

# ANCIENT SKIES

*"Come Search With Us!"*

## Official Logbook of the Ancient Astronaut Society

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### ANCIENT ROCK-MOLDING TECHNIQUES

BY GERARDO LEVET\*

There are several theories as to how the ancient people carved intricate designs in hard stone and were able to construct huge stone structures with unbelievable precision. Perhaps the most commonly accepted theory is the traditional scientific explanation that the primitive people accomplished these gigantic works by the use of hand tools, some stone and some copper or bronze. In my view this theory is totally unacceptable, since many of the materials are of extremely hard stone, such as diorite, andesite, prophyry and granite. It is like trying to cut a steel ball-bearing with a razor blade.

Similarly, traditional science explains the transporting of huge blocks of stone by thousands of men using ropes and wooden rollers. However, when one considers the terrain which was traversed, such as the swampy regions of southern Mexico, it is highly unlikely that the colossal stone Olmec heads, some weighing up to 40 tons, could have been transported in this fashion for 500 miles over mountains, across deep rivers and through deep canyons.

Another theory as to how the primitive people worked the hard stone is that they first softened the stone by rubbing it with the juice of a certain plant. Colonel P. H. Fawcett mentions this in his journal about his travels in the Mato Grosso in Brazil. While perhaps this method could explain some of the smaller carvings, it is doubtful if the large works could have been done with this somewhat primitive method. Further, we are concerned here not with the superficial effects on the stone, but with the cutting of the huge megaliths.

Another theory is that of the French chemist, Dr. Joseph Davidovits, who produced synthetic stone by mixing aluminum and silicon powders and an alkaline liquid to produce a molecular glue which hardens into solid rock. The chemical reaction is similar to the polymerization of some plastics. This is a very interesting theory and could explain some of the closely fitting stone walls, some with edges that appear to have been beveled, such as with a cement; but this does not explain the techniques for cutting the large stones.

I would like to present my own theory as to how the ancient people were able to cut the huge megalithic stones - by the use of pistols with a very

high energy, or with plasma, which volatilized the material when it was cut. Or, in some instances, the energy or plasma petrified the sand through the emission of hyperfrequencies which produced a resonant molecular phenomenon.

Why do I say pistols? Because there are carvings in stone which depict the tools that were used. For example, the colossal Atlantean figures found at the archaeological zone of Tula in Mexico each carries such a pistol in the right hand. (See Figure 2) And, the use of such a pistol is depicted on a stone column, also found at Tula. (See Figure 1)

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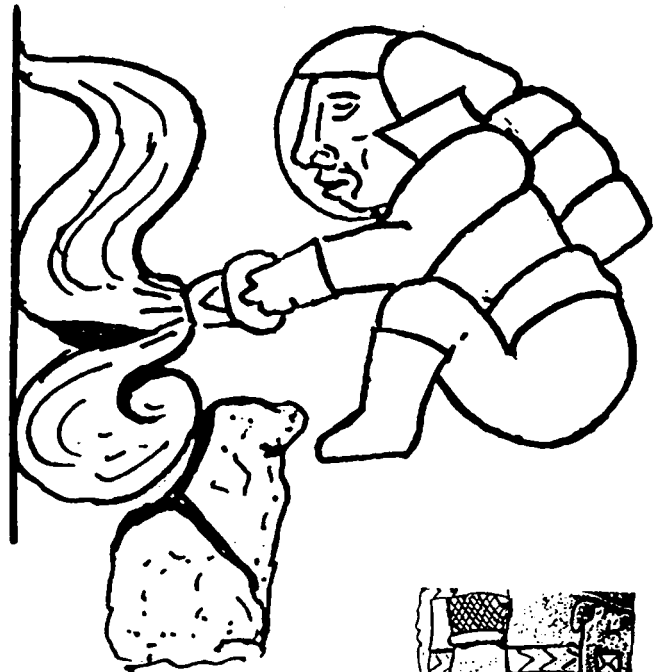


Figure 1 above is a drawing of the relief carved on a stone column at Tula, Mexico which shows the plasma pistol in action.

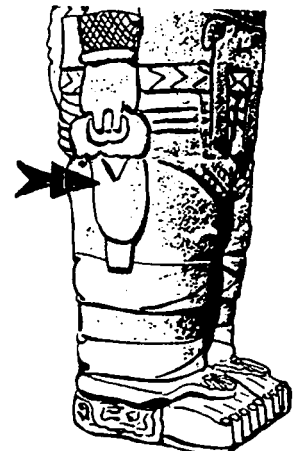


Figure 2 at right is a drawing of the lower portion of one of the colossal figures at Tula showing the plasma pistol.

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I want to emphasize that the technology that the "ancient astronauts" used cannot be compared with our present scientific knowledge. The ancients had achieved a level of science and technology that we are just beginning to learn about.

I have referred to a "plasma" pistol. What do we know about the use of plasma today? Plasma is a highly ionized gas, or a fourth state of matter. This means that if enough energy is applied to an atom of gas, its electrical bindings that maintain its electrons can be released, which can produce kinetic temperatures of millions of degrees. The plasma pistol, used with a high voltage of direct current and nitrogen gas under high pressure, produces a jet of ionized gas, or plasma, of a very high temperature that melts the rock and in part volatilizes it.

The drawing shown in Figure 1 is one of the best proofs which I have found of the use of a plasma pistol by the ancients. I discovered this small carved relief on a stone column when I was doing investigative research at the Tula site. To my knowledge, this particular engraving has never been noticed by archaeologists or reported on before.

The carving represented in Figure 1 shows the use of the plasma pistol in action, melting or cutting the stone. Clearly the crouching figure is using some sort of tool in his hand, which is emitting a large amount of flame. The figure wears protective clothing and equipment - notice what appears to be a glass or plastic face shield - and a small tank is attached to his back, obviously to carry the energy or fuel to operate the plasma gun.

If all this sounds somewhat far-fetched, then I hasten to tell you the following: Mr. Howard H. McCall, a professional engineer of Atlanta, Georgia, attended my presentation at the 10th Anniversary World Conference of the Ancient Astronaut Society, on which this article is based. Mr. McCall sent to me excerpts from an article entitled "Georgia's Stone Mountain", by Willard Neal, in which the author relates the history of the carving of a gigantic Confederate Memorial Monument into the side of Georgia's greatest tourist attraction, Stone Mountain. Described as the world's largest monument, the carving of four Confederate heroes beside a horse was accomplished in record time using a "new" carving tool - a thermo-jet torch, developed for use in granite quarries. The torch was an eight foot pipe fed by three hose lines, one for kerosene, one for oxygen and the other for water to cool the nozzle. The torch's flame could be adjusted to any temperature up to 4,000 degrees F. When the intense heat strikes the granite, the moisture between the molecules is converted into steam and explodes the surface, flaking off a bombardment of stone chips. It was stated that one such torch could remove as much stone in one day as 48 men could do in one week using drills and wedges.

The torch operator wore a plastic shield over his face and earmuffs to protect his ears from the deafening roar of the torch.

A torch half as large was used for the fine carving, whose flame could be adjusted so thin as to cut along a pencil mark.

Also it was reported that the jet flames glazed the surface of the surrounding stone, leaving a "grayish glassy effect."

Thus, once again, we have the proof that as our own technology advances, we are more able to understand and decipher the mysterious carvings and markings in stone which are found throughout the world, and which depict the advanced technology of a highly developed civilization, long-since vanished from the Earth.

## MORE ON FORGING THE PHARAOH'S NAME

In his book, The Stairway to Heaven, Zecharia Sitchin devoted one chapter to his research into the discovery in 1837 of a cartouche in the Great Pyramid of Giza in Egypt which led Egyptologists to conclude that the pyramid had been built by the Pharaoh Khufu (called "Cheops" by the Greeks).

The supposed discovery was made by an Englishman, Col. Richard Howard Vyse, who was excavating at the pyramids in 1837 and reported that he had found the cartouche in a remote chamber deep inside the Great Pyramid.

An entire issue of Ancient Skies (8:2) was devoted to Sitchin's analysis of the documents and facts surrounding Vyse's claim. After two years of careful sleuthing into old documents and records in the British Museum, Sitchin concluded that the cartouche was, in fact, a deliberate forgery, and a very clumsy forgery at that. Sitchin showed that Vyse and his unscrupulous assistants probably used a source book which incorrectly spelled out the hieroglyph for KH-u-f-u as RA-u-f-u. The cartouche found in the pyramid contains the same misspelling.

Sitchin stated that it was inconceivable that such an error could have been made by an Egyptian scribe of the times of the Pharaohs.

Thus, based upon the circumstantial evidence developed in his painstaking research, Sitchin concluded that the cartouche was a forgery and that there is no direct evidence as to who actually did build the Great Pyramid at Giza.

But now, after 150 years, a long-dead eyewitness has been brought forth to confirm Sitchin's conclusion that the forgery did, in fact, happen.

In April, 1983, Walter M. Allen of Pittsburgh, Pennsylvania, prompted by an article he read which summarized Sitchin's forgery conclusions, wrote to Sitchin and told him that the forgery was actually witnessed by Allen's great-grandfather, Humphries Brewer. Mr. Brewer was born in Box, Wiltshire, England on February 28, 1817. He studied at the University of Berlin and became a leading quarry master and tunnel builder.

In 1837, Humphries Brewer was recruited by the British Medical Service to go to Egypt to assist in the construction of an eye hospital. The project was abandoned, and Brewer joined the team of Col. Vyse, who was then excavating, measuring and stone-blasting at the Giza Pyramids.

While working for Vyse, Brewer had a dispute with Vyse's assistants, Raven and Hill, about the painted marks inside the Great Pyramid. He said that faint marks had been repainted, and that some were new. He had words with Hill and Vyse and he was barred from the site.

In 1842, Humphries Brewer was invited by the University of Berlin to return to Egypt on a project, but Col. Vyse would not permit him to do so.

Humphries Brewer reported all of these facts in letters to his father, who was disturbed by them.

The Brewer letters were kept in the family and in 1954 the information was given to Walter M. Allen's mother, who told it to Walter. He then recorded the information in his ham-radio logbook in which he was preparing a history of the family.

Thus, Humphries Brewer's eyewitness account provides confirmation of Zecharia Sitchin's conclusions based upon circumstantial evidence, that the Khufu cartouche in the Great Pyramid "found" by Col. Vyse is a forgery.

Zecharia Sitchin is currently engaged in the preparation of Book III of his Earth Chronicles. The first two books, The 12th Planet and The Stairway to Heaven are available in paperback from Avon Books, New York 10019.

## SOME REFLECTIONS ON ANCIENT CIVILIZATIONS

BY VAUGHN M. GREENE\*

One of the factors which led to the formation of the Ancient Astronaut Society was to seek answers to questions which archaeologists cannot, or will not, answer. One of these questions is: why, in apparently isolated parts of the world, and often at the same time, did Sun God Empires suddenly arise from nowhere, all with the same basic religious beliefs and culture. The cultures in Japan, Peru and Egypt are examples of this. The mythology which has been handed down from these cultures all speak of mighty beings called "Gods" who came down from the skies. We feel that these myths had a real and common origin; yet, conventional science refuses to seriously examine these "myths" for what they are: forgotten history.

What was the common origin? Erich von Daniken speaks of visitors from outer space - another solar system. Zecharia Sitchin writes about intelligent beings bringing culture from another planet within our own solar system. Others discuss the subject in terms of survivors of a natural catastrophe, such as the "Great Flood," which destroyed the previous highly-advanced civilization.

What could have caused the world-wide deluge? Some believe, as does W. Raymond Drake, that ancient highly-technological empires started a devastating atomic war which annihilated mankind. Many myths speak of hybrid, or mutant, creatures who could have been formed as a result of exposure to radioactivity. We read of Centaurs, Giants, snake people in India, and plastic people in Japan.

Others, such as Immanuel Velikovsky, speculate that Earth was hit by a comet which shifted its tilt, destroying civilization and resulting in an imbalance in the Earth's rotation. This imbalance is believed to be due to the ice build-up at the poles. And, when enough ice builds up off center, the center of gravity shifts, causing the ice caps to "slide", thus tilting the Earth to a new axis. It is speculated that such shifts occur approximately every 10,000 years and that the present one is overdue.

It is interesting to note in the June, 1981 issue of the Calypso Log, published by the Cousteau Society, that Captain Cousteau points out that the tremendous increase in the burning of fossil fuels on Earth in the last 200 years has increased the level of carbon dioxide in the atmosphere by about 15 per cent. It is anticipated that this will more than double in 70 years and will expand eight-fold in 200 years. The carbon dioxide build-up will create a "greenhouse effect" which will increase the average temperature on the Earth and eventually melt the ice caps. This could create floods and bring on another world-wide deluge.

Whatever caused the Great Flood, afterwards Sun Gods landed on Earth and started new empires. We suspect this not only from mythology, but also from archaeology.

While China and Japan were settled by entirely different groups of "Sky Gods" their methods and appearances were remarkably similar to the Gods of Sumer, Siberia, Mohenjo Daro, Egypt and the pre-Inca Tiahuanacans. It is startling to find identical words in the different cultures which have the same meaning.

If one examines the earliest Chinese civilization you will find a Babylon-type culture. And some of the early "Yamato" royalty had a very Mesopotamian appearance. In later times, a race of giants lived in China - the pre-historic "Gigantipus." Were these the giants mentioned in the Bible? Were they mutants?

The recent researches of Rev. C.H. Kang and Dr. Ethel Nelson have brought forth a startling connection between ancient China and the near East.

The Chinese language is written in ideographs, or picture writing. In breaking the ideographs down, Kang and Nelson found that many words seem to be derived from the book of Genesis. Such words as "boat", "create", "spirit" and others seem to describe events in the Old Testament. This is, of course, an interpretation placed upon the ideographs by the researchers, but it is interesting to note that ancient civilizations from remote parts of the world appear to be discussing the same events which happened on Earth in olden times.

\*Mr. Greene is the author of Astronauts of Ancient Japan and The 6,000 Year-old Space Suit. His address is 548 Elm Ave., San Bruno, CA 94066 USA.

## MYSTERIES OF GREEK MYTHOLOGY

Although Greece is a small Mediterranean country it has achieved world-wide fame for its history and mythology. Most people have some knowledge of Greek history because of the Greek statues which embellish museums around the world. But few people know the significance of mythology in Greek history, which has given much problem to archaeologists and historians alike.

The finding of Troy by Schliemann and of Knossos by Evans have further added to the controversy of Greek history and mythology.

The main sources for Greek mythology are the epics of Homer, the Iliad and the Odyssey, and the books of Hesiod, Act and Days, from which we learn about the technology and spiritual life of the people of those times, and Theogony, from which we learn about the life, banquets and other things about the Gods.

In the Homer epics we see the mixing of Gods into the affairs of human life. In the Iliad the Gods are taking part in wars, some of them assisting the Greeks and others the Trojans. But the interference of Gods is not the exceptional element, because we find this interference in the mythology of other countries. The exceptional element in Greek mythology is found in the sigma rhapsody at the meeting of Hifestous and Thetis. In this piece, Homer wrote that "...gold therapenes appeared who stood by their master. They were like living girls having strength, voice and mind. They learned from Gods many things to do...."

The description of "gold therapenes" suggests a kind of robot. But one could ask who told Homer about robots in Hifestous' Palace? Certainly it was not a creation of Homer's imagination.

In Hesiod's book Act and Days is a description of a kind of robot, in that Hifestous made its body, the sound and its beauty; Athena taught it to weave; Aphrodite gave it the sex urge; and Hermes gave it his wickedness. Again, was this imagination, or an actual account from an eyewitness?

Hesiod also said in the same book that Zeus had made four races before Hesiod's iron race. These were the gold race, the silver race, the copper race and the heroic race. Is there an element of some catastrophe that destroyed the previous races?

In another part of the same book, Hesiod wrote that "there were thirty thousand deathless creatures that Zeus had sent to the Earth to be guardians of the Earth people. Those creatures were flying in the air and could go everywhere on the Earth." Is this a reference to creatures living on Earth, or to a space colony that used flying machines?

There are many other elements in Greek mythology which do not fit the standard explanations and should be investigated.

Nick Katsinopoulos, 38 Aristophanous Str., Keratsini, Pireus, GREECE.

## THE THIRD EYE

BY ENRIQUE BURMEISTER D.\*

Recently I read about the strange way of life (strange to us) of a Tibetan lama who became an abbot. An abbot is next to the Dalai Lama, the highest priest of the Tibetan religion. The real identity of the abbot is unknown, but he is called the Lobsang Rampa. He wrote the book The Third Eye which explains the degree to which his religion permitted him to obtain a fascinating spiritual education, including the operation in his forehead which opened for him a "third eye." This "eye" enables him to see the aura that surrounds all beings.

Lobsang Rampa explains how he became one of the "initiated ones", and was permitted to see the peculiar technique of the monks to embalm a body. After a two-week process, the goldsmiths covered the flesh with layer upon layer of thin, smooth gold, with exquisite attention to the slightest details, leaving a perfect gold figure, just as it looked when alive.

Clairvoyance enabled Lobsang Rampa to "see" that strangers were about to come to their land and that peace would disappear. The communists from China did arrive in Tibet and took over the country. But before the occupation, Lobsang Rampa, together with three other abbots, were prepared for the "final initiation." They were led through corridors and down secret stairs underneath the majestic Potala, home of the Dalai Lama. Down and down they went until they reached a hidden temple carved deep within the volcanic rock. It was cold, dark and silent. The air was thin and oppressive, but after going through the crooked, narrow and descending passages, they entered into a cavern. In the middle was a gleaming black house, as if made from polished ebony. They entered the house through a high and broad doorway. Inside there were three black stone coffins which were open, with no covers. Lobsang Rampa was breathless when he looked inside the coffins. The principal abbot said, "look at them, my son. Those were the gods of our Earth in the days before the mountains. They lived when our land was bathed by the sea and when different stars were seen in the sky. Look at them. Only the initiated ones have seen them."

Lobsang Rampa's gaze was fixed on the three gold, naked figures that lay before him. There were two men and one woman. Every line and wrinkle, every detail was clearly reproduced in gold. But the size! The woman must have measured 10 feet (three meters) in height and the men were at least 14 feet (four and one-half meters). Their heads were large and somehow comic. Their mouths were small and thin-lipped. Their noses were long and thin. The eyes were sunken and seemed asleep.

Suddenly I stopped reading. Where had I seen or heard of such figures before. Then it came to me - Easter Island! Fascinated, I continued to read.

Lobsang Rampa began his "final initiation." His astral perception captured the scene: Infinite centuries ago, the Earth was populated by giants (just like the ones he was looking at) and the Earth rotated closer to the sun and in the opposite direction. Highly developed civilizations grew and men were wiser than today. The days were shorter and warmer. Somewhere from outer space a wandering planet hit the Earth, knocking it out of its orbit and causing it to rotate in the other direction (as it does today). The waters rose under different gravitational forces and produced universal floods. Earthquakes shook the Earth; some land sank beneath the oceans, some land rose. Tibet, which was once at sea level, erupted into the Himalayan Mountain range, with peaks up to 29,000 feet high. Once a warm, sea-bathed paradise, Tibet had now become a forbidding, cold, remote country. Volcanoes erupted lava, and the giant race disappeared from the Earth.

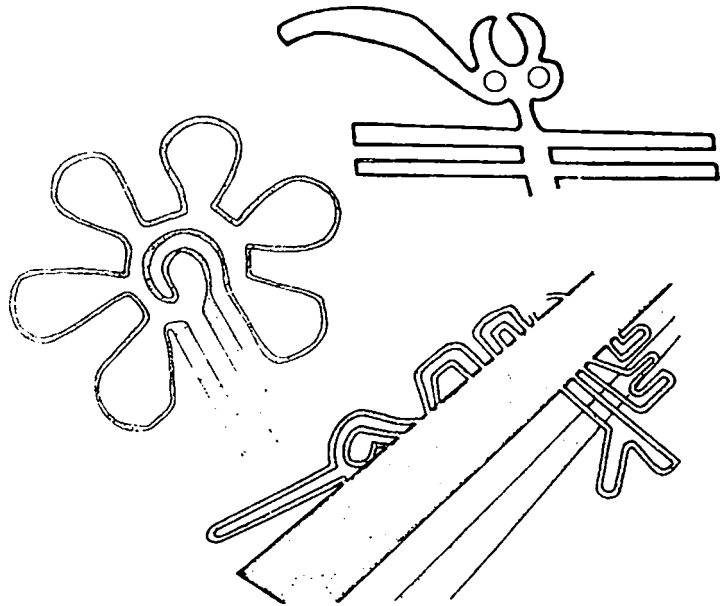
Lobsang Rampa wrote no more of his "astral initiation." What else happened? What details did he omit? No one can know, but it opens our eyes to a new and different point of view.

Erich von Daniken was told by the natives of Easter Island of the legend that the giant stone figures on the island "walked" to their places by themselves! That is difficult to believe. But with Lobsang Rampa's story in mind, one realizes that it is possible that an errant planet could have hit the Earth in ancient times, thus causing the catastrophe which changed the entire topography of our planet. Perhaps Easter Island is the remaining portion of a once great, lost continent. The giant figures were not carved by the islanders, as many have claimed, but were "statues" built by the giants on Earth before the catastrophe.

There are many indications that there were giants living on Earth in the remote past. Not only does the Bible tell about giants, but very large human bones have been found which do not fit the evolutionary process. Of course, anthropologists and archaeologists deny that the bones are human, because they are unable to explain their size, or where they came from. But if giant bones exist, then certainly the giant race existed too.

Anyway, who can believe that the stone figures of Easter Island were carved by the local natives? On such a small island, and with such a small population, the people would be too busy with the necessities of life and would not bother to carve and erect figures of no practical use and that have no resemblance to themselves. Besides, the natives themselves deny that their forefathers carved the figures.

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Strange markings on the Plain of Nazca, Peru

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