



paleoseti

The magazine for Ancient Astronaut & Lost Civilizations research
ANCIENT TECHNOLOGIES, CULTURES AND ADVENTURE

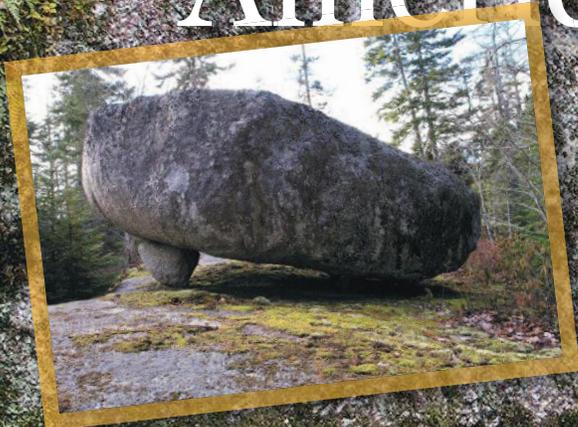
Issue 4

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Winter 2014/2015

The enigmatic MEGALITHIC CULTURE of North America

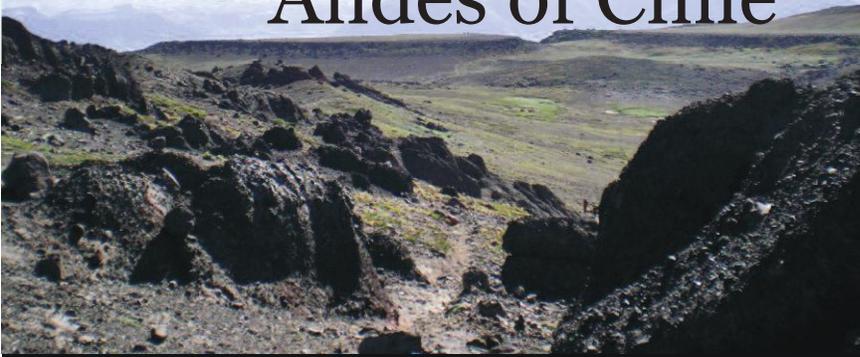
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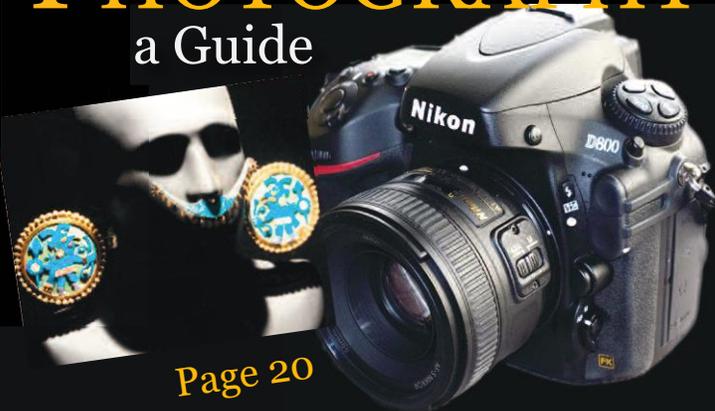
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a Guide



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Letter from the Editor

Dear readers,

Hi everybody, Happy New Year 2015 and welcome the slightly delayed 4th issue of Paleoseti Magazine. The delay was rooted in one of the curveballs that life throws at you sometimes, a health scare that I had last fall, and it set me back a bit.



But it's moments like these, which make you realize what's really important in life: Family and the pursuit of dreams. Life is way too short to waste it.

In this issue, we would like to show you two rather unknown archaeological places in North and South America. As always, we would like to take you with us on research to very unusual places and show you some mysteries, some of which official archaeology is reluctant to touch.

But don't just take our word for it. We want you to go out and look for yourself and draw your own conclusions, do your own research that you might be able to present to the world in your own articles here in Paleoseti Magazine.

This issue also contains a new type of article that you will see on and off in future issues: We would like to show you some hints on how to better conduct your research. We start with a little crash course in photography, and how you can get better images in the world's museums.

Since we are strong believers in a donation based concept for readers of our magazine, we will stay true to this concept for the year 2015. Next issue, we will celebrate the first year of our Magazine and we are really looking forward to it.

We hope you will enjoy this issue of PaleoSeti Magazine. We sure had fun making it.

Sincerely Yours,

Herbert Eisengruber

Editor-in-Chief, *paleoseti magazine*

paleoseti
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ANCIENT TECHNOLOGIES, CULTURES, AND ADVENTURE

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Feedback and Contributions:

PaleoSeti Magazine welcomes feedback.

We would love to introduce a

"Letters to the Editor" section in our next issue.

Please send your feedback to the above

Email address. Please keep your

feedback related to the PaleoSeti (Ancient Astronaut) and Lost Civilization Theories.

If you like to contribute an article to

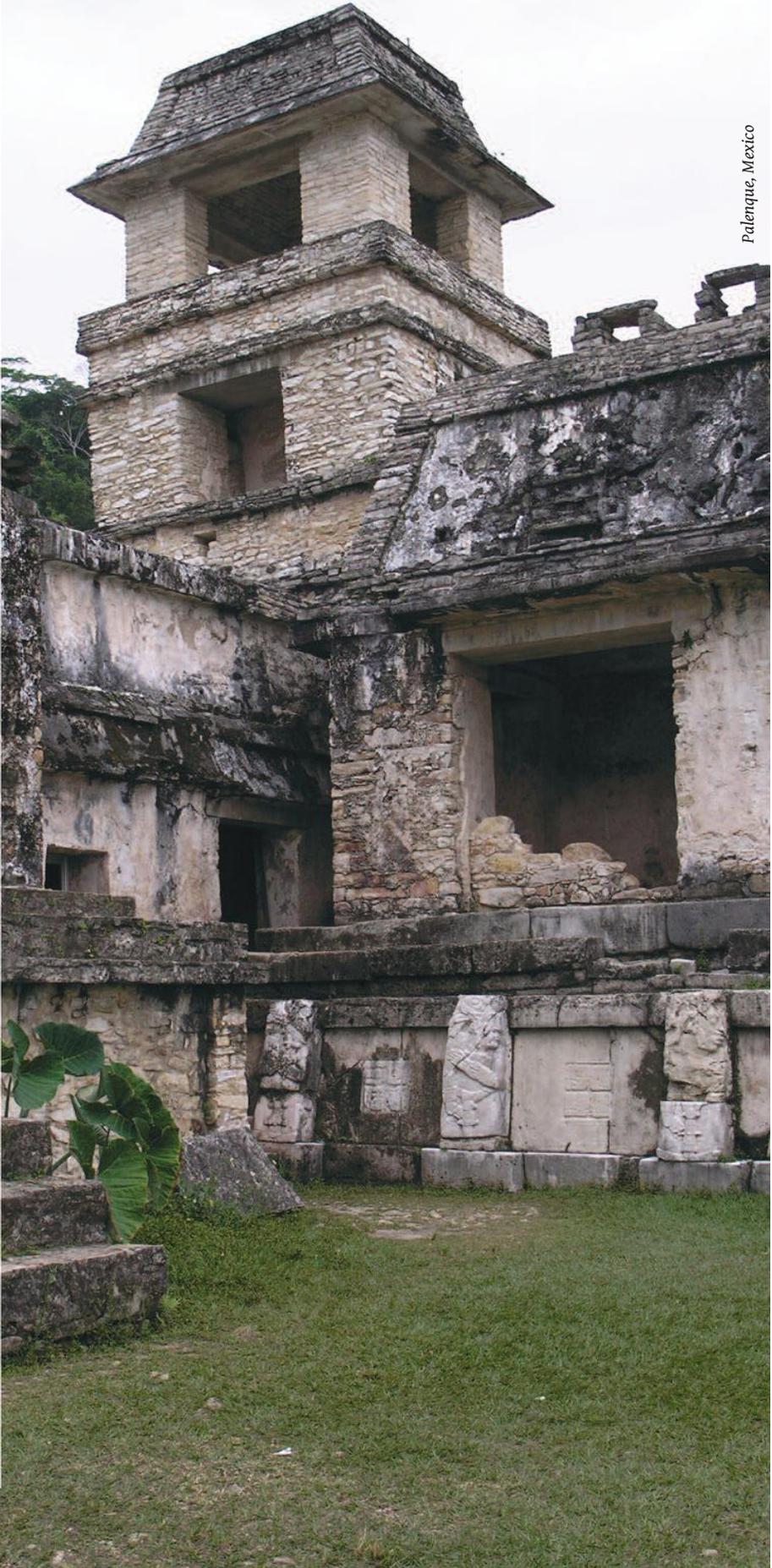
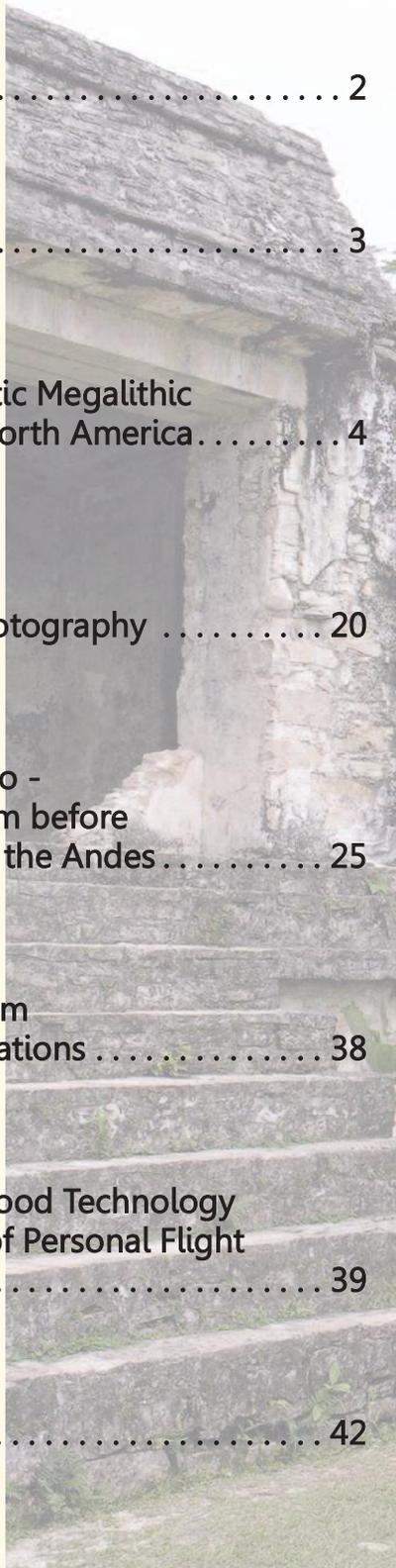
PaleoSeti Magazine, **please contact us at the email address above** including a short description of what your article will be about.

The articles in this issue do not necessarily reflect the opinion of the publisher.

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Palenque, Mexico

The enigmatic Megalithic Culture of North America

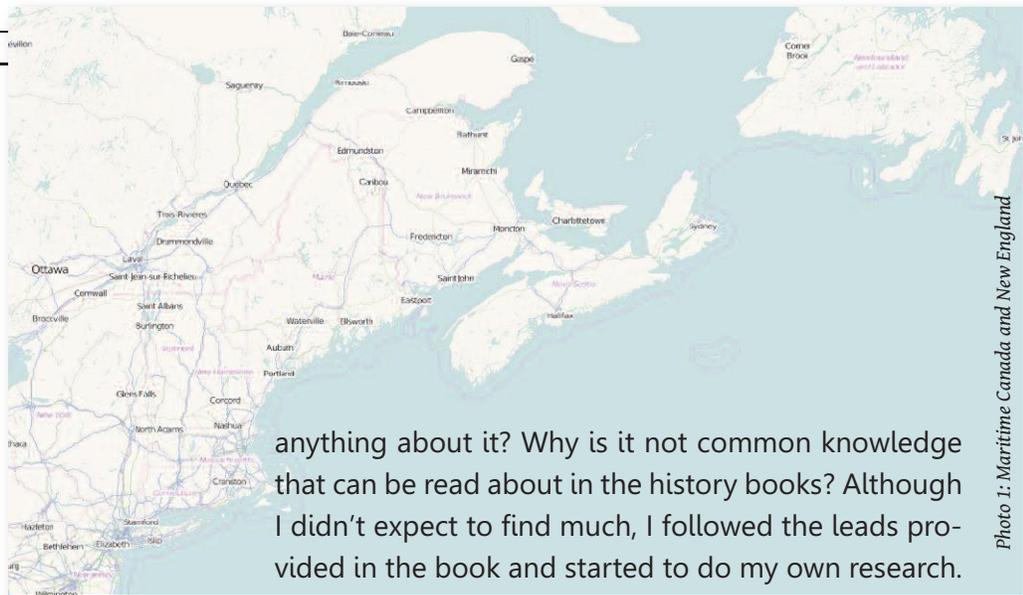
Article by Herbert Eisengruber

In 1998, I emigrated from Germany to Canada. Nova Scotia, to be exact, Canada's easternmost province. Like every immigrant, I came to North America with mixed feelings. On one hand I wanted a different life for myself, a change in my surroundings, a change in the way I think. On the other hand, I knew I gave up some of the security the "Old World" offered. Also, I was fully aware that the "New World", especially the North American part, doesn't have as many "old cultures" and artifacts and ruins to explore as I was used to. Most of North America's native cultures didn't build any permanent structures, and much of the cultural heritage they did leave behind was destroyed. When living in Europe, I was always especially interested in the mysterious megalithic culture which can be found in pretty much every country on the continent. Some structures go way back to ten thousand years or more.

Back in 1998, the Internet was still not what it is today, and a lot of research was done in libraries and bookstores. One day, I came across a publication in a local bookstore called "Tracking Treasure – in Search of East Coast Bounty" [1], a book about treasure hunting in Nova Scotia. There, amongst other stories, was a photo of a picture perfect Dolmen* structure, some of which, I was so familiar from European megalithic sites. A Dolmen in Nova Scotia? That had to be a one-off coincidence, a weird "freak of nature", I thought to myself. If it would be a real Dolmen, why had nobody written

* A dolmen, also known as a portal tomb, portal grave or quoit, is a type of single-chamber megalithic tomb, usually consisting of two or more upright stones supporting a large flat horizontal capstone (table), although there are also more complex variants. Most date from the early Neolithic period (4000 to 3000 BC).

- From Wikipedia



anything about it? Why is it not common knowledge that can be read about in the history books? Although I didn't expect to find much, I followed the leads provided in the book and started to do my own research. Little did I know that it would send me on a ten year quest, which is, in part, still ongoing despite me not living in Eastern Canada anymore.

For a better understanding, it has to be said that Eastern Canada – and especially Nova Scotia – has a unique local culture (which developed among the first European immigrants and settlers) of celebrating 'small things' and stories that are directly connected to local families, while sometimes ignoring other – historically more significant – stories that are not. The world, in some Nova Scotians' eyes, has been a certain way as long as they can remember, so everything and everyone is suspicious who might change this in any way. Those oldest families still have a huge influence behind the scenes and are holding a tight grip on everything from local politics, like town councils and historical societies, to some media and public opinion. There is a genuine sense of entitlement among some groups, a feeling of "we were here first".

On the other hand, you have local Native communities, who keep pretty much to themselves and weave an heir of secrecy and 'holiness' about everything connected to their ancestors in an legitimate attempt to preserve what little visual cultural heritage that they have, and understandably frustrated by the way their

communities have been treated by European settlers in the past. Combined, those two views of the world don't make any type of research easy. Especially if it is connected to something that doesn't fit in either view of the world.

The first lead in the book [1] was a local researcher named Donald Bird who turned out to be a very friendly elderly gentleman in his late 80s. During his truly groundbreaking research as a hobby archaeologist, he collected many different stories and sites from all over Nova Scotia, told to him mostly by local woodworkers who knew he was interested in old structures and artifacts. In a pre-Internet world, this research was a slow and tedious undertaking. Over the years, he collected his findings in two binders, so he told me in an exchange of snail-mail letters, and I would be welcome to visit him at his home, have a look at it and take photocopies, if I so desire. Of course, I couldn't pass up such an incredible opportunity to find out if there was more to the story of Dolmens and ancient structures in Nova Scotia than there was generally known.

My visit with Mr. Bird was a very pleasant one. He was delighted to find somebody who shared his interest in Nova Scotia's ancient history as his family was not interested in the subject. Due to illness, he was no longer able to conduct his own research and he handed me his life's work in the form of two binders that I could study in detail. He also gave me permission to use his material for publication however I see fit, as long as I promised to carry on his torch, which I did with great pleasure. I also promised to keep him updated about anything I would find on top of his research.

Mr. Bird's binders proved to be a treasure trove of materials. He collected many hints about ancient sites from people from all walks of life. Some of the research was very detailed, some just rudimentary. Some of the leads he followed were leading to very interesting conclusions, some got him nowhere.

The younger readers might find it difficult to understand, but in times before the Internet the researcher

had to take the time to actually leave the house and go to libraries and archives, order research materials from different cities and so on.

It was even more difficult to find out something about your sources. While nowadays, one can Google pretty much anything and draw your conclusions. Back then, you had to trust somebody's word. In many of his manuscripts, I found he was following leads of people that misunderstood the word "ancient" and thought it meant e.g. walls or artifacts from the late 1800s.

But, all in all, Mr. Bird knew what he was looking for, and he had a great ability to know which leads were promising and which ones were not. The promising ones he followed up with great persistence. The one he followed the most was the one of the Dolmen like structure which was ultimately published in the above mentioned book [1].

And there is where I wanted to start my own research. I decided to visit the site for myself. If you grow up in sheltered Europe like I did, you tend to be a bit of a greenhorn when it comes to nature. Most European landscapes are 'tamed', 'groomed' and cultivated. For many Europeans, wilderness starts when you can't see a house while looking around, or if you don't hear a car when you stop talking. Of course, I'm exaggerating, but there is a lot truth to it.

Equipped only with rudimentary coordinates and wilderness experience, water, food, and footwear, but

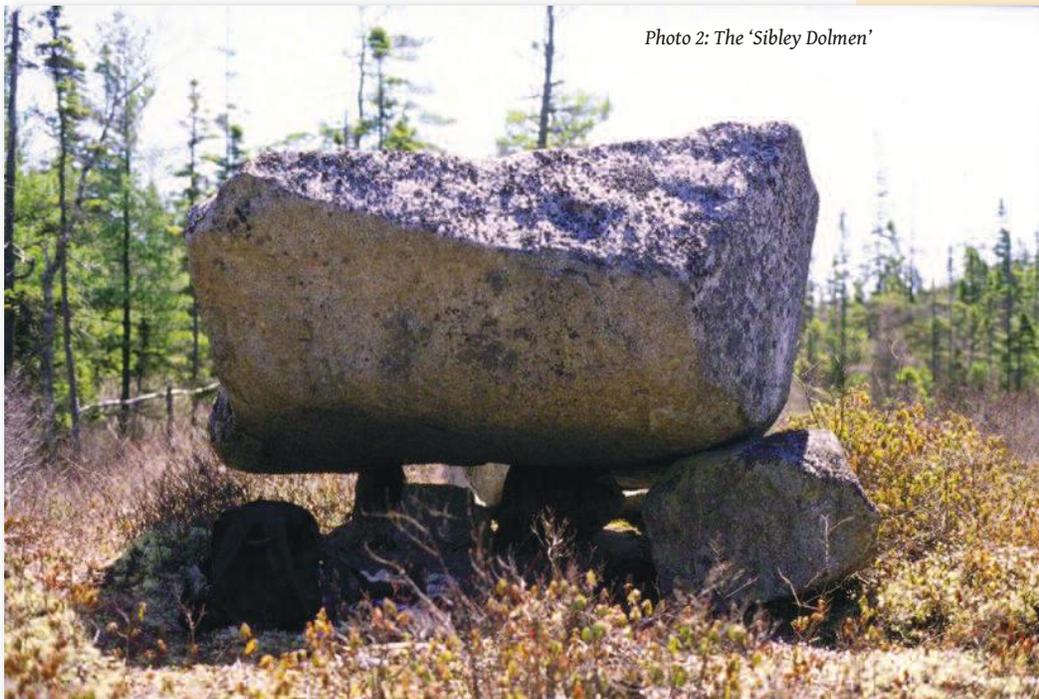


Photo 2: The 'Sibley Dolmen'

plenty of film (yes, digital cameras were not the bees knees, yet) and lots of enthusiasm, I set out in the spring of 2002. What was planned as a maximum three hour trip, took me twelve hours in total as I made my way through jungle-like forests, swamps and knee deep mud holes, infested with mosquitoes. But what I found was worth the effort. The Dolmen named by Mr. Bird as "Sibley Rock" is much more than just a "rock". The structure overall is about 2 meters high, 3 meters long and 2 meters wide. Like many other Dolmens

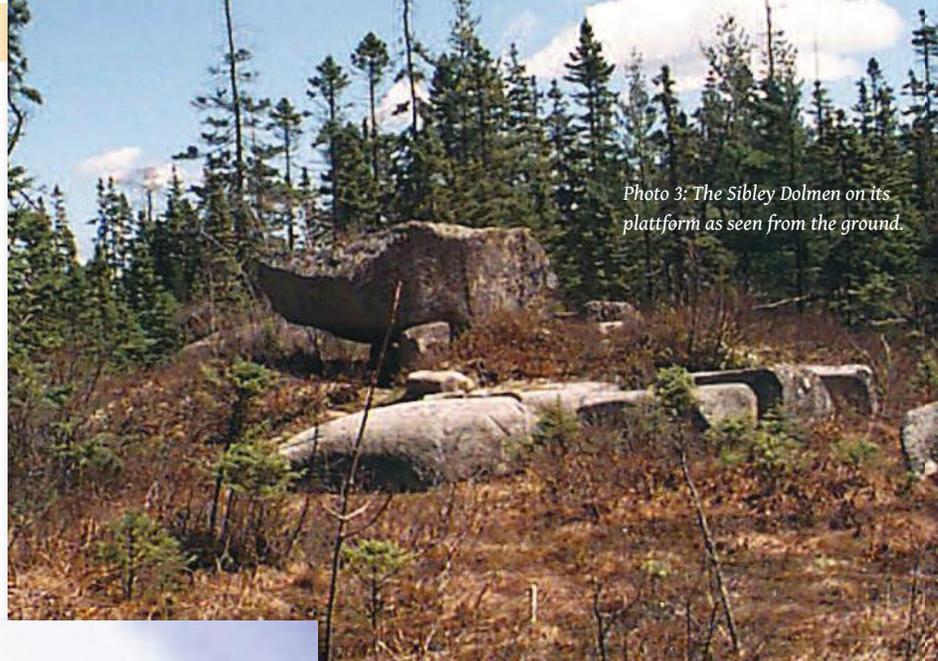
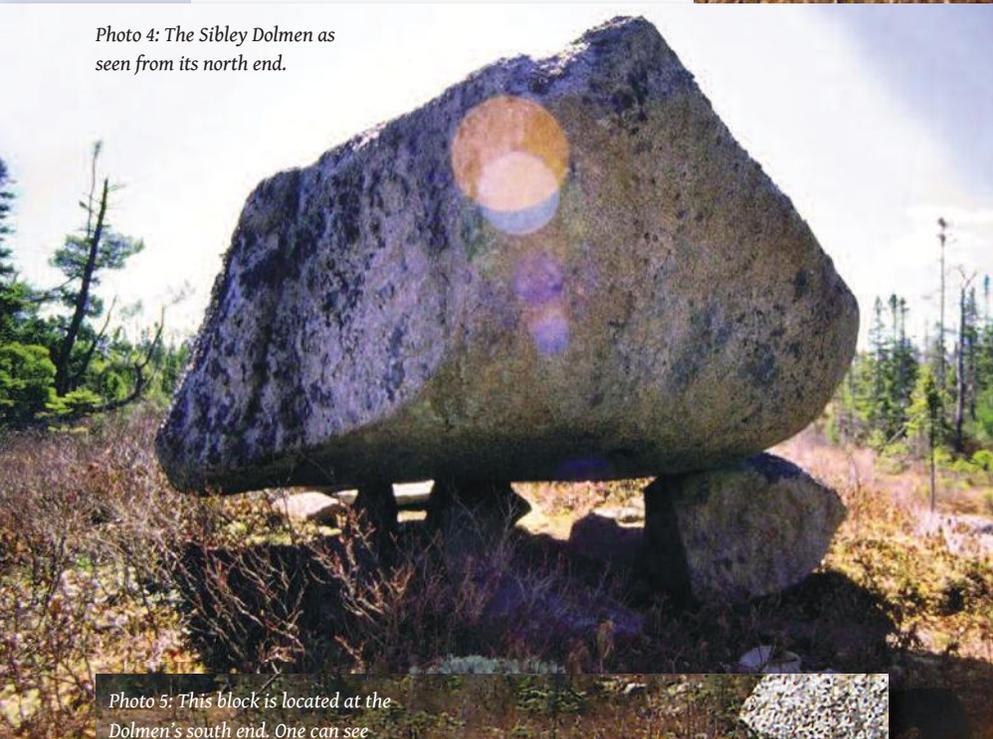


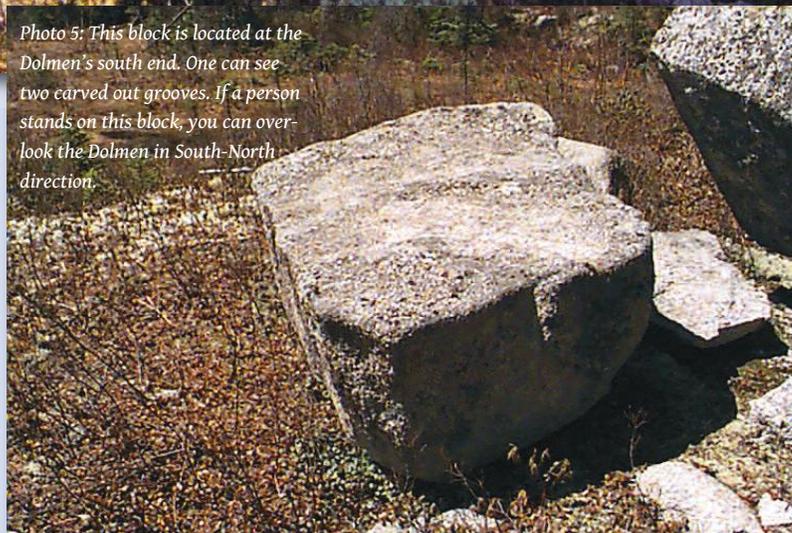
Photo 3: The Sibley Dolmen on its platform as seen from the ground.

Photo 4: The Sibley Dolmen as seen from its north end.



southern end of the Dolmen lies a square block with carved grooves to indicate on how to stand [Photo 5]. If one stands on this block you can overlook the dolmen in South-North direction. This carved block was the first indication for me that this structure was man-made. There are many dolmens in Europe and the rest of the world very similar in appearance. The difference is that nobody questions the artificial nature of the structures there, as it is common knowledge that there was a megalithic culture that built them. Meanwhile, in North America, the 'automatic bite reflex' of archaeologists is that those structures are immediately deemed natural structures for the simple reason, that there is no – officially – known culture who would have built them. Mr. Bird visited the site in his younger years and came to the same conclusion as I did: The dolmen is man-made. That's why he wrote a letter to an archaeologist at Dalhousie University in Halifax which is published here for the first time. [Photo 6]

Photo 5: This block is located at the Dolmen's south end. One can see two carved out grooves. If a person stands on this block, you can overlook the Dolmen in South-North direction.



The part of the letter that interests me the most is the following sentence: "In the event that archaeological evidence is discovered in the course

of your work, we would request that your operations cease until such time as it can be examined and assessed by a trained archaeologist". This does not make sense to me. Somebody who is convinced that a struc-

ture is man-made. That's why he wrote a letter to an archaeologist at Dalhousie University in Halifax which is published here for the first time. [Photo 6]



Department of Education
Nova Scotia Museum Complex

Nova Scotia Museum
1747 Summer Street
Halifax, Nova Scotia
B3H 3A6

Our file no:

January 17, 1989



Dear Mr. Bird:

Thank you for your letter of January 9, 1989. As indicated during our conversation of mid-December, it is the opinion of the archaeologist of the N. S. Museum that the feature shown in your photographs is not likely to be of archaeological significance. For this reason, the Museum does not feel that the permit requirement provision is applicable in this case. In the event that archaeological evidence is discovered in the course of your work, we request that your operations cease until such time as it can be examined and assessed by a trained archaeologist.

Thank you for your attention to the legislation and the spirit in which it is intended. If you have any further questions, please let me know.

Sincerely,



Curator of Special Places

RO:wb

ture is not man-made, but naturally formed by glacial movements, has no need to include it, in my opinion. I call something like this the "open door of uncertainty" and a bit of an arrogant way to tell hobby archaeologists to "please do the

years later, confirmed when an aerial photo of the Dolmen surfaced on the Internet [Photo 8]. After a few hours at the site, I made my way back through the thick wilderness of Nova Scotia. It took me even longer on my way back, and I was getting exhausted. Needless to say, I came better prepared for later visits...

In his research papers, Mr. Bird mentioned two more Dolmens, among many other things, like 'mystery walls' near Halifax. For now, I wanted to focus on the Dolmens, as those are a pretty unique sign of a megalithic culture. The other two Dolmens are closer to the city of Halifax and were much easier to get to. The first is located in a public park in the city of Dartmouth which is just across the harbor from Halifax. Unfortunately, this Dolmen was heavily vandalized over the years and further research would have proved difficult. The other Dolmen turned out to be much more interesting. According to the map, it was very close to a housing development and close to a lake in an area that had had no house built, yet. In this area, housing

legwork for me, but step back, and let me take the credit in case I was wrong and you find something". I don't think this is a good way to conduct science or any business for that matter.

Another thing that immediately struck me when I visited the 'Sibley Rock' for the first time was the platform the dolmen was resting on. It was comprised of huge stones that weigh several hundred tons each. The stones looked to be cut into blocks and placed artificially and deliberately, forming the round platform. This initial impression was, a few



Photo 8: The Sibley Dolmen and its platform as seen from the air. One can clearly see the round shape of the platform and the separate blocks that were used to form it.
Unknown Photographer

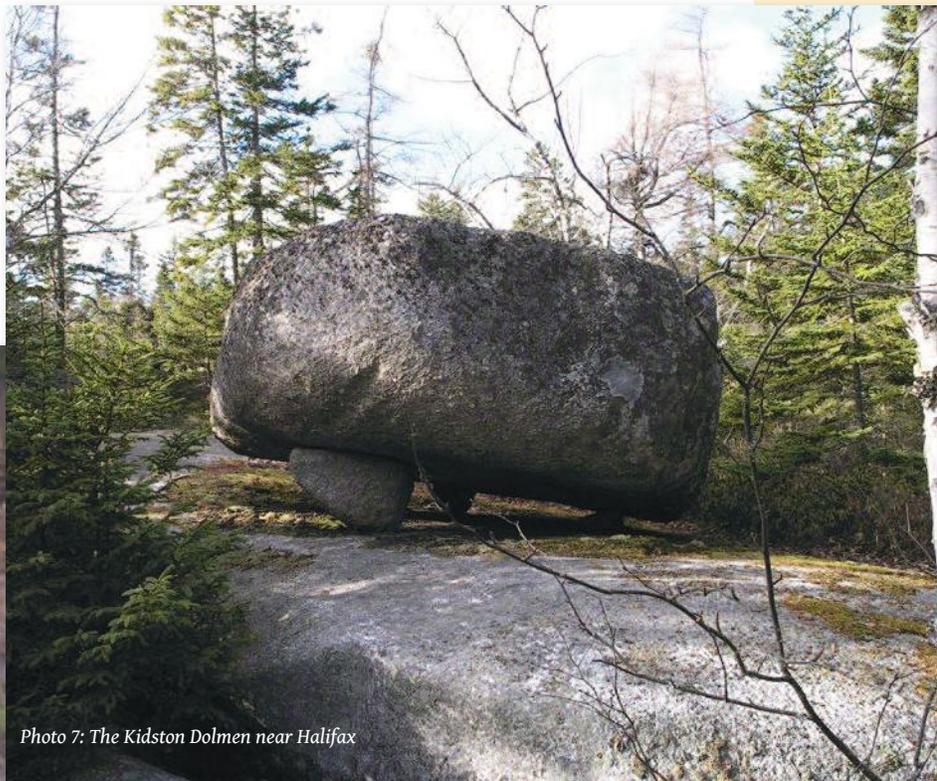


Photo 7: The Kidston Dolmen near Halifax

stops and wilderness begins within 10 meters. It was stated in Mr. Bird's papers that it is a good idea to ask for permission from the land owner before making your way to the Dolmen. Since his papers were a few years old, I wasn't sure if the owners still lived at the



Photo 9: The Kidston Dolmen is impressive. Perched on a natural platform, it is an outstanding feature of the landscape in the true sense of the word. If this structure would be located anywhere else in the world, it would be a protected site. Unfortunately, Canada is slow to recognise the historic significance of those structures. If nothing is done about it, they might not be around much longer.

indicated address. So I took a chance and rang the door. Janet Kidston, a very friendly lady, answered the door and told me that the area where the Dolmen was located, was recently disputed by a land developer and the ownership was in limbo. Basically, she told me, the land was in possession of the family for hundreds of years, but now commercial developers are working with the city to get the land developed. She and her family had no problem with me conducting research at the Dolmen. She told me that she is convinced that the Dolmen is man-made, while her brother – a geologist – thinks it is a natural formation. She was also afraid that the housing development would put the Dolmen's future in danger. She would even come with me and show me the exact location, as it was a bit tricky to find.

The Dolmen structure here is called 'Kidston Lake Dolmen'. This Dolmen is a beautiful example and could be straight out of Europe without anybody ever questioning it being man-made. The main rock is resting on

three smaller base stones and the longest side of the Dolmen is – just like the Sibley Rock Dolmen – exactly aligned in the North-South axis. Two Dolmens ca.

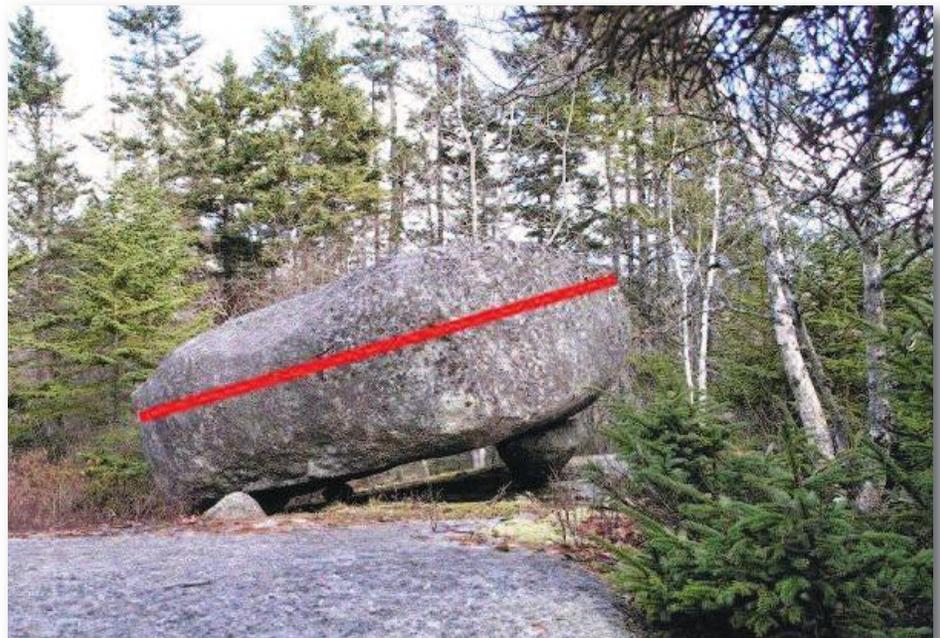


Photo 10: The red line indicates the longest side of the Kidston Dolmen, and is - like the Sibley Dolmen - aligned in North - South direction.

50km apart resting on three base stones, both aligned the same way. Natural formations? I didn't think so.



Photo 11: During the shooting of the CBC TV segment. Left to right: The Cameraman (name unknown), The Geologist, Mr. Kidston, the author and Mr. Nunn, host of the TV segment "Mr. Nova Scotia know it all"

That's when I decided to publish the story on www.paleoseti.com (which was only published in German back then) and some alternative archaeology on the Internet. The story was picked up and published by *Mysteria3000* [2], a German language on-line magazine in their 3rd issue, 2002. Although I didn't specifically make an effort to publicize the story in Nova Scotia, it was quickly picked up by the CBC (Canadian Broadcasting Corporation) TV station in Halifax. They wanted to do a story on the Dolmen and were interested in an interview with me, and an 'opposing geologist'. The story would be aired on prime time television in a very popular Eastern Canadian TV show.

It turned out that the geologist I was having the discussion on TV about the Dolmen was Ms. Kidston's brother. On the day of the filming, the TV crew, Mr. Kidston and I met and we made our way to the Dolmen. It wasn't an easy task to carry the big TV equipment back through the thick brush. Filming took the whole day for a 15 minute TV segment and we had a great time [Photo xx]. Mr. Kidston and I had a very friendly discussion about the origin of the Dolmen and he was actually very open to my suggestions. He was not aware about the exact alignments of the Dolmen and was very intrigued by this, as he thought this would indeed be a good indication of the structures being

man-made. Unfortunately, the segment on TV didn't contain him saying that, as the director wanted a story with clear "black and white" sides.

The show got a lot of publicity within Eastern Canada, and I got lots of feedback from the public; mostly positive, but also – as expected – a few negative due to the controversial nature of the subject. But the most positive outcome of the TV show, I was contacted by many people giving me hints about ancient

artifacts, rock carvings and places which are not general knowledge. I was also contacted by a group of part-time explorers, like myself, called NEARA (New England Antiquities Research Association) [3]. This group is loosely connected and shares new finds about artifacts and sites that potentially don't fit in official archaeological models and focuses on the North Eastern part of the continent.

I was made aware of a third Dolmen site near Halifax called 'Roachs' Pond'. I found an e-mail in my Inbox, "We came across curious looking rocks that looked a lot like the ones they saw on TV. Please find attached pictures.". But more about this later.

Another intriguing hint I got was from a NEARA member and Nova Scotian local who came across 'megalithic walls' along with a Dolmen during surveying the area for his company on a hill about 100km southwest of Halifax towards the Annapolis Valley. This site was much closer to where I lived at the time. The message didn't contain any images, but I was promised a photo along with rough coordinates of the site. Two days later, I couldn't believe my eyes when I opened the attached image in my e-mail Inbox. The photo was of low resolution, but showed a wall made of megalithic stones that reminded me of walls from Peru and other ancient sites I've seen all over world. The e-mail con-



Photo 12: The Big Hill structures are simply stunning. Here the author in front of one of the walls to show the size of the blocks used in its construction.

tained a description on how to get to the site along with a rough sketch of the area.

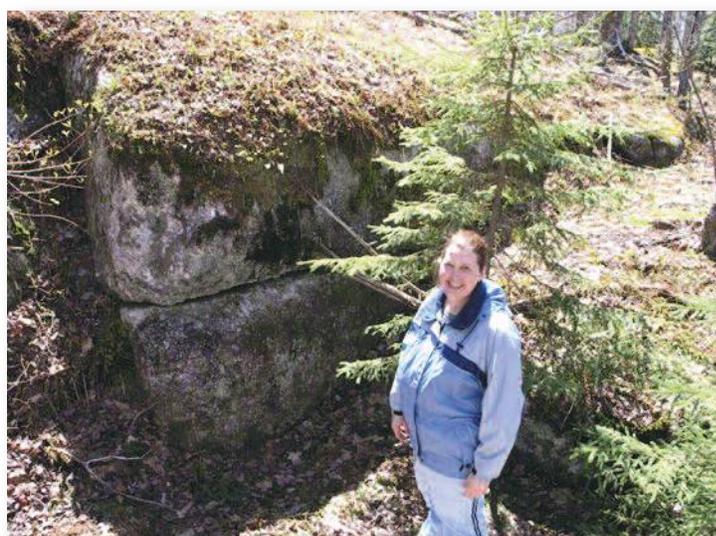
It still took me a while to find the site, but the descriptions were pretty accurate. Again, the hike was a bit strenuous. The site is located at the top of a hill, the highest in the area. If it wasn't for the trees, one could overlook the entire landscape. If somebody would like to build a structure at a strategic point, this would be it. Thank God it was fall, and the trees had already lost their leaves. Fall is hunting season in Nova Scotia and during that time you are always at risk at getting shot. No, I'm not joking, there are often accidents with hunters shooting hikers or riders. That's why it is a very good idea to wear "hunter orange" a really bright, orange color as you can see me wearing in photo 12.

Once I stood in front of the megalithic walls, I was speechless. The blocks of the main wall are massive and definitely not of the type which have been built in Eastern Canada after the 1600s when the Europeans arrived.

Due to the dense growth of trees, moss and grass in the area, it's hard to get a quick overview of the site.

People who have never stood at an unexcavated archaeological site don't really appreciate how nature "swallows up" anything that was built by humans. The same can be experienced at Mesoamerican sites, like Palenque in Mexico. Once you step past the excavated and "prepared for visitors" parts of the site, one has to look very closely to see any type of human manipula-

Photo 13: Some of the blocks are enormous and rival anything that other ancient cultures all over the world have built.





looks like heavily weathered tombs, and rectangular holes in the ground that may indicate subterranean structures. The "Big Hill" site – as I call it – is one of the most surprising finds in North America in my opinion. It is also important in the search for a past that is unknown to official archaeology.

Just a few meters away from a wall Photo 13 (top) is a Dolmen (Photo 14 right) perched on three base stones. The Dolmen rests on a round platform and its longest side points at 132 degrees SSE.

tion. This is the same here. This site was completely untouched for a long, long time.

It took several visits to the site to determine that the main walled structure is a giant rectangle and occupies most of the hilltop. Within this structure are two Dolmen stones each resting on three base stones, just like the Kidston and the Sibley Dolmens mentioned earlier. There are other structures as well. We found what

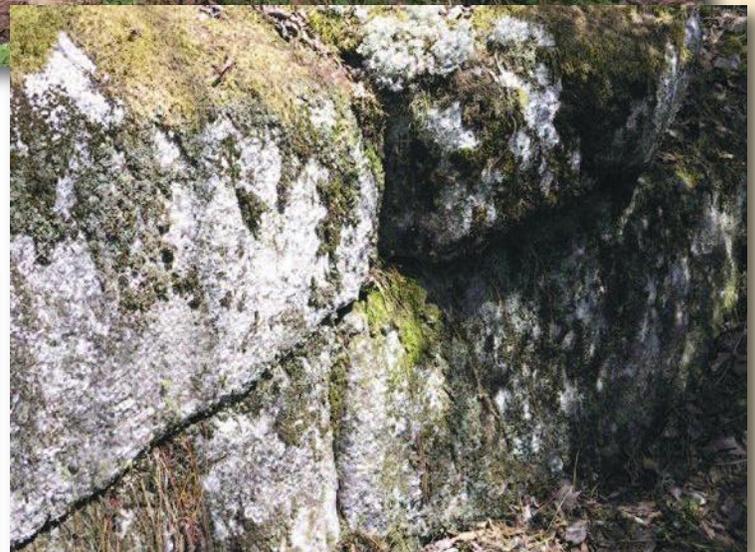
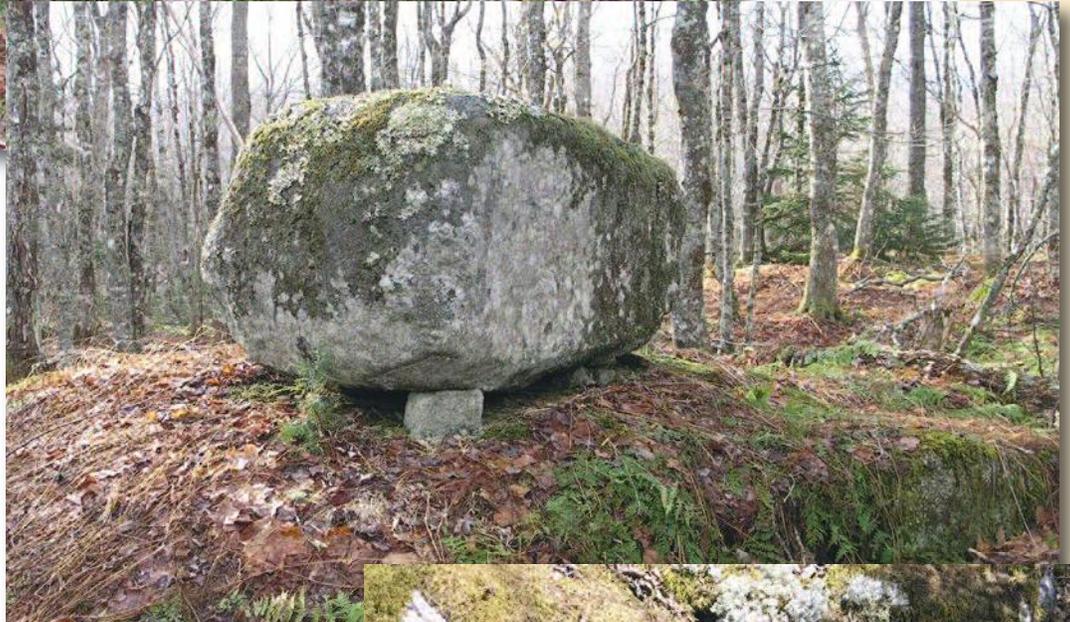


Photo 15 (left) shows a detail of a broken building block laying on the ground. You can clearly see the man made ridge.

Photo 16 (top): Another part of the wall.



Another hint I got was from a hiker who came across a Dolmen structure closer to Halifax at a little lake called Roachs' Pond. He saw me on TV and thought I

Photos 17-21 on this page. Different Dolmen of the Korean peninsula. All of them have striking similarities to the North American Dolmen. The difference being that the Korean ones are recognized by official archaeology. Photos: Wikipedia Commons, unknown photographers

might be interested. This site features two Dolmens and several single megaliths.

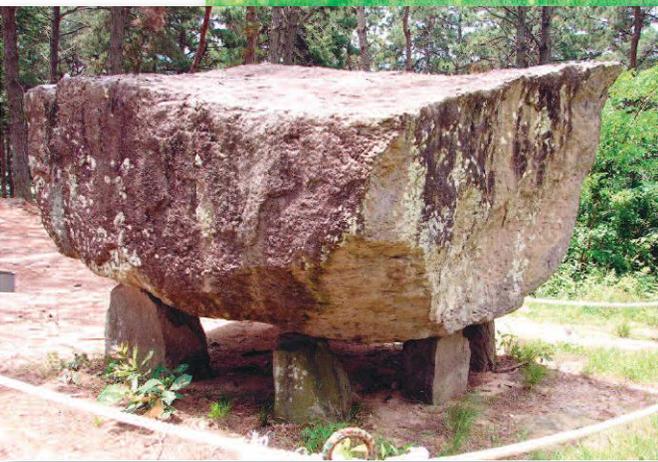
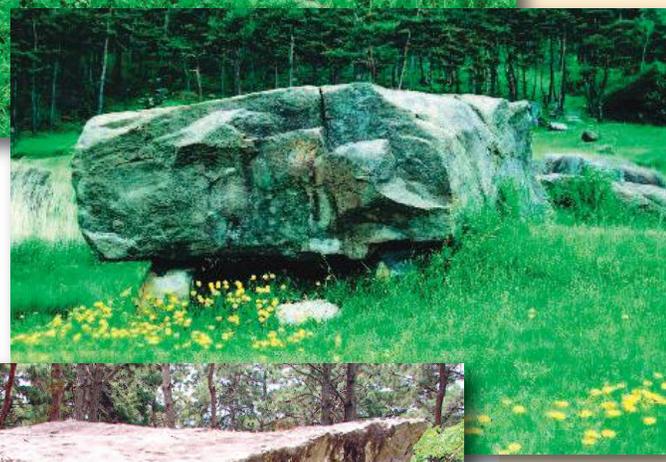
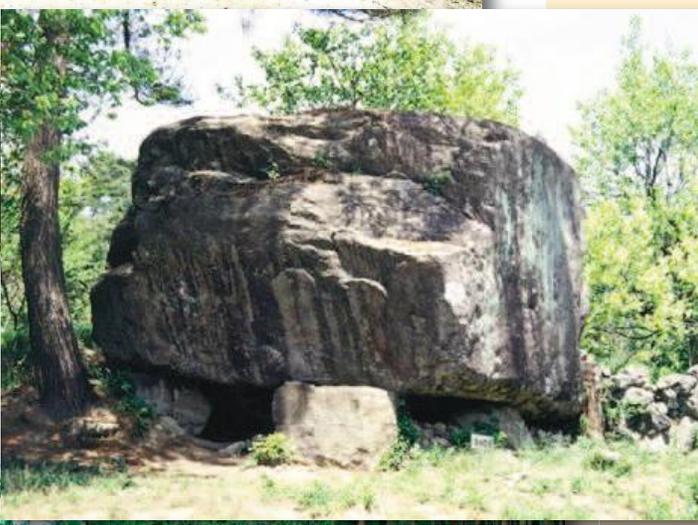
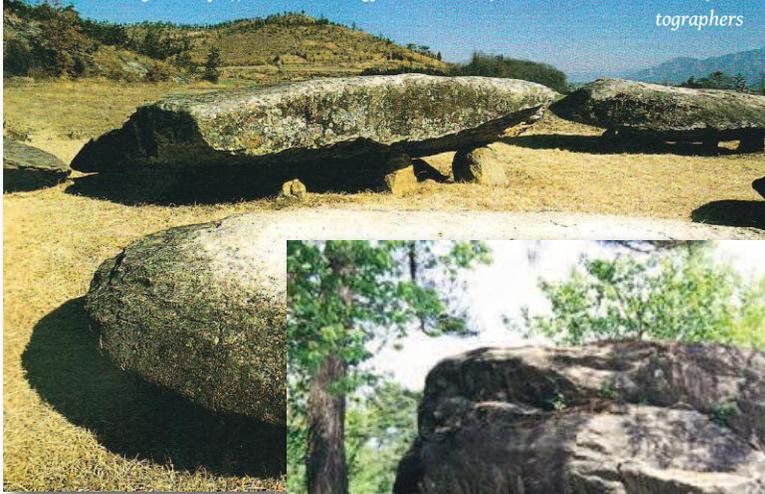
Of course, Nova Scotia is a landscape strongly formed by glacial movements during the end of the last ice age. During those movements, big rocks – so called glacial erratics – have been deposited all over the landscape and are by no means rare or unusual. Glacial erratics can be found, especially frequently, in the area of Peggy's Cove, which sadly became famous because of Swiss Air 111 that crashed there in September 1998. The landscape is riddled with big and small rocks randomly distributed over this barren area. But not only here, all over Nova Scotia, one comes across glacial erratics. In Nova Scotia, certainly the most famous one is the so called "Rocking Stone" near Halifax, a huge glacial erratic that was placed in a way that one (strong) person can rock it back and forth with a wooden lever, which is – of course – a lot of fun.

Those glacial deposits and erratics are the scapegoat of official archaeology and any critic, who wants to counter the notion of a North American Megalithic Culture and to explain away anything unusual found in Nova Scotia, and pretty much the rest of North America.

What critics don't mention is, that glacial movements and glacial erratics did not just happen in North America, but of course all over the world. In Bavaria, where I grew up, those erratics are called "Findlinge". They were all over the place and as kids we played among them. I spent three months in Scotland and England investigating megalithic sites, and glacial erratics are all over Great Britain. No matter where you look in the world, glaciers have deposited erratic rocks all over the landscape.

Yes, some of them are perched in peculiar ways and in "funny looking" positions. In fact, if you walk along the Scottish or Irish shore lines, you would have a hard time telling the difference between it and the area around Peggy's Cove. Nova Scotia (New Scotland) doesn't have its name by coincidence. Germany, Russia, France, pretty much all of Europe is speckled with glacial erratics. Asia is no different, Korea is an example.

But the five photos to the right are all archaeologically acknowledged Dolmen sites in Korea. The similarity to the North American Dolmens is eerie.

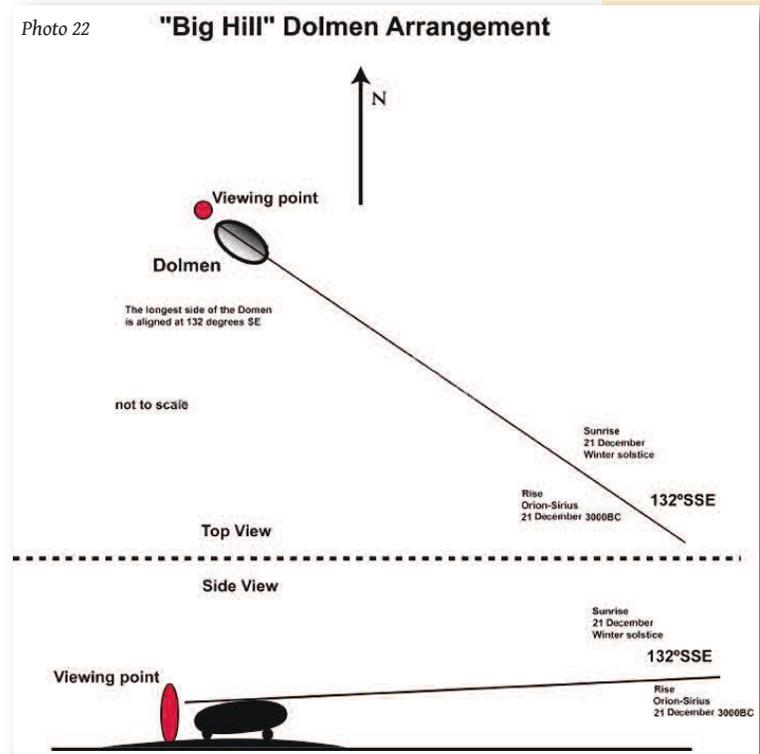


But yet, in every one of those countries we can find officially acknowledged Dolmen structures and perched rocks made by a Megalithic Culture and are now protected archaeological sites. Many times those structures are pretty much the only visible proof that those cultures existed, and archaeologists know very little about the ancient culture(s) who built them. Yet, looking at those structures from all over the world shows amazing similarities to the North American structures. So, when is glacial erratic “elevated” into a Dolmen or an “approved” archaeological site? – This is the exact question I asked a Nova Scotia archaeologist – who doesn’t want to be named – via e-mail. The answer came promptly: “Cultural context. It’s simple really: There was not a culture around in North America that could have built those structures. While in other countries, like Scotland, we know that there was an ancient culture we can contribute those structures to.”

Aha! To me this means that it is pretty much impossible to discover previously unknown (megalithic) cultures. One can’t carbon date rock and most of the megalithic cultures in the world are so old that rock structures are the only thing left to find. So here you have it: No culture without structures, no structures without a culture; Or we can re-phrase: You can’t find something, if you didn’t know it was there in the first place. With this logic, science seems to be conducted in the field of archaeology in North America. Combine that with – what I call - political issues, like I described in the “For a better understanding” paragraph above, and you have an environment that is extremely difficult regarding new discoveries and outside-of-the-box research. This might be the reason many North American archaeologists can be found pretty much everywhere in the world except in their own backyard where they would have a lot of work. As history shows, North American archaeologists should know better, as it was a team of Norwegian archaeologists and explorers who were brave enough to follow ancient myths and proved in 1960 that the Vikings had a settlement in Newfoundland, just North of Nova Scotia, long before Columbus crossed the Atlantic. Of course today, everybody knows it and always did, even the “nay sayers” from back then. [4]

I knew I was getting nowhere trying to consult with official channels. Of course I didn’t have the time and re-

sources to conduct my own excavations. But I do know a thing or two about ancient megalithic sites and structures. Many megalithic sites in world have a strong and clear astronomical connection. This fact is pretty much undisputed even in the most conservative



archaeological circles. Due to the lack of other findings and the problem that you can date rock geologically, but not archaeological, astronomical alignments are sometimes the only way of dating a site. I already established that at two of the Dolmens I visited (Sibley and Kidston), the longest sides of the stones were facing in exactly the same direction (North-South). The Dolmen at the Big Hill site was different. Its longest side was pointed at the axis of 132 degrees SSW. The Dolmen seemed to have had special meaning since it rests on a special oval platform, right in the center of the structures. I took a few reference photos and plugged them into the computer at home. In order to conduct research on ancient astronomical alignments, good computer software is a necessary tool. My “weapon of choice”, for this kind of research, is the excellent open source software, “Cartes du Ciel (Sky-charts)”, that allows the user not only to accurately calculate the position of the stars for every place on the globe, but, also, to calculate thousands of years back in time.

For most ancient people, two dates were of special in-

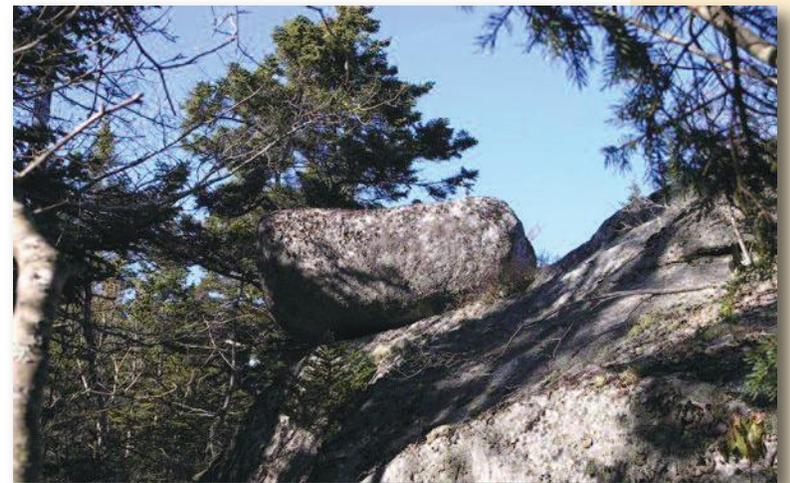


Photos 23 & 24: Computer simulations of the sky over the Big Hill Dolmen 3000BC during the Winter solstice.

terest during the year: The winter and summer solstices, which mark the shortest and longest days of the year.

I created a simulated image of the sky over the Big Hill Dolmen by virtually stripping away all the surrounding trees that nowadays obstruct the view of the sky. Now I overlaid the sky from "Cartes Du Ciel" and let the software calculate back in 50 year decrements. There in 3000 BC, at the winter solstice, the sun was raising directly above the Dolmen if the observer stood at the longest side of the stone [Photos 23 & 24]. Also on this date, at night, Sirius, the brightest star in the northern hemisphere was rising over the Dolmen. Due to its brightness, Sirius is one of the most significant stars for ancient cultures all over the world. Was this all just a giant coincidence? I realized that this finding in itself would prove nothing.

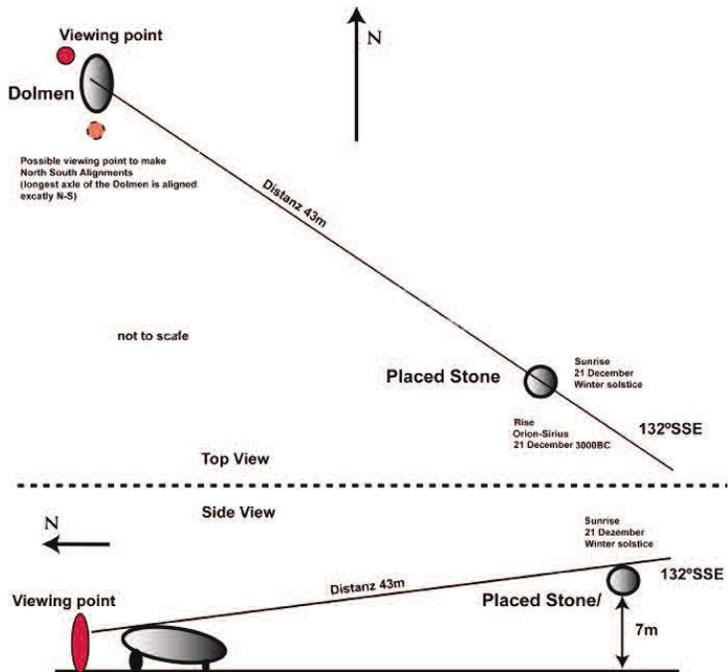
Intrigued, I went back to the Kidston Dolmen site to see if I could discover anything more of significance. I placed myself in front of the Dolmen and faced 132 degrees SSW, to see if I could make out anything of significance. But there was a group of trees in the field of view. I started to walk behind the trees and there it was, exactly 43 meters away and 7 meters above from the Dolmen in a straight line, a single and peculiarly



Photos 25 & 26: This megalith is perched 7 meters above the Kidston Dolmen. Without a group of trees that now grows between it and the dolmen, the line of sight to the Dolmen is exactly 132 degrees SSE (see illustration Photo 27)



Kidston Lake Dolmen Arrangement



perched rock, weighing about 2 tons, became visible. I cleaned a few of the trees away to have a clear sight from the Dolmen to the rock and checked the compass. The result was astonishing! The direction was exactly 132 degrees SSW, the same direction the Big Hill

Dolmen is aligned. In 3000 BC on the winter solstice, the sun would have risen directly above the perched rock when a viewer was standing at the Dolmen. There is no other significant rock in the line of sight from the

Dolmen in any direction. Is this all just a big coincidence or is there more going on? On my way back from the Dolmen site, I took a slight detour through the woods and came across several granite boulders sticking out of the ground and a perfectly round hole in one of them caught my eye. [Photo 30] The hole was definitely drilled and was not a natural phenomenon, but I couldn't make out any drill marks, the inside of the hole was perfectly smooth. A few meters next to it was another boulder with a drilled hole in it, but this time smaller. [Photo 31] It was getting dark, and I had very little light left (hence the slightly blurry images) and I haven't been back yet, to investigate further. An update will be provided once I know more.

The next stop on my agenda was another look at the Dolmen structure at the Roachs' Pond site, which I got a brief e-mail about earlier. This time, I only had a vague description on how to get to the site, but a rough look at the map revealed, that the site is only about 2km away from the Kidston Lake Dolmen. A very



Photos 30 (top) and 31 (right): Drill marks into granite found about 50m next to the Kidston Dolmen indicate clearly cultural activity.

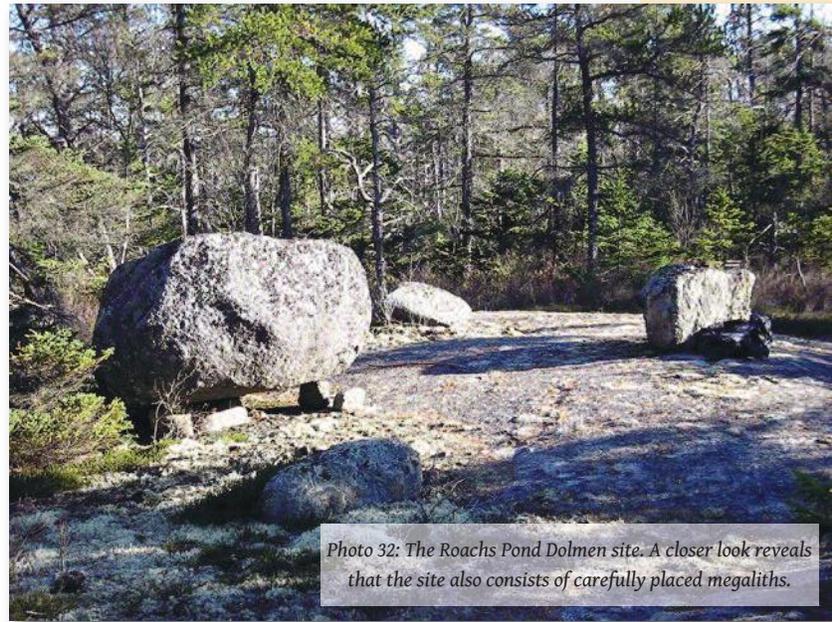
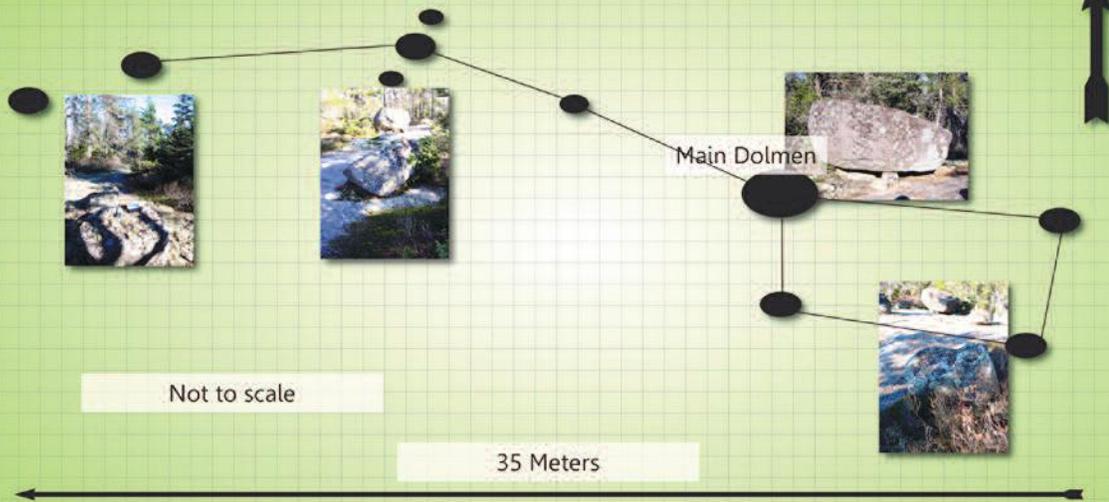


Photo 32: The Roachs' Pond Dolmen site. A closer look reveals that the site also consists of carefully placed megaliths.



intriguing fact in itself. The major problem to get to the site is a river that has to be crossed, which requires good, waterproof clothes and equipment. The site itself is comprised of a Dolmen that is, again, perched on three smaller base stones. The Dolmen is the biggest structure and is surrounded by 8 big megaliths seemingly random distributed in this area

ROACHS POND DOLMEN AND MEGALITHIC SITE LAYOUT



ing else close by. I started to do some measurements to map out the site. I used an engineering compass, a laser measurement tool that one can buy in any home improvement store and an old fashioned measuring tape which is still the best tool for tricky

Photo 33 (top) shows the ground layout of the Roachs Pond Dolmen and megalithic site. Please compare it with Photo 34 (right), a star map of the big dipper

of about 50m. When you see the site at first, you could indeed think "yes, these are glacial erratics!" But the same thing could be said about pretty much any Dolmen or megalithic site in Scotland or Ireland, for example. What I found interesting right away

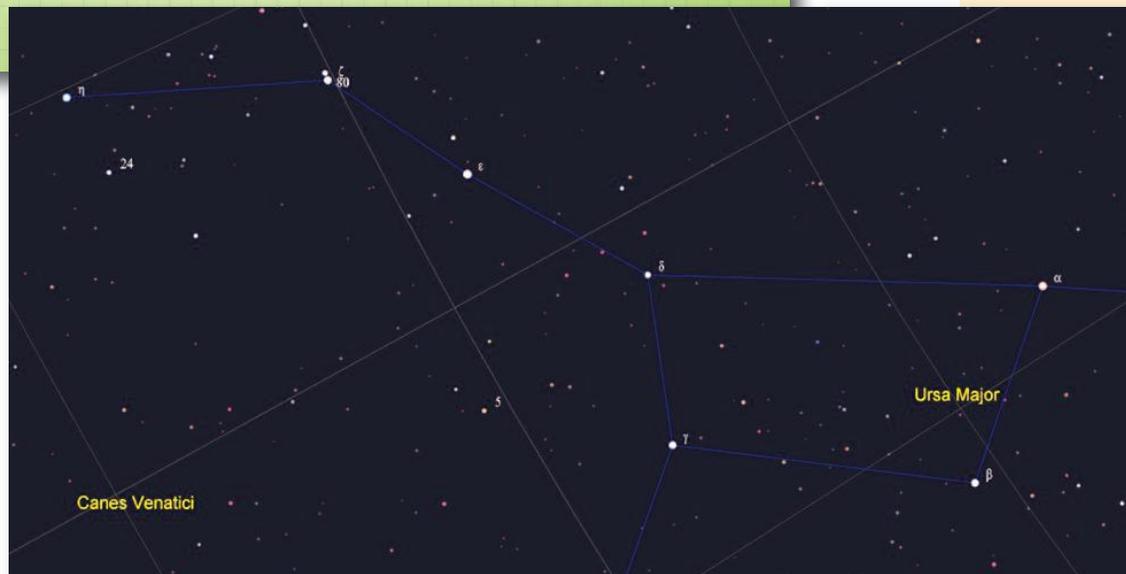


Photo 35: The Roachs Pond Dolmen as seen from a carefully placed megalith nearby.

was that there were no other rocks like these on the way here, nor in closer proximity around the site. I thought to myself that it would be very unlikely that the glacier deposited 8 big boulders in an area of about 50m, but noth-

situations where the line of sight is obstructed. I plotted the positions of the big megaliths scattered around the Dolmen on a little mini computer. What came out of this, took my breath away and was beyond my wildest dreams. Seen from the top, the site looks like illustrated in [Photo xx]. It immediately became apparent that this site was laid out after one of the most visible star constellations of the northern hemisphere: the Big Dipper. The Big Dipper has been mentioned in pretty much any ancient cultures throughout history, from Ancient Egypt, to modern times. Of course, different cultures assigned different names, like some cultures call it Ursa Major (the Big Bear). This finding was astonishing to me. In Belgium, near the town of Weris, several megalithic sites form a giant Big Dipper on the ground. And in 2006, an ancient Neolithic stone carving was discov-

ered in Northwest China [xx]. So we know that the Big Dipper was of great significance to ancient people all over the world.

About 100m away from the Dolmen and the megaliths is a small lake. During a break, while my wife and I were doing research at the megaliths, we sat down for a lunch there. As we bit in our sandwiches, my wife pointed out a strange stone structure right in the lake



Photos 37 & 38: Next to the Roachs' Pond Dolmen one can find those curious round structures in the pond. The structure is clearly broken into several parts.



close to the shore. [Photo xx]. The structure is unusually rounded, evenly proportioned and definitely looks man-made. It almost looks like a column that has fallen over, yet I don't think that's what it is.

The close proximity of this site to the Kidston Dolmen and megaliths suggest that all of this has once been part of a bigger structure and more research is needed to shine a light on the fascinating culture that seems to have existed here once on the East Coast of the continent.

Other sites in North America

But not only in Canada can one find remnants of this culture. In the 1970s Harvard Professor Barry Fell published two books [6, 7] where he presented different



Little Cromlech on Martha's Vineyard Island.



Photo 39 (top): Photo of a Cromlech in Martha's Vinyard, ca. 1920; unknown photographer
Photo 40 (middle): Dolmen in Lynn, Massachussetts; Photo by James Whittall
Photo 41 (bottom): Dolmen in North Salem, USA; Photo by the author

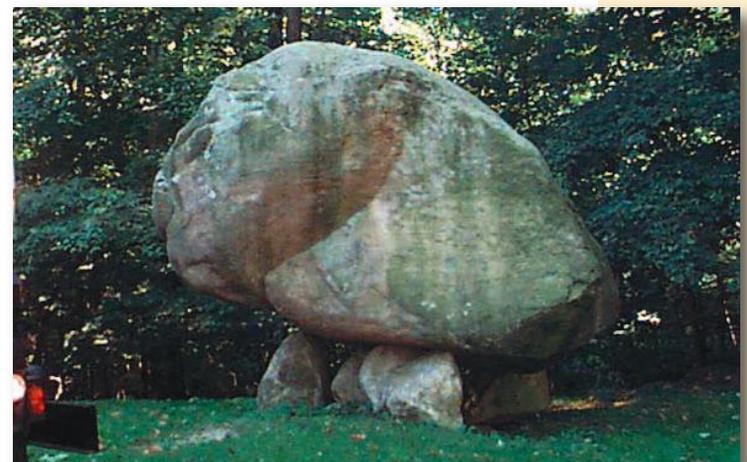




Photo 42 (top) & 43 (left): Impressions from "America's Stonehenge" in Salem, New Hampshire.



evidence for an East Coast megalithic culture, like the Dolmen of Lynn, Massachusetts, [Photo 40] or the Dolmen of North Salem [Photo 41]. But even before Fell wrote his books, people were fascinated by the megalithic remnants of this long forgotten culture in North America, as old photos prove. One example is a photo of a Cromlech (Chambered cairn) in Martha's Vinyard from the 1920s. [Photo 39]

One of the biggest controversies are the undoubtedly man-made structures of "America's Stonehenge". Since the structures are so clearly man-made, and they don't fit into any of the cultures associated with Native American tribes, they have been declared a hoax. The "Hoax" explanation has become the favorite option of official archaeologists for anything that can't be explained away by the "natural formation" explanations. But in recent years, with the Internet providing a free and open way of communi-

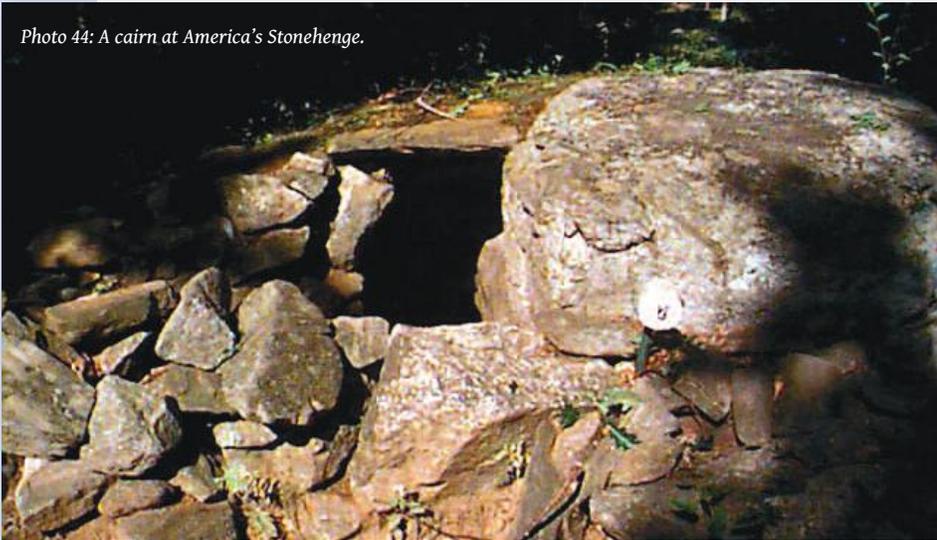


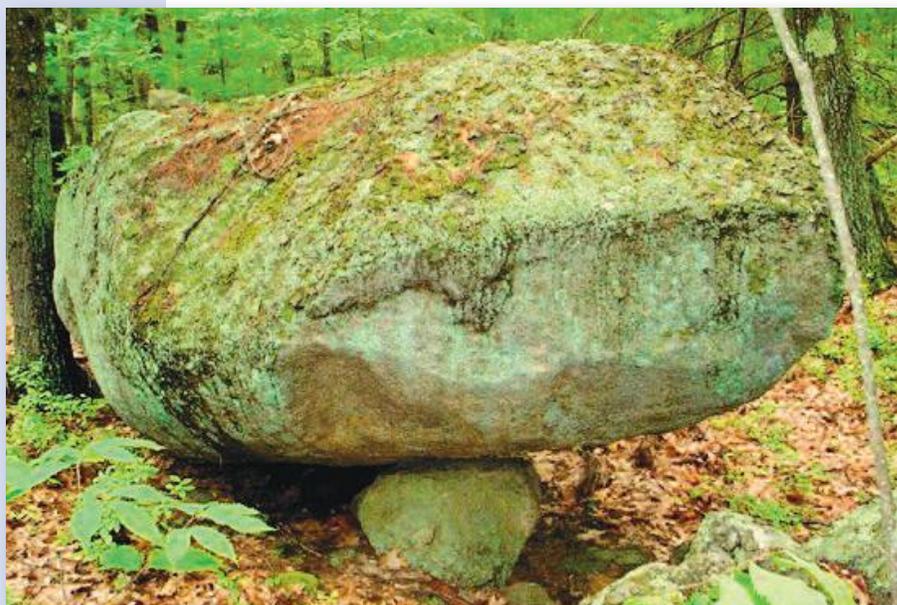
Photo 44: A cairn at America's Stonehenge.



Photo 45 (top): The Burnt Hill Stone Circle near the City of Heath, Massachusetts, photo by Hans-Joachim Zillmer

Photo 46 (middle): Megaliths in the Foxborough State park; photo see [8]

Photo 47 (bottom): Recently discovered stone circle in British Columbia. Unknown photographer.



cation for “hobby archaeologists” like myself, groups like NEARA [3] and others, the “professional skeptics” are having a hard time getting their messages across. More and more megalithic sites come to light and



clearly show that the history of the North American continent might be a whole lot different as some “minds of yesterday” want us to believe. Examples are the incredible stone circle in Burnt Hill near the city of Heath, Massachusetts [Photo 45], which could be straight out of Scotland or Ireland, the megaliths in the Foxborough State Park [Photo 46] [8], a Dolmen in Minnesota as presented in Ancient American Magazine 49 [9], or a recently discovered stone circle high in the Rockies of British Columbia [Photo 47]. The North American continent has only just started to reveal its amazing secrets, and nobody should be afraid for whatever reason to uncover them. Should it turn out that history has to be re-written because of findings that can no longer be denied, so be it. I, for myself, am excited for what the future might bring to light about our past.

[1] Crooker, William S. (1998): Tracking Treasure. The search for East Coast Bounty. Halifax: Nimbus Publishing

[2] Mysteria 3000 - Alternative und interdisziplinäre Archäologie im Fokus ISSN 1619-5744; <http://www.mysteria3000.de/>

[3] <http://www.neara.org/>

[4] http://en.wikipedia.org/wiki/L%27Anse_aux_Meadows#Discovery_and_significance

[5] <http://www.megalithic.co.uk/article.php?sid=2146412586>

[6] Fell, Barry; America BC

[7] Fell, Barry; Saga America

[8] <http://foxborough.k12.ma.us/ancientstones/AShome.html>

[9] Ancient American, Issue 49; <http://www.ancientamerican.com/aa/>

Further Reading:

Joussaume, Roger; Dolmens for the Dead : Megalith Building throughout the World; London 1988

Burl, Aubrey; The Stone Circles of the British Isles, Yale Press 1989

Goudswaard, David; Stone, Robert E.; America's Stonehenge

A guide to Museum Photography

The right camera equipment

For 95% of the population, the camera of choice nowadays is the omnipresent cell phone camera. While cell phone cameras are great for parties and casual shots that nobody will ever use

again after they have been posted on Facebook or Instagram, they are about the worst choice for taking photos in museums. For starters, most cell phones perform poorly in low light. In order to acquire focus, cell phone cameras use a bright, flash-like light (yes, the one that replaced lighters in concerts!). It's exactly this beam that will damage the artifacts over time. These beams and camera flashes are the reason, many museums don't allow photography anymore. It's important to learn how to turn this beam off on your camera or phone. Unfortunately, many cell phones don't even allow you to override this setting.

Camera basics

The problem that cell phone – and most other compact cameras – have, is the limited amount of light they can gather. Every camera – no matter which one – creates its images with four basic settings:

1. **The Shutter** is basically just a door that opens and closes. Its speed will determine how long the light falls onto the sensor.
2. **The Aperture** is , more or less, a round opening of a lens, variable in size. It will determine how much light will fall onto the sensor. It also is responsible for how much of the image will be in focus. This is called the "*Depth of Field*".
3. **The ISO value** is responsible for how sensitive the sen-

Article by Herbert Eisengruber

If you do your own research of humankind's ancient past, you sooner or later want to take your own photos in museums. If you want to do more with your images than just look at them in the comfort of your own home, it becomes important that your photos are of good quality.

In addition to being important for your own research, good quality photographs of ancient artifacts are in high demand from publishers all over the world for various reasons. You can sell quality work on stock photography sites, for example, to help fund new and exciting trips.

At first glance, it seems pretty easy to get photos in a museum. The artifacts don't move, it's usually quiet and you have lots of time to compose your image. Yet, there are surprisingly few high quality photos of artifacts around. Most of the time the images are grainy, blurry and out of focus.

This is because museums (especially modern ones) have some of the most challenging low light conditions a photographer can encounter. The special subdued lighting is needed because artifacts are very fragile to light exposure. Especially items that have their original paint or textiles are in danger of bleaching out if the wrong (or bright) lighting is used.

sor is to light. During the film days of photography, this value was fixed by the film you used for the next 12, 24 or 36 shots. In the digital age, this value can be changed from one photo to the next.

4. **The fourth setting** is not really needed to take a photo, but it is very nice to have control over. It's called the **White Balance**, and it is responsible for the colours of your photo. During the film days, this white balance was – like the ISO – fixed with the type of film you used. If you wanted more vivid images, you had to buy a different film. Today, with our digital cameras, you can again choose this from one photo to next.

Each and every photo that has ever been taken was done with a combination of the four settings above. If you understand the interactions of **the first three** settings, you will understand photography. It's that simple. No matter how many fancy settings or modes your camera features (Portrait, Landscape, Sports, Pets, Kids and so on.), it can only vary the settings above.

The first three settings are the most crucial, as they directly interact with each other. If you change one, at least one other will change as well to keep the lighting correct. Modern digital cameras are extremely good in providing you with the correct settings automatically in most conditions.

The most crucial setting for our purpose of taking images in museums, is #2, **the aperture**. Think about the aperture as the pupil of your eyes. When it's dark, your pupils are big, when it's bright, your pupils are small. The darker it gets, the bigger the pupils have to be, in order to collect light. An owl has big pupils, which allows it to hunt at night. Humans have comparatively small pupils and hunting at night would not be so successful for us.

Camera lenses operate on the same principle. To define how big a lens pupil – or aperture – can open, a standard measure has been created, called an f-stop. The smaller the f-stop number, the more light a lens can gather. Aperture f-stops usually look like this: f1.4, f2, f4, f5.6, f8, f11, f16 (each step up collects half of the light

Photo 2. An ideal situation: Good shutter speed and aperture and relatively low ISOs.



of the previous step) and in your camera's display, it is usually the second value displayed after the shutter speed.

The **shutter speed** is measured in fractions of a second. If your camera displays 200 as shutter speed, it actually means 1/200th of a second. This is the time the shutter door will stay open when you press the shutter. The rule of thumb for our purpose of museum photography is the faster the shutter speed, the better. Slow shutter speeds cause 'camera shake', meaning a blurry image: Nobody can hold a camera perfectly still and the longer the shutter speed, the higher the chances to get a blurry image. There is no fixed value to say what shutter speeds cause a blurry image as it varies with experience of the photographer, among other things. The beginner should be wary if the shutter speed drops below 1/60th of a second, though. My own 'cut off', when I shoot a DSLR, is 1/30th of a second. That's when I start to take 'camera blur counter measures'.

Now we have to adjust the aperture and/or the ISO if your camera allows.

That's why it is important to have a lens that can gather a lot of light. Photographers call that a "fast lens". I consider a lens "fast", if it offers an aperture of f2.8 or below. If you own a DSLR, you are in luck, because most camera manufacturers have just what we need and for cheap prices: **The 50mm f1.8 lens**. It is the single most useful lens for museum photography, and also, the most inexpensive lens you can buy. How cool is that? An f1.8

lens is considered fast in photographer lingo, gathers lots of light, and the 50mm focal length is great for shooting objects in showcases (If you own a DSLR with a crop sensor, you should get a 35mm f1.8 lens to compensate for the crop).

Wow! I know, that was a lot of theory to take in, and I'm glad you stuck with me. Now let's take some photos!

You will find that most artifacts in museums are in showcases in an already dimly lit room. If you look through your camera's viewfinder or screen, you might see something similar to the illustration photos I

have posted throughout this article, and the values displayed are the actual values the image was taken with. The first number (from left to right) is the shutter speed, then comes the f-stop. The A indicates that the image was taken with **Aperture Priority**, which is my preferred setting in a museum. In this setting, the photographer controls the aperture, the camera controls the shutter speed (and the ISO if it is set to automatic). The fourth value is the ISO. It depends on your camera how high you can set the ISO and still get acceptable image quality. Some cheaper cameras and cell phone cameras don't even give you control over this setting. Compact cameras can deliver decent images up to 800 ISO, DSLRs much higher. High end models can go up to 6400 ISO before image quality drops down significantly. I usually cap my cameras at 3200 ISO and use higher values only if I have to. Shooting in RAW format allows sometimes better quality conversions in higher ISO settings.

Photo 3. Metal and Crystal artifacts can be tricky to photograph. Metal like gold is shiny and the highlights get overexposed quickly. The trick is to underexpose those images to preserve the highlights. In post processing, it's much easier to recover the shadows.



60 F2.2 A Iso4000

Tips and Tricks

What to do if the shutter speeds fall below 1/30 of a second despite opening the lenses aperture all the way, and the ISO speeds are maxed out? Speaking from experience, this situation happens quite often in museums. Now you have to hold still. Image stabilization helps, but most lenses with image stabilizer have relatively small apertures to begin with.

It helps to have a heavy camera if you need to hold still. That's one reason professional photographers use them. In a DSLR camera, the mirror flips up when you press the shutter button. This creates shake that comes from having to use slow shutter speeds, and it really can have a negative effect for your images.

Modern DSLRs have Live View, which already flips the mirror up before you take the photo. But to take a photo in live view, you have to hold the camera away from your body which is a bit of a tradeoff.

One technique that always served me well is to utilize the camera's self timer. By doing this you eliminate the vibrations that are created by pressing the shutter button.

Engage the self timer, compose the picture, brace yourself against something sturdy (if possible), press the shutter button, take two slow, deep breaths and wait. Before the shutter will be engaged by the self timer, hold your breath and stand as still as possible. Wait for the click of the shutter.

With this technique you can get great results down to 1/8 or even 1/4 of a second!

Photo 4. This is when it gets tricky. There is such little light available that the ISO are maxed out and further opening the aperture would result in a DOF that is too shallow. Solution: Shoot RAW, underexpose and recover later on the computer.



80 F2.2 A Iso6400

Photo 5: This image is an example for a depth of field that is too shallow. The aperture of f1.2 results in the fact, that only parts of the artifact are in focus.



Depth of field (DOF)

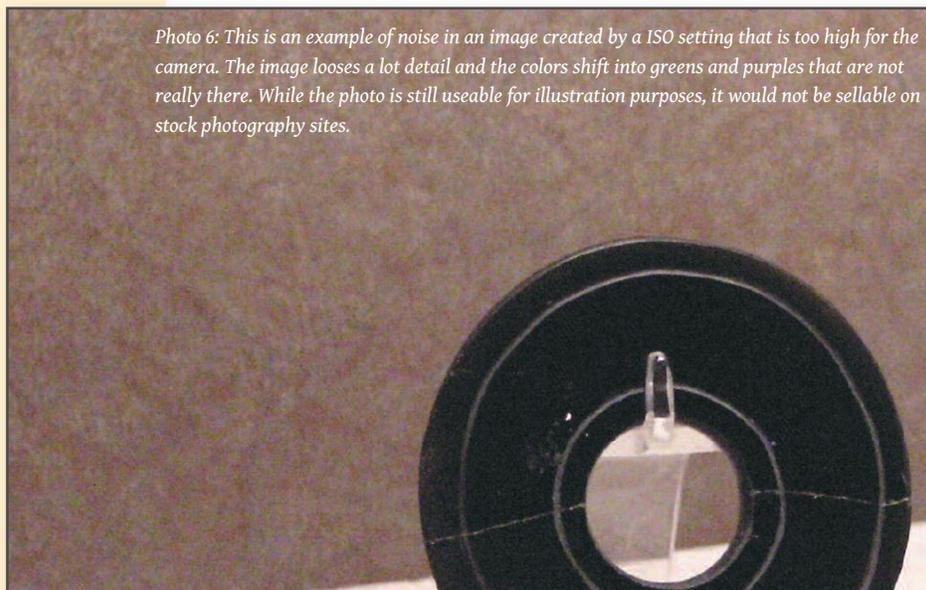
Watch out for too much depth of field. With fast lenses, the depth of field decreases. It's very tempting to open the lens all the way sometimes. But depending on the subject, it might not be advantageous to do so. Especially below f2, you have to be careful and take the extremely shallow depth of field into consideration. Photo 5 is an example how a shallow DOF can have a negative effect on your photo. For Museum photography, I find f2 to be a "sweet spot" for a 50mm lens. For larger apertures like f1.4, you might have to take a few steps back, if room allows, to counteract the shallow DOF.

ISO, noise and detail retention

There is only so much you can do with opening your lens' aperture to get faster shutter speeds. At some point, you will have to increase your camera's ISO speed in order to get the shot.

Increasing ISO doesn't only have advantages, though.

Photo 6: This is an example of noise in an image created by a ISO setting that is too high for the camera. The image loses a lot detail and the colors shift into greens and purples that are not really there. While the photo is still useable for illustration purposes, it would not be sellable on stock photography sites.



By increasing ISOs, you will decrease image quality. Some cameras are better than others in this respect, and it's up to you to find out how your camera behaves at higher ISO settings. With digital cameras, 'image noise' is a big topic. Noise comes with high ISOs and usually refers to small blueish/purple or green/red dots that show up in the image and shouldn't be there [Photo 6]. In recent years, camera manufacturers developed extremely successful noise suppression algorithms (along with better sensors) that allow high ISO photos with little noise. But sometimes, this comes at a cost. Some of those al-

gorithms start to 'smear' pixels in order to get rid of the noise. In the process, the image can lose detail. That's fine for casual photos, but in a museum you might want to capture small details like cracks in a pot, fine weaving or other small details that might be crucial for a better understanding of an artifact.

TIP: Keep noise reduction to a minimum if your camera allows to control this setting. Shoot RAW if possible, as some camera manufacturer's jpg algorithms tend to over-process noise reduction. Sometimes it helps, if you downsize an image from e.g. 24 megapixels to 12 or even 8 megapixels to get rid of excess noise. Very noisy images may benefit from a conversion to black and white. Noise is referred to as "grain" in a black and white image. Grain is sometimes less distracting to the eye compared to noise with its color shifts.

White balance

The artificial light in museums can also be a challenge for some camera's colour rendition. White balance is an important part of any photograph as it can render your photos with strange colours if set wrong. Most cameras have great automatic white balance settings. But the mixed artificial lighting in museums can throw them off. That's why it is a good idea to calibrate your camera with a grey card before shooting. This is very easy, by using a grey (or white) card, you just tell the camera what grey or white is in a specific light situation, and it will adjust its settings accordingly.

TIP: Good camera bags are made with grey

inserts, which can be used as a grey target for white balance.

If you don't have time to do a custom white balance or the situation doesn't allow for it, the best thing you can do is shoot in RAW if your camera allows. The RAW format allows you to set the white balance after the fact, when you are at home on the computer.

TIP: If your camera doesn't allow you to shoot RAW or you ended up with a photo with wrong white balance and you feel that a purple mask of King Tut is not going to cut it, don't delete the file just yet. Sometimes it takes lots of experience to fix colours after the fact. But what's relatively easy, is to take the colour out of the shot altogether and convert it to black and white. I'd take a good black and white shot of King Tut's mask over a purple one, any time.

Counteract silly "no photography allowed" rules

It is my strong opinion that ancient artifacts are a true world heritage and belong to all of us.

Taking photographs without flash and focusing lights does not hurt the artifacts in any way. Imposing total photography restrictions in museums is just plain wrong, unfair and serve only three purposes:

1. To ensure a financial advantage for the museum by marketing postcards of artifacts which are our heritage. This is especially suspect as most museums in the world are publicly funded by tax dollars, and most artifacts are not even available as postcards.
2. An attempt to restrict individuals showing items of controversial nature. This may sound like a conspiracy theory, but I think it's true. Especially as 'disputed' items have been known to 'disappear' after they have been published in alternative history publications.
3. In rare cases, there is a genuine fear that artifacts are damaged by flash photography and the focus light of digital cameras, which is the ONLY reason I understand. But enough of the rant and on with tips on how to 'ease the pain' and take photos where they are restricted officially.

The first and most effective thing is to talk to a manager or supervisor and explain that you will take images without flash or any other light that would damage the artifacts. It helps if you can show a business card of some sort indicating that you are a photographer, and you

know what you are doing.

If that is not possible, you know that the reason photography restriction has nothing to do with damaging the artifacts, but is purely political or financial. To test the latter, ask if there is a fee for a 'permit' for professional photographers in order to take photos. This is why it's important to talk to a supervisor or manager as they usually have more time to listen to your request and have the authority to grant the request.

If this is also a no-go, you know the reason is an irrational, political one. If I encounter something like this, it's 'game on'. Places like these usually have guards all over the place that watch people and stop them from taking photos, while other people's kids can run around screaming and yelling. In those situations, it pays off if you have a small and quiet second camera in your pocket, which does not have a bright LCD screen or makes noise when you are taking photos.

Keep in mind, that the worst thing that can happen is that you are asked to leave the museum. It is not a crime, nor do you violate any law if you are taking a photo in a public museum. These are just rules arbitrarily imposed by people that have, otherwise, no authority whatsoever. No guard is allowed to touch you or your camera gear. Don't let them intimidate you. In 'strict' places, I usually have the following strategy: Leave your camera in the bag and walk around, taking notes of the artifacts you want to photograph. Guards are not always around (they usually can't afford a guard for every room). That's why it is sometimes beneficial to visit such museums more towards the end of the day as guards are tired from standing around.

Now there are places that don't even allow you to bring any bag in (like the Egyptian museum in Cairo). But they usually don't stop you to bring a small bag with supplies like medicine and other small items like a Nikon S01 for example. Also, they usually don't touch women's purses..

If everything else fails, there are 'extreme measures' like cameras hidden in watches which are available on Ebay for \$50-\$100 and work pretty well. Although it hardly ever comes to that.

Of course, all of that depends on your comfort level of defying 'museum authority'. If it makes you feel any better, buy some of their postcards after you 'illegally' took your own. Happy shooting!

El Enladrillado

Remains from before the Flood in the Andes

Article by Rafael Videla Eissmann

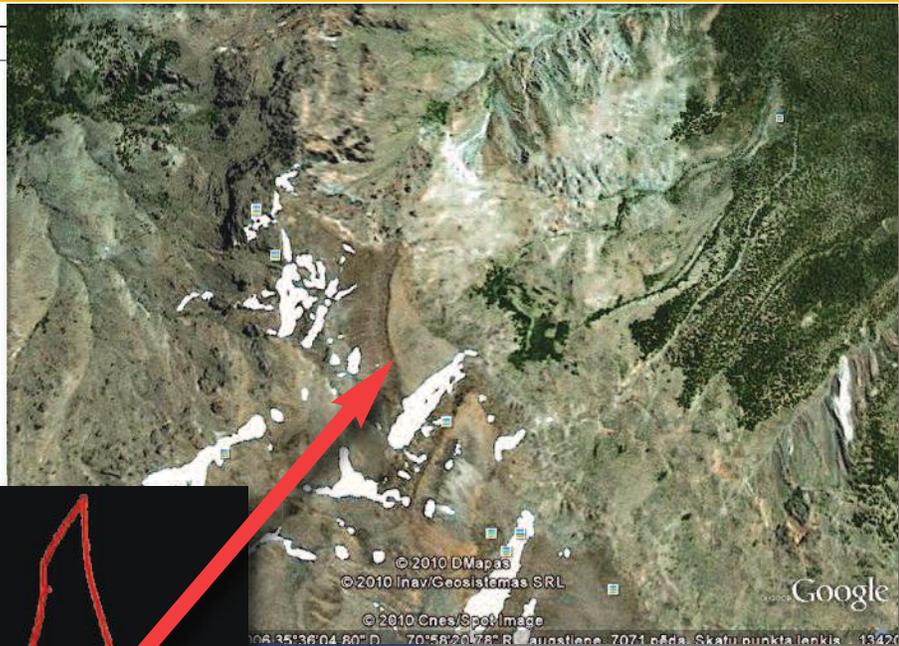
Before the arrival of the Araucarian Indians to Chile there was in the country a more civilized race than the one that the Spaniards found.

*José Toribio Medina
Los aborígenes de Chile
(1882)*

A mystery in the mountains

El Enladrillado is a plateau at around 2184 m above sea level in the Altos de Vilches National Park, in the Region of Maule in the South of Chile. El Enladrillado has a trian-

Left: A panoramic view of El Enladrillado. Right: A satellital image of El Enladrillado that illustre its triangular form.



gular shape of approximately 330 x 170 x 249 m where over 230 stone blocks have been counted.

Since its "discovery" in 1968 there have been many interpretations about the purpose of this plateau in the Andes Mountains: From being the vestiges of an unknown advanced primitive civilization to a space ship airstrip [1].

The main reason for the last assertion is the abundant sighting of UFOs in the area, a peculiar phenomenon which has had numerous witnesses and records. As a matter of fact, *El Enladrillado* is probably one

of the most important hotspots of UFO sightings in the country.

Could it be possible that these almost perfectly shaped stone blocks are natural or the result of the forces of Nature? The scientific explanation indicates that the conformation of the plateau was made by the action of ice over rocks. Its geological chronology goes back 0.5 to 1.7 million years.

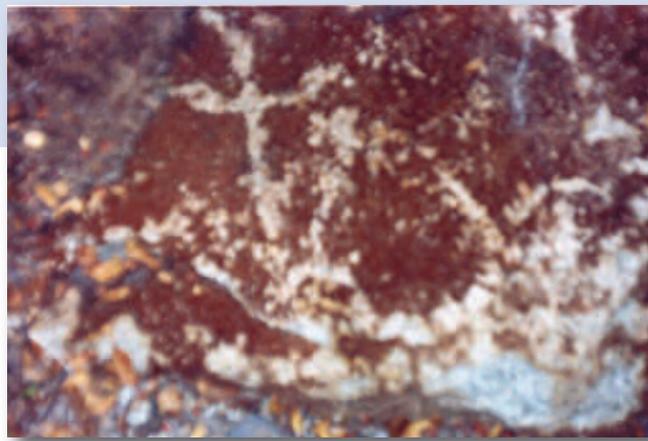
The square and rectangular stone blocks and their alignments seem to contradict that the site has been made by natural causes. But if this would be the case, why has it happened just here –so far known– and nowhere else on the rest of the continent?

Nevertheless, it is not just the stone blocks and their alignments that point to the site being man-made. Cristián Pérez de Arce, who was one of the first persons to visit El Enladrillado after it became known at the end the 1960s, has stated, that there was a menhir in the center of the plateau or “obelisk” as it was called by mountain travelers [2]. This menhir disappeared in the following years and it may have had the same astronomical ritual-calendar functions of other monoliths also found in Chile, like those in Patagonia, Rocas de Santo Domingo, Atacama and in the rest of South America as for example in Tafí, Argentina; in Tiahuanaco and in the Andean world in general.

Besides the menhir, some type of stone altar which reaches 1.55 m wide and 1.40 m high has been found as well as three headed forms similar to birds which are quite eroded due to climate factors. These figures are facing west with a possible connection to the sunset over the Pacific Ocean.

In addition, there are at least four monoliths in the plateau that may have a possible pattern, although this has not been determined yet.

In the nearby area, a petroglyph was identified in one of the paths that go through the forest. It depicts a circle with a central point in it. Another petroglyph describes a cross similar in its proportions to the astronomical constellation of the *Southern Cross*.



A petroglyph with a cross figure on the way to Laguna del Alto. Is it a possible representation of the Southern Cross constellation?

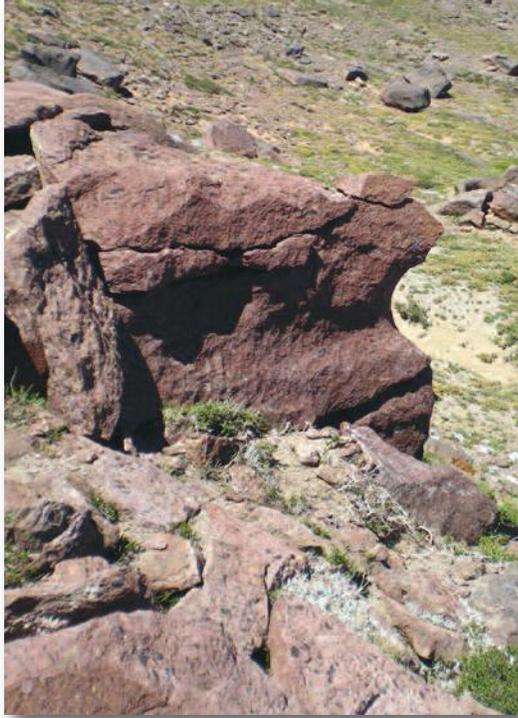
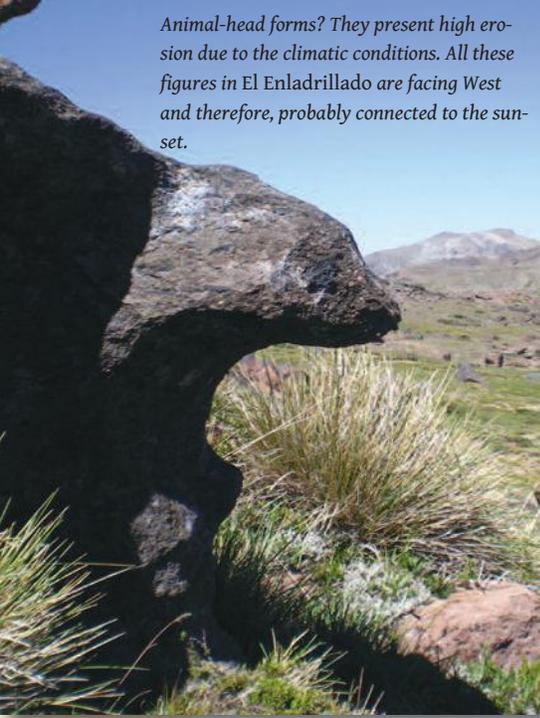


Left: The solar petroglyph in the path to Laguna del Alto.
Right: The stone altar in El Enladrillado.



Perhaps one of the most extraordinary discoveries in the area, is a stone map that represents the continent of South America.

Animal-head forms? They present high erosion due to the climatic conditions. All these figures in El Enladrillado are facing West and therefore, probably connected to the sunset.



Some of the stone blocks of El Enladrillado.

The megaliths of the plateau.

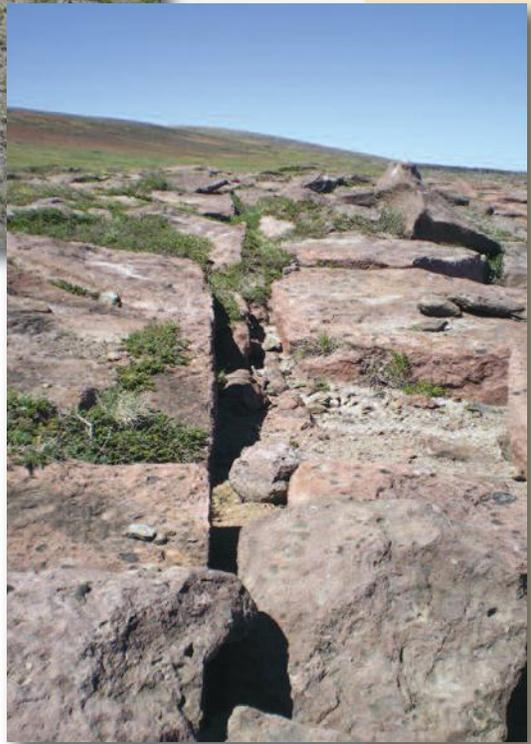
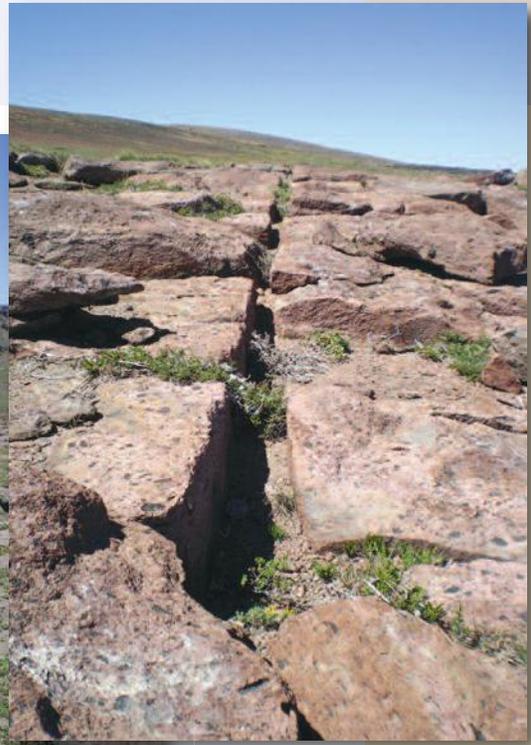




Different stone blocks with right angles in El Enladrillado.



The stone blocks that shape El Enladrillado.



The discovery of a stone map in the Andes.

During the first weeks of January 2005, halfway between *El Enladrillado* and Laguna del Alto, I discovered a stone block with the surprising and extraordinary representation of the American continent. Our group was heading to Laguna del Alto to rest and to prepare for the next day journey to *El Enladrillado*, when we stopped to drink some water from a stream. While the others sat down to get some rest, I just walked around. Then I saw this map which immediately caught my attention because of its unique shape.

The representation corresponds to a low relief which geographically starts in North America. One can see an outline similar to the East Coast, but not quite the same how it presents today with a wider Peninsula of Florida. The Gulf of California does not appear and in the Gulf of Mexico a larger continental mass can be observed. Cuba does not appear as an island but as part of the Peninsula of Florida.

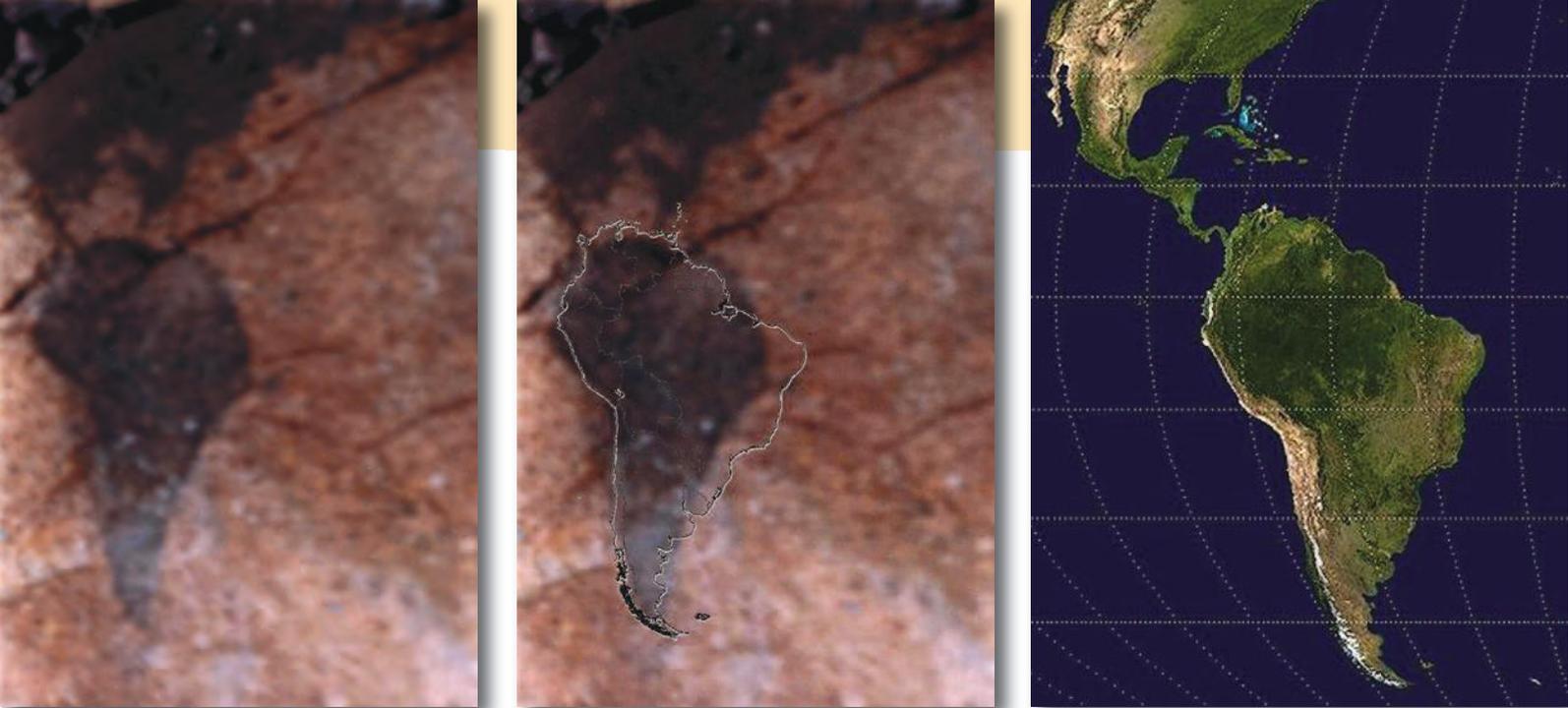
The coast lines of South America are quite the same as they are today: Colombia, Venezuela, Guyana, the Atlantic coast of Brazil, Uruguay – where there is a small difference in the mouth of the Río de La Plata – Ar-

gentina, Chile – with Tierra del Fuego not separated from the continent and Patagonia without fjords or islands –.

The Pacific coast of South America is fairly the same compared with today's maps.

This representation is located on an approximately 1.50 m stone block, and is about 25 cm long and 20 cm in its widest part.

Who were the authors? When and why was it made? What geographical knowledge did the authors of this map possess? Why was it made up here in the Andes? The geographical knowledge contained in this carving covers most of the continent and it indicates some different coast lines and the absence of Cuba as an island



Left and center: The extraordinary lithic map of America found near of El Enladrillado. Right: The pseudo-cylindrical Mollweide Projection used for global maps. The similarity in these two representations is remarkable.

and the lack of fjords or islands in Patagonia. Because of these factors, could it be possible that the map was made before the geographical changes due to the last Deluge or Great Flood that took place about 13,000 years ago and ended with an Ice Age, as proposed by Hanns Hörbiger and Philipp Fauth with their 'Glacial Cosmogony' theory which has been strengthened by the *American Geophysical Union* in 2007?

Critics like historians, geographers, cartographers and other scholars often try to dismiss maps like these for several reasons. They point out that before the 16th and 17th century, there was just not enough scientific geographical knowledge available. They also say that such maps have been copied erroneously from other maps and wrong scales or orientation points have been used. They say that the geographic information contained in those maps shouldn't exist. In short, they are 'impossible maps'.

One of these 'impossible maps' is the one of Piri Reis (1513), which was published in his work titled *Book of Navigation* (1523). What makes this map astonishing is, that it shows a part of the continent of Antarctica at a time when it was supposedly unknown. And as a matter of fact, Piri Reis also had partial knowledge of the existence of a larger polar continent, the *Terra Australis Incognita*, south of the Magellan Strait. According to Piri Reis, his map was based on much earlier maps. Today, we only know one part of this fascinating chart.

The notes of Piri Reis were transcribed by the scholar Bay Hassan Fehmi and later published by Yusuf Akcura – then President of the Society for Turkish Historical Research – in his 1935 work *Piri Reis Haritasi*, and later republished by Ayse Afetinan in 1954 under the title of *The Oldest Map of America*.

In his book, *Maps of the Ancient Sea Kings. Evidence of Advanced Civilization in the Ice Age* (1966), Professor Charles H. Hapgood wrote, that this map would be one of the proofs of a high civilization in the past, an idea followed later by Flavio Barberio in *Una civiltà sotto ghiaccio* ("A civilization under the ice", 1974).

How can it be explained that this map from the year 1513 exists, when the continent of Antarctica wasn't discovered by Fabian Gottlieb von Bellingshausen and Mikhail Lazarev before 1820 and one year later by John Davis? Both Charles H. Hapgood and Graham Hancock have pointed out rivers, lakes and mountains that in fact exist but are now covered under the ice of the Antarctic. They suggest the existence of a preglacial culture that knew about Antarctica. It seems that this knowledge has somehow been carried throughout time, and it was the source used by Piri Reis.

However, this is not the only map that contains geographical information that does not correspond to the knowledge of its time. A map developed in 1531 by Orontius Finaeus, a prestigious mathematician and cartographer, with the surprising title of *Terra Avustralis*,

describes the Southern polar continent as well. Once again, the unsettling question emerges: Was there knowledge of Antarctica before the explorations of modern times? Where did this knowledge come from? It is quite interesting to point out, that Greek philosophers defined the spherical shape of Earth as well as the fact that they referred to the *Terra Australis Incognita* or "Unknown Southern Land".



Left: The extraordinary map of Piri Reis (1513). A portion of Antarctica can be appreciated in the lower side of the map. Right: Detail of the map of Orontius Finaeus of 1531: The Terra Avstralis. This is, the Austral Land, Antarctica.

The text on the map of Orontius Finaeus indicates: *Terra Australis recenter inventa sed nondum plene cognita, which means: Southern land recently found but not explored...*

Recently found in 1531? Surprisingly, the map shows mountains, valleys and rivers that do exist, but are covered by large masses of ice, a fact that become known only in the 1956's International Geophysical Year, when sound measurements and other scientific analysis were made and allowed making an ice-free map of Antarctica. According to some geological studies, some portions of Antarctica would have been ice-free around 7000 and 4000 B.C. Another 'impossi-

ble map' is the one of Phillippe Buache, who was by 1729, the first cartographer of the King of France. Buache was also a member of the *Académie Royale de Sciences*. One of his most important works is the *Atlas physique* of 1754 where he presented a polar continent in the Southern hemisphere.

Moreover, another proof of the knowledge of Antarctica is found in the epic *La Araucana* – its three parts were published respectively in 1569, 1578 to 1589 – written in Chile by the poet and soldier Alonso de Ercilla y Zúñiga:

*Chile, fértil provincia y señalada,
en la región antártica famosa,
de remotas naciones respetada,
por fuerte, principal y poderosa.*
("Chile, fertile and known land
in the famous Antarctic region
respected by ancient nations

because of being a strong, important and powerful [one]").

Why did Alonso de Ercilla y Zúñiga write about the *famous Antarctic* region? What knowledge did people like Piri Reis, Orontius Finaeus, Phillippe Buache and Alonso de Ercilla y Zúñiga have about Antarctica?

Other 'impossible maps' that present the Antarctic land are those by Francesco Rosselli (1508-21), Lopo Homem (1519), Gerard de Jode (1593) and Matthias Quad (1600).

But yet, as a matter of fact, the stone map of *El Enladrillado* is truly outstanding even among these impossible maps because it just does not fit within known history: Who made it? Why was it made? How old is it? A big mystery hangs over the enigmatic plateau of *El Enladrillado* and this extraordinary map of America. An indirect estimation of its age has been given by archaeologists Alberto Medina Rojas, Ruperto Vargas Díaz and Ciro Vergara Duplaquet when they stated a possible human presence during the Pleistocene time in Vilches [3].

The possibility of human presence in the area would be around 12,000 B.C., which corresponds to the Archaeological Paleolithic.

Although *El Enladrillado* is an enigma, the map is an even greater one, because it would be the possible proof of an advanced culture in the area. This archaeological evidence would confirm the statements of



Hapgood, especially in *Maps of the Ancient Sea Kings*, where he described a remote worldwide civilization that witnessed Earth's last great catastrophe.

One interesting point of these 'impossible maps' is the type of cartographic projection used, which corresponds to spherical trigonometry, similar to the *Geographia* (150 B. C.) of Greek Claudio Ptolomeo; the Chinese map *Yü Chi Fu* or *Map of the Tracks of Yü The Great* (1137 B. C.) and the map of Nicolo de Canerio (1503-05) that represents Earth in spherical form.

Hapgood has shown, that a lost civilization existed whose cartographers developed true world map projections. Even more, he suggested that these world maps are evidence that in ancient times, before the appearance of any of the known cultures, there was an advanced civilization which, although it might have settled in a specific region, had world-wide cultural connections. According to Hapgood, the evidence of this lost civilization exists, but there has been no interest among historians in acknowledging it. Furthermore, its existence has

been rejected because it would simply contradict mainstream history. In the view of Hapgood, other ancient cultures were influenced and kick-started by this 'root-culture'.

Is it possible that the maps – or better, the knowledge contained in them – could come from such an early time? The maps and cartographic information contained in them would prove him right.

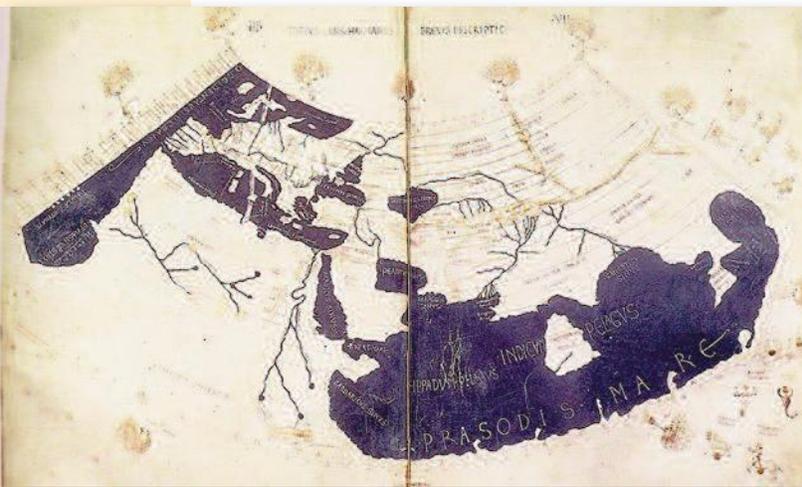
And what can be said about the stone map of *El Enladrillado*? Not much, besides some facts: Whoever made it, had knowledge of all or almost all the geography of the Americas and due to the larger continental mass representation, the absence of main islands and in some areas different coast lines, it would suggest its pre-ice age antiquity, prior to the arrival of the Asian immigration and population of the Americas.

Also, the stone map of *El Enladrillado* would correspond to a Mollweide or Hammer Aitoff cartographic projection, or better, a spherical representation of the planet. What is the age of *El Enladrillado*? What was its function? Was it a magical-religious center, a temple to the Gods, of the *Antupaiko*, in the altitude of the Andes Mountains? Why does it have a triangular shape?

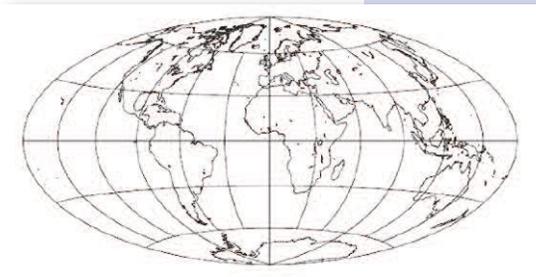
Following the data provided by the archaeological evidence such as the *piedras tacitas* and stone tools of Altos de Vilches, the age of *El Enladrillado* would go back at least to the late Pleistocene or Archaeological Paleolithic, which

would place it around $\pm 12,000$ B.P. ($\pm 10,000$ B.C.). The stone blocks, the menhir, the stone altar, the bird-head figures and the petroglyphs would be the evidence of a pre-indigenous culture.

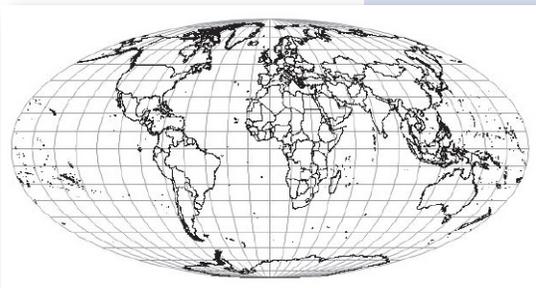
This was the Paleoamerican group, the *Indios Blancos* or *White Indians*, who had dolicoide skull type, differing than the brachycephalic type of the Asian immigration groups.



Left: The map of Claudio Ptolomeo (150 b. C.). Right: A detail of the map of the world by Nicolo de Canerio (1503-05).



The Mollweide and Hammer Aitoff cartographic projections, respectively. The stone map of *El Enladrillado* has a similar representation.



Prediluvial sites and the Great Catastrophe

One of the oldest sites in South America is the city of Tiahuanaco and its ruined megalithic monuments such as the *Sun Gate* and the temple of Kalasassaya. As proposed by archaeologists Arthur Posnansky and Edmund Kiss, Tiahuanaco was a sea port that succumbed in the last Great Catastrophe. This suggestion would be corroborated by the large amount of sea sediments, as well as sea fossils found in the area surrounding Tiahuanaco. This mega-cataclysm has become known by modern geologists as the *Younger Dryas Impact* or *Clovis Comet* which took place around 12,900 B.P.

According to the Andean myths and legends that were later written down by the Spanish cronistas, Tiahuanaco was a city built by the Viracochas, or Huaracochas, the civilizing figures of the Pre-Columbian times that were referred as the *White Gods*. In this regard, Gerd von Hassler has appropriately written *that these White Gods were in fact men. They belonged to a high and advanced civilization that faced a major cosmic catastrophe and were forced to struggle for their existence during the Stone Age. They had skills and powers, and they knew how to express their cultural development. But at the same time, they were too few to create a new culture, a new civilization in the conditions they had to face then.*

In that sense, the survivors of a sunken civilization were limited just to one remaining thing: To transmit their knowledge to others and to unwillingly become the Gods of the youngest generations. And, as a matter of fact, that is what they became in both the Old and the New World. In the first, they reached their goal after almost five thousand years and here –in the vast lands between the Amazon's

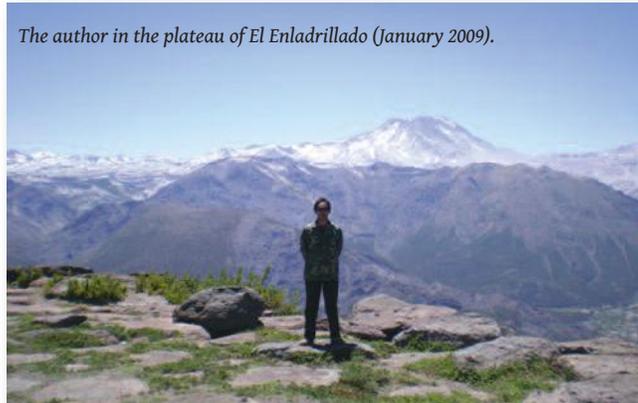
mouth and the almost uninhabited mountains– after one thousand years later.

According to the geological and archaeological studies of Arthur Posnansky and Ralf Müller, the early Tiahuanaco culture was founded around 14,000 B.C. during the last prediluvial age [8]. During this time, a striking geological process started to take place: The Andes rose in different stages with an intense telluric activity [Editor's comment: telluric activity = movement of the Earth] that meant the rise of the area known today as the *Altiplano* or Highland of the Andes, up to over 4000m.

Referring to the destruction of this early Tiahuanaco, ethnologist Belisario Díaz Romero wrote, that *the engineer and geologist Lorenz Sundt studied the Andean highlands, remarking that huge ice masses filled the valleys and areas of the highlands during the last Ice Age and that the melting process of the area triggered major floods. Was the consecutive water and glacial action, and the later advance of the Andean mass of ice the great flood that destroy Tiahuanaco? This is not*

likely to be a telluric phenomenon that would have put down the standing megalithic constructions, but instead the glacial meteorological phenomena the caused the destruction of Tiahuanaco and forced its inhabitants to leave it. According to Posnansky, the geodesic calculations made from the monuments of this metropolis gave age of 10.500 years and even 12.000 according to the opinion of other scholars. This would be chronologically closer to the time when the above mentioned phenomena would have taken place (...). This period is simply called Glacial by Sundt and is in fact the Post-Glacial or Alluvium - the beginning of the era we live in - that started the floods phenomena and the later Glacial Age expanded ice and snow

The author in the plateau of El Enladrillado (January 2009).



Bottom: A hypothetical representation of the world before Atlantis sank according to Patroclus Kampanakis in his book *The Procataclysm Communication of the Two Worlds via Atlantis*. (Constantinople, 1893). Tiahuanaco appears as a sea port.



further over the mountains, creating huge masses of ice and covering a vast region that covered both the mountains and most of the territory of South America. When normal temperatures returned - although they were not quite the same as before - the melting process began with the withdrawal of the ice back to the mountains. Huge floods and avalanches must have taken place then, changing the entire region! This must have been a very difficult time for the inhabitants, because they didn't know what was really happening and where to find shelter. They were dying by the thousands just like other species around them.

This is how Tiahuanaco was flooded and its people were forced to migrate... But the temples and the statues of the Gods were still standing. Thus it became a Holy City, an eternal city that was preserved by the Gods (...).

This is how Tiahuanaco was flooded and its people were forced to migrate... But the temples and the statues of the Gods were still standing. Thus it became a Holy City, an eternal city that was preserved by the Gods (...).

This catastrophic event took place around 8780 B.C. and must have happened along the equinox precession and the larger eccentricity of the orbit of Earth. Hence, the reason for the 'sinking of Atlantis' was geological rather than astronomical.

A whole continent sank into the ocean, getting covered by two seas that were separated until then, changing the weather in both Northern and Southern hemispheres. And this enormous geo-physical process created the Ice Age as well.

As a result, inherent to the great movements of the Earth's crust, the sinking of a large part of the crust generated the opposite movement at the other end: While the movement that made Atlantis sink, in the American region precisely in the tangential to the area that sank, caused the rise of the land into the Pacific Depression that corresponds to the two geographical bands of 20 degree of the Southern latitude: The highlands of Bolivia. This plateau rose over one thousand meters. And was covered by ice after that [9].

The origin of this devastating process has been explained by the American Geophysical Union in 2007. They concluded that around 13,000 years ago, a heavenly body crashed into Earth, creating a "fire rain" that burnt extended regions of the Northern hemisphere and making its ice sheets melt into the Atlantic Ocean,

therefore affecting the Gulf Stream and flooding the coastal areas. This was the Great Flood, the 'Götterdämmerung' or Twilight of the Gods (Asen) according to the Eddas, the Apachiohualiztli of Mesoamerica or Tri-palafquén of the ancient Araucanos. This is what we find in the myths and the fragmentary legends throughout the world. This is the Great Deluge that destroyed the prediluvial cultures and that triggered the climate change and the transformation of the inhabited areas. This is when Atlantis sank, and when the raising of the Andean highlands took place making the ancient sea port of Tiahuanaco reach 3850 m over sea level.

Did the same happen with *El Enladrillado*? Could *El Enladrillado* also have been a prediluvial port?

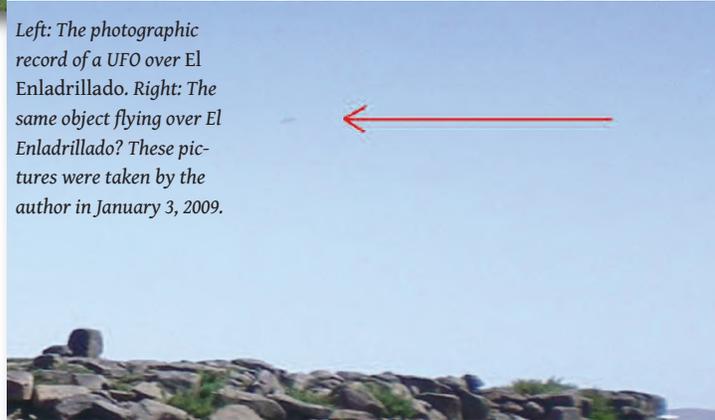
Just like in early Tiahuanaco, the people of *El Enladrillado* needed to migrate in order to survive.

Signs from heaven: Today's photographs; petroglyphs from yesterday

During the morning of February 3, 2009, while studying and photographing the stone blocks of *El Enladrillado*, an ex-

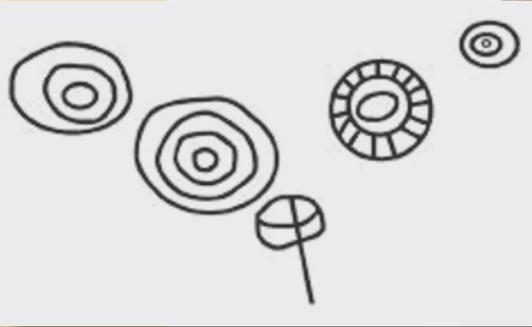


Left: The photographic record of a UFO over El Enladrillado. Right: The same object flying over El Enladrillado? These pictures were taken by the author in January 3, 2009.

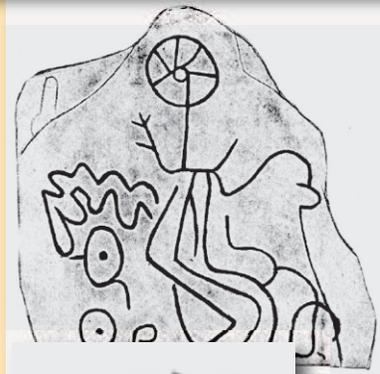




Left: One of the petroglyphs known as the “Suns of Malloa” in the Región de O’Higgins, in Chile. Right: A petroglyph in Colbún, in the Región del Maule of Chile. Are these petroglyphs the representations of the Sun or of some heavenly phenomena?



traordinary picture was taken, which shows an Unidentified Flying Object. Although the phenomenon was captured by two



cameras, one belonging to Mr. Hans M. Fiebig and the other one to the author, you can see different objects, although we don’t know for certain, if the same object was captured.



Interestingly, despite the clarity of the summer sky that morning, the object was not seen by any of the four members of the expedition.

It’s very interesting that different petroglyphs found in nearby areas have similar representations as the one caught on the camera.

[1] See the newspapers La Mañana de Talca (August 8, 1968), El Sur de Concepción (August 25, 1968), Las Últimas Noticias (October 26, 1968) and La Tercera (September 19, 1978).

[2] Personal communication with the author in Santiago de Chile, January 2008.

[3] Medina Rojas, A. & Vergara Duplaquet, C. Nuevos trabajos y conclusiones sobre el yacimiento de Altos de Vilches. Pages 462-466.

[4] Medina, J. T. Los aborígenes de Chile. Page 63. In relation to the paleoamericans’ dolicooid skull type see the interview to archaeologist Nelson Gaete studied the human mains found in Tutuquén in the Región del Maule, Chile (Radio Universidad de Chile. Santiago de Chile, 15 de Noviembre de 2005).

[5] See Edmund Kiss, Das Sonnetor von Tiahuanaku und Hörbigers Welteislehre (1937).

[6] See Very high-temperature impact melt products as evidence for cosmic airbursts and impacts 12,900 years ago. In: Proceeding of the National Academy of Sciences of the United States of America (July 10, 2012); Evidence for an extraterrestrial impact 12,900 years ago that contributed to the megafaunal extinctions and the Younger Dryas cooling. In: Proceeding of the National Academy of Sciences of the United States of America (October 9, 2007); Terrestrial Evidence of a Nuclear Catastrophe in Paleoin-dian Times. In: Mammoth Trumpet (March, 2001); Evidence from central Mexico supporting the Younger Dryas extraterrestrial impact hypothesis. In: Proceeding of the National Academy of Sciences of the United States of America (March 27, 2012); Nanodiamonds in the Younger Dryas Boundary Sediment Layer. In: Science (January 2, 2009); Shock-synthesized hexagonal diamonds in Younger Dryas boundary sediments. In: Proceeding of the National Academy of Sciences of the United States of America (August 4, 2009) and Nanodiamonds and wildfire evidence in the Usselo horizon post-date the Allerød-Younger Dryas boundary. In: Proceeding of the National Academy of Sciences of the United States of America (May 15, 2012).

[7] Von Hassler, G. Los sobrevivientes del Diluvio. Page 250.

[8] See the books by Arthur Posnansky, Tiahuanacu y las razas y monumentos prehistóricos del altiplano andino (1910), Tiahuanacu y la civilización prehistórica en el altiplano andino (1911), Una metrópolis prehistórica en la América del Sud

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[9] Díaz Romero, B. *Ensayo de prehistoria americana. Tiahuanacu y la América Primitiva*. Pages 144-148.

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Book & Film Recommendations

In every issue, we are going to suggest book and/or film titles that are of interest to the PaleoSeti or Lost Civilization Theories.

Simcha Jacobovichi in association with: Vision TV and History International

The Naked Archaeologist

Review by Herbert Eisengruber

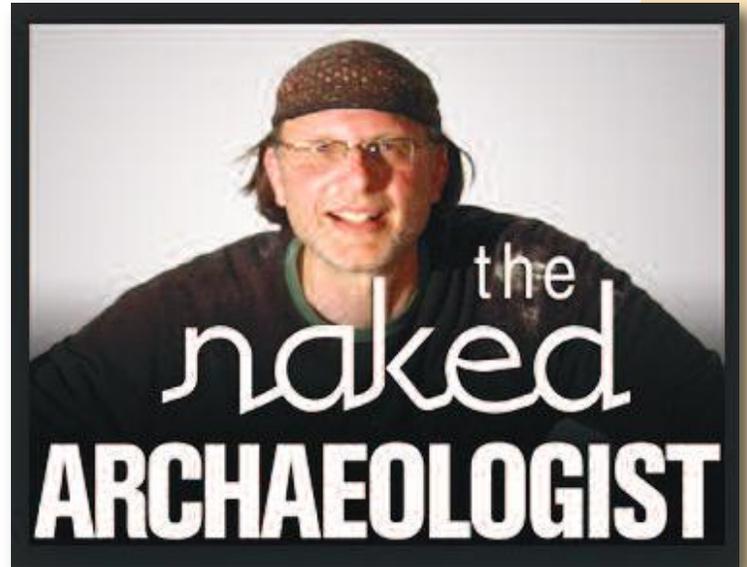
You will be happy to know – or disappointed, it depends on your point of view – that you are able to read this article with your whole family. No, the Naked Archaeologist is not really naked. Only his archaeology is.

It has to be mentioned to our readers that the show doesn't directly relate to the Ancient Astronaut or Lost Civilization Theories, but it's so interesting that I would like to mention it here.

When I first saw select episodes of this show, I didn't know what to think about it. It was a strange mix of snippets of old biblical b-movies, funny animations, interviews with archaeologists that work in and around Israel and it was moderated by this casual guy, which always wears this strange hat. This show didn't look like a big, polished production, but more like a casual walk along with the presenter (the guy in the hat) who is interested in biblical archaeology. The show's unique "packaging" suggests at first, that its content is geared more towards an audience that casually wants to learn about the bible in a fun way, but this is a completely wrong impression.

After a deeper, second look, the show is radical, outside-the-box thinking and features incredibly potent, thought provoking and controversial stuff. Its director and presenter is Canadian/Israeli Simcha Jacobovici, an Emmy award winning documentary film maker, who's unobtrusive, friendly, yet knowledgeable personality guides the viewer through 65 episodes in 3 Seasons.

The Naked Archaeologist is a Canadian production and doesn't seem to be well known outside of Canada. Many of the episodes shine a light on biblical stories and myths and its potential archaeological connections. Jacobovici presents a lot of his own theories and findings



which he collected over the years. Some of those are very controversial as they touch on – naturally in the biblical lands – religiously and politically sensitive material. But the show packs those theories and findings in such a charming package that it never seems to offend anyone directly, which is quite a feat in these highly sensitive areas.

The 65 episodes are not only a treasure trove of information about biblical archaeology and its stories, but also an excellent example of how history and archaeology can be fun and exciting if you are allowed to think logically for yourself and draw your own conclusions without prejudice and judgment. Although this show is not directly connected to the paleoseti or lost civilization theories, I highly recommend it as it is a great example of how much fun serious research can be. Many established archaeologists can learn a thing or two from Mr. Jacobovici of how to engage an audience.

The show is available for purchase from the following retailer:

<http://www.apltd.ca/>

and can be streamed online on Hulu:

<http://www.hulu.com/the-naked-archaeologist>

Missunderstood technology? Depictions of Personal Flight Technology

Article by Herbert Eisengruber

In 1984, as an eleven year old, I was allowed to stay up and watch the opening ceremony for the summer Olympics in Los Angeles. The games were held during the height of the cold war and were boycotted by the former Soviet Union and its allies. The opening ceremony was planned to be especially spectacular as the world watched and US superiority should be displayed. I remember vividly the most surprising moment in the ceremony. My family was sitting in front of the TV when all of us – old and young – in unison shouted “ja, wahnsinn!”, the German equivalent of “Oh my, unbelievable!”. There, in the Olympic stadium of Los Angeles, was a man flying through the air, without any wires, parachute or being suspended from a helicopter or blimp. He only wore a relatively small backpack that lifted him up and carried him through the air.

Photo 1. Source: Wikipedia Commons; Author: Matthias Kabel



moment. There, for the first time in modern history, a big audience witnessed something like this. 99.9% of the world’s population only knew of similar technology from science fiction novels or movies. But this was real, right in front of our eyes.

This event left an enormous impression on my young mind. From a very young age, I was fascinated by everything space, technology and science fiction related. I watched Space Shuttle launches on TV and my parents had to tell me everything about the Moon landings that happened – sadly – just before my time. Pretty soon, so I thought, we all will

the air. You could hear a distinct hissing sound coming from the jets of his backpack, but only at the beginning of his short flight as the spectators of the stadium had a brief moment of quiet admiration of what they saw. After that, the roar of the crowd broke loose, that overpowered every other sound in the stadium. We all witnessed a historic



Photo 2. Modern Manned Maneuvering Unit (MMU) in Space
Photo courtesy: NASA



Photo 5



Photo 6



have Jetpacks, and we will fly to work and school. But like so many "Space age dreams" from the 50s, 60s and 80s, the jetpack technology was never really developed further than just being a curious "show effect", and it never really got any practical uses. Well, that's not entirely true. It didn't really get any use inside the Earth's atmosphere. Outside, during manned space missions, the jetpack was of utmost importance. For space exploration and extravehicular activities they are called 'manned maneuvering units' or MMU.

They allow astronauts to operate and navigate in space without being tethered to the spacecraft and give them great freedom to work in space. MMUs have become quintessential for manned spaceflight since then.

The concept was developed much earlier in the mid-1960s, but has been kept a relative secret from the public, as the military wanted to explore its potential for its wartime use. The principle is simple: If you strap a backpack on a pilot that generates so much thrust that it can lift a man from the ground with jets, you have a flying person without wings.

The theoretical uses for such a device are pretty much endless. The problem is, that generating so much thrust requires a lot of energy, and it is problematic to store this energy in form of fuel in a small backpack. That's why jetpack flying times – and therefore its uses - here on Earth are relatively limited. The 1984 flight of Los Angeles was about the maximum one was able to do with

one of those back then. Hence, for a long time, jetpacks were nothing more than a curiosity here on Earth, and the jetpack never really took off (pun intended). Until the year 2009, when a company called 'Jetpack International' looked at the concept again with more modern technology. Their current model, the 'Jetpack T-73' gets a flying time of 9 minutes or a traveling distance of 20 miles.

So we know that the jetpack is a fantastic tool for space exploration. What would happen if we could somehow manage to increase flight times here on Earth in the Atmosphere? If technology would overcome the energy/flight time problem, this technology would be – without a doubt – one of the most useful tools ever conceived, and we would be closer to the "Superman" comics than we ever thought possible. Is it possible that we could find a source of power that would allow us to increase flight times of those jetpacks or MMUs? Or would we have

to modify the jetpacks in order to get more flying time out of them with the resources we have available? And, you might ask, what does all of that have to do with Ancient Astronauts?

During a stroll through the British Museum in London, England, I came across a stele from ancient India which sparked my curiosity. A few years later, I saw a very similar one in the Metropolitan Museum of Art in New York [Photo 4, 6].

The stele shows a person (the goddess Shiva) standing in a very technical apparatus. The hands and arms of the person rest on armrests in a way that is eerily similar to modern MMUs and jetpacks. There are more curious details of the stele. First, I find it unusual that the person is standing upright. It is very unusual to find people being depicted in an upright position with armrests. The second detail is that the legs of the person seem to be strapped in with some form of restraint. Third, the person is depicted with multiple arms. If you look closer at the modern MMUs and Jetpacks shown in photo xx and xx, you can see how somebody who might have a limited technical understanding might get the impression



Photo 7. A wing suit in action.
source Wikipedia Commons
Photo by Richard Schneider

merous powered flights since 2004 [Photo 8. But is all of this new, or did it happen before? In a museum in Quito, Ecuador, I came across an amazing figurine, approximately 20cm in width. The winged creature almost looks like an Egyptian artifact in style [Photo 9 & 10]. But the most amazing thing about this figurine is the wings that can be aerodynamically articulated. Tilt the wings up and the craft dives and vice versa. The depiction of this figurine is absolutely stunning if you see it with 'technical eyes'. The aerodynamic shape of the wings is amazing in its own right, but the fact that the wings can be tilted up and down shows a clear technical understanding of manned flight. What did the artist witness? Was it something similar to a jet powered wingsuit which we just started to develop today? It is amazing that the development of new technologies enable us to shine a better light onto our past. We just have to open our eyes and see!

that the person using the MMU has two sets of arms. The old Indian epics are full of weird and wonderful technological achievements like, Vimanas, mythological 'flying palaces' in which the ancient gods lived. Are the above photos of Shiva in her strange contraption a depiction of a misunderstood Jetpack or MMU? Are the leg restraints shown a sign that the person riding in it had to "fasten their seatbelts" to be able to handle the G-forces that the apparatus created? Was the second pair of arms nothing but the misunderstood exhaust system of the pack? Another development in recent years are the so called Wing Suits [Photo xx]. They enable base jumpers and parachuters to glide for many kilometers through the air before they have to deploy their parachute. In a way, the age old dream of flying men or bird men has become true. Based on very similar technology are powered wingsuits [Photo 7] that basically combine wingsuit and jetpack technologies. The most impressive example of a jet powered wing suit is the one from Swiss pilot Yves Rossy, who did nu-

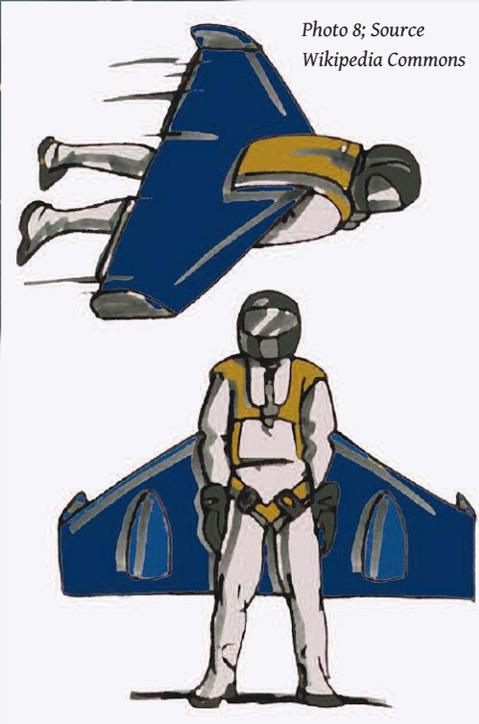


Photo 8; Source Wikipedia Commons



Photo 9



Photo 10

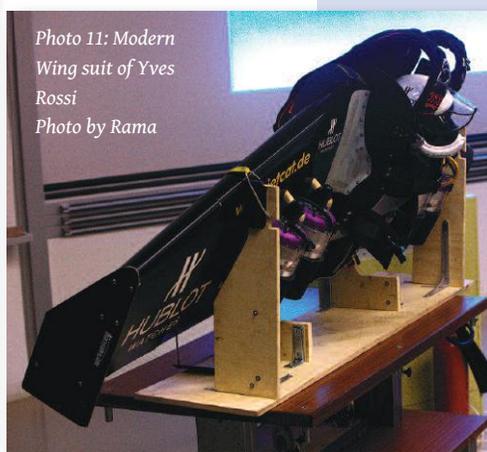


Photo 11: Modern Wing suit of Yves Rossi
Photo by Rama



Stormy clouds over the ancient site of Sillustani in Peru

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Webpage

Please check out our website at www.paleoSETI.com for more background information and much more PaleoSeti research. www.paleoSETI.com is in its 16th online year and one of the longest running websites dealing with the Ancient Astronaut Theory.



Next Issue, Spring 2015

Teotihuacan - Where men become Gods

Misunderstood technology?
Biohazard suits in the past.

The Case for Ancient Astronauts - Part 4

The Secret of Guadalupe

... Available late April 2015