

The Second and a Half Dimension, an Expedition to the Photographic Plateau

"We did not discover Marcahuasi... what we did discover was the sculptural trace of artists from the 4th Humanity. Facing the people who love their own personalities and who see themselves as authors of their small individual existence, we must proclaim that neither are we the discoverers of the sculptures... it is merely time that has discovered them: we are only an antennae of the times. Everything that is hidden will be revealed, all on its own, in the last 180 years of our 5th Humanity: from 1957 to 2137."

"It is a question of two sciences that can never meet. The present one demands experimentation: the repetition of a phenomena at will, under identical conditions and the deduction of general laws from this experiment. This science will never be interested in the existence of the phenomena if it cannot be proven by its own means. It is a science of relative connections. The most interesting and necessary aspect of this science is a technique for the improvement and further development of each series of laboratory experiments. Magical science, on the other hand, is only interested in the archetypal reality of the phenomena. It hopes, from this reality – superior to that of man's – for the miracle to take place again."

Daniel Ruzo

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Top:

In this quest we once again rely on our guide the Peruvian scientist Daniel Ruzo...

... who, based on his fabulous discoveries, has developed a very interesting interpretation of the biblical story of the flood.

Ruzo believes an asteroid passing close to the earth caused the flood. According to Ruzo, the advanced technology and knowledge of the times meant that precise astronomical observations could be made. Consequently, people knew what was about to happen.

Bottom left:

Following this interpretation, Noah was one of the patriarchs selected for the salvation of the human race and its knowledge.

This is the way to the Ark!

Bottom right:

So far so good. According to Daniel Ruzo, the shelter used for the salvation of people of different races, and the most important knowledge of that time - called Noah's Ark - was not a ship, it was a cave!

But what does this Peruvian scientist base his theory on?

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Top:

According to the bible the Ark that saved Noah and the seed of the human race was...

...300 cubits long and 50 cubits wide with a door at 29 cubits from the floor.

Middle:

But no ship that size would have been able to navigate the huge waves of the flood, whether old or modern. It would have been crushed.

So why is the place that Noah saved himself known as the Ark?

Bottom left:

That question is linked to another question: Why – even very much later – were people who built churches called seamen*, and why are the vaults inside churches still called naves, derived from the Latin word for ship?

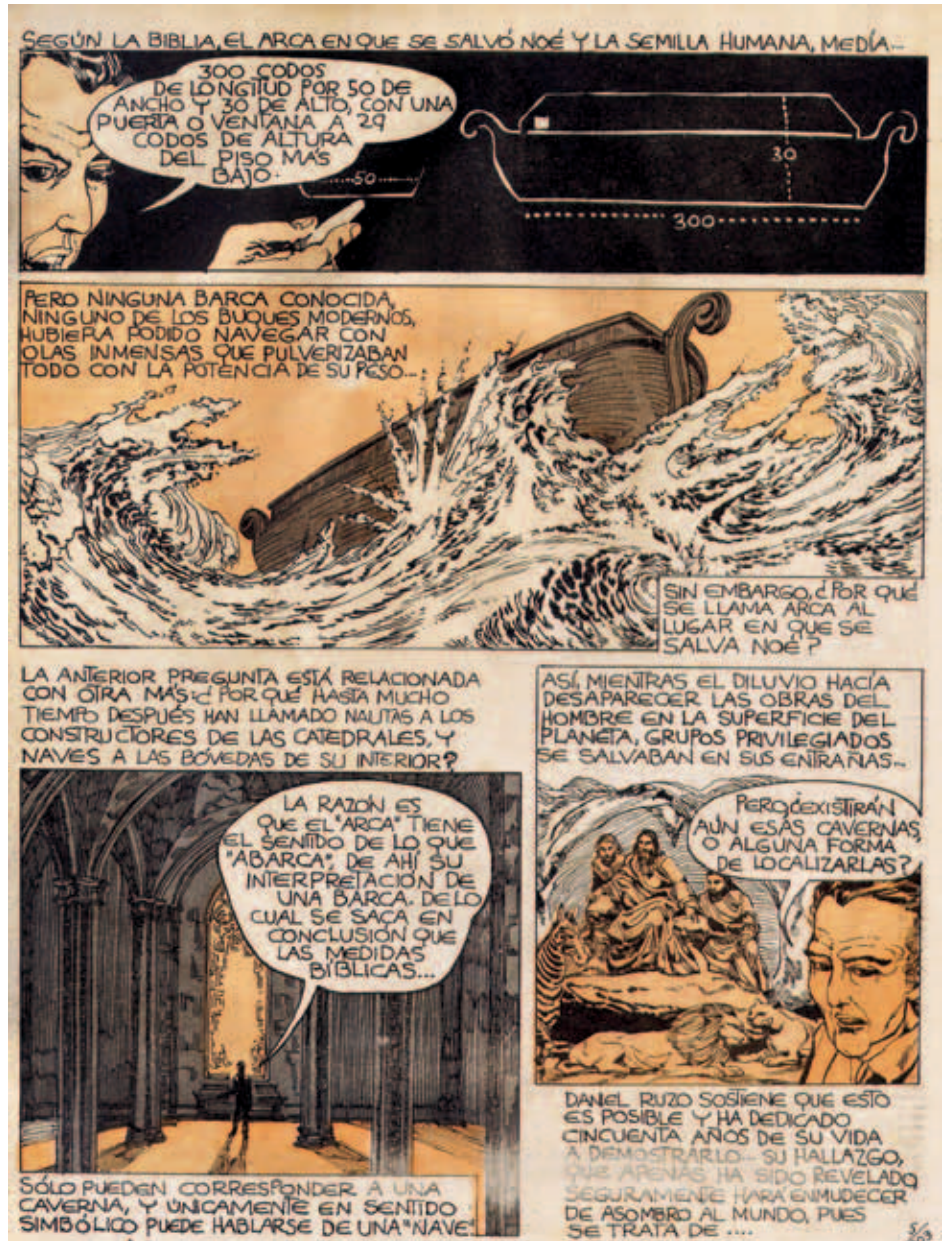
The answer is: The word Ark was used to say that the shelter contained something, that is why it was interpreted later as a ship, which means the measurements given in the bible...

... can only refer to a cave, and only symbolically to a ship.

Bottom right:

So while the flood destroyed the works of man on earth, privileged groups of people survived beneath the earth's surface.

But do these caves still exist and could they possibly be found?

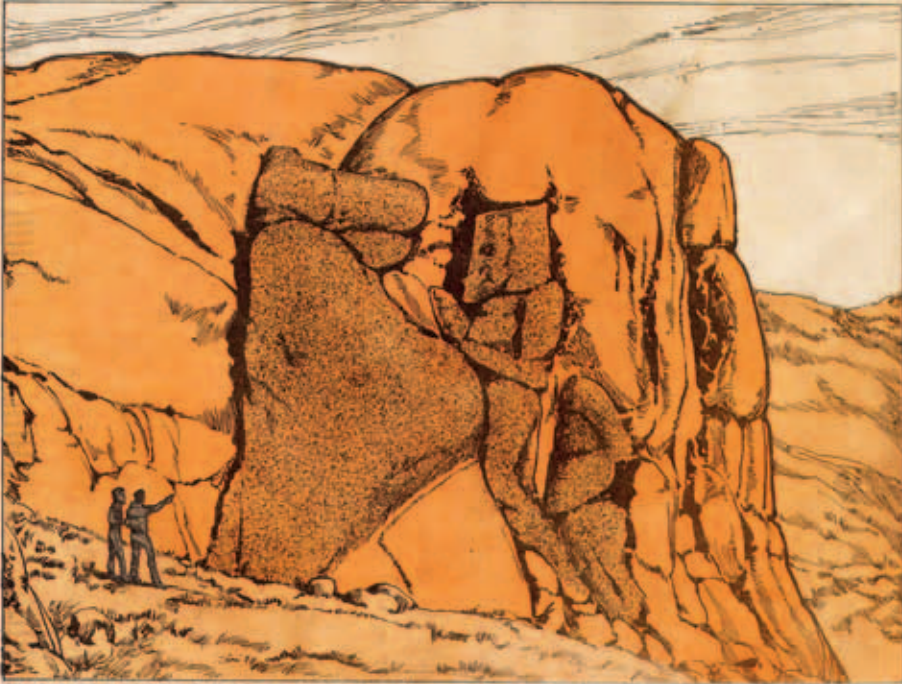


EL DESCUBRIMIENTO DE LAS MONTAÑAS SAGRADAS

¿FUERON TALLADAS POR UNA HUMANIDAD DESAPARECIDA?

ADAPTACIÓN DE ARIEL ROSALES SOBRE UNA INVESTIGACIÓN TOMADA DEL LIBRO DE DANIEL RUZO "LA HISTORIA FANTÁSTICA DE UN DESCUBRIMIENTO" (EDITORIAL DIANA, 1975). DIBUJO DE LUIS CHÁVEZ PEÓN

AL PRINCIPIO DE ESTE AÑO, DANIEL RUZO PUBLICÓ EN MÉXICO UN LIBRO EXTRAORDINARIO QUE CAUSARÁ SENSACIÓN CUANDO TODO EL MUNDO LO CONOZCA: "LA HISTORIA FANTÁSTICA DE UN DESCUBRIMIENTO" - EDITORIAL DIANA, 1975 - RUZO, INVESTIGADOR INFATIGABLE DE LAS CIENCIAS OCULTAS Y EL MAYOR ESPECIALISTA SOBRE NOSTRADAMUS EN LA ACTUALIDAD, SOSTIENE EN ESTE NUEVO LIBRO LA HIPÓTESIS DE QUE EN ALGUNAS MONTAÑAS DISEMINADAS A LO LARGO DE TODO EL PLANETA FUERON ESCULPIDOS MONUMENTOS GIGANTESCOS CON EL PROPÓSITO DE SEÑALAR LOS LUGARES DONDE LA HUMANIDAD ANTERIOR AL DILUVIO SALVO SU SEMILLA.



COMO EVIDENCIAS IRREFUTABLES, EXHIBE UN GRAN NÚMERO DE FOTOGRAFÍAS ESTREMECEDORAS QUE ECHAN POR TIERRA TODAS LAS TEORÍAS OFICIALES SOBRE LA PREHISTORIA DE LA HUMANIDAD. PERO, ANTES QUE NADA, ES NECESARIO RELATAR LA SORPRENDENTE FORMA EN QUE SE REALIZÓ ESTE DESCUBRIMIENTO...

Daniel Ruzo believes it is indeed possible to find them, and has spent 50 years of his life searching for them. His little-known discovery will surprise the world, because it is...

This page:

The Discovery of the Holy Mountains
Were they built by an extinct race of men?

By Ariel Rosales, based on a study taken from the book *La historia fantástica de un descubrimiento* (The Fantastic Story of a Discovery, Editorial Diana 1975) by Daniel Ruzo. Drawings by Luis Chávez Peón.

Earlier this year, Daniel Ruzo published an extraordinary book in Mexico that is bound to cause a global sensation: *The Fantastic Story of a Discovery* (Editorial Diana, 1975). Ruzo is an untiring explorer of the occult sciences and the most renowned Nostradamus expert alive. In his book he presents his theory that huge monuments were erected to show the places where the seeds of pre-flood humanity was able to survive.

As irrefutable proof, his book presents a large number of impressive photographs that demonstrate how wrong the official theories on the early history of mankind actually are. But first, let us see what led to these surprising discoveries...

The historic reality of humanity in those ancient times has been stored in our unconscious. The memory of the cosmic catastrophe, and mankind's survival is preserved deep inside each human being.

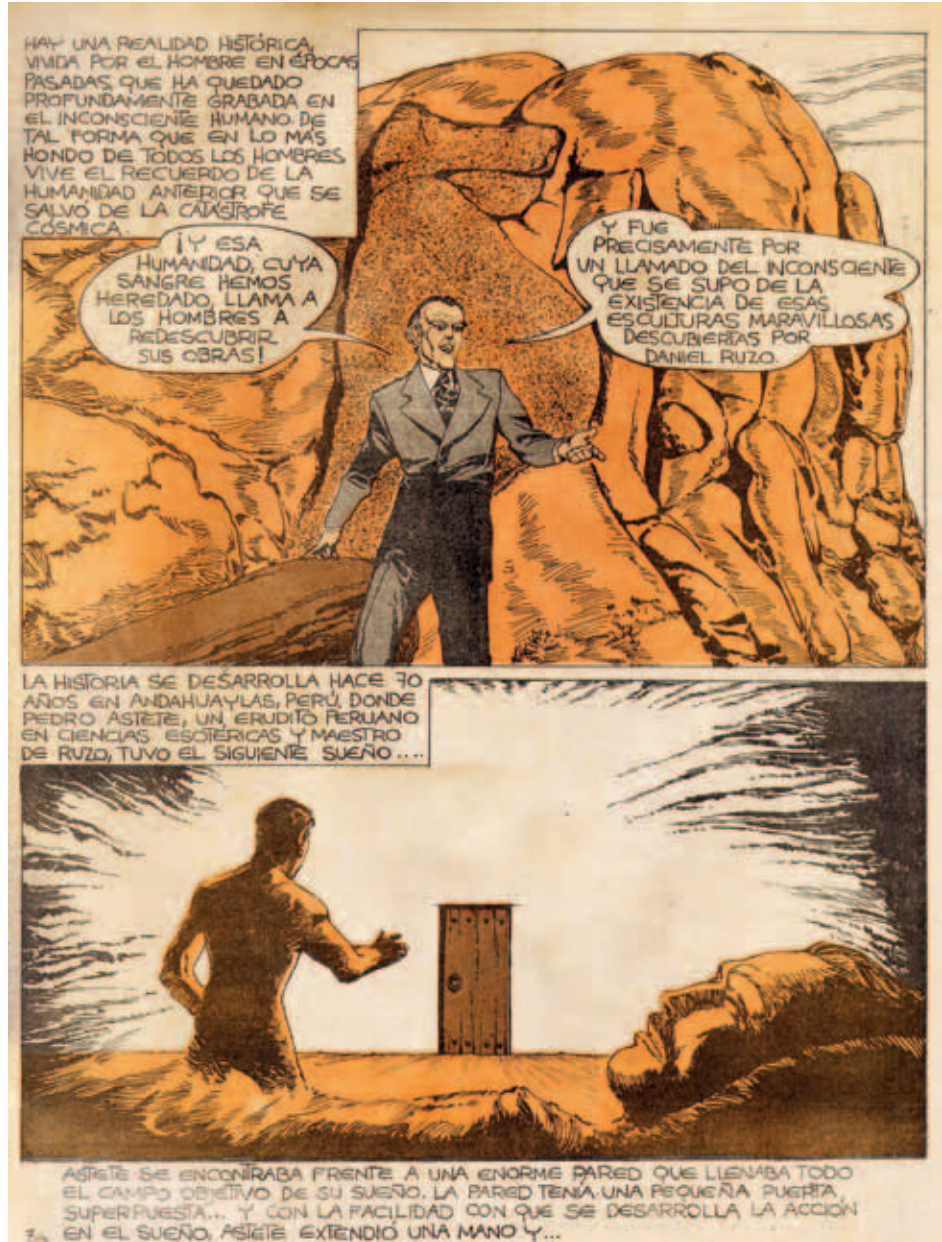
And this ancient humanity, whose blood still runs in our veins, now calls upon us to rediscover their achievements!

More precisely it was a call from the subconscious that led Daniel Ruza to discover these marvellous sculptures.

Bottom:

The story begins 70 years ago in Andahuaylas/Peru, when Pedro Astete, a Peruvian esoteric erudite and Ruza's teacher had the following dream...

Astete was standing before a wall that completely filled his dream. Within this wall there was a small door ... And with the ease with which one acts in a dream, Astete stretched out his hand and...





In their discussion of Edgar Allen Poe's novel The Gold-Bug they understood that the old legends mentioning trees on the tops of mountains were not referring to trees in the actual sense of the word ...

Trees disappear after 2000 to 3000 years. What is really being referred to, are the channels the rain has carved out over the centuries.

To illustrate this the two scientists turned to look at the Cerro de San Cristobal mountain rising up before them.

Can you see how the rainwater has drawn a tree on the surface of that mountain?

Bottom left:

With Poe's novel in mind they concentrated on the branches of this imaginary tree ... and were suddenly overcome by what Daniel Rufo would later call "true bewilderment" ...

Look, there's the skull that Poe was writing about!

And truly, there it was: huge and with its two large eye sockets.

Bottom right:

The two scientists did not understand. There was no logical explanation as to why they were able to see the skull from Poe's novel on the Cerro de San Cristóbal mountain in Lima.

But still, there it was! Which secret lay behind this fact?

They did not have to wait long for an explanation ...

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When writing his novel *The Gold-Bug*, Poe had the ancient legend of a "treasure" hidden inside a mountain in his mind.

But let us try to understand in depth the true human problem enclosed in the word "treasure".

The only treasure worth keeping is the treasure that holds all of the experience of the earth: mineral, plant, animal and human experience. That's what Daniel Rufo calls human blood!

This is the "gold of humanity", that the people on the Ark saved from destruction in caves all around the world.

Bottom:

When writing his novel, Poe had had the intuition of a genius. Once again the Peruvian researchers had been pushed forward by a strange coincidence ...

Now they had the first proof that these long-gone peoples had created a mountain to mark the place where they had hidden their treasure!

But would it be possible to prove this theory born out of mythology and simple literary association? How could they prove that all of this had to do with the Masma dream?





Daniel Ruza had always been sure there was a way to find out whether all of this was true or not... Sometime later, in 1952, and thanks to his friend Enrique Dammert who knew of his research in Lima, Daniel Ruza was led to the mountain plateau of Marcahuasi ... The impressive discoveries he made there further strengthened his theory!

On this three square kilometre plateau, at an altitude of 4000 metres above sea level, Ruza discovered anthropomorphic and zoomorphic sculptures.

Each of them was a mysterious symbol.

Bottom:

Take this fantastic figure chiselled into the mountainside representing the Egyptian goddess Taweret: a female hippopotamus and divine symbol of fertility.

If we compare the sculpture in Marcahuasi with this drawing on the wall of an Egyptian tomb there is a surprising similarity. But not only that ...

In Marcahuasi you can see two uniformed men wearing diving suits. Their helmets close at the point of the beard!

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Ruzo presented this disturbing photograph of the Egyptian goddess, Taweret, from Marcahuasi at a conference at the Sorbonne in Paris in 1957.

Nonetheless, there was no response from the academic world.

Bottom:

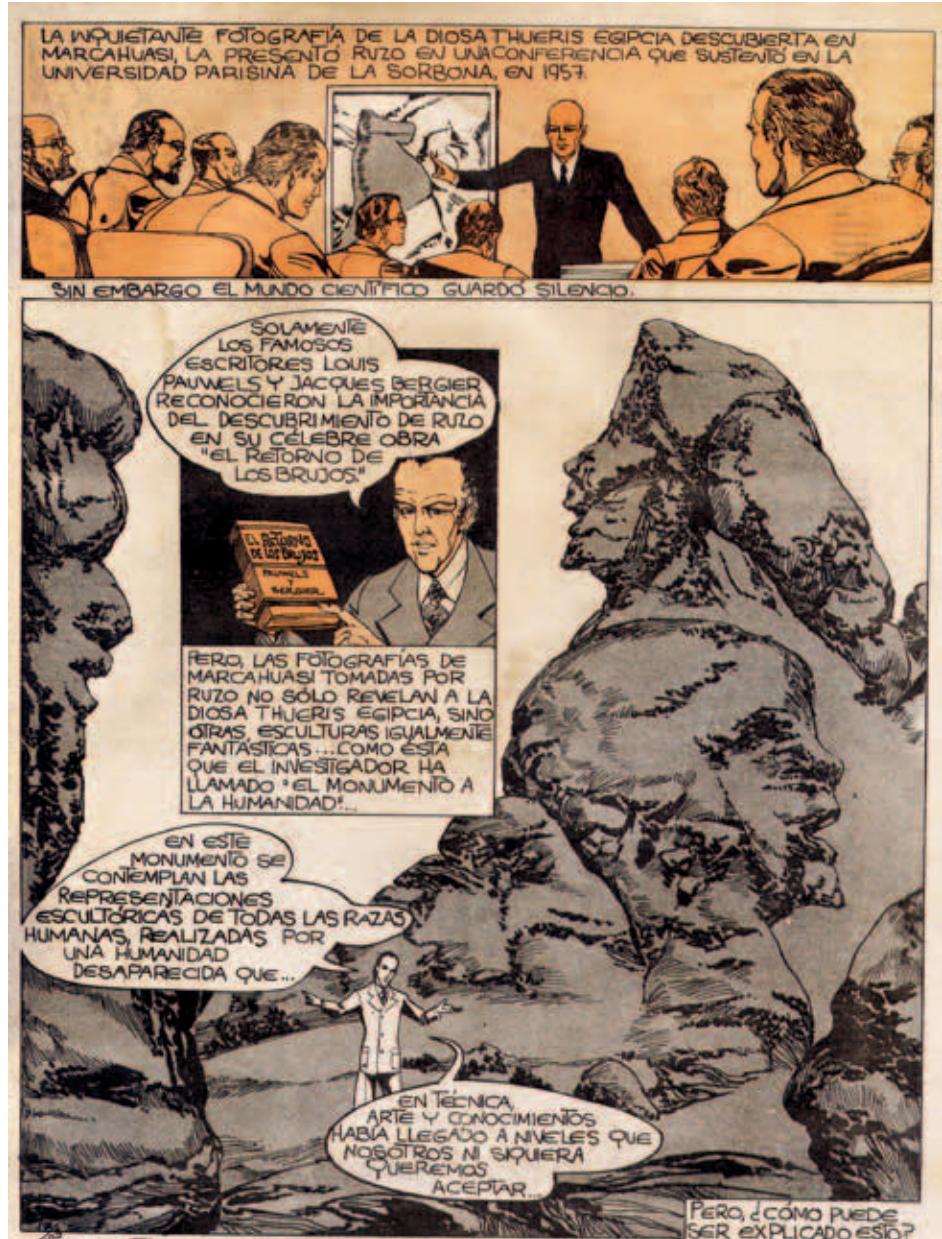
Only the famous writers Louis Pauwels and Jacques Bergier recognised the importance of Ruzo's discovery in their well known novel "The Morning of the Magicians".

But Ruzo's photographs from Marcahuasi not only show the Egyptian goddess Taweret, but also numerous further and equally impressive sculptures ... Like this one the scientists named "The Monument to Humanity".

Here we see sculptural representations from all human civilizations. They were crafted by a humanity long gone, whose ...

... technical, artistic and scientific development was so advanced that we are unable to accept it as a fact today.

But how can this be explained?





It would be impossible at this moment to show all the sculptures Ruza found - not only in Marcahuasi, Rio de Janeiro and Rumania,...

Book title: The Fantastic Story of a Discovery

but also in France, Egypt and Mexico. Let us just pick a few examples...

... such as the fascinating holy forest of Fontainebleau, where you can see elephants, tortoises, seals, birds and all kinds of symbolic animals - simply cut out of massive rock!

... or the disconcerting mountain tops in the form of pyramids in the Valley of the Kings in Egypt. There is a whole wall of sculptures there, representing figures that existed far before Egyptian culture as we know it. Ruza believes the pharaohs inherited these sculptures from an earlier human civilization that perished in a catastrophe.

This is the heritage of our forefathers. Let us learn to interpret it correctly.

The mountain tops in the form of a pyramid that holds the graves of the pharaohs of Thebes is proof of this.

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Top:

Our scientist is certain these constructions are proto-historic with a history reaching back 90 centuries.

Whereas the structures built on these ancient foundations are no more than 5 centuries old.

These fairly recent structures were built at the cost of the older ones.

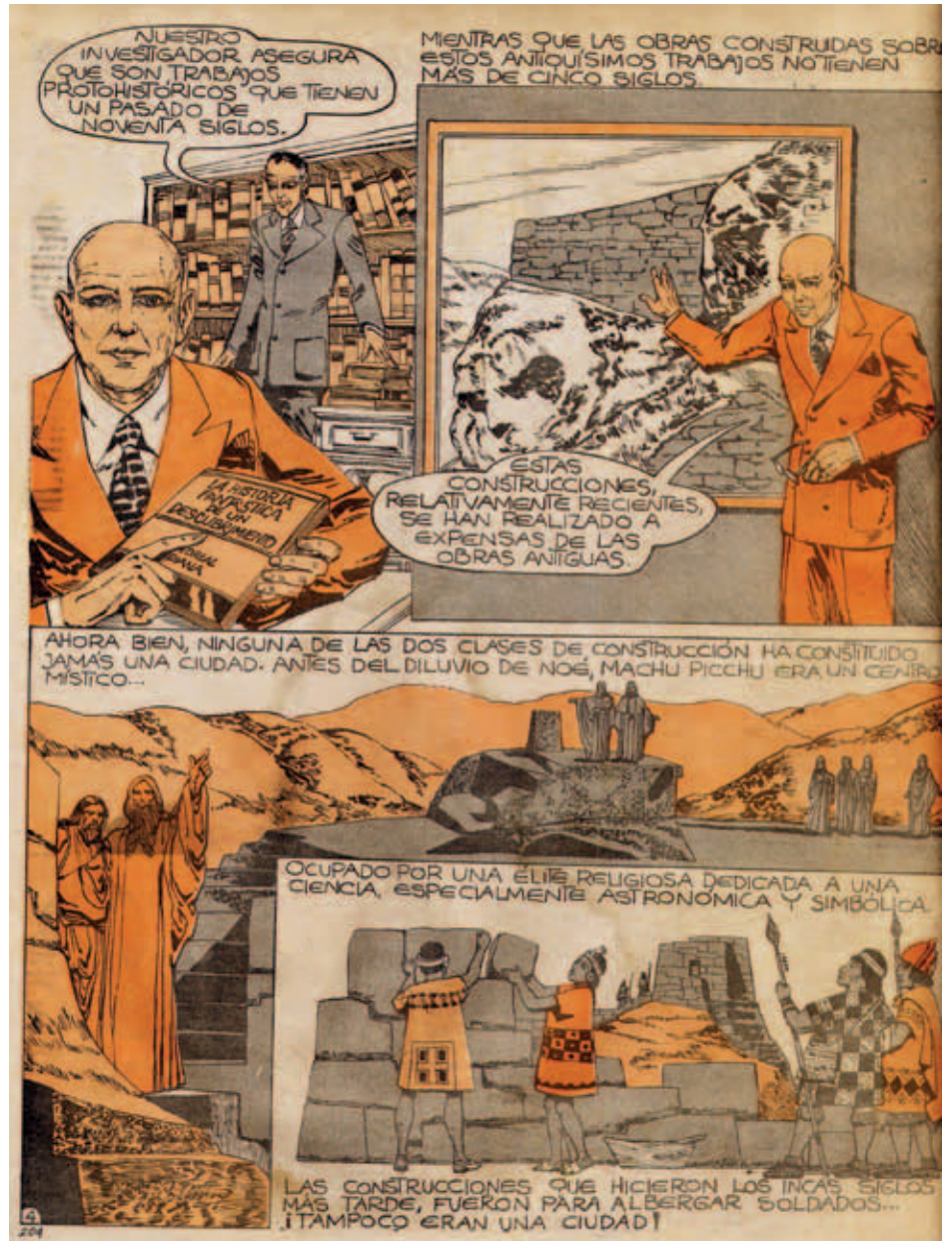
Middle:

Now, neither of these two structures was ever a city. Before the great flood of Noah, Machu Picchu was a mystical centre.

Bottom right:

A religious elite lived here that was dedicated especially to an astronomic and symbolic science.

The structures built by the Incas several centuries later were for soldiers and weren't a city either!





Top:

For Daniel Ruza, a scientist who knows how to find the signs of the occult as much in the prophetic works of Nostradamus as in the mountains of the whole world ...

Middle:

in Tepoztlán too there are proto-historic sculptures similar to those in Marcahuasi, Rio de Janeiro, the Carpathian Mountains, Machu Picchu and further places.

During the past four years Ruza has dedicated himself to an extensive photographic study of Tepoztlán with surprising results. But, as he himself says,

We haven't yet had time to study other proto-historic regions in Mexico, where sculptures carved into the mountains also exist.

Bottom:

Ruza is convinced that the whole of ancient Mexico, which reaches further north and south than its current frontiers...

is full of such sculptures. All of them made by people who existed prior to current humanity.

Like for example...

Top:

Now then, this collection of mountains decorated with hundreds of sculptures that have eroded over the centuries...

encloses an overwhelming mystery that Ruza has tried to decipher.

A mystery that is visible in the names passed down to us from mouth to ear from one generation to the next... Translated over the course of thousands of years from one language to another.

Bottom:

Therefore, to reconstruct the underlying reality of this region of the planet, a detailed analysis of the topography*, toponymy** and all the recorded legends is needed...

* Detailed description of a terrain

** Study of the meaning of place names

A memory that reaches back 90 centuries. But, how far has Ruza got in his endeavour?





Top:

The Tepozteco looks in several directions at the Chalchi, where Heracles holds the Cerberus, the dog with three heads, that in the old legends...

is the symbolic guardian of the underworld where the treasure is hidden!

Middle:

Look: These drawings show the sculptures how they probably looked before the great flood.

The other dog heads and the symbolic doors decorating the Chalchi only confirm Ruzo's interpretation.

Bottom:

The Tepozteco looks towards the Chalchi, because that is where its treasure is hidden.

But what is this treasure according to the Peruvian scientist?

Top:

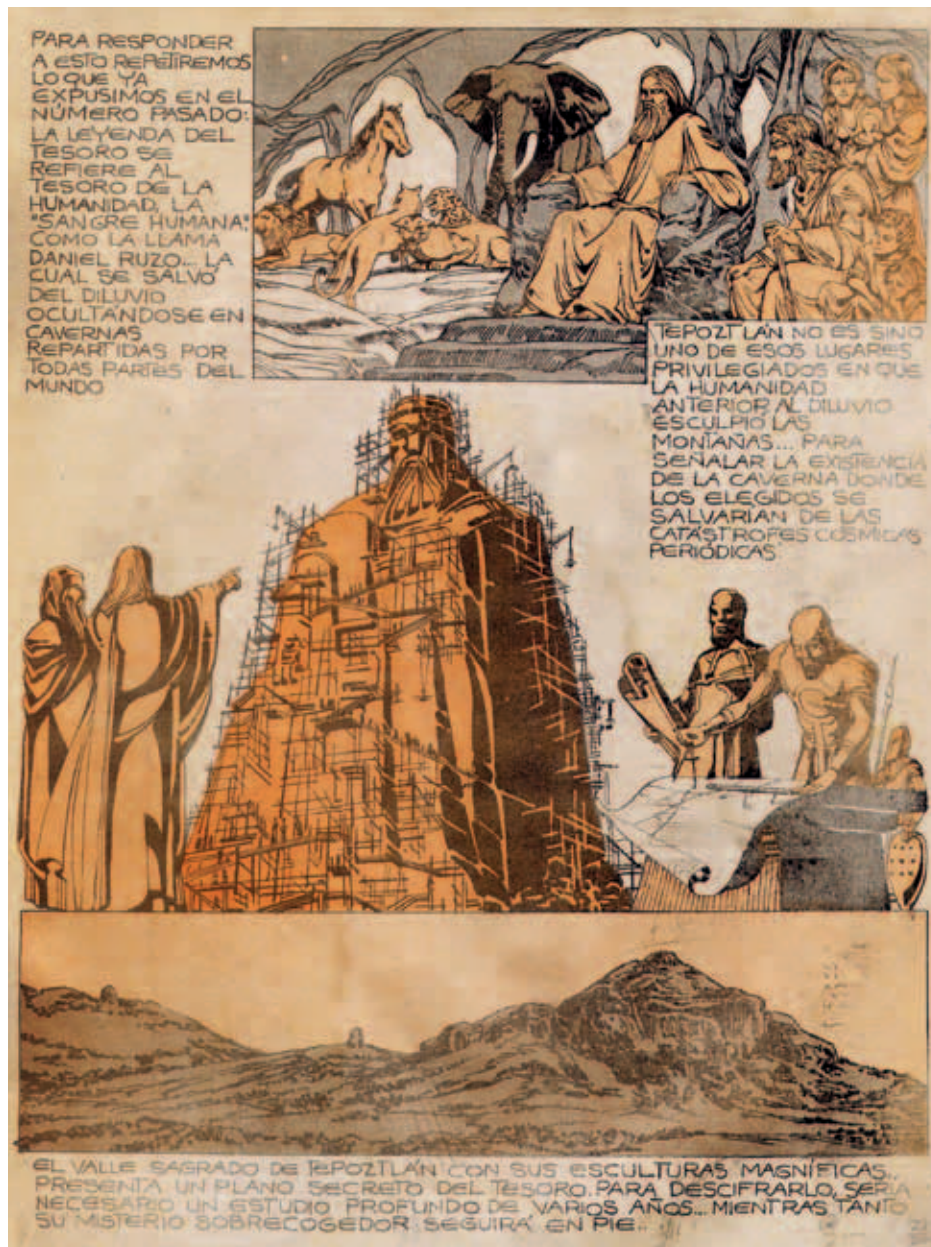
To answer this question we will repeat what we already said in the last issue: The legend of the treasure refers to the treasure of humanity - 'human blood' as Daniel Rufo calls it - that was saved from the great flood by hiding in caves all over the world.

Middle:

Tepoztlán is only one of these privileged places where the human race prior to the great flood carved the mountains to signal the existence of the cave where a chosen group saved itself from the periodic cosmic catastrophes.

Bottom:

The holy valley of Tepoztlán with its magnificent sculptures is a secret plan showing where the treasure is hidden. To decipher it a profound study taking several years would be necessary... but until then, it will continue to guard its profound mystery.





In another of his books, *Los últimos días del Apocalipsis* (The last days of the Apocalypse), Daniel Ruza demonstrates the regularity of cosmic catastrophes and how their occurrence can be calculated using mathematics. In this way he determined that the next one (that will destroy current humanity), will hit us in the year 2137. In that year the ancient chronologies (Chaldean, Egyptian, Mesoamerican, biblical and those from Nostradamus) agree that the era of Pisces will end (Kali Yuga according to the Hindus).

Therefore, according to Ruza, we need to discover the caves hidden in the holy mountains such as Tepoztlán and in so many other places all over the world. Inside these caves a small number of chosen people will save themselves from the catastrophe. These, Ruza calls 'human blood'.

Bibliography:

La historia Fantástica de un Descubrimiento (The Fantastic History of a Discovery, Editorial Diana 1975), *Los últimos días del Apocalipsis* (The last days of the Apocalypse, first edition Mexico 1972, the second edition will soon be published by Editorial Posadas).



COMMUNICATION
TO THE ROYAL SOCIETY, LONDON

I herewith take the liberty of bringing to the notice of the Members of the Royal Society some observations which I have made in connection with certain archaeological investigations.

1.- I have observed that it is definitely helpful when the negative of a photo made of a rock sculpture is thrown on a screen and studied.

2.- Figures and details which are otherwise invisible or unnoticeable become apparent by this method.

3.- In one case, when the photograph of one of the megalithic monuments of the "Masma Culture" on the Marcahuasi Plateau, 50 miles from Lima, Peru, which shows distinctly the face of an old, and probably dead, man was thus compared with its negative thrown on the screen it was noticed there appeared on the latter in the same place equally distinctly the face of a young man looking very much alive.

A print of this photograph and its negative are herewith submitted.

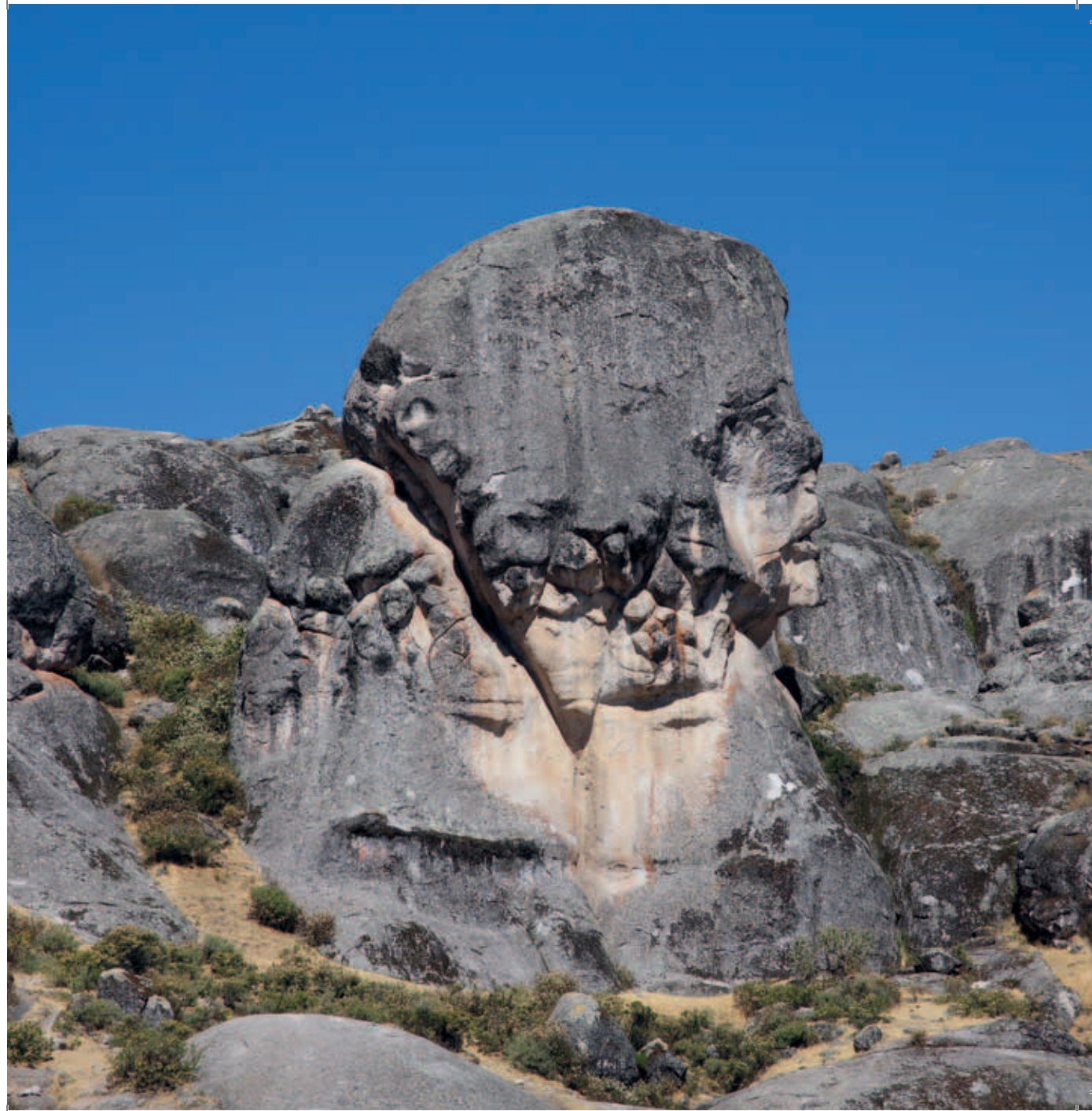
4.- The positive of an infra-red photograph sometimes shows figures or details which are not to be seen on an ordinary photograph.

These peculiar observations I herewith communicate to the Royal Society and submit the problems raised by them to the consideration by its Members.

Dr. Daniel Ruzo

Av. Abancay 235
Lima, Peru.

Right: The Monument to Humanity. Archive of Alan Matthew
p.20: The Prophet. Archive of Alan Matthew



In the Divine Matrix, we are the container within which all things exist, the bridge between the creations of our inner and outer worlds, and the mirror that shows us what we have created.

Max Planck

There are known unknowns. That is to say, there are things we now know we don't know. But there are also unknown unknowns. These are the things we do not know we don't know.

Donald Rumsfeld

Measurement is human, proportion is divine, it comes from God to man, and it goes from him to the work of art, and from the work of art it returns to God through the hearts of men.

Daniel Ruzo

The world was flat, now its round, and it will be a hologram – the fable of a photographic plateau

1.

We travel to the land of photography, just as in the 1959 cartoon where Donald Duck travels to *mathemagicland*, to the country of numbers... numbers that are there, behind everything he touches, smells, sees or listens to; or so says the omniscient narrator who manipulates Donald's feelings about math. How does it look, the land of photography? How do we look? Who is on what side of the looking glass? Does it need a supporting surface, this land? ... a plate, tectonic or other? *Photo graphy*, the writing of light... is this a writing that needs to actually take place, leave a mark somewhere in a bi-dimensional world, other than the *nano* scar on the retina, other than the secret writing on the cavernous skin of the cerebral cortex? Or is it always already taking place before it takes place. Before it becomes currency, so to speak; before the illusion is created which takes us to an *alter*-natural site – proof about reality's existence, springing from within the bowel of reality and purporting to be in the outskirts of the place it portrays, when *in reality* it is in the thick of it...

Photography may also be tackled, precisely as the supernatural of the natural, always already at play before we can catch it, the very threshold of percep-

tion where our very destiny is played-out over and over, minute by minute, second by second. What will you keep of what you see? That is a large question: what will stand, as an image, what will stand materially or immaterially for the event of perception? What will *be*? To consider the image as an event is an ART. It is that which *calls us to think*, or precisely that which we call *thinking* (the title of Martin Heidegger's book says both things in one go, activating the depth and wonder of the German language – *Was heißt Denken*).

Photography is a chance to speak about inter-dimensionality, the theme park that we will inhabit, no doubt, in the 21st century. The sun will shine brighter after a long previewed alignment of all kinds of equators, from our belly to the center of the galaxy, and we will be overexposed; bodies, celestial and earthly will speak together in a magnificent spiral, long associated with serpents, genetics and the Genesis startup; and then, from the whiteness of the blank page new images will have their chance to become manifest. In Spanish one uses the word “*revelar*” where English uses “*develop*”, speaking within the physics of traditional photography. So revelation is photographic to a Spanish speaker, and vice versa.

The image will only come at the time of resurrection – a phrase from Saint Paul that obsesses Jean-Luc Godard.

If you imagine a screen where an image is being shown, where a certain meaning is being transmitted, and you imagine that there is a random reflection on that screen, then you have arrived at a perfect allegory of perception. This is hosted by the *in-between* of the words *watching* and *seeing* in the English language. You watch television and you see the reflection. A *seer*, a *claire voyant*, watches the image and doesn't miss the reflection, there to be seen; that could be a definition for *clairvoyance*. If we speak of the python woman at Delfos we would say that she sees the entrails of the bird at the same time as she sees the image that her mind creates out of it, she sees the two at once, she receives and creates simultaneously. And what's more, she is fast enough, AWARE enough to keep SIGHT of the superimposed images that she saw; they are accessible to her consciousness, though they can't be translated onto a language that would assume any linearity.

How can one resist the chance of seeing photography as an epistemological metaphor? "This is proof" is not the proper place of *photo graphy*. Photography is proof that photography exists and nothing else. It is proof that the world of relative values is at play, where the whole has an infinite set of images of itself in each of its parts. The place of photography is the site in which light creates form for an eye (I). You should imagine a game with two flashlights, one of them is the eye (I) the other one is the sun or any of its stand-ins. And the third place, the place where the ray of the first and the second flashlights touch, the tip of the triangle, this is where the hologram that we call *reality* appears. Reality is that which coincides with imagination. A photo is a stand-in for the miracle of creation, the first day of creation; "let

there be light", that which happens in every waking and sleeping hour of our perceptual existence. Later we will arrive at a plateau that makes a diagrammatic example out of this.

Meanwhile let's quote an experiment done by a hypnotist (isn't a hypnotist a camera-less photographer?). A hypnotist implanted a suggestion (photography as an implanted suggestion?) that the subject would not be able to see or hear his own daughter, who had attended the show with him. During the trance state the daughter did everything she could (short of physical contact) to attract her father's attention. Nothing worked. She had vanished from his universe. Then the hypnotist startled the audience by placing his pocket watch in front of the man and having the daughter stand between the watch and the man, completely blocking his view of the watch. The man was able to read the time on the watch with ease – right through the body of his daughter. The audience was so stunned that they didn't even react. What can be said further? In a best-seller "dictated" book called *Conversations with God* the man who writes the book, and/or God come up with a very beautiful philosophy which is definitely vaster than perception, but which therefore encompasses it as well: "The soul conceives, the mind creates and the body experiences". This is quite wonderful as a diagram. If one links it to the beautiful dimension of quantum physics, we are now speaking of the riddle in the enigma at the center of the labyrinth. Matter has been understood as being an illusion created by trapped energy. Nothing is *per se* a form to the eye (I) if the soul decides to unconceive it, because everything is essentially a malleable void on which we act as creators; "let there be light" is the place of the soul, then comes the mind, which has no power to wish this conception away once it is set in motion, it can only create and de-create within the parameter already given to it. According to this

we can say that we ourselves make photographs appear in front of our eyes: since we have conceived them, then created them, in order to experience them in the world of relative values where we live. Back to Max Planck's quote: "In the Divine Matrix we are the container within which all things exist, the bridge between the creations of our inner and outer worlds, and the mirror that shows us what we have created." Or in Baudelaire's poetic invention of *Correspondences*: man travels... "through forests of symbols which observe him with a familiar gaze"... because those symbols came from man, because we are the laboratory of focus and blur, of light and shadow, of memory and its erasure, and this is what any photograph is; the very vertigo of life and its double helix.

It is important to set something straight: the "let there be light" of the first day of creation is not the creation of the celestial body called the sun. The sun is created later in the Genesis tale, on the fourth day, and it is already contingent to the setting forth of the first light: the slate, the potentiality for all form, the reign of *data* – *no data* – if we want to speak digitally, the garden of good and evil, if we want to speak biblically, the positive negative if we talk within the electro-magnetic paradigm. We might state it again, that we are the first light, the main ingredient – *world projectors*. So let's apply the same paradox that is applied to the perception of light within the *Alice in Wonderland* story of quantum. Scientists have *understood* – the word perhaps isn't right anymore – that if they analyze light as a particle it will manifest itself as a particle and if they address light as a wave it will be a wave. Let's say that a human can also be a particle, an individual; or a human can choose to be a wave, connect to a frequency, where the force of creation is available to them and where their particularity becomes a mere detail, their name thus becomes invisible, unimportant in the zoom-out of the wave; they are the whole in the one. An initiate is

an individual who loses his/her individuality merging and become indistinguishable from the frequency at which they are vibrating, a paradoxical being having lost a fixed identity having surrendered it to the undulating cosmic serpent that we now call frequency. It seems far-fetched to bring this up in thinking of photography, but the question that we are about to understand, Daniel Ruza's question, takes us there implicitly.

2.

Daniel Ruza was a man, as sincerely an esoteric as you may find one. His book, *The Fantastic History of a Discovery: The Stone Temples of a Vanished People* tells of a decade-long adventure in the Marcahuasi Plateau, Peru, which has at its focal point a photographic camera. Actually, to be truthful, it is not only a decade-long experience *with* a camera, it is a real *photo graphic* experience, which goes well beyond the camera; it is an adventure in the *photo graphic plateau*, a plateau which isn't waiting to be photographed in order to be a picture since it is already *photo graphic*... it only needs the human eye (I) as a fulcrum, and then the magic of figuration is turned on, it needs the first day of creation – the world made to be the world by our own eyes. As an introduction: imagine the pre-cataclysmic giants (or activated humans) of a *4th Humanity* as they discover the potential form that is hidden in a boulder... and work on it to reveal what is already there: the form that is suggested, waiting to *be*; in the same way as the horse that you make-out in the clouds is waiting to *be*. The crucial point is that the game of these live stone *photo graphs* is played with the rock and the sun and the axis of the earth, with its large and small cycles, solstices, equinoxes and their 27,000 year precession. Ideologically, before looking at what form appears in the rock, the very manner of the figuration is what is active in speaking out the very

essence of harmony. Human, mountain, sun, galaxy are collaborators, the work is not signed (the human is *in synch* with the frequencies of the world, undivorced). Sacred and ecological activism are encompassed here, the signs of a large convergence are at play.

These forms of Marcahuasi are working to expose the mystery of our (perceptual) existence, they show exactly how the hologram of the world works, where reality is matching imagination at every moment: the large prism, the photographic plateau that we call life.

1st quote: *"We had already proven with photographs that the principal monuments were perfectly oriented. One of them projected its shadow, with the first morning light, in such a way that it traveled along a line of monuments, from the beginning to the end of June to December, and from December to June, along its full length. Most of the sculptures required the sun's light and the shadows that were projected onto them from other formations. They were made to be perfectly visible during a week of the year and more precisely on a day of that week. Some sculptures were to be appreciated in the morning, others at midday, and still others in the afternoon. Some were made for the equinoxes, others for one of the two solstices; others for a special day of the year. Everything was united between the stone, the artwork and light."*

2nd quote: *"The photographic study showed the lying cadaver of an old man being cared for by two women. Another character appeared, perhaps his successor. Infrared photography helped us discover a soldier on guard next to the monument, and also the two dogs of the deceased. Photographs taken at different angles and under different light reproduced, with some clarity, four symbolic animals next to the group, representing the four elements. Up until this point, everything was confined to the natural limits of a photograph..."*

In 1954, while we were preparing our second conference about the culture of Marcahuasi that we believed to be prehistoric, and which we had named "Masma Culture", an inexplicable event took place that took the discovery further and permits us to label it as fantastic...

We needed to test a slide projector so we chose a random a strip of film consisting of thirty-six photographs, among the hundreds at hand. By chance we projected the funerary monument, and immediately noticed a wonderful transformation of the image. In place of the old man's dying head there was another face, that of a young fierce looking man, a lock of hair covering his forehead. One could even see his raised fist, challenging whomever.

We could not get over our amazement. We projected other negative slides, thinking that other photographs would entail the same double image. Although their study allowed for the discovery of previously invisible figures, we never again found two different sculptures made from the same surface of a rock. We never found a double figure made to exist as positive and as negative, in the same image.

Twenty years have passed and we are still in awe. Even with all the advancements in technique and our deeper knowledge of photography, the most gifted sculptor wouldn't be able to make cuts so precise in their simplicity as to produce this: cuts that could still allow for such a "miracle" to be discovered by "chance" in a photo, after ten thousand years."

3.

Marcahuasi is the site for a paradoxical experience with form, with, let's say, photographic figuration. We could also say that Marcahuasi is the host for the paradoxical being that we are, a host who caters to the madness of our perceptual existence. One traveler will dismiss Ruza as the most absurd and deranged of men, the next one will take him at

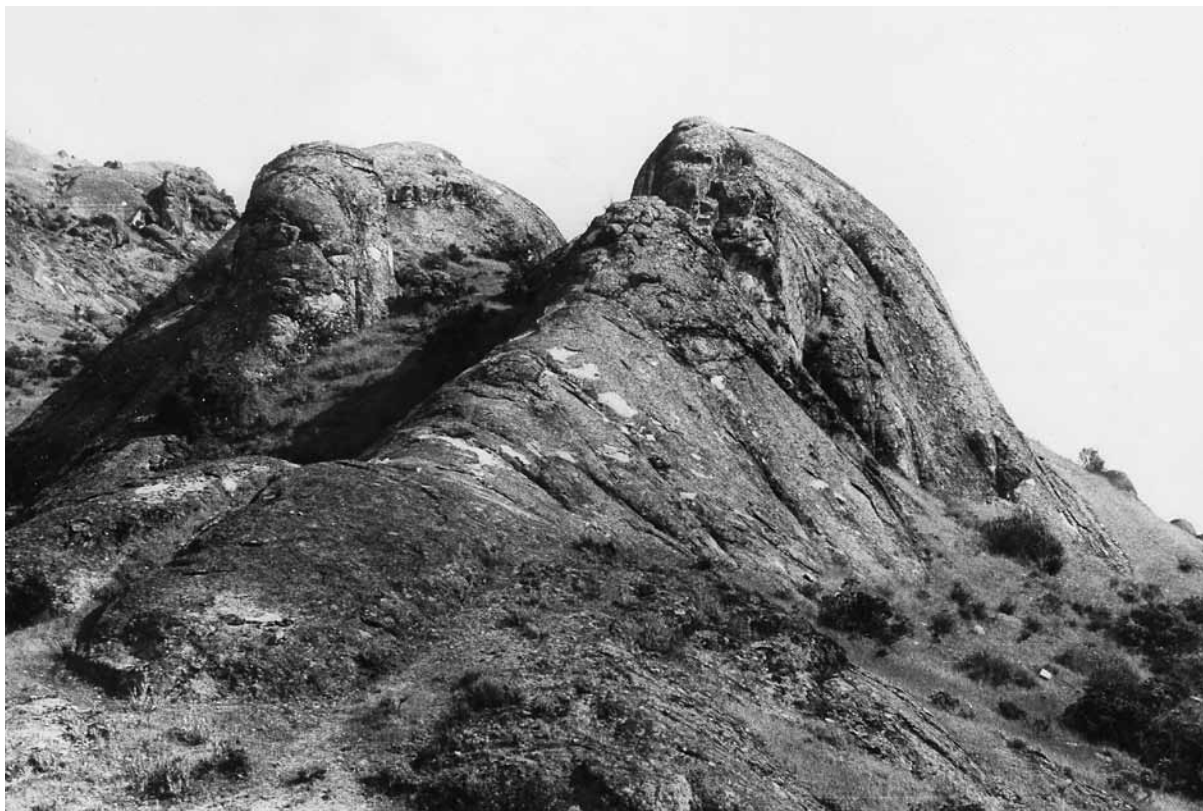
his word. The forms will be seen, by the rationalist mind, as the work of erosion, that relentless habit of time, and that will be the end of the discussion for them. It is a pure act of faith (another kind of mind) to see figures where Ruza points them out to be, or to discover yet others in the plateau. And then there is that backward, triple leap of faith that Ruza invites us to do with him; we are to believe in a rock touched up to be perceived as two photographs in one, positive and negative. A rock sculpted deliberately to be seen in this fashion by a civilization 10,000 years ago that could imagine, or see our photographic machine, and proceed to cater a game of subtle finesse for these mechanics of the future.

4.

- *The ground for the photograph is the stone itself, there is no instant of imprinting, but the stones are photographic before they are photographed, that is the point.*
- *Why photographs? Why not another means of representation?*
- *Because they depend on light to be graph. They are not anything in themselves, only in their relationship with light.*
- *I had made a comparison with cinema before, each stone is like a film still.*
- *So what takes you to the still image now?*
- *Before light passes through it, or falls upon it, it doesn't exist. This is true for everything, but these sculptures are the very metaphors of that paradoxical truth, which is at the same time cinematic, photographic and spiritual, and the very same address to metaphysics that many great Western thinkers touched upon in the 20th century (echoing many non-Western thinkers who had articulated it before).*
- *Their surface, that is, their mode of representation is their deepest message.... which in truth is "presentation" because it is not repeatable, as is any instant in cinema...*

a movement which only takes place in the forehead of the observer and not somewhere else that we could go back and contemplate. It doesn't matter that the figuration shows a lion, a hippopotamus or a dog, it is the fact that they are showing something in a symmetrical conjunction with the natural world. Light is the life of form and without light there is no form. It makes one realize that photography is sacred in itself, and also why cinema is a "form that thinks" all by itself. The truth of cinema, like the truth of poetry is non-existent: it is silence, or night-time that plays itself out in the present tense of dusk and turns itself off until dawn, which is the moment of the next reading, the moment of a subject who looks. Man is the secret and the key to everything.

- *And each reading is a different present tense (of the subject who looks)*
- *Creation is for man, creation is from man, each image that is discovered by his eyes is an image that is created by and for his eyes.*
- *Marcahuasi is the metaphor that speaks to the mystery: we are the creators of what we see.*
- *Light in conjunction with the light from our own eyes; it is like the whole and its parts... we are the small light in a holographic universe that makes us see the whole as fragmented... and then there is "total" light that isn't a fragment of anything.*
- *The future will adapt to the prophecy, and the figure will adapt to the scribble, to the stone and to the cloud; and it will offer a reading, perfect, rounded, impeccable, full of contingent details, of how it DID take place, without a doubt for the believer and full of doubt for the doubter. As it was in the moment when the prophecy was written, or when the rock was modeled by giants, for a gaze that was 10,000 years into the future. The constant factor will be the doubt of the doubter, which creates a world of doubt, and the affirmation of the believer which creates, over and over, a world that they can believe in.*



The Funerary Monument. Archive of Daniel Ruzo



The Funerary Monument. Archive of Daniel Ruzo



The Funerary Monument. Archive of Daniel Ruzo



The Funerary Monument. Archive of Daniel Ruzo



Interview

Valerie Smith and François Bucher

Valerie Smith:

Let us begin. How did the idea of pursuing the legend of Daniel Ruzo and his followers come to you? And what is the relation between the installation *The Second and a Half Dimension – an Expedition to the Photographic Plateau* and *La Nuit de L'Homme* (2012)? Or, should I be asking the question the other way around?

François Bucher:

Yes, it is the other way around, the order is reversed. But it is a good place to start. I had a dream the day before I showed *La Nuit de L'Homme* at Haus der Kulturen der Welt where I was driving a car in reverse, at full speed, in heavy traffic, at night and was nevertheless able to turn a sharp corner and enter the narrowest alleyway without scratching the vehicle. This is how I feel about the whole chain of events that led to the film and to the small group of works that are exhibited next to the film, which is sequential; an ongoing sequence. Part of this sequence is actually narrated inside of the film itself. A train of thought, in some sense, but my personality #2 would tend to think otherwise. I borrow this term from a book I was reading today where Carl Jung expresses the split he felt between two sides of himself which he endured as a young man: one in which he experienced the magical world of synchronicities – the *so called* personality #2 – which personality #1 could only tangentially speak about through intricate detours; because personality #2 could only remain hidden, inextricably bound to experience.

I never decided I would tell a story about a group of Polish people saving the world and getting money and excavation permits in Egypt in their quest to find the mummy of Cheops, in order to activate the Great Pyramid before the end of the world in 2012. I jumped onto a train. The train started in another room in this hotel where I am writing this now. I came here to the North of Sweden, as I have done for the last seven years, but then I came at a painful moment of my life. A student of mine had been in contact with mediums and I was relentlessly in the business of dissuading her, out of my own fear of that very idea...of *that* which populates the invisible. But at that time of intense conflict I decided rather to ask her to give me a name. She gave me the name and telephone number of Aina. Aina gave me an appointment on the phone and I called her at the set hour. Quite a few things happened in the session that gave me a real sensation of vertigo. One of the things she said, or *they* said, was that the script I had been writing, that very Sunday afternoon, was useless. The useless script was a kind of *à la recherche du temps perdu* of my teenage years in Cali, Colombia: love in the time of the rise of the Cali Cocaine Cartel – Proust and the violent earthquake of social mobility in a pseudo feudal town. The rest of that conversation was so overwhelming that I followed her/their advice and threw my script away. I then went to Cali with cameras and tripods and with no direction... but for one appointment at a country house in the outskirts of the city to drink *yagé* with Isaias, a shaman from the Amazon jungle. I like to say that a new operative system was installed in me that night; when morning arrived, I was sure, that this night,

which I later jokingly called *la nuit de l'homme* after a new fragrance of Yves Saint Laurent, had given me the kind of knowledge that you don't forget (of course the title is also a play on words with the "the night of mankind", since the film is about the end of the world). After that night I was very able to drive in reverse, drunk and at full speed led by the new principle of "acting before thinking". Soon after, I ended up in a living room in Wrocław, talking to a medium who channels a Sumerian God. Not because I had decided it, but because I had hooked my vehicle onto a fast speed, winding track and I was sure it was taking me somewhere. Then came Cairo, my first trip, Hawara and Giza. Then came Peru where I had to go looking for a man that the medium had mentioned in her channelings, some keeper of a mountain who needed to remember something about the construction of the Great Pyramid in a past incarnation. I found him. His name was Severiano Olivares and he turned out to be the son of Daniel Ruzo's assistant, Manuel Olivares. Don Manuel helped Ruzo in photographing the Marcahuasi Plateau during the entire 1950's. He was the one who gave me the book *The Fantastic Story of a Discovery*. So I went on to read it and soon decided that I couldn't ignore this outgrowth of my story, this forking path of the garden. So I started the parallel path towards the installation entitled *The Second and a Half Dimension, an Expedition to the Photographic Plateau*. It took another trip to the Plateau of Marcahuasi to complete my idea for that piece.

The shorter answer is that both pieces negotiate the idea of a proto-history, I mean the legend of Atlantis, the idea of a recurring cycle of destruction which humanity recurrently forgets. But there are elements of great synchronicity in this fact, it was not calculated. No one in the Polish group could have ever read Ruzo. So both pieces have an underlying idea, and it is an idea that I didn't decide upon.

VS:

What is a bit uncanny in this story is that I remember dinner with you just before or after one of your trips to Egypt and you told me about your journey, which was just before or after my trip to the pyramids where I had entered or was about to enter the tombs...

Academics write about the necessity of having critical distance to the documentary subject. Watching the first cut of *La Nuit de L'Homme* I had the same feeling I had watching your film *Haute Surveillance* (2007). Watching it I didn't know where I was anymore. Moreover, I didn't know where you were. Your footing in reality seems to have changed in the second cut of *La Nuit de L'Homme* you have reasserted irony. Some people came up to me after having watched the film and said they were relieved that you had given it an ironic turn. I wonder. What do you think about that?

FB:

The people who feel relieved that I gave it an ironic turn are revealing the most important part of the film, as far as I am concerned. Film is a form that thinks all on its own. A film, such as *La Nuit de L'Homme*, is in the business of creating as many sliding doors as possible into a core that is nowhere but in the forehead of the observer. I liked the idea that Manuel Delanda brought up the other day in a conference in Mexico. He suggested that the biological world hangs on the limit of chaos. Biological systems are always on the verge of tilting into an unknown reconfiguration. Cinema, or rather the thought that a duration holds (in not holding it) is also in the very limit of chaos: it is not grounded, not levitating, not vigilant, not in a dream, it swings back and forth. The people that feel this relief are holding onto that intellectual security which the film essentially refuses: the one that sees us smirking from the VIP lounge at the theater, as if we were the experts

on the script, when of course we are in the play, at play, played by and playing (*the play which I am seeing, but I am the play, the play in which I am an actor, but I am the play*). There is no “speaking about” which will save us, no academic title to shield us, no social reality with objective conditions that we can consume, no sarcastic twist or paranormal debunking, no philosophical tradition that can give us firm footing. Thought is present tense action. And this relief from a certain kind of thought (or from a certain kind of frequency of thought, I should say) that you are speaking about is almost a definition of our Western enlightened world. So to be relieved that these lunatics are not taken seriously is a bit like the news I ran into yesterday about this very strange creature that was photographed in the ultra deep ocean bed and which brought about much speculation, *until* the scientific community assuredly sentenced it to be a specimen of *deepstaria enigmatic*. Here the word enigmatic plays a beautiful game: the jellyfish is made of the matter reality is made of, where are the organs? Reality is a “body without organs”, an unformed, unstable matter, a jellyfish, and each time we find one of these creatures in the deep sea of consciousness we try to curb its chaotic profile, so that we can rest assured that whatever is there, in the darkness has a Latin encyclopedic name. The Freudian grounding of all dream experience in this self-assured structure of the repressed runs parallel to this thought (Freud is to Jung what mechanic physics is to quantum, in my mind). Or, to say it in the precise words of Hölderlin, “Full of merit, yet poetically, man dwells on this earth”.

There is no way to stop asking the questions, the same ones you were asking yourself when you were six, that is my ethos, that is why in that film I could only address my letters to my son who is turning that age. So the comment of these viewers that you are mentioning, the act of focusing on the irony, and

feeling relieved that “one of our own” is not actually asking these questions, is the most perfect symptom of who we are. Since I am what you might call an educated man, aware of the codes of conduct of the Neo Marxist left wing elite from New York and on the other hand raised in a household enmeshed in French literature and Western philosophical tradition, there is great concern when I start to take this world seriously, the world of the clowns who activate pyramids and talk about astrology and recurring cycles of destruction. The humour has always been there, and there was no irony added. The comment I didn’t want to receive anymore is one about a viewer not having been able to follow the core story, or for the story to have too many false endings (these, to me, are questions concerning the body, because storytelling has to do with the body).

With the help of a great advisor, Jeffrey Skoller, I was able to make the transit from the 104 minute cut to the 80 minute cut, I focused on cutting some dead ends, creating a more understandable story so that the labyrinth was the very time-image labyrinth of the psyche, rather than the labyrinth of my own lacks in understanding the body, my lacks in tailoring a story. There was also the question of indulgence, there are things one can do that are excessive, traps one falls into (the metaphor of a buffet where you pile up food until you can’t taste anything, which Mr. Skoller was constantly bringing to me). I cut information in order to be able to open a space, the morphogenetic thinking form of cinema, which dwells like a *deepstaria enigmatic* creature in the ellipsis, in the voids, in the negative spaces. I didn’t practically add anything, but I did have to change the breathing pattern of that big animal that we were shepherding with the invaluable help of hands-on editor, Benjamin Beck.

This might be an answer to another question, but here is some more footage.

When we understand consciousness, rather than the material world, as the foundation of reality, when we pronounce the taboo word *coherence*, then we approach the *no fly zone* of the culture in which we live. Here comes religion, *re ligare* (to bind) *hier archy* (sacred rule, sacred arch, sacred principle) and the one thousand and one traps of the translations of the mind, where God is rationalized into a monarch up above, and an epistemological metaphysics *un-binds* us and separates us from the present tense of the body, where it is all happening. Here is a point I would like to make clear. A medium, a person who channels, is a person who is able to walk the trapeze in the limit of chaos. Likewise a consciousness who visits the world “as writing”, as Borges would say it, starts connecting, finds sequences, experiences synchronicity, witnesses non-locality (a principle from quantum physics that has changed our home from a gravitating globe into a universal hologram... and well within our very scientific nomenclature); this shift is full of risk. If a person is not able to go back and bridge what they have perceived, then there is pain, then we can talk about illness, psychosis and the rest of *deepstaria enigmatic* maladies that we have in our psychiatric pantheon. Likewise the work of an artist may be a voyage to the open sea, which has to be a real adventure, where they don't know the shore that they will attain, because it is in the very language that they will invent while in the ravaging tempest; this act of creation, the creation of the contingent raft of language (the work) will allow them to set foot in a new continent.

I am now more invested in the hyper dimensional seven planets, which include the Sun and the Moon – referenced in 12th century Europe and at the same time in Mesoamerica – than in the nine planets of

modern astronomy, where the visa for Pluto can be denied as if it were an illegal alien, after all these years, because of some filing category. The seven planets of antiquity, the correspondence of the Universe and the body, the Zodiac body... I cannot see this as some feverish thought of a childish humanity anymore. I think we might realize, one of these days, that a solar eclipse, or the transit of Venus that takes place tomorrow, June 6, 2012, does mean something very real in our collective psyche, beyond our astronomical curiosity...and that there is a science which can describe it; one which involves necessarily self-discovery and which we need to differentiate from the one that we have acknowledged as the only science. This entails a human that is not as a maker of symbols, but rather a symbolic being. The point is that I have allowed for these things only after my trip onto the open sea, with those clowns. And I am talking about it from here, from personal-ity #1 who can answer questions in a catalogue.

VS:

You did not quite answer my second question, or maybe I didn't ask it directly enough. How do you see *La Nuit de L'Homme* in relation to your earlier work, for instance *Haute Surveillance* which you showed at the Haus der Kulturen der Welt in the *Rational/Irrational* exhibition?

Is ambiguity and deception – the suspension of disbelief a subject you are redefining?

Also, where does the spiritual fit into all of this?

FB:

I think that there is something which runs deep in me, a desire to confuse the world, to disturb this self-assured reality at its very core – this world projection which has become ossified through the centuries – to disturb it with the force of fiction, theater, theater within theater, image, mask, lie, deception, hallucination, dream, non-local, time

paradox. It is like a desire to unhinge a solid principle of reality. Both *Haute Surveillance* and *La Nuit de L'Homme* have the same vortex at their center, a place that offers a thought about reality itself. *Haute Surveillance* is the performance of violence as theater; a violent act portraying violence itself, in Colombia of all places, a country that is a theater for a morphing, highly equivocal war; it is a game of shifting mirrors. *Haute Surveillance* speaks precisely about the indistinction between violence and the image of violence. In *La Nuit de L'Homme* it is a story that is treated in a pseudo documentary fashion (documentary being one of the languages at play), but which is so essentially fictitious that it is able to question our own BBC stricken worldview. An act of fantasy pushed to the extreme reveals that all is fantasy, the ambiguous aroma of delusion, once the bottle is opened, contaminates the whole field, perfume and spirit (Djinn), the genius in the lamp of Allah Djinn; delusion is in everyone and everything. I try to activate the trampoline that throws us off, to nowhere, that is where I want to play. "Not to be taken over by the dream of an other, that is the story to me, if you are caught in the dream of the other you are fucked", as Deleuze so elegantly put it. The dream of linear time and passive consumption needs of another dream. But I am not saying that it is about this other dream, it is precisely NOT about it. Thought is to be found in the ellipsis, the negative place that I was mentioning in the last answer. That *non-place*, which is infinite in nature and empty by definition (yet it is a place that can only be opened within a certain act of internal coherence, the opening of a game, ARS, a ceremony, myth in the present tense, the space of the sacred, theatre, mythology); that is where spirituality fits, because there are no terms for it, and it is allowed to have any size or form, like that perfume in the lamp, contained while the lamp is corked and boundless once you open it.

VS:

Where do you go from here?

FB:

Well, the sequence is playing itself; it's on. But there was a moment when it wasn't.

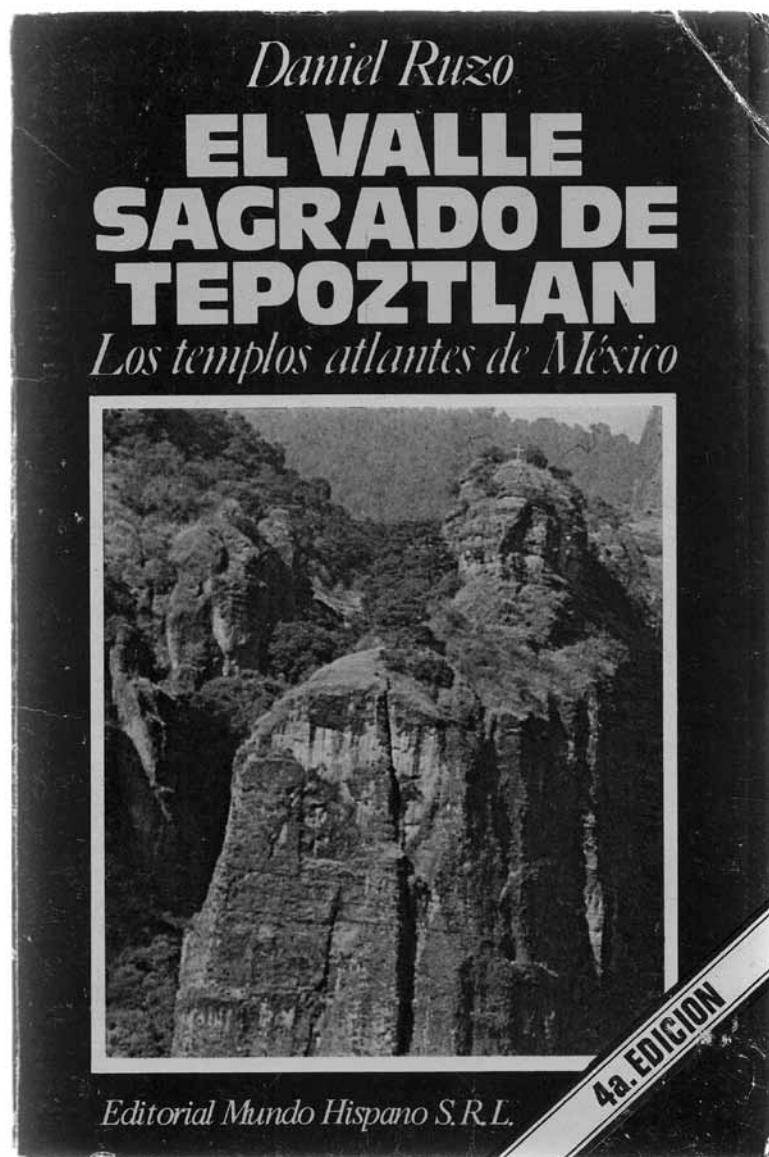
At the end of *La Nuit de L'Homme* there is a balloon descending to land on the dusty hills of the West Bank in Luxor. I must have given myself a unconscious cue there, because as the shooting of that film ended – a film which had taken all I had and everything I didn't have – I started to feel quite dry and deflated. And of course going back to editing a new version of the film was very sobering. The process had to be thought within the parameters of pure craft: fine carpentry, mechanic dexterity in disassembling and reassembling an automaton. So, in short, I felt dislodged from the frequency that had hosted me for a while. What happened is that some old thinking patterns came in, the kind of patterns that come when you relativize your experiences and yourself, and so you basically get disconnected from the source of what has driven you (like tilting a flawless boat to test it, and flooding it in doing so). This, I feel, also comes when you get the sense that you have attained something, and you forget that all there is is a constant *attaining*. The dry intellectual mind was ON and the level of the noise was very strong, especially strong since I had been in a different zone, that is so much more conducive to *work* in the terms that I now understand it. In those moments, as one starts to strategize for a piece or for a show, one slowly gets lost, forgets about the meaning of that wonderful and humorous sentence of Robert Filiou: "No talent only genius". This brings us back, momentarily to the Djinn, Genius (same word); I fell in love with the explanation that Tobie Nathan gave on Djinn at the Animismus conference at Haus der Kulturen der Welt, it was incredibly multifaceted and

poetic what this *ethnopsychiatrist* covered, but there were simple strands that I can invoke. Djinn: not the grape, but that which makes the grape full; not the wine, not even drunkenness, but that which brings about inebriation.

It is like looking at your childhood and not focusing on what kinds of events were purportedly good or bad, but rather noticing what aspects *resonated*, and which *therefore* became amplified and travelled well into your adult consciousness. It is also equivalent to abandoning the idea that someone or something gives you pain or gives you love. They don't, they do help you mobilize the pain or the love that you already have in you, the one that is just there. Djinn/genius is like the frequency which makes your ear drum vibrate, the sound doesn't come from the outside, it is human *e-motion*, which produces sound, or color, or meaning... the machine, the receptor, the instrument makes everything from nothing. The world is interior. Outside, in the unnameable outside...only Djinn, a meshwork of perfume and frequency. I find this narrative more and more crucial, as the sacred books of life turn fully into *Facebook*, this harvester of consciousness, selling spirit and soul to the best bidder. Selling an automaton, a looped human being that is actively being reduced to a thumbs-up/thumbs-down zombie, so that *it* can be graphed and consumed better by the system that needs it to log on again as a consumer. It is the latest asset in the market, nothing less than the collective soul offered as an IPO (Initial Public Offering) on Wall Street.

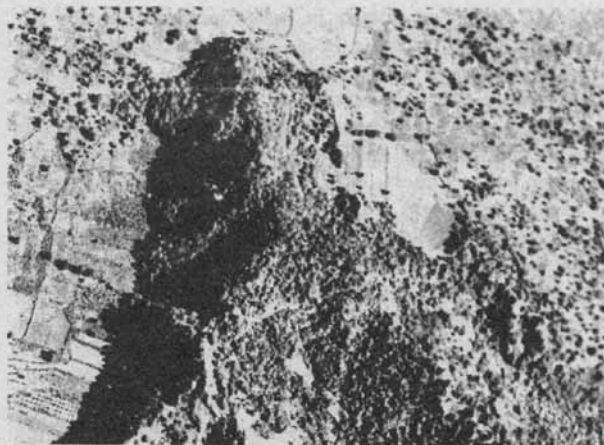
So...I am now entering, without prejudices, into the world of laboratory experiments. Not as an *end all*, ultimate truth, but as a part of the texture of a certain kind of thought. I am working with people in Mexico, people who were close to a Mexican scientist who disappeared in 1994, I am entertaining the idea

of furthering these laboratory experiments in neurology, which deal with things like "the duration of the present" or the "transferred potential" (non conscious telepathy) or inter-hemispheric coherence and extra-ocular perception. All in all, everything has to do with a projection. It is about a radically different projection of what a human being is, one that is suggested by the experiments themselves, in their sequential coherence. And of course this new image, this resurrected image of a sleeping human with untold sensory potentials, also invokes a new society; and this is what the word *politics* has morphed into, in my own consciousness. To me that is what that Mexican neurologist, Jacobo Grinberg-Zylberbaum was about, the man who disappeared without a trace in 1994; the imagination of a mutation *into what we already are*, something that we have been trained to suppress through living with a lot of noise around us. That is yet another piece of the sequence that is in this exhibition in Labor Berlin. So I am on to a second and third chapter of that film which will be constructed in modular form.



DEL AUTOR:

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43. Tepoztlán. El extremo Norte de las tres montañas. Reproducción ampliada del plano aéreo, que se puede comparar con el dibujo número 1. Se aprecian las tres cabezas de perro. Siguen los doce dibujos que ilustran este capítulo XV.

NOTA: No somos descubridores de Marcahuasi como no lo fueron los huancas que hablaron de sus esculturas a Tupac Yupanqui. Tampoco de los cerros de Río de Janeiro, ni de Tepoztlán, ni de Stonehenge, ni de los roquedos de Fontainebleau, ni de la montaña del Valle de los Reyes que guarda la tumba de los faraones. Tampoco hemos descubierto los Cárpatos. Lo que sí hemos descubierto es la huella escultórica de los artistas de la cuarta humanidad en estos siete países de la Tierra. Ante quienes aman su personalidad y se creen autores de sus pequeñas vidas, diremos que tampoco somos los descubridores de las esculturas, ni de la secuencia de los siete dioses en la semana de siete días, según el orden de los números atómicos de los metales que representan esos dioses. Son los "tiempos": somos solamente una antena de los tiempos. Todo lo oculto se revelará por sí mismo en estos últimos 180 años de nuestra quinta humanidad: de 1957 a 2137.



Drawings from Luis Chávez Peón. Traced from enlargements of aerial photographs.
Valley of Tepoztlán



Drawings from Luis Chávez Peón. Traced from enlargements of aerial photographs.
Valley of Tepoztlán



Drawings from Luis Chávez Peón. Traced from enlargements of aerial photographs.
Valley of Tepoztlán

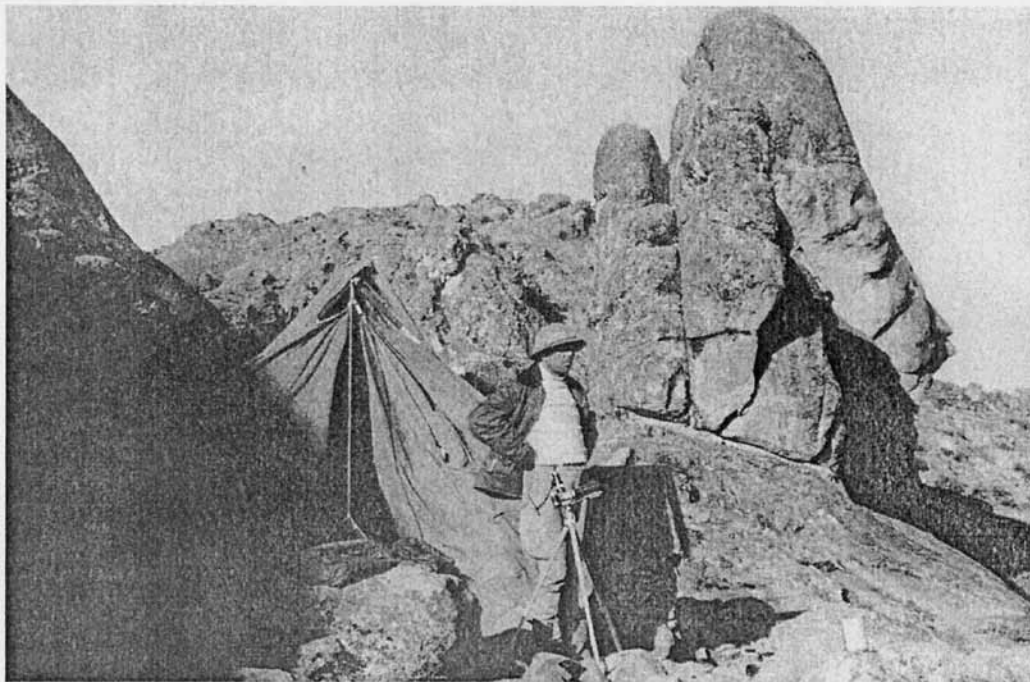
DANIEL RUZO
DE LOS HEROS

MARCAHUASI

La historia fantástica
de un descubrimiento



Ignacio Trapero
Editor



Primer campamento levantado por el autor en 1952 a espalda del Monumento a la humanidad.

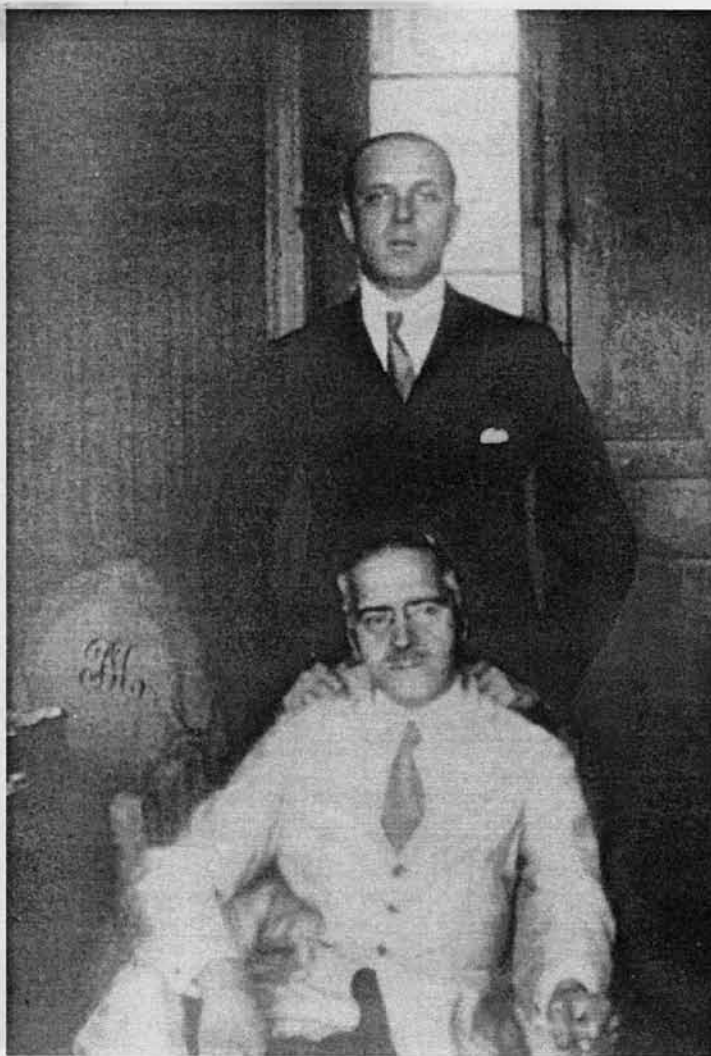


Foto de Pedro Astete y Daniel Ruzo (de pie).

... people met there to listen to songs and speeches. Even though it seems no kind of cement was used to build the sculptures of Marcahuasi, in some monuments there are certain details worth considering. For example, in the so-called Casco de los Gemelos (House of the twins), which in its whole extension has a pretty flat surface, there is a 'decorative element' in the form of a man which seems to have been 'stuck on to it' in some way. To verify this assumption I think one must take into account that this 'ornament' has deteriorated whereas the house hasn't. It is perfectly logical that an additional element stuck on to the rock would be more exposed to natural erosion. Generally, I think it is strange that the sculptors of the Masma culture would have had only one method of working and moving rocks without knowing how to add to them.

Please let me make a few general statements on the Masma culture and their monuments. As a person with some knowledge on pre-historic cultures and South American ones in particular, I may be in the position to do this with a certain authority.

The planning, size and realisation of the monuments created by the Masma culture are unique in the world. Their most distinctive feature is their bi-dimensionality (actually, they are two-and-a-half dimensional, because they are sculptures), but they are not like reliefs in the actual sense of the word. They therefore must be looked at from a specific angle and many of them, to be seen or seen in more detail, even need to be viewed at a certain time of the day.

The bi-dimensionality of the monuments in Marcahuasi has two important advantages. First, they were easier to finish, and, second, the sides and the rear were left free for other sculptures.

gentes se reunieran allí para escuchar cantos o discursos.
 Aunque no parece existir ninguna evidencia, definitivamente válida, del uso de alguna ~~tipo~~ ^{de} cemento en la producción de las esculturas de Marcahuasi, hay que tomar en consideración ^{ciertos detalles} ~~algunos~~ que obligan a meditar. En rionos monumentos, ^{como} ~~por ejemplo~~ el llamado "Casco de los Gemelos" que no encasi toda su extensión una superficie bastante lisa, hay una "decoración" ~~aplicada~~ ^{en} ~~la~~ forma de ~~un~~ hombre que parece haber sido "aplicada" de alguna manera. Y yo creo que para certificar esta suposición debe tenerse en cuenta que este "ornamento" está un poco ^{deteriorado} ~~dañado~~ mientras que el casco no lo está y ~~está~~ ^{es} perfectamente ^{concebido} ~~natural~~ ~~que~~ un elemento adicional pegado en la roca está ^{más} ~~expuesto~~ ^{al desgaste natural} ~~a la erosión~~. Generalizando yo consideraría extraño que los escultores de la cultura Masma hubieran desarrollado sólo una técnica de substracción y remoción ^{de las rocas} ~~sin~~ conocer cómo adicionarlas.
 Quisiera que se me permitiera decir algunas palabras ~~en~~ ^{generales} sobre otros aspectos de la Cultura Masma y sus monumentos. Como persona que creo ~~que~~ ^{quiero} saber algo sobre culturas prehistóricas en general y Sudamericanas en ~~particular~~ ^{particular} estoy, quizás, en posición de hacerlo con cierta autoridad.
 Los monumentos de la Cultura Masma son únicos en el mundo en cuanto a concepción, tamaño y ejecución. Su peculiaridad más evidente es que son bi-dimensionales (o mejor aún, dos y medio dimensionales puesto que son plásticos), pero no son de la naturaleza de los relieves en el exacto sentido de la palabra. Requieren, por lo tanto, ~~ser~~ ^{ser} vistos desde un ángulo determinado y muchos de ellos requieren ^{para serlo} ~~además~~ determinada hora del día para ser siquiera vistos ^{o con mayor perfección}.
 La forma bi-dimensional de los monumentos de Marcahuasi ^{ofrece dos ventajas} ~~tiene dos ventajas~~ importantes: ~~la primera~~ ^{la primera}, que fueron terminados más fácilmente; la segunda, que los lados y la parte de atrás quedaban libres para otras esculturas.

Los monumentos de Marcahuasi son sin duda muy antiguos, aunque no se
todavía precisar la fecha de su ejecución. En mi opinión, está completa-
te descartada la posibilidad de que sean simples caprichos de la naturaleza.
rocas desgastadas por diferente tipo de erosión y presentando semejanzas
formas humanas o animales. El argumento más sencillo: hay muchas esculturas
en un área relativamente pequeña, son muy claras y no requieren la ayuda de
la imaginación para ser reconocidas, como la maravillosa Cabeza del Inca, los
dos leones, los pachydermos y otras.

Además, muchos de los monumentos no son simples productos artísticos. No
sabemos cuál fué su propósito original, pero después de haber vivido algunos
días en Marcahuasi uno queda imbuido del "genius loci" del lugar y tiene
impresión de que se encuentra en uno de los sagrados recintos del mundo.

También se encuentran en diversos monumentos de la meseta evidencias de "ma-
gia": "magia de lluvia" (sistemas de líneas paralelas verticales), "magia
preservación del agua" (pescado esculpido en piedra, en la laguna), y "ma-
gia de multiplicación" (pictógrafos de un grupo de llamas).

Resumiendo, quiero expresar que me parece ^{que} ciertamente vale la pena que los
arqueólogos de todas partes del mundo se interesen ~~en continuar y profundizar~~
~~en las investigaciones sobre la Cultura Masma, y que estudien sus aspectos y~~
sus problemas peculiares con mente ~~libre de prejuicios.~~

HANS SCHINDLER BELLAMY

The monuments of Marcahuasi are, without doubt very antique, even if we cannot give an exact date to their execution. In my opinion the possibility that they could have been made by the simple caprice of nature is discarded, these are not just rocks worn by erosion, presenting similarities with human or animal forms. The simplest argument is at hand: there are many sculptures in a relatively small area, they are very distinct and they don't require the use of imagination to be recognized; such as the Inca head, the two Lions, the pachyderms and others.

Furthermore, many of the monuments are not simple artistic products. We can't know for sure what their original purpose was, but I can say that after having lived for some days in Marcahuasi one is drenched in the "genius loci" of the place and one has the feeling of being in a sacred site of the world. In several monuments there is also evidence of magic: "rain magic" (a system of parallel vertical lines), and "multiplication magic" (pictographs of a group of llamas).

In synthesis I want to express that archeologists should become interested in continuing and deepening the research on the Masma Culture and that they should study its peculiar problems and aspects with unprejudiced minds.

Hans Schindler Bellamy

Author of:

- The Book of Revelation is History. Faber & Faber: London, 1942.
- Built before the Flood. The problem of the Tiahuanaco ruins. Faber & Faber: London, 1943.
- In the Beginning God. A new scientific vindication of cosmogonic myths in the Book of Genesis. Faber & Faber: London, 1945.
- The Atlantis Myth. Faber & Faber: London, 1948. 80.
- Life History of our Earth. Based on the geological application of Hoerbiger's Theory. Faber & Faber: London, 1951.

DRAFT -- REV. 3

"Face to Face with Daniel Ruzo"

English translation by Leland D. Wright, Jr.; 1978

Daniel Ruzo is definitely not a man of our time. His entire personality, as well as all of his work, exudes an aura of ages past, of forgotten mysteries, of times which to present-day man are beyond imagination since mankind has quite neatly placed its past within the narrow constraints of historical dates, leaving no means of venturing a peek beyond the confines of "historic time." From the very first encounter one has with Ruzo a unique anachronism, marked by an affable personality, which is likewise not of this age, can be perceived.

Ruzo's genius runs in a current that nearly disappeared during the nineteenth century -- esoterism as a scientific discipline -- one which has so few modern practitioners that they can be counted on the fingers of one hand. Ruzo is an esoteric savant, an indefatigable researcher of the occult whose erudition in areas of so-called "traditional knowledge" is enough to appall the most avid readers of literature in this field. However, his many-faceted works, accumulated and enriched over the course of fifty years of research, offer the ordinary, garden-variety reader a most exciting perspective. Just as the nineteenth-century occultists anxiously sought after the lost civilization of Atlantis and other mythical worlds, Daniel Ruzo has spent his entire life in search of remnants of a race that disappeared more than 40,000 years ago. Armed with a massive amount of photographic gear, he has travelled throughout the world, documenting his discoveries in a way that would be the envy of earlier cabalists. This has been one of the few advantages afforded him by our technological society. His life as an explorer also reminds one of the early esoteric archeologists and makes him seem like a mysterious and alluring figure to the general public.

Now 78 years old, Ruzo is the foremost Nostradamus specialist of our times.

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He owns the world's largest collection of writings by and about the Provençal prophet. But he is also an authority on protohistory and has discovered significant sculptured manifestations of protohistorical periods in several countries. Born in Lima, Peru in 1900, Ruzo was an outstanding poet at an early age, publishing his first book of verse in 1920 under the title of Así ha cantado la naturaleza, which was followed in 1922 by El atrio de las lámparas, published in Madrid. After the latter book appeared in print, he gave up writing and entered the business world. Concurrent with his lucrative business pursuits, Ruzo carried out a series of theosophic and esoteric research projects which led to his association with the major groups of the mystic movement centered in Europe, Asia and America.

In 1957 he retired from business and since then has devoted himself to completing and publishing his life's work in the fields of prophecies, protohistory, symbolism, comparative religion, chronology, cryptography and mythology. For over fifty years Ruzo amassed an impressive collection of writings on the occult sciences, with a specialization in prophecies and a particular emphasis on those dealing with Nostradamus. In this way he was able to study the most reliable sources of esoteric literature. As well, throughout his lifetime he has been an archeologist sui generis, challenging official views held by the scientific world. His discovery of certain protohistoric sculptures is perhaps one of the most widely discussed topics among students of the esoteric. Ruzo reported on his findings at the Mexican Academy of Sciences in 1953 and at the Sorbonne University in 1957 and 1959. About the same time he was developing a more prominent reputation in France, where he was one of the founders of the magazine Planète.

Daniel Ruzo is now a successful writer. His first book, Los últimos días del apocalipsis (1970), was originally published in Mexico City, with Portuguese and French versions appearing in Rio de Janeiro (1971) and Paris (1973), respectively. It was followed by La historia fantástica de un descubrimiento (1974), which rapidly became one of the first esoteric bestsellers by a Latin American author. In this work Ruzo offers a masterful narration of his travels and explorations which culminated in his discovery of monumental sculptures hewn in natural rock. He calls it "my novel" and in it he describes

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his system in a manner readily understandable to every reader so that his ideas might be accessible to more people.

In 1975 a third book, El testamento auténtico de Nostradamus, was released in Barcelona, Spain. It is an impressive study on the prophet, based on documents which had not been previously used. Ruzo discovered the indispensable key to deciphering Nostradamus' entire work in a text forgotten by all of his past interpreters: the prophet's will. This book will certainly excite the scholarly world and the general public alike.

Ruzo's latest publication, El valle sagrado de Tepoztlán (Mexico City, 1976), represents a continuation of his efforts to explain the significance of the rock sculptures he has discovered, with an emphasis on those found near Tepoztlán, Mexico. Unfortunately there are presently no English translations of these books. However, the author and a U.S. agent are currently talking with interested publishers.

Daniel Ruzo's writings are without parallel in the Spanish language. They are timeless and archetypical in their style. One can certainly agree or disagree with what he is saying but it is an undeniable fact that his sheer poetic force elicits some crucial questions about the human condition. He reminds the reader of Gurdjieff, but his primary links are with the great mystics and occultists of antiquity.

As a person, Daniel Ruzo is hospitable and kind, as well as gifted with a keen sense of humor which likewise exceeds the limits of time. One might expect to find the serious and dignified scholar perched in his ivory tower, eschewing all contact with the outside world. But this is not the case. He is an elderly, energetic and cheerful man and a brilliant conversationalist. His favorite topic is, of course, the rock sculptures. In a single day he was capable of travelling to Tepoztlán, taking a hundred pictures of his mountains and then returning to Cuernavaca where he continued discussing his theories at length.

This isn't a case of trying to make spirits materialize or of seeking some

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miraculous cure. No one was levitated; he didn't even predict the future for us. We merely interviewed an authentic esoteric writer in a room filled with books and antiques. He spoke about everything that interests him, but the information was so exhaustive that the following text is barely more than a synthesis and outline of his experience, insights and wisdom.

A = Author

R = Ruza

A -- People who have not read any of your books but who have heard about your esoteric theories think that you are a man living outside reality, an "occultist" withdrawn from the world who has spent his entire life poring over ancient tomes in his quest for lost civilizations. These people are unaware of your brilliant career as a businessman. We know that you made a fortune as an entrepreneur in a wide variety of business ventures. How did you achieve this financial success and in what sort of business undertakings were you involved?

R -- I've always had self-confidence and been willing to take risks. I didn't follow the traditional corporate-ladder route nor have I specialized in any single field. I just hopped about from one thing to another. I hardly ever learned everything there was to know about a particular business and once I had achieved a predetermined goal I moved on to some new endeavor. My most lucrative enterprises were the real estate business, and my interests in a cotton plantation. I've been involved in many fields, from selling skunk pelts (the most absurd thing imaginable, not to mention the fact that they stink like hell!) to publishing, with a specialization in old Peruvian historical and literary works. I have also dabbled in mining ventures -- zinc mines, among others -- and for 25 years I owned a ranch that earned me a tidy sum. But the major sources of my wealth were the real estate development company in Lima and the cotton business. You might even say that I've had three fortunes: one that I lost -- because in the business world you have to know how to lose money --, one that I've spent on just living up until now, and yet another that I am presently spending.

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A -- What motivated you in your business dealings? Were you seeking social status or prestige? Or was it just for the love of money, an attempt to accumulate riches?

R -- I've never had any interest in social status. I've used it like you wear a pair of shoes, simply because it was a necessity in the circles that I moved in.

I've been a constant and tireless traveller my entire life and nobody who travels a great deal seeks status because status means "with relationship to" something and the traveller, is not "related to" anything. In my business dealings my goal was to make money for the sake of making money, just like a true capitalist. I did it so that I might be free to do whatever I damn well pleased. When I was working I knew that in my old age I would need money to do something very important. I had already started my research at that time, but now I am proving that what kept me going in business for so many years was my intention to leave it all behind at some future date. What I really wanted was to devote all my time to research and writing. Obviously, my studies would have been impossible without capital. I've spent a fortune on books, travel and photographs. Acquiring 1300 books by and about a sixteenth-century prophet requires not only an enormous expenditure of time and energy but also -- and primarily -- of money. What I now have left keeps me alive and able to pursue my personal interests. But I think that if I live another 15 years, I could end up begging for alms.

A -- The sixteenth-century prophet you referred to is undoubtedly Nostradamus. From what I've read, the experts on the subject are of the opinion that you own the most complete collection of Nostradamus' works ever amassed. How did you come to acquire this collection and what is its approximate value?

R -- For nineteen years I studied Nostradamus in Spanish and French modern editions. But after all that time I realized that without more specific documents I would never have a clear idea of what Nostradamus really said. For that reason, after the war had ended I went to Europe in 1946 and started buying everything about the prophet that I could find. I contacted all the

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major old book dealers, primarily the ones in Paris, and thus began to put together an outstanding library that today would be impossible to duplicate. I own one-of-a-kind copies of books that cannot even be found in the world's great libraries. This collection is now worth nearly ten times what I paid for it. It is kept in a vault in New York and a couple of years ago I estimated its value at around half a million dollars.

A -- Prior to 1957 when you retired from business, how did you manage to reconcile your business life to your esoteric studies?

R -- Well, there were times when I was more intensely involved in one more than the other. Doing both concurrently is quite difficult. In some periods my business interests took precedence, while at other times I was fully immersed in my research, although in order to be able to concentrate, as is necessary for this sort of work, I nearly had to shut myself off from the rest of the world. I literally had to escape the city. On several occasions I went so far as to take passage on one of those freighters that carries only a dozen or so passengers and makes a slow, quiet voyage, which is ideal for studying and writing. In the cities too many ^{distractions} obstacles prevent concentration; there are constant domestic duties and one's obligations to friends and family, all of which are distractions. On the contrary, aboard a ship you're surrounded by strangers and water. It's much easier to concentrate in this sort of setting.

A -- I've heard that you were also politically active in Peru . . .

R -- There's really not much to tell. My political life was more in the rear echelon. As a young man I was quite critical and considered myself an anarchist in the Kropotkin vein, but I soon disassociated myself from that line. But I still think that, in theory at least, anarchy is the perfect social system. However, putting it into practice would require a high degree of social consciousness, which today's human race ^{could not} even jokingly aspire to. But I've gotten off the subject. You asked me about my political activity. As a young man I was scarcely active. Except for attending an occasional demonstration, I did nothing in particular. Many years later, thanks to the

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fact that I was then a successful practicing lawyer -- a tax attorney, to be more precise --, I became mayor of the city of Miraflores. In this capacity I was instrumental in organizing its internal tax structure and within a few years had corrected its problems and developed a business district that previously didn't even exist. But I actually took on the mayoralty office because I happened to live in the city. I wasn't interested nor have I ever had any interest in a real political career. After that experience I've, fortunately, never returned to public life.

A -- For the public that knows you as an esoteric author, your name is quite closely linked with Louis Pauwels and Jacques Bergier's Morning of the Magicians [original French title: Le Matin des Magiciens; Paris, 1960], where you are cited with reference to your research on the Masm culture. What exactly are your ties with these authors and what is your opinion of their work?

R -- Well, my relationship, primarily with Bergier, goes back quite some time, much before the book in question was published and prior to the creation of the journal Planète. I consider Bergier to be an extraordinary fellow and I've always been very close to him. At one point I went to visit him in Paris every year. Our relationship has been essentially one of friendship. As far as the work he did with Pauwels is concerned, first with Morning of the Magicians and later with Planète, I think that they appealed to such a wide audience because their work revealed to the public a new and significant intellectual approach. It was the beginning of this entire campaign, which has been growing on a daily basis, to acquaint the public about things that are on the fringes of science, such as occultism and mysticism. They launched into public view many of us who had been previously unknown and who had been functioning on the outer limits of science, each in his own little sphere. Before their book was published we were totally disregarded, but afterwards a good portion of the reading public began to take notice of what we were saying. For me, then, this is the prime importance of Pauwels and Bergier's work.

A -- In this regard, you and the others given public recognition in Morning

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of the Magicians, were no doubt viewed by establishment scientists as dissidents or "outlaws." Didn't these labels bother you?

R -- Of course not! Don't you see? Why are there so many of us on the fringes of science, carrying on our research beyond the established limits? This is true because science does not give us satisfactory answers to certain fundamental questions. We feel cheated and frustrated by dogmatic and authoritarian scientific views and therefore we seek the answers to those questions using methods that are quite unlike those accepted by the establishment. Some of us may be wrong but it's the effort that counts. Nearly all of us have dropped out of sight and nearly all will have to await the arrival of another generation or more before we are understood. In the meantime, we are branded by the official scientific community as being a group of eccentrics. Why? Because the bases for scientific teaching are false. Morning of the Magicians had the courage to point out this distinction between scientists who have been labelled acceptable and those who are outlawed, thereby posing a question and making the public have second thoughts about the nearly sacred respect held for science in this technological world of ours. There are problems on which official science cannot shed any light. For example, how can this kind of science explain the prophecies of Nostradamus?

A -- Nevertheless, all of the authors mentioned by Pauwels and Bergier have been censured by rationalist scientists who allege that they have their heads in the clouds and are fantasizing. How would you refute these charges?

R -- I would say that these authors, including me, are not outside of reality, but rather outside of a reality, the one invented by the universities, that is to say by the temples of approved scientific views. In any event, we are not within what the establishment scientists consider to be reality, which in many respects is more debatable than ours. For them, to cite one example, it is a reality that the oldest archeological documents give evidence of fully-developed cultures as far back as the Sumerians; that is to say that prior to the last 8,000 years man lived in a state of nearly absolute savagery. But we disagree with this dogmatic theory and we submit to them a very clear objection: How can man have achieved this enormous evolutionary step

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in the past 8,000 years when he made absolutely no progress in the preceding 32,000 years? From 40,000 years ago until 8,000 years ago the theory holds that man has remained the same, not moving out of the paleolithic state, and that his progress has been based on stone. In our minds this is an exceedingly naive notion. This age of ours, speaking through its scientists, wants us to believe that man was a savage for 32,000 years and it bases this belief on what it considers to be irrefutable proof: stone. The truth of the matter is that throughout those eons only the stone survived and everything else has disappeared. Natural forces and catastrophes gradually destroyed all traces of earlier man's existence, with the sole exception of stone. A stone axe remains unchanged even after 40,000 years, whereas the best sword ~~can't~~ last for a thousand years.

A -- Then you think that the men who lived 40,000 years or more ago might have mastered the craft of making and using iron but that all traces of this skill have been lost?

R -- Of course. To make a Samurai sword, Japanese families buried a large chunk of high-grade ore in a swamp located in a place known only to them. After 80 or 100 years the iron was removed and a sword was fashioned from that portion of the ore which had not oxidized or deteriorated as a result of the effects of the swamp's moisture. Such swords probably remained intact for over a thousand years. But until now, with the sole exception of those swords, nothing made by man has lasted 1000 years. In contrast, stone weapons last for 40,000 years. Instead of following this line of thought, scientists say: "Since we have found no evidence to the contrary, we assert the following piece of naiveté -- that the human race made no progress for 32,000 years and then in the last 8,000 years it has raised itself to the point of achieving moon flights." One simply has to be a dogmatic academician to say this, merely because such is the official view of establishment science. The academic merely regurgitates what he is taught. No university today teaches anyone to be intellectually creative and to accept only those individuals who are capable of such creativity.

A -- Was it because of your wealth that you were able to conduct your research

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freely and independently and to voice your dissent? Didn't you ever seek financing for your research from a university or some other official institution, as is usually the case with researchers?

R -- This is repetitive, but you must realize that no university is going to give anyone money to do and think as I do. It's simply an impossibility. I am an anti-academic. At the world's universities most students learn passively, by rubbing their backsides against the seats they occupy while listening to their teachers. Then they merely parrot back what was said to them. And just look at the lies that are fostered and upheld by religious historians, for example! The way they study religious symbolism and the useless drivel they write is laughable! Not one of them will step across the line drawn by the university. Otherwise, he is no longer an academic and doesn't get paid; he won't be awarded a professorship or an endowed chair; in fact, they won't give him a thing. So why should he dare cross the dividing line?! Academic training is nothing more than an economic system which has established precepts that no one is permitted to violate. People who have their own ideas are excluded. There is no education of individuals; teachers and students alike are just a flock of sheep. In my particular case I've had the economic means of financing my own research. In this regard I am the exception. I haven't remained seated behind a school desk, but rather have gone out in search of the truth. As proof of this consider my constant travels throughout the world seeking the most ancient race of mankind.

A -- What impressions have been made on you as a result of your lifetime of travel?

R -- Whenever I take any route, whether in Europe or America, I always recall the number of times I've passed that way before. Twenty, maybe thirty times? I don't know; I've lost count. With today's airplanes travelling is marvellous; you can travel inside your own mind, with no distracting landscapes. You have to be a tourist -- one of those creatures invented by modern advertising -- to believe that the sole purpose in travel is to have a good time and relax. The travellers of old still found something of interest in the

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landscape, precisely because there were no movies yet. Right now any film is better than a trip; it's more fun, more intense. For me travel has always been a means but never an end in itself. Besides my exploration trips on 5 continents, I've also lived in various cities of the world. To date I've resided in Paris, Rio de Janeiro, Lima, Caracas, and now in Cuernavaca. It's fascinating to live in different places; each city has such a distinct human mix that you are forced to develop a facility for living as if your entire life had been spent in each place. This is why travel is so worthwhile. When I'm in Cuernavaca or Paris, it's as if I had never lived anywhere else. I only have to be in a city for a few days and I'm out looking for a house where I can put a few books, some furniture and then prepare a plan of action.

A -- Of all the cities where you've lived, which is your favorite?

R -- Undoubtedly Paris. Not the city the tourists see, but the other one, the underground Paris. I once lived side by side with people from that hidden world whose existence most foreigners don't even suspect. At my hotel they thought I was a clochard de luxe ("well-to-do bum"), surrounded by people such as you don't see every day; they called them "my wizard friends." Since they were a bit strange and far-out, they may have seemed like wizards or witches to others, but of course there was nothing peculiar or supernatural about them. They were merely the net results of that city, the beings who really lived in Paris. These people are the only kind that have ever been of any importance to me. In general they were the real old-timers -- booksellers, poets and artists --, and they had truly lived a lifetime.

A -- Do you mean that you consider the experience of older people to be extremely important?

R -- No. Experience isn't worth a damn. The same situation never repeats itself. What we must gain is not experience but rather a new way to confront new facts. The major effort required is to face facts as they are and not put them into a pre-established mold. This is the way in which the few people who are truly alive deal with the most diverse situations -- by

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living them as they really are. The vast majority of people are asleep; they are not alive. They pigeonhole facts, filing them away and ignoring true personal experience. The most important criterion for people is the degree to which they are awake. And it is a rare opportunity when one meets such an individual -- an "awake" person. It's important to establish a good relationship with someone who is "awake" because it helps to awaken you. The "awake" individual sees reality through different eyes, from different points of view, and therefore helps you become awake. But what can you do with a man who thinks just like the newspaper he reads every day, who has exactly the same opinions? Most people think like a particular newspaper and in this regard they don't live like men; they're asleep, dead; they can't wake up. This isn't an original idea; in our own time Gurdjieff expounded it and centuries earlier Jesus Christ said it. It has been repeated thousands of times and still nobody understands it. Christ said that he spoke to the "waking" and "living" people, not to those who were "sleeping" and "dead." However, everyone thinks that Christ speaks to them through the Gospel and they are astonished when what Christ says will occur does not happen to them. Jesus said "ask and you shall receive," so when Christians ask for something concrete, which no "awake" or "alive" person would ever do, the majority of these Christians don't receive the frivolous things they've asked for. What can someone who is asleep ask for? Nothing but sleep, of course. And a dead person? Nothing at all! The sleeping man is dreaming and asks only for pipe dreams -- a house, a car. On the other hand, he who is "awake" asks to be more awake and a "living" person has to request a fuller life, because it's the only thing of importance to him. And since he asks for nothing of this world, he most certainly gets it. The Gospel has been interpreted entirely by "sleeping" and "dead" people. Therefore it has become a dead scripture, with no meaning.

A -- Now you're getting into the realm of mysticism. Can you explain to us in greater detail what you mean by "awakening?"

R -- Very well; but there's not too much more to say. Nearly all the human species is asleep and yet it deceives itself and thinks it is awake. A man who earns a lot of money or who has successful love affairs, for instance --

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how is he going to accept the fact that he's asleep? But he is and doesn't realize it -- perhaps he never will -- and he'll have spent his entire life asleep, repeating himself like a broken record but getting nowhere. The only thing required for waking up from this sleep is a new consciousness, a new way of looking at life. The true spiritual path begins right at that point when we come to view the world through different eyes -- eyes which are wide open and not filled with sleep. Then we truly begin to live. And that's all I'll say, for fear of being misunderstood.

A -- What you have just said seems to be a summary of Gurdjieff's teachings. It's my understanding that this contemporary mystic had a very direct influence on your thinking. Can you give us a better idea of what that influence was?

R -- This is one of those things that just can't be easily explained; it simply exists. Gurdjieff is a decisive influence on the entire modern-day humanistic movement. His ideas gave us a chance to see everything from a new point of view. He has achieved a truly cosmic perspective and from there has reconsidered all of mankind's problems. The influence of his teaching can be traced to a large extent throughout the intellectual movements of our day, although of course it is greatly diminished and I'd even go so far as to say diluted. Nevertheless, his teaching is present. Take the case of Pauwels, who had worked in Gurdjieff's groups and who, through Planète, contributed to the dissemination of Gurdjieff's ideas. I personally came into contact with Gurdjieff's teachings for the first time in 1950. It was on one of my trips to Guayaquil that I met a woman who had made a Spanish translation of Tertium Organum by Ouspensky, who was Gurdjieff's principal disciple. I immediately began to buy copies of this book and give them to all my friends; that's the sort of impact Ouspensky had on me, even before I became directly acquainted with Gurdjieff. Knowing that Ouspensky was spreading his word, it was only logical for me to seek out Gurdjieff's works. I spent the entire next year studying these works and when I learned that Ouspensky's followers had established a colony in Mexico, I went there around the end of 1952 and spent several months with Collin Smith's group at Talpan and Guadalajara.

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A -- As a boy you were educated at the Jesuit-run school in Lima. Was it there that your interest in mystical subjects was first aroused?

R -- That's right. My childhood with the Jesuits put me into close contact with religion. That was the beginning of what I call my eternal mystical journey. I was one of those devout boys who took communion every day and was constantly pursuing a rather religious lifestyle. Today I merely admire the Jesuits from afar, but I must give due recognition to their ironclad discipline, as brilliantly conceived by Loyola. His strict religious retreat was created precisely for disciplinarians; with that experience they put everyone into the same mold and made them come out all alike, wiping out all personality differences. It is a very well structured disciplinary experience. From my teachers I received the influence of that discipline and I think it has proven very useful to me. Also, the very first thing I published was written for our school paper when I was studying with the Jesuits. The piece was a popularized essay on the theory of the earth's contraction, which held that the earth's shape changes from a sphere to a regular tetrahedron. I was especially attracted to this theory and it inspired my first little article for mass consumption.

A -- Is it true that you made your first excursions into spiritism at an early age?

R -- I quit school when I was 16 years old and became friends with a man who was a retired soldier and an acquaintance of my grandfather. This old gentleman took quite a liking to me and I visited him in his home where he held séances with his family. Only he, his wife, his children and I were present. Thus there was no likelihood of any tricks because no family would have held these sessions three times a week just to deceive a 16-year-old boy. These sessions continued for two or three years.

A -- And what sort of experiences did you have at the séances?

R -- Everything reported in all the books, with the exception of ectoplasms, which I've never seen; but otherwise I've experienced all the rest. There's

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no doubt in my mind that these phenomena are real; only the interpretations are false. The stories I could tell you are all the same ones you'd hear from the other spiritualists. I recall one time when the father was acting as the medium at the head of a table for twelve. All of a sudden the table moved and ended up a yard or so from where it had been sitting. Also on another occasion a boy came into the room in a cataleptic state, filled a blackboard with Chinese characters at great speed, as if he had mastered that writing system over the course of his entire life, and then he collapsed on the floor. We were all mediums at these sessions, and the least gifted person did automatic writing. For me the important thing was that I changed from the Catholic experience to an entirely different one. I should say, however, that this was my only active participation in spiritism. Whenever I've sat in on other groups, I've been afraid of fraud and came out rather disappointed. Spiritism is almost always conducted with fraudulent intentions. When it's not, the participants are careful not to invite outsiders because they know that such people can ruin a séance. And that's a fact. Outsiders were not allowed at our family sessions. Once I insisted on inviting a very good artist friend of mine, José Sabogal. I was so persistent about it that they finally let me bring him, despite repeated warnings that the day was going to be ruined. Well, I brought him and it was; and my friend went away thinking we were all fools because nothing had happened while he was present.

A -- As a specialist in esoteric matters, what do you think of spiritists and paranormal/psychic phenomena? What sort of credence do they merit?

R -- Spiritism and all the other topics now being studied by the parapsychologists take place at the level of the magical world's unconscious forces. Spiritism also employs those memories which lie dormant in the deeper layers of the subconscious of the mediums and the people present, adding to all this the impossible but very human desire to establish social relations with loved ones who have passed through the gates of physical death. Besides this, to bolster faith in both explanations, the mediums inject certain special circumstances occurring shortly after the death of a friend or relative plus the strange experiences in places where past events have become

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engraved in the mind. In the vast majority of cases, the mediums produce the phenomena and have an absolutely sincere belief in the religious or spiritualist explanations. These practices keep their supporters in the magical world and disregard the spiritual goal, which is the only goal of earthly man.

There's no dividing line among the physical, magical and spiritual worlds. All three interpenetrate one another, with multiple reactions among them. For this reason, those who expect a human afterlife similar to our earthly existence have many supporting arguments for their theory. There really is an invisible physical world responsible for the miracles of television and countless other discoveries still to be made. Many misconceptions are the result of thinking that the phenomena of the invisible physical world are from the spiritual or magical realms. Man will never invent any device capable of receiving "signals" from the magical world, although man's magical body, albeit still in the embryonic stage, can put him in contact with that world. The spiritual union of a couple could be a much more significant bridge. Needless to say, no religion or serious center of learning will recommend these experiments to anyone who cannot live his life to the fullest and with appropriate vehicles in both worlds. I must reiterate here that life in the spiritual world is inconceivable to the human brain and that relationships with the deceased can be established only through what those people left behind of themselves in the physical world after their death, things which are brought to life by forces in the invisible world, by spirit forces from the séance leader, or, even more dangerously, by unconscious forces from the magical world.

A -- What happened after your experiences as a spiritualist?

R -- I went to Paris and joined the Theosophic Society; I really got fully involved in it -- up to my neck, you might say -- and even earned a degree. That was in 1921 no less, right in the midst of the theosophic movement's most exciting period. Then I spent six months in a Swiss health spa and while there I got started reading Rudolph Steiner. I became enthusiastically involved with his groups. Steiner said some very interesting things and his

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groups did a great deal to promote esoteric studies. Then the Nazis started to persecute them and they lost their influence. I was associated with them strictly for study purposes, but I kept in touch with several groups for a long time afterwards. My involvement in esoterism has always been limited to reading and studying about the subject, and even when I joined groups my participation was only for that purpose.

Later on I went back to Peru and became a Freemason. I joined thinking that they knew about many books on masonic symbology, but the knowledge has all been lost, and so I began to seek out the true traditional knowledge which, of course, I didn't find there. It wasn't until I met Pedro Astete, a fellow Peruvian, that I really began to study that true knowledge. He had gotten started in the strangest way -- from a dream -- and he spent twelve years in Buenos Aires gathering information. We joined forces and began to work as a team. I went to his house every day for 16 years. I learned a great deal from him.

A -- You've studied esoterism on various levels. On the one hand you look at it as a Nostradamus specialist, and on the other you've become an explorer trying to decipher mankind's most remote past by discovering astonishing archeological traces. As well, you've done in-depth research on mysticism in primitive Christianity. Are all of these fields quite distinct from one another or can it be said that they all have something in common?

R -- All of these research projects are indeed interrelated, because that's the way they exist within me. Prophecy, comparative religion, symbology, mythology -- they all have been bound together in me from the very outset. As I progressed in my work, I found that the indispensable key to interpreting the research is chronology, which gives my system coherence. Photography also plays an essential role in my system, because it has been the medium for obtaining evidence of the remnants of a lost mankind. I had to become a photographer, chronology expert and many other things in order to carry out this task which frightened me at first. Rather amazed at the scope, I asked myself "What am I to do with these things that are seemingly so remote from one another?" And it turns out that when applied to my work

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they were really one and the same thing.

A -- How did you first come to get interested in Nostradamus?

R -- In 1927 I read a book sent to me from Paris by a friend who was consul there. It was one of the most interesting books ever written on Nostradamus. The author's name was Piobb. Then I got started studying Nostradamus myself. But as I said, it wasn't until 1946 that I began gathering the documents needed for an in-depth study of such an abstruse prophet. At each stage of my research I realized more and more that Nostradamus must have had access to extremely old information, so old in fact that it could be said that in astronomy alone he was far more advanced than his contemporaries. I still haven't found absolute proof of this. Nostradamus died in 1566, but in 1634 Galileo was condemned for less important things than any of Nostradamus' assertions. Copernicus permitted his work to be published in 1540, dedicating it to the Pope so that he wouldn't be the target of slanderous criticism. He was patronized by Cardinals and enjoyed great prestige within the Roman Catholic Church, but despite all this he was frightened to death because his work purported that the Earth moves around the Sun and does not stand still while all of the heavenly bodies go whirling through space. His work, like that of Nostradamus, was based on the Earth's revolutions and those of the stars. Because of his fear, Copernicus published his theory saying that it wasn't even true and asking people not to take it as plausible but rather just as a hypothesis. He was afraid of the Inquisition.

Anyway, 50 years earlier Nostradamus had reached the same conclusions as Copernicus, but he expressed them in an occult, cryptographic manner. He was from a family of Jewish converts to Christianity and thus knew quite well what sort of threat the Inquisition posed to him. He had to preserve his life in order to safeguard his work. Since he was a teacher and master philologist, he invented a complicated writing style that could be interpreted in two ways. Many times, in order to camouflage his messages, he interspersed texts by other authors who had already been accepted by the Church. Besides that, he went so far as to make himself out as a fraud and a crackpot until the very end of his days so that he could avoid any sort of

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meddling. He was very careful to keep up these appearances, especially by publishing annual almanacs and also by maintaining his relationship with Catherine de Medici. In this way he created an aura of charlatanny around himself. He was respected because of his royal patronage and position as the astrological adviser to kings, but not for his prophecies, which weren't taken seriously by anybody. And this was precisely what he wanted.

A -- How do you explain a man being able to prophesy future events?

R -- For the vast majority of people, time -- whether past, present or future -- presents an insurmountable obstacle. We live in just one "world," the physical world, and we're unable to escape it. You might even say that we're almost animals, primate beings who don't have perfect control over the use of the five senses and who are conditioned by space, time and happenstance. Nearly all of mankind is locked into this servile condition. I say "nearly" because just a handful of people succeed in transcending the confines of the physical world, a few who can focus their consciousness beyond this world, thereby freeing themselves from servitude. To be sure, this concept is hard for mankind's frail mental capacity to accept. But I assure you that it's true. Prophets are liberated people who hold within their grasp the possibility for the past, present and future to live in them and make themselves known through their consciousness. Prophecies can be refuted or debated, but this is futile because if just one prophecy comes to pass this means that there really does exist a higher level of consciousness in which the three dimensions of time can be viewed, "united" as it were in yet another dimension. Furthermore, experimental science has now proved that under certain conditions men and animals are aware of or can perceive events which have not yet occurred.

A -- What you're saying is that man, or at least some men, are capable of developing various degrees of consciousness and in one of these states the past, the present and the future are one and the same. Have you ever had any experience of this sort? Have you ever been aware of a consciousness other than the usual one?

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R -- I have to reply affirmatively, although I can't be very explicit because I'd run the risk of being misunderstood. I'll merely say what I've already expressed in my books. On several occasions I've experienced a change of consciousness. Unfortunately it lasted only a short time. But I am quite sure that it really was a higher degree of consciousness than normal. While in that state, one is overpowered by a unique sense of bliss, so much so that it seems impossible to lose it and return to the level of everyday awareness. One is certain that the true human consciousness has been found. All mystics from all cultures refer to this state. I'm reminded of St. Paul, who divided men into three levels of consciousness, according to their degree of wisdom: one group consists of the world's rulers; another pertains to the men who have achieved perfection; and the third is made up of the true worshippers.

A -- Getting back to Nostradamus' prophecies, could it be said that the fulfillment of his predictions is proof that there is indeed another reality besides our own?

R -- The day we unquestionably confirm the fulfillment of a prophecy will be the day we know that man can really achieve union with the "world beyond" which our century's mathematics and physics help us to accept. Despite all their rationalism and empiricism, scientists have now begun to entertain private beliefs in that other reality, although to do so they must speak in terms of "parallel worlds" and "anti-matter." Prophecy makes it possible for that "other world" to live in us and prophecy also compels us to take heed of our insignificant present and our true final destination. This is, therefore, the great value which prophets have to offer mankind.

A -- Regarding Nostradamus' prophecies in particular, there's something that really intrigues me: their function and purpose. What exactly was Nostradamus trying to accomplish when, for example, he predicted major events in the history of France? Was he perhaps trying to forewarn the protagonists in those events so that they could somehow be in control of them?

R -- No. Prophecy really has no use, no practical application. Men live

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and act out historical events, only to realize after the fact that they were prophesied to happen. Foreknowledge of the prophecy never occurs; awareness always comes later. Prophecies are not made so that we might intercede in what is destined to happen. On the contrary, you can be quite sure that the prophecies themselves can and will change nothing. Nostradamus predicted France's history and goes into great detail about the persons and events in the future only for the purpose of arousing human curiosity. As I see it, this is an idea of paramount importance to Nostradamus' work: the notion that his entire work was not to prophesy but rather just to keep alive the interest in his writings so that they would survive until our era. By arousing human curiosity -- our unattainable desire to know what the future has in store for us so that we might escape our destiny --, Nostradamus succeeded in seeing that his prophetic work and the cryptographic mechanism contained in it would survive almost intact until our day. In fact, of the 1085 quatrains he wrote, only 13 have been lost.

A -- But why did Nostradamus want his work to be passed on to us and why did he conceal his true message in a cryptographic form that was and still is impenetrable for most people?

E -- Nostradamus created an extremely complex system of codes in order to camouflage a single document, and the fact that he prepared a system which is so hard to decipher reveals to us the significance which that mysterious document must have. In my opinion, it is the most earth-shaking prophetic document pertaining to the apocalyptic catastrophe lying in our future. The real purpose of Nostradamus' prophetic work is to foretell, based on the Apocalypse, the date when our current zodiacal period of Pisces will end. Locked up in his cryptography is most certainly a very significant and important message which mankind is supposed to receive during the next century through an individual who is likewise prophesied. This man, who is predicted to appear around the year 2055, is the one who surely will be involved in Nostradamus' prophecy, and the one who is going to avail himself of it and make it come true. He will be in possession of the revealed prophecy and will do everything in his power to convince mankind of the need to prepare for the imminent apocalyptic catastrophe. It appears to me that all my work

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on this subject is just to prepare the ground for making this task easier. The books I've written are intended to pass on to that future person all of Nostradamus' original work in facsimile copy. All of my bibliographic, cryptographic and chronological studies are to this end. And I'm only half finished; my studies are not at all definitive or conclusive. I'll keep on doing all I can and in this way my efforts will mean that a good portion of the work will already be done for whoever this future person is and whenever he comes along. My work alone has taken a long time -- a good 45 years -- to get this far.

A -- Based on an evaluation of your research on Nostradamus, how far along would you say the deciphering stage is?

R -- Well, that can be clearly seen in my book, El testamento autentico de Nostradamus, published in 1975. In it I have reported on my findings, primarily in the area of cryptography. The book's subject matter deals with the two codes I've found in Nostradamus' will; two perfect numerical codes which can be employed to rearrange the prophet's work. Since the time of Nostradamus' death many scholars and commentators have attempted to decipher his prophetic verses, but none of them recognized that the indispensable keys, not for total decoding but rather for beginning to decipher the complete works, might be found in an apparently insignificant document like the prophet's will. Without knowing these keys, it is impossible to place the prophetic quatrains in the exact order Nostradamus intended them to follow. Of all the researchers only three have even mentioned the will, yet they only considered it from a biographical viewpoint. During the four centuries that have passed since Nostradamus' death no one has even imagined that the will could have some relationship to the prophetic work and thereby be a document which is inseparably bound to that work. I have made this discovery only after extensive travels and research, obtaining facsimiles of the will documents that were scattered in libraries all over France. I devoted a great deal of time studying them and it wasn't until I was certain about my conclusions that I made my discovery public. This was in 1962, when I published an article in the professional journal Les Cahiers Astrologiques of Nice. Since then I've published an entire book for a much larger public. Now it's a question of seeing whether it's accepted.

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A -- I realize that the subject matter is rather complex, cryptic to be more exact, and that it can't be explained in only a few words. Nevertheless, could you summarize the process that you followed in making this discovery? How was it that you reached the conclusion that the keys to deciphering were to be found in the will?

R -- Very well, but I won't go into all the cryptographic details. Rather, I'd say that Nostradamus himself prophesied, four hundred years before it happened, that his work would be deciphered, as it is just now beginning to be. In the Almanac for 1567, one verse of the quatrain for June reads:

"Par le tresor trouvé l'heritage du père."

[The inheritance from the father is to be found through the treasure.]

This prophetic verse is saying to us that Nostradamus' true inheritance is not his little material treasure but rather his prophetic work. Therefore, his message can only be found with the aid of the keys hidden in that "treasure chest," as described in the will documents, signed by the Notary and witnesses and consigned to be preserved in the official records. In real life the little treasure that Nostradamus bequeathed to his heirs disappeared in a short time. Caesar, his only son, died in poverty in 1630. In other words, 64 years after Nostradamus' death there wasn't even a trace left of the articles and money he had left to his family. Luckily, the official records still held the will with its list of items in the bequest. In my book I show that this detailed list of the physical "treasure" reveals an astonishing correspondence with the precise list of his prophetic works. Anyone who has read anything about Nostradamus' prophecies knows that his commentators are in agreement that the quatrains are not in their correct order. Everybody has thought that there had to be some cryptographic key located somehow outside of the prophetic work. I have absolutely no doubts that I've found that key in the will. Nostradamus had a most important message to pass on to our descendants and he realized the need to hide it so that it wouldn't be discovered until five centuries later. Nostradamus created all these obstacles in order to ensure that his true apocalyptic

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message couldn't be discovered by his contemporaries. He feared -- and rightly so -- the men of his own century, who were quite capable of figuring out his anagrams and breaking the codes of his cryptogram where the true prophecy lay hidden. There have been numerous commentators on Nostradamus and the bibliography on his work is extensive. And it's quite evident that each major character in European history and every basic change of a political and religious nature have been found in the Nostradamian prophecies, despite the disorderly arrangement of his quatrains. No cryptographic work was required to discover this. The philological accuracy of Nostradamus' phraseology is such that it is no great task to disclose references to events which have already occurred. But still, I don't claim to have found the definitive rearrangement of his work; as I said before, I've barely opened the way. The first key that I've encountered is crucial but not definitive. It's clear that other such keys must exist in order to permit a further reordering of the prophetic quatrains. Yet I'm certain of one thing: that this second rearrangement would prove impossible without the first one that I've established.

A -- What date did Nostradamus indicate for the apocalyptic catastrophe?

R -- He predicts a cosmic catastrophe which will not be the end of the world, although it will be the end of our era. He gives us the pivotal date for this catastrophe within an approximation of ten years, between the years 2127 and 2137 of our era. The significant thing about this date is that it coincides with traditional chronology. I wrote an entire book, Los Últimos días del apocalipsis, for the purpose of studying this chronology, proving that it is identical to the secret numbers contained in the Bible and those of the Great Pyramid, as well as to the cosmic periods of the Chaldeans, the Hindustanis and the Aztecs. By examining each of these chronologies separately, I've found that they all agree in pinpointing an approximate date which coincides with the one given by Nostradamus for the end of the cosmic period in which we now live. By taking an average figure I have determined that the date is the year 2137 of our era. The prophecies and the great periods of traditional chronology agree in revealing to us that our fifth race or age is to suffer annihilation originating from the

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element of air, and that the pivotal date for this apocalyptic cataclysm will be the year 2137 of our era. At that astronomical moment the sun's path through the astrological sign of Pisces will come to an end after 2152 solar years; likewise, the Fifth Age, after having traversed the four signs of Gemini, Taurus, Aries and Pisces over a period of 8,608 solar years, will end. This year also marks the conclusion of the Hindustanis' "Kali Yuga" and of one of the major periods in the Chaldean chronology. Thus, since 1957 we have been speeding through the last 180 "weeks" or "years" prior to the catastrophic event announced in the Book of Revelations (The Apocalypse).

This traditional chronology has been proven out by using the same astronomical information employed by the official scientific community. I fully demonstrated this in my first book. No one can argue that the old chronological systems were "made up." We find them in traditions and legends, in the sacred books of all cultures, in myths and symbolism, just as we find them in the writings of Abbé Tritheme and of Nostradamus.

A -- So far we've talked about Nostradamus and traditional chronology as described in Los últimos días del apocalipsis. But what does all this have to do with the amazing hypothesis put forward in La historia fantástica de un descubrimiento, your most easily understood book and the one which has reached the widest reading audience?

R -- Well, as I was saying, Nostradamus' work fits into traditional chronology, as passed down and preserved by all peoples since antiquity and which, as I have discovered in my research, is the chronology of five ages of mankind. Each of these has lived for an era or cosmic period that always ends with a catastrophe. Our own human era is the fifth one and, as noted earlier, is to disappear in 2137. Thus, what I've done in La historia fantástica de un descubrimiento is to set out the empirical proof for traditional chronology. Based on and supported by irrefutable photographic evidence, I give proof of the existence of extremely old signs left behind for us by the fourth human age which lived in the cosmic period which preceded the Flood. In seven different parts of the world -- Peru, Brazil, Mexico, France, England, Egypt and Rumania --, there are sculptures of an unknown style which mankind has forgotten for eighty centuries. These monumental works

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were carved in situ, in the natural rock, and must be viewed from exactly the right position and when the sun is at a particular angle. These sculptures belong to protohistory; that is, they were made in the period before what official science calls prehistory. The story of my discovery, plus the existence of cave paintings, the antediluvian astronomical knowledge, the mathematical system based on the number sixty, and the seven-day week, all proves the existence of that earlier mankind which is equally as important as our own. It was torn from the face of the planet during Noah's lifetime, just as a prior mankind was eradicated during Adam's lifetime at the end of the Third Age.

A -- And how did you come to find the evidence of this lost mankind?

R -- Well, it all started with a dream. Not mine, but one that Pedro Astete had in 1905 about a mysterious name: Masma. Astete immediately set about investigating this word and ascertained that in the Quechua language it referred to a burial cave carved into a mountain. He also learned that Masma was the name of some Peruvian ruins, as well as the name of Ismael's fifth son according to Biblical accounts. Pursuing his research further, Astete reached some astounding conclusions, but evidence that he was on the right track didn't appear until the two of us together discovered the first sculpture. This is all reported in my book. I won't go into details here because it would merely be repeating something expressed in a much better fashion in the book.

A -- Wouldn't it be somewhat unconvincing, at least from a scientific viewpoint, for an alleged archeological discovery to have been inspired by a dream?

R -- To be sure, for the scientists this could be insufficient as a point of departure; but what happens is that in the human subconscious all prior experiences of mankind have been deeply absorbed and these experiences can surface during the dream state. This is not an original idea of mine. In each and every man resides the memory of this ancient mankind which made the carvings on the mountains. But, you will no doubt argue, who can prove a

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dream? Although it may seem incredible, we did it.

A -- Many people who have heard about your theory about the sculpted mountains think that it is simply too unbelievable. What is your explanation for this reaction?

R -- To answer that question I must repeat what I stated before. These people react that way because they are academics. In the universities they weren't taught what I am talking about and therefore it can't seem "believable" or "credible" to them. Even when you take them to see it with their very own eyes, they say, "This wasn't done by men; erosion could have done it." But how can you attribute such magnificent sculptured shapes to erosion? How can erosion depict and carve 14 human heads of five different races on a single rock only 25 meters high? I discovered this sculptural monument in Peru, on the Marahuasi plateau, and I've shown it to the world in thousands of photographs. How can erosion carve out a statue of a man whose head is sculpted in such a way that he looks in five different directions, depending on the time of day, and on whose body is carved a robe covered with human symbols? I'm referring now to the statue of Teposteco which I discovered at Tepostlán, near Cuernavaca. Among the symbols on his robe are found the number five, various anthropomorphic figures, plus many others. How could anyone think that this was a creation of nature? How is it possible for nature to have covered a mountain with sculptures -- not to mention ones which bear perfect symbolic meanings --, while on other mountains there is nothing? How can nature carve figures on hilltops where they can only be seen from the air and which can only be detected by using aerial photography? You tell me how nature can do all that! Very well, if they prove to me that it was indeed an act of nature, that makes my discovery even more valuable! Since I have revealed the existence of all those sculptures in seven different countries and if they prove to me that nature was responsible for their creation, my discovery becomes more significant because then I've discovered a creative power of nature which no one was aware of before.

A -- But at times nature does indeed create whimsical shapes, such as are found in caves where stalactites and stalagmites have formed shapes. Wouldn't

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you say that this is similar to the sculptures you've discovered?

I -- In the first place, we must be absolutely positive that those stalactite shapes were not really made by man. And many have been! Primarily the ones revealing perfectly finished forms. It can be proven that the artists of old did sculpture work in the caves just as they made paintings. The strangest and most unaccountable thing would be to think that, in view of the paintings they left us, they didn't do any sculptures whatsoever. After all, Renaissance artists certainly did both; they had an innate sense of proportion and produced marvellously proportioned architectural work. Why, then, could the cave artists, who were the world's best painters, not have produced sculpture as well? Only the academics could possibly think otherwise. But anyway, as I said, in the first place we know that sculptures were made in the caves. In the second place it is equally evident that certain natural shapes, such as those made by clouds, can appear to be sculptures or take on the appearance of specific figures, but this doesn't prevent us from accepting the possibility of human intervention in certain cases. Thirdly, the sculptures I'm referring to are magical; in remotest times of old, man inquired into the essence of stalactites or rocks and as a result tried to improve upon their form. These weren't men who out of some personal whim or some ridiculous ego trip sought to make out of stone something entirely different. Rather, it was a question of man bound to nature and not to the creation of symmetrical works. It was a pure art form and not symmetrical. This wasn't an art form consisting of parallel lines and right angles, but one of living and acutely alive angles. A sun stone, such as the famous Intihuatana that can be seen at Machu Picchu, as carved into the living rock by the Fourth Age of Man, is a sculpture which if cut free and entered in an art show would win all the prizes. No two lines in it are parallel and there's not a single inch of it that is straight. It's a living stone which the sun's rays strike the year round without producing the same shadow twice. From one equinox to the next or from one solstice to another, it never appears the same. I would repeat that this stone was carved by a prior mankind, by the same men who painted the cave walls and sculpted the mountainsides. These were men who had a bond with Nature. None of the misguided artists extant today could do anything comparable.

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A -- You said that the sun stone found at Machu Picchu was carved by a prior mankind. Do you then imply that the entire city was built by those same sculptors?

R -- Not by any means. The city itself was built by the Incas, but they erected it on top of sculptures which had already been carved into the natural rock during protohistorical times. Everything that I'm studying was done in the natural rock and not with stones that were carted in from elsewhere. All the work done by the Incas was carried out in this latter fashion, by hauling stones. The Incas are of our time; they began their civilization barely nine centuries ago and took 400 years to form their empire. Their cultural inheritance is minimal since they spent most of their time in warfare and in expanding their domains to the point of exhaustion. Culturally the Incas did little more than copy a few things from the people they had subjugated, who had achieved a true culture. Anyone who believes that the Incas had an authentic culture of their own is dead wrong. In Peru a myth has been created around the Incas and I'm doing everything I can to destroy that myth. I believe that these ideas must be brought out into the open and recognized, especially in Peru. People forget that the Incas forged their empire over the course of four centuries and that it was constantly growing. The only thing they had time to do was expand and conquer other peoples. How could they have created a culture when they were always in combat? Impossible. Not even their language was their own; they borrowed it from the people they had subjugated. All of these concepts are so clearly evident and simple that they completely alter everything said in Peru about the Incas. This is why these questions must be raised.

A -- You yourself have used the term "fantastic" to describe your discovery of the sculpted mountains. Could this be because it's all nothing more than a flight of fantasy, a figment of the imagination?

R -- My discovery is fantastic just as everything magical is fantastic. Magical science seems fantastic to any three-dimensional mind. For our experimental scientific doctrines and for the three-dimensional way in which today's mankind acts and lives, the fact that there might be sculptures and

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that nobody alive today can possibly know who made them, plus the fact that those sculptures bear the same symbology that has been preserved and handed down until our own times through the fragments of mythology which have survived over the centuries, is going to appear fantastic by any stretch of the imagination. Present-day man thinks that mythology is fantastic and unreal, but the truth of the matter is that mythology is an exact expression of an exact science. Every god, every demigod, every hero depicted by mythology represents a chemical substance, as well as the psychological states of mankind. Magical science expressed its knowledge in terms of human personages. Why? Because it was the best mnemonic device for remembering the truths which it had learned. Thus a child learned something forever through a mythology replete with fabulous characters and retained in his very soul all knowledge without the need for books and libraries. Today's man views this way of learning as fantastic and with even better reason considers everything that I've found to be fantastic. But it's only fantastic from their point of view, since for me it is the expression of magical science and of a mankind firmly steeped in the magical science. It's fantastic for all those people who want to believe that erosion was responsible for all that work, when in fact erosion was what destroyed it and prevents us from seeing it plainly. I called my book fantastic not because I wanted to imply that it had been imagined but rather for the purpose of awakening in people the idea that it is an impossibility for all this to be imagined. All of these sculptures in the natural rock do exist and they are the mode of expression of a mankind that had developed a magical science throughout all parts of the world. My book shows that from Rumania and Egypt to Mexico and Peru the symbols were all the same. The temples were the same and the concept of the cosmos was the same. It is unthinkable that this could be imaginary. But it can indeed be fantastic because the realst of realities can be fantastic for the person who takes a good look at it.

A -- I understand that you've also written a book on your discoveries at Teopztlán. Can you say a little about it?

R -- This book is a continuation of La historia Fantástica. . . Everything I wrote in the latter work's chapter on Teopztlán is expanded and given

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greater significance in this new book (El valle sagrado de Tepoztlán). I also include my latest photos of sculptures, which are even more impressive than the earlier ones. I've worked with aerial photographs of the countryside around Tepoztlán and I've found some extraordinary things. For example, I submit evidence of some sculptures that can only be viewed from the air. I also worked with a water-divining specialist in order to prove a theory on the area's magnetism. As was the case at Marcanuasi, I've also hit upon the secret design and have studied its geodetic features and established connections of all data with what is currently known about the Great Pyramid. I can assure you, it's a book with sensational revelations, such as the hypothesis made concerning the two volcanoes in the Mexico City Valley -- Popocatepetl and Iztaccíhuatl.

A -- As a final topic I'd like to explore your personality as a writer. I've heard that many readers of your first book complained that the style was extremely difficult. Is this difficulty perhaps traceable to a cryptographic bent in your style? That is, were you using cryptographic methods in order to cover up certain facts?

R -- I have absolutely no intention of hiding anything. On the contrary, I would like my writings to be accessible and in fact when I wrote La historia fantástica de un descubrimiento I made a concerted effort to reach a larger cross-section of the reading public. For me, this book is really a novel which uses suspense techniques and a very clear writing style; I'd even go so far as to say that I used bestseller techniques. The book's success is largely due to the fact that from the very outset my purpose was to arouse the public's intense interest in a subject which already in itself has a strong appeal. As far as the difficulties experienced by some readers of Los últimos días del apocalipsis, I believe that this is basically the result of the subject matter treated. In order to follow my discussion the reader must also follow my chronological calculations based on astronomy. Nevertheless, I've tried to make my explanations as clear as possible. I would repeat that I have no wish to hide anything; rather, I want to unveil what has remained hidden for so long, to bring it out into the open so that the entire world can learn about it. In all likelihood the problems those

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readers refer to are the consequence of my having been in the habit of writing poetry, where the first and foremost goal is to eliminate verbiage. For that reason I never write a single superfluous word. My stylistic tendency is to synthesize. Perhaps I should elaborate more than I do. I can certainly understand how it might be difficult for someone to follow my explanations concerning the Holy Trinity, but what happens is that I always try to synthesize what I want to say into the least number of words. That's always my style of writing -- a very direct style that expresses precisely what I intend to say.

A -- Since we touched on the subject, I'd like to ask you about your experience as a poet. You started out writing poetry for publication but stopped doing so at a very early age. Why was that?

R -- I wrote poetry up until five days before my twenty-second birthday. The Mundo Latino publishing house in Madrid published my last book of verse, El atrio de las lámparas. It was a very exquisite, well-done edition, much like the ones they used to do for Valle Inclán's work. I was practically in the new wave of young Spanish-language poets. But I took the book in my hand and said, "Now is my time to live! When I'm 60 years old I'll go back to writing." Besides, about that time I became acquainted with Milosz and found in him what I'd been striving for. Why should I write poetry if he was doing the same thing but infinitely better? Well, I didn't exactly keep my promise of returning to my writing when I reached 60 because I actually overshot the mark and didn't resume until I was 68. By this I mean writing for publication, of course, because throughout the many years I spent in research I regularly wrote up my study results and notes. So I really only stopped writing in part.

A -- Is there any continuity between your experience as a poet and your research?

R -- They're one and the same. Everything constitutes a unity. A poet is nothing less than an unsuccessful mystic, a man who wants to awaken but who has not overcome his personality and as such remains unable to travel the

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spiritual pathways. For this reason, most poems are "non-existent," an occasional one "exists," while all the rest are worthless. Why? Because the poets who write them have not become totally awake, and because they have not achieved the vision of true mystics.



Mexico #13

SERGE HUTIN - Article sur MARCAHUASI.
(incluido en un libro)

28°

- 2027

Tous ces rochers sculptés ne deviennent - on l'a vu -
apparents qu'à un certain moment de la journée (le matin, midi,
le soir) ou même à une période très précise de l'année - les
deux solstices en tout premier lieu.

Ces sculptures, qui représentent des hommes ou des
animaux, ne sont bien visibles, au surplus, que par un seul
observateur privilégié. Le rocher sculpté en forme de "Lion
mexicain" ~~par~~ par exemple, est visible à midi, puis s'efface
graduellement dès qu'arrive une heure . . .

Il existe de par le monde des sites tout à fait
analogues au plateau péruvien de Marcahuasi.

M. Daniel Ruza a pu par d'inlassables observations, découvrir que les étranges rochers de son plateau péruvien ne sont pas un splendide caprice de la nature mais une sorte de primitif temple solaire :

" On peut affirmer qu'il y a des rapports entre certains points de ces monuments et les lignes extrêmes ou médianes de la déclinaison du soleil ; on peut affirmer pareillement que les ombres que projettent ces monuments ont été calculées parfois pour produire des représentations anthropomorphes et zoomorphes ; parfois, aussi, pour parcourir, de juin à décembre et de décembre à juin, un secteur déterminé (I)".

Utilisant la délicate technique de la photographie infra-rouge, notre ami péruvien a même pu révéler des figures qui n'apparaissent pas à l'observation normale - ce qui laisse pressentir l'existence de connaissances techniques, en certains domaines très particuliers, d'un niveau élevé ... Pourtant, la civilisation de Marcahuasi semble remonter à une dizaine de milliers d'années - bien avant les origines lointaines mêmes de la puissance militaire et politiques de l'Empire Inca ...

Le nom même de ce plateau de Marcahuasi est, lui, une appellation donnée durant la période inca.

Ces rochers sculptés et orientés forment un ensemble situé à $11^{\circ} 46' 40,9''$ de latitude sud et $76^{\circ} 35' 26,3''$ de longitude ouest, dans le département de Lima; long de trois kilomètres et large d'un kilomètre, ce plateau est situé au coeur des Andes, entre les vallées de Santa Eulalia et de Rimac. Sur tout le site, les travaux se révèlent comme ayant été exécutés

1-155 m.
 [(I) Ruza, La culture Masma, 2ème conférence, p. 84.

★ **EDICIONES SOL** ★
Guerrero Uno,
Tlalpam, d.f.
México.
1953

★

Pedro Astete

Los
SIGNOS

Develación del Lenguaje
de los Símbolos

EDICIONES



MEXICO

de la agrupación de svásticas de la fig. 246, es decir, aquella que permita englobar a todas sus partes en un conjunto, es la línea que partiendo del núcleo central representado por el signo del Sol, pasa por los centros de todas las svásticas llegando hasta la más alejada, o sea la 13ª. Esta línea

Fig. 242

Fig. 243

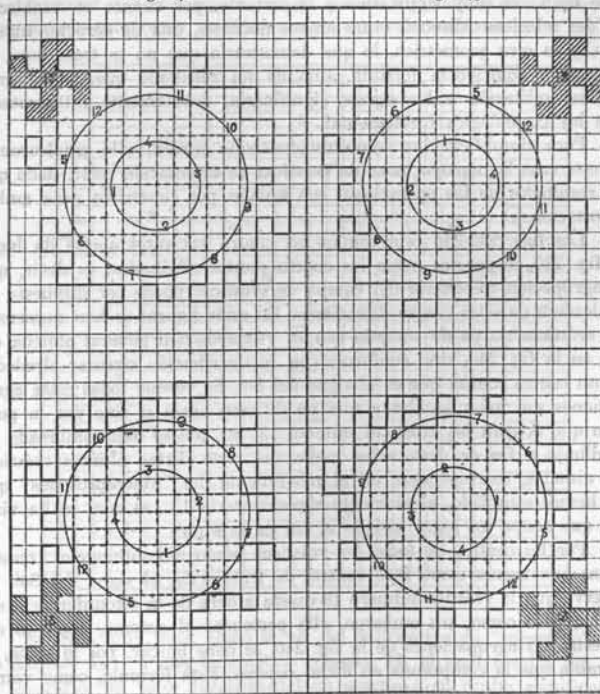


Fig. 244

Fig. 245

es la del desarrollo de un torbellino. Ahora bien, buscando la aplicación cosmológica de esta noción representada por los signos, se encuentra inmediatamente que esta fórmula responde al movimiento de traslación en espiral de las nebulosas no resolubles en estrellas, o sea de las nebulosas

propriadamente dichas, compuestas de condensaciones de materia cósmica.

Entre las nebulosas que ocupan los espacios siderales, y cuyo número se calcula hoy que sobrepasa al de 200.000, la mayor parte de las no resolubles tienen formas en espiral, que reproducen aproximadamente la indicada por la fig. 246. Describiendo el astrónomo Abate Moreux estas nebulosas ⁽¹⁾ dice que casi todas las que hoy se conocen, por lo menos aquellas que se encuentran en un estado poco avanzado de su evolución, tienen una estructura anular, o mejor, espiraloide. Añade que, observándolas, se constata que la forma espiral es debida a dos brazos principales que, partiendo del núcleo, se desarrollan en dos lados opuestos y se curvan en forma concéntrica y que sobre las espiras principales nacen nudos o núcleos secundarios. "Nuestro mundo solar —agrega el citado astrónomo— proviene también de una nebulosa de este género, y puede ser que la misma Vía Láctea, a la cual pertenece nuestro sistema, no sería otra cosa que una inmensa nebulosa espiraloide en vía de formación en buen número de sus partes."

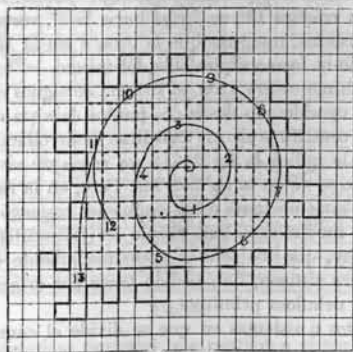


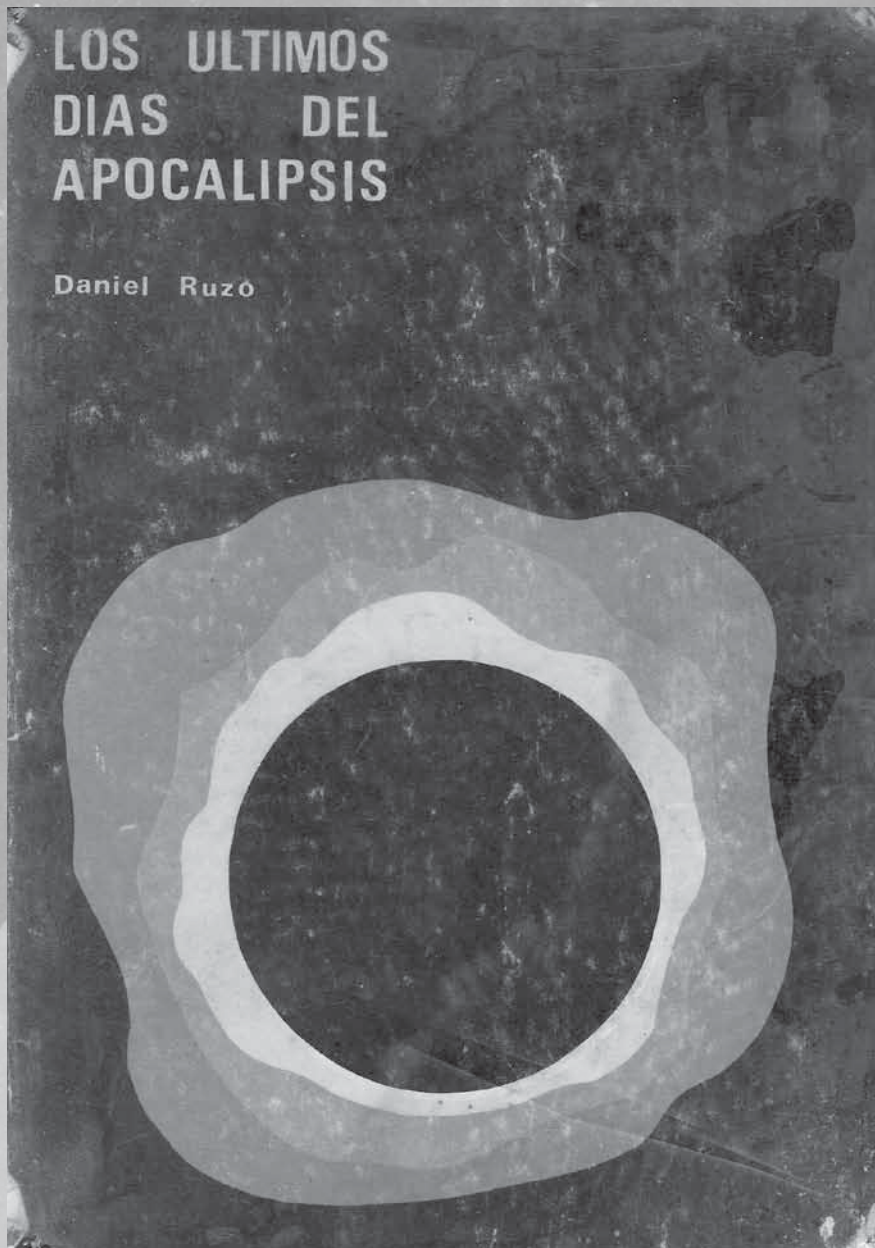
Fig. 246

Observando la fig 246, se ve que del signo 11° parte la división de la espiral en dos ramas, lo que concuerda singularmente con lo dicho en la cita anterior. La parte central o núcleo de la nebulosa se habrá convertido por condensación en el Sol; y vemos, en efecto, que, en lo que se refiere a la fig 246, esta parte central contiene al signo del Sol. En cuanto a los núcleos secundarios, según esa teoría astronómica, habrían dado lugar, por la rotura y concentración de los anillos, a los diferentes planetas de

(1) Th. Moreux.—"D'où venons-nous?" pág. 27.

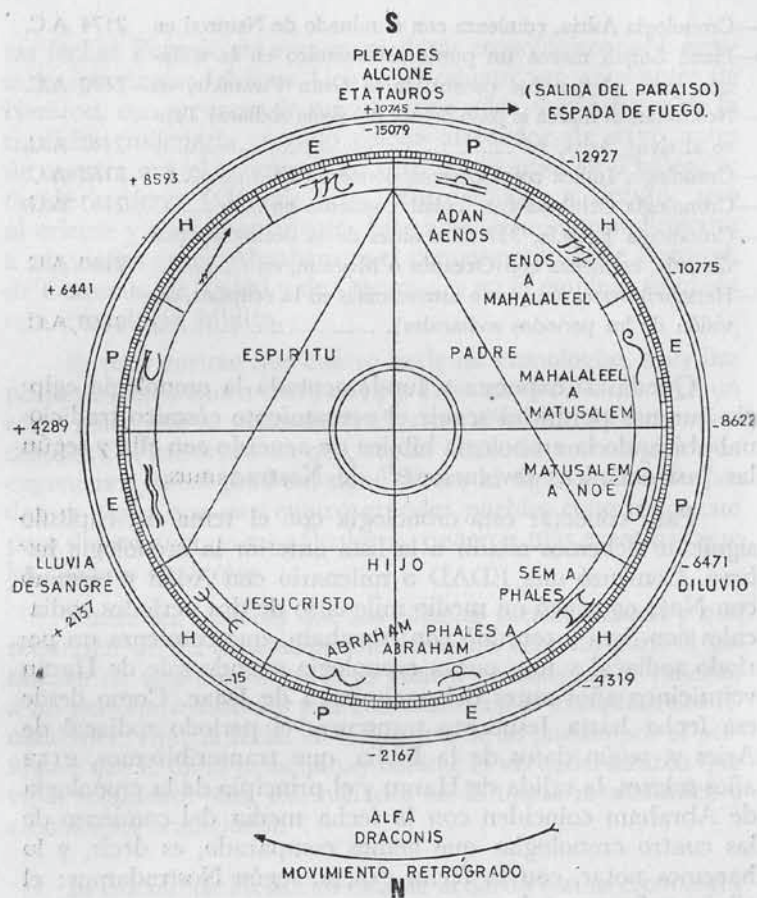
LOS ULTIMOS DIAS DEL APOCALIPSIS

Daniel Ruzó



168

DANIEL RUZO



Cronología Egipcia

FIGURA 1

Cronología Hebrea

NOSTRADAMUS — CENTURIA VI — CUARTETA 2

Primera versión.

FIN AGE CINQ

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—Cuatro brazos de 17 letras y un texto de diez.

FIN AGE CINQ

VINGT UN CENS ET CINQ ANTE ET UN ANS PASSES

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EN TROIS CENS CINQ JO RS SEPTEMBRE TRENTÉ

LOS ULTIMOS DIAS DEL APOCALIPSIS

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NOSTRADAMUS — CENTURIA VI — CUARTETA 2

Primera versión.

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SEPT SOL A VERSEAU COLLEONNE IN LEO

—Cuatro brazos de 14 letras.

L'AGE CHANGE EN DE X MIL CENS TRENT
 U
 SEPT SOL A VERSEAU COLLEONNE IN LEO

D. RUZO

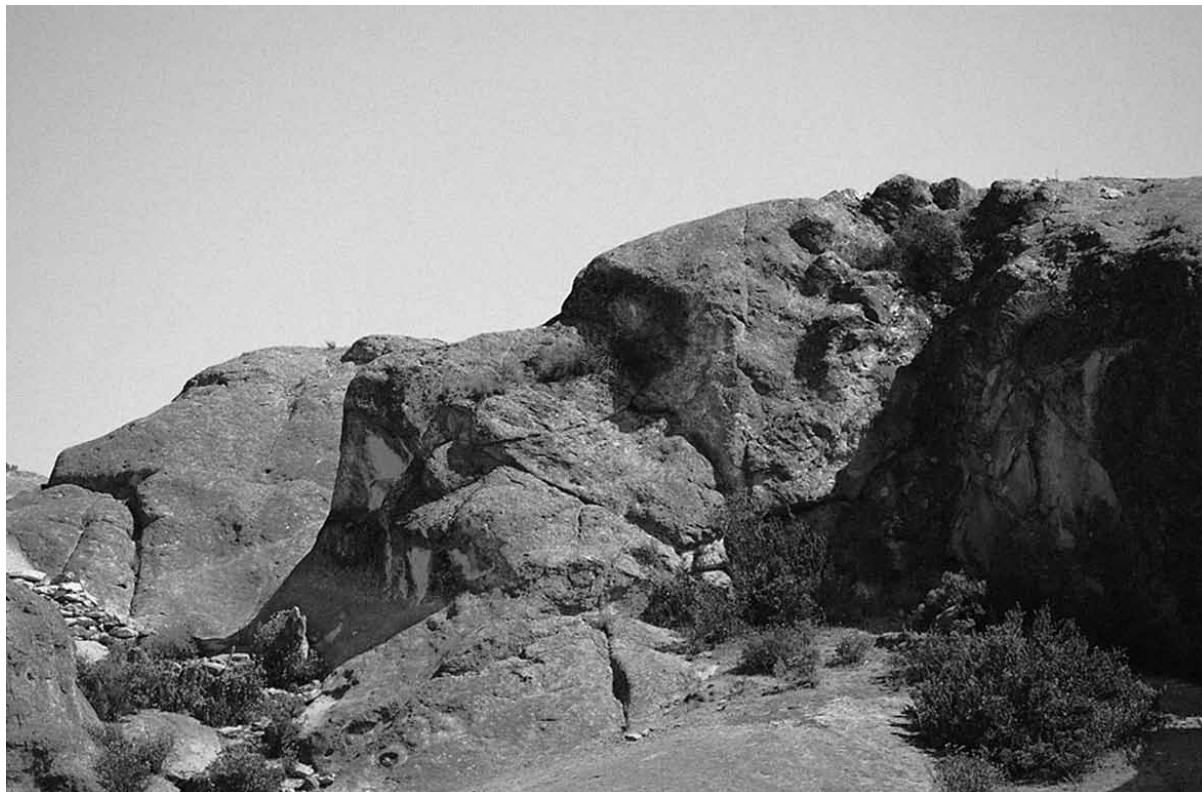
LA CULTURE MASMA



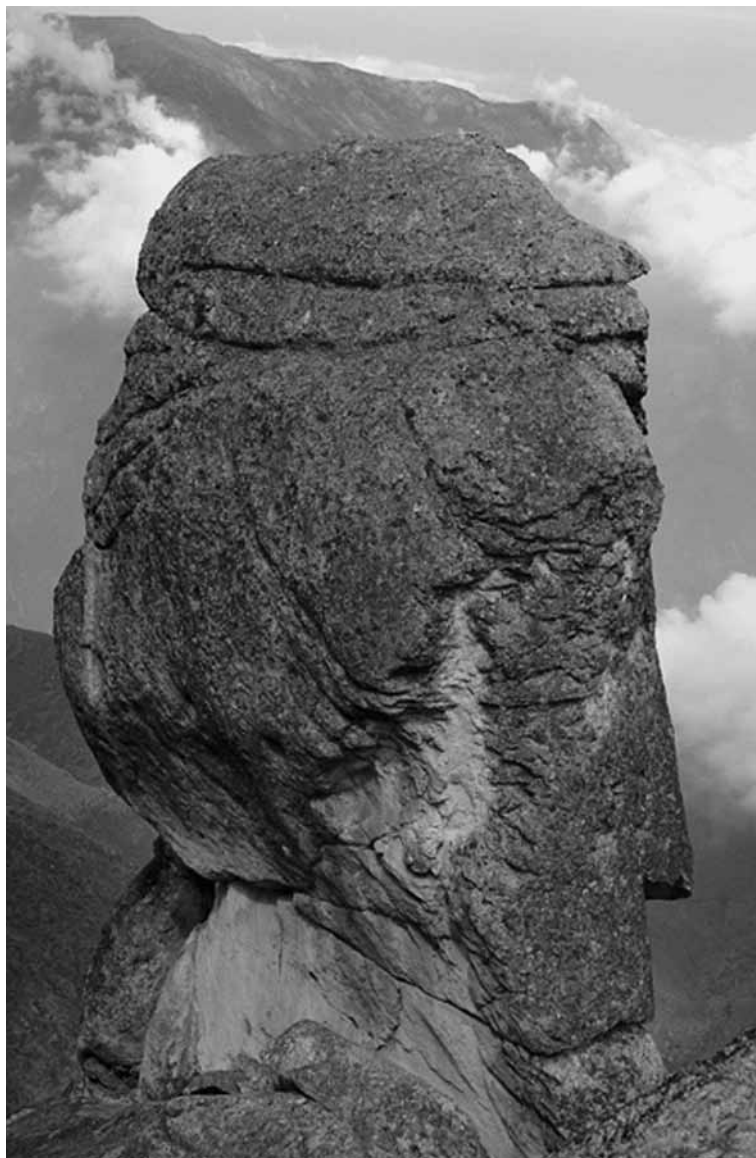
Extrait de *L'Ethnographie*
Revue de la Société d'Ethnographie de Paris
Année 1956



The Seals. From the archive of Alan Matthew

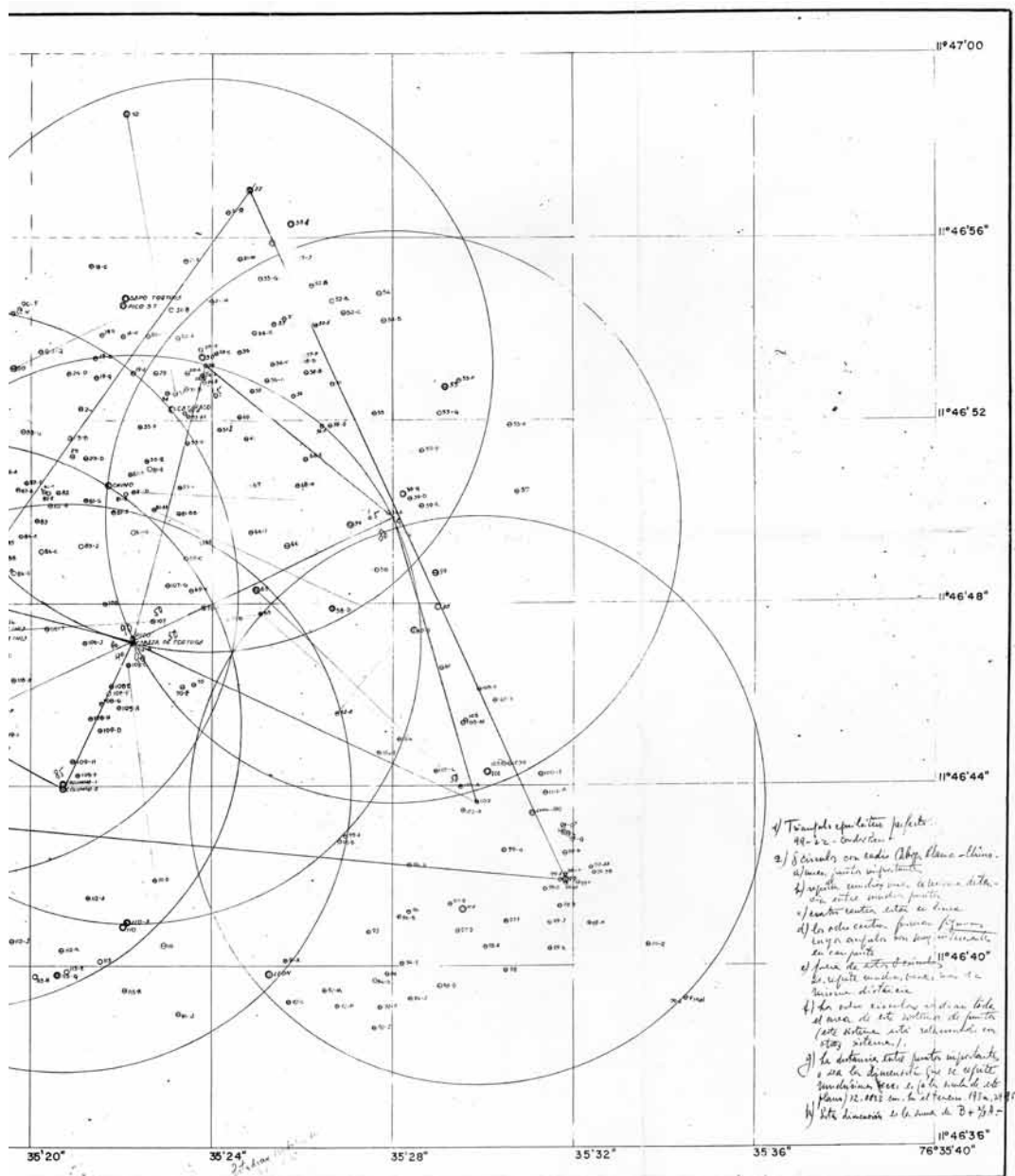


The Dog. From the archive of Alan Matthew



The Prophet. From the archive of Alan Matthew







La Nuit de l'Homme, 2012
HDV, video, color, sound. 80 minutes
English Subtitles



The Man Who Disappeared, 1st Chapter, 2011
HDV, video, color, sound. 22 minutes
Spanish with English subtitles



Regina-Totori, 2011
HDV, video, color, sound. 6 minutes
French with English subtitles



The Norway Experiment, 2011
(a laboratory concept, on variable dimensions)

Credits:

Labor Berlin Concept: Valerie Smith

Curator: Valerie Smith

Programm Coordinator: Sigrun Angermann

Project Coordinator: Janina Prossek

Project Assistant: Miriam Greiter

Technical Coordination: Gernot Ernst and Team

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Haus der Kulturen der Welt

John-Foster-Dulles-Allee 10

10557 Berlin

T: + 49 (0) 30 397870

F: + 49 (0) 30 3948679

E: info@hkw.de

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