



ANCIENT SKIES

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NAZCAN GENETIC KNOWLEDGE

BY MARIA and GURTH WALTON*

In 1996 we joined the Ancient Astronaut Society Member Expedition to Peru. One of the interesting places we visited in Lima was the newly opened National History Museum. Just before we left the Museum we spotted a strange reproduction on a wall. It had no explanatory plaque and there was no one near by whom we could ask about it. We realised, though, that it was very significant, so took several photographs, from one of which we had the accompanying illustration developed. See Figure 1.

Maria's first impression of this photo was that it had something to do with genetics, but we thought we should get the Museum's interpretation before proceeding. Through the Society's travel agent in Peru we obtained the following from the Museum: "the photograph is of a ceramic of the Nazca culture that represents the God of agriculture surrounded by seeds and a scabbard, seemingly of a tree that we call Pacae, and those seeds represent the farmers."

In our view they were correct in thinking about seeds, but far from being botanical seeds, they represent human ones. Also, they are no doubt correct in ascribing the ceramic to the Nazca culture, which is considered to have thrived between 300 BC and 800 AD, reaching its peak in 200 AD. Its capital was Cahuachi, located equidistant between the Pacific Ocean and the present-day town of Nazca in southern Peru. Where such early people acquired the detailed anatomical and genetic knowledge that we believe the photo portrays is a question that boggles the mind. We are convinced, however, that the interpretation that we give below fits the details of the photo too well for it not to be correct.

This whole interpretation is essentially Maria's work, with Gurth simply helping with the writing and presentation. As we are collaborating on a book about our travels in South America, Maria has graciously agreed that we carry on writing as "we" instead of continually referring to "Maria."

We believe that the photo portrays the reproductive organs of a pregnant woman illustrating the effects of genetic influences. It is, however, much more important than a simple explanatory chart. It

*This article is a condensed excerpt from the authors' soon-to-be-published book, *Andean Insights*, about their experiences on the Society's Member Expeditions to Peru and Bolivia in 1994 and 1996.

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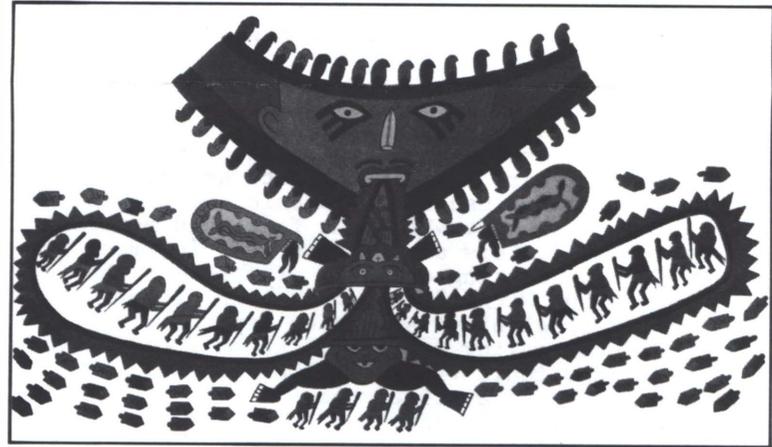


Figure 1. Photo of design on ceramic of the Nazca culture displayed in the National History Museum, Lima, Peru. Photo by the authors.

is both a report of the greatly increased number of birth abnormalities being experienced when the ceramic was made, and also a warning of the deleterious consequences of these for the population. We believe that its content shows that it was made during the declining years of the Nazca culture, and we will adduce reasoning to justify this conclusion.

In order to give a comprehensible explanation of our interpretation we will have to go into anatomical details, and these require clear definitions. We will start, therefore, by listing some of the various parts and terms we refer to, together with the meanings given in *Webster's Third International Dictionary*, published in 1981. We realise that many readers will not need these definitions, but we include them for the sake of clarity and for those who do need them.

cervix (of the uterus): the narrow lower or outer end of the uterus.

chorion: the highly vascular outer embryonic membrane of higher vertebrates...that in the more advanced placental mammals is associated with the allantois in the formation of the placenta and is commonly separable into (1) a villous part that enters into the placenta and (2) a smooth part that does not - called respectively chorion frondosum and chorion laeve.

fallopian tube: either of the pair of tubes that conduct the egg from the ovary to the uterus, have at the upper end a funnel-shaped expansion receiving the egg as it escapes from the ovary,

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and are continuous with the uterus at the lower end.

linkage: a relationship between genes that causes them to be manifested together in inheritance through concurrence of characters that they separately control and that is usually considered to result from the location of such genes on the same chromosome.

marker: a morphologic hereditary character used as an indicator of the presence or absence of a linked physiologic character. Compare linkage.

morphology: a branch of biology that deals with the form and structure of animals and plants.

ovary: the typically paired essential reproductive organ that produces eggs and in vertebrates female sex hormones, that occurs in the adult human as an oval flattened body about one and one-half inches long suspended from the dorsal surface of the broad ligament of either side, that arises from the Wolffian body, and that consists of a vascular fibrous stroma enclosing developing egg cells which in their later stages with nutritive structures constitute Graafian follicles.

placenta: the vascular organ in mammals except monotremes and marsupials that unites the fetus to the maternal uterus and intermediates the metabolic exchanges of the developing individual through a more or less intimate association of chorionic and usually allantoic and uterine mucosal tissues by which the fetal and maternal vascular systems are brought into intimate relation permitting exchange of materials by diffusion but without direct contact between fetal and maternal blood and which typically involves the interlocking of fingerlike or frondose vascular chorionic villi with corresponding modified areas of uterine mucosa.

sperm: the male fecundating (fertilising) fluid (semen), consisting of spermatozoa suspended in a liquid secretion.

uterus: an organ in female mammals for containing and usually for nourishing the young during development previous to birth that consists of a greatly modified and enlarged section of an oviduct or of the two oviducts united, that has thick walls consisting of an external serous coat, a very thick muscular coat of nonstriated muscle, and a mucous coat containing numerous glands, and during pregnancy undergoes remarkable increase in size and change in the condition of its walls.

vagina: a canal that leads from the uterus to the external orifice of the genital canal.

We will now give an overview of the photo in Exhibit 1 before going on to discuss some of what we think it means. We will work downwards from the top. The large face at the top is the uterus complete with the placenta. The fingerlike protrusions surrounding the face are the frondose vascular chorionic villi of the placenta, referred to in the above definition. There are three kinds of these, all the same size and shape, all with the same markings of two short vertical lines over a "waistline" formed by an inverted "V." They are all brown below the "V." The differences are in the colour of the upper part that is either grey, beige or brown. These changes in colour are difficult to portray clearly in the single colour version of the ceramic that must perforce be used in Ancient Skies. The strange looking "nose" on the face of the uterus represents a fertilised egg being propelled into the wall of the uterus to begin its foetal life. The U-shaped figures enclosing snake-like objects, one on either side immediately below the uterus/placenta/face, are the ovaries.

The ovaries show the outer fibrous sheath with

its inner cellular and vascular sheath that encloses developing eggs. The seven little semicircular swellings on the inside of each ovary are Graafian follicles. The double snake-like objects in each ovary are mature eggs. They also represent the double helix of the DNA that they, of course, contain. The mature egg on the left seems to have balanced genetic material, indicating normal sexual orientation and good physiological characteristics. This is because of the common colour of the two halves and because of the more neatly positioned and regularly spaced seven genetic markers below the ovary. That on the right, on the other hand, would appear to have mixed genetic material. This could mean, on the right, a particular sexual orientation or, perhaps, a physical defect. This is on account of each half being a different colour and because the eight genetic markers below the right ovary are more scattered and less regularly spaced. There is a protrusion on the inner end of each ovary pointing towards the "funnel-shaped expansion" at the end of the fallopian tubes that is ready to receive mature eggs.

Immediately below the ovaries there is, on each side, a row of genetic markers. These look rather like the pegs used in athletics to mark the point of impact of javelin or discus. Essentially they are rectangular with one short side being pointed. The other short side has a small protrusion such as one would have to accommodate the eyelet of a tag. The two sides of the point are also the two sides of a square, the third and fourth sides of which are drawn on the marker. In this square are four symmetrically placed dots. On the body of the marker above the square is an "X." In the little eyelet protrusion are two short parallel lines. These are similar to those on the chorionic villi of the placenta, except that these are either more or less horizontal or at any angle, but never vertical. We don't think there is any significance in the slight difference in angle of these lines in the different markers. There are, though, five different colour combinations that must have been deliberate. The square at the point is mostly a different colour from the rest of the rectangular body, each being either brown, beige or grey. Only in beige are the two parts the same colour.

The expanded end of the fallopian tubes is drawn in the same way as the feet at the bottom of the figure. This same theme is used on a smaller scale at the inner end of each ovary, with the double appendages probably being another indication of the fallopian tubes. The large sack-like appendages, with ten figures in the left one and eleven in the right, are large representations of the fallopian tubes. Their serrated edges indicate their flexibility.

The figures in the fallopian tubes represent mobile sperm, or semen. The object each is holding is actually a spermatozoon. The fact that there are ten in one side and eleven in the other is indicative of the alternating cycle of female ovulation. We will say more below about the difference between the figures. Here, though, we will point out that they all have brown legs, but there are seven different colour combinations of the torso and skirt, each being in beige, grey or brown. Here again, only in beige are torso and skirt the same colour.

The "mouth" into which the fallopian tubes disappear is the cervix. Its depiction is intriguing as it seems to be two different images in one. One way it is a face with its mouth swallowing the sperm. In this image, above its eyes are eyebrows and above the forehead, in the "hair," above each eye, is a little "horn" carrying the minus sign of the female. In the centre between these female "horns" is a single, larger "horn" carrying the plus sign of the male. Viewing the image of the cervix in the other way, it is a face looking up towards the uterus.

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What were eyebrows before, now become cheekbones and the "horns" become teeth. Viewed in this way, the image indicates the direction of travel of the sperm up into the uterus. In so doing it emphasises the movement of the "nose" that we referred to in discussing the uterus.

The vagina is shown at the bottom of the photo between the short, sturdy legs. It has an ecstatic face. Four different sperm, surrounded by a wide range of genetic markers, are waiting to enter the uterus.

It is apparent from the above description that the artist responsible for this ceramic has used a degree of artistic licence. The ovaries and the fallopian tubes should have been above the uterus. We believe, however, that the artist sacrificed anatomical accuracy in order to convey the important concept of the movement of the sperm to its eventual destination, the uterus, and its fertilisation of the egg in the fallopian tubes while on this journey. The fact that so many sperm are competing to find an egg is clearly shown. The theme of the ceramic is about human breeding, not anatomy.

We will now look in more detail at the figures in the fallopian tubes. The different colour combinations indicate variations in the genetic characteristics of the sperm. We will list the colour of the torso of each figure followed by that of the relevant skirt. In the left tube the combinations are: two grey on beige, two brown on beige, one beige on beige, three beige on brown and two grey on brown. In the right tube the combinations are: three grey on beige, two brown on beige, three beige on brown, one grey on brown, one brown on grey and one beige on grey. Waiting to enter the vagina are three grey on beige and one beige on beige.

We understand that the brown on beige and beige on brown indicate normal male or female identities. The female would have a well-balanced female chromosome with the right amount of male and physiological characteristics, and vice versa for the male. Ten of the twenty-five sperm shown have these normal identities. The beige on beige, of which there are two, indicates a female homosexual tendency. The brown on grey, on the other hand, indicates a male homosexual tendency, of which there is only one. The grey on beige and grey on brown both indicate a serious physical or mental abnormality or deficiency. There are eleven of these in the sample. That leaves only one combination, beige on grey. It indicates sterility. The scenario this portrays of only 40% of babies being normal and 44% being deficient, either physically or mentally or both, is a grim one for any population.

This scenario becomes even worse when the same interpretation of the colour combinations is applied to the genetic markers. There are seven below the left ovary and eight below the right. There are many more below the fallopian tubes, eighteen below the left and twenty below the right. This makes fifty-three markers in all. Using the same system as for the sperm, we will list the colour combinations giving the colour of the body of the marker first and then that of the relevant square. There are ten grey on beige, ten brown on beige, nineteen beige on beige, two beige on brown and twelve beige on grey. Applying the same meanings to the five combinations, of the fifty-three we find twelve normal, nineteen lesbian, ten deficient and twelve sterile.

Combining the two sets of figures we find that, of the 78 children to be born from the sample, 28% would be normal, 28% homosexual, 27% deficient and 17% sterile. This is an appalling picture. The implications of such a scenario for any society would be catastrophic. It must soon lead to the decline of that society, as its normal members would be too few to support the rest, let alone make the efforts in time and labour necessary to assure its future.

We believe that it is most significant that the Nazca culture is considered to have ended about 800

AD. This, together with the fact that Nazca is on latitude 15° south, makes the culture fit snugly into the theory developed by Maurice M. Cotterell, which very convincingly links the Sun's energies and influences with hormone production in women. (1) The consequential effects on fertility and defective births are demonstrated. Cotterell uses tables correlating various aspects of the Sun's energy bursts and changes with the rise and fall of civilisations. He points out that the maximum effects of the Sun's activity are felt in the two bands round the Earth between 10° and 20° north and south, because it is in these bands that the Sun's rays strike the surface of the Earth most nearly vertically. He uses his theory to account for the demise of the Mayan civilisation that thrived in the northern danger band. Nazca is right in the middle of the southern danger band and its decline coincides with a period of major interference by the Sun in female hormone production. We believe, therefore, that Cotterell's theory explains the scenario that the enigmatic ceramic depicts and justifies our conclusions.

(1) The Mayan Prophecies, Maurice M. Cotterell and Adrian G. Gilbert. Element Books, Ltd., London (1995).

MORE ON GIANTS

BY JONAH G. LISSNER*

According to Turi's Book of Lappland (Johan Turi, 1931) there were flesh and blood, hairy semi-human giants, if the Lapps or Samid are to be believed, which dwelled and interacted with the Samid at least 2000 years ago and probably much further back, since the Samid have been in Scandinavia for at least that period of time. Legends of occasional sexual relations, marriage, and offspring (not necessarily in that order) between Saami women and these shy, bucolic giants exist.

Similar accounts of giants and hairy quasi-humans interacting with humans in trade and love are found in the Caucasus as well through the Roman era. Are these chimps, monkeys, hitherto undiscovered species of extinct primates, or Neanderthal? If so, were the Neanderthal larger than are currently believed? Many cold-weather mammals tend to grow in mass and follicular index, lose pigmentation, and shrink in extremities, to insure optimum heat retention and production. Nevertheless, how do we know some "xyy"-chromosomed Neanderthals weren't 7 feet tall, fair-skinned, red-haired and blue-eyed instead of or in addition to the squat, plodding, dusky-skinned brunette variety depicted from the Victorian period to the present?

Or were these legendary giants gigantopithecus? If the average male urban Homo sapiens 7000 years ago was 5 feet 5 inches tall and the average protein-fed nomad or hunter was 5 feet 10 inches tall, or even 6 feet, how tall were these prehistoric giants? It is probable that the great majority of humans 7000 years ago could tell a hairy giant primate from a human from another tribe, village or city, even if they were wanderers.

There are new, scientifically-proven video accounts today that clearly demonstrate a very massive, primate climbing through the snows of mid-level mountains in the Himalayas that was aired in 1996 on a "Sightings" television segment. Shown was definitely not a man in a monkey suit, unless an 8 to 10 foot tall, 500 pound man was hired to dress up in goat hair and climb around hills in Central Asia, 3000 miles from civilization.

If these "giants" have been driven to the remotest Himalayas, why is there doubt that 7000 or more years ago an expanding human population traded with or killed these giants to compete for space?

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PREGALILEAN ORIENTAL TELESCOPE KNOWLEDGE

BY ALEXEY V. ARKHIPOV*

It is generally accepted that the first telescope was used by Galileo Galilei in 1609. Nevertheless the pregalilean authors mentioned surprising observations and information which were inaccessible without a telescope, particularly about the occultation (shutting off of the light) of some celestial bodies by the intervention of others. Thus, the Iranian astronomer Muslihk ad-Din al-Ansari, who died in 1571, wrote: "Saturn and Jupiter are the greatest suns, they are named as two constellations [a hint for the satellite systems?]...[the third planet] is named Mars, also the Red; it is the smallest sun. Jupiter occults Saturn, Mars - Jupiter, Venus - Mars, and Mercury - Venus...."

In 1412 the Samarkandian astronomer Salakh ad-Din Kazi-Zade ar-Rumi (1360-1437), the teacher of Ulugh Beg, also mentioned planetary occultations in his work "The Comments to Selected Astronomy of Jahmini" (the manuscript in Arabian No. 3049 of the Orientalistic Institute of the Academy of Science of Uzbekistan): "Some stars are occulted by Saturn, this in turn is occulted by Jupiter, this is occulted by Mars, this is occulted by Venus, this is occulted by Mercury.... Hence it is obvious that Mercury and Venus are nearer to the Earth than to the other planets." Here the occultation order was a consequence of some observations, but no cosmographical model or angular velocities of the planets!

This astonishing approach is traced back to the "Mas'ud Canon" of Abu'l-Rayhan al-Biruni (973-1048) who wrote:

"As to the planets, we mentioned an occultation of near planet by the remote one to conclude that the Moon is nearer to the Earth than the others, because the Moon occults them when it passes in front of the planets. No planet passing in front of the Moon was observed. Hence, Mercury is above the Moon but lower than the others, and Venus is above the Moon and Mercury, but they are lower than the upper planets. So, Mars is the lowest from the three upper planets, Saturn is above all of them, Jupiter is in between, but the immovable stars are the highest. Hence the distance order follows, but no distance quantities."

Obviously it is impossible to know the order of planetary occultations without knowing telescopic resolution of their disks.

To the point, the Azerbaijani poet Nizami Gyanjevi (12th century) mentioned twice about a ring in connection with Saturn. Moreover, in the K. Kekelidze's Institute of Manuscripts of the Georgian Academy of Science (Tbilisi) there is a copy of Georgian "Phyl-osophical Book" of 1564, which mentions one "star" on the Martian sky with the orbit length of 50280 edgy (ledgy=3km in the old Georgian unit of length). Besides, before 1716 that information was repeated by the Georgian encyclopedist Sul Khan-Saba Orbeliani in his "Explanatory Dictionary". It is interesting that the figure of 50280 edgy is very close to the orbit length of Deimos (49132 edgy). But Deimos was not discovered until 1877 and then with a 66cm-refractor telescope.

It is doubtful that the telescope was used in the Middle Ages or in the antique world, because the telescopic knowledge is very rare and it was in contradiction to the astronomy of those epochs. Thus al Biruni gave the summary of antique and medieval "measurements" of planetary diameters. All of his figures are roughly erroneous. The Galilean satellites and phases of Venus were unknown to the medieval astronomy, although some people saw them with their naked eyes.

The hypothesis about some ancient, practically forgotten telescopic knowledge seems to the point. At least some telescopic constructions were avail-

able to primitive technicians. For example, a bronze spherical mirror of long focus can give magnified planetary images even without an ocular (eyepiece). Spherical mirror making was no problem for the masters of ancient Egypt or Babylonia.

[Ed.Note: The author's references for this article have been omitted because all are in the Russian language.]

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MARILYN HENRY CHILDS has been added as a speaker at the Society's 24th Anniversary World Conference to be held at the Adam's Mark Hotel in Orlando, Florida on August 3-8, 1997. Mrs. Childs will speak at 11:25 am on Thursday, August 7. The topic of her lecture will be "Ancient Technology of Telescope Making." Mrs. Childs was awarded the first-ever professional degree in Archaeoastronomy from an accredited institution - the University of Washington. She also holds degrees from that University in Archaeology and Science Education. She is the Western Regional Director of the Mutual UFO Network (MUFON). Mrs. Childs is experienced in the construction of a variety of telescopes including Newtonian reflector types. Drawing upon this experience, she theorizes that prehistoric megalithic mirrors found at ancient sites in North America were primitive reflector telescopes. Mrs. Childs believes that there are many indications of telescopes in the Mayan Codices and at Mayan sites.

DELL WINDERS has also been added as a speaker at the Orlando Conference. Mr. Winders has had an exciting and varied career as a professional treasure hunter, salvage operator, prospector, dolphin trainer, geophysical and archaeological surveyor, and a consultant and author on sophisticated search and recovery equipment and methods both underground and underwater. He will speak at 10:45 am on Thursday, August 7. The topic of his lecture will be "The Uses of Electrical Magnetic Energy Fields and Frequencies in the Search for Ancient Artifacts."

UPCOMING UFO CONFERENCES:

NINTH ANNUAL OZARK UFO CONFERENCE, Inn of the Ozarks Conference Center, Eureka Springs, Arkansas, April 11-13, 1997. Info: Lucius Farish, #2 Caney Valley Drive, Plumerville, AR 72127-8725. Tel: 501-354-2558. Mr. Farish is the Editor/Publisher of the UFO NEWSCLIPPING SERVICE, a monthly bulletin of newspaper clippings of UFO sightings and information from around the world. Anyone interested in subscribing may contact Mr. Farish at the above address and telephone number.

TWENTY-EIGHTH ANNUAL MUFON INTERNATIONAL UFO SYMPOSIUM, Amway Grand Plaza Hotel, Grand Rapids, Michigan. Info: MUFON 1997 Symposium, 3628 Aragon Drive, Lansing, MI 48906-3508.

ERICH VON DANIKEN's latest book in English is now available in the United States in hardcover. Called The Return of the Gods, the book was published by Element Books, London, and is distributed in the US by Penguin USA, P.O. Box 999, Dept. 17109, Bergenfield, NJ 07621. Tel: 1-800-253-6476.

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