

## PART ONE

### Chapter 1: Step Back in Time

Everything under the sun runs in cycles. To view an eclipse is to share a celestial wonder as old as humanity.

Nature's cycles inspired imagination, myths and, as time passed, tools to ease our lives. As wonderful as advances in technology are, there is a reciprocal loss. What mattered to our ancient ancestors matters less as lives have become more comfortable. The nightly dance of the planets, moon and stars entertained and educated. Familiar constellations came and went as the sun migrated north and south with the seasons, measuring time, defining the year. Precision sundials engraved in rock here in southeastern Colorado reveal a fascinating story. If the inscriptions you're about to see are valid, the roots of written history in the New World go back much earlier than we've been taught. Were people from the Old World exploring and in contact with Native Americans 15 hundred, perhaps even 3 thousand years ago? Now, our evidence for this Old News.

Bill McGlone> Just got to get it over here. And it does have a ... a right angle that would just fit over that sun.

Phil Leonard and Bill McGlone teamed to investigate these mysteries in this thinly populated region a generation ago. This engraved ring was interpreted by them to be a bulls eye for viewing a special mid-summer sunrise.

Bill McGlone, retired material engineer, explorer and author> I read an article by Dr. Don Rickey about the discovery of Ogham writing, ancient Irish alphabet, in Colorado and I set out to find the material that he had been referring to, and when I did I discovered a great many inscriptions that were Oghamic in nature.

Phil Leonard, epigrapher (decipherment scholar) and author> Without Bill's contribution it's doubtful that we would have made as much progress as we have up to this point. Even though it's been a few years since Bill passed away and we've still been making progress, yet with his drive, his organizational skills and his managerial skills we were able to accomplish much more than we would have otherwise. He was a very intelligent man that did a tremendous amount, devoted much of his time, almost every waking hour, to working on the petroglyphs of this area, recording, finding them, recording them and also determining their origin.

Bill McGlone> Well, I think you're really going to enjoy this one.

### Chapter 2: The Controversy

Most archaeologists insist Celts never sailed to America ahead of Columbus. No Celtic objects have been excavated in Colorado. Evidence of American Indian habitation is the normal pre-requisite for authorized digs. Without the blessing of professional archaeologists many promising sites go unexamined. So, has American science failed to adequately consider evidence for a pre-Columbian, Indo-European presence here? Yes ... institutionalized dogma and ignorant experts are the culprits, says Dr. Barry Fell.

Barry Fell, Ph.D. Marine Biology, epigrapher and author of *America B.C.*> It's only a group of American archaeologists who have suffered from the peculiar manner in which archaeologists are educated in this

country, totally omitting any knowledge of ancient languages whatever, so that they can't recognize them when they see them, it's only them that are the real problem.

John Gooding, Colorado Highway Department archaeologist> As a result of certain misguided efforts by some people that drew Mr. Fell and his cult following into this field, certain letters went out trying to resolve the issue. Dr. Calvin Watkins, who is in the Department of Linguistics at Harvard University, his opening statement is, "I have examined the photographs of Colorado petroglyphs at 5LA115 which you sent me on September 1. I can state categorically that they are not a variant of Ogham, à la Barry Fell, as you put it in your letter." Then he goes on, in some detail, explaining what real Ogham looks like. Interestingly, true Ogham is written vertically, not horizontally, only horizontally in very, very rare cases.

Phil Leonard> If you will look at his fine example of Ogham in which he, you have so strongly relied upon, then you compare it to a respectable example of Ogham, you'll find that he doesn't even have the correct number of strokes for the letter *D*. And, so that your expert can't even write Ogham himself. And then he goes on ...

John Gooding> I see. And, that's why he is the linguist at Harvard and you are not!

Phil Leonard> I didn't say that. What I'm saying is that he doesn't know as much as you make him to believe, or you would have us to believe.

John Gooding> I see.

Phil Leonard> And it's possible that experts are not as expert as they are thought to be ... or as they pretend to be.

John Gooding> ... as stock brokers from Salt Lake City. I see.

Phil Leonard> ... or as brokers from Salt Lake City. It's possible that someone in this world knows something about archaeology that you do not.

John Gooding> We can get into that.

Phil Leonard> It's possible that people know about stock brokering that I do not. So, there's always someone who knows something you don't. And when we ...

Bill McGlone> There are a number of major errors in that letter.

Phil Leonard> There are a number of major errors.

Bill McGlone> He talks about Ogham as being on the vertical edge of the rock. He says stem lines are not drawn. All over the British Isles they are drawn in several other parts of the world. Your other expert that says there's no Ogham outside the British Isles is absolutely incorrect. There is some in Europe, in Africa, in North and South America. It exists and it is Ogham.

### Chapter 3: Ogham in Ireland

Within Dublin's Royal Irish Academy library is found the *Book of Ballymote*, a collection of fourteenth century manuscripts. Its *Ogham Tract* spells out many varieties of the Celtic writing system. One version has no vowels. This was a likely forerunner to later Ogham, and has special interest to our story. Near Dunloe Gap on the Ring of Kerry is a fine collection of common vertical monuments inscribed with *edge* Ogham, memorial tributes to the dead. The largest stone rests in pea gravel with both edge Ogham and a style not reliant on an edge for its stem line. It is this style that seems to exist in America. Centuries-old Ogham pillars are stored at the National Museum of Ireland and more are scattered across the southwestern countryside, many on the Dingle

Peninsula. The one in the corner is broken and braced vertically. Its Ogham has an implied stem line without an edge. The Ballintaggart stones on Dingle are larger and feature the same *flat* Ogham style. The darkest one, in the middle, is encircled by eight other stones. These examples contradict those who dismiss Colorado Ogham because it's not found on the edge of a stone. Nearby at Ventry are two more rounded stones with Ogham inscriptions lying in front of the more common pillars with *edge* Ogham. Groves of palm trees dot the landscape of southwestern Ireland thanks to the warmth of the Gulf Stream and prevailing westerly winds. The Canary and North Equatorial Currents complete a clockwise circulation of the North Atlantic. Even before the winds and waters steered Columbus to the New World and back, variations of Ogham flourished as shown in the Book of Ballymote. According to legend the Ogham alphabet is rooted in the names of trees. Knowledge, after all, is a process of growth and language is its foundation, the heartwood.

#### Chapter 4: Origins of Ogham

Barry Fell> The origin of it is very different from what the Encyclopedia Britannica will tell you or what archaeologists who commonly quote that source of information will tell you. The Encyclopedia says it was invented in London about the fourth century A.D. by people who knew Latin. And that's just sheer guesswork and turns out to be quite unreliable. We have inscriptions from Britain which archaeologists date back to 2200 B.C. written in Ogham without vowels in the form of a little amulet that somebody wore in the vicinity of Stonehenge, people call the Windmill Hill people, who built Stonehenge. One of their members wore an amulet begging the protection of the mother goddess Byanu. The language is Celtic, The goddess Byanu is Celtic, the mother goddess, the Celtic mother Goddess. The date is 2200 B.C. And that's the oldest example of Ogham we know of. It was used mainly by Celts, but also other people. Arabs have used it, for example. Norsemen occasionally used it for their language. It can be used for any language. It's only a writing system, after all, and you could write English in it if you wished to.

#### Chapter 5: Alphabetic Key

This alphabetic key compares Irish Ogham shown on the green background with presumed Ogham in Colorado on a salmon-colored background. The tiny vowel nicks found in Ireland are not found in America, but often the more elaborate diphthongs are. What's striking is the shared trans-Atlantic consonants. They're all but identical.

Dennis Gallagher> It's like Hebrew in that it doesn't use the vowel signs.

Phil Leonard> Yes.

#### Chapter 6: Ogham in Colorado

Phil Leonard brought Regis University Professor Dennis Gallagher to see this Colorado inscription.

Phil Leonard> We have the diphthong here. We have a three stroke *N* across the line. Then we have the *S* with four strokes. You see they're much more ... they're well separated and defined from these others because these are much deeper. These are shallower. On a two dimensional picture that's difficult to see. But it's like looking at the Hebrew letters *Hē* (  $\eta$  ) and *et* (  $\eta$  ), which would appear identical to the untrained eye, except one has a left leg that connects to the upper cross bar and the other left leg does not connect. And that's how you distinguish the letters. But the untrained eye may look for days without seeing the difference. This little mark could have been to indicate the stem line originally. I'm not certain

about that. There is a mark like that used in some manuscripts, but usually at the beginning of the line of Ogham rather than in the middle somewhere.

Dennis Gallagher> What's your translation?

Phil Leonard> What the translation of this is that the, ah, *in the month of June, the pleasing brightness of the sun and then there is a great celebration*. And the word *June* there is a Latin loan word which indicates they had some exposure to the Latin.

Dennis Gallagher> Oh, yeah, they did. Very early on.

Phil Leonard> Obviously, there is not an independent invention by North American Indians of the Ogham alphabet, the Gaelic language and Latin loan words. That doesn't seem to add up.

Until at least the Middle Ages, literacy was uncommon. Only the chosen few, privileged initiates, could read and write Ogham.

## PART TWO

### Chapter 7: Celts in America

Ogham in America suggests somebody crossed the Atlantic a long, long time ago. The trade winds, westward currents, and strong oarsmen could have gotten them to the Caribbean within weeks. There, summertime tropical lows could have steered them into the Gulf of Mexico, and toward the mouth of the Mississippi. Seven southern states are highlighted on this map, but without maps, the newcomers would have relied on rivers to go upstream and return downstream. The one known today as the Arkansas River might have led explorers to our region of interest. Its tributaries, the Purgatoire and the Cimarron as well as a more southerly waterway, the Canadian, virtually encircle the high plains area where our presumed Ogham appears. Ancient explorers could have travelled up the Arkansas, for example, with the same style of riverboats used for waterways in the Old World. Never under-estimate the resourcefulness of motivated people on a mission! This satellite view zeroes in on southeastern Colorado, northern New Mexico and the Oklahoma panhandle.

### Chapter 8: Crack Cave

Travelers found fresh water, wild game and natural shelter on the high plains and in the canyons.

U.S. Forest Service ranger> Everybody hear that?

The Crack Cave is much more than just a shelter.

U.S. Forest Service ranger> It's going to have to be roughly a minute for you to get in ... see the phenomenon ... and get back out.

Every equinox, weather permitting, people come here to the Comanche National Grasslands. A U.S. Forest Service ranger unlocks a protective iron gate to let curious visitors file in to glimpse the rare illumination of a petroglyph deep inside.

natural sound of visitors inside Crack Cave> Are you able to see that? Can you see it? I seen it. That's neat. That's neat.

Bumps on the sandstone wall catch the very first rays of sunrise. Upon these protrusions is compelling evidence that could turn back the clock on American history.

U.S. Forest Service ranger> Probably got another minute or two.

Only when the length of day and night are equal does this precision sundial work. And modern pilgrims who come are treated to an ancient light show.

U.S. Forest Service ranger> OK, the next four, please. ... taken a flash. Thank you.

In fact, the archaeoastronomy of Baca County, Colorado, has grown into a tourist attraction. The county seat of Springfield now puts on an Equinox Festival every March and September. It was more than two decades ago, Phil Leonard and Bill McGlone unlocked the Crack Cave's secret.

Phil Leonard> Well, I got something good. You come on up and take a look.

Bill McGlone> Boy, this is pretty tight in here.

Phil Leonard> Oh yeah, it widens out up here. Let me ask you what you think this is. Alright? You got two through the stem line.

Bill McGlone> That's a *G*.

Phil Leonard> And one, two, three, four, five through the stem line.

Bill McGlone> That's an *R*.

Phil Leonard> And one, two, three through the stem line.

Bill McGlone> *N. Grian*. Sun.

Phil Leonard> That's right. Now, the sun has something to do with coming through this shaft.

Bill McGlone> Check it out.

Phil Leonard> Let's ... let's set this compass. Alright, what's the declination here?

Bill McGlone> About eleven, twelve degrees.

Phil Leonard> Alright, would you say I have that just about right?

Bill McGlone> Yes.

Phil Leonard> That puts due east right through the axis of this opening. Look. And here's some more Ogham here. See that? Nice stem line.

Bill McGlone> Got one down, one across, *B-M*. Two down, *L*.

Phil Leonard> There's a very narrow aperture so it would limit as to ...

Bill McGlone> That could be. That could be.

Phil Leonard> But if you look out, you can see the mesa drop off at that angle.

Bill McGlone> Let me look there.

Phil Leonard> See the mesa drop off at that angle?

Bill McGlone> Oh, yes.

An equinox snapshot shows how dawn's first light illuminates the rock knob. The inscription's author may have intended a *balance beam* rebus for emphasis. This word-picture might have been meant to underscore the equivalence of day and night. Highlighting the stem lines in gray and the vertical strokes in white, the Ogham message was decoded to read, *Strikes on the day of Bel*, in honor of the pagan sun god.

Phil Leonard> It's interesting. It's predicting to us in writing what we might find here.

Bill McGlone> That's right.

Phil Leonard> We need to be here on the equinox.

Bill McGlone> Yeah, we're going to have to come back.

Bill McGlone> Rollin, this is going to be the day.

Rollin Gillespie> This is the day and the weather is perfect. Nice new moon out there that'll even tell us which year this is in.

We observed the first equinox sunrise alignment seen in modern times.

Dan Rohrer> Look at that. Boy, boy, look at that! Look at that!

Rollin Gillespie> That is perfect. Look at the curve of that shadow!

Bill McGlone> It just fits. Look at that.

Dan Rohrer> Look at that. Look at how the rays of the sun just hit ...

Bill McGlone> Just curves around ...

Dan Rohrer> ... right in there.

Bill McGlone>... and both parts are lighted where they've made the marks

Dan Rohrer> Right.

Bill McGlone> Just as perfect as it can be.

Dan Rohrer> Fantastic.

Bill McGlone> Did you ever see anything like it?

Dan Rohrer> That's fantastic. Now how does it differ today from what it was yesterday?

Bill McGlone> I'll tell you.

Rollin Gillespie> It's a better fit.

Dan Rohrer> It's a better fit?

Bill McGlone> It's a better fit today than it was yesterday. Yesterday, we concluded that it would light the upper one better because it would be moved around a little farther.

(from previous day's sunrise observation) Yesterday, those rays were hardly lit at all. Tomorrow, those rays are going to be lit even more because the sun will have moved south.

Rollin Gillespie> Yeah. Ahhh, I see why they made that curved stem line now.

Bill McGlone> You see that curve?

Rollin Gillespie> Yeah.

Bill McGlone> That's to ... that's to make that picture almost like the sun.

(returning to equinox sunrise observation) Now, two days ago, there were just dots of light on the upper one. Just dots. Barely anything.

Rollin Gillespie> This truly was a historic moment that we participated in here.

Bill McGlone> First time it's been seen in a long, long time on the equinox.

Rollin Gillespie> It could be twenty-five hundred years or it could be fifteen hundred or somewhere outside of that range.

Bill McGlone> Been neat if they had put 50 B.C. in here, wouldn't it?

Rollin Gillespie> Yeah, I'm interested in the mind of the people who did this. Did you feel like you were worshipping or celebrating.

Bill McGlone> Well, I wasn't worshipping and I don't think they were.

Rollin Gillespie> I don't think they were, either.

Bill McGlone> I think they were celebrating.

#### Chapter 9: Confirming Intent

Two years later the U.S. Geological Survey came to investigate the Crack Cave's archaeoastronomy. A break in the clouds on the eastern horizon allowed only a brief sunlit observation shortly after sunrise.

Bill McGlone> There's a little hole there, not much.

Scott Monahan> Here we go.

Evelyn Newman> Yes.

Phil Leonard> Yeah, now we're getting something.

Bill McGlone> We're getting more sun.

Robert Mark> Yeah.

Bill McGlone> I can see the disc. We got a sun disc.

Evelyn Newman> Ooouuh!

Robert Mark> Very, very good.

Evelyn Newman> Yes, that is gorgeous.

Everyone who exited the Crack Cave that morning came away convinced the carvings were meant to memorialize equinox day. Evelyn Newman and Dr. Robert Mark are scientists with the USGS and members of the American Rock Art Research Association.

Robert K. Mark, Ph.D. Geology, U.S. Geological Survey, American Rock Art Research Association> We never know when we look at one of these sites, for sure, that what we're seeing was intended, but I think this is a fairly convincing site, in terms of the interplay of the sunlight on the petroglyphs.

Evelyn Newman, U.S. Geological Survey, American Rock Art Research Association> The light being focused on that area and the petroglyphs being within that area indicates that it most likely was put there with that purpose because of the time of the year and this day being equinox. When the sun was up a little bit after the horizon you could see that it was along the curvature of that one petroglyph, which was also indicative that it was being utilized.

Scott Monahan, documentary producer> Now that you've had a chance to see the archaeoastronomy here in the Crack Cave, what do you feel should be the priority of further research?

Robert Mark> Well, I think a lot more research has to be done. I think it would be desirable to bring to the sites more of the experts who have expertise on various aspects of either archaeoastronomy or the ancient languages. Perhaps some excavations could be planned. I'm not an archaeologist. I think that a reasonable case has been made that there's something of interest here that deserves further study and I would hope that it gets that sort of study.

Yet, today, academic leaders still vigorously protest the suggestion of a pre-Columbian presence of people from the Old World, here. Archaeologists and anthropologists favor Native American Indians as having inscribed the marks for this solar alignment. Regardless, this discovery is important enough for the Forest Service to protect it with an iron gate and supervised public access. In neighboring northwest New Mexico, the Anasazi solstice and equinox Sun Dagger location atop Fajada Butte is similarly protected.

#### Chapter 10: Pathfinder

Is our suspected non-indigenous archaeoastronomy distinctive from what Indians left behind? The Pathfinder is a Native American equinox site in Colorado being introduced now for the first time. Its array of pecked petroglyphs apparently weaves together story about birth, death and the afterlife. Two massive rock slabs lean inward to form a tall and narrow, tent-like shelter. A large, prominent leaf image appears on the northwest wall. The opposing rock wall casts a matching shadow that fills the leaf *only* at equinox dawn. The rock edge might have broken to create a slight, jagged gap in the present shadow.



At the peak of this caprock structure, a natural chimney opens the steep panel to midday light. Here, during high noon on the equinoxes, the mythological storyboard is sliced by a sunray. But before the main sunray is formed, a scalpel-like spotlight appears, then quickly fades away. Our sunray begins as a needle of light, comparable in length and dimension to Fajada Butte's famous Sun Daggers. However, ours grows much longer. With archaeoastronomical alignments, the longer the throw, the more precise the targeting potential. A carved snake, shown in green, will eventually be struck, but only after an elaborate petroglyph near the center is pierced. Highlighted in yellow, its sexual content will be described shortly.

Our time compression is slowed to carefully document the equinox sunray as it crosses a prominent, natural division on the rock face. The sexually explicit petroglyph appears to diagram mated sex organs and a second phallus to the right. This could depict the Navajo legend of Changing Woman impregnated with twins by the blinding noon day sun. The human form whose abdomen is pricked by the advancing solar tip could be Changing Woman, who also symbolized the seasonal cycles, and was a metaphor for aging and renewal. This event occurred about 24 hours after the actual moment of the fall equinox when thick clouds obscured the sun. With the sun now south of the equator, the path of the sunray's tip is slightly above where it would have been the day before. This sequence was taken half a day after the spring equinox of 2004 when the sun was slightly north of the equator. Thus, the advancing sunray passed below where it would have traveled on a *true noon* equinox. These lit pathways define a narrow corridor for where the sun straddled either side of the equator. When equinox corresponds to the middle of the day and it's clear overhead, the sunray's tip sails down the middle of this lane. The abundant carvings are indisputably Native American in their authorship. Without contextual, written footnotes, the rock art's precision placement seems intended, nonetheless, to celebrate the equinox.

### PART THREE

#### Chapter 11: Archaeoastronomy

Stonehenge has the world's most famous summer solstice alignment. Newgrange, northwest of Dublin, Ireland, was built even earlier. Light of the rising sun on winter solstice is channeled down a long stone tunnel to a central chamber. Cairn T at Lough Crew is a smaller megalithic tomb 45 kilometers to the west. Its ornately carved back stone is bathed by the light of equinox dawn when eastern skies are clear. For spring equinox 2005 the third dawn after was the charm.

The square shadow within the gliding illumination is cast by the iron gate. Ancient pagans celebrated the equinox long before Christianity set Easter as spring's high holiday. Modern religious sunrise services faintly echo past practices. The solar symbols here reflect the sun's glory. Only twice a year. Only when day and night are equal. Only near the equinoxes.

Solstices, equinoxes and seasonal midways called *cross quarters* were vital to ancient people for regulating their calendars and knowing when to plant, when to harvest, when to stay, when to move.

From the earth on the ecliptic plane, the sun appears to cycle each year past the same, twinkling stars of the zodiac. Equinoxes and solstices are separated by precise 90° angles according to astronomical convention. The cross quarters exactly bisect these and served as Celtic boundaries for each of the four seasons. The Celts named the cross quarters Beltaine, Lughnasad, Samhain and Imbolc. Displayed below these names are the modern calendar dates that match them astronomically.

#### Chapter 12: Sun Temple

Here, at a southeastern Colorado site named the Sun Temple, a signature dawn alignment occurs twice a year at Lughnasad and Beltaine. A revealing star map dates one inscription to 1534 years ago.

Phil Leonard> We have both the constellation Gemini and the three planets and when we projected them with Evans and Sutherland they all fit.

Rollin Gillespie> These little one inch cross marks are the stars. These big three inch cross marks are the planets.

More on the Gemini inscription in a moment.

The Sun Temple opens to the east above a wide and shallow canyon. Well above the floor of this amphitheater-like location is another key Ogham. It is known as the Tree Ogham, in honor of the rebus or *word-picture* on the right. These marks have been translated from Old Gaelic to read, *The Sun Ring along with the Shoulder by Means of Sun and Hill*. The references will be shown, shortly. The author may have intended a shorter inscription, then, realizing space was limited and the message needed greater detail, crowded the rest of it on the tree trunk, writing from bottom to top, same as with the pillars in Ireland. The trunk was an actual stem line and the picture honored the inspiration for Ogham, trees.

#### Chapter 13: Noble Twins, Planets, Lughnasad 471 CE

Rollin Gillespie, astronomer and retired NASA engineer> Here is the Gemini inscription, the Noble Twins, this spells that out in ancient Gaelic, in Ogham writing. Now, this writing is superimposed on a pattern of plus marks which we interpret to be the stars of the Noble Twins in the sky, the constellation Gemini. Now superimposed on that pattern is also three plus marks: Saturn, Jupiter and Venus. The interesting thing about this constellation is that it matches the pattern that was present in the sky in 471 A.D. on the cross quarter day in August, the eighth of August. And that day is marked by the circle you see there. You see it over there? And by a shelf on the rock up here which lines up with the sun on ... at sunrise on the eighth of August. Still does. So, we have sunrise, the constellation is above the horizon, the sun is below the horizon, and there are three planets to be seen there. Quite a beautiful sight.

Here's a wide view of the Sun Temple site at midday on Lughnasad. A concave rock overhang casts shade on most of the inscribed *Sun Ring*. As our camera pans to the

east, the Gemini inscription appears just beneath a shallow, wedge-like cave. Panning further to the east reveals the location of the Tree Ogham and the referenced *shoulder*. This unusual rock feature juts out from the entrance to the Sun Temple about 43 feet from the inscribed ring. At dawn on Lughnasad, we place our camera in front of the ring, zoomed in on the rock shoulder and distant horizon. Low clouds interfere with a clear shot of the sunrise in 2004 and in Lughnasad daybreaks in two earlier years at the Sun Temple. But in 2005 the heavens provide us a dazzling display. The rising sun emerges above the hill, actually a distant mesa, and frames up within the boundary of the rock shoulder. It is then obscured by the shoulder for about five minutes, returning in its glory to herald the beginning of the Celtic harvest time, bounty and competitive strength contests associated with Lughnasad.

Rollin Gillespie> The date is pulled out of the astronomy and the astronomy verifies the inscription. Those two things make this unique. We have nothing like it anywhere in the country that I'm aware of. So, we have a verification of the inscription, of the writing, of the translation, and, at the same time, a date, 471 A.D. This writing is similar to writing in other parts of this area and we think it was all dated about the same time. And if that's the case, this also dates about four dozen other inscriptions that we have here within a hundred miles of where we're sitting.

#### Chapter 14: Rock Art Dated by Nuclear Chemistry

Ron Dorn, Ph.D. Geography, Professor of Geography, Arizona State University, Tempe> I'm attempting to determine the ages, or approximate ages, of these engravings. The dating technique I use is called *CATION* ratio dating and in a nutshell it's an attempt to calibrate the chemistry of the coating that forms on the engravings with the chemistry of coating that forms on surfaces where you know the age. So, you construct a calibration where you can relate and compare the ages of the coatings on known sites with the ages of coatings on unknown sites. Now, what you do is, in the laboratory, you take a large surface, a geologic surface, a boulder, a cliff face, a deposit of stream material, and I can radio carbon date the rock varnish, the dark coating that forms on rocks. That provides a calibration, and at the same time, with the same sample, I determine the chemistry of it. It's an elemental ratio of potassium plus calcium divided by titanium. And, with time, the calcium and potassium are slowly leached, washed out of the varnish. The titanium remains, so the ratio decreases with time. I first published on it in 1983 and since then I've been attempting to test the method with a variety of ways of testing the method using sites that have independent ages as a control. So far the tests seem quite good. It seems to be accurate and reasonably precise. Two different components. You need both for good dating.

Dr. Dorn still awaits funding for laboratory calibrations that could bolster confidence. Nevertheless, in 1991, University of North Dakota Anthropology professor Lawrence Loendorf favorably reviewed *CATION* ratio dating, terming its dates, quote, "as consistent as any group of radiocarbon dates would be in a similar situation," unquote. He urged greater use Dorn's methodology, alongside costlier microlamination dating techniques.

Ron Dorn> You got to keep in mind that you're dealing with an experimental technique that's in the process of being tested. The data will stand, the calibrations may change and the confidence may change. So, a healthy skepticism is always important.

Based on the lab results, Dr. Dorn dates the Tree Ogham to 900 B.C., and the Noble Twins inscription to a thousand B.C., both plus or minus 250 years. This is within the timeframe Dr. Barry Fell says Ogham was in use in Europe. The fact that all Colorado Ogham appears to lack vowels is another sign these marks were made before a time

when they were added to the alphabet. Yet, these astonishingly old dates make Rollin Gillespie's theory of the Gemini inscription's memorialized triple planetary alignment in 471 A.D. seem young. No question, more study is required, but few professionals today seem the least bit curious.

#### Chapter 15: Philosophizing on Ancient Mindsets

Above the Noble Twins Ogham is an array of related marks. Within the circle are the letters, *S-L, sol, sun*. As if there were ever any question, this is a sacred and ancient solar observatory.

Rollin Gillespie> Remember, these were astrologers. The stars may be displaced up or down or a little bit to one side or the other of the true positions which we know them to be. But the important thing is not that. It's the fact that the whole constellation is distorted in this direction. I might say this is laid over because of the structure of the rock. They couldn't put it the way it was in the sky which was tilted up, like that, along the ecliptic. The ecliptic comes right through here. And that is on the ecliptic. Now, the sun is over here, over here this side. But, as it rises, this comes up first, this comes up later and then comes up the sun. Now, this puts the lower part of that constellation, that configuration, on, near the horizon. What happens to the moon, when the moon is close to the horizon? It looks big. It looks big because we are in the habit of looking at birds disappearing on the horizon, we do not perceive them to be smaller. We enlarge the moon the way we enlarge a bird, but the moon is actually not getting smaller, in our eye, and so it looks big. This, then, this distortion and the detailed analysis of that distortion which we have not completed yet, this distortion is going to give us some very important clues in the mechanics of perception, in, what I believe, I don't know, I believe this was a holographic perception, a right-brain type of thinking, a photographic memory it's sometimes called. He was using his memory, the way he remembered it in the sky. He didn't draw this while it was dark. He drew it the next day when it was light. Photographic memory. Now, I think we've got something that's not only interesting to us, as epigraphers and archaeologists and historians. I think we've got something that is interesting to the psychologists, and I want to give them the best information that we can pull out of what we see here. And it's a big, complicated job.

### PART FOUR

#### Chapter 16: Finding Meaning

The road to understanding is often as bumpy as the road to discovery. More people inhabited this region of southeastern Colorado a century or two ago than live here today. The sparse population has actually helped preserve antiquities sacrificed to urbanization elsewhere.

Bill McGlone> Rickey found it. He found that stuff over there and he walked around and found this.

Native American petroglyphs far outnumber the Ogham found out here. When Bill McGlone circulated photos of the grooved style he was seeking back in the early 1980's, several ranchers led him to more evidence.

Bill McGlone> I don't think it's rock sharpening marks.

Phil Leonard> Or axe sharpening or tool-sharpening marks.

Bill McGlone> Well, we ought to take home a good picture of that one.

No one had thought of the grooves as alphabetic letters.

## Chapter 17: Tool Sharpening? Not!

The common belief was they were merely tool sharpening marks.

Bill McGlone> You could not possibly sharpen this knife blade on that rock this way and leave a groove. In a two-sided groove you would do nothing but dull the knife. You cannot sharpen it in that fashion. To sharpen a knife you have to work it first one side and then the other. The same would be true of a celt or axe. To sharpen it you would do it on one side and then another; and you would leave a saucer-like groove or you would do it this way and then the other side, leaving a broad groove, not the kind of groove that we see here. When I see grooves like these, I try to think in terms of how are they produced. And, so I tried to go into this by trying to produce them myself. I tried many, many different ways of doing it until I got grooves that matched what we see on the rocks. And that's the way an engineer would approach this kind of a problem. Many of these grooves, we can tell what made them by their cross-section. For example: that groove has certain characteristics. It has a cross section of the instrument that made it. And it has pointed ends on either end, much like the grooves we have, a sort of elliptical shape, that cannot be produced when you're sharpening something like a stone awl, on one end at a time. It has to be a motion just about like that I just showed you. The only grooves we see are those that correspond to the blade edge of the axe. We do not see the grooves where the rest of the axe has been polished out. We do not see the grooves where the axe has been sharpened. Therefore, these grooves must have been made with the intent to make a groove and something like this was used to make them.

Barry Fell> That groove proves to be very long enduring and the weathering, the effect of rain and frost and ice and whatnot, is to peel away a thin layer from the outer surface of any rock, but it also peels it away from the groove itself, so that the groove is self-perpetuating. And, therefore inscriptions can persist for thousands of years and still be readable.

## Chapter 18: Ogham near Denver

175 miles outside the prime region, a single Ogham inscription was discovered half buried by silt in a narrow canyon west of Denver. A close up of the interior rock varnish of a sample groove betrays its substantial age.

Phil Leonard> It appears that these marks have survived so long because the patina has formed within the groove. As the instrument is dragged across the rock here, then it grinds the granules of sand in the sandstone into a powder. And that powder then adheres to the face of this mark and through the years that sets up into a very hard substance. And this stroke, as you can see, has a little lip on it, where the patina has helped to harden the material in this groove, so that it naturally takes quite a long time for the natural rock to erode and this mark has been there longer than the present surface of that rock. At the present time there really isn't a satisfactory way, at least in my mind, of determining the age of an inscription based on patina or weathering characteristics because it varies with every single site and even various areas within the site.

The marks revealed clues about its author, too.

Phil Leonard> It may say something to the effect about, referring to some fleers here, someone either fleeing to this location or fleeing from this location, and then giving some other kind of statement. We have in this area here a very interesting word because we have the *F* and the *A-I* diphthong and *L* which spells *Fail* and is an ancient name for Ireland, and may also have been a name for a portion of Iberia where the Gaels departed from to go to the British Isles. This may have been the New World name for their colony. This is the point where we began translating the first inscription. And it basically says that *This is a shelter for travelers and can be used by whomsoever, in general.* And it proceeds on down to a point, down to here.

The entire inscription was re-buried by the property owner to discourage vandalism. Following a surge in publicity about the Ogham finds in the late 1980's, the discovery team led small groups to sites such as this one in Picture Canyon.

Phil Leonard> And it's been translated to say something about people should feel free to camp here and there's water just outside of the shelter. This may be some of the most important artifacts found in our time in America. And these are artifacts. They're man-made objects left behind as a result of their cultural activity.

#### Chapter 19: Academic Resistance

This article ran in the student newspaper the day the University of Colorado's Cultural Events Board convened a discussion of the discoveries. Academic voices objected, "It's not supported by any kind of scientific evidence..." Yet science and rigorous evaluation are at work. The rock art dating, the archaeoastronomy, epigraphy and linguistics *do* matter.

By suggesting natives may not be responsible for all ancient rock inscriptions in Colorado, we were accused of "politicizing the issue". "There are no professional archaeologists who would take this claim seriously." Higher education can be complacent or inquisitive. What threshold is needed to attract investigators who can substantiate the clues? The case for an ancient Celtic presence in CU's own backyard has been building for 25 years, but the advocates have been repeatedly shamed by most of academia, as if the story should simply be buried and forgotten. Ignoring data is not good science. Those who attended the Boulder presentation that November night *were* inquisitive, wondering, for example, "why aren't similar finds turning up elsewhere in America?"

Phil Leonard> We have looked for a back trail. Where did they come from? Traveling along the riverway, which many of the early explorers did exactly that, I mean, y'know, Lewis and Clark, the early French traders; and if these people followed the riverways, which is ... seemed to be the custom not only here but in the Old World, then much of that riverway is under water right now, in dams, farmlands have disrupted things. Where we are looking in southeast Colorado is relatively untouched. And that may be the reason that's the only place we find it.

### PART FIVE

#### Chapter 20: Compass Cave

Along this sandstone bluff is an archaeoastronomical motherlode, a contender as the most inspired collection of ancient observatories yet discovered in the United States. Within five shallow, elevated caves, solar alignments occur at and just before sunset on the equinoxes and summer solstice, predicted by accompanying inscriptions. There also seems to be a crude, astral worship temple with profound, layered symbolism and star charts. We begin our excursion into a past that's hard to imagine still survives in America's heartland, at the northern-most cave, and the team's resident astronomer Rollin Gillespie.

Rollin Gillespie> What we have here is two intersecting diagonal lines here. They are straight and they intersect here and they point  $23\frac{1}{2}^{\circ}$  to the east and  $23\frac{1}{2}^{\circ}$  to the west of due north. This is straight north here, right, halfway between them. The only one of these crossed lines that actually lies on the plane of

the ecliptic, as I described it to you, is this one here going out in a southeasterly direction. It is on the plane of the ecliptic. This one, instead of being on the plane of the ecliptic, is bent down so that this angle is, as accurately as you can measure it, here, is exactly the latitude of this site. Now, here is another line, this line coming through, is deflected a little. It looks like almost a straight line here, but it's ... it's not, and it's pointing directly to where the sun sets on the horizon, yonder, on the first day of summer, on the summer solstice. So the people who put this in here understood a lot more about astronomy than a lot of people in modern day life.

Magnetic declination here is nearly 8° east. A compass resting at the intersection confirms true north bisects the lines 23 to 24° either side of it, matching the tilt of the earth's axis to the ecliptic. No surprise this place is nicknamed, the Compass Cave. On its back wall are carved symbols that could be stars, perhaps even a comet with a tail, but their meaning is uncertain at this time.

#### Chapter 21: Solstice Sunset

What was interpreted more than twenty years ago is a faint Ogham inscription, translated by Barry Fell to read, *In the month of June reaches the illumination this far out*. It appears to be an invitation to witness sunset here on the summer solstice. The meaning of the slanted mark to the right is unknown. Note the double stem line overlapping midway through the inscription. This idiosyncrasy will be seen again shortly at a nearby cave with an equinox event. A pendulum is a good analogy for the changing points on the horizon where the sun rises and sets over the course of the year. The very bottom of the stroke is the equinox ... when the sun's daily displacement along the horizon, is greatest, almost a solar diameter a day. The swing's limits on the right and left are the solstices, when the sun stands still on the horizon for several days, reversing its course from the northern and southern extremes. Therefore, *equinox* alignments where the targets are far from where sunlight enters, such as at the Pathfinder and Crack Cave, change from one day to the next, and even from one *year* to the next when the moment of equinox falls about 6 hours later. To stay in step with the sun, a leap day is inserted every fourth year. Alignments at solstice sites are not nearly as date critical. There's little or no difference in most shadow plays a day or two either side of the solstices. The northern vertical face of the Compass Cave casts a jagged shadow across its back wall. This boundary between dark and light changes quite slowly as sundown approaches, however it appears to ripple upward when accelerated by time lapse. To best capture this event, we have merged scenes from two adjacent sunsets at 29 hours before and 5 hours before the summer solstice moment of 2005. Clouds along the horizon blocked direct light in the final minutes before sunset of the second day. The shadow's edge creeps to the right, to the south, just as the inscription promised. *In the month of June reaches the illumination this far out*. As the last sunlight fades, the edge of the shadow hits its mark, the furthest to the right it reaches any time of the year.

Rollin Gillespie> This is the Compass Cave. We do not know whether it was made at the same time as the other caves. Some of our team tends to think it did happen at the same time, others at a different time. And, we don't know.

Scott Monahan> Well, there would have been at least a three month separation if they were to take, ah ...

Rollin Gillespie> Well, by the same time, I mean, by the same people, maybe came here and lived for a couple of generations, who knows? I mean, that's what I would mean by the same time. If this was done in the same century, that's the same time. But, but we don't know that it was. This could have been 500 years later. We don't know the date of this. We don't know the date of the others.

## Chapter 22: Throne & Star Caves

Next is the Throne Cave with its mix of Ogham and a newer engraving, *J.A. Cordova, Junio Cinco*. It appears to be an authentic 1890 rock carving and much younger in appearance than the abundant vertical grooves that populate the panel below. There is a wide, natural seat facing west against the rock wall. This so-called throne within an elevated platform above the valley floor would have been ideal for oratory and instruction to gatherings below. Attempts have been made to translate the apparent Ogham marks here, but only a few words and diphthongs have been identified. The familiar combination *B-L* is here, one stroke and two strokes below a stem line, consonants for the sun god, Bel, as seen earlier at the Crack Cave.

The southernmost cave is the shallowest and seems to have an Indo-European star map of the constellations visible after dusk here on the fall equinox 15 centuries ago. Specifically, Aquila and Lyra combined, Cygnus, Hercules, Serpens Caput, Corona Borealis, and Boötes. Our computer generated star field demonstrates a remarkable correspondence to this engraving, whose faint grooves are more easily detected using relief lighting at night. This cave has another panel with a series of bold *plus marks* reminiscent of the stars in the Noble Twins inscription many miles away. So far, no one has identified which constellation, if any, was the model. Some say it resembles Canis Major.

## PART SIX

### Chapter 23: Nose Pointer Cave

Here is where videotaping of our first documentary began more than two decades ago. Bill McGlone led me into the first of two interconnected sandstone caves, home to the most amazing ancient sundials and stories of any shown so far.

Scott Monahan> They even provided a stair step for us, here.

Bill McGlone> Yeah, sort of.

These scenes are from *History on the Rocks*.

Bill McGlone> This Ogham is perhaps the best defined that I've ever seen in the western United States. It starts with a stem line going across here and then has two very deep grooves across the stem line forming the letter *G* ...

Barry Fell> *G*, followed by five strokes crossing the line, that's the letter *R*. You notice that the *G* is tilted at a different angle from the *R* and that's to enable the reader to separate the letters more easily. Similarly, the next letter which is an *N* with three strokes is at a different angle once more. So it's quite easy to isolate those three sets of lines. *G-R-N*, standing for the Gaelic word *Grian*, meaning the *sun*. Then we have a series of six single strokes that puzzled me quite a lot, because this would presumably be the letter *H* repeated six times, as if one had gone *hh-hh-hh-hh*. It didn't make much sense. But a little further thought when I looked ahead to see what the next statements were, I realized that we had the



word *month*, and sundry other words connected with time, so that it then became obvious that the six single strokes stand for the numeral 6. So, we have ...

Bill McGlone> So, we have, sun, six, months. It goes on to translate, *the sun is six months in the pleasant north, in the gloomy south for the other months.*

Barry Fell> *Grian se mi tuaid, guin deas aimead mi ciatid.* This is Old Gaelic. And, we're guessing at the vowels, because the vowels aren't written. Probably, an Old Gael, if he were around, would say something like, *what on earth are you trying to say?* We don't really know how it was pronounced.

Bill McGlone> The six month translation was made before we sought any kind of correspondence to the equinox.

The double stem line witnessed earlier at the nearby Compass Cave is a technique repeated at the heart of *this* inscription, too.

#### Chapter 24: Equinox Sundials

A prominent *sideways V* shadow just below is cast by a remarkable rock overhang shown here in silhouette against the late afternoon sky. It's the reason the cave was named, The Nose Pointer. The double stem line spans three deeply-inscribed, full length vertical grooves. As the nose pointer shadow crosses the upper stem line on equinox, the forehead of the shadow above aligns with the first of thirteen notches inside an *eyebrow-like* petroglyph. The forehead slides farther up and to the right as the sun continues its downward and northerly slant toward sunset. In this close up the ruler-like notches are easier to see. They mark the daily progression of the shadow *after* the spring equinox and *before* the fall equinox. On the Nose Pointer Cave's south pillar is another equinox marquee.

Bill McGlone> What this is, Rollin, is this inscriptions says, *In shade, the twelve scale divisions*, these are the twelve scale divisions ...

Rollin Gillespie> Yes.

Bill McGlone> "... *until the day after the Balance Day in the month of lambing*, which would be March which is when the sheep have their lambs. The Balance Day would be the equinox when day and night are equal. And this is a rebus representing a balance with the beam being the stem line and the two *L*'s on either end being the pans.

Rollin Gillespie> Yes.

Bill McGlone> Now, what it's going to do is on the day of the equinox, half of these six marks, the six that are indexed up, will be lighted. The next day the other six marks will have light land on them, just as the inscription says.

Rollin Gillespie> Yes.

Bill McGlone> And the shift of these, six up and six down, represents six months and six months. And as we go into the second six months, the light lands on these ... this part down here.

Rollin Gillespie> Now, all of that, of course, is reversed because here we are on the autumnal equinox ...

Bill McGlone> Yeah, we're here on the autumnal equinox, so it'll be backwards.

Rollin Gillespie>... so the sequence is backwards.

Bill McGlone> Right.

Rollin Gillespie> Yes.

Bill McGlone> But this is all in the same cave where it says the sun is six months in the north and six months in the south.

Rollin Gillespie> Yes.

Bill McGlone> So, it's all tied together in this cave. The way this just goes on and off, one day apart, is what's amazing.

Rollin Gillespie> That's true.

Bill McGlone> On the day of the equinox there should be no light on it. Here, it's starting to come and it's going to come in here as a little triangle, just like this ... landing only on this second six marks. The other six marks are going to be lighted all the time.

Indeed, a few minutes later on this day before the fall equinox, that narrow triangle of sunlight forms across the lower set of six marks. The shadow seems to conform to the balance beam rebus, too. It's the same alignment seen on the day *after* the spring equinox. In this timelapse on the day before the spring equinox, a similar wedge of light begins to form to the left, but it won't reach the lower six grooves before sundown.

Rollin Gillespie> I sent Barry Fell a copy of a newspaper clipping a year ago and he was excited about it. They have a twelve day celebration at the vernal equinox in Iran. They still have it. And he was excited about that.

Bill McGlone> It's pretty interesting.

Rollin Gillespie> And, this twelve mark thing, it may be that this ... this configuration up here, on the back wall, is ...

Bill McGlone> Well, it counts the days after the equinox in the spring.

Rollin Gillespie> Yeah. And, that's ... that's what they're counting in Iran, today.

Bill McGlone> And the first day after, it ... the forehead of that shadow will be on the first mark.

Rollin Gillespie> Yeah, yeah.

Bill McGlone> So, it does just what you're saying.

Rollin Gillespie> Except it's doing it in reverse sequence.

It's now twelve days *before* the fall equinox of 2005, a gap spanning thirteen sunsets, counting equinox sunset as the first mark on the ruler. During our time lapse clouds diffuse sunlight as the Nose Pointer shadow approaches the stem line. Above, the ruler is illuminated but at the critical moment of the Nose Pointer's crossing the shadows are blurred. However, this image photographed in full sun twelve days *after* the spring equinox of 2005 confirms the precision of the ruler's thirteenth and final mark. At this, the very end of Iran's *Feast of Norouz*, notice how the shadow of the forehead's brow

hugs the ruler's rounded outline, identical to the curved shadow on the inscribed knob inside the Crack Cave at equinox dawn. A coincidence? Perhaps. The seventh mark on the Nose Pointer ruler has cultural significance in the *fall*, says Phil Leonard.

Phil Leonard> The *Feast of Mehrgan* is celebrated in Iran on the six days before autumnal equinox. Notice, the seventh line is elongated, isolating the six days before the equinox in September. Both festivals are traced back to the sun god. And the name *Mehrgan* specifically comes from the name *Mithras*.

More how this place is connected to Mithraism, an ancient religious worship of constellations, in a few minutes. First, let's return to the actual equinox day shadow play. As the Nose Pointer crosses the top line of the double stem line, the first mark is struck. Here are side-by-side, synchronized time lapses of the nose pointer event 13 hours *before* and 11 hours *after* the spring equinox of 2005. The entire face of the shadow is offset to the right, to the south, on the afternoon of March 20th, compared to a day earlier. Next door to the Nose Pointer Cave and sharing two small connecting portal windows, is the main event ...

#### Chapter 25: The Anubis Cave

... the Anubis Cave itself. It is Gloria Farley's crowning discovery in her years as an Oklahoma petroglyph hunter.

Gloria Farley, Oklahoma rock art explorer and author> This cave is so full, on three sides, of petroglyphs, that I gave one glance around to see what was most significant, and my attention immediately focussed on this petroglyph of the canine figure. And I looked at it and said, *This is Egyptian*, and everybody with me just laughed and laughed. One man with me said, *Oh, that's a ... that's a coyote*, and I said this cannot be an Oklahoma coyote because this figure wears a crown and on his back is standing the flail of ancient Egypt which is a symbol of authority. Right here is what we later called the *rising sun*, a little arc with rays on it and an Ogham inscription. The second sun symbol is the rayed crown of the sun god. The third symbol is this bigger arc with radiant ray, uh, radiant marks, which we call the *setting sun*. And, the fourth, which was not realized was important until later, this small semi-circle here, also with rays, which we call the *vertical sun*. The sun comes through a crack, a wedge shaped opening here in the entrance and there's a little knob of stone on that which throws a shadow like a marker which travels across this panel. It first enters this corner of the cube and progresses to this corner of the cube, and while that happens, the upper shadow reveals the sun god, and as it progresses, then the sun god is in shadow all except his head. And at the very instant of sunset the knob, or they call it the thumb pointer, the shadow, fills this little curve right here. This happens only on equinox day. On the day before equinox it won't happen, on the day after it won't happen. And it only happens at the instant of sunset on equinox day that that shadow fills this, and when that happens, then the shadow comes down over the head of the sun god, representing day, and the figure of Anubis, representing darkness, lights up, the whole figure, and then an instant later the sun's gone and the whole thing's gone. 's dramatic!

This original time lapse sequence remains one of the most crisp and cloudless versions of the many Anubis Cave equinox sunsets I've seen. The inset of the setting sun is not synchronized to the time lapse of the panel, but rather, occurs in real time just before sunset on the mesa. It's only shown to demonstrate the rayed head of the sun god mimics the real sun setting to the west. The shadow creeps higher and higher and the immobilized disc appears to be setting, darkened in its entirety just as lights go out for the entire panel. All this while the thumb pointer nests exactly into its half circle target. This all seems intentional, more than a random coincidence.

We returned with a camera for the sunsets on either side of the fall equinox of 1986. These twin time lapses compare the two, even though the one on September 22nd was plagued with partly cloudy skies. Keep in mind, the sun was just north of the equator in the upper shadow play and just south of the equator in the lower one. This twenty-four hour difference meant the thumb pointer below ends up short of the half circle target at sundown, and overshoots the same target above, though clouds diffused the light in the closing minutes. Among those who attended the September 22nd sundown was a Celtic authority in the last year of his life.

#### Chapter 26: Certainly Celtic

Dr. Robert Meyer, Celtic Studies, Catholic University of America, Washington, D.C.> Well, I was very much impressed by it. It's too bad the sun didn't co-operate.

I asked Professor Meyer how he believes these discoveries impact North American history.

Dr. Robert Meyer> Well, I said some years ago that, in a certain way, they are as important as the discovery of the Dead Sea Scrolls for biblical criticism, that this shows that the Irish were not confined to the British Isles or to a small island of Ireland, that missionaries or others, or traders, we must look into the possibility of traders, but the interest then always is in the astronomical part, that you have so many things of a certain day, a certain day, the sun shines a certain, because that was necessary for church, because the whole Easter cycle depends on the ... the phases of the moon and the ... and the seasons and so forth and so on.

Scott Monahan> So, you feel, that beyond a doubt, that the Irish were here in America, uh, in ancient times, before Columbus?

Dr. Robert Meyer> Either Irish or possibly if some Indians learned some ... some Irish or disappeared. The question is, why didn't they colonize? Were they murdered? Did they die from a famine? Uh, were they killed by animals? Why is it we don't ... why is it we don't have any of their descendants here?

What did become of these sky watchers from the past? Remember, important historical achievements don't always fulfill the short term promise. For example, America's ambitious journeys to the Moon in the 1970's, were widely thought at the time to be a preamble for lunar colonization by the dawn of the 21st century. But political, social and economic events often interrupt plans and dreams. It took centuries before Europeans colonized America, and even the first settlement at Jamestown was nearly abandoned because of the hardships.

### **PART SEVEN**

#### Chapter 27: Mithras Worship

As with most revolutionary discoveries, theories change and strengthen as more is found and understood. After more than a generation of study, the carved icons and their relative placement to each other seem to reveal the Anubis Cave as one of the world's foremost, surviving examples of Mithras worship. This pre-Christian spirituality tied to the stars, the planets, the moon and the sun was popularly practiced among Roman soldiers and the far-flung Celtic culture. By learning the celestial rhythms and advancing through the ranks, Mithraists hoped to cleanse their souls while on Earth.

Phil Leonard> They prepared themselves through this purification process to return back to the heavens by climbing up the Milky Way, and we have this guide of the soul which is in the form of Anubis here, who would take them up the Milky Way to paradise. In Mithraism there are seven grades which an initiate can rise through and this, uh, ladder of seven grades, each step of the way is represented by an image and we have those images here on this panel for the seven grades. And the first grade is Corax which is the raven and the Corax was, uh, basically a servant for the other six grades and he, in the meantime, while he's serving, had to learn the, uh, basic elements of wisdom and behavior of the, uh, cult that he belonged to. The next grade is the Bride and she has two breasts indicated and also the outline of a veil over the head without any features of the face showing. And she is actually associated with Venus, the planet Venus. She had to learn certain things about the code of behavior at her level which differed from the first level. The third grade of Mithraism is Miles or the Soldier. He is shaped like a stick figure holding his weapon. He is associated with the planet Mars for warfare. Each of the grades of Mithraism, as they ascend the ladder of the grades, are associated with their own individual planet, with their own letter of the alphabet, and it's also associated with a day of the week. They have their own tasks that they have to accomplish before they can go on to the next grade. Grade four, the first grade of the participants, is Leo, which is Lion. This was one of the best known grades and the image of the Lion or mention of him occurs nearly everywhere we have records. The problem with the mystery religion is that very little of that information about their practices and beliefs was ever written down, and, as a result, we can only tentatively rediscover what their beliefs and practices were from the evidence, uh, much like a crime scene investigator, uh, finds a fiber or a fingerprint and reconstructs the crime based on that. The fifth level of Mithraism was Perses which was the son of Perseus, another name for the sun god Mithras. And his symbol was the dangling moon, the crescent moon, and he had something special that the others didn't have in that he had a symbol of both the moon and a star assigned to him. The sixth step up the ladder of Mithraism is the grade Heliodromus which is represented here by a figure that appears like the Egyptian god, Anubis. Mithras had a close partner for thousands of years by the name of Varuna. He also has carried the flail and he has had a hat something like this. There are actually three names that we could call this figure: Heliodromus, Anubis or Varuna. And they all fit the characteristics of this figure here. The cube is an interesting feature on this panel. We know from Plato and his *Timæus* that the cube represents the earth because it's very stable. You'll notice that it's a three dimensional square braced on many corners. There were other features that are triangles and they represent the less stable things of the earth, such as the air, the water and fire. The final step up the ladder is the seventh and top step and that is for the sun god, Mithras. The human form of the leader was known as *Pater*, and, which means *father*. And we have here the testes and the erect phallus which represents fatherhood. And we also have the rayed crown that he's wearing which we're told came from Bahram the first of Iran. Mithras is expected to maintain the rising of the sun, the setting of the sun, and all of the planets and constellations in their proper order and functioning.

Here's a Mithraic temple excavated in London. The walls were lined with pillars and participants sat between them. Up front was an altar. Iconography was on the wall behind the altar. And the niche suggests there may have been a statue there.

This old Mithraic star map from Iran, for example, features, from left to right, the twins, Gemini; the hunter, Orion; and the bull, Taurus.

Phil Leonard> These also are representing constellations. There's a star map that really is another layer behind this. Mithras is also in the position of Perseus and the cube is in the position of Auriga. Then we have Taurus over here. Orion is this figure, as well as Cetus over here and folks who are familiar with constellations know that these are in their correct relative position or as you would see them in the sky. On this panel we have four constellations. We have Pegasus here, Gemini here, and then behind these names, we have Aries and Taurus, the Bull. There's some details of Mithraism that the tail represents that is shown here, but we don't have an actual bull-slaying scene such as there are in many Mithraeums or Temples of Mithras and so some might want to say that this is simply a monument to Mithraism, and that's OK. This site does not contain the word *Mithras* one time ... not even one time. But it does have the names of the gods *Bel*, *Grian*, and a nearby site has *Sol*. We have, uh, Celtic writing naming these gods and these gods are known to be alter names for *Mithras*. We also have the image of the two suns and the god sitting between the two suns, the six months, the waxing sun and the waning sun, so the god is sitting at the point of the equinox. That's the position of Mithras. It's not the position of other gods. It's

not Jupiter's position. It's not Zeus' position. That's the position of Mithras. And we have, over in the other cave, images of the point of two lines coming together such as the celestial equator and the plane of the ecliptic which is the point of the equinox and it states, verbally, that is in writing, that, uh, the sun spends six months in the north and six months in the south. That is Mithraism.

Yes, this story seems incredible. And American archaeologists and anthropologists will almost certainly object, terming this whole new twist heresy and fantasy of amateurs, not schooled and academically qualified, as they are. But do the images lie? And who can be counted on to carry the torch of scientific curiosity which this evidence and these theories deserve. At stake is nothing less than the history of America.

## PART EIGHT

### Chapter 28: Epilogue

Rollin Gillespie> If what we're saying here is true, it means that the history that we all learned in school, and that is accepted as a reasonable facsimile of history, turns out to be wrong in very important points. This is a, oh, it's a challenge to the personality of the person that isn't particularly concerned with it. And I think this is the thing. It's going to take a generation of, of people being shown better evidence than we have been able to show them in the past. Now, you're, you're taking a picture of me and interviewing me here to presumably this is some of the evidence, some of the education that will be made available to the public. It will be, it will not be enough to overturn the opposition to what we're doing.

Gloria Farley> The more we learn, the more we know that in ancient times people traveled all over the world. And their ships were excellent.

Dr. Robert Meyer> I wish that my predecessor in Celtic at Catholic University were still alive because he knew Algonquin and he used to say there were Irish words in Algonquin. Now, if that is true, then those Algonquin Indians must have learned those Irish words from some missionary or some trader who spoke Irish. It is certainly true Ogham.

Scott Monahan> What are the convincing factors, at least in your mind, that makes you ... ?

Dr. Robert Meyer> Well, that most of it is constructed on a line, which originally was on a stone, the edge of a stone, but here what you have is down into two dimensions and so they draw a line as they did in the *Book of Ballymote*, a late fourteenth century manuscript which explains and translates the ... the Ogham. As a matter of fact, it shows different types of Ogham. But this is a Ogham that is written on a line, some going through the line, some going above the line, some below the line and where we've letters. They are all consonants, of course. The vowels, of course, on the old inscriptions were ... were simply points filed in ... in the corner of a stone and those would disappear. But actually do not need ... you don't necessarily need the vowels. You supply the vowel.

Dr. Barry Fell> The basic conclusion has to be that the people who wrote the inscriptions of the same nature both in the Old World and the New World had to have a common origin. Ah, so, was it Americans who went to, uh, Europe and, uh, started writing Ogham over there or was it the other way around? It's, uh, easy to demonstrate that the only possible conclusion is that it originated in Europe. It's especially associated with languages of the Indo-European group, especially Celtic, and there's no question that Celts had their original home somewhere in the Eurasian continent and not in North America. And, secondly, uh, people can carry a writing system with them when they travel, therefore, obviously, somebody traveled from the Old World to the New World bringing that writing system with them and apparently imparted it to the American Indians.

Bill McGlone> I don't believe that everything that has been claimed epigraphically could be true. But I do believe that there's enough of it true that it should be, uh, working its way into the, uh, disciplines of archaeology and linguistics today, much more than it is.

Scott Monahan> What convinced you to no longer subscribe to the idea that this is all Plains Indians? What led you to change your mind about that?

Ted Barker, lifelong SE Colorado rancher and rock art explorer> I think that would be a *who*. Bill McGlone made a big impression on us. And, ah, sometimes I think maybe he was wrong. I'm not sure, but, ah ...

Scott Monahan> In making an impression on you or ...?

Ted Barker> Yes, (laughs). And that ... that might have been kind of hard for him to do because, uh, Bill and I used to have some big arguments and, uh, ideas of our own. Sometimes I won. Sometimes he did and a lot of times both of us should have lost.

Bill McGlone> What were the kind of people that were here? Were they refugees? Were they settlers? Were they traders? Were they explorers?

Rollin Gillespie> What motivated them? What did they believe? What were their religious views? What were their philosophical views? What was ... were their technological achievements? Uh, you see, we came out of the Dark Ages, uh, and, and recreated civilization. But we had lost much of what was known before and I think we lost a great deal of value in that process. Now, we've had to recreate it and we've, we've, we've created things that were not known before, of course. Our technological revolution. A lot of people are pretty unhappy about our technological revolution. They say we'd be better off without it. I don't agree. I'm a technologist myself. But a lot of people say that. Why ... why we are like we are is very important. I have grandchildren. I want them to live in a world in which they can live up to their potential, in peace, happiness, fulfillment. That is ... that is why it is important to me.

Gloria Farley> Why do we think that people who were ancient were primitive? There was so very much knowledge accumulated in ancient times that went up in smoke at Alexandria when that library was burned ... and the whole world would have advanced so much more rapidly in all scientific ways if that knowledge had been preserved. And then came the Dark Ages. Everything was lost. They thought everybody that had ever lived was stupid. That isn't true. The ancients were not stupid people. Whoever did that was an utterly sophisticated person.

Rollin Gillespie> To understand ourselves we have to understand history and we are looking at history here.

#### Chapter 29: Credits

Old News was written,  
produced & narrated  
by Scott Monahan

16mm film by Sam Allen, archive video by  
Bob Tews, Stuart Keene & Marty Zimmerman,  
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primary research by Phillip M. Leonard,  
research in Ireland by Kathleen Cain,  
research & March 2004 images of  
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grips  
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Image of ancient ship rock engraving from  
National Archaeological Museum, Naples, Italy  
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“The Windmills Of Your Mind” written by Alan Bergman,  
Marilyn Bergman & Michel Legrand, published by EMI U  
Catalog Inc., (ASCAP), performed by oboist William Adams,  
“Chronos” score for solstice sunset by Scott Monahan,  
all other music by Flying Hands Music

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audio by Doug Brand, Studio B, Inc., Denver, CO  
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in memoriam

Dr. Barry Fell, 1917-1994      Dr. Robert Meyer, 1911-1987  
Bill McGlone, 1928-1999      Rollin Gillespie, 1909-2002

for Betty,  
who brought me the story

Chapter 30: Ancient Arab Sailors

There is another, perhaps even *Older News* report in progress, involving a distinctive, but long-forgotten alphabet used on the Arabian Peninsula and found at Block Rock and elsewhere along the Purgatoire River in southeastern Colorado. Ali Ahmed Ali Ash-Shahri is a researcher, writer and member of an ancient tribe residing in Oman on the southern end of the peninsula. Ali's ancestors cultivated precious frankincense thousands of years ago in the province of Dhofar on the hillsides and mountains surrounding the coastal port of Salalah, a strategic Old World trading hub. Ali has been documenting rock carvings in Dhofar for many years. He spoke enthusiastically about



the matching rock art symbols he saw in southeastern Colorado in 2001, on a return visit to the state 4 years later.

Ali Ahmed Ali Ash-Shahri, authority on ancient inscriptions in Dhofar, Oman> I came to America. I was invited by, uh, for two days or three days by the Brigham Young University people and I did the lecture there and I met Phillip Leonard and he took me for about fourteen days on his cost, on his money and he did everything for me. So, we went to Colorado and we saw these inscriptions and I was astonished, I mean, you know, I was, it was amazing, it was (not) unbelievable that you find these inscriptions exactly the same as ours, the same characters, the way that they have written it and the same way that our people and the people here have done it.

Scott Monahan> You were astonished by this?

Ali Ahmed Ali Ash-Shahri> Absolutely. I mean, how can I believe that, you know, hun... , uh, thousands of kilometers away from our area that the same people or the same characters been found in here?

Their meaning, at this time, is unknown, but the set of 33 characters corresponding to the sounds in the Shahri language is a near perfect match. 28 of the sounds correspond to 28 common characters with the Thamudic alphabet, and 4 of the 5 distinctively Dhofari characters are *nowhere else to be found outside of Dhofar* but on the rocks of southeastern Colorado.

Phil Leonard> We believe those five characters represent the additional five sounds in their language. And four of those additional characters are perfect matches to four extra characters we find here. And the fifth characters does not appear to be related.

The implications of these finds are mind-boggling.

Ali Ahmed Ali Ash-Shahri> By seeing those characters, those inscriptions, the Colorado ones and see my, ours, you never think that, I mean, these are different. I mean they are very, uh, similar to each other, the characters themselves, the way of writing, the, uh, the, I mean, the artist, I mean the man who wrote those things here is just exactly like the man who wrote it, them in, uh, in Oman, in south Oman.

Here's yet *another* tantalizing link! Notice how this Colorado rock engraving of an ocean-going vessel in use more than a millennium ago compares to the rock art of an ancient ship with the same distinctive rigging and hull in Dhofar, halfway around the globe.

Dhofar images courtesy Ali Ahmed Ali Ash-Shahri

Even more evidence may be forthcoming soon: blood analyses that could establish a genetic identity shared between Shahri tribal members, who've historically inter-married, and those of American Plains Indian ancestry. We'll update this *New Older News* at [archaeoastronomy-dot-com](http://archaeoastronomy-dot-com) and, perhaps, in a future documentary.

please respect all rock art  
protect it ... don't damage it