



The Ahau Chronicles



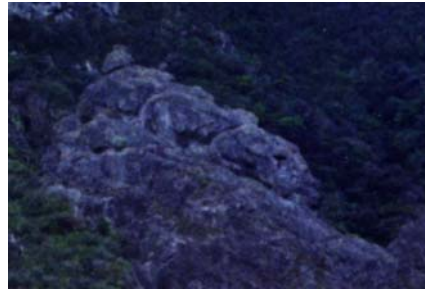
Volume 1

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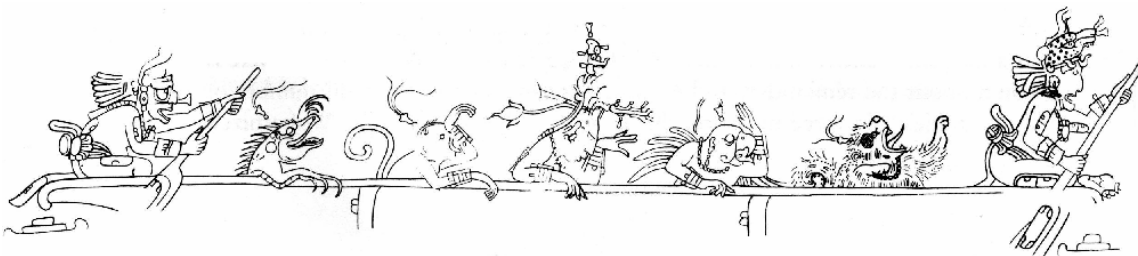
“Crouching jaguar”

Welcome to the inaugural volume of **The Ahau Chronicles**.

This newsletter will report on developments relating to the Apocalypse Island Project as well as present evidence and research as this mystery is investigated. On January 3, 2010, History Channel premiered “Apocalypse Island”, a film serving as a brief introduction to a wealth of information encoded in the island monuments and related Mayan inscriptions that puts the meat on the metaphors of their sacred mythology.

In upcoming newsletters we will learn how the Mayan calendar works, how the island monuments are hinted at in mythology of the Underworld, how the symbols of the monuments are represented at the Mayan site of Palenque, and how it is all part of a design that signals the precessional shift from the Age of Pisces to the Age of Aquarius. For those of you anxious about the purported end of the world, there is truly nothing to worry about. Instead, this is the beginning of a shift to a better world, one of hope and joy, and the spectacular monuments of the ancients are here to guide the way.

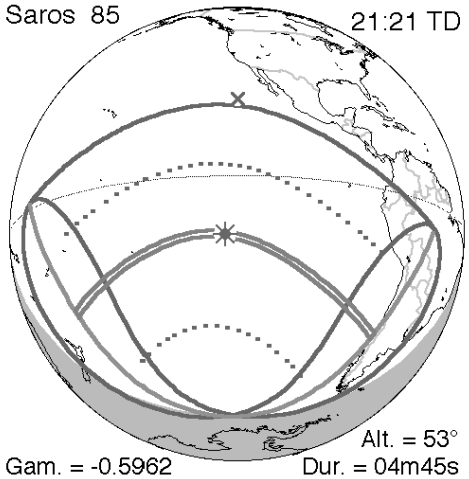
There has been much negative feedback about the portrayal of our journey to the island in the History Channel film. The network executives decided that a more adventurous portrayal would be more entertaining and used the elements of the island as creative departure points to craft a narrative. Many viewers felt misled which is understandable. However, the final editing and narration of the film do not undermine the fact that this monument exists and has produced the information that I recount on screen. And if the footage of the monument was not convincing I encourage everyone to journey to the island and check it out for themselves. Now, let’s reveal some secrets...



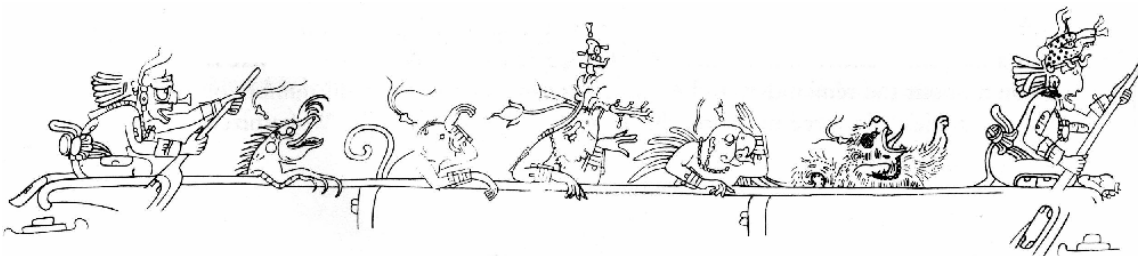
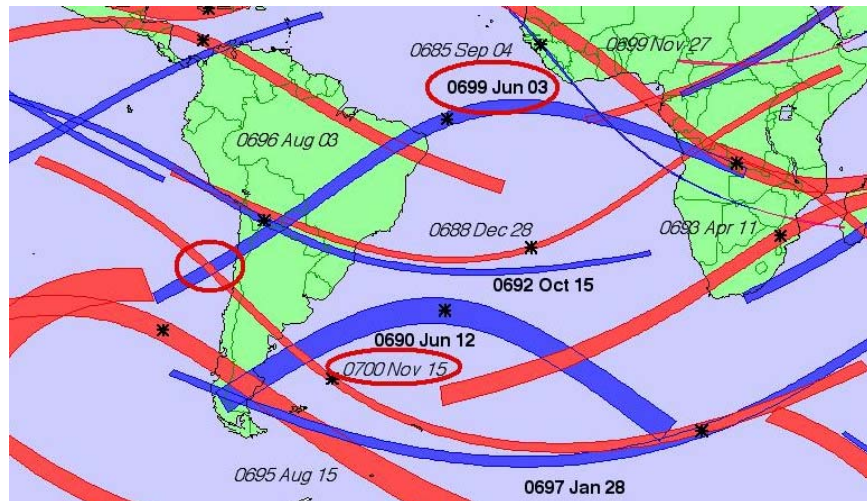
The jaguar is the king of the jungle in the western hemisphere and a powerful symbol for Mayan royalty. Here, Pakal is being crowned upon a double-headed jaguar throne. The jaguar is also recognized as a spirit companion, or *way*, for Maya shamans. The *way* glyph, shown at the top right of this newsletter, consists of half the *Ahau* face and half a jaguar-spotted face. The spots of the jaguar represent stars and constellations, a potent metaphor for the astronomer-priest and his cosmic calendar.



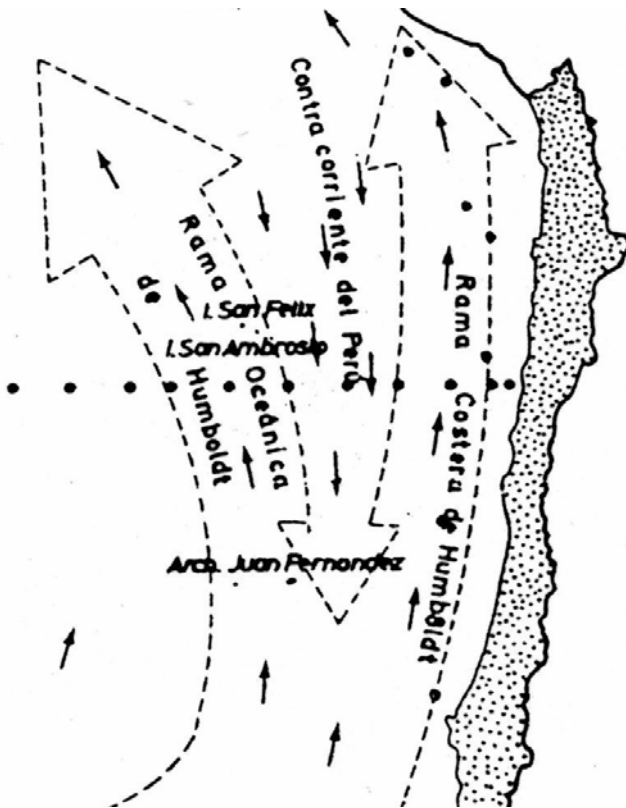
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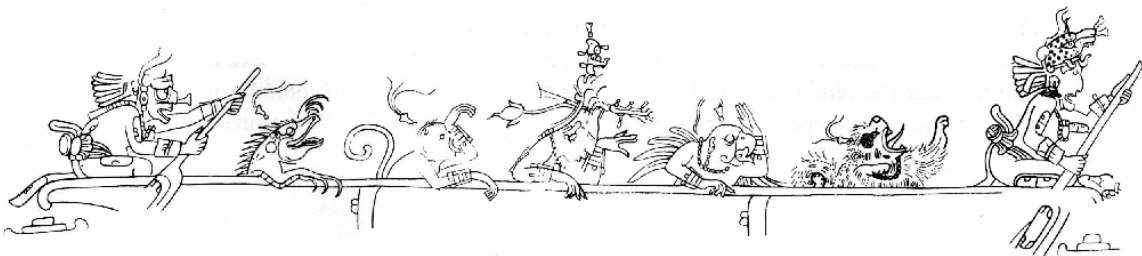
As king, Pakal designated his first-born son, Chan Bahlum (or Serpent Jaguar), as heir-apparent to the throne of Palenque in a public celebration on June 14, 641. Exactly 29 days later there occurred an annular eclipse of the sun at sunset as witnessed from the location of the island. The reign of Chan Bahlum ended in 702, shortly after two consecutive eclipses occurred over the island monument. The link to the future island eclipse of 2012 connects this king to the end of the Great Cycle of the Mayan calendar.



Chan Bahlum depicts himself in the Temple of the Jaguar atop a jaguar throne. The temple lies to the south of his main plaza complex while the inscription shows him in an attitude of pointing or beckoning toward the south. In Mayan mythology, the soul of the dead king travels south toward the Underworld, propelled in a canoe by Paddler Gods, as depicted in the image below from a carved bone recovered from the tomb of a contemporary king of neighboring Tikal. The concept of a boat ride to the southern Underworld parallels the journey to the island monument from the Mayan realm.



Where we traveled to the island sailing westward aboard the *Tio Tomas*, the Maya would have sailed south from Mesoamerica. They would have been aided by a phenomenon known as the “Counter-Peruvian Current”, a south-flowing ocean current that would have delivered these ancient mariners directly to the shores of the Juan Fernandez Archipelago and the Underworld jaguar monument. The islands of San Felix and San Ambrosio also lie along this route and may exhibit related monumental constructions. The return trip home would have been a casual ride north following the coastal arm of the Humboldt Current.



While the accepted wisdom regarding the territorial limits of the Classic Maya has them confined to Central America, the existence of the island monuments demonstrates the wide sphere of influence of these adventurous kings. With the wealth of an empire at their disposal they plied the waters of the oceans, building monumental constructions at great distances from their homeland while incorporating the natural elements of wind, water, and landmass into a mythological cartography of the Western Hemisphere. On to this foundation they overlaid a dimension of time to chart the course of the stars and planets over the face of the earth.

The time-consciousness of the Maya is quite alien to our modern worldview and it was only through sustained effort and study that I was able to manage a glimpse inside this strange universe. The jaguar monument has been my spirit companion on this shamanic quest for meaning, with cat's eyes to show the way in the dark. The end of the World Age of the Classic Maya and the Great Cycle of their calendar approaches, soon to be eclipsed at the end of 2012. The present generations of the earth will usher in a new epoch of world history, perhaps assisted by the timely treasures left for us by these ancient kings.

