

Excerpted from
ROAD IN THE SKY
LAST OF THE SACRED FORESTS

George Hunt Williamson



Ancient Pre-Inca representation of the *Road In The Sky* from Peru. The Jaguar God is placed above the Moon, flanked by two eight-pointed stars. Above the entire design is a circular symbol which archaeologists cannot explain. However, this 'disc' represents the coming in ancient times, of the *Illa-Siva* or 'light rings', known also as the *Ramba-Liviac* or the 'litters of electric energies', the UFOs or 'Flying Saucers' of modern times.

'In the high places of our land, dwelt the Giant Gods in the days of our ancient fathers.'
(Huanca Indian legend of Peru, South America.)

'I WAS in a great subterranean hall—it appeared as though it had been hewn by the hands of a colossus—there were deep niches in the ancient walls which contained scrolls and scripts beyond count. I was alone, there was no sound. Over everything hung the atmosphere and odor of hoary age—how remote in the past I do not know! I had been to this chamber before many times, but I desired to know the name of this forgotten depository of the ancient ones. Suddenly, for the first time, I heard a voice within me say 'Masma, Masma, Masma!' That this place was real, I was certain, and that it held a key to the mysteries of the world!'

The year was 1905, the place was the city of Andahuaylas, Peru, and the man was Pedro Astete. His description of a tomb-like place above comes from his now famous *Dream of Masma* known in Peru as *El Sueño de Masma*.

Pedro Astete was born in Lima, Peru, November 7, 1871. He studied in New York, Madrid, and traveled to various parts of the world to pursue his greatest interest—'Numbers, Signs, and Letters' of the ancient and secret science. Any mystery, large or small, was his special delight. He was a very colorful personality and lived in an equally colorful place in the old house of 'La Calle de Polvos Azules', or 'Street of the Blue Dust', a place he almost never left after his years of traveling were over. A great balcony looked out over the Rio Rimac that now passes close behind the Presidential Palace in Lima. Here he had a magnificent view of the lofty Andes where, thousands of years ago, a race of great intelligence left footsteps in Time.

Astete was a great scientist who, like many before him, was not appreciated during his lifetime. He died in Lima, January 5, 1940. He wrote volumes of information on the lost and ancient science, but little has been published.

Dr. Daniel Ruzo, a friend of Pedro Astete, and a well-known researcher of Peru, has published one of his books (*Los Signos Develación del Lenguaje de los Símbolos*, 1953). Dr. Ruzo believes Astete experienced far more than a dream; he feels certain that this man was teleported or projected to an actual location beneath the surface of the Earth.

Dr. Ruzo used the word 'Masma' as a key to attempt to locate the area in the 'vision' of his friend Astete. Here is where one really becomes confused, because all over South America there exists a great ancient collection of many races representing many migrations. It is nearly impossible to separate them, classify them, and to study them. For instance, the only 'Masma' in Peru is a tiny Quechua Indian village north of Jauja in the Departamento de Junin. Could there possibly be a connection? It still is not known, although there is something most curious about the name of the village: Masma. Masma is the seventeenth Patriarch in the Bible after Noah. What possible connection can there be between a character out of Holy Scripture, a 'dream' of a Peruvian in 1905, and a tiny,

forgotten, almost deserted Indian village? I do not know, but there are many Hebrew place-names in Peru and other parts of the Continent. This is only one unexplained mystery, and South America apparently is the 'Mother of Mysteries'; she literally abounds in them. For example, is *Ophir* of the Bible really Peru, and is *Yectan* really Yucatan, Mexico? Some of these questions I hope to answer soon. I think we will discover that many of the Old Testament Bible characters also represent races and lands.

Perhaps the word 'Masma' in Astete's 'dream' has nothing to do with known places, but represents something else. Because of the strange figures seen from the air and on the ground near the hills of San Cristobal (not far from Lima) on the coast of Peru, Dr. Ruzo believes the subterranean depository may be there. Fantastic monoliths are in the mountains of this area, although it is difficult to study them now because of their ruined state due to thousands upon thousands of years of erosion.

Dr. Ruzo continued to search for the elusive 'Library of the Great Ones'. Finally, in 1952, he made a discovery high in the Andes that some day will place his name beside the immortals of exploration. Its importance is so overwhelming he might just as well have discovered the Great Pyramid at Gizeh.

For twenty-five years Dr. Ruzo had explored the mountains and the coast of his country to study and photograph giant stone figures made by a vanished race. These figures, isolated and partially destroyed, were not considered important, and sufficient proof was lacking.

In 1952, Dr. Ruzo heard about a remarkable monolithic carving that existed high on a plateau overlooking the village of San Pedro de Casta. This plateau is called Marcahuasi (Markawasi). It is three kilometers long by one kilometer wide and is located between the Santa Eulalia and the Rimac Valleys. San Pedro de Casta is 9,800 feet above sea level and the plateau itself is a little over 12,000 feet.

The remarkable monolithic carving that Dr. Ruzo heard about is undoubtedly the most important figure on the plateau. It faces Lake Shotoc and is over twenty-five meters in height. The oldest name Dr. Ruzo can find for this enormous carved head, is 'Peca-Gasha' or 'the head of the narrow pass'.

Undoubtedly, this is not the original name, but is used by the natives of the area at the present time. Also, Dr. Ruzo has photographed this head over three hundred times at different times of the year and from different angles. At least sixteen anthropomorphic figures are carved on the 'Peca-Gasha' and they apparently represent several different races.

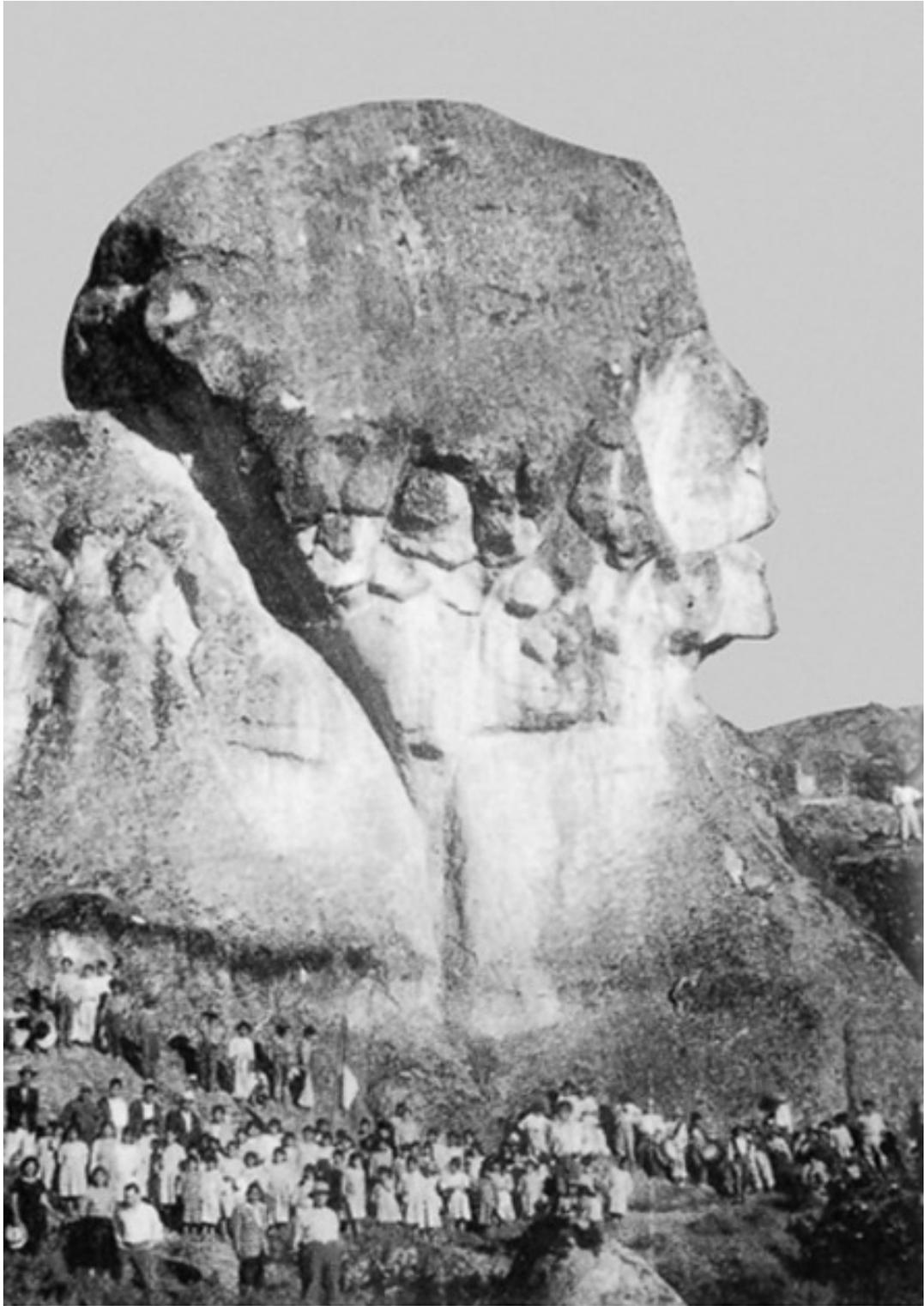


Fig. 6.

'Peca-Gasha', with a swarm of people at its base. The contrast gives an indication of its colossal size.

In the early part of 1957, I met and talked with Dr. Ruzo at his home near Lima, Peru, and I became convinced that the evidence he had accumulated through the years of research was indisputable. Through the kindness of this fine man, arrangements were made so that my expeditionary party, then working in Peru, might visit the fabulous plateau.

On June 7, 1957, we made our way on foot and on horseback over tortuous Andean trails to San Pedro de Casta and from there on up and up and up to the plateau itself. The native people of the village far below, descendants of the Huanca Indians, fear the plateau because they say it is an ancient place of 'magicians', 'wizards', or 'Giant Gods'. Their ancestors, the Huancas, held their sacred rituals of 'Huari' at Marcahuasi (Markawasi).

The word *huari* in the Quechua language means: giant or strong. Formerly, the 'Huarinas' (virgins in the worship of the god Huari) danced at the monolithic altars of Marcahuasi, casting their shadows upon stone figures carved in the days when the Earth was young. There are two altars that must have been used. One of these is now called 'Mayoralas'. It is located over a hundred meters above an abyss, and the gigantic stones which form it face the sunset.

The modern name of 'Mayoralas' is one applied to the maidens that sing and dance in the ritual festivals during the first week in October every year far below in San Pedro de Casta. The ancient name for the virgins was 'Taquet' ('to sing' in Quechua) and this is also another name for the stone altar whose stones apparently were carved to represent giant creatures in the act of singing.

The figures are placed in such a way that special acoustic effects are permitted. This was part of the plan of the ancient builders who wanted the religious chants to be amplified.

The other altar of importance is called 'Cancaucho' and faces the sunrise. It is so gigantic it could hold a large modern army in front of it.

On a little hill near this altar there is a king or priest sitting on a throne with his hands folded in prayer. Figure 3: shows 'Cancaucho' with its weird, snow-white facing. Figure 4: is the author exploring the surrounding area. (The altar is in the right background.)



Fig. 4 Marcahuasi The author exploring the surrounding area. Cancaucho is in the right background.

Why the festivals are no longer held at Marcahuasi is not known, unless it is because of the fear of the place in general. Formerly, the 'Huarinas' were virgins; now the natives have dispensed with that requirement. Men of the village below say that the first night of the ritual in October is secret, and no white man may ever witness its dances or hear its strange songs, performed in hidden valleys in the surrounding hills. The second day the fiesta is held in town, and the local Catholic priest officiates, since it now has all the appearances of a Christian celebration, although it is, in reality, a ritual to the worship and adoration of 'Huari', the most ancient of all gods in this area. More of him later on.

We were greeted by all kinds of friendly people in San Pedro de Casta who followed us up to the plateau. There were women in curious hats and bright attire, naked, dusty children, teachers from the local school, and important politicians. Figure 5: shows some of our friends with their families, and Figure 6: is the great 'PecaGasha' itself with a swarm of friends at its base. This will give you an idea how colossal it really is.

The entire plateau is covered by a coarse, dry vegetation and is also covered by fog most of the time during seven months of the year. However, between May and September the sun turns it into a delightful place, although the nights and early mornings are very cold.

The first thing that caught my eye after I was made speechless with the sight of the 'Peca-Gasha', was a cement block with a bronze plaque. It read:

ASOCIACION PERUANA DE
ASTRONOMIA
MARCAHUASI (MARKAWASI):
LAT : 11° 46 40, 9 S
LONG: 76° 35 26, 3 W.
CAP. J. SAMANEZ C.
25 IV 1954

The Peruvian Association of Astronomy determined the magnetic declination of the plateau and an aerial photograph was taken which is now in the archives of the Peruvian Air Ministry. Dr. Ruzo has been studying the relationship of the symbols represented in all the stone figures and the mathematical relationship among the figures themselves. There is no question that the position of the sculptures on the plateau and surrounding the little lakes on top indicates a general pre-established plan of the ancient priests and master builders. At the four cardinal points of the plateau we find the most outstanding and important carved figures.

I spent many days on horseback, traveling over the entire area of Marcahuasi. I can give you here only a little of what I saw, for to really appreciate and be thrilled by the plateau, you must see it for yourself—words are inadequate. Ouspensky, in writing of the Sphinx of Egypt, said:

'... it had seemed to me that it would be necessary to approach it with the full equipment of a knowledge different from ours, with some new form of perception, some special kind of mathematics...'

If Ouspensky had ever seen Marcahuasi, he would have immediately realized that his words were even more fitting for Peru than they were for Egypt, for we must also approach the strange monoliths of the plateau with a 'knowledge different from ours... a new form of perception... a special kind of mathematics.' If we don't, we are liable to go mad.

There are magnificent artificial lake systems and large dams and canals. On the stones rising from the ancient water level are carved figures that once cast curious shadows on the surfaces of sacred lakes. Strangely enough, there is a small lake on the plateau today called 'Black Lagoon', and out of its centre rises the perfectly carved head of a scaly dinosaur-like monster as if it were just breaking the surface, resting its enormous, ponderous body on the bottom.

After studying hundreds of carvings on the plateau, Dr. Ruzo reached a startling conclusion. But the evidence was all there. Gigantic altars that could accommodate only very large life forms. How large? At least *twelve* feet tall. Therefore, Ruzo believes Marcahuasi holds important keys to the world's ancient mysteries—it is possibly the last 'Sacred Forest' in such a state of preservation. One of the great 'Sacred Forests' of whispered antiquity where the 'gods' met in council to decide the fate of the world.

When you view the figures on the plateau you feel you are looking at some long-forgotten museum of the 'Giant Gods', for it seems that everything ever created is represented here. There are all kinds of great birds and animals from lions and elephants to camels and penguins—all of which never existed in South America. (See figure 7:, 'The Lion', and Figure 8:, 'The Group of Elephants'.) In figure 8 you will find the elephants (one going away from you and others leaning against him) in the centre of the photograph. To the extreme left you will notice several stone burial 'chulpas' (tombs) of the Incas.

There are countless human faces representing all the races of mankind. (See figure 9: , which is called 'La Negrita', the colored woman.) Many great stone heads bear strong resemblance to those found on Easter Island in the Pacific Ocean, for they possess the same features with the stone hats and all that the Island statues are famous for. There is another curious figure exactly like Easter Island representations. It is a great carving of a headless man with a gigantic bird head attached to the end of his spine.

Obviously, ancient religions are represented, for there are many sphinxes in evidence. (See Figure 10:, and look at the photograph with a magnifying glass. *a.* is called 'The Warrior's Helmet'; *b.* is called 'Elephant Head'; *c.* is a pair of magnificent sphinxes that appear to be Grecian, for they have the faces of women; and *d.* looks like a great 'Toad'.)

Figure 11: also gives you a close-up view of the same great 'Warrior's Helmet'.

Thoueris (Ta-urt), the Egyptian goddess represented as a hippopotamus, was supposed by priests at Thebes, where she was worshipped as Apet, to have given birth to Osiris. She is always shown leaning on an amulet which represented the blood of Isis and is similar in shape to the *crux ansata*, the Egyptian ankh, sacred emblem of Eternal Life. (See Figure 12: for the Marcahuasi 'Thoueris', and Figure 13: for the Egyptian Thoueris in the Cairo Museum). When the light is just right, the typical headgear, features, arm, and even the sacred amulet are plainly visible on the Marcahuasi goddess.

Figure 14: is of 'The Turtle'. This great monolith looks out towards the west, and one gets a magnificent view of the Pacific Ocean from this point. This great figure has been 'guarding the way' for thousands of years, long before the Incas were ever heard of, long before Pizarro plundered an Empire, long before you and I knew existence. What tales he could tell if he could but talk to us!

Figure 15: is of a strange carved face in front of the 'Cancaucho' Altar. When we get a side view of this face (See Figure 16) a most unusual effect is discovered. There are

really two faces in one. If you look at the front of the carving only, you will see the face of an Old Patriarch, kind and wise, but, if you look at the whole figure and view the great depression near the top as an eye, you find you have the opposite, a hideous and sinister face, a ‘prince of devils!’

Figure 17: is called simply, ‘The Lovers’, since we find two figures locked in a tight embrace and kissing.

Some of the carvings of Marcahuasi appear to be natural at first instead of artificial. That is, they could be the weird result of erosion over thousands of years and not man made. There are several reasons why they appear this way on first study. First of all, if the ancients wanted to portray a man in stone, they wouldn’t choose a group of stones that had more the appearance of a dog or bird, etc. They would first find the rocks that in a general, rough way had the outline of what they desired in the final product.

Natural igneous rock formations of crystalline texture (granite; diorite) would have their original shapes roughly adapted by having only one feature carved on them; others would be carved so that from different angles of observation, three or more distinct figures could be seen. Now, after thousands of years of destructive action caused by erosion (for the stones are now profoundly weathered) the features added by the builders have almost disappeared, and the stones have nearly reverted to their original appearance of being nothing but ‘stones’.

Therefore, we have two main reasons why several ‘experts’ have called the discovery at Marcahuasi ‘Ruzo’s Folly’! They don’t realize that the figures appear natural—of course, they have only studied photographs of the area since they wouldn’t take the time to examine the evidence first hand—because the ancients chose those formations that had the original outlines of what they desired to create. This gave the entire piece of art the appearance of having ‘grown up out of the ground’. They only depended on their sculptural techniques when it was absolutely necessary to complete the figure so that it would be easily recognizable. The second reason is that the so-called ‘authorities’ do not realize the fantastic age of the images and therefore don’t take into account the fact that erosion has almost destroyed that which intelligent beings carved in the rock formations. The ancients wanted everything to remain as *natural* as possible, for they felt they could not improve on that which the Creator had brought into existence. How much better our world would be if we had the same feelings today.

Dr. M. K. Jessup, former astronomer at the University of Michigan and explorer of note (Mexico and Peru) has informed me that the amount of time necessary to produce such erosion in the great carved figures is staggering. He says at least 100,000 years would be required and more likely 1,000,000. Here, then, is perhaps one of the great clues to the identity of the designers and builders of the ‘Sacred Forest’. Who could have possibly constructed these figures at such an early date?

The ancients built enormous stone platforms for the express purpose of viewing their creations—several of these have been located recently on the plateau. The figures were

never meant to be seen from all angles at once. The builders desired that only a section of each group be viewed at one time. Therefore, they constructed observation platforms that fixed the point of view. So ingenious and inventive were the designers, so adroit at their labor, that they were able to perform miracles on the plateau by the clever utilization of light and shadow falling upon the completed figures and their surroundings.

Many of the monoliths were never meant to be observed except during certain, fixed hours of the day, or of the month. Others were meant to be observed the entire year through and still others require an extreme angle of sunlight—or moonlight—to be visible and meaningful at all. Yes, many of the images only can be appreciated in the twilight when no sunlight falls upon their surfaces. Many carvings were meant to be purely solstitial in that they appear only at a solstice in June or December of each year.

Several of the larger groupings of figures are definitely related to each other, since they stand in the four cardinal directions of the plateau, and since it is possible to draw straight lines connecting three or more points of importance. Many of these lines, if lengthened, indicate the rising or setting of the sun.

Perhaps the most predominant feature in the figures, and one which definitely proves sculpturing by an intelligence, is the treatment of the eye formation. Many of the statues have three or even four eyes, but from a distance they present only two eyes, no matter what angle you observe them from.

In the centre of one group of figures, one can observe the great reclining form of a very old man. He is attended by two women who stand over him. Also, there appear to be several animal forms which could easily represent the Four Elements of the ancients. Dr. Ruzo discovered something about these particular figures that makes us pause in amazement at the intelligence of the designers. When a photograph of the figure of the old man is taken, and the negative is projected on a screen, you see the face of a handsome young man with hair falling over his forehead, and he looks at you with a virile, proud and noble expression. How could the ancients portray a senile and ugly old man and know that a photograph taken thousands of years later would change him into a youthful creature in the bloom of his manhood? This I call the mystery of the 'Methuselah of Marcahuasi'!

Originally, there must have been many petroglyphs and pictographs at Marcahuasi but, unfortunately, these have almost all been erased by the effects of time. However, when the light of the sun strikes some of them at a certain angle, five and six pointed stars, circles, triangles and rectangles show up. Others can only be viewed in very subdued light.

There is one pictograph painted on the neck of the giant 'Peca-Gasha' that has been well preserved, due to its location under the protruding chin of the figure. With a make-shift ladder I climbed to this point to study the design in detail. It is made in a strange way—small black dots have been used to form the lines of the design. (See Figure 18)

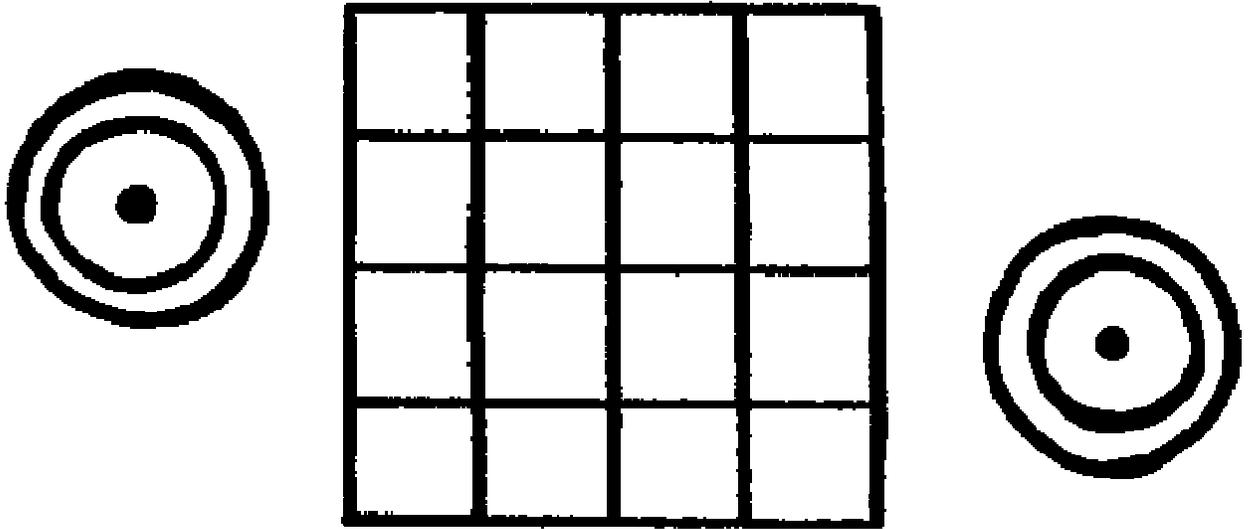


Fig. No. 18

The larger square contains sixteen smaller squares, and it is flanked by two circles. Each of these circles has another circle within it and in the centre a dot. All lines of the design are in black, except the second line within each circle which is in yellow. This square of sixteen smaller squares has been observed on rock formations throughout the world, and I have even observed it in my explorations in the Mohave Desert of the State of California in the United States. One possible clue to the meaning of this pictograph may be found in the fact that the two circle designs are the same as the ninth letter of the Greek alphabet.

Dr. Ruzo says of this simple drawing: 'This squared design, a two dimensional space subdivided by crosses repeated at regular intervals, is the central figure of Pedro Astete's work, *Los Signos*'. What a strange story begins to unfold! Astete 'dreams' of a fabulous depository of an ancient race in 1905 and in his research comes up with the idea that all symbolism or symbols of the past, present and, of course, future can be traced to the basic design of the 'Sixteen Squares'. Then, in 1952, forty-seven years after his 'dream' and twelve years after his death, his friend finds the 'Sixteen Squares' exactly reproduced on the greatest stone carving of a hitherto scientifically unknown plateau of the High Andes. What is the answer? As they would say in Peru: 'Quien sabe, señor?' But it seems most likely that Astete—and even Ruzo, etc.—was guided in his work by an unseen intelligence. Could this possibly have been at the direction of the vanished 'El' Race? We will look at the possibilities a little later on, staggering as they may be.

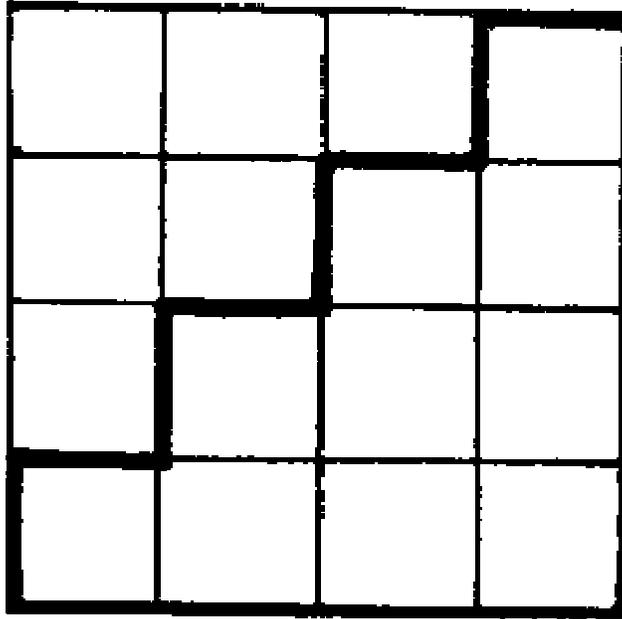


Fig. No. 19

The design of the 'Squares' is undoubtedly the highest symbol of a very ancient mythology : it was placed on the heads of the Egyptian gods, it was engraved on important monuments the world over, and it is found in a very ancient monolithic ruin near Cuzco, Peru, former capital of the Inca Empire. It should be pointed out that the well-known 'Stair-Step' design or design of 'Evolution' found in all symbolism- especially in Mexico- is only a secondary symbol of the 'Sixteen Squares' being only one of the possible symbolic expressions within the 'Squares'. (See Figure 19.)

Figure 19 clearly shows us that we have four steps to climb to reach the top. Does this 'top' symbolize the conquest of the four conditions, MEST, or the harmonization of an individual with the Four Great Primary Forces? It is obvious that the 'Stair-Step' design, long thought to be one of the very earliest symbols on Earth, is not as old as the 'Sixteen Squares' from which it must have been derived.

Also, at Marcahuasi, near one of the strange altars that must have accommodated a creature at least twelve feet tall, due to the distance from the head rest to the foot position on top of the altar, we find another symbol. (See Fig. No 20) The four squares within a larger square again symbolize the Four Great Primary Forces working also within the Earth.

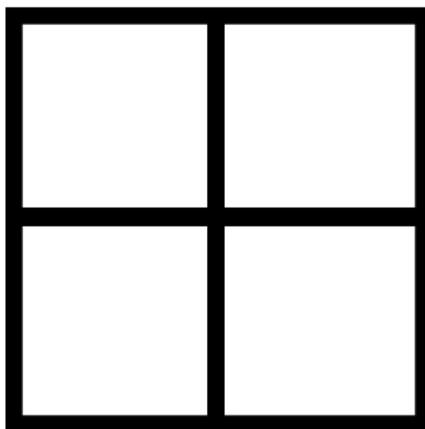


Fig. No. 20

Besides geometric designs, unusual glyphs or characters have been discovered on the plateau. (See Fig. No. 21.) One is very similar to the early Chinese characters SAI: to walk slowly; and PIEN: to separate. Most of these characters seem to be grouped around what may be tombs. Great stone slabs have giant faces carved on top of them, and these may be the faces of those buried in the crypts. However, these may be what is known as 'false tombs'.

Most of the people today at San Pedro de Casta are not even aware of the existence of such fabulous figures high above them on the plateau. However, there are some legends, and one of them says that during a certain ancient period the great sorcerers and healers gathered together on the plateau and that there is a rock now which represents each one who attended the council. Another story tells of the 'Caris', the hard-working men, and the 'Quellas', the idle, lazy men. The people believe that there are stone images of these men on the plateau. When Dr. Ruzo first went to Marcahuasi he located stone figures portraying these two types of men. The 'Caris' are shown with a great burden on their backs (the *aguayunco*), and the 'Quellas' are shown lying on the ground, asleep.



Fig. No. 21.
One of the unusual glyphs discovered on the Marcahuasi plateau.

Cristobal de Molina says in his *Relacion de las Fábulas y Ritos de los Incas*, that, 'Tesci Viracocha, the Incomprehensible God, came along the mountain road visiting and inspecting all the provinces to see how they had begun to multiply and to accomplish what he had ordered them. He found some rebel nations that had not fulfilled his orders, and a large part of these he turned to stone into figures of men and women, with the same dress they were wearing.' This conversion into stone took place, says the legend, at Tiahuanaco, Bolivia; Pucara; Jauja (very near Masma); Pachacamac; Cajamarca, and other places.

It is an interesting fact that the 'Incomprehensible God' is used and that in the above places today one can see giant stone figures, but, because no one understands them, they say the 'gods' turned people into stone. Yet, it may be that the 'gods' of *yesterday*, the 'Elder Race' created on the Marcahuasi plateau and elsewhere an ancient museum—a time capsule, so to speak, that depicted the future animals, the races of mankind and their religions, and the symbolism of the future world that was to follow them millions of years later! Fantastic? Yet, were they not called 'Planet Preparers' and were they not 'Incomprehensible'?

There is another story that says Tupac Inca Yupanqui, one of the great Inca Emperors, traveled to Jauja where he visited some very ancient buildings, and the people there told him these had been built by some very brave strangers who were white, very *tall*, and so invincible and valiant that only *time* could overwhelm them. Obviously these ruins were Pre-Inca if the Emperor of the Inca Empire knew nothing about them. Also, remember,

Jauja is very near Masma, that strange little village that bears the name from Genesis and from Astete's 1905 'vision'. The legend says 'very tall' beings created these things and only 'time could overwhelm them'. We begin to get clues that 'overwhelm' us, too, but we must move on. Who was *tall*, and who was *overwhelmed by Time*?

The early Huancas and their conquerors, the Incas, spoke of many places in the land that had been the former homes or locations of 'magicians', wizards', and 'Giant Gods'. Legends of the 'Corisapra', or the 'Golden Beards', are widespread throughout South America. In the old records of the city of Andahuaylas, Peru, among the family names of Indians, the surname 'Corisapra' is repeated over and over again indicating a blonde and bearded people in Peru in ancient times and undoubtedly in the very area of Andahuaylas. Remember, again, that Pedro Astete had his now famous 'dream' in this same city in 1905. Is there any connection? Perhaps not, but what if tiny Andahuaylas is located over a great subterranean chamber once occupied by the 'El' Race? There are so many loose threads to bring together in this matter that it is almost impossible to concentrate on it. Surely, it could drive one literally mad? Complicated mystery upon mystery becomes a barrier to our research.

There are several reasons why the 'El's' may have had something to do with the figures of Marcahuasi. First of all, of course, there is the fantastic age of the granite formations themselves. Also, there are no house remains on the plateau which correspond to the age of the monoliths. Remember, the 'El's' lived underground. Astete saw 'scrolls' when he had his 'dream'—and the 'El's' used no written word—only tiny crystals which contained thousands of items of information. These constituted their historical records, etc., and they were 'played back' to a researcher in their 'libraries' through the use of a magnetic field that would enclose the crystal from their archives. If Astete's subterranean chamber belongs to the 'El's' then why the 'scrolls' on the shelves and in the niches? This appears to be a contradiction but may not be—only *time will* tell.

In the symbols of Marcahuasi we appear to have clues of the Cyclopeans. (See Fig No. 21.) In the two circle designs we find the symbol of the *ninth* level or the Energy Universe (Infinity) in the *ninth* letter of the Greek alphabet. In the 'Sixteen Squares' we find $8+8=16$, and we already know that the symbolism of *eight is* for the Thought or Theta Universe.

Perhaps the 'El's' didn't plan and build the great 'Forest' of Marcahuasi, but maybe it was constructed at a later date by those who retained some kind of a memory of the 'Elder Race'. This could have been through 'sensitives' of the day who tuned-in to the underground 'libraries'.

There are figures with only *one great eye* on the plateau, and the legends and traditions point to the fact that 'Giant Gods' lived there. If it wasn't the 'El's' then *who* or *what* was it? And we have more evidence than legendary evidence. For we have the mute, unbelievable altars that could accommodate nothing under twelve feet in height. I am convinced these were not sacrificial altars, but were used in temples that were both centers of religious and spiritual devotion as well as scientific laboratories.

The god 'Huari' of the Huancas was evidently a Hercules or a culture-hero of these people. Very likely he had been a giant king or being in the dim past. Like his Greek counterpart, the Huanca 'Hercules-Huari' was celebrated for strength. The *huaris*, or 'great ones', were the ancestors of the aristocrats of the tribe, and were regarded as specially favorable towards agricultural effort (perhaps because of the underground 'El' accomplishment. The 'El's' sprang from the soil into the Theta Universe, and this symbolized growing things and bountiful crops that had to come from the soil also?). The *huaris* were called the 'gods of great strength', and many libations of *chicha* (strong drink) were sacrificed to them by the priests. Ancestors were deeply revered, a memory of the 'Elder Race'?

The fact that the worship of 'Huari' and the *huaris* was widespread can be seen in the names of towns, etc., today in Peru : Huari; Huariaca; Huaribamba, etc. Memory of the Huancas is found in such place names as : Huancayo; Huanacupampa; Huanca; Huancabamba; Huancane; Huancano; Huancape; Huancapon; Huancarama; Huancaray; Huancaraylla; Huancarqui; Huanca-Sancos; Huancaspata; Huancavelica; Huancaya, and many others.

Monstrous stone figures, carved into fantastic shapes, enormous altars for giant beings, faces, signs and symbols that only become visible during certain times of the year when the sun or moonlight strikes them at the right angle, any of these things alone is quite enough to stir our sense of imagination and make us thrill to the happenings of a long forgotten *yesterday*, but there is more on Marcahuasi and about Marcahuasi that is even yet more incredible.

Something literally 'out of this world' seems to be hovering over the plateau. One night the view of the moon was beautiful and I joined several native youths who were sitting next to the great bulk of 'Peca-Gasha'. Then my ear immediately caught something I had heard before, while exploring, but because of the wind howling around the plateau and the figures, I never paid much attention to it before. Undoubtedly, the sound of the wind had drowned it out so that it was not too noticeable.

An eerie humming sound filled the cool crisp night air. I asked the boys if the sound was made by crickets, and they politely informed me that there were no crickets anywhere on the plateau and there never had been—it was too high. Then I asked them if the sound was made by any animal they knew about. Again they informed me politely that the sound was not made by any known animal. I could readily see that the boys didn't want to talk about the sound, for they had been laughing and enjoying the evening until I had drawn their attention to the odd droning coming from the great carved head towering above us. Now they were quiet, and appeared most uncommunicative. I asked them more questions which they didn't answer for a long time—we all just sat there, engulfed in the steadily increasing pitch of the sound. Finally, one of the youths told me that their ancestors spoke of the sound, but said they didn't know what it was either!

I listened to it again carefully; it was so loud it could have been tape-recorded on the spot. What did it really sound like? It was like a swarm of bees at a distance, yet like crickets

too—much more *staccato* than bees. Then the thought struck me like a demoniac thunderbolt; of course, the strange clicking sounds of the ‘El’s’, this is what it must have sounded like. A chill went up my spine that was not altogether caused by the coolness of the Andean night. I got up and walked over to a point where I could look down into the valley below, and I beheld a sight I shall never forget, like a ‘Punch-and-Judy’ show or a pantomime the shadows cast by the carved figures high up on the plateau were turning into the forms of men, animals and mythological creatures in the valley beneath me. What great race conceived these things? Here was something outside of human ability to understand—a peek into another dimension! Who carved stones so that at certain angles they would change shape and cast shadows at twilight into low valleys, so that when the moon moves across the night sky, strange and fantastic forms go through thousands of motions as if they were alive? As I turned to go to my sleeping bag, I glanced back for the last time to see a shadow-figure that looked all the world like a little hook-nosed humpback ‘Punch’ emerge from the rocks below. *The monoliths of Marcahuasi (Markawasi)*—figures of another world we will never fully comprehend. The words of Ouspensky burned in my brain: ‘... it had seemed to me that it would be necessary to approach it with the full equipment of a knowledge different from ours...’

In other parts of the world the strange humming sounds have been reported, and some ‘experts’ have declared it is the action of the wind. However, there was absolutely no wind of any kind the night I heard the sounds coming from ‘Peca-Gasha’, and the wind will not answer the question of what is causing such noises in different stone figures throughout the world. It is usually associated with objects made of granite. Let us remember that granite was the sacred rock of the Egyptians and other ancient people. Why was it considered sacred? It is just possible that the great stone figures of Marcahuasi are in reality some kind of fantastic batteries, but for what purpose? In each figure there are thousands of quartz crystals displaying a piezoelectric effect due to the tremendous pressure of the crystallized substances. It is stated that the humming sound is getting louder year by year at Marcahuasi and at other places in the world. Why?

During the time of the ‘El’s’ on (or I should say *under*) the Earth our planet was bombarded with a certain intensity of Cosmic Rays. I believe that a decrease or an increase in intensity will cause widespread changes on the planet, such as the size of animal and plant life, etc. Scientific calculations show that at the present time the electron count has speeded up and the Cosmic Ray bombardment of our world has increased fantastically. Perhaps the humming sound will continue to increase until the Cosmic Ray intensity is the same as it was during the time of the builders of the Marcahuasi monoliths. At this time, when the intensity is exactly right, the tombs and subterranean chambers of the plateau may open and reveal their ‘time-capsule’ contents. Is there a cosmic *lock* on the secrets of Marcahuasi that will open in accordance with that which is written: ‘... for there is nothing covered, that shall not be revealed; and hid, that shall not be known.’ (St. Matthew x:26)

The name Marcahuasi is evidently a name that came from the time when the Inca army occupied the area of the plateau. Because of its strategic position, it was the ideal location for a fortress. In Quechua, ‘Marcahuasi (Spanish: Markawasi)’ means: ‘house of two

stories'. This describes the headquarters building of the Inca military colony that lived on the plateau shortly after 1350 A.D. and established the rule of the Empire of the Sun over the entire region. The Incas knew nothing about the giant stone figures and the conquered Huancas only had their strange legends of 'Giant Gods'.

There are also stone 'chulpas' (burial tombs) near the fortress, built either in series, isolated, or in a two-storied arrangement. These tombs, which contained the splendid mummies of important military leaders, have all been violated. Evidently the Spanish did a thorough job of plundering when they arrived on the plateau shortly after they had murdered the Inca Emperor Atahualpa at Cajamarca, Peru. Today, they stand as mute evidence of man's insatiable lust for gold.

During our exploration of the plateau, we came upon a cave that had obviously been used for ancient burials, for in its entrance we found many skulls and pieces of clothing that had been made from llama and alpaca fur. This cave is in a beautiful place that overlooks a valley thousands of feet below. As we sat down to rest in front of the cave, I noticed an artificial stone or adobe wall that ran in front of the original, or natural granite wall of the cave. Suddenly, an exciting thought came to me: could it be possible that the Spanish didn't find all the tombs at Marcahuasi, that some might still be intact, untouched since the time the soldiers at the fortress buried their dead in them? Of course, I had no hopes of finding objects of gold or silver, for poor soldiers didn't own such costly and precious material. While I sat looking at the man-made wall which passed over the natural wall, I had an idea. Would the Incas have gone to all the trouble of building an artificial wall in front of a perfectly good natural wall? In other words, why were there two walls on top of each other, unless—unless the natural wall behind the first Inca wall was not solid, but had a hole or entrance in it that would lead to—to what? I sat quietly while these thoughts went around in my mind. Finally, I thought it was fanciful to think of such a thing, and yet the possibility was there.

Before we left the area, I had one of the native men with me remove several of the stones from the adobe wall; quickly we saw that the cave wall behind it was not solid as I had suspected, and there was a large cavity there. As we peered into the dusty interior we found that we had discovered an unopened tomb! I could see by the dim light that there were many mummies lying on the floor of the crypt. Later we learned they were of young soldiers who had been attached to the fortress on the plateau, and since there were remains of women and children also, we realized these must have belonged to the families of the same soldiers.



Fig. 22 Marcahuasi The newly opened burial tomb with one of the workmen holding a complete mummy.

Figure 22 shows a workman on the right holding a complete mummy in front of the newly opened tomb, and the author on the left holding the mummy bundle of some long-dead warrior. In front of the cave you can see countless skulls, parts of mummy bundles, etc., that came from the interior where the cave had been sealed up with stones by the Inca owners. Figure 23 shows the author with two of the finds from the new tomb (that's me on the right!). Notice one of the mummies is still tied with the ancient rope that encircled his body preparing him for burial.

I had an experience in the deepest part of that tomb which I would like to relate. We had removed all of the mummies but one. This one was deep in the tomb and it was impossible to stand up in this area for it was only about three feet high and very narrow. The odor of the centuries was overpowering and the atmosphere very oppressive—fine dust was on everything. I was as excited as though I had found another 'Tut-ankh-amun' and crawled into the tomb and bent down in the small area to remove the last mummy-bundle. I had come to Marchuasi to look at giant stone figures, not to excavate a tomb, so I had no tools with me to do a proper job. I had to use my hands to dig around the mummy to free it of the debris of centuries.

While I was engaged in this work, I suddenly felt a terrific pain in the right side of my head. At first I thought something had fallen from the ceiling and hit me, but that was impossible for the ceiling was barely an inch from my head as I bent down to work. I continued to excavate, but a pressure began to build up in my head and I found myself with the most awful headache I have ever experienced, and I have had very few in my lifetime. Finally, I could work no more for the pain was so great I could hardly see what I was doing. I stumbled out of the cave-tomb and went to bed to remain there for two and a half days.

During those days of confinement I ran a high temperature and the headache continued. Natives coming to look at the sick 'gringo' would shake their heads and say, under their breath: '*Soroche*.' This means altitude or mountain sickness, and we were nearly 12,400 feet above sea level. However, my headache had nothing to do with 'soroche' and besides I didn't have the other common symptoms of the condition.

A few hours before I got up in the middle of the third day a native brought me that last mummy I had been working on at the time of the awful headache. He wanted to show me the pieces of the woolen poncho and part of the soldier's array of weapons that had been attached to the outside of the mummy-bundle of vicuna hide. This was all interesting enough, but as the man turned to go, I saw the right and back side of the mummy, a part I had never seen because I was unable to complete the excavations in the tomb several days before. What I saw made my blood run cold. In exactly the same place on the head where I had had my terrible headache, the mummy's skull displayed a great gaping hole that must have been caused by some ancient adversary's powerful stone war club.



Fig. 23 Marcahuasi : The author, with two of the find from the tomb. One of the mummies is still tied with the ancient rope that encircled his body before burial.

What did all of this mean? I really don't know. However, I have heard it explained that in haunted castles and places where violent deaths have occurred—either accidental or as a result of murder—not always is the discarnate entity itself doing the 'haunting', but only the 'astral shell' that stays on going through similar motions it knew during the entity's last moments on Earth. Because of the nature of the death through violent means, something takes place which is very much like taking a picture by letting light fall on sensitive film or photographic paper. The entity may have long since gone on to his heavenly reward, or whatever his fate was to be, while his 'astral double or shell' continues to 'haunt' the death area year after year.

Is it possible that in the unopened tomb, where no one had been since the day the mummy was placed there, the 'astral shell' of this ancient Inca soldier was still around, hovering over the former body, and, if so, did this 'shell' still contain all the impressions of battle, wounds, agony and eventual death that had actually occurred many centuries in the past? Is that why natives in Peru today are, as they say: '... more afraid of the dead in tombs than of dying.' And if all this is true is it possible that somehow I got in rapport with that 'shell' through my enthusiasm over the discovery? Did I actually feel the dying pains of a

young Inca warrior who died on the battlefield serving 'Lord Inca' on his throne in Cuzco? Was it a battle where the Inca army defeated the Huancas of the Marcahuasi plateau? Perhaps we will never know these answers.

Having accepted the reality of UFOs, or ships from other worlds visiting the Earth now and in the ancient past, I have often wondered as I viewed portions of the 'Capac Nan', Royal Road of the Incas, in various isolated parts of Peru, if the travelers ever looked up to see what we see in our skies today? Did the young *chasquis*, or runners, who were 'chosen from among the most active and swiftest of all their tribesmen' hurry along the greatest highway of the ancient world, encountering heights of 15,000 feet, did they ever pause for a moment to look up in wonderment at a swiftly moving *unidentified flying object*? And did they report breathlessly later to an official of 'Lord Inca' at one of the highway stations or *tampus* that they had witnessed a sacred sight—the *Illa-Siva* or 'light rings', the *Rampa-Liviac* or 'litters of electric energies?' I believe they did, and I am now preparing a book that will reveal this and other truths about the unknown and mysterious beginnings of the Inca Empire.

The travelers along the greatest known road in the world were *in communication* with the travelers along the greatest 'highway of the stars', the *road in the sky* that this book deals with. Here is a correlation that excites us and makes us pause and wonder.

There are other people in the world who are vitally interested in Marcahuasi and its great monoliths. On July 12, 1957, H. S. Bellamy wrote the following in a letter to Dr. Ruzo from Vienna :

These things (the Marcahuasi figures) are really astounding, although I am afraid I know nothing further about them than what I have learned from your book (*La Cultura Masma*), I am fully prepared to regard them as genuine monuments left by a people that have long since disappeared.

Mr. Bellamy is well-known for his books : *Moons, Myths and Man; Built Before The Flood; The Calendar Of Tiahuanaco*, and many others.

On September 1, 1957, Peter Allan, Mr. Bellamy's co-author of *The Calendar Of Tiahuanaco*, wrote to Dr. Ruzo from England:

Congratulations on making a discovery of the greatest importance.

After reading your book and having spent hours studying the photographs, it seems to me that the culture of Marcahuasi may well be of such an extreme antiquity that it might profitably be studied in the light of our findings in respect to the Tiahuanaco monuments.

Prof. Henri Bac of France wrote:

I have read and re-read your inspiring book on *La Cultura Masma* which interests me very much because it supports my own theories on Atlantean migrations...

The distinguished geographer, lecturer and explorer, Dr. Joseph Grellier, professor of the School of Anthropology in Paris, France, wrote:

The archaeology of Peru presented by Dr. Daniel Ruzo, the fifth of January, at the Sorbonne (University of Paris) for the Ethnographical Society of Paris was a brilliant lecture on the Marcahuasi Plateau which he has studied since 1952. During a conference which I gave last Friday in the Louvre, under the auspices of the Society of Comparative Civilization, I presented his colored slides. This excited much emotion as well as interest.

Dr. Grellier is the discoverer of the sources of the Orinoco in South America, and since 1949 he has been studying the geography of Colombia and Venezuela. He is a well-known authority on the effects of erosion, and he claims that the stone figures of Marcahuasi could not possibly be natural.

Prof. Pierre Legallic, noted scientist and lecturer of France, wrote:

... these vestiges (at Marcahuasi) are not in places of habitation but in places where many people used to gather... places of reunion like Jerusalem for the Hebrews and Mecca the holy city of the Moslems... the assemblage of monuments in this area depicts a sacred work like the caverns, crypts and grottos known throughout the world to be places of pilgrimage only. One can see at Marcahuasi a 'Sacred Forest' or a hidden grove or wood of countless European legends... the only one that remains so well preserved.

Dr. M. Martigny of France, professor of the School of Anthropology, wrote :

I am very interested in your work. Would you be able to send me a text of your investigations so that I might present it to the Ethnographical Society? I am certain that my colleagues will greatly appreciate it as well as I. We will study the possibility of organizing a scientific expedition to the area of your discoveries.

Dr. Antonio Pampa y Pompa, secretary of the National Academy of Sciences of Mexico and director of the National Institute of Anthropology and History wrote :

I congratulate you for the form and depth of your research. I recently made a very dangerous journey to the hill of Meco (Cerro del Meco) and had the satisfaction of observing similar monoliths in their original position... I have come to the conclusion that these are not natural but made by man (intelligent beings). They are very similar to the Sphinx. Therefore, I will appreciate your communications which I shall make known to the Academy of Sciences. You and I will form two units of investigation in America studying this prehistoric cultural expression.

Prof. Denis Saurat, author and lecturer of France, wrote:

The more I look at the photographs and read and re-read your book, the more I am impressed by your astonishing discoveries. You give extremely important information which appears to me to be decisive. I am going to give a conference in December in the

Centre Universitaire Mediterranen, and I will utilize your material as documents for I intend to discuss your findings thoroughly.

I don't believe the distinguished gentlemen quoted would gather at the Sorbonne or the Louvre or the Mexican Academy of Sciences to view and study 'Ruzo's Folly' if he had nothing but photographs of granite masses, badly eroded, and showing not the slightest indication that they were ever carved.

Throughout the world scientists are beginning to recognize similar discoveries. In Mexico there are the monolithic constructions of Malinalco, and the 'Guanajuato Frogs' are not freaks of nature, but were carved by a highly intelligent race in ancient times. There are great carvings on 'Sugar Loaf' at Rio de Janeiro, Brazil, and others in Italy, Spain, France, etc.

Recently I received several letters from Rome that are of extreme importance in connection with the discoveries at Marcahuasi. Prof. Costantino Cattoi and his wife Maria Mataloni Cattoi, both research scientists and archaeologists, write that they have discovered in certain places there is a strange concentration *underground* of electro-magnetic energy. And they have further found that where this energy exists gigantic stone figures like those of Marcahuasi are found, and they have further noted that there is a high frequency of UFO sightings in the same areas. When I first read this information all I could think of was the monoliths of Marcahuasi and their strange humming sound like the 'click' of the 'El's'.

Prof. Cattoi has a photograph of a UFO hovering directly over an enormous carved stone head. He has studied and photographed hundreds of such figures for over forty years and has discovered lions, dragons, and even the one-eyed Cyclops. Again, we are reminded of Marcahuasi and the one-eyed 'Elder Race' beneath Lago de Titicaca.

Prof. Cattoi is a retired Italian Air Force colonel, one of Italy's most decorated airmen. In 1923 the 36th Italian Geological Congress praised his pioneering use of the airplane in archaeological research. In 1929 he met his wife while conducting excavations in central Italy. At the present time he is one of the directors of the Latin Academy of Science and Art in Rome.

He is the discoverer of the ancient Etruscan city of Capena which he located twenty miles north of Rome, and in 1932 a royal decree changed the name of the modern city near the ruins from Leprignano to 'Capena' in honour of Cattoi's discovery.

Cattoi and his wife discovered an older 'Capena' about seven feet below the surface close to the Etruscan Capena. This discovery was never revealed because of strange 'mysteries' at the place. There are in existence vertical pits and several tunnels and chambers, one on top of the other in levels. This indicates a vast underground city. Cattoi believes that this great city is connected by tunnels with another subterranean city beneath the ancient city of Rome itself.

The early Christians did not build the Catacombs of Rome, but only used them for safe places in which to meet and be buried.

After his work at Capena, Cattoi was requested by the Antiquities and Fine Arts Department of Trapani and Marsala (Sicily) to attempt to locate the ancient city of Lylybeus. After working for one year, on December 25, 1931, Cattoi announced that he had located the city in the 'Stagnone di Marsala' (the Great Pond of Marsala). His announcement caused a general surprise and a major upset among historians and archaeologists. 'Authorities' and 'experts' saw their theories challenged and they refused to recognize Cattoi's discovery. Because of this attitude it is just as well that Cattoi didn't announce *everything* he had found under the waters of the 'Stagnone'. Stranded on the sand bottom of the pond, he and his wife discovered two large 'boats' that appeared to be made of 'bronze'. Nearby they found a large mural or wall painting now mostly covered with a lime formation. This painting depicted a map of the ancient city of Lylybeus and strange, undecipherable hieroglyphics that may be of the original language of Earth. Also in the 'Stagnone' area Cattoi discovered many stone Tau's or T's, and we already have discussed the possible meaning of the 'T'.

In the vicinity of Trapani (Sicily) Cattoi and his wife located a great hill that had been carved as a monstrous 'Sphinx'. This is one of the many great sculptures which 'experts' have called 'freaks of nature', but Cattoi claims it was originally a magnificent work. The 'Trapani Sphinx' has the head of a dog, and because of this and other factors Cattoi connects it with one of the principal gods of Egypt Thoth (Tehuti), whose name means 'the measurer'. The Greeks identified this god with Hermes and he was known to the Romans as Mercury, messenger of the gods.

An interesting correlation is realized when we read the words of Dr. Ruzo:

'We have seen many figures of *dogs* or of *dog heads* on several peaks of the Andes of Peru... its outline against the sky is a very common sight to the traveler.'

The dog was the most important sacred symbol of the Huancas and because of this was identified with the god 'Huari'. Evidently, the dog was sacred over most of ancient South America in the dim past and finally he was revered in the Marcahuasi area only by the Huancas. I believe this indicates that the religious or spiritual 'Mecca' for the worship of 'Huari' was at Marcahuasi, and the dog continued to be revered only at the site where its cult was the strongest. Many dogs and dog heads can be seen today on top of the Marcahuasi Plateau, adding their mute evidence to all the other monoliths of forgotten time.

In September, 1954, Cattoi discovered the city of Cosa, which he located on the bottom of the Tyrrhenian Sea near the Island of Giglio off the Italian coast. Cattoi claims Cosa is ancient beyond belief and that he knows that scattered within, or near this and other sunken cities in the Mediterranean Sea, are many space ships or UFOs which didn't have time to escape from the doomed cities when they suddenly sank beneath the angry water.

On May 5, 1955, Cattoi discovered another great ‘Sphinx’ on Mount Argentario near Orbetello, Italy. Again, the figure is related to Thoth (Hermes-Mercury) and the discovery is even more important when one realizes that the ancient legend says that Mercury (Thoth-Hermes), the ‘divine teacher’ left the very same Mount Argentario on a falcon or hawk with golden wings and reached Egypt bringing along the Book of the Sacred Word and the divine teachings on science, art and agriculture.

Prof. Cattoi has found a strange figure on the ‘Sphinx’—the body of a child wrapped in a blanket with the head of a baboon. Remember, baboon’s have *dog-like* muzzles. And of the two animals sacred to Thoth, the cynocephalus is most important to our discussion here. This animal is the *dog-headed* ape and in Egypt always was grouped in numbers of *eight* when they attended Thoth, he also appeared as a *dog-headed* ape and this made a total of *nine*. The cynocephali were called ‘watchers for the dawn’, and nine of them were said to open the gates in the west for the setting sun, and each is then called by a name: ‘Opener of the Earth’, ‘Soul of the Earth’, ‘Heart of the Earth’, etc. They are thus represented in the illustrations to a work frequently inscribed on the walls of royal Theban tombs, relating to the passage of the sun during the hours of night, and called ‘The book of that which is in the underworld’. In the judgment scene represented in papyri of the *Book of the Dead*, and on the walls at Der el Medineh, a cynocephalus is seated on the balance in the middle of the beam of the scales in which the heart of the deceased is being weighed, while Thoth stands by with palette and reed pen waiting to record the result. In this case the cynocephalus may represent equilibrium, which would naturally be a quality of the god Thoth (Hermes-Mercury).

Here, again, we have a mystery that is similar to the mystery of the connection between Asete’s ‘dream’ of 1905 of ‘Masma’, the Patriarch of Genesis called Masma, and the small, isolated Indian village of Masma in Peru. As in that mystery, we again find apparent correlation, but just what does it all mean? It has been so garbled by centuries and even millennia of tradition and legends that it is almost impossible to sift out the real original meaning or happening. However, there is enough evidence to give us much to think about. What is the connection between the carved Peruvian dog heads of the Huancas and the dog-headed ‘Sphinx’ of Cattoi and the dog-headed ape the sacred symbol of the god Thoth?

First of all, the cynocephali numbered *eight* and were called ‘Watchers for the dawn’. This reminds us of the eighth level or the Thought or Theta Universe. Also, the title ‘watchers’ is most significant, for those on an eighth level (as the ‘El’s’ are now) are ‘watchers for the dawn’ in the sense they are watching or waiting for the ninth level or the Energy Universe (Infinity). When these eight dog-headed apes joined Thoth, they became *nine* and they ‘opened the gates in the west for the setting sun’. The significance here is obvious, Thoth as ‘the measurer’, symbol of equilibrium, standing for the attainment of the *ninth* or Energy Universe. Also, the apes were given names such as ‘Heart of the Earth’, etc. All of this symbolism reminds us of the ‘El’s’ and their passage from the *seventh* level to that of Theta. The ‘El’s’ who lived underground and the apes called ‘Heart of the Earth’, etc. ‘The book of that which is in the underworld’ may refer specifically to the *underworld* of the ‘Elder Race’ or the Cyclopeans. In other words, we

may find that which we have called ‘most ancient’, the religious symbolism of Egypt and other ancient civilizations is only *effect*, built on top of an actual happening that is millions of years older. Therefore, the passage of the ‘Elder’s’ into the Theta Universe when they became true ‘El’s’ would be *cause*. In the strange, unknown symbolism of the world, as it appears in the so-called myths of gods and demons, we find confirmation of a fact that goes back to the very beginnings of the planet Earth. For another example, look at the *frontispiece* of this book. In this design we have a Pre-Inca representation of the great *road in the sky* from Peru, South America. The Moon here is flanked by two eight-pointed stars. The Moon was especially connected with Thoth as ‘the measurer’ and as a great lunar deity he wore the lunar crescent-in this symbol from Peru we find the lunar crescent also, and we find the Jaguar God (or is it a dog-headed creature?) with three horn-like projections coming out of the front of him (and above him) and we find four of these projections coming out of the back of him. In Egypt there were ten chief mythological localities with gods ruling over each one. Thoth is connected with the *third* and the *seventh* localities. In the Peruvian design we have the symbol of *three* above the head of the creature (three horn-like projections) and when we add all the projections together we get *seven*. The *seventh locality* could refer to *seven levels* of our ‘Spectrum of Awareness’ we discussed in our section on *The Time-Spanners*. Thoth, as god of the seventh locality (level), which was the ‘Place of judgment’ to the Egyptians, was the guardian of the way which led to the eighth level or the Thought-Theta Universe. Therefore, he is always represented in the judgment scenes in Egypt where he records on his palette the result of the weighing of the heart of the deceased (to see if they were suitable to pass on to the Theta or eighth level from the seventh level (locality) which was the locality (level) known as the ‘Place of judgment’?). Remember, the seventh level is Sense of Purpose, and is the apparent upper limit of Physical Organism Awareness. Because of this inner meaning of the symbolism spoken of above, it is obvious why the Egyptians transferred to their own doctrines the original happening of the ‘El’s’ going from the seventh level which was physical existence to the eighth level which was non-physical existence and made it pertain to the Egyptian dead in the seventh locality which was the ‘Place of Judgment’. Here also, is the proof that in ‘dying’ we are really ‘living’ for when the ‘Elder’s’ lost their physical equipment they didn’t really ‘die’ but found true life in non-physical existence. I think we may discover that what we call ‘life’ is really *death*, and the death we fear much may be *living* at its fullest.

Also in our ancient Peruvian symbol we find two eight-pointed stars ($8 + 8 = 16$). Notice each one is made up of a four-pointed star and a simple Greek cross making a total of eight points. This could symbolize the Four Great Primary Forces revolving around the circle in the centre which is First Divine Cause. The crossed lines of the cross can stand for crossed lines of light energy and when combined with the Four Great Primary Forces a total of *eight* is reached. Also, you will recognize the dotted circle in the centre as the *ninth* letter of the Greek alphabet. Above the entire design is a disc which I believe stands for the coming, in ancient times, of the ‘light rings’ (Illa-Siva) or the ‘litters of electric energies’ (Rampa-Liviac) known also in Quechua as *Quilla-Anca* or ‘Moon Eagles’. (The UFOs of today.) Remember, Thoth as a *lunar* deity left Mount Argentario on a hawk (eagle) with golden wings. Does all of this add up to the fact that Thoth originally came

from outer space as a Teacher to humanity on Earth? I have already stated that I believe Osiris of Egypt and Apollo of Greece were spacemen. [See *Other Tongues-Other Flesh.*]

The whole picture gets more complicated as we study it, but there is a connection between the 'Flying Saucers' of the past and present with the 'El's' and with the legends of mankind that were used to build up a theology that attempted to explain God and the supernatural. Wherever we look into the mythology and symbolism of Egypt, Phoenicia, Greece, Rome, or the various ancient civilizations of South America, and indeed, the entire world, we will find references and symbols that unquestionably relate back to a time in the most dim past of millions of years ago when the EL-DERS became simply the 'El's'. I believe the 'sensitives' of past ages in past great civilizations have 'tuned in' so to speak with the centres of magnetic energy that are the 'El' 'libraries', and that through this medium they have brought information to their people. They were the oracles of the ancient world, the inspired prophets who made known the divine purpose and revealed the sacred mysteries. Perhaps they did not really know where they obtained their information, but obtain it they did, and religious creeds and doctrines were based upon it throughout the world from Thebes to Athens and from Rome to Cuzco. The entire conception of Hell whether it's called Sheol, Hades, Tartarus, Gehenna or just simply 'underworld' is bound up in the happenings of the 'Elder Race' when this Race left the Earth from its *underground* Empire. The whole idea of Lords of the *underworld* and judges of the *dead* developed out of an occurrence that took place in 'the days when the Earth was young', the 'beginning of things' for our planet.

In respect to all of this, the much distorted account of Nebuchadnezzar's dream related in the fourth chapter of the Book of Daniel might be understood in a new light. The king saw 'a tree in the midst of the earth, and the height thereof was great'. (Daniel iv:10). 'The tree grew, and was strong, and the height thereof reached unto heaven, and the sight thereof to the end of all the earth: The leaves thereof were fair, and the fruit thereof much... (Daniel iv:11,12). Then the king saw in his vision: '... behold, a *watcher* and an holy one came down from heaven...' (Daniel iv:13). Later we read: 'Let his heart be changed from man's, and let a beast's heart be given unto him; and let *seven* times pass over him. This matter is by the decree of the *watchers*, and the demand by the word of the holy ones...' (Daniel iv:16,17).

The Akawais of British Guiana have a legend that says the great world tree which the creator, Makunaima, caused to grow in the *middle* of the Earth bore all manner of wonderful fruit.

Could Nebuchadnezzar's 'tree in the *midst* of the earth' represent the same thing as the 'tree in the *middle* of the earth' from British Guiana? And could that possibly relate to the *underground* cities of the 'Elder Race' and the fantastic power and force that was built up there over countless ages until the Power of Creative Thought was realized by the Cyclopeans? Remember, 'the tree grew, and was strong, and the height thereof reached unto heaven.' Did not the 'Elder Race' 'grow' and become 'strong', and did not their 'height' appear to 'reach unto heaven'? 'Wonderful fruit' was on the 'tree' according to the Bible and to the Akawais. The 'Elder's' produced such 'fruit' also in their

accomplishments. The exchange of a man's heart for a beast's heart could refer to the later Great Abomination or Adultery on the Earth when MAN (the 'Sons of God') became HU-MAN (children of the 'daughters of men'), and mankind lost the Power of Creative Thought. Then we read that *seven times* must pass over him. Could this mean that anyone wishing to enter the Theta or Thought Universe of level eight, must first pass through the *seven* levels of Physical Organism Awareness or the 'seven times'? And who are the 'watchers'? Remember, the eight cynocephali of Egypt were also called 'the watchers'. The 'watchers' *decree* the matter, or the entry into Theta (8), but the 'holy ones' *demand* it by their word. The 'holy ones' could easily be the Great Primary Forces or Universal Laws that the Infinite One has put into effect for they are immutable, unchangeable, and would, therefore, '*demand* by their word'.

And now, for a moment, back to Professor Cattoi and his discoveries in Italy. At the present time he is excavating parts of petrified bodies of giant beings on Mount Argentario, the place we have already associated with Thoth. He has also found remains in Albania, Greece and Libya. Cattoi says:

The great rock sculptures are concealing their age-old secrets ... their 'language' (their meaning) is largely unknown because it is the 'magic language of animals', written with symbols representing animal and human forms carved in stone to remind those of a far future time of the precepts of the original 'wise men' who received them from the messengers of God. I believe that Thoth or Mercury-Hermes actually traveled to various parts of the ancient world starting from Mount Argentario wherever he went a gigantic carving was left of his own symbol the Dog. Sometimes there are *two dogs* shown... I believe this is because Isis came down to Earth from the star Sirius (the Dog Star) in the constellation Canis Major (larger dog) bringing with her the seed of wheat, the great cereal grain. The dog carving is found in many places in Europe and there is even an example in Karakorum, Siberia....

Was Mercury-Thoth's 'falcon with gold-feathered wings' the same as the Peruvian 'litters of electric energies' or 'light rings'? Did the gods of antiquity come down from the stars themselves on their glorious *road in the sky* to enlighten hu-man-ity on Earth? The thought is intriguing and there is much proof for it.

So, in Italy, we have Giants, UFOs, and Monoliths; in Peru we have exactly the same thing. Cattoi has found areas where there is a concentration underground of electromagnetic energy; at Marcahuasi I was fascinated by the humming monoliths. Cattoi says there are 'Flying Saucers' or UFOs on the bottom of the Mediterranean Sea near sunken cities; in Peru we have symbols that may be related to Mercury-Thoth who we believe was a being from space. And Cattoi has located hundreds of gigantic sculptures in Italy; at Marcahuasi and elsewhere there are many more identical in shape, technique used and evidently meaning—if we but knew that *meaning*.

What else is at Marcahuasi? Perhaps it would be better to say: 'What isn't there?' There are stones carved that have the appearance of monstrous catapults that could have been designed for some battle between gigantic creatures; there are figures of all kinds with

strange hats, halos and cones on their heads; there are great reptiles too, dinosaurs belonging to some antediluvian world (Cattoi found many of these in Italy, etc.); there are fish carved to rise out of the centre of some artificial lake; there are sinister cloaked figures with dark hoods and demons and monsters and men; there are shadows that become condors, llamas and bats when the light is just right; there is a great altar where a priest could see the sun rising over an army of enormous toads; there are irregular, truncated tetrahedrons placed in fantastic positions; there are fish with little human faces and there are men with animal faces; there are giant men and dwarfed men and headless men. What madness is this; who conceived this fantastic 'forest' of stone?

I remember one rainy day I rode out from the 'Peca-Gasha' where we made our camp to another part of the plateau. I was deep in thought and let the horse go where he pleased. He wandered into a dead-end canyon, and when he jerked to a standstill, I was rudely brought out of my state of reverie to look up at a gigantic hand in front of me. At the very end of this dead-end canyon the monstrous figure of a hand had been carved as though some great being were on the other side reaching his hand over like we would reach into a cookie jar. After my surprise, I settled down to study this sculpture and suddenly realized there were six fingers instead of five! Later, Dr. Ruzo told me he called this figure 'La Mano'. The fact a hand was carved there at all was startling enough, but the six fingers! I have also found countless six-fingered beings in dancing positions carved on gigantic slabs of stone from a 'Temple of the Wind' on a hill overlooking the Rio Sechin in the Casma valley of Peru. I am going to have a great deal to say about this temple in future works, for it is fantastically ancient and of great importance. (See Fig. No. 24.)



Fig. No. 24

"La Mano", with six fingers.

Dr. Ruzo also discovered something recently at Marcahuasi that is definitely a symbol of the 'El's'. He found a tomb with the figure of a man on top of it and on his chest was carved a large 'L' or 90° angle or the main symbol in the mysteries of the Freemasons.

Is there anything else we could say about Marcahuasi that would make it any more fantastic or wonderful? It doesn't seem possible that there could be anything else; yet, there is, and something that makes everything else on the plateau pale into insignificance.

When I looked at an aerial photograph taken by the Peruvian Air Force and now in the files of the archives of the Peruvian Air Ministry, I saw more great figures, signs, lines and symbols. These can never be seen from the ground, like the man who can't see the forest for the trees when he is in that forest on the ground, but if he ever gets above the forest he will see it in its entirety. We must also observe our 'forest of stone' at Marcahuasi in the same way. These figures observed from high in the air are in no way to be confused with the giant carvings we are writing about that exist on the ground; they are completely separate and were for another purpose. When we are on the ground we cannot possibly make out their outline. Therefore, the ancients couldn't see the figures they were making for this purpose unless they, too, were able to go above the ground to do the viewing. But how could ancient people do that? Some 'experts' may say that they climbed to higher positions around the plateau and observed the construction of the figures from there. This is possible although it would take centuries for them to put a stone in position and then climb a mountain to see how it looked, climb down again and add another stone and then climb up again. A lot of work requiring a lot of time, but it could have been done. However, there is one point that I must mention that immediately destroys that 'expert' opinion. You see, there is *nothing* higher around Marcahuasi to climb up to and to look down from. Then what is the answer?

Did the ancients have some kind of airships? This doesn't seem likely in this area. Were they able to jump up high enough to view their handiwork? This isn't likely, either. Then what is the answer? Like the man who said he climbed a great mountain simply 'because it was there' we must deal with this fact in the same way. The fact is *there*, and it is undeniable, there are astronomically perfect lines laid out on the ground, a great network of strange figures (one looking for all the world like some old Chinese priest in a flowing robe), never meant to be seen from the ground. So, we have the *fact*, but what is the *answer*? In exactly the same location as the *male* lion on the ground (see Fig. No. 7) there is, when viewed from the air, a great figure of a *female* lion. Maybe the ancients weren't up in the air but somebody or something was.

Is it possible that these figures that only have meaning and are only visible from the air served as markers or beacons for the 'litters of electric energies' or UFOs arriving from outer space?

This, then, is the story of the monoliths of Marcahuasi that started in modern times through a 'vision' of one Pedro Astete in 1905. The unknown designers and builders of this great city with a tremendous population where no one ever lived could be called 'The Masma Race', 'The Huari Race', or simply 'The Giant Race'. Were they really the ELDERS before they became 'El's'? It doesn't seem likely because while the figures are very old (100,000 to 1,000,000 years) it is almost inconceivable that they could have existed for nearly a billion years and not be completely destroyed by time. Yet, anything is possible. However, I believe the ancient creation at Marcahuasi is some sort of a fantastic 'museum' that was built by later races after the advent of hu-man-ity on the Earth. Here they placed those figures that would serve as prototypes for the creatures of ages to follow them. Is that part of the answer to the mystery of the 'Methuselah of Marcahuasi'? Was this carving made to show that man would be born, reach manhood

and then die in future time on the Earth? Is this the symbolism of the old man turning into a young man or *vice versa*? If they were not 'El's' at Marcahuasi (Markawasi), who were they? They were giants, that we do know, standing at least twelve feet in height. I believe they constructed their strange 'Mecca in Stone' over an area that had been occupied by the 'Elder Race' before its conquest of MEST, and that somehow their 'sensitives' serving in the temples as oracles were able to tap the 'magnetic libraries' and thereby learn the history of the 'El's'. Of course, this all would have been several hundred thousand years ago. Their 'museum' must have been dedicated to the memory of the 'Elder Race' and to the future of hu-man-ity on Earth; in other words, to those of us who live on this little planet, love here and die here.

I hope we can learn something from the great mysteries carved in solid granite.

Figure No. 25 is of the sunset on the plateau, and we close this section of the book with the symbol of the great stone carving in this photograph. The figure appears to be an old 'Patriarch' with his well-set features, his stern mien and his large stone hat. He has watched that same sun set over the plateau thousands upon thousands of times. He is the symbol of that which was created here, still and quiet, and waiting, waiting, waiting.

Again we have traveled the highway of *yesterday* and viewed the monoliths that touched the *road* to the stars in the last of the 'Sacred Forests'.

As Dr. Ruzo would say: '... the atmosphere enfolds us, there is an air of suspense that leaves our mind naked and transports our souls to the past—Marcahuasi (Markawasi), over twelve thousand feet about the thundering sea—Marcahuasi which towers above the Pacific, and which awakens in the depths of its visitors the most profound human emotions.'

BEACONS FOR THE GODS

'We must make our creations great upon the land that the sky gods may view them.' (An ancient legend of South America.)

Look, what in heaven's name is that?' 'What are you talking about? Where?' 'Down there--down there on the desert-on the sand!

"I still don't know what you're talking about. What do you see?'

'Can't you see those hundreds of radiating lines? They look like some kind of pathways or roads, and yet...

'Good God, now I see them! What could they possibly be? And look over there, on the right, those aren't lines, they look like figures of great birds...

‘And there directly beneath us is the figure of a man wearing a big crown!’

‘I don’t know what those things are, but when we land I intend to ask a lot of questions. Those perfectly straight lines almost look like *beacons!*’

The above conversation took place between two pilots who were flying their plane about 4,000 feet above the area between Nazca and Palpa, Peru, several years ago. Nazca is 471 kilometres south of Lima and not far from the coast of Peru.

The radiating lines, animals, platforms and abstractions the pilots saw that day were nothing new under the Peruvian sun, but had actually been on the eternally rainless southern desert for hundreds and hundreds of years and fill hundreds of square miles of that same desert.

Figure No. 26 will give you an idea of what those two men saw that day for the *first time* from the air in modern times. The photograph was taken north of Nazca on January 4, 1945, at an altitude of 3,000 feet by the Peruvian Air Force. [This, and all other photographs of the ‘desert beacons’ is through the courtesy of the Servicio Aerofotografico Nacional which gave me access to the archives of the Peruvian Air Ministry and permission to publish their excellent aerial photographs.]

The strange delineations of the barren plains and tablelands near Nazca are in an area that was once the very centre of a highly evolved culture. To the north is Paracas where archaeologists have found 2,000 year old textiles in hundreds of caverns. Mummies were wrapped in textiles that are of such fantastic and imaginative beauty that scientists claim them to be some of the finest weavings in the world. This area also supported the Nazcas, a ‘shadowy people’ whose identity was revealed by their magnificent pottery of polychromic colors and adorned with stylized representations of animals, birds, monsters and gods. The ancient people of the beautiful textiles and also those of the elaborate and colorful ceramics lived on the coast of Peru hundreds of years before the coming of the Incas who wished to found an Empire.

The astronomically perfect lines and figures must have meant nothing to the Inca conquerors and invaders. In fact, I doubt very much if they ever saw them at all for they laid their great twenty-four-foot wide coastal road--the Royal Road of Lord Inca--right through many of the patterns and pathways. This is our first proof that the lines and figures were not made by the Incas, and were, in fact, unknown to them.

In the last few years, many theories have been presented to explain the origin of this ‘mystery on the desert’; all of these theories are contradictory. The most popular idea was that the straight lines led to Pre-Inca buried treasure of the Nazca people. Another theory said the figures must have something to do with the riddle of the mummies that were found at Paracas. Yet another said that the pathways were in reality part of an ancient road system, but when they were traced and followed, it was discovered that they led to nowhere, for they begin and end in the desert. Another idea said that the lines had formerly been irrigation ditches.

Dr. Paul Kosok, historian of Long Island University, was the first scientist to make an investigation into the mystery, in 1941, and proved the delineations could never have been roads, treasure indicators or agricultural furrows.

For centuries travelers have traversed the desert on their way from one valley to another and have crossed over parts of the great patterns thousands of times yet, they knew not what they were crossing over. Again, it is a question of not seeing the forest for the trees. I believe the Nazca people knew something about these lines and figures but I do not believe they were the designers or builders. After the conquest of these people by the Inca army, the patterns were nearly forgotten. And if there were one or two of the priesthood amongst the Nazca who retained the secret, this knowledge was completely obliterated by the coming of Don Francisco Pizarro, the murder of the Inca Atahualpa and the conquest of the Empire of the Sun in 1533.

The Spanish were too concerned with the plundering of sun temples and convents of sun virgins to pay any attention to marks on a dusty desert. It is very doubtful if they would have noticed them anyway.

Civilized men have come from all over the world since the day of Pizarro to pass back and forth over the Nazca-Palpa area, but no one ever knew what he was walking over. Only from an aeroplane can the absolutely straight lines and borders of elongated surfaces be appreciated. The dimensions are astonishing for only small fractions of them can be seen unless one is very high in an aeroplane. The arrangement is a curious one of stars, groups of parallels and zigzags, all appearing as though they had been created on some gigantic drawing-board.

One scientist who viewed the immense patterns from the air said:

Below us stretching out in all directions on the flat grey plain of flint rock was a vast network of drawn lines. A series of rectangles as wide as airfields and long straight lines... some originating from a single complex, others from no source at all... went off in every variant of the compass to fade away at the end into nothing. There were lines, triangles, circles of all sizes appearing at frequent intervals. As we looked down fascinated at the bewildering maze spread beneath us, we realized that we were looking at yet another of the great mysteries of the southern Peruvian deserts, this time at the so-called 'Lines of Nazca'.

Actually, the gigantic designs are very shallow surface depressions. The light color they display was produced by a very simple process. The plains and mountains of this region are exceptionally rich in iron, and therefore the characteristic color is reddish dark brown. This color has been produced by oxidation and the effect of thousands of years of daily morning dew followed by excessive heat. Therefore it does not go deeper than one or two inches. Underneath this color are yellowish white stones and gravel.

The contrast stated above made it possible for the builders to use the level surfaces as if they were enormous 'blackboards'. White designs could be produced on a very dark

background by simply removing the upper layer of dark stones. Such stones were disposed of by being heaped up on both sides of the cleaned surfaces.

German scientist and mathematician Maria Reiche has made a very thorough study of the 'Lines of Nazca' and in her report she says :

Being absolutely superficial, it is remarkable how these mysterious tracings have remained intact for over hundreds, maybe even thousands of years. Erosion has not had its effect in this region, so that every stone seems to have remained in its place since time immemorial. This is due to a special geographic and climatic situation, which is unique on the Peruvian coast.

As a rule, the Andes rise up to their great height from a narrow strip of coastal plains. These desert plains and the adjacent foothills are exposed to the winds from the sea. The winds deposit on the plains large amounts of sand, while to the foothills they carry enough moisture to support in the sunless season a temporary vegetation of bulbous plants which dries up every summer forming a layer of earth and humus.

In this region, the succession of coastal plains and mountains is interrupted by a tableland, twelve hundred feet above sea level, which is protected from the ocean winds by a range of elevations about three thousand feet high which runs along the coast. This tableland, the principal site of the ancient tracings, does not belong to the mountainous region with its occasional rainfalls, nor to the coast with its months of moist sunless weather. It forms a separate geographic and climatic unit, absolutely dry and with eternal sunshine, except for an occasional mist in the morning.

Coming by bus from the north, the traveler notices clearly the sudden transition, as he enters from a region which is often cloudy in winter into the full sunshine of a strangely picturesque landscape, where the dark violet-black mountains and plains in their fascinating contrast against the ever blue sky, seem to proclaim the great mystery they enclose.

The patterns have remained intact over thousands of years because of the unusual climatic conditions in this area. The limited space on the top of plateaus is usually completely covered with the complicated designs composed of short sharp turns or angles. Look closely at Fig 27 and you will see literally hundreds of them going in all directions as far as the eye can see. You will also notice irregular lines going in and out of the original tracings--these are the tracks left by the cars of today. This photograph was taken in the Valle del Ingenio on January 4, 1945, at an altitude of 4,000 feet.

The sites of the great designs comprise a strip about forty miles long from north to south and about one mile wide. Also, there are many other designs in isolated places in the adjacent mountainous region at the bottom of dry valleys.

Maria Reiche says: We find tracings on top of small hills, on terraces halfway up the slopes of the deep valleys and behind mountain ranges. These ancient people must have

been on a constant search for dark even surfaces, for it would appear that wherever there is a spot, no matter how small, it has been put to use for the designs.

Figure 27 shows the Pan-American Highway as a dark band in the foreground running across the entire picture. This was taken north of Nazca the same day as the photograph, in Figure 27 the same altitude. Notice the immense lines and pathways near the centre of the photograph. Some end at the base of a small hill, and others actually go on over the hill.

The Servicio Aerofotografico Nacional has a number of vertical photographs whose scale (1/5000) is three times larger than that of all the other photographs it has taken. Through careful study of these large-scale photographs many startling details have come to light, details which never could have been detected from the ground nor on the smaller scale photographs. One discovery using this method was of the figures of 'gods', large drawings in stone of great beings with enormous crowns on their heads and headdresses displaying rays or halos.

A tremendous amount of labor went into the making of the delineated fields. Maria Reiche says she does not know how the work was done nor with what tools. She hopes that some time an illustration will be found on pottery that will give us a clue to how it was done and with what. It is a well-known fact that many phases of ancient life are found depicted on pottery.

There are indications that the size of the delineated surfaces was standardized in some way. When one considers the technical skill needed to create these figures and lines, one realizes that the Spanish, the Incas and those just preceding them could never have accomplished it. First of all, there is the problem of the enormous amount of labor required. Second, the perfectly straight lines and borders cross great distances, cutting through many valleys and passing over plateaus without ever swerving from their original direction. Here is a feat of engineering equal to none. Third, think of the technical ability necessary to solve the complicated problem of the transfer of the elaborate figures from models (which must have existed) to a scale at least one hundred times greater.

Maria Reiche says: It is hard to imagine how these ancient people with their limited knowledge could have projected these complicated patterns with such precision on the desert .. it is difficult to conceive how the people with their rudimentary implements could have produced something so complicated and technically involved. Only a race with a considerable amount of intelligence and perseverance could have succeeded in transferring animal and ornamental motifs from their pottery to the ground of the desert in exact proportion.

I don't believe the 'ancient people with their limited knowledge' had anything to do with the figures or lines outside of the construction of some very crude and much smaller copies. I believe ancient people with a great deal of knowledge were the designers and originators and that it was all created several thousand years before the Nazca or Paracas cultures existed.

In some places there are irregularly shaped white surfaces or patches. At one time these were an important part of the tracings. They are not dug out like the rest of the designs, but are on the same level as the dark surface. Figure 29 shows some of these inexplicable white areas in the upper right of the photograph taken by the Peruvian Air Force on October 9, 1947, in the vicinity of the Rio del Ingenio. The black band in the upper right is the Pan-American Highway which cuts through a great rectangle in the top of the photograph. The irregular white lines are car tracks.

Figure 30 is a detailed map of the region which shows on the photograph in Figure 29 (1 inch= 250 yards). This will give you a better idea of the terrifically complicated delineated surfaces and lines. This map was drawn by the mathematician, Maria Reiche, who gave permission to reproduce it here. (The dotted line is the Pan-American Highway.)

The theory currently popular is that the designs were connected with very ancient magical ceremonies and a calendar system and that the tracings had an astronomical use. I believe that this is true in part, but by no means offers a complete explanation. Commenting on this theory, Maria Reiche says:

The existence of lines which divide the year in two halves by marking the 21st of June and the 21st of December is not sufficient proof for the astronomical meaning of the tracings. There are too many different directions, many of these, although very close to solstice directions, are outside the course of the sun. They could find their explanation in certain extreme rising and setting points of planets. Likewise, the great variety of other directions could be interpreted as representing the rising or setting of certain heavenly bodies. To decide which these were and in what centuries they rose and set over the tracings, would be very difficult because of the great number of different possibilities of such an interpretation.

Dr. Paul Kosok, Professor of History at Long Island University, saw the sun setting exactly over a narrow line, on June 22nd, the solstice date. This led him to believe that this particular line was traced for the special purpose of marking this date. Therefore, he suspected other lines were made for the purpose of fixing exact dates of the year. He believes the tracings form a gigantic calendar and says that 'a reliable calendar was a vital necessity for an agricultural people like the ancient Nazca, whose economy was based on irrigation from rivers which carry water only during certain months of the year. One can think of no better reason to justify the immense effort put in the tracing of these designs, whose complicated pattern would reveal the enormous difficulties overcome by these primitive people in making a calendar.'

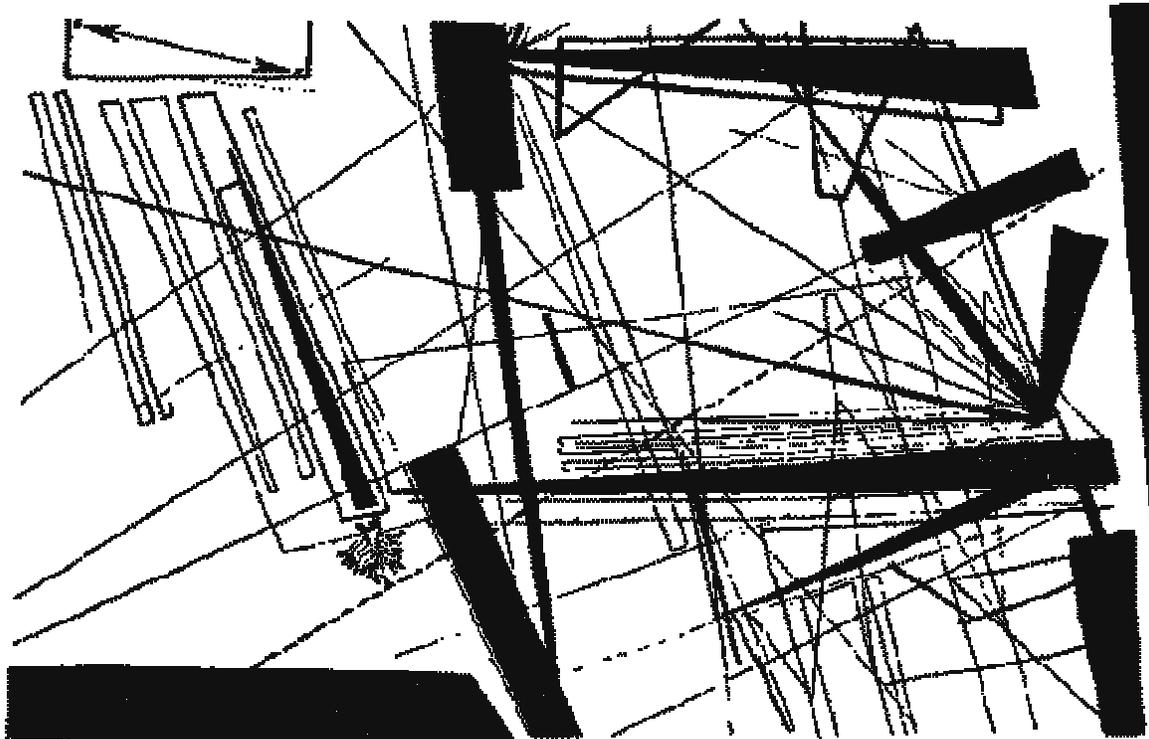


Fig. 20. A detailed map of the region which shows on the photograph in Fig. 29.

Astronomers object to an observation made today that is applied to ancient times, since the sun's setting point was then at an angle equivalent to at least one-eighth of the sun's diameter further north. However, Dr. Kosok has contributed greatly to our knowledge and understanding of the 'Lines of Nazca'. Undoubtedly, the astronomical meaning is *part* of the answer.

Would all of this prodigious amount of work covering a period lasting many centuries have been accomplished merely because primitive people were interested in astrology (including the development of a solar calendar and the determining of the solstices)? Would the Nazca people have gone to all that trouble just to see the sun set or rise over narrow lines? Can their abundance or lack of water for irrigation purposes explain the patterns adequately? Can religious ceremonies alone explain the mystery? I believe all of these answers are true to an extent, but behind the 'mystery on the desert' is something far more ancient and far more important than the whims of Nazca agriculturists, priests or astrologers.

One of the great unanswered questions about Nazca is : Why were the patterns made so immense? This would not be necessary just to view or mark extreme rising and setting points of heavenly bodies. We may find one answer to this in an ancient legend which says:

'We must make our creations great upon the land that the *sky gods* may view them.'

What is the real meaning behind this statement? Is it just the fact that the ancient people made such gigantic patterns merely to let the 'sky gods' know the Nazca were watching for the time when the water should be coming to them so that their crops would be well irrigated? Was this to be a reminder to the 'sky dwellers' so that they wouldn't neglect their 'Earth children'?

I still don't believe these people would have gone to all that work just for the 'sky gods'. They could have attracted the attention of these 'gods' by elaborate rituals and ceremonials and through fasting and prayer. Cultural groups throughout the world who performed ceremonies for needed rain did not construct such immense patterns but made supplications to the 'sky gods' through complicated rituals, etc.

The Hopi Indians of Arizona in the United States have need for great amounts of rain every year for their crops for they live in an arid region of the American Southwest. This is a problem for the Hopis of today as it has been for centuries in the same area. However, the Hopis never turn the surface of the surrounding desert into an immense drawing-board. The reason for this is because these Indians have a totally different concept of 'rain gods' and how to attract their attention. We will be discussing this later.

I believe the statement from the legend is much more ancient than the Nazca people. It must have originally meant, literally, exactly what it says. In other words, there were actually 'sky gods' and somehow they were connected with the necessity for constructing the mystery lines. After this occurrence, the later cultures interpreted the 'sky gods' as those 'dwellers in the heavens' who would or who would not give them water when they needed it for irrigation. The real meaning was lost in antiquity, and the legend took on new meaning with the later people who inhabited the same area. These later people, including the Nazca, actually constructed some designs on the desert themselves, but they are completely different from the earlier delineated surfaces and perfect lines. For the most part the Nazca creations are birds, spiders, fish and a few human forms. The later designs are all *figures* that need only to be viewed from an altitude of a few feet to take on meaning and be completely visible. This altitude can be anywhere from about five feet above the ground on up to four or five hundred feet. The animal figures cannot be distinguished from high altitudes of several thousand feet. Many of these are several hundred feet in length, but Maria Reiche studied them by using a twelve foot and a six foot ladder. Also, a five foot stool was used because it 'was firmer than the ladder and could withstand a strong wind'. Later, the mathematician used a helicopter of the Peruvian Air Force to view and photograph the animal figures. She is, indeed, an amazing woman-she climbs *outside* of the helicopter while it is in the air to take the pictures herself. One cannot help but admire her stamina and dedication to the study of the 'Lines of Nazca'.

Let us now go back in time, starting with our modern era. We know present-day engineers didn't construct the designs (absurd thought) since there is no record of it, and besides, our highways have been placed *over* the older lines and figures.

We know the Spanish conquerors didn't make our 'Lines of Nazca' for they walked over them and there isn't even one word to be found in their chronicles that would indicate they ever saw the designs. Besides, they didn't come to Peru to construct animal and geometric forms on the sandy desert.

The Incas could not possibly have been the builders since they placed their roads over the immense patterns also, and their legends do not speak of them at all.

Now we come to the first place in history in our 'looking backwards' view where we find a people who knew something about the 'mystery on the desert'. These people were the Nazca. They not only inherited the land from their ancestors but they also inherited many legends that had been built up on ancient traditional evidence. They came into the land peacefully and they were the first people to learn of the existence of the most ancient delineated surfaces. The Incas, remember, came as invaders and conquerors, so did the Spanish, and a conqueror never learns the real secrets of a land, he is only able to capture the outward, visible wealth. In fact, usually, the conqueror remains in the new land to finally become the 'conquered'.

The Nazca retained knowledge of astrology and astronomy from generations of priests who had received the arcane secrets from their forefathers. This ancient knowledge came originally from one of the greatest civilizations the world has ever known. In the interior of South America there existed thousands upon thousands of years ago an empire called 'Land of the Jaguar (Tiger) King', known in the old chronicles as 'Paititi'. After the destruction of this Empire by catastrophe, the remnant of her people traveled over the great Andes Mountains of the west and entered into the desert areas of the Peruvian coast. The Nazca people were the descendants of a part of this remnant that had been saved in the very early days. Therefore they were the guardians of the ancient knowledge.

They knew about the delineated surfaces that were there when they arrived in the area, but they could not possibly duplicate them. However, they knew that somehow the lines had originally served some astronomical and directional purpose because of the legends that had been passed down to them. One of these, already referred to, spoke of the 'sky gods' and that the people made their 'creations great upon the land' so that these 'gods' could easily see them from their vantage point in the heavens. The Nazca could not possibly know what the real meaning behind this legend, and others, was. The 'sky gods' to them became simply 'rain gods' because their economy demanded it. The 'sky gods' of a greater antiquity were those divinities who would supply them with water when they needed it provided the people attracted their attention with sacrifices and adoration.

Of course, the Nazca never viewed the gigantic designs from the air, but they could see a small fraction of them by tracing them for long distances on the ground. How did these primitive people know the lines were there when the later Incas and Spanish were ignorant of the fact? This is not a contradiction, for, as already mentioned, the Nazca had the traditional evidence that had come with their ancestors on their journey over the Andes. Those ancestors had carried the secret knowledge with them and they knew they were traveling to the area of the 'great creations upon the land'. They decided beforehand

on this and were headed for this area-to them it was a pilgrimage. The Incas and Spanish on the other hand never came looking for 'great creations upon the land' unless it was creations of gold and silver and conquest. The *motive* was entirely different. If you come into a new land with a blessing that land blesses you in return by revealing its secrets to you. But if you come with a curse and intend to subdue the land, the doors of revelation are closed to you, and you never find the real treasure, only the golden baubles on the surface that are the playthings of would-be conquerors.

The ancient legend to the Nazca became a Divine Ordinance, a commandment from the ancestors they revered, and they, too, had to create the 'great creations upon the land'. We have already discussed how a true happening of the dim past will later take on new ramifications (Apollo, Osiris and Mercury-Thoth became 'gods'). So, the 'sky gods' to the Nazca were 'rain gods'. These people lived in an area where sowing and planting time started abruptly and unannounced some time in November or December. From one day to the other the water came and filled the wide riverbeds of the Peruvian coast, which during previous months had been absolutely dry or containing only a tiny stream. The waiting for the water must have reached a state of fear, for if it didn't arrive in time, the year would advance to the point where they could no longer plant and harvest their crops. To overcome this uncertainty, the Nazca decided to follow the commandment of the ancient tradition. They must also build 'great creations on the land' so the 'sky or rain gods' could see them and know that the Nazca needed water. It was to be a reminder to those who dwelt in the 'heavens'.

As stated above, the Nazca could not duplicate the ancient perfectly straight lines going in all directions, so they transferred from their pottery, the figures of birds, monkeys, and spiders, and placed them on the ground. The great delineated surfaces or pathways are always on level ground (sometimes extending on over small artificial or natural hills, however), but the animal figures, etc., are traced on slopes. Maria Reiche has noticed that later generations in the area of the designs made frequent changes, for some designs overlap others and therefore must have been built later. Miss Reiche also says: '... if one could find a higher point of observation, one would be able to see how they (lines of the figures) continue...' For that purpose she used the ladders. Now, the Nazca could also have observed the construction of their animal figures from specially built stone and adobe platforms which could have been removed later. Mounds of heaped up stones have been found in connection with the designs which may have been related to these points of observation made by the Nazca people. However, these people never were able to get to an altitude of three, four or even ten thousand feet. They couldn't possibly have built a 'Tower of Babel' to observe the older creations.

Pottery fragments are found everywhere on the ground near the tracings, but 'their designs show a great variety in style' which indicates they belong to many different periods. A stone was found containing a typical Nazca pottery motif, a snake head and a small trophy head. The painted pottery of these people has the same motifs as the gigantic animal figures traced on the ground; therefore, there is no question who made *them*, but what of the delineated surfaces the Nazca could never properly see?

The Nazca constructions are few and were 'copies' of the older work in that they apparently (to the Nazca) served the same purpose. They were not literal copies of the lines, etc., for the Nazca creations were entirely different in form, etc.

Therefore, we must go back in time to see what or who preceded the Nazca, to get at the real *cause* of the mystery. When we study the Nazca people and their accomplishments we only are arriving at *effect*, for they represent the effect of something out of the dim past that necessitated the building of the lines and surfaces originally. Their attempts and beliefs were a *degeneration* of a more highly evolved science and understanding that was known to their predecessors.

Who the 'predecessors' were we do not know, but that they existed there is no question. As already mentioned, the earlier race constructed only delineated surfaces and astronomically perfect lines; they never made crude animal forms. Also, their creations had to be viewed from a very high altitude, no 'stools' or 'ladders' or 'mounds of earth and stone' would reach the necessary height. Also their designs were always placed on level ground whereas the Nazca forms were generally placed on slopes where they could be viewed by the people more easily on a higher elevation. As Maria Reiche says: '... standing before such a slope or on an opposite elevation, one can sometimes distinguish the figures on it clearly...'

The delineated surfaces are usually central features around which all other forms are grouped. This is so because the Nazca built around the older tracings they had found on the ground while observing a small fraction of their total area.

Now if the later Nazca 'rain gods' actually were real beings who came to Earth in the past, and were called in the legends 'sky gods', then who were they? This is a much more important question than who were the designers and builders of the lines, for it answers the great question of the entire mystery: Why were the immense patterns made?

Did the strange surfaces and lines serve as markers or *beacons* for something arriving from outer space since they must be observed from high in the air, and only then take on visibility and meaning? Was the great labor expended to place signal stations on the coast of South America? If so, for what purpose? Warning? Guidance? Indicators? Many questions are raised here that demand answers.

Tracings are found in other parts of the coastal region. They are not as well preserved as those around Nazca and Palpa because of the peculiar geographic location and the climatic conditions present in the latter area. Ten miles north of Lima and over three hundred miles north of the Nazca area patterns have been found. Reports have come from Chile that similar designs are there. In the Casma valley of Peru not far from the carved stones of the six-fingered dancers (see Fig. No. z4), there are more immense patterns. Facing the Bay of Paracas (the area of the riddle of the mummies), Peru, etched into a sandhill on the cliffs of the bay is the monstrous symbol called 'Tres Cruces'. It is over six hundred feet high and is unquestionably a 'Tree of Life' symbol. It faces the sea and directly north-south. It was made by four feet of sand being scooped out of the ground.

Almost nothing is known of the people who buried their dead in the caverns of Paracas. There are no remains to be found of their cities or dwellings where their rich fabric was woven. They lived temporarily on the Bay of Paracas while they prepared their dead for internment in the stone crypts. Is the 'Tree of Life' symbol etched in the sand related to them? Could it possibly have been a guide or *beacon* to those who came from some unknown land in the sea and stopped only long enough to bury their dead? This is another of the great mysteries of the Peruvian southern desert.

We have already discussed the figures visible from the air on the Marcahuasi Plateau in Peru. In the United States designs are found that are more like the Nazca animal forms than the delineated surfaces and lines. In Ohio the 'mounds' or patterns were made of low, compact walls of earth. This was necessary since the designs were subjected to a more rigorous climate than is found in Peru. In the American Southwest many other designs have been found recently, in fact, such signals or *beacons* for the 'sky gods' are found all over the planet Earth and there is reference to them in countless legends. The true happening was later distorted and became an integral part of ancient theological beliefs and the 'sky gods' were added to the enormous pantheon of the ancients. The figures and lines are well preserved in Peru in the area of Nazca-Palpa because of the geographical-climatic situation there.

Another startling discovery, that very definitely has a connection with our 'Lines of Nazca', was made only recently by the men flying in the B-52's of the United States Air Force. These men were at very high altitudes over the area of the Great Pyramid at Gizeh in Egypt. Suddenly they noticed on the ground, which surrounded the Great Pyramid itself, many perfectly straight lines extending out into the desert, and going in every direction. These lines were never observed by the travelers passing by the Great Pyramid for centuries, nor were they seen by low-flying aircraft, but the B-52 flies very high, and because of this the tracings were observed for the first time. Did I hear someone say 'The plot thickens?' Indeed it does, indeed it does!

In Case No. 24 of the Museo Nacional de Antropología y Arqueología (National Museum of Anthropology and Archaeology) in Magdalena Vieja, Lima, Peru, there are two pottery pieces from the Mochica culture of Peru. These Pre-Inca objects represent men with wings on their backs. They are ingeniously strapped on, with the straps clearly held by the left hand of each figure. The straps go from the wings and cross in front of each man. Evidently the ancient Mochica people of the northern part of Peru had legends that spoke of the time when men flew in the skies above. And because of this they immortalized the happening by depicting it in a stylized form in ceramics. It also reminds us of the tale from Greek mythology where Icarus and his father escaped the Cretan labyrinth by means of wings made from feathers. Icarus flew too near the sun, the wax of his wings melted, and he was drowned in the sea. What do Mochica pottery figures have to do with Icarus and his escape from the labyrinth? There is mystery upon mystery in this strange land that all of her conquerors, Inca and Spanish alike, were never able to unravel.

Figure 31 is of the area about two miles north of Palpa. The photograph of the flat-topped long ridge between the Rio Grande (to the right) and the Rio Palpa (to the left) was taken by the Peruvian Air Force on January 4, 1945, at an altitude of 3,000 feet. In the background is the Pan-American Highway winding up the ridge and down again. (Looking south-east.)

We mentioned before the overlapping of different designs which seem to be the result of corrections or additions which have taken place at a later period. In the centre of the photograph in Figure 31, two delineated surfaces can be seen completely overlapping or crossing each other. There is also another important example of 'overlapping'. This is seen in the foreground of the photograph, where exist ancient stone ruins, clearly visible on the flat topped ridge. If you will look closely you will see where the ancient city was built directly over the immense lines and surfaces. Here is absolute proof of the great antiquity of the patterns or 'Lines of Nazca'.

If you will look even more closely you will see yet another example of 'overlapping' that may turn out to be the answer to the entire mystery, and then again, it may be nothing at all. Whatever it turns out to be don't let the 'experts' tell you it's nothing but a large grasshopper resting on the ridge!

When I was going through hundreds of photographs in the archives of the Peruvian Air Ministry, I came across this photograph. My eye was immediately caught by the extensive ruins, then I noticed that they had been constructed over the great surfaces. As I traced the largest surface out from the ancient city towards the centre of the photograph, my glance came to rest on something very strange and out of place at the very end of, and centered in the middle of, the great surfaced area. This 'strange something' was much whiter than anything else around it, and stood out clearly against the darker surface of the prehistoric pattern. What was it?

At first I thought it must have been caused during the developing process of the film. If this were so it would not appear on other photographs taken at different times. I quickly turned to the next picture (see Fig No. 32). Here I found the same white design again which almost appeared to be glowing! That meant it had been no accident in the dark room which had caused the appearance of this 'something'. If it were present in two different photographs taken at different times this would seem to indicate that the 'something' was stationary on the ground. I called to one of the Air Force Captains who was standing by and asked him if he could identify the glow on the ridge. At first, he said it looked very much like the targets that are made on the ground for bombing practice. I handed him a large magnifying glass that was on the table in front of us. He studied the 'something' for a long time. I could see a slight frown developing on his face. Then, very solemnly, he said :

'I thought it might be a bomb target, but it just simply can't be--under magnification it doesn't look like it at all.'

'What do you think it is, Captain?' I said.

‘Frankly, sir, I don’t know. I wish I did. I have never seen anything like it before.’

If it wasn’t a target, then what kind of a stationary object would look like that, I thought, and what would it be doing out on that ridge in such a desolate place, a place of forgotten ruins and still older and forgotten lines? Yet, it must be stationary or a permanent part of the ridge if two different photographs taken at different times indicate it. Then I had an idea. I looked in the records to see when the two photographs had been taken by the Peruvian Air Force. Both were taken in the same place over an area about two miles north of Palpa at 3,000 feet altitude and *both were taken the same day*, January 4, 1945. Here was my first real clue. Both photographs were taken on the same day in the same area at the same altitude and only a few moments apart! This meant the ‘something’ may not have been connected with the ridge at all, but may have been an ‘object’ of some kind that had landed there. The thought is all the more intriguing when you notice that the ‘object’ is apparently ‘glowing’ and contains an outer bright ring with a dense shining centre. Under magnification it is even apparently casting a shadow on the ground beneath it. This could mean that it is hovering there.

What kind of a ‘hovering object’ would be centered in the middle of an ancient delineated surface that looked like some kind of a fantastic airfield, and actually perched at the very end of this field as though it were ready to ‘take off’ like some weirdly-shaped aircraft? Could it possibly be a modern visitation of the ‘sky gods’ who need the ‘creations great upon the Earth’? Actually, it may be nothing at all, we can’t be sure.

However, we are sure of one thing, and that is that there were ‘sky gods’ who came to Earth in the dim past. But why did they come and what was the necessity of immense astronomically perfect lines all over the world? These ‘gods’ or heavenly messengers must have been in communication with some highly advanced civilizations on Earth : perhaps these people assisted the ‘gods’ in the building of the lines and surfaces, or perhaps the ‘gods’ were only the master architects and the Earth races did the actual building. But what purpose did these patterns serve?

There must be a connection between the discoveries of Prof. Cattoi in Italy, the mysteries of Marcahuasi and the ‘Lines of Nazca’ in Peru. Remember, Cattoi found areas where there was a great concentration underground of electro-magnetic energy and he discovered gigantic stone figures in the same areas plus the fact that there is a high frequency of UFO sightings in the same places. At Marcahuasi there are the same great monoliths plus the humming sound which also may indicate great underground concentrations of electro-magnetic energy. At Nazca there are the fabulous lines and delineated surfaces that were made ‘great up on the land’ so the ‘sky gods could view them’. Cattoi has successfully photographed a UFO directly over the carving of an enormous stone head! What are the UFOs doing in these areas?

Actually, visitors from space may be doing many things when they visit ancient sites of former civilizations which were the former areas of previous visitation on their part in the forgotten past of our planet Earth.

It is possible that these magnetic centers can be used by the UFOs as 're-fuelling' stations. Space craft do not use 'fuel' as we think of it, but many of the smaller craft never were designed to go through interstellar space. They are carried to the Earth in the interior of a great 'Mother Ship' and are released over our planet in their work as 'Scout Ships'. Many of these smaller craft must replenish their magnetic (light) drive by drawing on the magnetic field of the Earth itself. Naturally they would look for, and find, the areas of greatest magnetic concentration from which to do their 're-fuelling'.

However, these areas of magnetic energy can be *natural* or they can be *artificial*. In *Other Tongues-Other Flesh* [See pages 67-71 inclusive] we discussed the possibility of a new science--the science of *cultural magnetism*. In part, we said:

... where meteorites fall there is great civilization or highly civilized peoples .. this is because meteorites are attracted to the anomalies (magnetic anomalies found in various parts of the world), and the anomalies are amplifiers of Universal Knowledge constantly permeating all space as the 'music of the spheres'. Great cultural centers are found over and near such anomalies. The individuals living in such areas are receivers of this Universal Knowledge and it manifests itself in great works of art, music, literature, scientific achievement, architecture, philosophy, etc. Depending on what vibration an individual is operating in, he will create in one of these fields.

A study of the major fault lines of Earth also shows that culture follows these lines because magnetic anomalies are found along them as well as volcanoes. Trace the fault lines of Earth and see where they cross areas of great cultural advancement...

... the anomaly acts as a Universal radio because it amplifies everything coming in from outer space. Highly sensitive individuals have strange experiences when they enter an anomaly area. Their ability at reception is increased to a fantastic degree...

All of the above discussion in *Other Tongues-Other Flesh* was concerned with *natural* areas of magnetic concentration (vortical action). If we study the major fault lines of Earth we find one goes right through the centre of Italy and another one goes through the entire length of Peru. Therefore, we could explain UFOs showing up over magnetic concentration centers in these two countries from the standpoint of *natural magnetic* areas. Also, we know that great cultural advancement has taken place in the past in the Italian area, and this is also true of Peru in the area of the mystery lines and figures. We find the finest weavings in the world at Paracas, and we find beautifully wrought ceramics at Nazca. Again this proves our contention that the development of culture and the effects of magnetism are somehow related.

However, there is one point that may indicate some of the magnetic 're-fuelling' stations of the UFOs or space ships are *artificial*. This is the fact that UFOs show up so frequently over the gigantic monoliths in all parts of the world. Why are these stone carvings found over areas of magnetic concentration? The appearance of UFOs over *natural* magnetic areas is understandable from the 're-fuelling' standpoint, but why are the great stone

figures nearly always present also? In the case of the 'Lines of Nazca' there are no giant statues, but there are thousands of directional lines.

It is entirely possible that the areas where we find the great carvings constitute centers where underground are located the still intact cities of the 'El's'. The UFOs could 're-fuel' or draw energy from the ancient 'El' laboratories and complicated magnetic devices. Is that why Cattoi saw a space ship over the great stone head? Is that why the granite images of Marcahuasi emit an odd humming sound?

Maria Reiche says:

... an analysis might lead to the result that the tracings (of Nazca-Palpa) could not have been astronomical at all, although it is difficult to imagine how their existence could be explained otherwise.'

Their existence might be explained by the fact that visitors from interstellar space, coming to our planet millennia ago, traveling the *road in the sky* of innumerable *yesterdays*, needed signal stations in all parts of the world. These served as directional markers to point the way to either natural or artificial areas of magnetic energy for the 're-fuelling' of their reconnaissance ships.

The 'mystery' of the 'Lines of Nazca' is that they were *beacons for the 'gods'*.

THE MARTIAN MINIATURES

AS we travel our highway of *yesterdays*, we come to another area where surely the great *road in the sky*, in some far distant time, swept down to the Earth planet and left traces of its coming.

We don't know the date, but it is many hundreds of years ago; the day is exceedingly warm; there isn't a cloud in the sky and the sun burns fiercely upon us. We have walked a long way and finally see in the distance the form of another human being. As we approach closer we see that this other being is holding a great globe or sphere in one hand, and with the other hand deft fingers seem to be moving rapidly over the rounded surface. As we continue to walk towards the working figure we suddenly realize that this must be a map-maker at work-someone is adding details to a many-colored globe. The pattern is indistinct at such a distance and we pause for a moment in wonder. What sphere is this? What world could it represent? Surely it is not the Earth!

We continue on and move ever closer, and then the stark reality of the scene falls into place and we step into the freshly swept yard in front of a mud and stone house belonging to a Pueblo Indian family of the Great American Southwest. For a time we felt as though we were watching a medieval chart-maker creating some fantastic land surfaces on an even more fantastic planet. But we were in North America, and it was hundreds of years

before the advent of Columbus in 1492. Our 'vision' from the past is vivid as we look down at the seated figure of a very old and wrinkled Indian. She sits beside her yucca leaf brushes, her many pigments in shallow receptacles, and a great polished clay vessel that is ready for more decorations. With a start we realize that the 'fantastic sphere or globe' of a few minutes before is really the 'polished clay vessel', a great pottery bowl that the Indian woman had been painting. She picks it up again and begins to apply her colors; her skill is amazing for she does not sketch her design in advance, nor does she do any measuring. If a pattern of the design is repeated around the entire bowl, it simply comes out right. If we ask her how she manages to do this, she will say: 'Well, it seems as if something is telling me what to do, and I just do it.' The elements of her designs, often complex, are painted with complete accuracy. A curve moves smoothly and its arc is correct, a straight line does not waver and does not vary in its width, yet, her work is swiftly done. Was it just the heat of the burning desert sun that had blurred our vision and made the great painted, polychrome bowl appear to represent some unknown terraqueous globe? Was it the distance that had made all details seem indistinct, or was it the desert haze that had given the entire scene an unearthly, unreal quality? What had caused us to think that our journey backwards in Time had brought us to an old chart-maker's shop or ancient astronomer's observatory--observatory! --that was it!

In the modern 20th Century we had often gone to the hill overlooking Flagstaff, Arizona, and there we visited the Lowell Observatory; we had seen its 24-inch refracting telescope and its odd museum. It was in the museum that we recall seeing the great white globes on which Dr. Percival Lowell had drawn his surface markings of the 'Red Planet' Mars. He had been the foremost observer of the continually changing surface of this planet. In 1894 he had built his observatory and later charted a total of nearly 700 canals on the face of Mars, some as much as 3,000 miles in length. The canals intersected, he said, and at such points existed the 'cities' or oases where the inhabitants of Mars came together to be near the precious and dwindling water supply. From 1894 until 1915, Dr. Lowell and his staff of astronomers studied the 'Red Planet' carefully. 'Mars is inhabited,' said Lowell, 'we have absolute proof!' It was those 'white globes' of Mars with the unique markings indicating surface features that our mind recalled when we had walked in the desert sun towards the quaint old Indian woman of the early Pueblos. But surely we would find no scientific study of the planet Mars in such a setting. Areology couldn't possibly exist among the primitive agricultural people of the American Southwest removed only a millennium from the birth of Christ.

Why had the ceramic designs viewed at a distance reminded me of a global map, and why had I later tied them in with the globes made by Lowell of the planet Mars? We look down again as the deft fingers of the old Indian continue to move rhythmically over the partially painted bowl and we realize suddenly that there is no change, for as we study the designs they no longer appear to be the abstract geometric patterns of vessels, but appear for all the world like Lowell's charts, maps and globes of Mars. We look out over the sandy wastes to see the long straight lines of the irrigation canals, and along their border grow many plants and stunted desert trees that eagerly grasp for the water brought to the fields by the men of the tribe. We realize that these are the canals whose ruins have been excavated by archaeologists in the 20th Century.

When we return from our 'Time Trip' a greater revelation comes to us. What were the potters of an Indian tribe doing when they made their sacred designs painted on pottery so resemble the known surface features of the planet Mars that almost anyone could use these 'ceramic charts' as reliable maps if he were to find himself on the 'Red Planet'? We also wonder if there is any connection between the fact that the Indians of that day lived in an arid country that required the construction of elaborate canal systems and the fact that Lowell said the Martians had built canals because they lived in a dry world and had little water? What do the irrigation canals of a planet millions of miles away in space have to do with an Indian tribe that also constructs canals in the desert and makes strange designs on clay vessels that unmistakably resemble the surface complications of the said planet?

We could call this Indian work 'planetary pottery portraits', for here are representations on a much reduced scale that might have been conceived by a Schiaparelli or a Lowell while observing Mars. These, then, are 'The Martian Miniatures'.

Recently, a friend wrote to me and gave me some ideas which most definitely were connected with the research I was engaged in at that time. Briefly, this is what she had to say:

A number of years ago, while going through some examples of Southwest Indian pottery designs in search of new material for jewelry and fabric designs, I was struck by the resemblance of one of these designs to an area on a map of Mars. This seemed like an interesting 'coincidence', so I copied the design and made a map of the area it resembled. I did this just for the sake of curiosity at the time.

However, because I have almost no faith in 'coincidence', I kept my eyes open, and somewhat later two more fragmentary designs turned up and both bore the same strange resemblance to part of the surface markings of the planet Mars.

Time passed until last year (1957) when I happened to read the large two-volume Smithsonian Institution reports on the archaeological research undertaken in 1900-1901 in the Little Colorado-Gila River area, This included the sites of Homolobi, Kintiel, Chaves Pass, Chevelon, Four Mile Ruin and others. The illustrations I found were startling. Not only was I able to check up on the fragments I had found previously, but there were other and even better examples showing the same kind of unbelievable correspondence.

By this time, I had a much better and more detailed map of Mars to work with. This was the Mercator Projection Map from : *Astronomy For Everyman*. However, the projection distorts the designs to some extent, although the main elements still appear quite clearly. I obtained a small globe and proceeded to transfer the Mercator Projection Map back to a sphere! When I had finished, I was startled to find that the correspondence stood out even more clearly, and I was greatly impressed by the fact that most of the Indian designs appeared in bowls or on the rounded surfaces of jugs and jars.

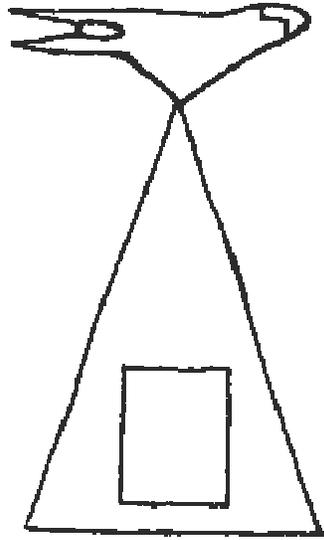


Fig. No. 33a

Fig. 33a.
One of the ancient designs
from Chevelon.

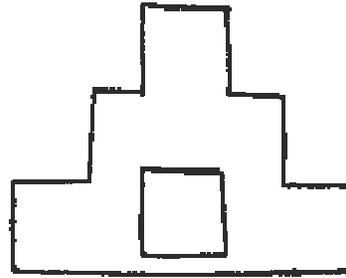


Fig. No. 33b

Fig. 33b.
A variation of Fig. 33a.

The Martian surface features as found on ancient Indian bowls were stylized into the nearest geometrical shapes according to the potter's usage of designs and the custom of the day in artistic ceramic expression. However, this does not prevent recognition of the features at once, for every salient detail of the Martian area is retained.

Anthropologists now give very modern interpretations or meanings to the various shapes and figures. To arrive at these deductions they use 'informants' among the Indians who are now the present inhabitants of the ancient area where the polychrome pottery is found buried in countless ruins. The geometric designs are called: 'rain clouds,' 'arrows,' 'mountains,' 'feathers,' 'valleys,' 'eagle,' 'sun,' etc.

Certainly the modern Indians do not really know what those very ancient designs mean, and like the scientists, they have invented names for them-what looks like a 'mountain' becomes a 'mountain' and so forth. The original meaning is lost in antiquity for contact was broken off with the ancients who at one time apparently had a use for the strange 'ceramic charts'.

In the Smithsonian Institution (Bureau of American Ethnology) reports of 1900-1901, we read:

'A symbol of the rain cloud among the people of the pueblo, now a ruin, at the mouth of Chevelon Fork, was a triangle enclosing a rectangle. These symbols were found on a stone slab excavated from that ruin in 1896, and were figured in reports of the work accomplished in that year.'

This so-called 'rain cloud symbol' is one of the most prominent elements of design found in ancient Indian pottery. The triangle (sometimes it is plain and sometimes it is stepped) stands on its base and generally contains a rectangle within it which is always lighter in color than the triangle.

If you will look at Fig. No. 33 you will immediately see that one does not have to employ imagination at all to recognize the prominent triangle of the *Syrtis Major* area on Mars with the brighter (and lighter) area of *Hellas* at its base. Fig.No.33a is one of the ancient designs from Chevelon which displays the triangle, the bright area translated into a rectangle for the sake of design, and a birdlike figure surmounting the entire drawing. Fig No. 33b is a variation of 33a which is sometimes found on Indian pottery. Its stepped outline is even more similar to the lines of *Syrtis Major*. Fig. No. 33c is a map of the Martian features.

The 'bird-like figure' has some very interesting features. There is a bifurcated 'tail' bearing an oval area within the fork and there is a triangular 'body' with a 'head' that has a peculiar stepped line separating it from the rest of that 'body'. If we look directly beyond the apex of *Syrtis Major* we can see a triangular area formed by the Martian canals Nilosyrtis and Nasamon. Where Nasamon runs up towards, but not into, Nubis Lacus, we find the angles which are similar to the stepped line of the 'bird head'. Nubis Lacus is in the position of the 'head' and the canals Casius and Bareosyrtis form the 'back' of the bird-like figure. Silacus and Phison form the bifurcated tail, and in the same place where it appears on the ancient Indian design is the oval area of Coloe Palus.

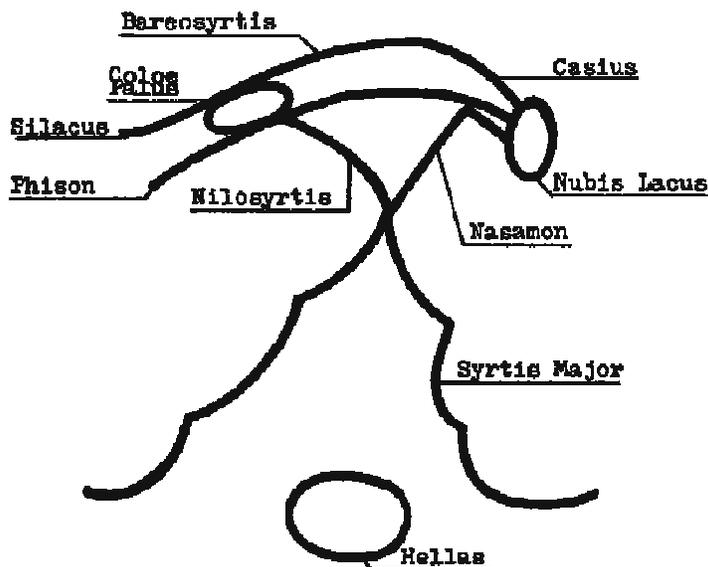


Fig. No. 33c

A map of Martian features.

Of course, the entire design, as used by the Indians, has been stylized. But the major elements have been preserved and are in their proper relationship to one another.

Syrtis Major, in common with certain other areas, shows points, or inverted deltas, where Martian canals run out from it into the desert regions of the planet. In some pottery designs these features are preserved and depicted in their exact number! In others, however, the idea of 'steps' is retained but without any apparent attention to the number.

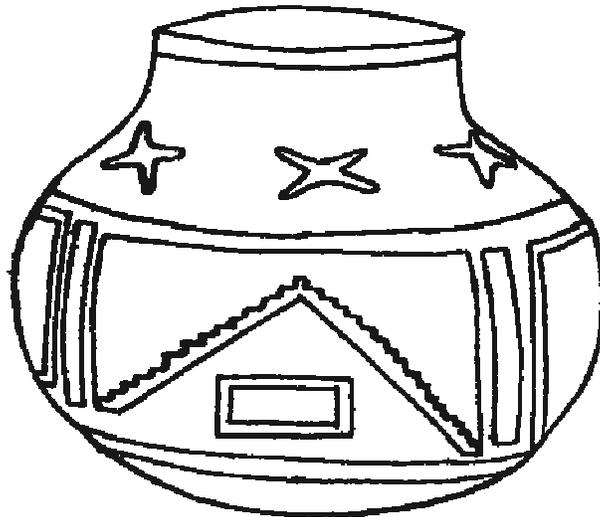


Fig. 34a.

Jar found at Homolobi, containing the familiar triangle and rectangle within it.

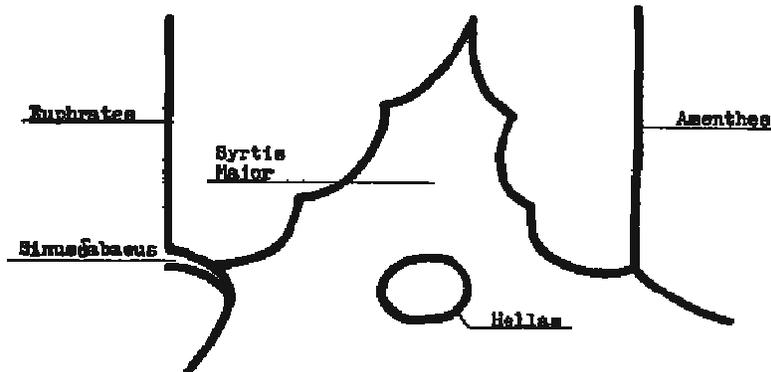


Fig. No. 34b

This shows more details of the *Syrtis Major* area.

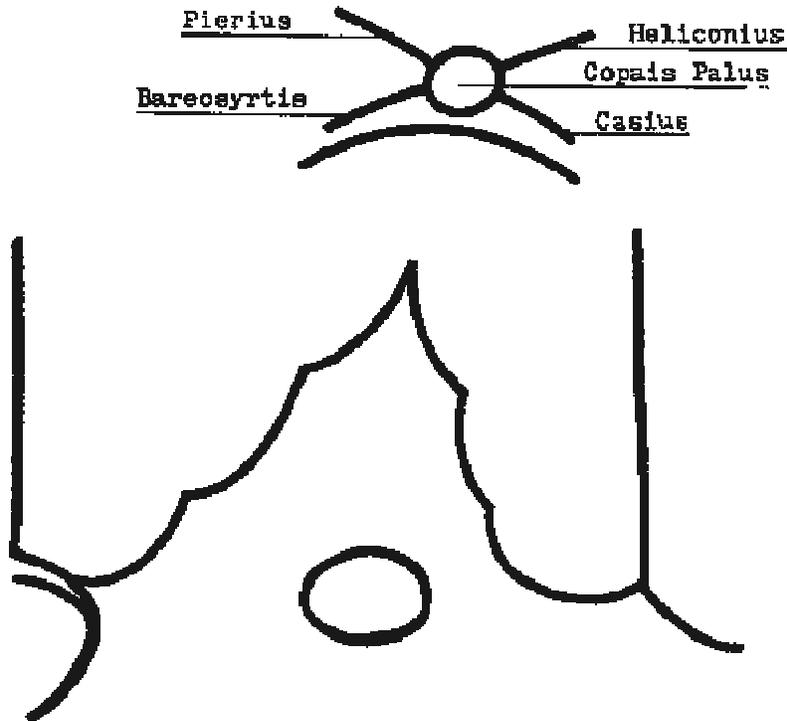


Fig. No. 34c

The two vertical lines are the Martian canals, Euphrates and Amenthes.

If we look at Fig No. 34 we see yet another example of the features of *Syrtis Major* being employed for ceramic decoration. Figure No. 34a is of a jar that was found at Homolobi. It contains the familiar triangle and light rectangle within it. However, in this design strong vertical lines run up either side of the triangle and frame the entire motif. Crosses extend around the shoulder of the vessel well above the apex of the big triangle. Fig. No. 34b shows more details of the *Syrtis Major* area, and we can plainly see two heavy vertical 'lines' in the exact position where the Indian artisans painted them on their pottery vessel. These two 'lines' are actually the very wide Martian canals, Euphrates and Amenthes. Fig. No. 34c reveals even more Indian ingenuity. We have already seen that the triangular bird-shape is directly above and connected with the apex of *Syrtis Major*. However, let us ignore this connection (as it is ignored on the jar from Homolobi) and leave out the major part of the bird-like design. In Fig. No. 34c then, we add that Martian surface feature which is just above the 'back' of the bird-like area. In the map of the area we find Bareosyrtis and Casius again, the same canals we depicted in Fig. No. 33c. This time, however, they are shown entering *Copais Palus*, and the canals Pierius and Heliconius go off towards the Martian polar region. Comparing this map (Fig. No. 34c) then, with the design elements of the Homolobi jar (Fig. No. 34a), we see that the canals Bareosyrtis, Casius, Pierius and Heliconius actually form the four sections which make up the cross on the shoulder of the jar, and *Copais Palus* forms the very centre of this cross.

Fig. No. 35 concerns a beautiful bowl from Four Mile Ruin and the area of Mars surrounding Nubis Lacus. Fig. No. 35a shows only a part of the complete bowl design. Actually, the complicated design elements omitted here represent other surface features near Nubis Lacus in a startling way, but for matters of simplification they are not considered here. Fig. No. 35b really speaks for itself. If you will compare the elements of the Indian bowl with the Martian canals and features you will discover the amazing similarity. The 'butterfly' wings are formed by canals. The 'head' is represented by Nubis Lacus, and the long 'body' by the formation of Aleyonius. The 'antenna' is beautifully made by Nepenthes and Rhesus. The canal Amenthes becomes part of the line of the spiral effect shown in Fig. No. 35a, and *Hellas* (the bright or lighter area) becomes the very centre of the spiral. The dotted lines in Fig. No. 35b indicate the position of the lines as added in the Indian decoration of Fig. No. 35a. Once again, the Pueblo craftsmen stylized the entire design to conform to the standards of their day.

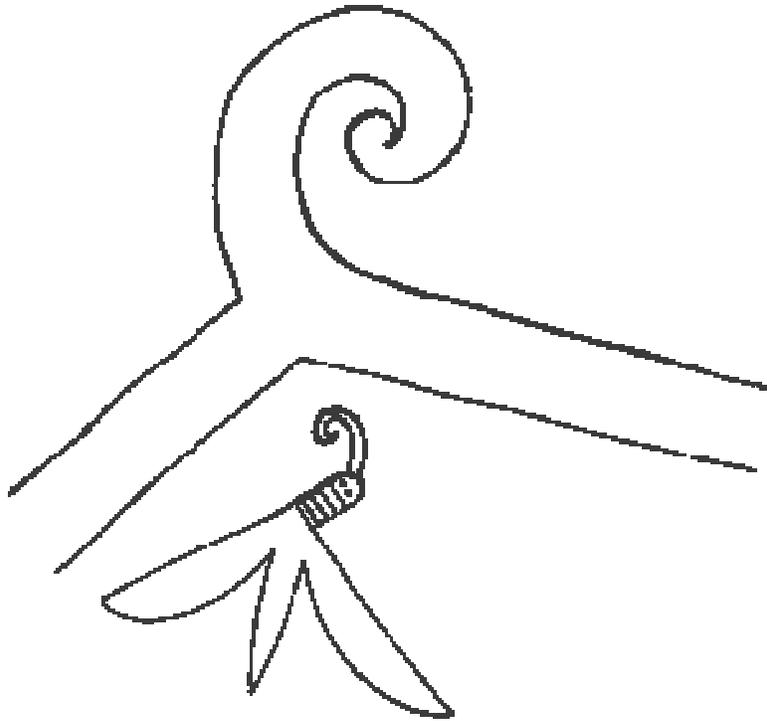


Fig. No. 35a

Part of the design on the bowl found at Four Mile Ruin.

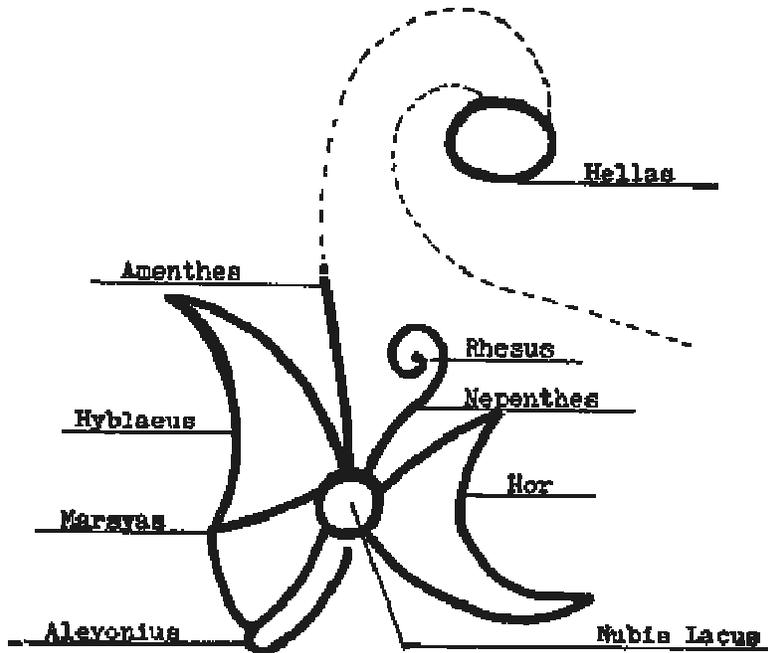


Fig. No. 35b

A more detailed area of the bowl found at Four Mile Ruin

Fig. No. 36 also shows a highly decorated bowl from Four Mile Ruin. You will notice that the bowl was 'divided in half' by the potter so that each half contains the same identical design. Therefore, when the bowl is rotated you will always see the design in the same position as it faces you. Fig. No. 36a shows the bowl with 'three arrows', two dark triangular areas, an elongated stepped area and a peculiar little square towards the rim of the bowl (bottom centre). The square is divided by a diagonal line running from one corner to another. Of course, the design has been stylized to make a good balanced pattern, but the Martian area represented here is startling. Fig. No. 36b is of the corresponding area of Mars. From Trivium Charontis three great canals branch out. They are Tartarus, Lastrygon, and the double-canal Cerberus. Looking at Fig. No. 36a we see all three canals are shown as 'arrows' and represented as double-canals. We wonder if this was done by the Indian designer for symmetrical reasons or if all three canals are actually double-canals like Cerberus? If astronomers some day declare Tartarus and Lastrygon to be double-canals also, we will know that some Indian potter hundreds of years before them knew this fact. Below Trivium Charontis we find a dark triangular area that is almost identical in shape to the area painted dark on the bowl. This area is formed by the canals Hades, Styx, and Boreas. Where Hades and Boreas join at Propontis, another similar dark triangle is indicated formed by the canals Rhyndacus, Choaspes, and Granicus. This area is also painted as a dark triangle on the Indian bowl. The two dark triangular areas on Mars have shown more indications of vegetation than the other areas immediately surrounding them. Therefore, the artisans depicted them exactly as they are on Mars, on the clay bowl. Where the canal Myrmidan joins Hecates Lacus and the canal Gyndes joins Stymphaliusacus we find another triangular area which is lighter in color. On the bowl we find an almost identical area which is also lighter in color. A distinguishing feature of this lighter triangular area in Fig. No. 36b is the odd-shaped and

square Sithonius Lacus. In the bowl design we see the same square depicted at the end of the triangular area. Even though the potter made a few changes, these are so slight that the comparison is amazing. In Fig. No. 36b, we look to the left of Propontis to find a square area with a diagonal division. Two corners of the square are Euxinus Lacus and Castorius Lacus, and two sides are formed by the canals Phlegethon and Midas. One side is formed by another canal which is not named on the existing Martian maps. The canal Fevos forms the diagonal line cutting across the square. In the bowl design of Fig. No. 36a we find the same square area divided by a diagonal line (and going in the right direction) towards the rim of the bowl (bottom centre).

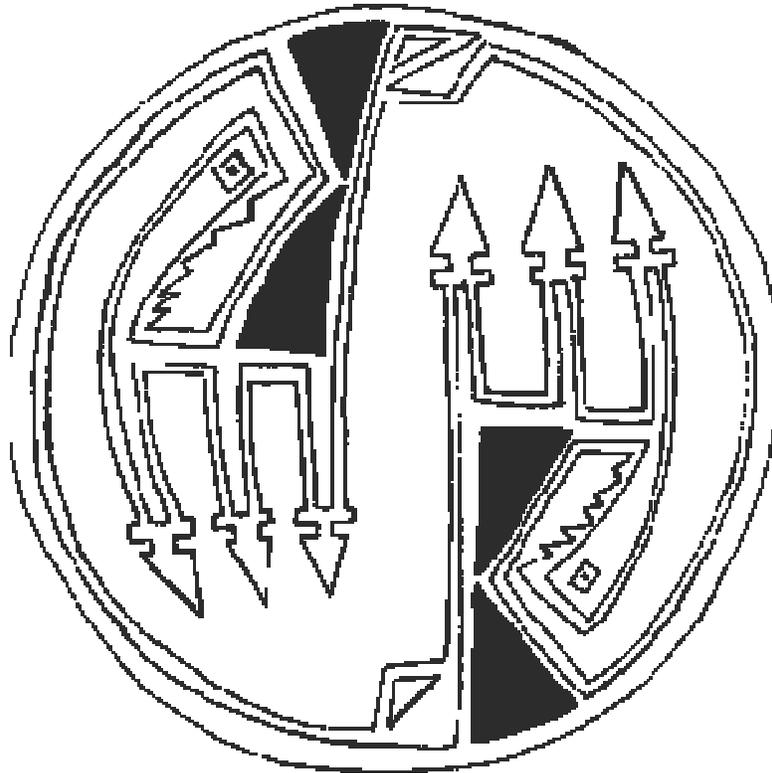


Fig. No. 36a

Portion of another highly decorated bowl from Four Mile Run.

The many corresponding elements in this design alone make ‘coincidence’ seem absurd.

The Smithsonian Institution reports of 1900-1901, have this to say about this strange design of Fig. No. 36:

‘The design shown... is unique among all forms of ornamentation known and its meaning is incomprehensible to the author.’

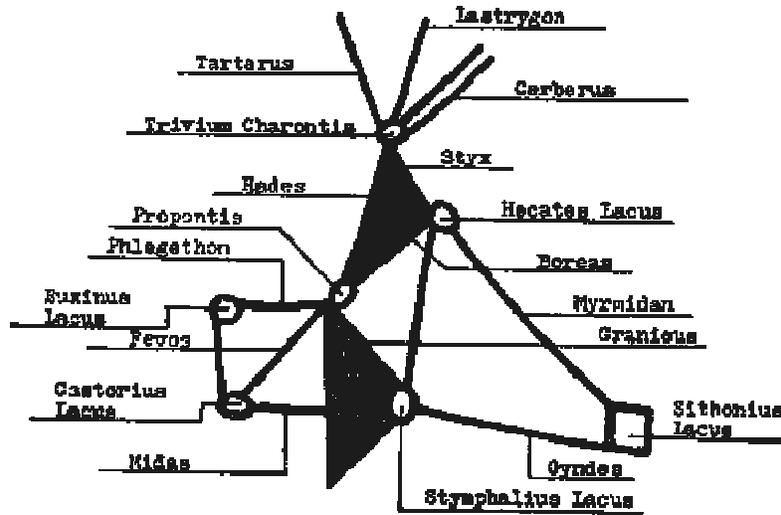


Fig. No. 36b

Corresponding area of Mars as shown on the bowl in Fig. 36a.

What we have given above on the correspondences between Martian surface features and the designs on prehistoric Indian pottery vessels is, of course, only a very small example of what really exists. There are countless Indian patterns that duplicate the surface formations of the 'Red Planet' Mars. What is the answer? Here is the great enigma of the Southwestern American desert.

All of this reminds us of another enigma, one of the so-called 'mysteries' of the southern Peruvian desert-the 'Lines of Nazca'. In both the American and Peruvian areas we find that primitive people made polychrome vessels using highly stylized designs. We also find that both the ancient Americans and Peruvians transferred those pottery designs, in the form of birds, spiders, men, etc., and placed gigantic duplicates of them on the ground. (Recently gigantic patterns of such forms were discovered from the air on the North American deserts.) We also find that the Pueblo Indians of America depended on a complicated irrigation system, and so did the Nazca people of Peru. As a final addition to our large list of correspondences, we find that the great canal system of Mars also indicates that a race there has developed an enormous irrigation system covering their entire planet.

Why is it that in three great desert areas (American, Peruvian, and Martian) we find the people of two of those areas (American and Peruvian) have constructed immense patterns on the ground after transferring such patterns from pottery motifs? Who were supposed to view those patterns from the air? Were they built for the people of the third desert area (Mars) who had irrigation systems like the people of the first two areas (America and Peru)?

And finally, what were the ancient Pueblo Indians of North America doing when they made their sacred designs (which are even now interpreted as symbols of the sky and *its phenomena*) painted on pottery so resemble the strange surface features of a far away

planet that men of a future age would recognize the connection after studying 20th Century maps of Mars?

‘Ceramic charts’? ‘Planetary pottery portraits’? Why were they made; what were they used for? This is the mystery of the ‘*Martian Miniatures*’.

FOSSILS, FOOTPRINTS, AND FANTASY

YOU may ask the question, and it should be asked, that if there really were ‘giants in the earth in those days’, has anyone ever found their fossil remains from past ages preserved in that earth? The answer is that many remains have been found in the past which unquestionably belonged to former dwellers on our planet who were gigantic in stature. However, it is impossible here to go into any great detail on this. Actually, this is not necessary anyway, for there are many excellent books devoted entirely to the subject of giant men and women of legends and of actuality. Nevertheless, we are going to list some of the more interesting and important discoveries.

Several years ago in California, miners were working deep within the Earth, when at a depth of about 130 feet, they encountered a human skull. Examination showed that this skull had been buried under lava and was of the Tertiary Period. That would mean that the man who had belonged to this most primitive skull must have lived somewhere between the Eocene Epoch and the Pliocene Epoch of 6 to 60 million years ago!

Also in California another even more fantastic human skull was found. It was of great size and contained *a double row of teeth!* (In the Babylonian *Talmud*, or *Hulin* section of the *Berakthoth*, we find reference to antediluvian giants who also had several rows of teeth.)

In 1895, the *Chicago Record* printed a sensational story of another California discovery. This story said that an unknown type of ancient animal which had a skull bigger than that of an elephant had been found together with the fossil remains of men and women eight and nine feet tall.

In 1877, a fossil human tibia about 36 inches long was discovered many feet beneath the surface of the ground embedded in quartzite, near Eureka, Nevada.

Explorer Paxson Hayes claimed in 1934 that he had discovered the burial ground of a blonde race of giants near unexplored regions of the fabulous Barranca de Cobre in old Mexico. The ‘barranca’ is a canyon deeper and wider than the well-known Grand Canyon of Arizona. It is located approximately 550 miles south of Nogales, Mexico, and is 20 miles wide and 7,000 feet deep. It contains semi-tropical flora and fauna.

Hayes decided to explore the Barranca de Cobre after listening to Yaqui Indian legends and stories about it. The Indians claimed there were indications of a vast ancient

civilization in a great canyon to the south in Mexico. In relating his discovery, Hayes said:

We entered the canyon through the only known opening, a slot in the rock where a river once ran. Close inside the entrance we came onto the ruins of what once must have been a great city consisting of giant buildings. They were constructed of a cement-like masonry that was mixed with bamboo. One of the mosque-topped buildings still contained the stored particles of ancient grain. The grain was later analyzed by Mexican government authorities who said it fell into no classification known today. However, we found no other traces of this lost civilization... there were no burial grounds, and it is in such places that civilizations leave their true histories. I returned to the United States and one night heard a chief of the Yaqui tell of ancient caves that existed about 45 miles north of the 'barranca' where I had discovered the Lost City. The chief said vast burial grounds could be located in the caves. I headed south again with my Yaqui guide, Rafael Garcia, who said he knew the location of the caverns.

We traveled with mules for 90 miles until we reached another deep canyon with sides sloping upwards to a series of mesas. I noticed on the horizon a strange rock formation which resembled a great cathedral in ruins... it seemed symbolic of what we sought. The cave we found began as a tunnel and ended in a chamber about 50 feet high, 25 feet deep, and 20 feet wide.

We dug down through eight inches of cave deposits until we reached volcanic ash which extended for another twelve inches... beneath all of this we discovered numerous burial wrappings made of woven mats bound with twisted yucca fiber rope. In these ancient wrappings we found 34 mummified remains of men and women... they originally had been between seven and eight feet tall! These giants were blonds, and to complicate the matter, the last body we discovered was that of a pygmy!

We also found two small, four-legged stools, that had been carved from solid pieces of wood... as yet, the wood is unidentified. Our greatest experience, however, was finding the saffron-colored burial robes that were plain except for a beautiful light blue pattern of intricately woven pyramids and triangles. The latter contain tiny white dots... one to three... which recur throughout the pattern. Portions of our discoveries are now in museums in California and Arizona.

Several years before the discoveries made by Paxson Hayes, Dr. Byron Cummings, well-known anthropologist of the University of Arizona, and Dr. Manuel Santo Domingo, a Mexican scientist, traveled 160 miles from the border of Arizona and Mexico to a site where they discovered giant skeletons of two men and one woman who were eight to nine feet tall. There were also remains of six children and they were all six feet tall. The giants had been covered with fine jewelry and buried with magnificent burial urns. The year was 1929, and the area was controlled by the fierce Yaqui Indians. Before the scientists could really organize their research, these Indians approached them with guns and knives. The men were told to leave at once or else. Dr. Santo Domingo tried to talk

the warriors into letting them stay and work, but one of the Yaquis raised his rifle butt and smashed all the giant remains to dust.

In 1938, Senor de Valda, near Tepic, Mexico, discovered seven skeletons of giant men and women who were between eight and nine feet tall. The remains were found under thin slabs of blue stone in burial mounds. Some of the remains were sent to Dr. Cummings at the University of Arizona.

Besides the fossils found in the above areas, we have the traditional or legendary evidence. The Toltecs of ancient Mexico said that in 'the second era, the Sun of the Earth saw the world populated by *giants*, the Quinametzins, who almost disappeared when earthquakes obliterated the earth. The Wind Sun came third and Olmecs and Xicalancas, human tribes, lived on earth. They destroyed the surviving giants...' The legendary evidence was certainly proved a few years ago with the discovery of enormous carved stone heads of giant men at Olmec culture sites in old Mexico.

Another tradition in Mexico speaks of many pyramids having been built by antediluvian giants such as the giant Xelhua, who is said to have emerged from the mountain of Tlaloc. He was known as the 'Sun God of the Cross'. His title is of great interest for its symbol is our *Circle Cross* that we have already discussed. Again we find giant beings associated with the symbol that is connected with the 'El's'.

Many legends throughout the world speak of giants coming from great mountains and also dwelling on top of such high places. The Masai Tribe of Africa have ancient legends that go back to a time long before they ever saw a white man, and these legends speak of 'White Gods' on Mt. Kilimanjaro in Tanganyika, near the Kenya border. This is the highest mountain in Africa and its highest peak, Kibo, is 19,321 feet about sea level. These 'White Gods' have been seen by the Masai for many generations, and, in fact, they report they are still being seen today! 'Giant Gods', we will remember, were intimately associated with the Marcahuasi Plateau in Peru which is over 12,000 feet above sea level. 'Giants' and 'mountains' or 'gods' and 'high places' always go together.

The Masai also report that 'strange glowing lights' are often seen above Mt. Kilimanjaro, which makes us recall the famous sighting from a commercial airliner several years ago. The plane was flying near the mountain when all of the passengers observed a gigantic silver, needle-like space ship hover directly over Kibo Peak for well over an hour. This large craft belonged to the type referred to as a 'Mother Ship'.

In August and September of 1956 I was in correspondence with a friend of mine who lives in Nairobi, Kenya, East Africa. At that time he said: 'It seems that Saucers (UFOs) are using Mt. Kilimanjaro (near hear) as a centre--it is our highest mountain, you know.' The name Kilimanjaro means 'White Mountain' in Masai.

Two or three hundred years ago the W'Chagga Tribe came to the slopes of Mt. Kilimanjaro where they had been driven by the warriors of the Masai. The W'Chagga were never war-like and considered Kilimanjaro a very sacred place. The name of the

town at the foot of the mountain is Moshi, which means 'smoke' in the Masai language. 'Smoke' and 'glowing lights' and 'giant white gods' on Kilimanjaro make us wonder if we are reading about Mt. Olympus, mythical home of the Greek gods or a high mountain in Africa.

A friend of mine who lives almost on the slopes of Kilimanjaro writes:

I had a W'Chagga Ayah (W'Chagga nurse for children) for my children twenty-five years ago and this ayah said that tall people who 'came from the clouds' walked on the mountain top and lived in the mountain itself.

Kilimanjaro is a lovely mountain... my house faces it. I have seen space ships here three times and one time I observed a 'light' near the snow line of the mountain and this 'light' moved back and forth in that area. Other witnesses have always been with me when I have viewed the objects. One very spectacular sighting here was first observed by a native night guard who saw a very large, bright light come from Kilimanjaro and hover directly over my house. He called to me and I watched it for about an hour. It pulsated and beams of intense white and bright light came from it. The craft was brilliantly silver. Eventually it went straight up and I watched it while it looked like an immense star until it became a small object and the light was faint.

Lake Victoria in Africa is a short distance from Mt. Kilimanjaro, and west of this lake there is a race of giants still living today. These people range in size from seven to nine feet tall. They have been an aristocracy ruling over the ordinary Bantu negroes. They represent a very advanced people and are known throughout the world for their great dancing skill. (You will remember them from the motion picture, King Solomon's Mines.)

We have already mentioned the major fault lines of the Earth and how one runs through the centre of Italy and another one through Peru (and very near Marcahuasi (Markawasi)). We also mentioned the fact that great cultural advancement seems to follow the fault lines due to the influences of magnetism on cultural development. Again we, find advanced people in a fault line area in Africa. The living giants west of Lake Victoria have as their main wealth a breed of cattle adorned with gigantic horns. These creatures are exactly like the Egyptian cattle of the most ancient figurations--the great horns in the shape of a lyre are identical. The old customs of the giants have been suppressed, but they formerly ruled as kings and princes with aristocratic ferocity. These people are completely different from others about them and may be related to the races that came to Egypt thousands of years ago, for it is now believed that they came to their present home in Africa as late as the fifteenth century.

These living giants, Lake Victoria and Mt. Kilimanjaro, are all located almost directly over one of the Earth's major fault lines. Here again we find strange correspondences as we did in Italy and Peru. We have Kilimanjaro with its ancient legends of 'white gods' walking on the mountain and present reports of 'glowing lights' and gigantic space ships over its highest peaks, and we have the stories of the 'tall men' who lived on the

mountain ages ago and we have the modern living tribe of 'giants' west of Lake Victoria. There are too many correspondences here to ignore. Giants, fault lines, space ships.

At Mt. Kilimanjaro we have yet another example of UFOs showing up over a centre of magnetic concentration. But is this centre of natural or artificial origin? Remember the words of my friend's W'Chagga Ayah: 'tall people lived in the mountain itself.' Beneath the Kilimanjaro area there may still be the 'polished halls' and 'prismatic crystalline levels' of a great 'El' city. The 'Mother Ship' that was seen by the passengers of the airliner some years ago over Kilimanjaro may have been 're-fuelling' in the same manner that the UFO in the photograph of Prof. Cattoi in Italy was 're-fuelling' when he saw it hovering over a great carved stone head.

We also remember the ancient Huanca Indian legend from Peru: 'In the high places of our land, dwelt the Giant Gods in the days of our ancient fathers.' This legend could be transferred to the Kilimanjaro area, for it applies perfectly. Some very strange happenings have taken place on the mountains or in the 'high places' of the world in the past and these happenings are taking place again today. If someone will take the time to look I predict that they will also find at least part of another 'Sacred Forest', where exist great carved monoliths, somewhere in the little-known high places of Mt. Kilimanjaro.

Returning now to our fossil evidence, we find that the New York newspapers carried an article on July 9, 1903, that Prof. S. Farr and a group of students from Princeton University were excavating fossils of a prehistoric race in the Fish Creek country of Montana. It was reported that they had found ruins of a 'stone age' city and that from one burial mound came the skeleton of a man which measured nine feet in length. The skeleton of a woman was found nearby, and it was nearly as big as that of the man. Part of an animal skeleton was found which resembled a dog, except that it must have been as large as a small horse.

At the turn of the century skeletons were found in South Carolina which indicated the men had been anywhere between eight and eleven feet tall. The newspapers at the time said giant bodies had been found which evidently had belonged to a race which could now 'step over a common rail fence'.

A strange order was passed down by the United States government during World War II that threatened court-martial for any serviceman who revealed certain findings to the public. These 'findings' dealt with fossils, and very big fossils at that. In the Cook Inlet area of Alaska and on some of the Aleutian Islands themselves, gigantic skeletons of men nine feet tall had been discovered, by army men, in ancient villages which had been buried under volcanic ash and debris. We find that Alaskan natives of these areas have retained legends that speak about a race of giant men who formerly lived in the same locations. Our question here is: Why didn't the government of the United States want these findings made public? Surely, ancient fossils of giant men couldn't have disturbed the war effort! However, no one revealed anything and no one was court-martialed. But now that World War II and its restrictions is a thing of the past, certain men who were

present when some of the fantastic buried villages were found have revealed the discoveries, and I know several of these men and have had long talks with them.

There is an old prospector who lives in the Northwest Coast area of the United States. He says he believes giant men lived on top of Mt. St. Helens in the Spirit Lake country during a time when water covered most of the land. Undoubtedly, he has heard some of the old Indian men of the area recount their ancient legends. Mt. St. Helens is about sixty miles south of Mt. Rainier, Washington. This mountain is directly in the path of one of the Earth's major fault lines which is the middle fault line in a group of three that move up the west coast of the United States and finally converge at Seattle, Washington. Also, let us remember that it was on June 24, 1947, over the same Mt. Rainier in the Cascade mountain range that pilot Kenneth Arnold observed nine shining, 'saucer-like' objects moving at 1,200 miles per hour! Again we have Giants, 'high places', fault lines, and space ships.

If we go south of Mt. Rainier, through the State of Oregon, we come to another intensely interesting area that figures in ancient legends as well as modern stories. Indians of the Mt. Shasta area in northern California claim that their legends refer to strange mystery objects which appeared about 400 years ago near the area of modern San Francisco, California. The legends say that the leaders of the people at that time informed the tribe that the objects were from 'other worlds in the heavens near the stars'. The Indians always observed the objects going in a *south to north* direction. One of the fault lines we spoke of above continues south from Washington and goes directly through the Mt. Shasta area. Evidently the UFOs observed by the Indians 400 years ago were following this great fault line as it continued north towards Mt. Rainier, Canada, Alaska, the Aleutian Islands, etc.

It has been reported by many people in the past few years that a strange race of highly advanced beings live in the highest areas of Mt. Shasta. Also, strange 'glowing lights' have been seen hovering over the mountain for long periods of time, both in the past and today. The Indians of the area are not referring to meteors in their legends for they always differentiate between objects dealing with natural phenomena and those apparently under intelligent control by the 'star people'.

Mt. Rainier in Washington and Mt. Shasta in California along with Mt. Argentario in Italy and the Marcahuasi Plateau of the Andes Mountains in Peru all begin to sound like Mt. Kilimanjaro in Africa. In the Mt. Shasta area we have again: 'strange beings,' 'high places', fault lines and space ships. Along the entire line from the Aleutian Islands to Alaska, through Canada and the west coast of the United States, on through Mexico and down to Peru, and even further south we find references to the discovery of fossil giants, to legendary giants, and references to modern space ships and Indian 'mystery' objects'. We also find the 'high places' or mountains along the entire length of the same line and a great fault line goes from one end to the other.

The aboriginal people of Australia have a legend that speaks of a time long ago when their country in the area of Lake Eyre, South Australia, existed under a green (not a blue)

sky. This sky was supported by three great trees. The 'sky dwellers' came down to the Earth via the huge trees and then cut these trees down, so they could not return to heaven. (Another version says the natives cut the trees down to stop the coming of the 'sky dwellers'.)

Recently, archaeologists have discovered prehistoric petroglyphs in little-known parts of Australia which show many native men standing around a disc-shaped object. Apparently the men are being instructed by a man of importance who stands directly in front of the disc. Evidently the *road in the sky* came down into Australia in the dim past also, for we find both legendary or traditional evidence and we find the archaeological evidence.

In Africa, in a desolate part of the Sahara Desert, scientists have located a great stone carving which depicts a whirling disc in the sky and many men on the ground fleeing from it. Recent expeditions into the Sahara have discovered that warriors in chariots crisscrossed the desert for thousands of years and established sizeable centers in the heart of the present desert. Magnificent frescoes have been found that critics say display fantastic skill, coloring and realism. They compare the unknown artists with the greatest man has ever produced. The frescoes date from 8,000 B.C. to the Christian era.

Whirling discs' in African skies remind us of the name the ancient Egyptians gave to UFOs: 'fire circles'. These 'fire circles' caused quite a sensation in the time of the Eighteenth Dynasty Pharaoh Thutmose III (1501-1447 B.C.) and their appearance was recorded by the Scribes on papyrus in the Royal Annals.

UFOs were called 'flying boats' by nearly all the Indian tribes of North America, and the same name prevailed in ancient India. Over 1,000 years ago in Hawaii the UFOs were known as *Akua'ele*, or 'flying spirits'. The ancient Hebrew word for *hornet* did not mean the large strong wasp we know under that name, but meant 'flying machine'.

Several references to 'flying objects' are to be found in the Old Testament:

'And I will send *hornets* ('flying machines') before thee, which shall drive out the Hivite, the Canaanite, and the Hittite, from before thee.' (Exodus xxiii:28).

'Moreover the Lord thy God will send the *hornet* among them, until they that are left, and hide themselves from thee, be destroyed.' (Deuteronomy vii:20).

'And I sent the *hornet* before you, which drove them out from before you, even the two kings of the Amorites; but not with thy sword, nor with thy bow: (Joshua xxiv:12).

Dr. J. O. Kinnaman, the Bible archaeologist who conducted research in Egypt with Sir Flinders Petrie, has reported that he actually found ancient parts of 'flying machines' or the Hebrew 'hornets'. These parts were discovered along with metallic insignia that the pilots of such 'flying objects' must have worn during the time of the Biblical Joshua.

Ashur, the chief deity of the Assyrian pantheon, was the god of military prowess and empire, a great god of war. He is always depicted standing upon an enormous disc, and this disc is *winged*. This could easily be another 'god' who came in a 'flying machine'.

Besides the Huanca legends of giants in Peru, there are many others. The Quechua Indians say that ancient fortresses overlooking Lago de Titicaca were 'erected by *giants* before the sun shone'. Also, it has been claimed that tombs of giant men have been found in the jungles of Peru.

Quechua legends state that during the reign of an early Inca emperor, giants reached Peru from the sea. The giant men arrived in boats from the Pacific ocean and landed near Point Santa Elena close to Puerto Viejo. The Quechuas say this happened in a very remote day and they only have the traditions from their ancestors. They also told the story to Don Pedro Cieza de Leon, the Spanish soldierpriest, in A.D. 1545. They told him that the giants were so large that from the 'knee down, they were as tall as a tall man, their hair hung from their great heads to their shoulders, they were beardless'.

The same Don Pedro tells us that near Cuzco in A.D. 1560, during the time of the Viceroy Don Antonio de Mendoza, a tomb was discovered that contained large human bones similar to bones that had already been located in Mexico City.

Another Spanish chronicler, Padre Acosta, reported that human bones of 'huge greatness' were found near Manta on the coast of South America in the same year of A.D. 1560. In 1928, at the same location of Manta, Ecuador, similar human giant remains were discovered in a cave behind gigantic stalagmites. These giants measured over eight feet in height.

The famous English explorer, Col. P. H. Fawcett, reported that Tiahuanaco in Bolivia and Sacsayhuaman near Cuzco, Peru, had been built by a race who handled cyclopean boulders and carved them to fit so perfectly that it is impossible to insert a knife-blade between the mortarless stonework. Col. Fawcett said: '... looking at these remains it is not difficult to believe the tradition that they were erected by giants... indeed, skeletons of giants are said to have been discovered in rock tombs in the vicinity of Cuzco.'

Recently in Peru, Senor Augusto Salazar Moreno released news of a great discovery near the hill known as 'El Agustino' which is now the home of native people. An expedition headed by an Italian was attempting to locate buried treasure and came across a human skeleton of extraordinary dimensions. Two members of the expedition, Miguel Rojas and Ernesto Chumpitas, said: 'We made the sensational discovery in a bed of sand at a depth of 50 meters (well over 150 feet). The skeleton measured 4 meters (13 feet) in height. These remains must have belonged to the giant men that figure in our legends. The matter is of such importance that we now await the opinion of the authorities. At a distance of 800 meters from the giant skeleton, we found other remains of human beings; some of them were covered with what appeared to be uniforms...

I rather imagine that the 'opinion of the authorities' changed the picture somewhat and the remains were either destroyed or hurried off to some dark museum storage room where no one could see them. It seems all such finds meet a similar fate. Man is not anxious (and indeed, not ready) to give up his already established theories and ideas. 'Giants' just upset the scientific 'applecart'.

However, very reputable scientists have reported discoveries of giant men. Some may feel that 'giants' are just a part of fantasy, that such creatures only belong in fairy tales and Greek mythology. However, I rather imagine all of you would accept either a religious proof and/or a scientific proof. Remember, your Bible tells you: 'There were *giants* in the earth in those days...' Many of you who cannot accept 'giants' but can accept Genesis had better start reading your Bibles again. And for those of you who demand scientific evidence, let us take a look at the findings of the anthropologist, Dr. Ralph von Koenigswald. In September, 1946, he walked into the New York Museum of Natural History with a priceless collection of fossils he had brought from Java that were the earliest known remains of man.

In von Koenigswald's collection were three of the greatest anthropological finds ever made. In padded boxes were skull fragments of *Pithecanthropus robustus*, a relative of the famous Java man, *Pithecanthropus erectus*. 'Robustus' was so large that he must have been the ancestor of 'erectus' who lived 400,000 years ago. Until the new finds were made the latter was considered the earliest human fossil. Von Koenigswald also brought with him part of a man called Meganthropus, who is considered even more primitive. However, the greatest and most primitive find concerned three gigantic human teeth, all that remained of *Gigantopithecus*, who was a 'giant' living in the caves of Kiangsi Province, China, close to a million years ago.

Von Koenigswald, a German paleontologist-anthropologist, found the teeth in China and did the rest of his work in Java before World War II. He conducted research for the Carnegie Institution and the Dutch government and was a prisoner for three years after the Japanese invaded Java in 1942. To make sure the important discoveries were safe, the scientist hid the teeth in a milk bottle.

When the great molar of *Gigantopithecus* was compared with an equivalent tooth from the skull of modern man, the similarity was obvious. This ancient 'giant' was definitely a human being and not just a great ape. But even more startling is the size of the teeth. 'They are four times the size of our teeth today and the 'giant' must have stood twenty feet in height! If science can accept such gigantic men perhaps we can accept the smaller twelve-foot man of the Marcahuasi Plateau and the seven, eight, nine, or ten-foot men of other discoveries.

A great modern anthropologist, Dr. Franz Weidenreich, author of *Apes, Giants and Man*, said that each type of fossil from *Pithecanthropus erectus* back to *Gigantopithecus* is larger, more massive and more primitive or earlier than the one before it. He believed that man's earliest known ancestor was a huge being much larger than a creature twice the size of a modern gorilla.

If science and religion both say there were 'giants in the earth in those days' why deny it? Is it fantasy or is it fact?

Fossils of men or beings of gigantic proportions have been found throughout the history of Earth, but is it possible some of those creatures are still living in some of the 'high places' or the unexplored areas of Earth, where they have retreated to be safe from their smaller and deadlier relative, modern man? The thought is intriguing, but is it true?

Not long ago the inhabitants of the desolate region of Puna Atacama, Argentina (approximately 200 kilometers west of Salta), which is located in the heights of the Andean cordillera near the Chilean border, declared that there was evidence indicating the presence of strange large beings on the snowy peaks of the mountain Macon (nearly 22,000 feet).

Witnesses said they saw tracks of giant proportions with humanlike characteristics in the frozen ground of the Macon and also in the snow on the pampas where they live. The tracks or footprints appeared over a year ago for the first time and apparently coincided with an explosion on the side of Macon. People of the area believed some aerial object had struck the mountain, but the matter was never investigated officially. However, some people claimed that the strange object which hit the mountain was a kind of giant airship with a peculiar form like a cigar.

Later, 'flying cigars' were seen in the skies over the Salar de Guisare, and local inhabitants near the Macon again saw the unusual tracks and some of the people began to believe that extraterrestrial beings were landing on Earth. Due to the vastness of the snowy, treeless plains (pampas) the area would be ideal for the landing of gigantic airships. The people of the area are firm in their statements that they have seen many strange ships flying over this region and that some of them were calculated to be 300 meters in length.

The National Police supplied newspapers in Argentina with excellent photographs that clearly showed the passage of strange craft in the skies over the Salta area and these were similar to sightings of UFOs from all over the world. Strange beings were also reported at Puna Saltena on Macon mountain. Many informants have declared that they have heard strange cries resounding throughout the mountain area and across the treeless plains during the time of the setting sun; these sounds they have heard with great clarity.

Other people have reported that they have found many condors and eagles dead and their nests ravaged in the mountains. These witnesses say that in all cases where great quantities of birds have been killed they have seen near or around the nests giant humanlike tracks which cannot be attributed to bears as they thought in the beginning.

All witnesses to the strange happenings in Argentina have been careful of reporting the matter for fear of being ridiculed. However, now the well-known geologist, Dr. Spitch, has also reported seeing the strange footprints and therefore the other witnesses are coming forward with their experiences.

The 'cigar-shaped craft' of Macon mountain sounds very much the same as the 'needle-like ship' over Mt. Kilimanjaro in Africa. We must also mention that one of the Earth's major fault lines goes through the area of the Marcahuasi Plateau, then moves south past the 'Lines of Nazca', and continues south past Lago de Titicaca, and eventually goes directly through the Salta area where the strange happenings have been taking place in Argentina.

Other things have been reported from nearby areas. On February 14, 1957, I was in Lima, Peru, when I saw the following article in *La Prensa: Raro y Gigantesco Objeto Hallaron en Andes Chilenos*. I contacted a friend of mine who is a newspaper man in Peru and I attempted to obtain permission to fly to Chile and investigate the matter, but I found all doors closed, and closed tight ! Evidently the Chilean government did not want anyone investigating the spectacular occurrence and it was all immediately put under wraps.

On the slopes of the volcano Mino, only 45 kilometers from the town of Ollague, Chile and on the border of Chile and Bolivia, a strange apparatus was found. It was reported to the Prefect of Antofagasta who sent a telegram to the Minister of the Interior. The Prefect said that the apparatus consisted of a very thin piece of material which was transparent and more or less 1,000 meters in length. In the interior of the apparatus, a small oval object which was 30 centimeters in circumference weighing 3 kilograms was found. The oval piece appeared to be made of a metal like aluminum and also had a ring made of the same material along with peculiar strips of a plastic-like material each one about 20 to 25 centimeters long. The Prefect reported that he believed the apparatus had at one time 'flown in the sky' but he did not know the nationality or the origin of it. The 1,000 meters were rolled up and put on a train bound for Antofagasta. Later, parts of the apparatus were sent to the Minister of the Interior. After that, the 'doors closed'. A certain newspaper ran a story entitled: *Flying Disc Falls In The North*, and asked the question: 'If it was a 'flying disc', where is the crew?' If they had cared to look they may have found the owners or the 'crew' of the apparatus a few kilometers to the south in the vicinity of the strange beings on Macon mountain in Argentina.

The town of Ollague in Chile is also *directly* on the same fault line and there are strange patterns in the area like those of the NazcaPalpa region in Peru. Let us also remember that Lago de Titicaca is not far from any of these areas and the Rio Desaguadero flows from Titicaca into Lago Poopo where we find the 'mystery' of the two hundred thousand cubic feet of water per minute and the underground location of a great 'El' city. Again we have 'strange beings', 'high places', fault lines and space ships.

On September 19, 1956, *El Comercio* in Lima, Peru, printed the story of a spectacular sighting at yet another 'fault line' location. A strange flying object had made incredible maneuvers in the sky for over two hours over the Peruvian Air Force Base 'Capitan Montes', Talara, Peru. Air Force Chaplain R. P. Emiliano Alvarez, First Lieutenant Jose Jaime Guerra, and other officers and personnel at the base had observed the movements of what they called a 'Platillo Volador' ('Flying Saucer') as it moved with great velocity from east to west with a great sweeping motion. The UFO was oval in form and made many abrupt stops as though it were observing the base. Chaplain Alvarez said: 'I have

never believed in 'Flying Saucers' but now I am convinced. I believe this object was manoeuvring so that we might observe it. After more than two hours of incredible movements the luminous body disappeared towards the west, but it left within the souls of all spectators the firm conviction that they had seen a 'Flying Saucer'.

Strange things not only happened in the past but they are happening today. In fact, they seem to be on the increase. Chehalis, Washington, is on a fault line and very close to Mount Rainier where Kenneth Arnold had his sighting in 1947. A few months later, on January 6, 1948, Mrs. Bernice Zaikowski of Chehalis said she saw a man with wings attached to his back fly over her farm at an altitude of about 200 feet and then disappear to the south. The witness said: 'The 'flying man' made a strange sound as he climbed in flight, but his wings neither flapped nor rotated. I could see no motive power such as a propeller either above or in front of him. Several school children were in my yard at the time and witnessed the 'flying man' also.' Not only do we have 'Flying Saucers' but we have 'Flying Men'! Charles Fort would have had a heyday.

In 1956, a strange monster appeared at Marshall, Michigan. Two Mexican beet pickers arrived at the Beet Camp earlier than the other workers. The monster came into their cabin. It was very tall and had stiff hair all over it. It picked up one of the frightened men and looked at him with large, glowing red eyes. The fingers of the creature extended to the back of the man's head they were so large. It also picked up the other man, but it didn't hurt either of them; in fact, the men said they felt it didn't have any evil intentions towards them.

Two years before the above happening in 1954, I was in Detroit, Michigan, and I heard the story of the 'frogin' from reliable friends. Apparently a snake-like creature of great size had been observed in several places in Michigan and finally one was caught and taken to the Humane Society. The man who took care of it said that it frightened him and that it had two great eyes that looked like human eyes. He said it displayed great intelligence and would rise up in its cage and its eyes would follow him as he went about his duties in the room. I attempted to investigate the story of the 'frogin' but when I was about to leave for the office of the Humane Society, a telephone call informed me that the creature had been put to death painlessly and then buried!

During the last part of 1956, while the beet pickers were wrestling with the 'hairy man', the town of Agua Prieta in old Mexico was near panic from the 'green menace'. Acting Chief of Police Enrique Matty reported that people were seeing a frightful sight. Many observers were so shaken by the experience they could provide no description at all. However, most everyone agreed that the 'menace' walked in robes as black as the night and had a hideous green face. As we said before, there are a lot of strange things going on!

On January 2, 1954, Singapore reported security troops were ordered to bring back alive a group of hairy, fanged jungle creatures whose appearance at outlying rubber plantations had left workers screaming in terror. Weird half-ape, half-human creatures with protruding fangs wandered out of the north Malayan jungles and were first seen on

Christmas Day, 1953. Some authorities said the creatures might be descendants of a race of hairy beings who, according to ancient legends, once roamed the forests of northern Malaya. Government officials at Kuala Lumpur said the creatures had a very light skin which indicated they had lived for years in the dark, overgrown Malayan jungles where sunlight rarely penetrates. Also, it was reported that the creatures were heard to speak some kind of a language.

The 'hairy beings' of Malaya may, or may not, have something to do with other creatures that are called Mi-Go by the Tibetans and Yeti by the Nepalese. But, if we follow the great *fault line* that goes through the *middle* of Malaya to the north we will reach an area that more than any other place in the world means mystery, adventure, and supernatural power to millions of people everywhere.

When this fault line reaches Tibet, it is surrounded by fabulous places. First of all, there is *Lhasa*, sacred city of the Buddhists and the location of the Potala, Palace of the Dalai Lama. Also, there is *Darjeeling*, the location of the retreat of Master El Morya. And very near Lhasa is *Shigatse*, the location of the Shigatse Palace which is one of the retreats of Master Kuthumi (Koot Hoomi Lal Singh). Finally, almost in the centre of all this, stands a magnificent spectacle known to the Tibetans as *Chomo-lungma*, the highest known mountain in the world on the frontier of Nepal and Tibet. To us, Chomo-lungma is simply Mount Everest, and this great mountain is a part of the Himalaya mountain system which is 1,600 miles long extending between India and Tibet. Many of its peaks are over 25,000 feet above sea level, and Mount Everest itself rises to 29,141 feet.

This area is similar to Lago de Titicaca and the Andes Mountains of South America because it, too, is shrouded in mystery and ancient secrets, and both areas have a great fault line. They have something else in common, for in their 'high places' is to be found the elusive creature of the ice and snow known as the Yeti or Mi-Go, but known to the world as the 'abominable snowman'.

This creature also has the native name of *Metohkangmi*, which means 'the indescribably filthy snowman'. Whether he is myth or fact has been the subject of story and surmise for nearly two centuries. He was considered mostly a legend, however, until Colonel W. A. Waddell of the British Army reported seeing Yeti tracks in the snows of the Himalayas as far back as 1887. In 1921, members of an expedition to Mount Everest actually found some of the footprints at altitudes far above those where human beings could survive. Since that time the footprints of the creature have been photographed numerous times by the members of other expeditions to many of the highest Himalayas.

Tensing Norgay, who with Sir Edmund Hillary conquered Mount Everest, believes that 'the Yeti is as substantial as the summit of the Himalayas'. Tensing says his father was once chased by a Snowman and was forced to seek refuge in a mountain cabin. Thereupon, the creature climbed to the top of this cabin and attempted to tear off the roof in order to gain entry. Tensing says the Snowman gave up when his father started a fire inside the cabin and allowed the smoke to go up through the roof.

Although the footprints have been photographed, the Yeti itself has never been photographed nor captured. Henry John Elwes of England was the first westerner to claim that he saw a Snowman. That was in 1906. Since that time other accounts have been reported. In 1925, the Greek explorer A. N. Tombaji saw the creature, as did the two Norwegians, J. Thorberg and B. Frotis, in 1948. During the first part of 1958, the Russian explorer A. G. Pronin encountered a Yeti.

Other well-known men have seen Yeti tracks. Sir John Hunt, leader of the 1953 Everest expedition, reported that he saw great tracks of the Snowman. Jules Detry, the Belgian anthropologist who accompanied the Swiss expedition to Ganesh Himal in 1954, came across Yeti tracks in the snow. And many members of the French expedition to Makalu viewed gigantic footprints of an unknown creature.

Stories of the existence of the Snowman have circulated for many centuries among the people of the Himalayas. The creature found its way into Himalayan literature and was called 'the man from the wilds', and 'the creature of the rocks'. Some of the 'holy men' of the mountain called him 'last of the great ones'. Many Lamas and Sherpas have seen the Snowman in the snowy reaches of the 'high places'.

The Yeti is supposed to be a creature midway between animal and man. It is anywhere from 7 to 9 feet tall. Long, thick and stiff hair of a reddish brown color covers its entire body. Some reports claim the creature has hair the color of 'ashes' or grey. It has a flat face, something like an ape, but very wrinkled and without hair of any kind. Its head is extremely high and conical and the nails on its long fingers look like the claws of an enormous bear. It has no tail.

The creature feeds on raw meat, roots and fruits and lives in the Himalayas situated between 10,000 and 17,000 feet. However, it travels as high as 21,000 feet in search of food. It walks on two legs like a man and moves about alone. A few reports have been made which indicate it sometimes moves in groups of three or four.

The people of Nepal and neighboring regions say that in the days when the Himalayan forests were denser than they are today, and men seldom ventured very high, the Yeti lived in great numbers and inhabited extensive regions of the upper Himalayan reaches. In those days the Sherpas had to fight to protect their villages and gardens from the creatures. Now, the Yeti population has declined, for there are very few left in the mountains, and they avoid human habitations. However, there are reports of cases where a Snowman has taken a human female as a wife ! The village of Tarke in northern Nepal is supposed to have a family of Sherpas who are descended from a Yeti father and a Sherpa mother. Another family in the village of Melumche is reported to have just the opposite-children born of a Yeti mother and a Sherpa father.

In 1954, the *London Daily Mail* organized a nine-man scientific expedition to locate the Snowman, but it failed in its efforts to see him. However, many members said they saw much evidence of the existence of the Yeti including a scalp of the creature preserved in a Buddhist monastery. Other explorers in the past have seen Yeti scalps which were shown

to them by the Lamas. The official report of the expedition said: 'The Yeti is a biped, human-like animal which dwells in the Himalayas and it is definitely not a bear, monkey, ape or langur as suggested by some investigators.'

In 1953, on an expedition to the Himalayas, Navnit Parekh of the Bombay Natural History Society, became friendly with the Lama of Thyangboche Monastery. The Lama showed him the scalp of a Yeti, and Parekh was allowed to take a sample of the hair. When he returned to Bombay, he showed them to Dr. Dillon Ripley of Yale University. Dr. Ripley suggested Parekh send the hair to Dr. Leon A. Hausman, well-known sociologist and ornithologist and also one of the world's leading authorities on hair. Dr. Hausman reached these preliminary conclusions: (1) The hair comes from the shoulder or back of some kind of large unknown mammal. (2) The age of the hair may be very great and is possibly measured in centuries. (3) The animal from which the hair was taken may not be a native of Tibet, and may come from a land hundreds or even thousands of miles away. (4) The hair is definitely not from a bear, an ape or a langur which many scientists believe the Snowman to be, nor is the hair from any close relation to such animals. Dr. Hausman's conclusions are startling, to say the least.

On June 10, 1956, a sensational discovery was announced in Katmandu, Nepal. Himalayan villagers claimed to have found the complete body of a Yeti imbedded in the solid ice of a crevasse at the foot of Mount Makalu, the 27,790 foot peak on the Tibetan-Nepalese border. However, no further reports of this important discovery reached the outside world.

The Sherpas say that the cry of the Snowman resembles the high-pitched howling of a dog. The Englishman, Peter John Webster, says while he was high in the Himalayas he heard a strange whistling sound, which his guides said was the wail of a Snowman. Webster searched the area but could not locate the creature. Remember our discussion of the 'strange cries resounding throughout the mountain area and across the treeless plains during the time of the setting sun' in the vicinity of Macon mountain in Argentina? What does it all mean? Is there a possible clue in the words of Dr. Hausman's conclusion: '... the animal may not be a native of Tibet... and may come from a land... thousands of miles away'?

Peter Byrne, leader of a 1957 American expedition, reported that the data collected by the expedition offered unmistakable proof of the existence of the 'Abominable Snowman'. They came across footprints 12 inches long and 6 inches wide which could not have belonged to any known animal. They also collected stiff hair which scientists could not identify.

Trappers and Indians in 1938 reported that 'hairy giants' in the unexplored areas of northern British Columbia, Canada, were still living. The Indians call these creatures 'Sasquatch Man' and say the beings are eight feet tall, and covered with short hair except on the face around the eyes. The description fits the Yeti of the Himalayas. A Canadian Indian agent reported at the same time that he believed the modern giants were very shy creatures, descendants of some ancient tribe. Indians say the hairy men meet on top of the

mountains and that they have seen these beings on numerous occasions. 'Sasquatch Man' has also been reported at Harrison Hot Springs which is only about 90 miles north-east of Vancouver, B.C., Canada.

It is reliably reported that a 'Snowman' creature lives on the peaks of the mountains on Queen Charlotte Islands off the coast of British Columbia, Canada. Footprints of a giant being have been seen many times by Indians on the shore.

In the Canadian Northwest Territories, Indian legends speak of giant hairy men who live near the snow line of great mountains. In the Mackenzie River area there is a 'Headless Man's Valley' which received its name from the fact that Indians said men were found with their heads torn from their bodies and that a great 'hairy being' was the cause.

On Vancouver Island there is a strange place known as 'Forbidden Plateau'. Many things are said to live there. Red and blue snow has been known to fall on the plateau and a flying creature known as the 'Wendigo' is supposed to emit eerie sounds that call to a person and make him follow it.

It has been reported by the Lamas of Tibet that the Yetis and other 'hairy giants' throughout the world represent a retarded portion of the human race which can only survive in the most secluded and the highest places. Other Lamas refer to the most ancient records where the Snowman is reverently referred to as 'the last of the great ones'. What the Yeti or his relatives in the 'high places' of the world really are, I do not know, but we may soon discover that he is of the species formerly thought extinct which served as the prototype for the great anthropoid apes and also human beings. We may even discover that the Snowman in some ways displays great intelligence.

The mummified remains of giant men who are 12 feet tall have been reported to have been found in South America and also in the subterranean chambers deep underneath the lamaseries of mysterious Tibet. Again, we find too many correspondences to ignore: 'strange beings', 'high places', fault lines and similar traditional evidence. What is the connection between the 'strange giants' and the peculiar airships of the mountains of Argentina and the 'abominable snowman' of the Himalayan peaks? And why do we have identical reports from other 'high places' in the world? And *why* do we also find fault lines in connection with the reports whether they be legendary or modern, or whether they are from Tibet, Canada, or South America?

Why is there a Great Wall in China that is similar to a Great Wall in Peru? Why were such walls built winding their way over miles of mountain territory? Were they constructed by man to keep *something* away from his inhabited centers? And if they were, what was (or is) that *something*? These are difficult questions to answer, for we are only now on the fringes of the matter, but the correspondences we have related above must be taken into consideration before a final conclusion is reached. Such a conclusion may be horrible, or it may be wonderful. Who *were* or who *are* the 'last of the great ones'?

We have given you a bit of *fantasy* for there may be no '*frogins*', and a Mexican 'green menace' may just be imagination. But what of the *fossils* and the *footprints*? Can we ignore them? We may find that the story of 'Jack and the Beanstalk', or 'Jack the Giant Killer' is not far from wrong! When you discover *fossil evidence* in a certain area, and then hear of ancient legends which describe the same thing, and later actually see for yourself the footprints of the same thing living today, in the same area, you have archaeological, traditional, and modern visual proof that cannot be ignored.

What is the connection between fossils, footprints, and fantasy and the *road in the sky* of time immemorial? We do not know, but we do know that some kind of a connection does exist.

Did the psalmist of old have all this in mind when he wrote in Psalm 95:4: 'In his hand are the *deep places* of the earth: the strength of the *hills is* his also.'

EVIDENCE FROM THE SILENT WORLD

'In the days before water covered the Earth, our forefathers spoke with the people of the heavens who came on a shining road in the sky.'

(Machiguenga Indian legend of the Peruvian jungles, South America.)

IN the dense tropical rain forest of eastern Peru live several related tribes of primitive Amazon Indians. Their homeland, called the *montaña*, stretches Eastward from the cloud-covered slopes of the Andes, a region of rugged mountains and swift flowing streams. The great, almost impenetrable, rain forest is called the 'Silent World', for it guards its secrets well so that no intruder may enter and later leave with knowledge that the world is not yet ready for. Many expeditions are carefully planned and the newspapers tell how 'this one surely will succeed'. Then, in high spirits, the members of such an expedition enter the vast unknown. After that, usually the curtain of silence descends.

The Silent World can be one thing to one man and something entirely different to another man. It can be the 'Green Mansions' of literary fame or it can be the 'Green Hell' of infamy. The jungle treats you as you treat it. What are your motives for entering? Do you seek gold, riches, slaves? Do you seek knowledge, ancient records, medicinal plants? Motive! That determines how you will succeed in the Silent World.

During June and July, 1957, I searched for evidence of the *road in the sky* in the little-known jungle areas east of the Peruvian Andes. In Cuzco I heard a legend about a fabulous 'Lost City' in the unexplored portions of the Cadena del Pantiacolla (Pantiacolla mountain range), which is in the treacherous Madre de Dios country north-east of Paucartambo, Peru.

In 1955, an old Piro Indian died near Manu, Peru. He was 90 years old and knew more about the fabled 'Lost City' than any living man. In 1900 when he was a young man, his wife, who belonged to the Machiguenga Tribe, decided to leave him and go back to her people. He followed her into country that was unknown to him near the headwaters of the Rio Pinquen southwest of Manu. He did not locate his wife, but he did come upon a great stone roadway in the jungle. He followed this road for many miles until he came to an enormous ruin of a city that contained a magnificent plaza with stone temples and houses grouped about it. There were also ancient reservoirs and fountains and carved stone entrances. Later, he told his story, but no one would believe him because there are so many 'Lost City' stories in South America that have existed since the days of the Inca Emperors who searched for the remains of the ancient and forgotten 'Paititi'--Land of the Jaguar King, which was supposed to be east of the Andes. The Incas were never successful. The Spanish conquerors looked for 'Paititi' to plunder its great treasure of gold and jewels. They never located it either.

For many years there have also been stories that near the 'Lost City', which was actually discovered by the Piro Indian in 1900, is located a 'Lost Portal or Doorway', sometimes referred to as the 'Lost Rock of the Writings'. This legend intrigued me, for I felt this might indicate that there really was a place in the unexplored jungles where the ancient inhabitants of 'Paititi' might have carved hieroglyphics that would prove there was a written language in South America after all. Science does not accept the fact that there ever was writing in this area at all, for even the Incas had no written language. But 'Paititi' was a great Amazonian Empire in the interior of South America thousands of years before the Incas ever came to Peru. I believe that South America is the *Old World*, not the 'New World'.

Scientists also laugh at the idea of stone ruins in the jungle areas, but, of course, they have never gone into the 'Silent World' to see if the old legends are true or not. I remember a friend of mine who told me that a certain area I was planning on visiting in the montaña of northern Peru contained no evidence whatsoever of ancient stone cities. He said: 'All you will find in that area is the fact that the ancient inhabitants were a naked nomadic people of the most primitive sort who hardly ever built brush houses, let alone worked stone houses.' He was certain of his conclusions although he had never visited the area in question. I was there about two weeks before I discovered the remains of a great stone road and many stone houses not over a stone's throw from the centre of the modern village itself. 'Authorities' and their 'opinions' are oftentimes quite wrong.

I wanted to locate the 'Lost City' of the Piro Indian, and, at the same time, attempt to find the 'Lost Wall of the Writings'. I knew that somewhere in this area someone would some day discover the writing of the ancient Amazonian Empire known as 'Paititi'. I also hoped to discover legendary evidence amongst the present-day natives that would constitute evidence of this empire and the possibility that its leaders were aware of the *road in the sky*. I knew that if the 'City' could be located first, then the 'Wall' would surely be nearby, or vice versa.

In my investigations I found that several 'Rocks of Writing' had been discovered in the past. The Catholic missionary, Padre Vicente de Cenitagoya, was the first white man to locate such a place in the area of the Madre de Dios. At any rate, he was the first one to report his findings and write about them. In 1918, the Dominican Padres from Spain established a small mission on the Rio Palotoa, but it was abandoned in 1925. The missionaries at this little mission also knew of the existence of 'inscriptions and figures engraved on a great rock' which was located some distance from their mission.

For over a quarter of a century nothing came out of the 'Silent World' regarding 'Lost Rocks of Writing'. In 1953-54, Senor Jorge Althaus of Cuzco, Peru, re-discovered the 'Rock' of Hieroglyphics that had been discovered years before by Padre Cenitagoya.

In 1955, a man I will not name, but who calls himself the 'veteran Peruvian explorer', visited the same area after securing information, food, and guides from the Padres at the Dominican Mission San Miguel located near the mouth of the Rio Palotoa where it joins the Rio Alto Madre de Dios. I do not wish to name this man because of several things I was told by the Padres regarding his actions in the jungle. He secured several Indian boys to act as guides and promised to pay them if they would take him up the Palotoa and then return to the mission and go on downstream on the Rio Madre de Dios to the town of Puerto Maldonado. When he finally reached his destination he refused to pay the guides and would not even return money he had borrowed from them on the journey! I mention this only to show the true motive of this man, and not to injure him personally. Therefore, his name is not important to us here. Needless to say, however, his *motive* is not one readily acceptable in the 'Silent World'. The 'veteran explorer' later claimed in Lima that he went to the headwaters of the Rio Palotoa (sometimes called the Rio Pantiacolla after the mountain range of the same name), but according to the Dominican Padres no white man has ever been to the headwaters of this river. However, he did visit Padre Cenitagoya's 'carved rock of inscriptions' and did take some photographs which were later reproduced in some of the Lima newspapers. I was told that he also asked the native people to remove their clothing so his photographs would have that 'touch of realism necessary in depicting savage Stone Age people' !

In the early part of 1957, Senor Harmut Winkler of Cuzco also visited the Padre Cenitagoya discovery and he took more photographs. However, he was interested in locating 'good land' in the jungle area for future development.

Later in the year of 1957, I left Cuzco with my friend Senor Miguel Acosta, who is from Ayaviri, Peru. He is a real veteran of the jungle, having spent nearly thirty years in wilderness areas all over Peru. However, he had never been to the country we were headed for in the Cadena del Pantiacolla. We journeyed by truck to Paucartambo and finally to the hot little jungle village of Pilcopata where the Peruvian government is building a road that will take many years to complete. This is the last outpost of the area, for from here on you travel narrow jungle trails where they exist, and where they don't exist you either cut your way through the dense jungle growth or you follow the rough stone shoreline of the rapid rivers. During the rainy season the latter route is not possible as all shorelines are flooded.

We walked on the trails with our back packs or we followed the Rio Alto Madre de Dios north until we reached the mouth of the Rio Palotoa. Upstream a short distance we found the mission San Miguel of the Dominican Padres from Spain. We were greeted by the young Padre Miguel Almaraz, and later by the venerable Superior of the mission, Padre Jose Alvarez. Padre Alvarez has spent forty years in the jungle areas of South America. The humble but adequate mission served as our base camp. Actually, during our research, we located several areas where 'Rocks of Writing' exist. These areas include the country of the Rio Queros, the Rio Sabaluyoc, and the Rio Sinkibenia ('River of Corn).

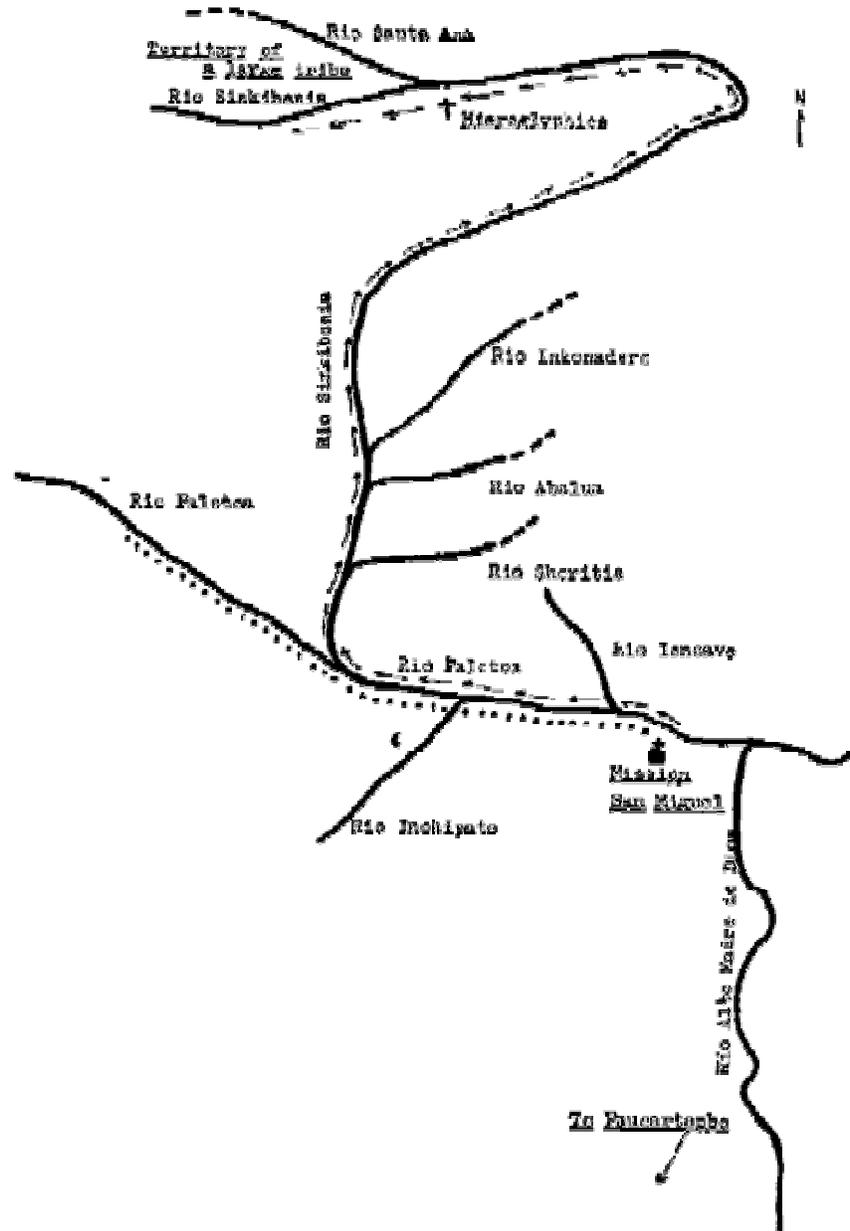


Fig. 17.

A map of the area of the author's 1937 explorations.

Figure No. 37 is a map of the area of our 1957 explorations. We were able to locate and map several new rivers that had never been identified nor charted previously. The main ones were the Rio Shoritia; Rio Abalua; Rio Inkonadero and the Rio Santa Ana. With two young Machiguenga Indian guides we penetrated the unknown region near the headwaters of the Rio Sinkibenia, but we never reached the source of the river. The line of arrows indicates our route from the mission San Miguel. Where the Rio Santa Ana joins the Rio Sinkibenia, we located a gigantic stone cliff on which were carved thousands of ancient hieroglyphics. These were photographed in colour and will appear in my book *Land of The Tiger King*, along with a complete account of our discoveries and strange experiences. The 'Rock of the Writing' incident is only briefly mentioned here in order to give a background for the material which I shall present shortly. We reached a point beyond the stone cliff where no white man had ever gone before. We did not locate the legendary 'Lost City' although I feel it is somewhere to the west of our last camp on the Sinkibenia, for carved on the stone cliff in the middle of all the hieroglyphics we found the figure of a helmeted young man with his arm extended and pointing upstream towards the west. Also we discovered the large figure of a jaguar wearing an enormous plumed crown. Here was the 'Jaguar King' himself. Did this mean we were actually near the ancient Empire of 'Paititi'?

The dotted line on the map (Fig. No. 37) indicates the route of the 'veteran explorer' on the Palotoa. However, we followed this river for some distance also, and I took photographs of Padre Cenitagoya's 'inscriptions' as others before me had done.

We did not penetrate further upstream on the Sinkibenia because we were in the territory of a large tribe that has never been visited by white or civilized men. We were not ready for such a meeting for we had inadequate equipment and supplies. Padre Alvarez had told us at the mission that he intended to conduct an expedition in order to make friends with this large tribe, and he invited us to join him at some future date. Both Padres warned us, however, that to undertake such a venture without proper planning would mean certain disaster. We remembered these words and decided not to go any further. But I believe that somewhere ahead of our last camp towards the headwaters of the Rio Sinkibenia there is a great and majestic city of forgotten 'Paititi'.

The main point I want to mention here in regard to the hieroglyphic evidence of the Madre de Dios area is that it definitely represents a written language of extreme antiquity. The carved glyphs are not just the crude petroglyphic sketching of some primitive savage, for they constitute a form of writing that has never been studied before. I believe other 'Rocks of Writing' will be discovered in the same area, for surely there must be more than one or two. There are many rivers with many strange rock carvings in their vicinity.

Fig. No. 38 is a photograph I took during our stay at our last camp on the Rio Sinkibenia. To the left is 'Patiachi', one of our Machiguenga Indian guides, and to the right is my companion Miguel. We had to build our own balsa raft in order to get out of the country and go downstream towards the Rio Palotoa and the mission where we had established our base camp.

I am now working on a translation of the many glyphs we encountered during our 1957 expeditionary work, but what I want to present here are a few of the native legendary tales that shed light on what caused the fall of the ancient Amazonian Empire, and a startling incident that took place just prior to its destruction.

Fig. No. 39 is a photograph I took of the Dominican Padres in front of the little church at Mission San Miguel. This structure is now gone due to a great flood that forced the Padres to change the location of the mission. The young man to the left, standing up, is a civilized Huachipari Indian. Next to him stands the full-bearded Padre Miguel Almaraz and in his white habit is Padre Jose Alvarez, one of the most godly and one of the finest men it has ever been my honour to know. The other four Indian boys are members of the primitive Masco (Mashco) Indian Tribe that inhabits the area with the more advanced Machiguenga Tribe. These Indians in the photograph are considered to be Christians and civilized.

The Machiguenga legends were of great interest to me. Padre Alvarez told me that when he arrived in the area, the Indians told him that they believed in an angel of great beauty who appeared in white light. They said this angel protected them from evil spirits and from danger. Therefore, Padre Alvarez immediately named the mission San Miguel (Saint Michael) in honour of the Biblical archangel of power and light.

The Machiguenga say they have no particular legend about the 'Rocks of Writing' located in their territory, except that they had nothing to do with the making of such glyphs nor did their ancestors. To them, such places have always been there.

Padre Alvarez has spent many years studying legends of these people and is, undoubtedly, the world's authority on their language and customs, etc. He says that their tales are, in some cases, identical with the stories of the ancient Greeks, Egyptians, Romans, and many of the accounts of the Holy Bible. The Machiguenga and other tribes have tales relating to the 'Garden of Eden' and to the 'Great Deluge'.

Some of the tribes believe that animals came from man, instead of the popular evolutionary concept today that man descended from the animals! They say that men were on the Earth first and there were no animals. Because of evil men working evil spells the animals came about on the Earth. This all sounds like the 'Great Abomination or Adultery' when the 'Sons of God' saw the 'daughters of men'. In other words, the race of Man on the Earth became Human and degenerated to that which was angel/animal and would have to work its way out of an inherited beasthood.

There are many legends that speak of the time before a great flood that covered the Earth. One story tells how many inhabitants of the interior of South America had to flee to a very high mountain in order to escape the water and to find food. While they were attempting to climb the mountain some of them fell in the mouth of a great fish and were swallowed. Others reached the top in safety. In their stories they have preserved the names of some of the heroes of the ancient times in the days of the catastrophe and flood.

One name reminds us of the Patriarch Noah from the account in Genesis of the Deluge or Flood. This name is *Noeaha*.

The Masco Tribe says in the time of the great destruction, which destroyed a resplendent and ancient empire that was ruled over by white kings, it took twelve hours to go around a certain giant tree.

Some of the people wanted to climb to the top of this tree to escape the catastrophe. But some of them were unsuccessful and fell off the tree into boiling water which covered the Earth.

All tribes of the Madre de Dios area speak of a time when tremendous cataclysms shook the Earth and how in the interior of South America nearly everyone perished.

The Huachipari say that the 'Rocks of Writing' are very ancient and existed before the Spanish, and before the Incas, and even before the Pre-Incas.

They, and other tribes, say that those who reached the highest points of mountains were saved in the days of catastrophe, and such represent the direct descendants of the 'remnant that remained'.

When the catastrophe occurred is not exactly known, but it must have taken place about 12,000 years ago (close to 10,000 B.C.) for there are references to such a period throughout the world. Tremendous earthquakes shook the ground. The sky was filled with fire and blackness. Lightning flashed and it rained and rained and rained. Gigantic meteors streaked through the heavens and thousands struck the Earth sending up dense clouds.

Horrid gases rose from the planet and great tidal waves crashed on to the shores and swept inland to cover villages and great cities.

The high walled magnificent citadels of the Amazonian Empire did not escape, for most of the splendid temples and plazas and houses were engulfed in great cracks in the Earth's surface. The inhabitants who escaped the destruction of the cities fled to the 'high places' but many succumbed to poisonous gases from the Earth and 'flaming stones' from the sky.

One of the greatest civilizations of the world perished in almost a single night. The brief reconstruction above of the scene on the fatal day thousands of years ago in the interior of South America is based on ancient traditional evidence from the modern tribes of the area.

Many other legends exist all over the world that tell of the same catastrophe. In an Aztec codex we read :

‘... a rain of fire came following the sun of rain... all was burned... a rain of rocks came and the sky drew near the waters and the earth... darkness covered the earth... men went to the caves but they were sealed in by falling rocks... men climbed trees, but they fell... there was no sun and for five days blackness was everywhere... earthquakes shook the land... flames came from the earth, and flaming stones dropped from the heavens...’

The tribes of the Amazon say: ‘On the earth all was dark as night for many moons... hidden for many days was the sun.’

I collected many legends during my stay at the mission San Miguel which proved to me that a great Amazonian Empire had existed thousands of years ago in South America and was destroyed rapidly in a great catastrophe that must have been felt and known over the entire world. However, the most remarkable legend of all is related by the Machiguenga:

‘In the days before water covered the Earth, our forefathers spoke with the people of the heavens who came on a shining road in the sky.’

This legend indicates that in the days before the great flood or destruction, the ancestors of the Machiguenga had been in communication with ‘people of the heavens’ or the ‘sky dwellers’. These celestial inhabitants came to the Earth on a ‘road in the sky’.

Some researchers may want to interpret ‘people of the heavens or sky’ as referring to the Incas who lived in their great capital of Cuzco high in the mountains above the jungle tribes like the Machiguenga. Therefore, some may say the native of the tropical rainforest thought of the Inca and his subjects as ‘sky dwellers’. However, this interpretation is not possible for several reasons.

First of all, ‘people of the heavens or sky’ comes from the Machiguenga word *enoqui*, which can only refer to the literal sky. It means ‘up in the heavens’ (apart from the Earth) and cannot possibly refer to the Incas who lived ‘up in the mountains or high places’.

The legend says: ‘In the days *before* water covered the Earth...: This indicates that the event took place in very ancient times and could not possibly refer to the Incas who were late arrivals in Peru.

... before water covered the Earth... ‘ refers to 12,000 years ago, and the Incas arrived on the shores of Peru about 1200 A.D. Also, there was no catastrophe during the reign of the Incas that could be described with such violence as the one above. Unquestionably, the legend refers to a very ancient time and the ‘people of the heavens’ had nothing whatsoever to do with an earthly people.

Salcamayphua, an ancient chronicler who wrote of the Inca conquests, speaks of an incident that sheds light on the attitude of the jungle people towards the Incas. He tells how tribute payers from the eastern valleys of the rainforest beyond the Andes came to Cuzco. There were three hundred of them and they carried much gold to the Inca Emperor. Their arrival took place during the time of a killing frost that ruined all the

crops of the Cuzco area. Because of this bad 'omen' the Incas ordered the three hundred men to the top of a high hill known as Pachatucsa, or Pachatusun, and there they were all buried alive. It is obvious from the study of the legend that whoever the 'people of the heavens' were, the Machiguenga held them in high esteem. The jungle tribes would never revere a nation that murdered three hundred of their men who were bearing gifts.

The Machiguenga legend also states that the communication with the 'sky people' was over a great shining 'road in the sky' which was in the form of a spiral. The communication was cut off immediately after the catastrophe of 12,000 years ago took place. Another version says the communication ended when the people on Earth became 'drunk'. The 'sky people' are said to have been 'good people who never became drunk'.

Did the 'people of the heavens' come to the leaders of the ancient Amazonian Empire to warn them of impending doom? People of other planets would have been aware of cosmic disturbances soon to affect the Earth. Did space ships from other worlds arrive over their 'road in the sky'? Did the occupants of such interplanetary craft land and discuss the coming catastrophe with the enlightened priests and kings of great 'Patititi' ? All of this must have taken place for communication did not exist after the time of 'fire, blackness and boiling water'. Do the 'Rocks of Writing' in the Madre de Dios area represent an attempt on the part of the ancient priest-scientists to record for future generations the happenings that destroyed 'Patititi' ?

In the same area today, where once the Amazonian Empire flourished, UFOs or space ships are again being sighted and in great numbers. Such craft showed up before to warn the men on Earth that a great disaster was about to engulf them. Why are they now coming to the very same area after thousands of years? Why is the 'communication' being established once more? A study of UFO sightings down through recorded history will show that interplanetary visitors always make an appearance in the affairs of Earth just prior to some great cataclysm or change on this planet.

Since 1955, UFOs have been reported by engineers, explorers, and missionaries working in the little-known jungle areas of South America. The Padres report that they do not know what these strange, unconventional craft are, but they do know they have been seeing them in great numbers, and sometimes singly. The UFOs are always observed heading in the direction of the vast unexplored areas where no white man has ever gone. In other words, they are headed directly for the areas where Colonel Fawcett and others have claimed great stone cities of the ancient South American Empire once ruled the world. Why are they returning to these cities now that these places are in ruins? Do they seek ancient records still buried there? Or is it possible that some of these cities are not in ruins but are still occupied by some of the 'remnant that remained'? And these inhabitants of still living cities of 'Paititi', are they actually in communication with beings from other worlds? What strange and wonderful conclaves we can imagine! Interplanetary craft landing in the plazas of forgotten cities that never were abandoned, but continued to live and be occupied by the masters of a great civilization. A magnificent picture forms before our eyes as we see the men of other worlds, who represent the highest in technical and scientific skill and achievement, sit down to confer

with the masters of still living 'Paititi' in the majestic and gigantic stone halls of an Empire that ruled the world over 30,000 years ago.

Would all of this account for the fact that for hundreds of years jungle Indians have reported they have occasionally seen 'white masters or teachers in robes' in the unknown areas of the rain forests? These 'white teachers' are not modern missionaries, for the Indians claim they are capable of 'strange powers' and that they come and go as they please and that they live in great cities in parts of the jungle that even they are unfamiliar with. Is this why so many tribes have a great fear of the areas of 'Lost Cities'; is this why they can be used to guide you for a certain distance and to a certain point and then they will not go a step further?

As early as 1948-1949, reports came out of Puerto Maldonado on the Rio Madre de Dios that space ships and strange 'glowing lights' were being seen regularly there. Red, yellow and green objects were reported entering the dense jungle areas. Why are they coming? Some research societies in various South American countries believe that the UFOs are using the unexplored jungle areas for gigantic bases of operation and that they use such areas to insure their *privacy*. Let us remember that there is a lot of 'space' in outer space and the UFOs have been doing a good job of 'hiding' in that space for a very long time. Therefore, do they really need our jungles to hide from us, or are they in those areas for a much more important reason? I believe they have once again established their *road in the sky* and that they are in communication with the master teachers of a dead empire who still guard the ancient wisdom in the high-walled stone citadels of great 'Paititi'. The fact that they have returned to the Earth constitutes a warning for our time that we must heed.

Again we find in a place where legends speak of 'sky dwellers' the same thing happening today, the 'gods' have returned to their former haunts. What does all of this mean to us? Are we facing a world calamity as the ancients did? Let us remember the words of warning from the Ancient Mysteries:

'As above, so below... that which hath been shall return again.'

While I was in the Madre de Dios area in 1957, I heard a story from a friend that comes from a most reliable source. It is reported that an expedition penetrated the area near the unexplored head waters of the Rio Carbon in 1953. One morning they discovered freshly made human footprints all around their camp. Evidently someone had been looking them over closely during the night although they had heard nothing. This in itself would be frightening in an unknown area, but what caused them to abandon their camp at once and head downstream was the fact that those footprints were more than *double the size* of modern man's!

Is it possible that the ancient race of giants mentioned in all the legends did not become extinct? Did some of these great men of old find safety and a new home in the densest parts of the jungle where man today is just beginning to enter? If that is true, some day soon a modern explorer is going to walk right into the middle of a stronghold where he will be dwarfed by men over twice his height.

There is a certain man in Lima who is well-known throughout the Republic of Peru, and who has spent nearly twenty years in search of ancient Inca buried treasure. Several years ago he had an experience which may be connected with the 'freshly made giant footprints' of the Rio Carbon. He says: 'After traveling north from Lima for several hundred kilometers, we (there was one other in his party) found ourselves in a very desolate region of the desert where neither food nor water could be obtained. My companion was frightened at the prospect of spending the night in this place because he said ancient treasures were always guarded. Later in this place we saw in the desert sand the most gigantic imprint of a bare human foot that anyone could possibly imagine.'

Certain legends of Brazil state that in the unexplored Matto Grosso area there are the remains of a forgotten giant race, and that these remains are perfectly preserved in mummified form. Other variations of the same story claim that the giants are not really 'mummified' but are only held in a state of suspended animation. It is even claimed that the descendants of these beings are still alive in the unknown jungle areas of Brazil today. And they are nearly fifteen feet tall. Is there any connection between these 'mummified giants' and those in the subterranean chambers deep underneath the lamaseries of mysterious Tibet? There are many correspondences from every age and from every part of our world, but we do not know the answers. I have a strange feeling that we are not going to have to wait long for at least some of those answers.

The *evidence from the 'Silent World'* adds its testimony, brought out of obscurity, to all the other accounts of a fabulous and forgotten *yesterday*.

Since time immemorial the *road in the sky* has spiraled down to Earth. It touched our pristine land one thousand million years ago when the Time-Spanners prepared the Earth for hu-manity. It passed by great monoliths in the Last of the Sacred Forests and it passed over the radiating lines of the desert that served as Beacons for the Gods. It was known to the people of the Pueblos who created 'ceramic charts' painted with the Martian Miniatures. It existed through the time of Fossils, Footprints, and Fantasy upon our strange little globe, and in its wanderings it has left us indisputable proof of its reality in the Evidence From the Silent World.

We have learned something of the eternal *road in the sky* as it was known to the planet Earth during a long and almost forgotten *yesterday*.