoveries in the world of astrophysics. With his general theory of relativity, he opened the doors of science to the M-word—Mysticism. He told us that space and time are intertwined, relative coordinates in reality that make up the space-time continuum. He also suggested that matter is inseparable from an ever-present quantum energy field, that it is a condensation of that field, and that this ineffable field is the sole reality underlying all appearances. The implications brought into question the western world's most basic assumptions about the universe, about matter, and about our perceptions as human beings. Einstein, though, only opened the door to the mystical realm. Much more followed.

Quantum theory evolved beyond Einstein's landmark discoveries. Physicists, in their quest to define matter's essential properties, found that the most minute particles in the universe, protons, electrons, photons, and so on—the very fabric of the material universe—transcend three-dimensional reality. Electrons, they discovered, are not matter in any standard sense. The diameter of an electron, for instance, cannot be measured: an electron can be shown to be two things at once, both a wave and a particle, each with differing characteristics that should exclude the other's existence from a purely materialistic viewpoint. As particles, they behave like a larger visible object, a baseball, or a rock. As waves, though, electrons mysteriously shape-shift into vast energy clouds. They display magical properties, stretching across space with the apparent ability to bilocate. Physicists have discovered, moreover, that these magical abilities characterize the entire subatomic universe, adding a mind-boggling dimension, and a mystical one, to the nature of the universe itself.

Even more astounding revelations waited in the world of physics. The Observer, modern physicists found, actually determines the nature of a sub-atomic particle. When physicists observe particles as particles, they find them, understandably, to be particles. But when observing the same particles as waves, they find them to be waves, the implication being that matter is defined by conscious perspective rather than being fixed or finite.

A MORE PROFOUND UNDERSTANDING

Physicist David Bohm, one of Einstein's protégés, delved yet more deeply into this mystery. He took the implications of the new physics even farther. He discerned that if the nature of subatomic particles depends on an observer's perspective, then it is futile to search for a particle's actual properties, as was science's goal, or to think that subatomic particles, the essence of matter, even exist before someone observes them. In his plasma experiments at the Berkeley Radiation Laboratory, Bohm found that individual electrons act as part of an

interconnected whole. In plasma, a gas composed of electrons and positive ions in high concentration, electrons more or less assume the nature of a self-regulating organism, as if they were inherently intelligent. Bohm found, to his amazement, that the subatomic sea he created was conscious. By extension, the vast sub-atomic reality that is material creation may also be said to be conscious.

To those who foresaw the implications, Bohm shattered the useful but limiting premise that led science to its many achievements in modern times, crossing a new barrier, beyond which lurked the unknown, a scientific twilight zone. Intellectual observation, it turned out, the fulcrum of the scientific method since Francis Bacon, could only take an observer so far. As with any dogma, what was once a useful guideline became a stifling limitation. Negating the ability of the human intellect alone to fathom ultimate reality, Bohm, then, challenged the scientific world to adopt a more profound understanding.

Reality, Bohm's work suggests, has a more subtle nature than that which can be defined by linear, human thinking, the province of modern science and the intellect. Within the fabric of reality, Bohm found not just the wave/particle duality phenomenon, as described above, but an interconnectedness, a Non-Space or Non-Local reality where only the appearance of waves also being particles exists. He saw, perhaps intuitively, that it is ultimately meaningless to see the universe as composed of parts, or disconnected, since everything is joined, space and time being composed of the same essence as matter. A subatomic particle, then, does not suddenly change into a wave (at velocities that would have to be beyond the speed of light, as Bohm's mentor, Einstein, suggested), it already is a wave sharing the same Non-Space as the particle. Reality, then, is not material in any common sense of the word. It is something far more ineffable. Physicists call this Non-Locality. Mystics call it oneness.

In spite of those who disagreed, Bohm evolved a yet more profound understanding, that of an interconnected whole with a conscious essence, where all matter and events interact with one another, because time, space and distance are an illusion relative to perspective. He developed, in fact, a holographic model of the universe, where the whole can be found in the most minute part, a blade of grass, an atom, and where matter, circumstance and dimension result from holographic projections of subtle, but powerful, conscious energy. Actual location and, by extension, the shape-shifting of particles, all manifest reality, in fact, exist only in the context of relative appearances. Bohm discovered that every thing is connected to everything else, past, present and future, as well as time, space and distance, because it all occupies the same Non-Space and Non-Time.

David Bohm brought to physics and the scientific world the understanding that has propelled mystics and sages since the dawn of

time. Rejecting the idea that particles do not exist until they are observed, he, like Noble laureate and renowned physicist Brian Josephson, saw that physics must see the nature of subatomic reality in a new way. It is not simply that conscious perspective effects the nature of the subatomic quanta, Bohm revealed, but that the subatomic quanta is conscious, which means that everything is conscious, even inanimate objects and seemingly empty space, the very definition, if one were possible, of mystical or spiritual reality.

HALLOWED SPACE

Most physicists agree that a mere cubic centimeter of space brims with more energy than the sum of all the energy held in the entire material universe. One school of physics finds this calculation so incredible that they assume it must be a mistake. But to those such as Bohm, the principle makes perfect sense. Matter, according to the avant-garde of subatomic physics, cannot ultimately be separated from what appears as empty space. It is, rather, a part of space, and part of a deeper, invisible order from which reality's unseen, conscious essence precipitates, as material form, and then returns to the invisible again. Space, then, is not empty, but filled with highly-concentrated conscious energy, the source of everything in existence.

In *The Holographic Universe*, an elaboration upon the implication of Bohm's genius, Michael Talbot describes all of material creation as a "ripple...a pattern of excitation in the midst of an unimaginably vast ocean." Talbot goes on to say, paraphrasing Bohm, that, "...despite its apparent materiality and enormous size, the universe does not exist in and of itself, but is the stepchild of something far vaster and more ineffable."

Talbot tells Bohm's story, capsulizing the implications of his revelations and of modern science's implicit nihilism. "Bohm," Talbot says, "believes that our almost universal tendency to fragment the world and ignore the dynamic interconnectedness of all things is responsible for many of our problems...we believe we can extract the valuable parts of the earth without affecting the whole...treat parts of our body and not be concerned with the whole...deal with...crime, poverty, and drug addiction without addressing... society as a whole." Bohm, Talbot relates, believes that such a fragmented approach may even bring about our ultimate destruction.

The problem, then, in reconciling modern science, even modern physics, with the wonder a child feels while staring at a clear night sky, *Les Deux Infinis*, remains the dogma of absolute materialism, of non-interconnected-ness. While the tide has turned in certain circles within the scientific community, matter, we are still told, is the source of all

life. Nothing truly mysterious exists, they say, contrary to Einstein's belief that appreciation of the mysterious lies at the center of all true science. In letters to a friend, Darwin himself argued strenuously in favor of gradualism, the theory that all life evolved slowly and inexorably from primitive matter without sudden changes, in order to avoid supporting any possible supernatural or biblical creation theories. That bias, we now find, remains fixed to such a degree that absolute materialism has become the established dogma of the scientific and academic worlds. According to Allan Bloom, a professor at the University of Chicago, the suggestion of the existence of an Absolute, even the philosophical variety, is looked upon with derision in academic circles. He reveals in *Closing of the American Mind* that Absolutism of any sort has become taboo in university classrooms. No underlying order or intelligence can exist in the universe, the academics say. The avant-garde of theoretical physics, however, arrive with a new take on a very ancient philosophical and metaphysical Absolute.

ANCIENT WISDOM AND MODERN SCIENCE

Beyond the Big Bang, Paul LaViolette's book about ancient myth and the "science of continuous creation," reveals an extraordinarily persistent message encoded throughout the ancient mythologies of the world, a message now echoed by quantum cosmologists, such as Stanford's Andre Linde and even Cambridge's Steven Hawking.

Passed down to modern times from the mists of prehistory, these ancient myths repeatedly describe principles now pointed to in the newest of the new physics, that of a universal potential latent within all reality. "In all cases," LaViolette says, "the concept [the myths] convey effectively portrays how an initially uniform and featureless ether Self-Divides to produce a bi-polar...wave pattern."

LaViolette elaborates, telling us that an "ancient creation science" comes down to us through myth, which "conceives all physical form, animate or inanimate, to be sustained by an undercurrent of process, a flux of vital energy that is present in all regions of space...Thus the ancient creation science...infers the presence of lifelike consciences or spirits in all things, even in inanimate objects such as rocks and rivers or the Earth itself." While supporting his premise with the principles of quantum physics, LaViolette speaks to the materialists who inhabit the world of modern science, "This view of a vast, living beyond contrasts sharply with the sanitized mechanistic paradigm... which has denied the existence of an unseen supernatural realm and forged a wedge between science and religion."

High priests of physics such as Noble laureate Steven Weinberg, and other highly notable physicists, clearly leave the door open to

LaViolette's Continuous Creation, syncretizing, according to physicist Michio Kaku of the City University of New York, Judeo-Christian, Buddhist and scientific cosmologies. The high priests also express the likelihood of parallel universes, or a Multiverse, in which our reality is one of many that exists in Non-Time/Non-Space, a principle that sounds like the scientific version of transcendental existence. Addressing the Big Bang theory's inability to account for what happened before the Big Bang, Kaku, in a recent article in the London Daily Telegraph, quotes Weinberg as saying, "An important implication is that there wasn't a beginning...the [multiverse] has been here all along." Grappling with how extremely unlikely it is that our reality, let alone another, ever presented conditions that would support biological life, Princeton's Freeman Dyson says, ominously for the materialists, "It's as if the universe knew we were coming (emphasis added)."

BEYOND THE VEIL

The principles science now begins to embrace, that of an inherently intelligent universe, have, of course, been espoused for thousands of years. Ancient sanskrit texts describe the nature of Purusha, Supreme Consciousness, and Chittam, or mindstuff, as fundamental to the nature of reality. The mineral, vegetable, and animal kingdoms exist as grades of Supreme Consciousness, and man, being highly conscious, participates in this vast flow of subtle consciousness. Here, the mind is a miniature universe, and the universe is the expansion of mind. And while the debate still rages in western science, throughout history practitioners of the yogic science report, as actual conscious experience, what the high priests of physics relegate to abstract theory. In an exalted state of consciousness, for example, the great yogi, Paramahansa Yogananda, who spent much of his life in the United States, experienced his own awareness merged with cosmic consciousness, having devoted himself to that goal for many years.

In his famous autobiography, Yogananda describes his experience: "My sense of identity was no longer confined to a body," he relates, "but embraced the circumambient atoms...My ordinary frontal vision was now changed to a vast spherical sight, simultaneously all-perceptive...all melt-ed into a luminescent sea. The unifying light alternated with materializations of form."

After describing a state of ecstatic joy, the renowned yogi goes on to say, "A swelling glory within me began to envelop towns, continents, the earth, solar and stellar systems, tenuous nebulae, and floating universes...The entire cosmos...glittered within the infinitude of my being." In the jargon of modern physics, this experience might be described as Non-Locality in the electron sea. In the jargon of yoga, it is called Oneness with Supreme Consciousness, Ultimate Being, or God.

Like sages before him for thousands of years, Yogananda describes the universe beyond matter as being composed of indescribably subtle Light. He describes the material universe as being composed of the same essence but in a grosser form, a principle echoed throughout the world's mystical traditions and now in modern physics. Regarding the source of this Light, Yogananda states, "The divine dispersion of rays poured from an eternal source, blazing into galaxies transfigured with ineffable auras. Again and again I saw the creative beams condense into constellations, then resolve into sheets of transparent flame. By rhythmic reversion, sextillion worlds passed into diaphanous luster, then fire became firmament."

Perhaps more significantly, the sage tells us that his experience of the center of all light and creation poured from a point of intuitive perception in his heart, not from his intellect, a point that emphasizes the limits of the western scientific method. And while Western science may balk at such a subjective account, claiming it lacks scientific verification, those mystics who have devoted themselves to absolute perception throughout history report similar experiences. The yogic science, practiced within the laboratory of human consciousness, is, in fact, the science of consciousness, which physicists such as Bohm theorize as being inseparable from, and responsible for, all reality.

In his own way, our wonder-struck child beneath the stars probably draws the same conclusion.

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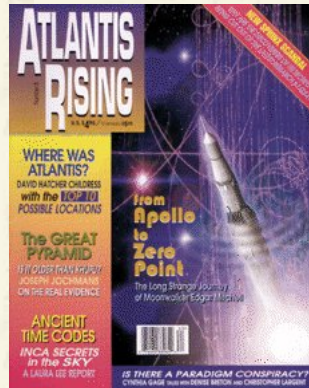
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TRACKING THE SECRETS OF THE INCAS

by

LAURA LEE

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It seems our cultural heritage is full of the greatest codes and ciphers ever written, and we're just now beginning to crack them.

BRAINTEASER NO. 1

Look around you for a universal clock that will remain, thousands of years from now, intact, fully operational, a piece of machinery that will last for all time, that tells time, from any vantage point on Earth's surface. Hint: Look Up. At night. Far from the city lights. Now tell the time. (For solution, keep reading.)

BRAINTEASER NO. 2

Now devise a means of taking a snapshot in time of a significant moment. Put it in a universal code, that anyone using the same clock can understand. Now preserve it so it may travel intact thousands of years into the future. Hint: This quote, The Universe is made up of stories, not atoms from Muriel Ruckeyser, will do nicely. (For solution, keep reading.)

FORGOTTEN SOLUTIONS

The very ancient, yet unacknowledged, culture which came up with solutions to these challenges laid the basis for traditions still in use today. As we awake from the Western society's cultural amnesia, we are piecing together the fragments of a long lost heritage.

The clock is Nature's own. This mechanism, provided by Earth's distinctive wobble within the solar system within the Galaxy, gives us the vantage point of sitting at the inner spring mechanism of a giant clock. It's small and large wheels within wheels are the visible planets, the constellations, and local Galactic arm, going about their orbits in relation to one another. This is how the ancients kept time, in the grandest sense.

Significant snapshots in time were recorded by a method equally ingenious: simple and entertaining stories containing precise astronomical notations. The mythmakers and astronomer-priests were one and the same, and simply watched the story's cast of characters (distinctly drawn personifications of the various planets and constellations) move about the night skies like actors on a stage. The story line would unfold as a celestial soap-opera.

Dr. William Sullivan is a cultural historian and archaeoastronomer specializing in the cultures of the Andes. He demonstrates, in his new breakthrough work, *The Secret of the Incas: Myth, Astronomy, and the War Against Time*, how myth works, on one level, as a technical language charting the passage of great cycles of time. The clever insertion of universally-understood, highly technical data within a universally-known, deceptively simple story becomes clear in the following version of a story known to just about every ancient culture around the world. Some consider this evidence of a worldwide flood, and there is geological evidence dating to 9,600 B.C. to support such a catastrophe. In the following Andean version of Noah's Ark, Sullivan finds another layer of meaning.

NOAH'S ARK: THE INCA VERSION

A shepherd hikes high into the mountains to check his flock of llamas, finding they are not eating, but watching the stars with anticipation and anxiety. One llama tells the shepherd, Pay close attention to what I am about to tell you. That conjunction of stars there means that the whole world is about to be destroyed by a flood. So the shepherd gathers up his family, his flock, and his seeds, and they flee to the top of the highest mountain. As the rain starts pouring down the water rises, and the various animals run up to the top of the mountain. Clinging to the very top, the waters crest and then recede. Everyone stayed high and dry, except for fox, who slipped and dipped his tail in the water. And that is why the tail of the fox is black.

In the Aymara dialect, *pacca'* means both llama and shaman, says Sullivan. Here, Fox is a specific celestial object, a constellation. And in the morning sky of A.D. 650, during the December solstice, fox had risen' except for his tail, which dipped down below the visible horizon, the metaphorical waters of the deep.' Thus a date is matched to a specific celestial conjunction, becoming a snapshot in time. (see diagram, page 62)

This now hidden meaning used to be obvious. Imagine living in a society that didn't have the lights on all the time; we could see all the stars. Now imagine living where there is less atmosphere to obscure the viewing, at an elevation of 12,000 feet, high in the Andes. There, you feel you can reach up and touch the stars. And the Milky Way is absolutely dazzling, says Sullivan, so bright that the clouds of interstellar dust block out the background glow of stars in certain areas, so they appear inky black and phantomlike. To the Inca, this landscape was well-known, populated by familiar animals that moved around the sky, just as we've named our constellations. If the lights were turned off so we could actually get reacquainted with the night sky, we too could see Fox dipping his tail'.

This concept isn't yet obvious to academia. It's been a long, lonely, largely self-financed labor-of-love since 1974, when two key books fell in Sullivan's lap. The first was *The Roots Of Civilization*, in which the author, Alexander Marshack, tells of reading an article about a bone with scratches on it. Dissatisfied with the explanations offered, he got a sudden flash of insight that it was a record of lunar cycles. In museums all over Europe, Marshack located additional Ice Age artifacts with similar scratches, some bearing the sequential marks of waxing and waning moons through a full year. He had found 25,000 year old calendars.

The second book, written in 1969 and ignored by academia, was *Hamlet's Mill*, (the title likens the great wheel of time to a millstone turning). Authors Santillana and von Dechend proposed that myth works as a technical language encoding extremely sophisticated astronomical observations, created prior to writing and complex mathematics, and transmitted by storytellers not necessarily understanding the technical components. Staggered by the implications, Sullivan set out to test if that were true. The Inca, he decided, were the perfect test subject.

Armed with a decryption formula, (animals are stars, topography refers to constellations, gods are planets) Sullivan searched the archives for the earliest version of Inca myths. Then he ran computer generated star charts backwards in time, to the skies over the Andes. Using Skyglobe (\$20 share ware) to test the match of the skies, code, and myths, he found they lit up the computer screen like a pin-ball machineÑall the right spots at the right time, proving that these myths are constructed on many levels simultaneously, and one of those levels happens to be

astronomy.

Then there was field work. Being there in the Andes, gazing at the night sky with anyone kind enough to talk to me, I asked, what do you call that,' and do you know any stories about those stars out there?' People young and old were naming the constellations and telling me versions of stories that I later found in the Spanish chronicles, the earliest source of the Inca myths, written in the early 1500s. Myth has proven itself a tenacious carrier wave.

WATCHING THE HEAVENS TICK

With an overhead clock to preoccupy you nightly, naturally you'd chart where you are in the great wheel of time's passage. That was a central preoccupation of these myths, according to Sullivan. The mechanism was that peculiar motion of our Earth known as Precession of the Equinox.

To the ancients, the clock worked like this: Earth, set like a wobbling gyroscope, spins and rotates on a tilted axis, slowly drawing a spiral as it moves through space. The visual effect: stars and planets move about the heavens, rising above or setting below the visible horizon. Each symbol of the zodiac (from the Greek, meaning dial of animals) represents one of 12 constellations, arrayed around Earth like the numbers on a clock face. The horizon at the solstice and equinox is like the hand of the clock, marking to the constellation of the hour, or Age. One cosmic day, or complete cycle around the clock, takes 25,920 years. At the time of Christ, the constellation Pisces was visible above the eastern horizon on the Spring Equinox; today, two thousand years later, due to precessional motion, Pisces has been replaced by the constellation Aquarius, (12 into 25,920 = 2,120 years per Age) giving us the Dawning of the Age of Aquarius. Such astronomical observations gave rise to the Inca's own ideas of their place in history, to the delineation of world ages, and to the metaphor 'the world is destroyed and a new one created' for continuous cycles of time.

It seems the Inca took this metaphor literally, with tragic results. Few people realize that in 1532, when a handful of Spanish adventurers destroyed the Inca Empire, it was less than a century old, yet the heir of a tradition already 2,000 years old, says Sullivan. The impetus behind the Inca formation was a 1437 prophecy foretelling the utter destruction of Andean civilization within five generations. Incan activities and institutions were nothing less than a comprehensive response to this bleak vision.

HOLDING THE GATE OPEN

To ancient cultures the world over, the Milky Way was a river or

pathway, traversed by the gods and the spirits of the ancestors to and from Earth. To the Inca, it was a gateway to these supernatural worlds. Due to the rhythms of precessional time, that Gateway would open' or shut' when the Milky Way fell above or below the horizon at the Solstices. That the Milky Way would no longer be visible rising at the December solstice in 1532 was a predictable astronomical event. Yet to the Inca that spelled disaster: If the Gateway shut, the spirits of their ancestors could not return to ritually renew the culture; everything would end.

Sullivan believes the Inca decided it was their duty to attempt to stop the Gateway from shutting. He explains that Andean society was organized as a template of the celestial realm on Earth. Each tribe thought itself descended from a different star or constellation. This formed the basis for peaceful co-existence among tribes. Just as each star is different but lives in fixed relation to the other, each tribe had its own identity, customs, language, homeland and lived in harmony with the other tribes. For nearly 100 years, at the December solstice, the Inca Empire sacrificed one or two children from each tribe, with the intent that the souls of those children would return to their homeland among each constellation, and beg all the stars in concert not to move about the heavens in such a way as to slam the Gateway shut.

How did this fundamentalism, or literal interpretation, take hold? The Inca took the ancient idea as above, so below,' and stood it on its head, says Sullivan. They tested the relationship between the movements of the heavens over long periods of time in human history, and events on Earth. They asked, can we enact ritual in the hope of influencing the heavens, and thereby change our history by changing the course of the stars? It was an unprecedented experiment in sympathetic magic. I wonder if the Inca set themselves up for a self-fulfilling prophecy of doom. Still, the Spaniards showed up right on time, and while it's easy to imagine the six-million strong, well-armed Inca Empire defeating instead of surrendering to Pizzaro, there was no stopping the inevitable onslaught of Western invasion. It still puzzles Sullivan that his research shows concurrence between the archeological record, major transformations in Andean society, and the rhythmic changes and accessibility of the Milky Way Gateway. When we trace the major social transitions and developments of the Andean culture over a couple of millennia, with their interpretation of reading the stars, he says, it fits. How do we explain that?

HINTS OF A MOTHER CULTURE

Still other mysteries fill in the outlines of the mythic, lost, worldwide high civilization mentioned by so many early cultures who considered a former Golden Age the mother of their own culture. Could we read other versions of Noah's Ark, such as the Sumerian story of Gilgamesh, in similar fashion? Could the Andean preist-astronomer-mythographers

have conversed, using precisely the same meta-language,' with a Chaldean Magi or Polynesian navigator?

Recent interviews on my nationally syndicated radio show include several researchers decoding other pieces of this same puzzle:

Carl Munck (The Code) found that by assigning the Prime Meridian to the the Great Pyramid at Giza, and with ancient standards of measure, various monuments around the globe know their grid coordinates, expressed through their own dimensions and design, encoding redundant, self-referential mathematical values (with lots of pi and phi.)

Stan Tenen, (Geometric Metaphors of Life; The Alphabet in our Hands) with an intuitive sense of pattern recognition, and a 20 year pursuit of the hint try base 3, found an alphabet of hand gestures, the precursor of the Hebrew letters, based on shadowgrams of one mathematically inspired spiral slice of a toroidal shape encoded in the sequence of letters in the first line of Genesis.

Paul LaViolette (Beyond the Big Bang) has found within ancient Egyptian, Sumerian, Babylonian, Hindu, and Maori creation myths, as well as the symbols of astrology and the Tarot, metaphors describing the rise of matter from a non-physical matrix, recently confirmed by modern science. What's more, this ancient cosmology of continuous creation' better fits new data coming in from astronomical observations, computer simulation, and theoretical physics than does the Big Bang Theory. LaViolette considers it no mere coincidence that our constellation pictograms for Sagittarius and Scorpio both point (with a spear and a tail) to what astronomers have only recently recognized as the center of the Galaxy. It's the most energetic part of the Galaxy, and its hidden from our view by the Milky Way's arm.

Robert Bauval (The Orion Mystery) discovered the ancient Egyptians were building heaven on earth' with the Nile as the Milky Way, and the three Giza pyramids cast as the three stars of Orion's belt. Bauval and Graham Hancock (Fingerprints of the Gods) expand on this work (The Message of the Sphinx) to find evidence this same ancient, technical language formed the basis of the architecture, cosmology, and mythology of ancient Egypt. They wound the clock of the heavens back in time to find the Sphinx, a lion, is an astronomical marker for 10,500 B.C. This date is corroborated by Geologist Robert Schoch and Egyptologist John Anthony West's work in identifying, in addition to wind erosion, the extreme erosion by precipitation of the Sphinx, significant because the last time the Sahara Desert saw heavy rainfall was over 9,000 years ago. (The Mystery of the Sphinx).

It's more difficult to find an early culture that did not participate in this tradition, says Sullivan. This language is so sophisticated and idiosyncratic, it's hard to believe it was independently cooked up in

different places. In all the world's great traditions, and that includes those native to North and South America, this is the cultural package, the body of ideas that created civilization.

The irony of Spanish conquistadors traveling to a neighboring continent to destroy a foreign civilization, not realizing it was a branch off the same trunk as their own, is not lost on Sullivan. That common heritage is still denied. He cites the example of one early Spanish chronicler who reported that the Andean characterizations of the planets closely matched those of the Greek and Roman (Mars = god of War; Venus = goddess of Love). It was distrusted and ignored, so fanciful and inexplicable seemed the match. Consequently, scholars today believe the Inca had no names for the visible planets save Venus. Hard to believe of a culture with a rich heritage of megalithic monuments, ancient machinery' that both calculated astronomical observations, and enshrined in their very design ratios and proportions so significant, so expressive of Nature's secret inner workings, its geometry is regarded as sacred. If mythology is the software, concludes Sullivan, megalithic monuments are the hardware. With software in hand, the next quest is to log onto that megalithic hardware. Who says computers need be built of silicon and plastic?

BRAINTEASER #3

Build a computer of stone that will endure flood, earthquake, an Ice Age, and thousands of years of erosion; wanton human destruction could be a problem. Scale: The bigger the better. Then program it to cure the cultural amnesia that may be a function of these great cycles of time. (Solutions: mail to me at PO Box 3010, Bellevue, WA 98009, or email me at Brainteaser3@lauralee.com, to be shared in an upcoming column) If you'd like more information on the books and videos mentioned in this article, call me at 1-800-243-1438. They each come with a free tape of the interview with the author.

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WEST, HANCOCK & BAUVAL CUT OUT OF NEW SPHINX RESEARCH

by

WILLIAM P. EIGLES

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In April, Egypt's Supreme Council of Antiquities granted a one-year renewable license to a team of U.S. researchers to carry out surveys at Giza and around the Sphinx using seismographs and ground-penetrating radar. Their ultimate purpose is to locate the "Hall of Records," the chamber described by American mystic Edgar Cayce beginning in 1935 as containing the historical records and wisdom of the fabled lost civilization of Atlantis. Cayce suggested that this records chamber would be found under the Sphinx sometime before the end of the 20th century, most likely between 1996 and 1998.

According to an article by best-selling authors Graham Hancock (Fingerprints of the Gods, The Message of the Sphinx) and Robert Bauval (The Orion Mystery, The Message of the Sphinx) published in London's Daily Mail newspaper in early May, the team is financed by the Schor Foundation of New York and sponsored academically by Florida State University. Its work will be the subject of a documentary by Boris Said, producer of the controversial 1993 NBC and BBC documentary Mystery of the Sphinx that re-examined the antiquity of the Sphinx based on geological evidence.

The new surveys will follow on the heels of a geological survey conducted in the early nineties (presented in the 1993 NBC/BBC documentary) which produced compelling evidence that the Sphinx could be significantly older than Egyptologists believe—not just 4,500 years old as is generally thought, but possibly as much as 12,500 years old. The documentary also mentioned the discovery of what appeared to be a rectangular chamber under the Sphinx's paw, approximately 9m x 12m in size and buried less than 5m in depth, possibly the site of the Hall of Records. Sophisticated archaeological equipment picked up numerous other indications of anomalies and cavities in the bedrock between the paws and along the sides of the Sphinx. However, before any further research could be done, the Egyptian authorities intervened and expelled the team from the Sphinx enclosure, supposedly because of the unscientific, "propagandistic" nature of its work. In 1994, Dr. Zahi Hawass, the Egyptian director of antiquities for the Giza monuments, publicly accused the members of the Sphinx project of "trying to spread doubt on the makers of the Egyptian civilization" and trying to "steal the Sphinx" from its true owners, the Egyptians.

The granting of the new survey license now appears to be shrouded in some mystery of its own, with something akin to a reversal of roles having recently occurred. Dr. Joseph Schor, whose foundation is underwriting much of the expense of the research, has claimed that the major purpose of the expedition is to aid in the preservation and restoration of the Pyramids and the Sphinx, and to survey the underground of the Giza Plateau to find faults and chasms that might collapse, endangering tourists. However, on April 14, Hawass gave a different account, announcing the existence of "hidden tunnels around the Pyramids and the Sphinx." He made no mention of public safety, but hinted that excavation of the tunnels would reveal "many clues regarding the establishment of the Giza pyramids."

There is evidence of intrigue surrounding the granting of the license. A short video, *Secret Chamber*, has recently been written and produced by Boris Said and financed by Schor, in which Hawass took part. In it, Hawass is shown scrambling into a tunnel under the Sphinx. When he reaches the bottom, he turns to whisper to the viewer: "Even Indiana Jones will never dream to be here. Can you believe it? We are now inside the Sphinx in this tunnel. This tunnel has never been opened before. No one really knows what's inside this tunnel but we are going to open it for the first time." The narrator of the video tantalizes the viewer still further: "Edgar Cayce, America's famous 'Sleeping Prophet', predicted that a chamber would be discovered beneath the Sphinx—a chamber containing the recorded history of human civilization. For the first time ever, we'll show you what lies beneath this great statue—a chamber which will be opened tonight, live, for our television cameras" Given that the video and Hawass's scene were shot in 1995 and produced in early 1996, questions arise as to who was working with Hawass on his trundle down the tunnel and under what authority they

were working prior to the grant of the new team's survey license in April. What is certain is that Hawass is a senior official of the same Supreme Council of Antiquities that granted the license to Schor and his team to continue the seismic and radar research at Giza and around the Sphinx. This team includes Boris Said and seismologist Thomas Dobecki, both of whom participated in the earlier-banned-project.

Surprisingly, however, the team does not include John Anthony West, the well-known independent Egyptologist whose vision of a much-older Sphinx and persistent efforts to validate this claim scientifically, resulted in the 1993 NBC/BBC documentary. West and Said were partners in that venture, with West in charge of the science and scholarship and Said overseeing the production of the program. When their partnership was still in debt after payments for the program had been received from NBC, West discovered that significant moneys had been spent by Said for which there were no receipts. West ultimately filed a lawsuit against Said in early 1994 in an effort to seek an accounting for possibly \$200,000 in funds misappropriated to finance various unrelated enterprises such as an off-off-Broadway play and a fashion show. The outcome of the suit is still pending. Perhaps because of this brouhaha, West, despite his renowned scholarship and prominence as an Egyptological upstart, has been shut out from participating in the latest survey on the Giza Plateau. Indeed, his own application in 1995 to the Egyptian authorities to resume his research with Professor Robert Schoch, the Boston University geologist featured in the 1993 documentary, was ignored.

Still, there is Schor to consider. In addition to his foundation serving as the major underwriter of the new survey, Schor is a long-standing member of the Association for Research and Development (A.R.E.), the organization founded by Edgar Cayce in 1931 that has compiled, coordinated, and publicized Cayce's more than 14,000 readings and which today also engages in research related to his pronouncements. Schor would very much like to prove correct Cayce's claims for the existence and location of the Hall of Records under the Sphinx, and doubtless would like to be the person who does the proving. The inclusion of John West in the survey team would likely result in Schor at least having to share that honor, if not being eclipsed entirely by West's reputation and better-known name.

Graham Hancock and Robert Bauval are another story. They were initially invited to participate in the new survey team by Schor, and their names appear in the credits of the Schor-Said video, *Secret Chamber*. Neither author has been involved in the ongoing dispute between West and Said, and both have attempted to maintain contact with both sides throughout their battle. In March, however, Said indicated that Hancock's and Bauval's participation in the new survey would be conditioned on their issuing a letter condemning West and on their willingness to agree to not reveal to the public any discoveries made as a

result of the survey. Both authors refused the requests, stating in a letter to Said that John West, given his extraordinary past efforts, should be involved in any new survey as a matter of fairness and morality. The authors also stated their own firm intention to continue to fully disclose to the public all that they are able to learn about the Sphinx and the other Giza monuments. This provoked an angry written response from Schor on April 11, in which he threatened the two authors with a lawsuit for libel because of their characterization of Secret Chamber as a "promotional video." He claimed that the video was not a promotional venture aimed at luring a major U.S. television network to televise a live opening of a chamber under the Sphinx. Instead, he insisted that it was made "to test script and equipment" and was made in November 1995, "many months before we received approval for our expedition." Its use, he declared further, had been "abandoned." Ironically, Hancock's and Bauval's reference to the video as being "promotional" was based on representations to that effect made by Boris Said at the time he sent a copy of the video to the two authors. In any event, as a result of this altercation, Hancock and Bauval have also been excluded from any further involvement in the survey project.

There the matter rests, at this writing in late June. It appears that the latest search for the Hall of Records in the bedrock beneath the Sphinx will be conducted by an expedition whose commitment to full public disclosure of what it finds, without regard for private gain or interest, is in serious doubt. Politics and personal issues, rather than an altruistic desire to widely share what could be the biggest archaeological discovery of all time, may indeed be reigning paramount at this time. At the very least, the circumstances surrounding the new grant of authority to continue the explorations of the Sphinx seem almost as mysterious as what may lie beneath the monument itself.

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BOOK HERALDS COMING ENERGY REVOLUTION

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Free energy enthusiasts everywhere take hope. The "Revolution" is coming. That, anyway, is what Atlantis Rising contributor and author Jeane Manning asserts in her new book.

Just out from Avery, *The Coming Energy Revolution* (230 pages, trade paper, \$12.95) reports the ground-breaking work of unorthodox inventors and scientists from Nikola Tesla to Floyd Sweet; from Keeley to Pons and Fleischman. "Conventional science says that space is cold and still," she writes, "and that what energy does exist cannot be put to useful work. The new-energy innovators say that conventional science is wrong, and that new-energy research is being suppressed by a combination of scientific inertia and corporate self-interest." But the suppression can't last, she argues, "there are simply too many inventors who are close to new energy breakthroughs."

The book examines technologies from magnets that can redirect the energy of space, to gentler forms of nuclear energy that can take place on a table top. There is hydropower that does not rely on massive dams, as well as clean abundant hydrogen energy and much more.

Note: A future issue will publish many of the drawings and notes on free energy devices and the like which have been sent in by our readers. You will be able to judge for yourself, what is real and what isn't.

PILTDOWN SKULL FAKER FINGERED

Finally, the mysterious case of The Piltdown Man hoax can be considered closed. That, at least, is the conclusion to be drawn from evidence recently unearthed at the British Natural History Museum. The fraud which fooled the orthodox paleontological establishment into believing that the so-called missing link between humans and apes had been discovered, was exposed in 1953, but, until now, the identity of the perpetrator had remained a mystery. This spring's discovery in a museum loft of a personal trunk containing bones stained in the same manner at the Piltdown fossils appears to finger Martin A.C. Hinton, a notorious practical joker and curator of zoology at the museum.

Charles Dawson's 1912 discovery in a gravel pit at Piltdown, 30 miles south of London of a skull with the apparent brain capacity of modern humans and an ape-like jaw, set the scientific world of the time ablaze. Seeming, as it did, to vindicate the popular notion that humans had descended from apes, the new find was readily embraced by the 'authorities' as their long-sought proof. And so it remained for over a generation until finally tests conducted by the museum conclusively proved the skull a fake. The identity of the forger, though, had remained unproven until discovery of the trunk with Hinton's initials on it.

But even as the Piltdown controversy closes, questions concerning the influence of wishful thinking on scientific orthodoxy remain open. For a case in point, see Joseph Jochmans' article within on the true antiquity of the Great Pyramid.

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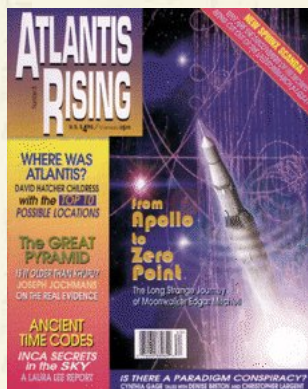
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THE MAYAN CALENDAR MYSTERY

by

Kathie Garcia

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How is it that we have lived in a kind of veiled ignorance for millennia, our books speaking of a history which is hardly ancient, but rather a drop in the bucket of time, accepting simplistic stories of creation and evolution and isolated from other life within the galaxy, barely learning with crude ships how to cross our own seas some few hundreds of years ago? And yet, here and there we have been able to pick up the pieces of lost civilizations whose people somehow seemed to be more in touch than ourselves with origins and endings and with the cyclical nature of time. Such a people were the Maya, whose astoundingly precise calendrical achievements brought them to calculate actual dates going as far back as 90 and 300 million years and into the future soon to be our present!

The Mayas believed, as did the Assyrians and other ancient peoples, that time was a way of measuring the soul of the Universe. The universe breathed in and breathed out. Life was created, destroyed, created anew. One cycle of "inhalation and exhalation" was called a "Great Cycle." The last Mayan "Great Cycle," 4 Ahau 8 Camku, began on August 13th, 3113 B.C. 4 Ahau Cambku is currently in a final phase called "Katun 19, 13 Ahau," which begun in 1992 and ends, with a prophecy of world destruction, on Dec. 23, 2012.

As Graham Hancock reminds us in Fingerprints of the Gods, "It's been a

good deal less than two centuries since the majority of Western intellectuals abandoned Bishop Usher's opinion that the world was created in 4004 B.C. and accepted that it must be infinitely older than that. In plain English this means that the ancient Maya had a far more accurate understanding of the true immensity of geological time, and of the vast antiquity of our planet, than did anyone in Britain, Europe or North America until Darwin propounded the theory of evolution."

The current revival of interest in ancient civilizations is to be expected at the portals of a new age. Like returning to a childhood neighborhood that once encompassed the child's world but now seems small, our concept of time and space is destined to change rapidly as we enter the Aquarian Age. Uranus in Aquarius will awaken us even as Neptune, which will enter Aquarius in 1998, will jostle our memory of a past long buried, not only in cities beneath the oceans, but in the collective unconscious.

The word "Maya" is generally thought to be a derivative of "Mayab," the Mayan name for the Yucatan Peninsula. Late Mayan texts like "The Popul Vuh" (the "Council Book") and "The Chilaam Balaam" (a collection of oracles, cures and legends regarding the mythic past) say that the Mayan "arrived from the other side of the sea." Archaeologist and author James Churchward believed the Maya were colonists who came from the lost continent of Mu, called the Motherland or Lemuria. Maya, Maia, Maria all come from 'Ma' meaning Mother. Mu, according to Churchward, was a huge continent whose great cities and populace of 60 million people sank beneath the Pacific Ocean approximately 12,000 years ago when the gas chambers that upheld the continent collapsed, volcanoes erupted, cataclysmic earthquakes ensued and the ocean covered the land and its people.

When Mu, the Motherland, became overcrowded, or, among her great navigators, some ambitious and enterprising new company found new and available lands, a colonial development was started. These emigrant children of Mu were called Mayas. Anyone who left the Motherland in any direction was called Mayas. One of these colonies was said to have a populace of 35,000,000 people.

Churchward was able to identify a colony in Egypt by the Nile Delta that thrived some 16,000 years ago. Another ran from Mu to Yucatan to Central America. "This was more than 50,000 years ago, and it might have been tens of thousands of years before that." Churchward translated the enigmatic writing on thousands of stone tablets and carved heads found in Mexico, which are incomprehensible except "one know the language, the symbols, the alphabet and the cosmogony of Mu." The hieroglyphic alphabet of Mu, of the ancient Egyptians and Maya is remarkably identical. There can be no denying the connection between these peoples. And despite the crudeness of some of the tablets, apparently created by novices, the meanings of the designs are esoteric

in nature; "displaying a profound knowledge of the ancients conception of the origin and workings of the Great Forces, and a perfect knowledge of life and its origins."

In fact, Churchward, like his friend archaeologist Augustus Le Plongeon and modern author Jose Arguelles concur in that here we have evidence of a sacred and ancient science which is yet dawning upon us today. What we look upon as "ancient" Egypt, India, Babylonia were, according to Churchward, but "the dying embers" of the perished Motherland of Mu. Cults to the mother throughout the world echo a dim recollection of a once glorious past.

Le Plongeon follows a similar vein in *Sacred Mysteries Among the Mayas and the Quiches* which documents his conclusions after 14 years of research in the Yucatan and in Mesoamerican studies that Mayan colonists transported their ancient religious rites and ceremonies, not only to the banks of the Nile, but to those of the Euphrates, and the shores of the Indian Ocean, not less than 11,500 years ago. Le Plongeon actually found inscriptions in the Yucatan stating, "The first company of settlers in Atlantis were a company of Mayas from Mayax." Churchward considered the great continent of Atlantis, which eventually suffered the same fate as that of Mu, as the largest colony of the Motherland.

Zecharia Sitchin purports that Thoth, the Egyptian avatar, and the great god-hero Quetzalcoatl or Kulkukan, "plumed serpent," worshipped by the Maya and awaited as a kind of Messiah, were one and the same. Sitchin's tale goes back even further in time, to a time when extraterrestrials, hungry for blood, arrived in Mesopotamia and from there spread their influence to other parts of the earth. (See *The Twelfth Planet and The Lost Realms* by Sitchin) Obviously, we're just scratching the surface.

The Mayans were a people who had no labor-saving devices such as the wheel or metal tools, but whose astronomical knowledge and scientific achievement rank them among the highest civilizations in known history. The Mayan had very accurate solar and lunar eclipse tables. They computed to within a thousandth of a decimal point of accuracy the length of the Earth's revolution around the Sun. By comparison, consider that the Western World did not correct the disparity between the "Julian" calendar and the actual solar year until 1832.

The Mayans established the time taken for the Moon to orbit the Earth as 29.528395 days. Compare this with modern calculations of 29.530588. They meticulously recorded synodical revolutions (the period of time a planet takes to return to any given point in the sky) and synchronizations of the cycles of Mercury, Venus, Mars, Jupiter and Saturn. The Mayan were particularly interested in Venus, which, like the ancient Egyptians, they recognized as both the morning and the evening star. They referred to Venus as the eighth planet and the earth as the

seventh. This and other archaeological evidence has led Sitchin to suggest that they knew of the outer planets, Uranus, Neptune and Pluto as well and had obtained their knowledge from aliens, whose "count" began at farther reaches of the galaxy.

The greatest mystery of all revolves around the Mayan Calendar. "The calendar," in the words of Ed Seler, "is the alpha and omega of Central American sacerdotal wisdom and the great mass of Mexican and Mayan manuscripts are nothing more than an elaboration of this calendric system in respect of its numerical theory, its chronology and its system of divination." The Mayan employed three calendars whose cycles they interpolated. The first was a day calendar called The Long Count. The second, The Tzolkin, or Sacred Calendar was based on a 260 day cycle. The Tzolkin and the synodical revolution of Venus were intermeshed with such astounding accuracy that the relationship was only off by one day every 6000 years! The Tzolkin and Long Count interpenetrated in such a way as to form a complete cycle in just under 52 years, a number significant not only to the Mayas but also to the ancient Egyptians. The pyramids at Giza were constructed at 52 degrees. Hancock feels that the Maya did not develop but rather inherited their complex and esoteric as well as exoteric science from somewhere else. But from whom? And to what end?

Elizabeth Clare Prophet, in a lecture on "Inca Mysteries" presented in the I Am series Unveiled Mysteries, commented that the original Maya came from Venus, bringing with them some of the arts, sciences and philosophy of that planet. Venus, Earth's sister star, supports her life on a plane, not discernible to our usual senses and instruments, called the etheric plane.

Arguelles has taken it a step forward. We have misinterpreted the Maya, he claims, because their science was beyond our own and thus we had no measuring rod with which to unlock their mysteries. Arguelles claims that the Mayan Calendar relates not only to the time tables of the earth but to the earth's relationship to the galaxy, the evolution of the Sun and other planets within the galaxy. Arguelles sets out to prove that within the Mayan Calendar is a Galactic Master Code!

We're going to have to look beyond the obvious to solve the riddle. On the other hand, we need to be sure the imagination doesn't try to fit the data into self-made theories. In the next issue of Atlantis Rising we'll look at the calendar itself; how it works, how the Maya derived from it both personal and planetary prophecy. What is the real meaning of Katun 19, Ahau 13, and how does it relate to other prophecy of our time?

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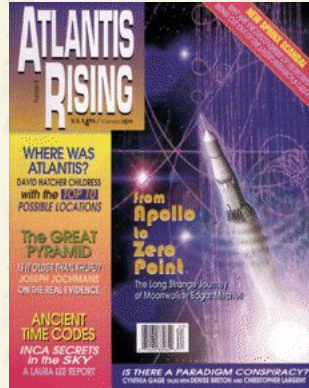
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GENIUS: RECOGNIZED & OTHERWISE

by

DR. JOSEPH RAY

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Can you imagine never having heard of an individual whose influence upon your life is, without exaggeration, incalculable? Why do we rarely hear of the man from whose inventions George Westinghouse amassed a great fortune, whose work was supported by J.P. Morgan, who produced a real earthquake in New York city, who saved Thomas Edison thousands of dollars in a day (and was cheated by Edison of even more money), who refused the Nobel Prize, who made lightning? We're told who invented the incandescent bulb. But who invented the fluorescent bulb? Who made possible the worldwide distribution of a new type of electricity, generated in a new kind of generator, all conceived and developed without assistance, as a system, and given to humanity for a pittance? Who built and demonstrated the first radio, discovered X-rays prior to Roentgen, invented the telephone speaker and devised the system still used to tune to one specific frequency (station or channel) in radio and television? All these, this unheralded fellow did and a great deal more while harboring a phobia for germs that led to his using 20 napkins at dinner. Omitted from textbooks, his name as well as his extraordinary discoveries and inventions are unknown to most Americans. Thus, we are indebted to Brotherhood of Life Publishing for reprinting a book about this astounding man. Prodigal Genius, the Life of Nikola Tesla, sensitively and intelligently written by John J. O'Neill, was published first in 1944, one year after the death, at age 87, of Nikola Tesla, a man Americans should know much more about.

Mr. O'Neill knew Dr. Tesla well and fathomed the immense significance of his discoveries and inventions. He also understood electricity sufficiently well to facilitate his reader's comprehension where necessary: appreciating this book is possible without knowledge of electricity. Additionally, Mr. O'Neill imparts Dr. Tesla's high character, his true individuality, his incredible imagination, his extraordinary inventive method and even his profound humanity, which Tesla himself devoted effort to conceal.

Prodigal Genius presents a dynamic period in America and Europe when great discoveries were being made by the scientists, especially of Europe. Tesla's work, which began in the field of electricity but ranged broadly beyond it, transcended the work of virtually all the academic scientists. Tesla didn't just discover a new principle and announce this in a journal article. Rather, he studied the principle until he understood it sufficiently well to invent an apparatus that clearly and effectively demonstrated it. His lectures, given before a variety of scientific organizations were filled with demonstrations that strained the credulity of the attendees, whose "scientific understanding" was exceeded by what they saw, even more powerfully than by what they heard. Tesla regularly brought the experts of the day to the limit of their knowledge. Empiricism and impartiality regularly gave way to denial, ridicule, denigration and eventually copying his discoveries, of course without giving credit.

Even in those days, few scientists were also inventors. But Tesla understood every phase of the actualizing-a-principle process. He kept thoroughly detailed plans in his head. Engineers who deviated from his verbal instructions invariably discovered they should have taken him at his word. By 1896, when Tesla's generators began producing electricity at Niagara Falls, the efficacy of his original designs was becoming established. However, Tesla's creative powers were so advanced, the enduring reaction to the more than 100 patented inventions of his was often disbelief. On that account, the world has profited less from his unpredictable discoveries than it might have, had it been ready for Tesla.

Tesla appears to have taken his rollercoaster life in stride. It seemed often sad to me, and sometimes difficult. Mr. O'Neill discusses Tesla as an admirer of Tesla's powerful intellect, yet he doesn't dismiss Tesla's foibles and faults. Nikola Tesla was, truly, a genius of the highest magnitude, and a generous, good man besides. It pains me to know that the world treated him so poorly. Still, no man of the 20th century (including Einstein and every other scientific luminary) bit off a larger piece of the knowledge of the universe, mentally digested and assimilated it, and returned more gifts from this metabolism than did Nikola Tesla.

What Nikola Tesla was in the developing field of electricity, another virtual unknown, Viktor Schauberger, was in the "field" of natural energy. The book, *Living Water*, Viktor Schauberger and the Secrets of Natural Energy by Swedish electrical engineer and conservationist Olof Alexandersson, is a brief biography of an Austrian forester and naturalist who discovered and proved (to disbelieving eyes) many strange ideas about water and natural energy. The book, from 1976, was translated into English in 1982, and is currently published by Gateway Books of Great Britain.

Schauberger did not come by his knowledge of water and the natural world academically. Rather, through his years as a youngster and as a fifth-generation forester in the mountainous regions of Austria, he gradually developed a truly sublime understanding of nature and the manner in which she uses and dispenses energy. Initially, he focused upon water, especially curious about the relationship between its temperature, its motion and its density. Later, he studied natural implosion, the vortex and spiral form, biosynthesis, biological techniques in agriculture and the natural generation of power. Little of his work was accepted and that only when refuting it was impossible. Schauberger's remarkable ideas and discoveries have proven their correctness when tested: hence, the established scientific paradigm-builders chose to remain ignorant of them.

All substances have density, which is more easily conceived in the metric system: it is the mass (grams) of a substance divided by the volume (cubic centimeters) it takes up. A gram is defined as the mass of one cc of water: its density is one gm/cc. The specific gravity of any substance relates its own density to that of water. Disconcertingly, Schauberger discovered that the density of water varies importantly according to its temperature. Deliciously cold water, about 39° F, is denser than water at colder and especially at warmer temperatures. Practically, this means that logs, for example, will float higher in the water when it is cool! No one had noticed this and many still wouldn't believe it after Schauberger floated hundreds of logs in the same water others had failed doing so. He built many flumes which utilized the greater density of cold water to function effectively.

Schauberger believed that the world's established economic structure could retain power as long as little or nothing was discovered about water. Learning the secrets of water, which he conceived as the lifeblood of the earth, would enable us to have free power, unlimited pure, excellent water, surpluses of food; agricultural machinery would be unnecessary. The power of those with capital would diminish drastically. Little wonder that his iconoclastic and radical ideas met resistance almost everywhere they were presented.

Using knowledge gained through his acute perception of nature acting, Schauberger developed a means of purifying water polluted by industry.

This system, used now in Europe, produced dynamic vortices in the flowing water. These vibrating spirals allowed, in essence, the water to cleanse itself by itself.

Water flows best in a spiral. Reproducing, as pipes, the spiral forms in nature energized water as well. He developed an "artificial spring water" maker based upon spiral motion ingeniously induced into the water flow. Unpredictably, the internal friction of water flowing in a spiral pipe, compared to a straight pipe is notably lower. And a copper pipe facilitates water flow better than a glass pipe: the intrinsic characteristics of water were the cause of this and similarly strange experimental results.

Great Nature, said Schauberger, submitted water to a cleansing and vitalizing cycle. Drawing water from beneath the earth (as is done all over America and Europe) produces untoward effects for us and the ecosystem. Water is a living entity and forests, especially, play an essential role in its maturing. Immature water from deep wells can perform its various functions no better than immature people.

Later in his life, Schauberger began to study implosion as a means to produce levitation, i.e., flying. His were the first successful flying saucers. The Russian and United States governments confiscated the contents of his apartment (as the FBI had done when Tesla died). But Schauberger had not yet died! Understandably, he distrusted governments.

Author Alexandersson conveys Schauberger's great sensitivity to and love for nature. All of his inventions and writings spring from this reservoir. His extensive criticism of modern society focused upon our ignorance of nature's mechanisms. He advocated copper plows, which in experiments led to increased yields. And, he said, the old traditions of European farmers were based upon now-forgotten knowledge: they were effective. Humanity had been decaying spiritually—this explained in his mind, our current ignorance. He, himself, did all he could to enable us to "realign" ourselves.

Viktor Schauberger also was a genius. Not unlike Tesla, the world treated him poorly, and worse, ignored most of his work and teaching. He practiced science with ingenuity, examining subjects of great significance to modern humanity. Any one of us can put into effect many of his recommendations in this book. The more self sustaining one becomes, the more useful will Schauberger's teachings be.

By contrast with the two preceding, our third book shows little appreciation of its subject and inadequate humility when writing about

matters, people or experiences that exceed one's personal experience. This hubris is common amongst academics among whom Dr. Washington counts himself. His book, *Madam Blavatsky's Baboon, a History of the Mystics, Mediums, and Misfits Who Brought Spiritualism to America*, reveals more about him than it does about the general subject, "spiritualism" and the individuals he has selected to write about. Nevertheless, I recommend reading it, particularly in conjunction with one of the two foregoing. From this effort a clear notion would emerge— of what passes for scholarship these days, of the subtle, one might say invidious insertion of the writer's judgment and values when none is called for and of the ease with which a "history" may be concocted simply on the basis of personal choice.

The particular "history" of spiritualism in this book concerns Theosophy primarily and includes individuals especially active in Great Britain. A dozen or more significant individuals in America and Europe have been omitted. Swami Rama Tirtha, who had been a mathematics professor, came to the United States in 1902, lectured on Vedanta to large and appreciative audiences in every major city for several years; invited to lecture in Boston, Paramahansa Yogananda arrived here in 1920, and stayed then for 15 years, founding the still viable Self-Realization Fellowship. His *Autobiography of a Yogi* is a wonderful book, known ev-erywhere true spiritualism is known. Yogi Ramacharaka wrote the *The Science of Breath* in 1904 as well as many other books. He was affiliated with a yogic society in Chicago. Swami Akhilananda, affiliated with the Vedanta society, spoke spontaneously in the psychology departments of Harvard and Brown Universities, repeatedly. These teachings were eventually published as *Hindu Psychology*. And, in a direct connection to Madame Blavatsky's Theosophical Society, Guy and Edna Ballard founded the "I Am" movement. According to Gerald Bryan in *Psychic Dictatorship in America*, the Ballards exemplified the mundane values (power, influence, greed) attributed by Dr. Washington to nearly everyone discussed in his book. They were, actually, a part of his "history".

Madame B.'s *Baboon* will interest anyone who enjoys gossip. It's chock full of one dirty story after another (do historians call these anecdotes)? Bishop Leadbeater, an early and important Theosophist, sought power and worse, he liked boys. Mdm. B. was fat as a horse and had to be hoisted in a cradle onto ships. Krishnamurti, discovered by Leadbeater (with a pederastic glint in his eye?), raised celibately, had an affair with the wife of Raja, his compatriot of many years. I kept on wondering, "Is this the stuff of history or the product of a prurient mind"? Had an unconscious agenda, to invalidate all those considered, guided the selection of individuals as well as other aspects of this exercise?

Often, Mdm. B.'s *Baboon* will cause you to chuckle, for some of the tales are really funny and Dr. Washington renders them well. Mdm. B. particularly, possessed both humor and insight. But she was also an

intelligent lady, a fact you'd not discover from Dr. W.'s discussion of her work, including her first book, the 650-page *Isis Unveiled*, initially published in 1877. Clearly it transcends Mdm. B.'s *Baboon* in both erudition and scholarship: devoid of gossip, it contains interesting ideas, knowledge and reason, and will take much longer to read.

For reasons unassociated with historical accuracy, (but perhaps with tales and gossip) many chapters are devoted to Gurdjieff and several of his followers, especially Englishman John G. Bennett. What's written does not reflect what I've learned in the Gurdjieff Work itself with two Gurdjieff students and in studying Gurdjieff's writings for years. (A Ph. D. friend and long-time student of Emanuel Swedenborg's works said to me, "Washington doesn't understand Swedenborg at all.") So it was with Gurdjieff. Put it like this: everyone's cerebral intelligence performs a filtering function. When confronted by ideas that disturb it or are too grand for it to comprehend, it rejects them. Often it concocts a limited, distorted notion to replace the one too big to be satisfactorily accommodated. This phenomenon, especially common among academics, arises through this book. Said Gurdjieff, "A university is the hearth upon which the truth is burned."

Dr. Washington, because he has no understanding of things spiritual (as the baseball follower who never could play at all but learned the names of great players from the past) applies his personal "inch-stick" to measure things sometimes miles long: it can't be done accurately. Not all "spiritual teachers" are as he seems to think. So too, not all who pursue a spiritual "path" are gullible, stupid or even misfits.

This book can disturb sincere seekers of the truth. The agent is the sometimes arrogant, sometimes cynical, sometimes snide, sometimes ridiculing, sometimes pejorative quality that pervades it. Gurdjieff used the term "atmosphere." Even so, the book can inform one. However, long after Mdm. B.'s *Baboon* has vanished from everyone's memory, *Isis Unveiled* will still be assisting people, for different reasons and from various backgrounds and avenues, to gain the "spiritual foothold" that much of humanity has long sought for and so desperately needs today.

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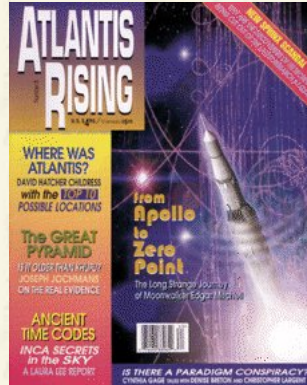
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From ATLANTIS to the SPHINX

by

J. Douglas Kenyon

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Everyone seems to be jumping on the Celtic bandwagon these days and well they should. Business is booming. Teenagers haven't heard anything so cutting-edge since the rockers unplugged and Tony Bennett started re-crooning on MTV. The only thing that could top that would be a new music video by the Benedictine Monks of Santo Domingo De Silos with Sting.

In this issue we'll focus on traditional folk music that has once again become in vogue. Whether from Ireland, Japan or the Wild West, the folksongs and musical creations based on the styles of yesteryear are back. And what is it about this music that is so appealing? Why have composers the likes of Ralph Vaughn Williams and many others borrowed so liberally from them? They are a personable and friendly music free of guile and intellectual pride. They speak directly to the heart without assaulting or insulting. In a world that seems to be getting more impersonal and violent every day, we instinctively seek the very thing our soul craves. And millions have found it in the new, high quality recordings of the traditional folk music and styles of old.

CELTIC TREASURE Various Narada Artists (Narada)

Of the many recordings I hear for each issue there are really very few that I wholeheartedly recommend. Those few are the ones that make it

into this column. True to its name, Celtic Treasure is indeed a rich assortment of musical gems. This collection of 14 songs attributed to Turlough O'Carolan, (Mr. Celtic Music himself) is in my opinion, NARADA's finest Celtic release to date. Sixteen artists from Ireland, Scotland, Belgium, England, France and the U.S. offer their best recordings to make this a classic collection. Even if you've heard the melodies before, these pristine recordings and quality arrangements lift them to new heights.

- **STYLE** Genuine Celtic
- **INSTRUMENTATION** Small ensembles (from accordion to zither)
- **PERFORMANCES** Excellent throughout
- **ARRANGEMENTS** Very understated, but never boring.
- **TEMPOS** Variety
- **RECORDING QUALITY** Excellent
- **REMARKS** An exceptional collection of O'Carolan recordings.
Available in most music stores.

DURANGO SALOON & DAKOTA NIGHTS Peter Elman (Acorn Music)

For all you cowboys out there (urban or otherwise), Peter Elman, keyboardist brother of Tony Elman, has produced a couple of rip roarin' old west sound-in' recordings that'll get ya dancin' in no time. Why you can almost see the boys ridin' into town for a Saturday night at the Durango Saloon. Thumb-tack piano, fiddle, harmonica, hammered dulcimer and more, these two lively, well-produced collections of Peter's original compositions are guaranteed to get even the meanest cowpokes up and movin'. Many of the featured musicians have been heard on other Acorn releases and as usual, they sound like they're havin' a great time! You will be too if you ride on down to your general store and pick up Durango Saloon and Dakota Nights by Peter Elman.

- **STYLE** Down home - Hoe down - foot stompin' - hand clappin' - toe-tappin' - Old West - saloon music. (Try saying that fast three times.)
- **INSTRUMENTATION** All your Western favorites: piano, guitars, harmonica, fiddle, hammered dulcimer, bass, and accordion. (P.S. no drums - You don't even miss them)
- **FEEL** If they had radios in the Old West, Peter Elman would be at the top of the charts.
- **PERFORMANCE** Excellent across the board.
- **ARRANGEMENTS** All the right sounds in the all the right places.
- **TEMPOS** Mostly upbeat with a couple of ballads.
- **RECORDING QUALITY** Excellent.
- **REMARKS** This is fun music reminiscent of a simpler time. I highly recommend Durango Saloon & Dakota Nights for a hearty

sampling of the best of the old west.

TO ORDER If you can't find them at your local stores, call Acorn Music at (510)845-6612.

Robert J. Resetar is a composer/arranger based in the Twin Cities. His musical scores and orchestrations have been heard on network television, and performed by major orchestras.

If you would like to have your recording considered for review in Atlantis Rising please send it to: ATLANTIS RISING P.O. BOX 23528 MINNEAPOLIS, MN 55423. No selections will be returned. Preference will be given to alternative styles that are notably calming, colorful or unique.

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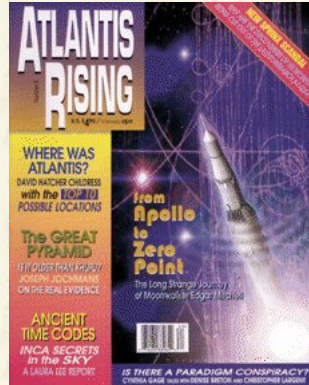
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Letters To The Editor In Issue Number 8 (Summer '96)

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For those who have finally discovered Atlantis Rising and want to know where they can get it, the best option remains subscription. Hopefully, though, the day when Atlantis Rising will be as easy to find as any other magazine is near at hand. Already readers are finding, there's more hard-to-find-information between these covers than is to be found in any other publication. Here's a sampling from mailbag #7.

The Most Amazing Discovery of All Time

I really believe Authors such as Michael Cremo, Graham Hancock, Rand and Rose Flem-Ath have really hit upon the most amazing discovery of all time. Everything I have read or heard about Atlantis being in Antarctica seems to fit together like a puzzle and you don't have to force any of the pieces. I am in complete agreement with everything with the exception of one thing.

The current Crustal Displacement places Antarctica centered within the Antarctic Circle and, believe it if you will, the same proportionate land mass within the Arctic Circle. At the North Pole the Land masses are located around the peripheral edges, whereas the South Pole the land mass is smack dab in the middle. Currently at the North Pole there is

very little ice buildup. The average thickness is between 3 and 7 meters thick. Whereas at the South Pole the land mass has the entire continent covered with mountain ranges of ice from 10,000 to 16,000 feet high. With a continental average of between 10,000 and 12,000 feet high. 90% of the ice for this planet is located there and 70% of the fresh water for this planet is located there. It is noted if the Polar Cap of Antarctica were to melt all at once it would raise the Sea Level worldwide some 200 feet. Beside which the continent of Antarctica has sunk some 1.6 feet below Sea Level from the weight of the ice. I would encourage you to try to get some figures relating to the weight and annual buildup of ice and I believe you will agree with me that we are looking at another crustal displacement very soon, perhaps by the turn of the century or a little thereafter. I believe that a shift in the earth's crust at this time would effectively destroy between 75 and 90% of all life on the planet as we know it. If we weren't killed by the earthquakes or the flash freezing that occurred in Siberia with Woolly Mammoths; the impending flood from the meltdown of Antarctica would greatly alter global geography for many years to come.

At no other time in history has man been in a position to do anything about the impending Crustal Shift. But now with current technology we could halt the process by mining the ice from Antarctica before it gets to the point of no return...

Gilbert Myers, Jr., Jackson, MI

I agree with John Anthony West that we are on the cusp of precessional change, and I believe it is a facet of change which is pre-set by cosmic geography, necessitating an alternating predomination every couple thousand years or so between left and right brain expressions of our world cultures. Human condition has at this time the additional challenge, as Gregg Braden so perceptively points out in his work, of dancing within diminishing electromagnetic field strengths, which allow for undreamed of possibilities for all humans, while obscuring from our conscious minds the true patterning of our daily and historical activities. And Charles Hapgood's work is intriguing in that it describes the surface dynamics of Earth, thereby setting the stage for Joseph Jochmans' depiction of the planet's icosahedral surface structure.

What is missing in all works of this kind, and what I am determined to bring into my own, is a sense of depth. There is, I feel, a disconcerting preoccupation with discrete systems and their surface, or superficial, characteristics, and this includes Earth's systemic makeup as well as that of collective humanity. These are the established preoccupations within humanity's activities, and they are begging to be expanded.

To extend the geometric metaphor, Earth's patternings are not evolving

from dodecahedral configurations. Dodecahedral patterns and shapes, no matter how sublime in their repetitions in our Earthbound creation, are clearly built on the rigidity of icosahedral reality. Explore Bucky Fuller's works and you will discover that the icosahedron is a special case, a standing wave, of a much freer, intertransformable geometry built on the cuboctahedron. And the cuboctahedron is in turn constructed from a conceptual matrix composed of complementary building blocks, the tetrahedron and the octahedron, which exist in their most symmetric, most efficient form, outside of time. This geometry is demonstrable and its inherent rationality allows for multiple dimensionality, parallel universes and true mystical experience.

Bob Mustin, Dunwoody, GA

Joseph Robert Jochmans states that we know from both historical and astronomical observations that Jesus of Nazareth was born in either 5 or 7 B.C.

It is true that Jupiter and Saturn approached each other quite closely in 7 B.C. and that Herod the Great died in 4 B.C.

However, Edgar Cayce states that Jesus was born March 19, 4 A.D.

The Aquarian Gospel of Jesus states that Herod Antipas, son of Herod the Great, was a ruler of Jerusalem when Jesus was born.

Gordon W. Day, Lakewood, CO

No Greater Artifact

Whereas NBC aired its prime time special "The Mysterious Origins of Man" on 2/25/96, and a rejoinder to "the (resulting) extreme reaction from the scientific community..." by program producer Bill Cote was printed in your Letters to Issue No. 7, I offer this comment...

There is a sampling of this "extreme reaction" located on Mr. Cote's Web page, quotes from collegiate scientists at various institutions. Such derision is invaluable for assessing whether the consensual reality of science became any wiser since a comparable critique of Gallileo's "new" perceptions in his time.

Science is an unbiased examination of the unexplained—NOT an explanation (or judgment) of the unexamined....

Of course, the most obvious artifact which does not fit logical claims of Darwinian theory is the Great Pyramid.

Scientific principle is abdicated, and its credibility eroded, when Egyptologists explain the Great Pyramid's anomalous perfection of realized construction and purpose as mere coincidence. Following hundreds of years of measurement, the proportional correlations of Earth's planetary geometry to the geopositioning and geostatistical constants factored into this pyramid's architecture could not be duplicated today—even aided by electricity, computers and satellites. However, consensual archaeologists infer the explanatory logic of such a feat as intellectual progress; monumental engineering at an historical stage in the evolution of human intelligence (i.e., math and science) when civilization was elementary at best.

From a systems theory perspective, this is called "putting the cart before the horse"!

The truth is, there is no archaeological artifact of greater magnitude and significance than the Great Pyramid.

And for these reasons, larger numbers of people stand outside of culture, not prepared to accept its assumptions, perceptually or otherwise.

Randy Koppang , Reseda, CA

Select Company

I want you to know that I subscribe to a lot of magazines and yours and Gordon Michael Scallion's ECR Report are the only ones I read cover to cover and thoroughly enjoy. Your publication gives hope that the future is something to look forward to. The mass media and most people, in my opinion, have no real idea what's going on nor the power we all have to change things for the good. Thank you for being one of the voices of sanity that may help lead us out of the wilderness we have been lead into over the past 50 years by those who would control our lives, money and even our souls if we let them.

Please keep up your great work. We need to have information that allows us to make decisions that are right for us as individuals and for the earth.

Stuart Grant

West Cornwall, CT

As far as I know there are only two major publications that have discussed Richard Hoagland's research concerning artificial structures on the moon. One is Omni Magazine and the other is Atlantis Rising. This story is too hot for the establishment but not for you! Keep up the good work.

Norman Curtis

New York, NY

Atlantis Rising and Laura Lee—a winning combo! Her writing style and the content of her article is as accessible, informative, positive and enjoyable as her radio show.

When I was her guest last fall, Laura and I spoke about the need for a balance of male and female energies, if the sciences, politics etc. of the new millennium are to be more harmonious with nature than those of this century. I hope your magazine will help bring forward that balance. For starters I hope to see more from Laura Lee! Would have liked a photo also of Rose Flem-Ath and something about her contribution to the research.

Jeane Manning

Author of "The Coming Energy Revolution", Vancouver, BC

We just received copies of our newly reprinted (with new cover!) Prodigal Genius, The Life of Nikola Tesla by John J. O'Neill yesterday.

Please see page 329. We took the liberty of printing your address in the book as you have a genuinely interesting publication.

Richard E. Buhler,

Publisher, Brotherhood of Life Books ,Albuquerque, NM

You can read Joseph Ray's review of "Prodigal Genius" elsewhere in this publication. ED

What a publication!!!

I hold three degrees and two professional certificates and I've traveled extensively from the U.S. to the world. I have read thousands of publications in my 47 years and A.R. is by far the most exciting, thought provoking, impressive collection of information on the market today.

Since Vietnam I've learned that my own government purposefully represses, hides, lies about, conceals, even denies information; the result being, I'm left in the dark on many important matters.

I don't know where you collect your information but please keep up the ability to fascinate and inform me.

What a publication!!

Joseph Boggs

Sacramento, CA

Next time, Joseph, don't be so understated. ED

Extra Copies

When the current issue arrived the other day, there were two copies. I'm not sure what happened—whether you treated this as a renewal or a subscription, but it will not help your profits to send me two copies....

I can't tell you how much I am enjoying this magazine. If I had to give up all but one, this would be the one!

Dorcas Terrien ,Grand Junction, CO

Because we use many lists and our computer is not always able to detect inevitable duplicates, occasionally our subscribers and others receive more than one copy. Ms. Terrien is a subscriber and has no reason to be concerned about her service. For readers who have not subscribed, it's another matter. Any free copies received are entirely the result of various promotional mailings which we have undertaken. The only way to be certain of receiving each issue of Atlantis Rising on time is to

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ED

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