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On What
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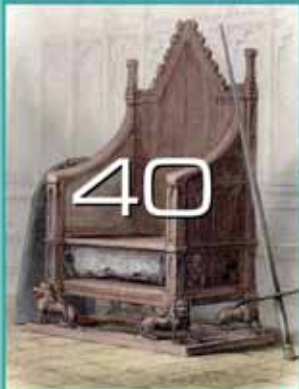
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THE GIZA TEMPLATE

Researcher Unlocks Advanced Geometric Secrets in the Ancient Site



Nightingale's Giza Template

Pennsylvania woodcarver Ed Nightingale is raising some eyebrows in alternative Egyptology circles. His elegant geometric solution to the complete layout of the Giza Plateau is revealing a level of sophistication for the ancient builders long suspected but unproven, at least as far as mainstream archaeology is concerned. Nightingale shows how harmonically related circles with a ratio of 4 to 3 to 2 precisely convey the layout of the vast arrangement and its nine pyramids. The proportions, he says, can be expressed as the “A” note of the musical scale; and, moreover, 432 is the square root of the speed of light. Nightingale’s geometric template, derived using computer aided design tools, also incorporates the interiors of the monuments.

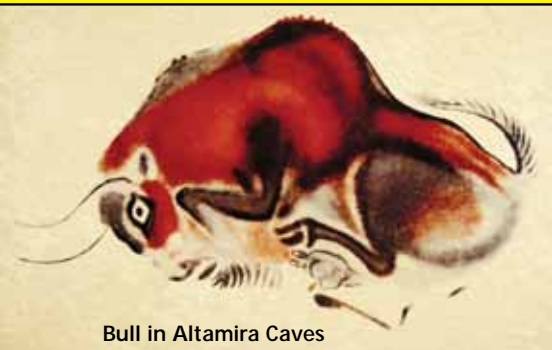
Many researchers have proposed theories claiming advanced design for the elements of the Giza plain. Any such notion, of course, is hotly disputed by mainstream Egyptology, insisting that the structures were nothing more than tombs for egocentric pharaohs.

Nevertheless, many scholars of a more independent frame of mind have claimed, for example, that there are many elements of advanced geometry incorporated into the design of the Great Pyramid, including, but not limited to, the golden ratio. Some, like engineer Christopher Dunn, have seen advanced technological implications and even argued that the Great Pyramid was a power plant. Others, like Robert Bauval, have observed astronomical relationships in the Giza layout. Bauval believes the Giza plateau is a mirror of the heavens featuring the constellation Orion. None of those notions contradict Nightingale’s suggestion; but if he is right, it adds a great deal to the case of those who believe the ancients possessed a level of knowledge which has only begun to be appreciated.

One well-known researcher who has expressed approval for Nightingale’s idea is John Anthony West. According to the Pennsylvania newspaper, the *Pocono Record*,

West said, “I’m pretty well convinced that he’s solved a major aspect of a puzzle that has intrigued and eluded dozens of ardent researchers for many decades: the geometry upon which the Giza plateau is based. This has many important ramifications/implications for ancient Egypt specifically but also for the history of the ancient world in general.”

For more information on Nightingale’s idea visit: <http://thegezatemplate.com>. ■



Bull in Altamira Caves

The cave art of Europe was a long time in the making—maybe many thousands of years—indicates new research.

The haunting images have long amazed and mystified modern observers. The artistic mastery which is clearly apparent equals and even exceeds modern standards, but we are asked to reconcile this level of achievement with the conventional view that the paintings were the work of primitives (cave men) when

20,000 YEARS TO PAINT?

it is officially doubted that humans at that stage were even capable of symbolic thought. The idea was that extraordinary individuals somehow broke through the primitive darkness. Now new research is suggesting that the art was the result of sustained and coherent effort by many artists over many millennia.

By analyzing minute quantities of uranium and thorium in thin layers on top of the cave art in the Altamira caves of Spain and other locations, researchers have discovered that the works were 20,000 years in the making. In other words, after the initial painting, hundreds of generations of artists would continue to return and make changes and refinements for thousands of years afterward. Dr. Alistair Pike, an archaeologist at Bristol University in England, told London’s *Daily Telegraph*, “the art gives us a window

into the minds of the individuals who produced them, but what we don’t know is exactly which individuals they were as we don’t know exactly when the art was created.” However, in research published by the Natural Environment Research Council’s website *Planet Earth*, Pike discovered some of the paintings were between 25,000 and 35,000 years old. The youngest paintings in the cave were 11,000 years old.

For some observers, the high level of ancient achievement is much easier to understand as the product of the twilight of an advanced, albeit lost, civilization, than as representing the dawn of another. Still, it appears that conventional archaeology remains reluctant to consider the implications of a forgotten prologue and sticks to its idea of ignorant primitives. ■

NEAR DEATH EXPERIENCE GETS NEW SCRUTINY

A major new study is underway in London's Hammersmith Hospital which is intended to answer, once and for all, scientifically speaking, the question: is there life after death? Headed up by the highly respected medical scientist Dr. Sam

Parnia, the project is intended to take a very rigorous look at the celebrated and so-called Near Death Experience (NDE), with the goal of determining whether or not it is real, or merely illusion.

Parnia says he started as a skeptic but now believes there is something

going on. NDE's have been reported so frequently, they are now considered commonplace. Individuals report their consciousness persisting after their physical body is declared dead; and later, after being resuscitated, recall their experience. They speak of floating above their bodies, often still on the operating table, of hearing conversations, seeing the scene from above; and they often speak of being drawn powerfully into a welcoming waiting light. Skeptics insist that the entire thing is an illusion, brought about by the chemistry of the dying brain, and they argue that the patient is never truly dead.

Parnia plans a number of experimental tests which should rule out any illusion. One will be the placement of objects and writing, unknown to anyone except the experimenters, which will be visible only from above. If the survivor of an NDE accurately describes the hidden material, it should be considered powerful evidence of the authenticity of the experience, but Parnia's team will not stop there. They will use a number of chemical indicators to determine whether or not the person is—in the clinical sense—truly dead.

There is a great deal of interest in Parnia's study, even in the mainstream press. If his results are positive, there may be some changes in what people are willing to consider, but don't expect materialist science to give up without a fight. It has a lot at stake. ■



The Sun in September with no spots

DOES SPOT-FREE SUN PORTEND ICE-AGE EARTH?

Forget about global warming. The real worry is another ice age. That, at least, is the opinion of some people who pay close attention to sunspots. 2008 was one of the bleakest years for the solar blemishes in 400 years. The last time this happened was known as the "Maunder Minimum" now called the "Little Ice Age"—a period when temperature dropped sharply all over the world.

During the Little Ice Age, New York harbor was frozen hard enough for people to walk from Manhattan to Staten Island; and in Britain, some reported seeing Eskimos paddling canoes offshore. Glaciers in Norway grew up to 100 meters a year destroying farms and villages.

Scientists also reported in September that the solar wind, another key indicator, is at its lowest level in 50 years.

Dr. Kenneth Tapping, a solar researcher and project director for Canada's National Research Council, says, if the pattern doesn't change quickly, the earth is in for some very chilly weather. Of course, the truth is: that, as with global warming, big science is conflicted over the meaning of the data. The sun goes through an eleven-year cycle of sunspot activity and is now emerging from the quietest part of the cycle. Sunspots are caused, it is believed, by electromagnetic storms on the sun's surface. They have been observed and counted ever since Galileo, and some think their activity is related to many earthly patterns from weather to the stock market.

There are certainly more than a few on Wall Street who have found the climate lately somewhat chilly. ■

ASTROLOGY'S STOCK IS UP

When it comes to predicting the stock market, sunspots are not the only un-earthly phenomena which are being closely watched these days for clues to the future. Pluto's move from Sagittarius to Capricorn is attracting similar attention in the financial astrology community.

For astrologers, the recent financial turmoil was expected (some are even saying, "I told you so") and moreover, most of them look for such conditions to continue for a while. Saturn and Uranus are in opposition, as they are every 45 years, and most see great market volatility as the result. Henry Weingarten, managing director of the New York-based Astrologers Fund, which uses astrology as its main tool



to manage investments and advise institutional investors, told the Trenton, N.J. *Times*, "It's not the bottom. It's not the end of the problems...Astrologically, it remains challenged for years."

Investors looking for opportunities at this time might take a look at astrological financial services. By most indicators, their sales are booming. As times become uncertain, many find themselves in search of ways of thinking which were brushed aside when things seemed more predictably good. In fact, in the silver-lining category, we can think of at least one alternative science magazine that is finding a greater audience these days. ■

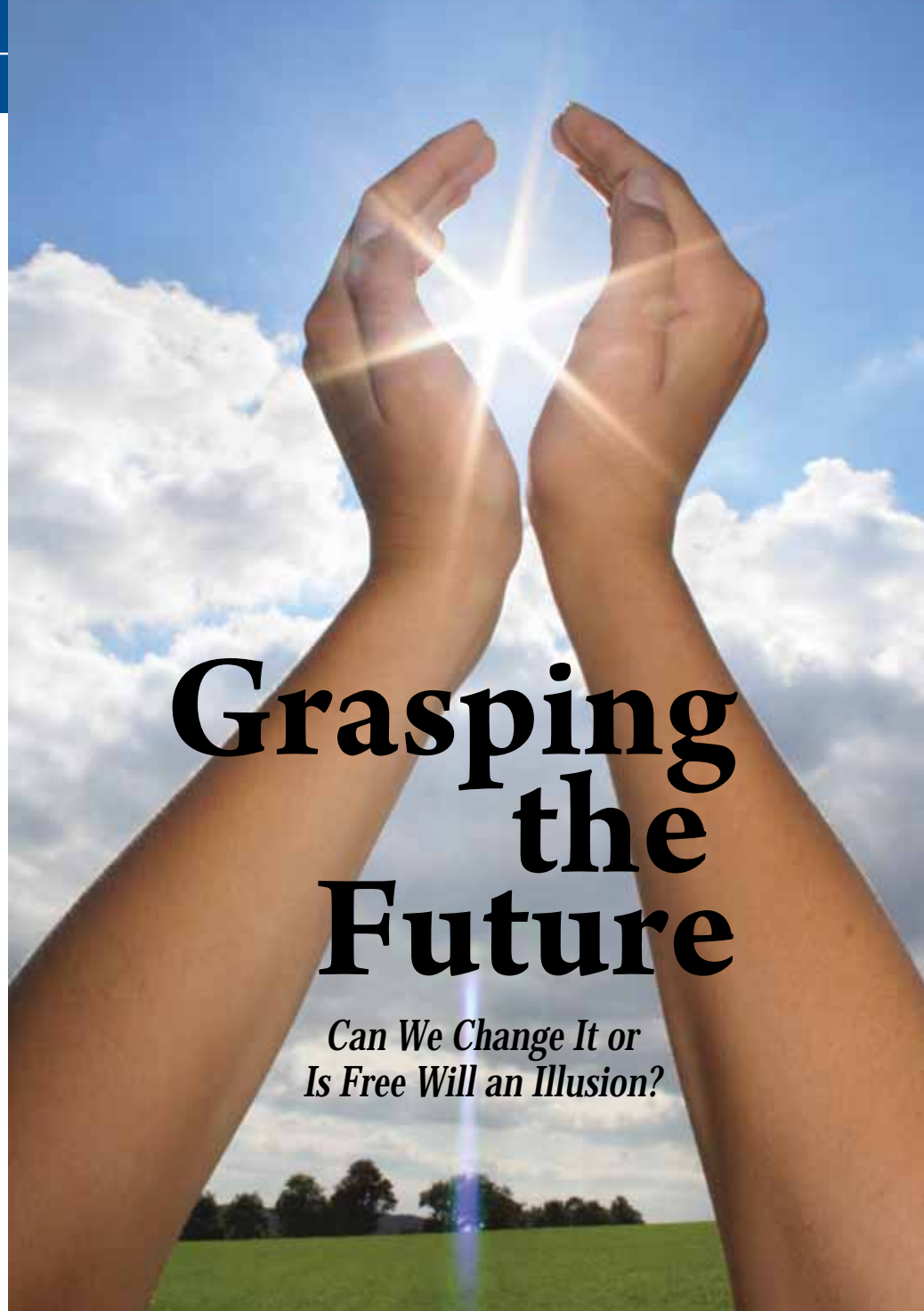
• BY ROBERT M. SCHOCH, Ph.D.

Based on the evidence, some of which I summarized in a previous issue of *Atlantis Rising* (Issue 71), I am convinced that at least some “signals” (for lack of a better term) can pass from the future to the present and leave their influence. But how is this possible? Doesn’t it go against the fundamental principles of physics upon which our modern technological and scientific society is built? Doesn’t it defy plain logic and commonsense? The very notion of the future affecting the present or past suggests that the future is already set or determined, so does that imply that free will is simply a delusion? Are our actions already as firmly set in the future as they are in the past? Or conversely, is it strangely possible that the past as well as the future is malleable?

A common misconception is that we know definitively, based on modern physics, that the future cannot influence the present. Time’s arrow is one way, irreversible, and cause must precede effect, or so many people assume. (Notice that the term “precede” is a temporal term.) However, when one looks carefully at the equations, which summarize so much of our contemporary understanding of physics, in many cases there is a symmetry in the solutions that allows for time to flow either “forward” or “backward.” The mathematics does not distinguish between time flow in the direction we are accustomed to, or the reverse. Classically the solutions that correspond to time flowing backwards have been discarded as meaningless, but is this really justifiable? Take for example the research of the Nobel Prize winning physicist Paul Dirac in the late 1920s. Equations he was working on related to the electron (a negatively charged particle with a certain mass) also gave as an alternative solution a positively charged particle with the same mass as the electron, yet no such particle was then known. This particle, which has since been discovered to indeed exist, is now referred to as the positron, the anti-particle of the electron. Physicist Richard Feynman, also a Nobel laureate, suggested that a positron is an electron that is moving backward in time (from the future to the present to the past).

In classical electromagnetic theory, the equations describing the field generated by a moving charge can also be solved in two different ways. In one the field is observed after being generated by the source, but in the second solution the field exists and presumably can be observed before it is generated by the source (known as advanced-time or advanced-potential; see the chapters by H. E. Puthoff and R. Targ, and E. Douglas Dean, in *Psychic Exploration*, 1974).

Building on such ideas, various models have been proposed that might account for the present perception of future events.



Grasping the Future

*Can We Change It or
Is Free Will an Illusion?*

When an event occurs, it generates various fields and gives off various waves (the exact nature of the field or fields and wave or waves is not clear). These waves, carrying information, travel away from the event temporally, both forward in time (as we expect, based on everyday commonsense) and backward in time. Furthermore, different types of waves emanating from a single event may move “faster” or “slower” relative to each other. As we travel forward through time, we may encounter the waves emanating from an event that, from our perspective, has yet to happen (that is, it is in the future). As we move closer to the event, the waves from it are stronger and more numerous (including different sets of waves), and when we are fur-

ther from the event the waves are weaker and less numerous.

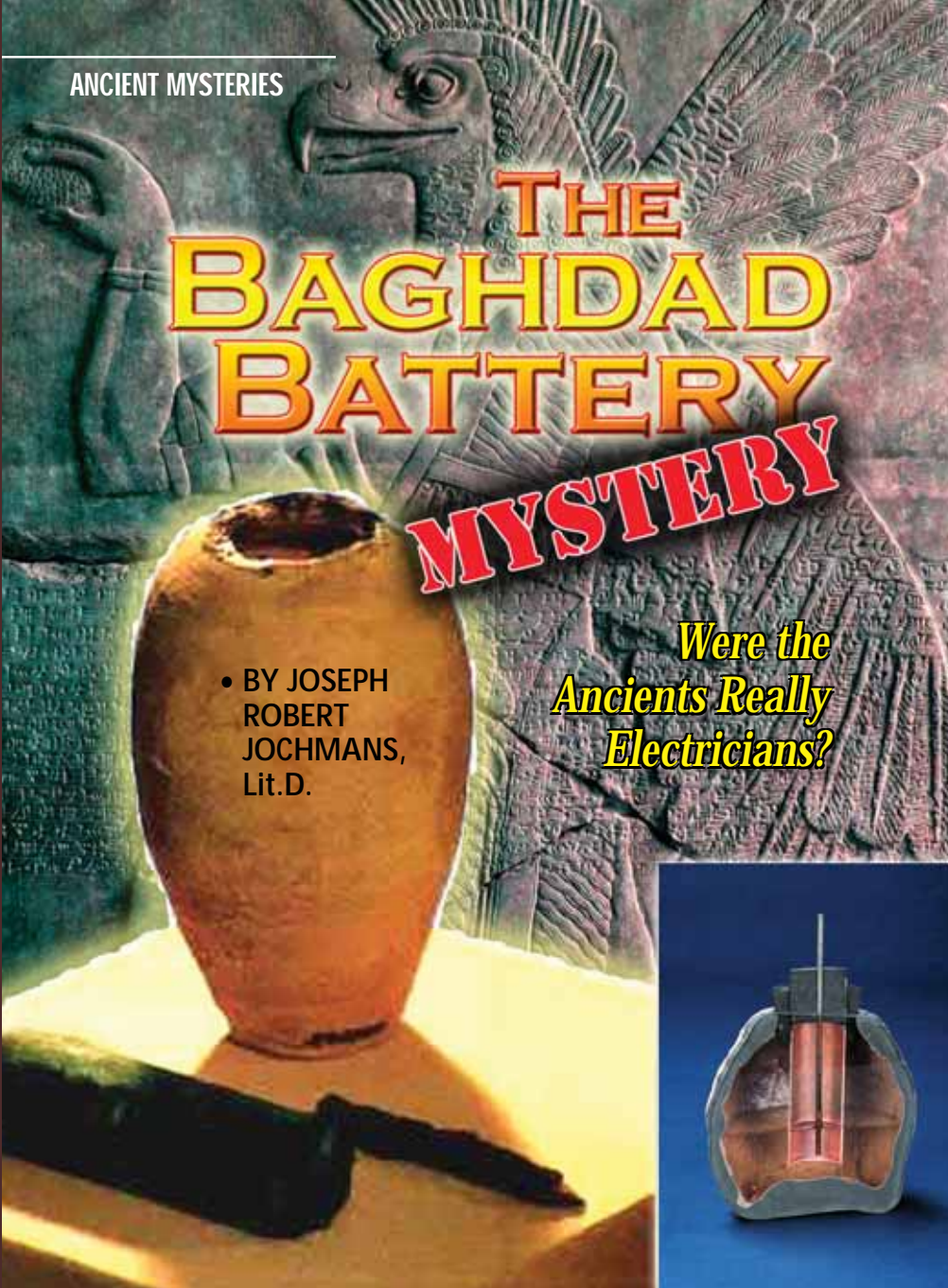
According to such a model, the possibility of precognitive knowledge of a future event will increase with temporal proximity to the future event. In fact, as I discussed in my previous *Atlantis Rising* article (Issue 71), based on both experimental laboratory work and careful analysis of cases of spontaneous precognition, this is just the pattern observed. The most common and strongest precognitions occur within seconds of the events that trigger the precognitions. Precognition of events months or years into the future seems to be very rare.

Continued on Page 59

THE BAGHDAD BATTERY MYSTERY

• BY JOSEPH ROBERT JOCHMANS, Lit.D.

Were the Ancients Really Electricians?



Beginning in 1930, an Austrian archaeologist named Dr. Wilhelm Konig (or Koenig) helped facilitate a German expedition to the ancient Mesopotamian site of Warka. In 1938 he helped excavate ruins at Khujut Rabua southeast of Baghdad.

What intrigued Konig about this location was that two years earlier a hillside had been washed away by a local flood, revealing an ancient gravesite. On June 14, 1936, workmen of the Iraqi State Railroad Department, in cleaning away the debris, discovered more extensive remains which were tentatively dated to the Parthian period, a Persian culture that occupied the region over two millennia ago. Among the initial finds were a number of beads, clay figurines, and engraved bricks.

During subsequent investigations, Konig brought to light an unusual object—a six-

inch high pot of bright yellow clay. The pot contained a cylinder of sheet copper, 5"-long and 1-1/2" in diameter. The edge of the cylinder was soldered with a 60-40 lead-tin alloy which is comparable to the best solder we have today. The bottom of the cylinder was capped with a crimped-in copper disk and sealed with asphalt or bitumen. Another insulating layer of bitumen sealed the top and also held in place an iron rod suspended into the center of the copper cylinder. The rod showed evidence of having been significantly corroded with acid.

With a background in mechanics, Konig recognized this configuration was not a chance arrangement, but that the clay pot was nothing less than an ancient electric battery. Konig published his findings in a book entitled *The Lost Paradise*, which described his nine-year exploits in the Middle East. His

account came to the attention of science historian Willy Ley, and in 1939—working with Willard F. M. Gray of the General Electrics High Voltage Laboratory—he constructed a duplicate.

They found that by adding copper sulfate, acetic acid, or citric acid—all of which were well known two thousand years ago—the battery produced between one-and-a-half and three volts of electricity. The model was later placed on exhibit in the Berkshire Museum in Pittsfield.

More tests with another model, conducted in 1960 by John B. Pierczynski of the University of North Carolina, used a five percent vinegar solution as the electrolyte. The replica battery produced half a volt of electricity for 18 days.

In 1978, Dr. Arne Eggebrecht, Egyptologist with the Rowmer und Pelizaeus Museum of Hildesheim, Germany—working with experts in electro-chemistry, goldsmithing, and galvanization—began actively experimenting with models of the ancient batteries, producing up to 0.87 volts. Going a step further, he successfully used one filled with grape juice as an electrolyte to plate gold on a six-inch silver object in two hours' time. What is interesting is that Dr. Eggebrecht possessed a small Egyptian figurine of the god Osiris dating to 400 B.C.E. which shows exactly the same gold plate patterning as he obtained from using his ancient battery model. The German scientist was convinced that many Egyptian gold statuettes and other objects exhibited today in modern museums may not be solid gold as has been assumed, but are really made of silver and were simply plated with gold ages ago by the electroplating process.

More recently, in 1999, students of Dr. Marjorie Senechal, professor of the history of science at Smith College in Massachusetts, built models of the ancient Iraqi battery and also used vinegar as an electrolyte. The replica put out 1.1 volts for a sustained period of time.

In one episode of the popular television series "Myth Busters," first aired on March 23, 2005, the investigation team decided to put to the test whether the "Baghdad battery" actually worked or not. They constructed ten hand-made, terra-cotta jars and placed inside them copper cylinders and iron rods in precisely the same configuration as the original; then used lemon juice as the electrolyte. Linking the jars together in series, the television team successfully produced nearly four volts. Needless to say, no "myth" was "busted" in that evening's program.

What is truly amazing is that generation of electric current by the same means was not invented in Europe until 1800 by Count Alessandro Volta. Some modern experts of course remain skeptical about the idea of

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The Underground Stream & Rennes-le-Chateau

The Da Vinci Code Barely Scratched the Surface



Berenger
Sauniere

Saunier's Chapel at
Rennes le Chateau

Millions who have read Dan Brown's book or seen the movie *The Da Vinci Code*, have been intrigued by the story of the *Priory of Sion*, a mysterious secret society which some believe operated for centuries behind the scenes of European and American history. As has been argued recently in British courts, most of the ideas in Brown's book were taken from the the 1980s best-seller *Holy Blood, Holy Grail*, but the actual facts behind both works were laid down decades and centuries earlier. Today researchers continue to comb the archives of the world in a tireless quest for the secrets of a forgotten order. Not the least among them is our own Steven Sora. Here is the fruit of his latest foray into the secrets of *Rennes-le-Chateau*. Editor

• BY STEVEN SORA

A secret society does exist, sharing knowledge among its members, blocking knowledge from others who are not among the initiated. In the greatest cities in the world, hints of deeper mysteries are out in the open. In smaller villages and towns, the secrets may be just as noticeable, especially to an insider. And on occasion, an outsider may just stumble across a secret meant to be kept secret.

That may describe the unusual story of Berenger Sauniere.

In June of 1885 Father Sauniere arrived

in his new posting, the tiny village of Rennes-le-Chateau. It was not a great posting as the young priest would find out. At first, his income was barely enough to keep him from starving. Soon, the generosity of parishioners came to the rescue and eventually he was able to lead a peaceful life reading, learning languages, hunting, and fishing. In his employ was a young village girl, Marie Denarnaud, who caused a few eyebrows to be raised, but in general life was quiet. That is until he found some mysterious parchments hidden in an old altar.

One of the four, coded parchments mentioned a painting entitled, *Shepherds of Arcadia* by Nicolas Poussin; and one phrase in the same line said "Teniers held the key."

Father Sauniere visited his bishop in Carcassonne to show him the parchments. The bishop sent him to St. Sulpice in Paris where he bought prints of the paintings. St. Sulpice had been a center of unusual politics for centuries. It held several mysteries and concealed several, secretive orders. One of them was the *Priory of Sion*.

Oddly enough it was right on the zero degree line, the Meridian of Paris. On a particular day the sun emerged through a church window on what is called the *Roseline*.

Henry Lincoln, one of the three authors of *Holy Blood, Holy Grail*, has described the area around Rennes-le-Chateau as the *Holy Place*.

After his visit to Paris, Father Sauniere returned from St. Sulpice to Rennes-le-Chateau. Soon he was a wealthy man. He eventually spent the equivalent of millions of pounds on public works, an unusual villa, and a downright bizarre church. Along the way, he would run afoul of his bishop and be accused of selling masses. The accusation was more likely a guess, as his wealth could simply not be explained. Intercession by the church kept him from being removed, and it was speculated that the parchments may have provided legitimacy for the Hapsburg dynasty to rule as Holy Roman Emperors.

The story was much greater than the rustic priest. He had simply found himself in the middle of it. Did he uncover secret objects or precious metals held by the Cathars who were nearly annihilated centuries before? Did he find a hidden treasure brought from Jerusalem to Rome by Titus and then in turn looted from Rome and brought to the south of France? No gold or silver was found; and after the priest's death, his housekeeper had in her possession only banknotes, which pointed to an earthly and modern horde.

Et in Arcadia Ego

Part of Sauniere's discovery was a tomb with the Latin inscription "*Et in Arcadia ego*." This tomb and the Nicholas Poussin painting were linked by the expression.

*For Some, This
Haunting Question
Remains Unanswered...*

Is the Earth HOLLOW?

• BY BRAD STEIGER

A hundred years before William Reed wrote *The Phantom of the Poles* ("scientific evidence proving that the earth is hollow") and Marshall B. Gardner privately published his *A Journey to the Earth's Interior* and when Jules Verne, who would later write *A Journey to the Center of the Earth*, was only nine years old, Edgar Allan Poe published his longest tale, *The Narrative of Arthur Gordon Pym*, which told of a fantastic land located in Earth's center, reached by a hole at the pole. So convincingly did Poe weave the pseudoscientific beginning of his narrative that Horace Greeley soberly endorsed the Pym adventure as a true account, without finishing the tale and encountering its later sections of obvious fantasy.

In 1823 Captain John Cleve Symmes, a dour, humorless, retired war hero, petitioned the U. S. Congress for funds to conduct an expedition to explore the hollow earth. Captain Symmes and his small band of followers felt somewhat anointed for the task because the great American clergyman Cotton Mather had defended the theory of a hollow earth in his book *The Christian Philosopher*. Mather, in turn, had developed his hypothesis from a little-known essay penned by English astronomer Edmund Halley in 1692.

Quaint notions from an unsophisticated and romantic past, smiles the modern reader. Lest he remain secure in such an appraisal, he should be informed that one of the greatest military-scientific aggregations of this century was also prepared to explore and to exploit the alleged world within our planet.

The Third Reich

In April, 1942, Nazi Germany sent out an expedition composed of its most visionary scientists to seek a military vantage point in the "Hollow Earth." Although the safari of leading scientists left at a time when the Third Reich was putting maximum effort in their drive against the Allies, Goering, Himmler, and Hitler enthusiastically endorsed the project.

The Fuehrer had long been convinced that Earth was concave and that man lived on the inside of the globe. According to theory advanced by the Nazi scientists, if the Third Reich were to position their most astute radar experts in the proper geometric area, they would be able to determine the position of the British Fleet and the Allied bomber squadrons, because the concave curvature of the globe would enable infrared rays to accomplish long-distance monitoring.

When the Nazi exponents of the Hollow Earth hypothesis sent the expedition to the island of Rugen, they had complete confidence in their pseudoscientific vision. Those nearest the Fuehrer shared his belief that such a coup as discovering the entrance to the Inner World would convince the Masters

who lived there that the Nazis were truly deserving of mixing their blood in the hybridization of a master race.

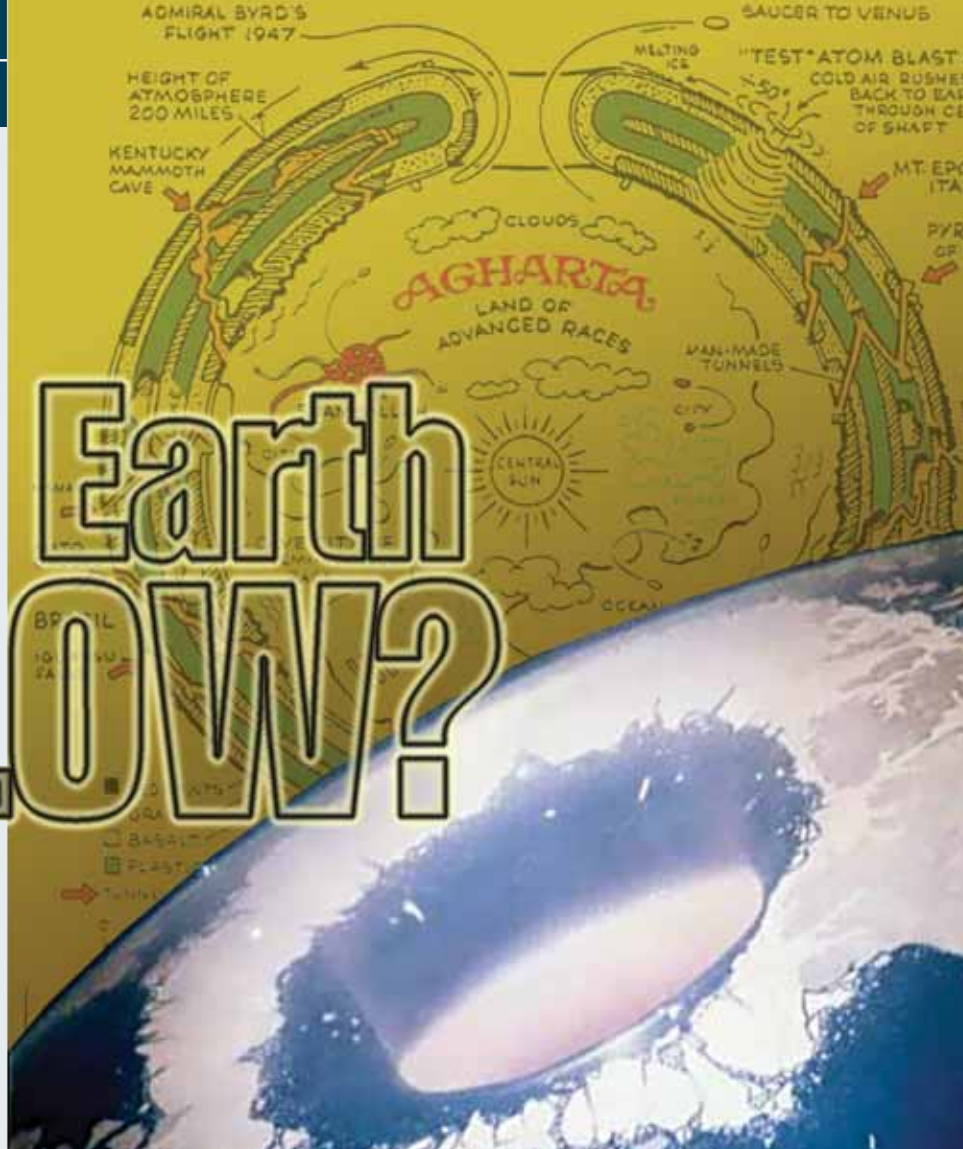
An important element in the Nazi mythos was the belief that representatives of a powerful, underground, secret race emerged from time to time to walk among Homo sapiens. Hitler's frenzied desire to breed a select race of Nordic types was inspired by his obsessive hope that it should be the Germanic peoples who would be chosen above all other humans to interbreed with the subterranean supermen in the mutation of a new race of heroes, demigods, and god men.

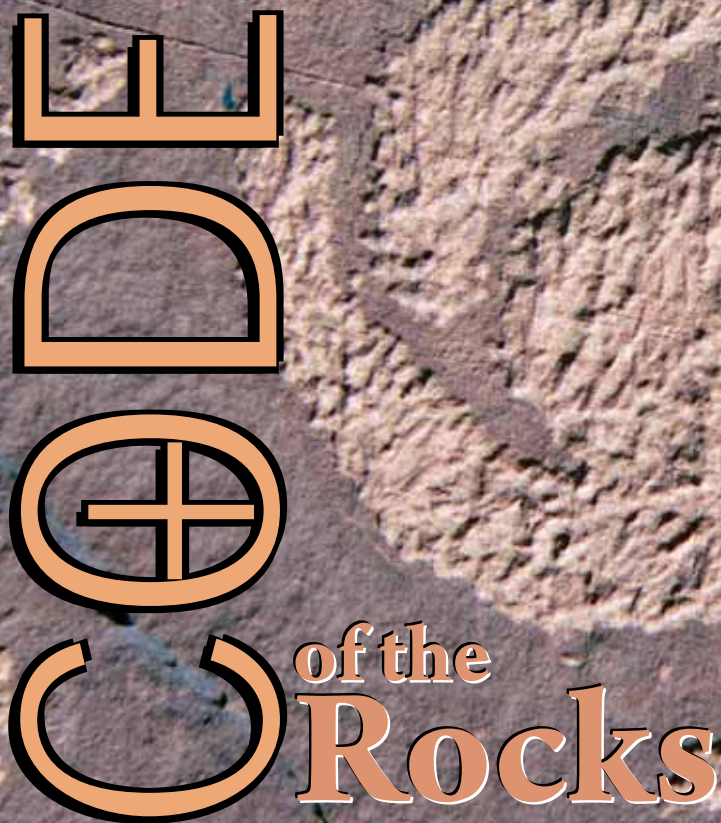
Legends of the Old Ones

There are persistent legends in nearly every culture that tell of the Old Ones, an ancient race who populated the earth millions of years ago. The Old Ones, an immensely intelligent and scientifically advanced race, have chosen to structure their own environment under the surface of the planet and manufacture all their necessities.

The Old Ones are hominid, extremely long-lived, and pre-date Homo sapiens by more than a million years. The Old Ones generally remain aloof from the surface peoples,

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*What
Were the
Ancient
Indigenous
People
Trying to
Say About
Life in
This World
and the Next?*

Spiral petroglyph chipped into rock at Dinosaur National Monument, Utah, U.S.A.

• BY FRANK JOSEPH

Travelers to the American Southwest are often intrigued and perplexed by the profusion of Indian rock art spread throughout the desert regions of Utah or New Mexico. Known as petroglyphs—from the Greek petros for “stone” and glyphein, “to engrave”—these Native American images are actually found around the globe in places as far afield as China, Polynesia, Scandinavia, and South Africa. In fact, petroglyphs represent the most numerous art form on Earth. In Utah alone, there are more than 7,500 of them. Within a four-state area (Arizona, New Mexico, Colorado and Utah), some 30,000 petroglyphs have been identified. Only a few thousand are protected by state parks, however; for the rest, only their anonymity can save them from vandalism.

Visitors to Jeffers’ Petroglyph State Park, near the southwestern corner of Minnesota will find one of the world’s greatest collections of Indian rock art, with specimens numbering in the hundreds. We know how they are made—removing part of a rock surface by incising, pecking, carving, and abrading it to create a specific image. Not a

written language, petroglyphs may be more properly understood as ideograms—graphic symbols representing objects or ideas without expressing, as in a phonetic system, the sounds supposed to identify them. Petroglyphs are not pictographs, or images drawn and sometimes painted on a rock face, though many petroglyphs have been chalked in or even painted during modern times for purposes of clearer delineation.

How old are petroglyphs? Who made them? What do they mean? These are questions that have bedeviled professional archaeologists and curious tourists for generations. As long ago as 1853, Ronald Morris, a leading archaeologist of the time, summarized no less than 104 theories then current to explain Scotland’s rock art alone. While answers may be debatable, we do know what the petroglyphs are not: They are not graffiti, doodles, or mostly hieroglyphs. Petroglyphs may not be “read” in the same sense we understand Egyptian or Mayan hieroglyphs as signifying words or sounds in a language. Instead, petroglyphs may be symbolic representations of whole scenes or concepts.

Determining their age is far less certain, because they are only rarely found in the company of contemporary material, such as

organic substances that may be submitted to carbon-dating processes. Even so, investigators believe the oldest known petroglyphs were created by Neolithic Europeans around the Upper Paleolithic Boundary, at the close of the last Ice Age, between 12,000 and 10,000 years ago. Sometimes, petroglyphs give away their own age. Images of horses or human figures wielding rifles were obviously engraved after the arrival of modern Europeans, beginning in the 16th Century. A few petroglyphs at the Jeffers’ site have been confidently dated to circa 3,000 B.C., making them some of the oldest specimens on our continent, because they represent men wielding atlatls, a kind of spear-thrower archaeologists know was introduced to the Minnesota region about 5,000 years ago. These images may commemorate a particularly successful hunt, as suggested by their close proximity to images of bison or buffalo, a double line extending from their open mouths to their hearts.

In an effort to make sense of such a great variety of so many petroglyphs, archaeologists have systematized them into five, separate categories.

The Archaic Style groups the oldest known specimens, all of them in the Amer-

ican Southwest, from approximately 5000 B.C. to 1200 B.C. Many of them are serpentine or circular and at least a few surprisingly resemble Chinese letters known as kanji. I copied a particularly Asian-looking glyph on the side of a canyon wall in New Mexico on my way to Japan in 1996. While there, I showed my faithful rendering of the New Mexico character to Professor Nobuhiro Yoshida, President of The Japan Petroglyph Society, in Kyushu. He recognized it immediately: "That is kanji for 'king.'" Other investigators have found similarly close comparisons between Chinese letters and Archaic petroglyphs in North America, suggesting early visitors from the other side of the Pacific Ocean during the remote past.

A later group is known as the Anasazi Style, ranging from 300 A.D. to 1300 A.D., and largely confined to the Four Corners Region. Anasazi petroglyphs are commonly identified by interconnecting spirals and palm prints. Their contemporary is the Hohokam Style of squares and swastikas; the later—both leftward- and rightward-oriented—signify solar and lunar movement, respectively, and/or ancestral migrations into central and southern Arizona, according to Hopi tradition.

Beginning some two-hundred years after the Anasazi and Hohokam, the Fremont Style was typified by anthropomorphic figures attired in ceremonial dress and holding shields. These continued to appear until shortly before the arrival of modern Europeans in central and southeastern Utah, where they were most often pecked into cliff faces following the Green River, or caves near the Colorado River. Their warlike appearance coincides with the mass-murder that engulfed the entire Southwest and put

an end to civilization there beginning in the late 13th Century.

The most recent of the "classical" petroglyphs, as embodied in the Rio Grande Style, feature warlike themes accompanied by avian motifs, mostly found in central and northern New Mexico, beginning around 1300 A.D., and continuing into the present.

But why were all these petroglyphs made? Anthropologists believe their artists intended seven, different functions: historical, astronomical, spiritual, narrative, visionary, directional, or economic.

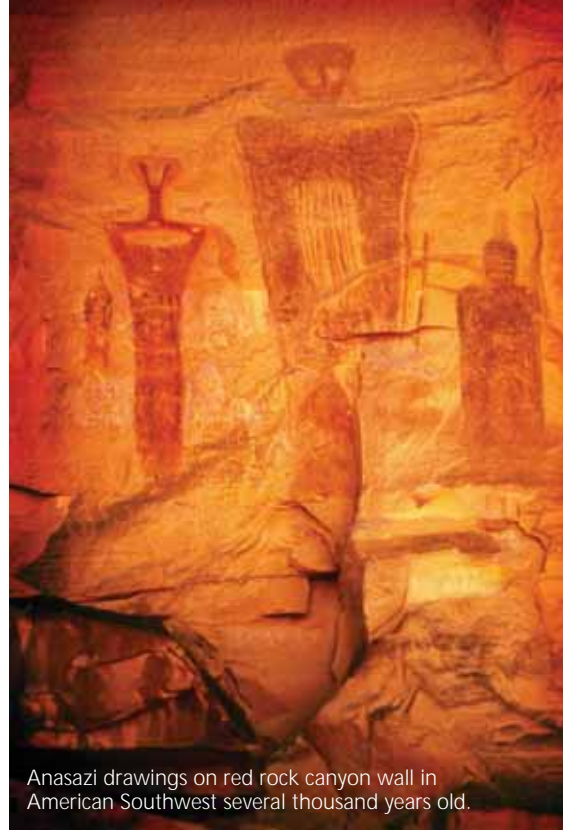
Historic petroglyphs are often obvious enough when they portray men on horseback or warriors carrying weapons.

Astronomical examples are composed of starbursts, crescent moons, or rayed circles.

Spiritual petroglyphs feature horned figures with outstretched arms, or musicians, most famously, the shamanistic Kokopelli flue player of the Hopi. A large, if precisely unknown percentage of this genre were created by shamans themselves; so-called "medicine men," who entered a deep trance to bring back guidance and healing for their people from the Otherworld.

For his June 2000 *Fate* article, "16,000-Year-Old Visions" (vol. 53, No. 6, issue 603), Dr. V. Fred Rayser found that the prehistoric artists at Little Petroglyph Canyon in the Cocos Mountains of California's Mojave Desert were Shoshone and Paiute shamans. He described them as "tribal elders and wise men, who were believed to have powers to heal, make rain, control animals, and predict the future. They carved their visions in stone immediately after emerging from the trance, because these mind pictures, like dreams, tend to be easily forgotten."

Their images were often expressed in

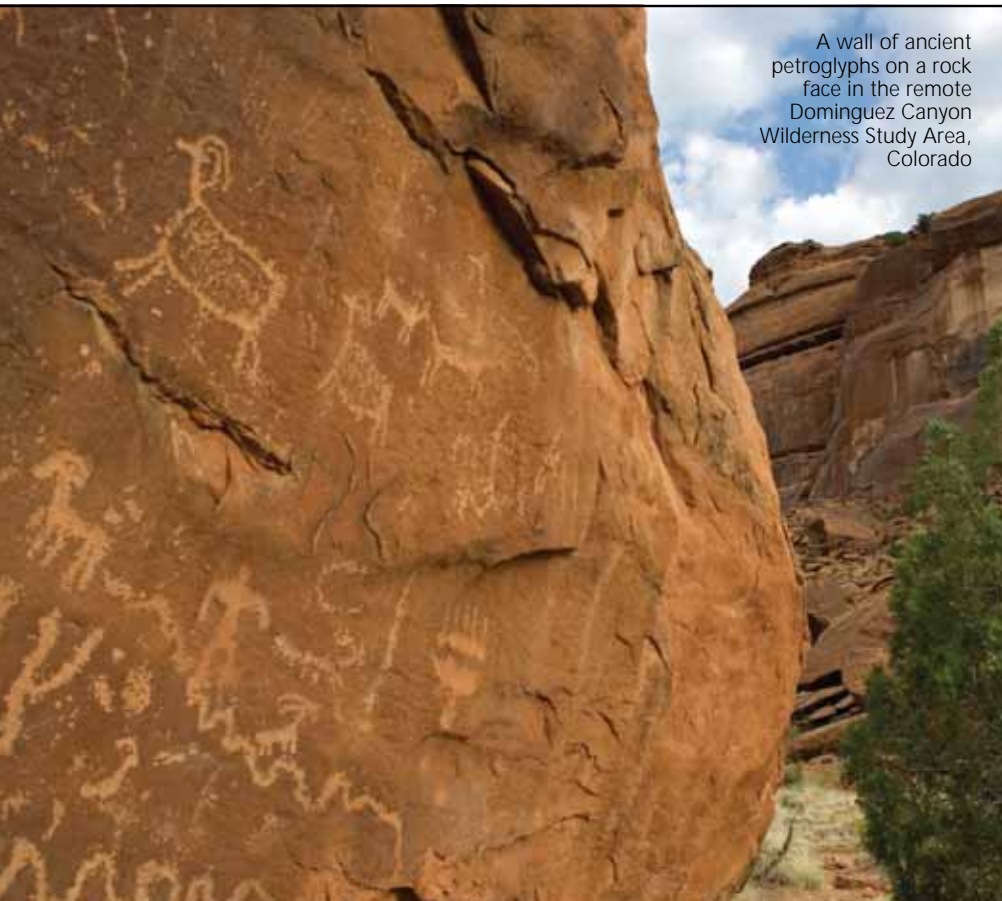


Anasazi drawings on red rock canyon wall in American Southwest several thousand years old.

repetitive geometric designs recognized by modern medical practitioners as "form constants." These are the same patterns produced by drugs, severe headaches (i.e., "migraine auras"), and similar stimuli. Shamans routinely used mind-bending hallucinogens to achieve profoundly altered states of consciousness. The medicineman's favored spiritual inducement was *Datura stramonium*, from the Hindu word for the plant, and the Greek, ("nightshade") and manikos ("mad"), more commonly known in North America as jimson weed or loco weed.

Datura stramonium contains tropane alkaloids, among the few substances, which cause true hallucinations indistinguishable from reality. The active ingredients are atropine, hyoscyamine, and scopolamine, all classified as deliriant, or anticholinergics, that generate visionary experiences. The user is entirely awake during their effects, but believes he is in a living dream on the flip side of reality. Accounts of mental telepathy, conversing with ghosts, bi-location, seeing gods and demons, reading auras and particularly tele-transportation into realms of the dead or the gods—the famous "flight of the shaman"—are common. Ingesting *Datura stramonium* is extremely hazardous, however, and its so-called "recreational use" often ends in death. Only trained experts familiar with the drug generally survive its potential. A Navajo folk tradition admonishes anyone taking loco weed, "Eat a little, and go to sleep. Eat some more, and have a dream. Eat too much, and don't wake up."

Shamanistic encounters with *Datura stramonium* are often expressed in the swirling or geometric designs that typify abstract rock art. Sometimes, the mind-



A wall of ancient petroglyphs on a rock face in the remote Dominguez Canyon Wilderness Study Area, Colorado

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Defying Gravity



• BY LEN KASTEN

Could Technology Invented Almost 90 Years Ago Lead to an Antigravity Science? Physicist Paul LaViolette Sees Even Greater Possibilities.

Several books and websites have appeared recently which give reports by insiders about what sort of incredible technology advances have been developed in the so-called black world—the realm of secret military-scientific development. Most of these cite anecdotal evidence and give spare details about the underlying science. However, the recent book by Paul A. LaViolette, *Secrets of Antigravity Propulsion: Tesla, UFOs and Classified Aerospace Technology* (Bear & Company Paperback, September 2008) offers complete coverage, including a history of the secret development of antigravity craft, and a comprehensive, detailed discussion of the scientific basis of antigravity technology.

LaViolette is a physicist with a B.A. from Johns Hopkins and a Ph.D from Portland State University; but by reason of his ever-expanding research in astronomy, cosmology, metaphysics, mythology, archaeology, and aeronautics, he has evolved into a multi-disciplinary authority. His efforts to bring these widely diverse studies into a unified view have led to some very surprising hypotheses and discoveries.

Atlantis Rising readers may recall our article about his book, *The Talk of the Galaxy* (Starlane Publications, 2000) in which he discussed his theory that pulsars were really beacons put in place by advanced intragalactic civilizations to warn of impending cataclysmic “superwaves” originating in the center of the galaxy and rippling out to the galactic fringes (which is where we are). He is, perhaps, best known for having developed a much more believable alternative to the Big Bang theory. As early as 1986, he showed convincingly that

the Big Bang does not fit modern astronomical data; and then in *Genesis of the Cosmos* he made a highly convincing case for a doctrine of “continuous creation” of matter originating in the center of the galaxy out of an all-pervasive etheric flux or “subquantum” matrix, and recycling through Black Holes.

The Post Newtonian Era

Secrets of Antigravity Propulsion penetrates the black world of the military-industrial complex by explaining the “Buck Rogers” scientific innovations being developed and utilized in that world. It could only have been written by an iconoclastic physicist like LaViolette who was able to gather up and make sense of the clues that dribbled out of the secret scientific inner-sanctum and put them together brilliantly to present a coherent picture. Maybe it could also have been written by any one of the aeronautical scientists who have been working at a high theoretical level inside the black realm, but since they have all been sworn to inviolable secrecy under threat of “losing their firstborn,” that will never happen. A rogue scientist like LaViolette, who has never been involved in that world, is under no such restriction. Prior to putting these clues together, LaViolette first establishes the theoretical foundation of electrogravitics and discusses the discoveries and experiments of T. Townsend Brown, the single greatest, if not the only, pioneer in the field. LaViolette fits it all into Brown’s experimental framework. What emerges is a perhaps fuzzy but comprehensible picture of how the military has been utilizing antigravity technology. That picture becomes much clearer though when LaViolette reveals the top-secret, technological details of the B-2 “Spirit” Bomber.

While the scientific explanations given by LaViolette in the book may be, perhaps, somewhat abstruse for the lay reader, they deliver a level of technical proof that could never be provided by a journalist, or even by a conventional physicist. As one plows through the science, the conviction grows that LaViolette has, although through somewhat abstruse scientific logic, nevertheless given powerful evidence of these sensational technological developments. At the end, the reader realizes that the world he or she believed in has effectively been demolished, and the “real world” is as different from the old as the Copernican era was from the Ptolemaic. To now learn that we have mastered a means of aircraft propulsion that is based on new post-Newtonian physics, that requires no fuel and can accomplish superluminal (faster than light) velocities which opens the pathways to the stars, is no less shattering than suddenly discovering that the earth actually revolves around the sun after believing for thousands of years that it was stationary.



Paul LaViolette

Secret Science

LaViolette devotes three chapters to Thomas Townsend Brown’s career and his work. Born in 1905 in Zanesville, Ohio, Brown dreamed from childhood of space travel and experimented with devices that displayed exotic propulsion. While in high school, he discovered the electrogravitic effect when he observed that a high-voltage vacuum tube moved slightly whenever the power was turned on. This motivated him to construct something he called a “gravitator.” This was a wooden box, two-feet long and four-inches square, containing alternate conductive plates of lead and insulating dielectric sheets. When charged with 150,000 volts of electricity, the gravitator exhibited a thrust in the direction of the positive end. When oriented on end with the positive end up, it lost weight. In 1922 when he was just 17, he took out a patent on the gravitator and, it can be argued, initiated the age of antigravity. In later experimentation, it turned out that the greater the insulating capacity of the dielectric, the more electric charge the device could contain, and consequently the greater the thrust. Dielectric capacity is rated in terms of a value referred to as “k.” If the k value could be made high enough by using exotic materials, the device could be

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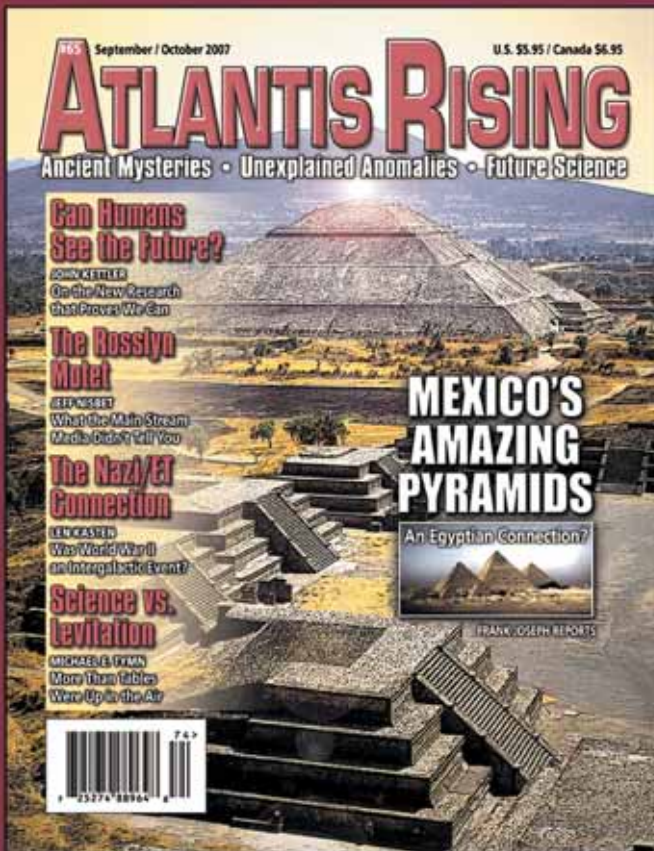
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