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**Interview
with
Zecharia
Sitchin**

**Pyramid
Myths
Exposed**



Zecharia Sitchin on Mars

Confirmation of his work found on the red planet



Face on Mars Viking image 1976.

Image courtesy The Cydonia Institute

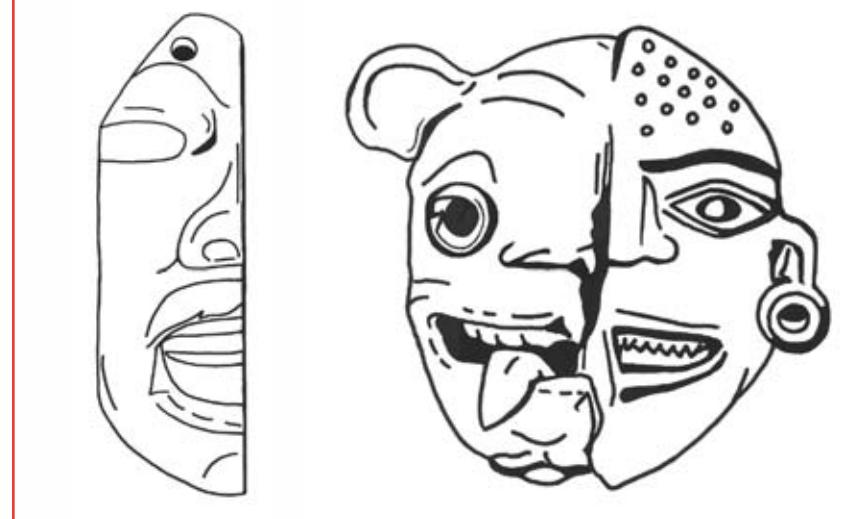
by George J. Haas and William R. Saunders

Many people are aware of the extraordinary work of Zecharia Sitchin and his unraveling of the tangled story of human history with his series *The Earth's Chronicles*. While numerous discoveries in Science and archaeology have validated many of his translations of Sumerian text, no one has vindicated his work more than NASA, which now provides the final confirmation of his work—scattered across the planet Mars.

On July 25, 1976, the NASA's Viking I Orbiter, circling the planet Mars at an

altitude of 1,000 miles, snapped the first picture of a mesa that had an incredible resemblance to a human face. A member of NASA's imaging team at the Jet Propulsion Laboratory, Dr. Tobias Owen, noticed a gigantic, human-like head glaring up at him from the barren Martian surface. Over the next 33 years, this controversial structure known as "the Face on Mars," has become the most photographed piece of Martian real estate.

From that momentous summer day two camps in the scientific community emerged, those who claimed that the Face was nothing more than a pile of rocks and



Mesoamerican half and two-faced artwork.

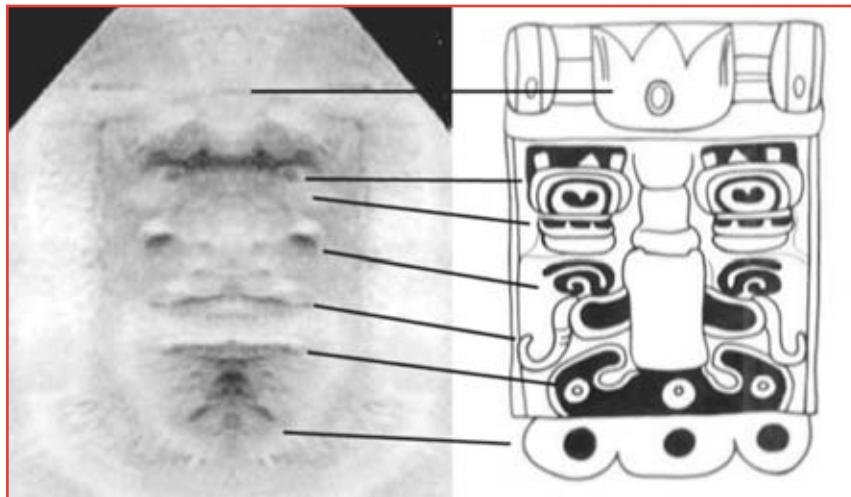
Drawings by George J. Haas

those who claimed it was the remains of artificial structure that resembled a human face. That was until 1984 when independent Mars researcher Richard Hoagland proclaimed that this Martian edifice was not a symmetrical replica of a human face, but actually a split-faced Martian sphinx, with one half representing a humanoid visage while the other half represented a feline. This new revelation not only divided supporters, it provoked additional ridicule from mainstream science.

Unknown to us at the time of our earliest research, a number of academics had also documented the unusual motifs of half images and composite art produced by the earliest cultures of Central and South American. Many of these complex

designs needed to be reversed, inverted or even duplicated to be resolved. Just as Hoagland had mirrored the Face, we discovered that archaeologists studying Mesoamerican and South American art have utilized this same concept of mirroring partial images as an aid in image completion.

After receiving the 1998 Mars Global Surveyor image of the Face on Mars we became aware of a Mesoamerican mask found on the facade of a two-tiered pyramid known as the First Temple at Cerros, Mexico, that highly resembled the humanoid side of the Face. The temple displays two pairs of masks, one set featuring human faced masks representing the First Lord and a set of feline masks representing the Jaguar Sun God. The simi-



Humanoid side of the Face on Mars compared with temple mask at Cerros.
 Left: Humanoid side of Face on Mars (duplicated). (MOC SP1- 22003) (Image courtesy The Cydonia Institute) Right: First Lord mask Cerros Mexico. (Drawing by George J. Haas) Note the facial ornaments and W-shaped triad crown emblem on each headdress.

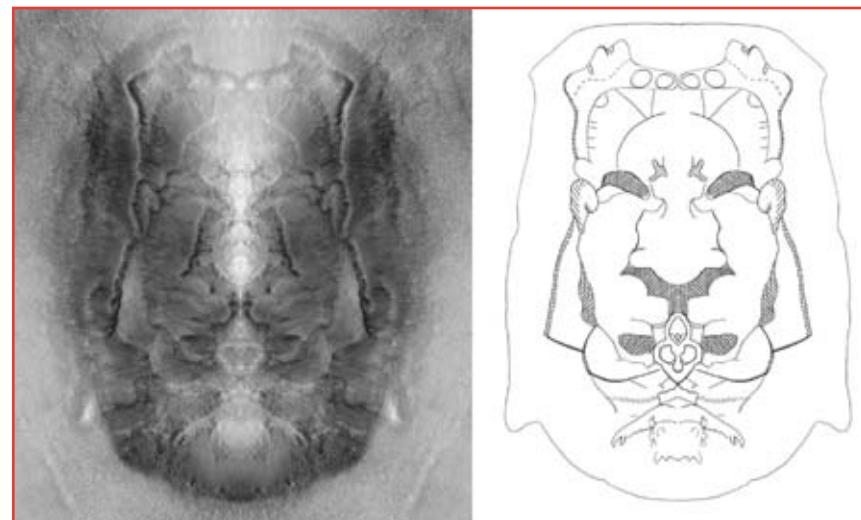
larities shared between the masks observed at Cerros and the Face on Mars is remarkable. Both images of the human face present a triad crown emblem on the forehead and similar facial ornaments in the nose and chin area.

Over the next few years we compiled a large archive of half and bifurcated geoglyphic structures from numerous areas on the surface of Mars, while at the same time uncovering similar counterparts in the art and sculpture of Mesoamerican cultures. As a result we built a convincing case that not only do these geoglyphic structures on Mars have a direct correlation with the art and iconography of Mesoamerican cultures but, they appear

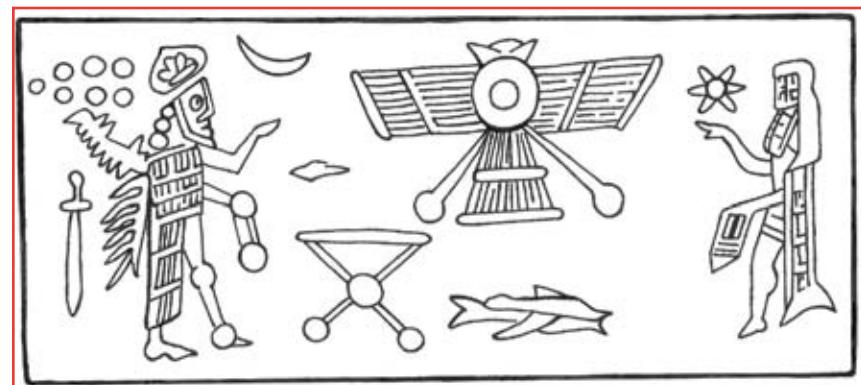
to adhere to the creation mythologies of the Maya as recorded in their sacred book known as the Popol Vuh.

The consistency of the facial features of the Face on Mars as permanent formations became quite evident with the 2007 high-resolution picture, from directly overhead, with the HiRISE Mars Reconnaissance Orbiter spacecraft. Not only did this new HiRISE image confirm Hoagland's split-faced hypothesis, it again confirmed the feline side of the Face and its direct connection to the art and mythology of the Americas.

So how does this all relate to Sitchin's work? Well, as his readers know, Sitchin's literal translation of Sumerian, Akkadian,



Feline side of the Face on Mars (HiRISE). Left: Feline side of the (duplicated perspective with analytical drawing) (HiRISE PSP-003234-2210) (Image courtesy The Cydonia Institute)
 Right: Analytical drawing by George J. Haas.

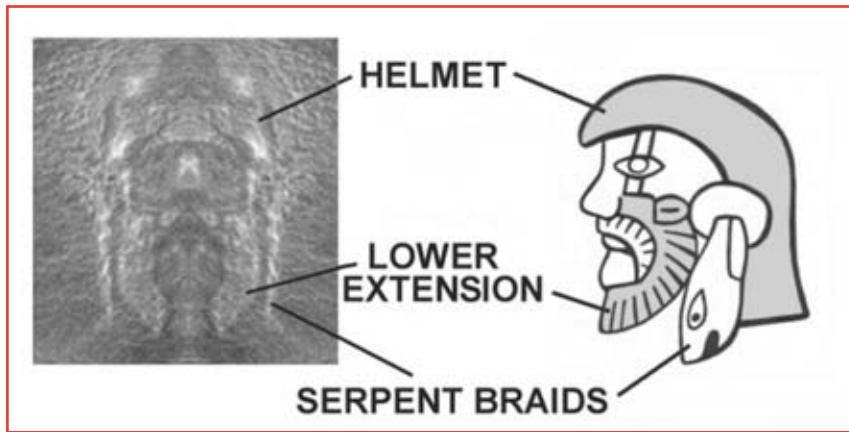


Sumerian seal showing winged craft between Earth and Mars. Notice the planet Mars (on right) is a six pointed star.

Drawing by George J. Haas

Babylonian and Hittite texts reveals that a group of travelers known as the Anunnaki came to Earth from another planet

nearly half a million years ago and eventually established civilization here. While doing so, they also occupied our moon



The Martian Quetzalcoatl Left: Quetzalcoatl (duplicated) (SP1-25803). (Image courtesy The Cydonia Institute) Right: Quetzalcoatl head cropped from Aztec Codex. (Drawing by George J. Haas)

and set up a colony on the planet Mars. Those who were stationed on Mars were called the Igigi and were led for a period of time by Marduk the eldest son of EA (Enki), who commanded the first Earth expedition.

EA's youngest son, known as Ningishzida, adopted his father's symbol of twin serpents and was known as the builder of stepped pyramids or Ziggurats. Although highly eroded, the remains of a few of those Mesopotamian structures still exist today.

Interestingly the Maya worshiped a god of the heavens called Kulkulkan, also known as Quetzalcoatl to the Aztecs. His symbol was also twin serpents and he was also known as the builder of pyramids, which were formed to venerate mountains.

According to the Mesopotamian Cre-

ation text Enuma Elish our solar system once housed a planet called Tiamat, which was struck by a rogue planet called Nibiru (later renamed Marduk in Babylonian text). This event happened when the solar system was very young and still forming. This collision was so severe it caused the splitting of Tiamat. One portion of Tiamat spun off and became the Earth, while the other portion of the planet broke up into small pieces and became the asteroid belt that the Sumerians referred to as heaven.

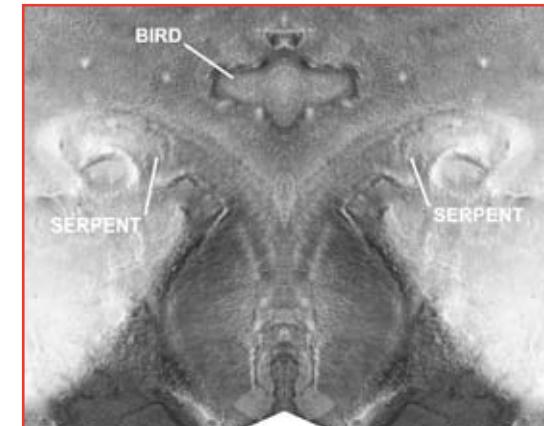
On the other side of the world in the jungles of Mesoamerica the Maya have a similar creation story of how the Earth was formed. To create the Earth, the god Quetzalcoatl and his twin, Tezcatlipoca, attacked a celestial monster known as Tlaltecuhli that swam in the primordial waters of the cosmos. They grabbed the

celestial monster by the left hand and the right foot and broke it in two. With its upper half they formed the Earth and with its lower half they formed the heavens.

Besides the stark similarities observed between these two creation myths the cultures of Mesopotamia and Mesoamerica share additional artistic and iconographic parallels. Both cultures built step pyramids and produced feline-shaped toys with wheels. They both assigned numbers to the planets and depicted them as stars with numbered points, where Venus is seen as an eight pointed star, while the Earth star has seven points and Mars six. Besides proper names and titles they both assigned numbers to identify their gods and depicted various transformational creatures such as eagle men, feline men, fish men, and scorpion men.

As Sitchin pointed out in *The Lost Realms* it is beyond coincidence that two cultures on opposite sides of the world, whose civilizations supposedly peaked thousands of years apart, would produce similar art and architecture and have such a common pantheon of deities.

In our first book, *The Cydonia Codex*, we uncovered three half glyphs incorporated into a structure called the "main or city center pyramid" by early researchers. One of the images is a Geoglyph that we



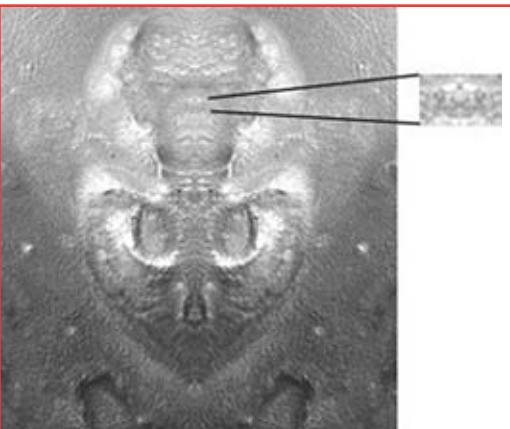
The Martian Quetzalcoatl with avian symbol and serpents (MOC SP1-25803)

Image courtesy The Cydonia Institute

suggested could be a representation of the god Quetzalcoatl as depicted by the Aztecs. On the opposite page is a comparison of the completed (duplicated) image on Mars with an image of Quetzalcoatl from an Aztec Codex.

Quetzalcoatl's symbols were twin serpents and a bird, as he was of the sky and the earth, thus his epithet was the Feathered Serpent. Sometime after our publication, we discovered that if the line of division for the Mars image was extended further up, the extraordinary image seen above was obtained. Notice how the plumes extend from the helmet and transform into serpents. As you can see, there is no doubt about this image being that of the Feathered Serpent.

One of the other geoglyphs we uncovered on the other side of the main



The Martian EA (Enki) (duplicated) (SP1-25803)
Image courtesy The Cydonia Institute

pyramid is an image that may actually represent EA himself. EA is pictured here in his aquatic aspect where he is seen as the prototype for the Maya trio of gods known as the Palenque triad—all representing different aspects of the original creation gods and their relationship to water. EA is a water deity with aquatic features who is in charge of the oceans of the Earth and is often surrounded by sea creatures such as dolphins and turtles. Although not included here, immediately to the north of this EA geoglyph on Mars is an incised profile of a bottle-nosed dolphin, while immediately to his south is a structure representing a turtle.

Notice the aquatic features and the M on the nose. Sitchin states that M is a sign of water and Enki's letter.

We believe our findings on Mars support Sitchin's stance that after Ningish-

zidda was banished by his oldest brother Marduk around 3113 B.C. he traveled to the Americas, with his African followers the Olmec. It was at this time that Ningishzidda took his epithet of the twin serpents and bestowed the knowledge of mathematics and pyramid building on to the people of Mesoamericans and became known as Quetzalcoatl. Over time the Maya and Aztec adopted the Olmec history as their own.

While digesting all of this, there still remains the question as to why and when these Martian geoglyphs were built. The "when" may remain a mystery for some time, until we go to Mars and perhaps the construction of these geoglyphs may reveal a time-line that ticks in a lot sooner than one would think. The "why" may be answered by following Sitchin's accounts of Ningishzidda, which provides plausible evidence that these geoglyphic structures found throughout Mars are the result of a blasphemous act by Ningishzida, who with the aid of the Iggi secretly recorded the sacred history of man across the surface of Mars. Just as Sitchin suggests in *The Lost Book of Enki* that the Face on Mars was constructed as a memorial to the great Anunnaki leader Alalu, the entire red planet may be viewed as an enormous clay tablet encoded with an analog to the sacred knowledge of

Mesoamerica. The same knowledge bestowed to the Olmec by Ningishzida was eventually recorded in the lost book of the Maya, known as the Popol Vuh. Ω

George J. Haas and William R. Saunders are independent Mars researchers and founding members of the Cydonia Institute. They are co-authors of *The Cydonia Codex: Reflections from Mars* (2005) and *The Martian Codex: More Reflections from Mars* (2009).

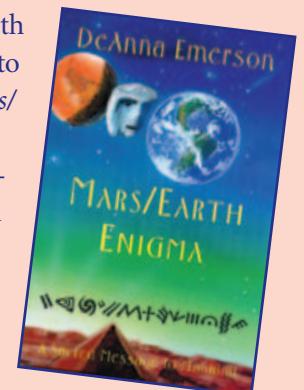


The Secret of the Face on Mars

Did extraterrestrial life visit both Mars and Earth in the far distant past? The answer according to newly discovered evidence presented in *Mars/Earth Enigma*, is an irrefutable yes!

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