

JUSTIN SPRING'S INVESTIGATION OF ALTERNATIVE WORLD VIEWS

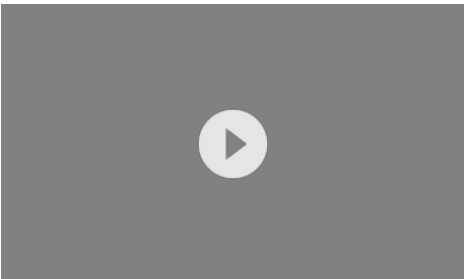
UFOS, ABORIGINE DREAMTIME, ALIEN ABDUCTIONS, EXTRA TERRESTRIAL VISITATIONS, PSYCHIC EVENTS, THE GODS, PRELITERATE CONSCIOUSNESS, PROPHECY, PYRAMIDS, VISIONS, VOICES, ZODIAC, ASTROLOGY, PSYCHIC HEALING, PREHISTORIC CULTURES, LOST CULTURES, NOAH'S ARK, STONEHENGE, ATLANTIS, END TIME PREDICTIONS.

Thursday, March 10, 2011






6. CRITICAL BOOKS IN UNDERSTANDING PRELITERATE MYTHS WITH THREE EXAMPLES (NOAH, UFOS/ALIENS, ATLANTIS)



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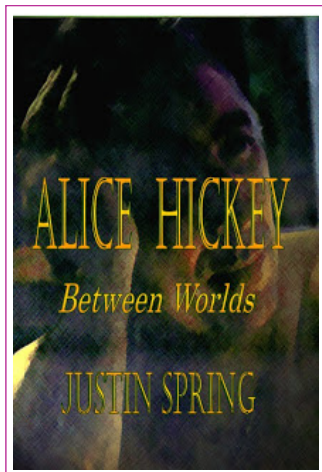
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Knowing the nature of the preliterate mind is the key to *correctly understanding* the ancient sources (Old Testament, Egyptian art and spirituality, the Sumerian epic *Gilgamesh*, Meso-American glyphs and art, European prehistoric cave art etc.) that many of our alternative world views are based on.

HERE ARE SOME BOOKS THAT WILL HELP YOU UNDERSTAND THAT MIND



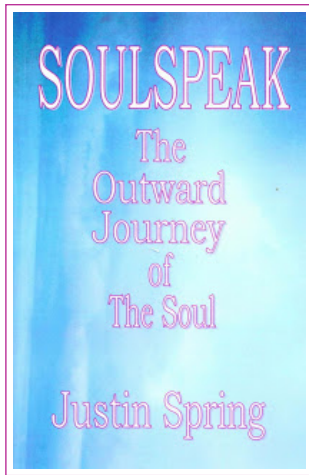
Alice Hickey is a must read for anyone interested in the psychic world and the very early Mother Goddess cultures.

To download and read a free copy of Alice Hickey-
<http://justinspringbooks.blogspot.com/>

This book is psychic memoir of my investigation of the nature and roots of consciousness, the origin of poetry, and the Mother Goddess Period.

It extends the ideas of Robert Graves, Carl Jung, Carlos Castaneda, Julian Jaynes and Alice Hickey.

ENDING
PRELITER
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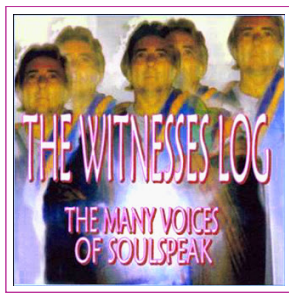


Anyone seeking to understand the nature of the preliterate oral poetry that gave birth to all of the world's great myths (and that now feed much of our alternative thinking) should read **SOULSPEAK: The Outward Journey of the Soul**.

No ancient legend or myth can be correctly understood without understanding how and why these great story poems were created.

To down load and read a free copy of this book:

<http://outwardjourneytext.blogspot.com/>



The Witnesses Log Myth is a contemporary creation myth spoken spontaneously from the unconscious, which is how all preliterate (oral) poems were made. It is an excellent example of the nature of those great oral myth/poems.

[CLICK HERE](#) for a free video version of *The Witnesses Log*

MORE THINKING THAT IS CRITICAL: CARL JUNG AND JULIAN JAYNES

Carl Jung's work revealed the nature of the psychic world and the unconscious mind. These short videos illustrate various aspects of his powerful, unorthodox thinking.

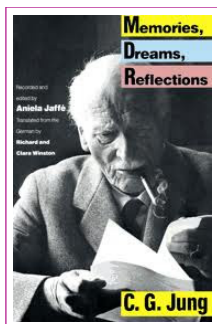
Jung was a scientific psychologist who championed the importance of the unconscious mind in living a complete life. Jung saw the terms unconscious mind, psyche, and soul as essentially interchangeable.

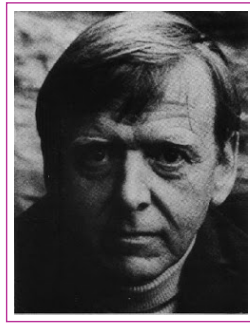
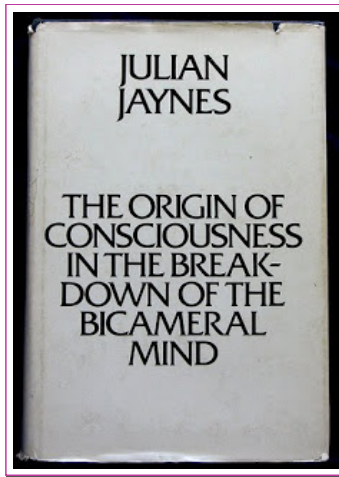
In the course of his monumental investigations, he shed new light on ancient ways of thinking, but most importantly on the psychic world, a major component of preliterate culture, consciousness and art.

From Wikipedia, the free encyclopedia

Carl Gustav Jung (26 July 1875 – 6 June 1961) was a [Swiss psychiatrist](#), an influential thinker and the founder of [analytical psychology](#). Jung is often considered the first modern psychologist to state that the human psyche is "by nature religious" and to explore it in depth.^[1] Though not the first to analyze dreams, he has become perhaps one of the most well known pioneers in the field of [dream analysis](#). Much of his life's work was spent exploring Eastern and Western philosophy, [alchemy](#), [astrology](#), [sociology](#), as well as [literature](#) and the arts.

Many pioneering psychological concepts were originally proposed by Jung, including the [Archetype](#), the [Collective Unconscious](#), the [Complex](#), and [synchronicity](#).





The groundbreaking work of Julian Jaynes revealed the true nature of the consciousness of preliterate man.

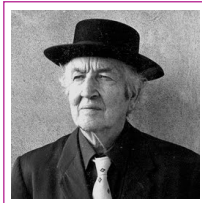
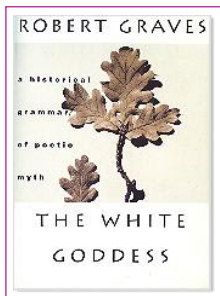
The following is a brief outline of Jaynes' thought and influence from Wikipedia, the free encyclopedia

Julian Jaynes (February 27, 1920 – November 21, 1997) was an American psychologist, best known for his book *The Origin of Consciousness in the Breakdown of the Bicameral Mind* (1976), in which he argued that ancient peoples acted by means of automatic, non-conscious habit. When habit did not suffice and stress rose at the moment of a decision, behavior was directed by auditory verbal hallucinations, which were heard as the voice of a chieftain or god and immediately obeyed.

Jaynes argued that the change from this mode of thinking (which he called the bicameral mind) to {modern}consciousness occurred over a period of centuries about three thousand years ago and was based on the development of special types of linguistic cognition and the emergence of writing as an alternative means of social control.

Jaynes's theory has been influential to philosophers, psychologists, and psychiatrists and has been cited in hundreds of scientific and popular books. It was a nominee for the National Book Award in 1978. In the late 1990s, Jaynes's ideas received renewed attention as brain imaging technology confirmed many of his early predictions.

Unfortunately, neither Jaynes nor Jung ever extended their studies into the Mother Goddess period that dominated all preliterate cultures until the advent of writing and the subsequent rise of the Male Gods.

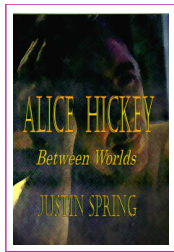


Only poet Robert Graves made that breakthrough in his *White Goddess* (1948-1961 in various editions) where he identified the Mother Goddess (*The White Goddess*) as the dominant God in preliterate cultures, equating her with the Muse.

Although Graves interest was primarily in identifying the White Goddess as the Mother of Poetry, it opened doors that had been long closed.

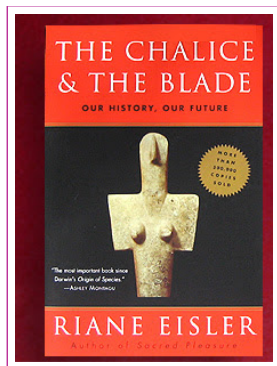
My own *Alice Hickey* covers related ground and takes up where Graves left off. It is a must read for anyone interested in the psychic/artistic nature of the very early Mother Goddess cultures.

A wider, more scientific door into the Mother Goddess cultures was opened by two women, Riane Eisler and Marija Gimbutas, in their groundbreaking



archeological studies: *The Chalice and the Blade* and *The Language of the Goddess*

The Chalice and the Blade



[Riane Eisler](#)



"The Chalice and the Blade: the most important book since the Origin of the Species."

*Ashley Montagu
Princeton Anthropologist*

The premise of *The Chalice and the Blade* is that a transition from a partnership society (Mother Goddess Cultures) to a male dominated society (Male Gods) took place approximately 6,000 years ago.

Riane Eisler describes how preliterate cultures (hunter/gatherer and early agricultural) were by their nature sharing. Those sharing cultures, which lasted for tens of thousands of years, survived, though barely, into historical times (around 4,000 B.C.)

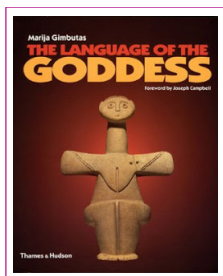
These cultures were characterized by a worship of the divine feminine (Mother Goddess), the Mother being represented by the *Chalice*.

Around 4,000 B.C. (which is also about the time writing first appeared) those cultures were replaced with the beginnings of the patriarchy in which we live today. (See Julian Jaynes for a related look at this change.)

According to *Eisler* the forces that overthrew the Mother Goddess cultures worshipped not life and creativity, but death and destruction; in short, the *Blade*.

[Click here for Wikipedia on Eisler.](#)

A very early, celebrated thinker on the Mother Goddess Period is *Marija Gimbutas*.



The Language of the Goddess *Marija Gimbutas*



A quick excerpt on *Marija Gimbutas* from Wikipedia:

[Joseph Campbell](#) and [Ashley Montagu](#)^{[12][13]} each compared the importance of Marija Gimbutas' output to the historical importance of the [Rosetta Stone](#) in deciphering Egyptian hieroglyphs. Campbell provided a foreword to a new edition of Gimbutas' *The Language of the Goddess* (1989) before he died, and often said how profoundly he regretted that her research on the Neolithic cultures of Europe had not been available when he was writing *The Masks of God*.

Here is a more complete article [Wikipedia on Marija Gimbutas](#).

MORE SOURCES

Here are some links to good, reliable web pages and YOUTUBE videos on various alternative subjects that I have found to be both useful and informative.



John Mack was a distinguished Harvard psychiatrist who brought a critical eye to the problem of Alien Abduction. I like his thinking and open mind. It is the kind of approach that should be brought to any alternative view.

Here are some links to Mack's thinking.

[Wikipedia](#)

[An Excellent NOVA Video](#)

[Mack's Non-Profit Site](#)

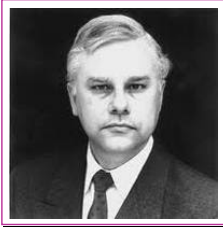


Joseph Campbell knew more about myths than anyone and knew how to explain them to a general public. His books are excellent.

His YOUTUBE channel is well worth viewing if you want an introduction to the true nature of preliterate myths and their continuing effect upon us. [Joseph Campbell's Youtube Page](#).

[Click here for Wikipedia on Campbell.](#)

Whitley Strieber isn't really concerned with preliterate cultures, but his weekly web radio show (DREAMTIME) features a variety of speakers who sometimes have an understanding of preliterate cultures but most often do not. The result is exactly the type of confusion and misinformation that categorizes most alternative thinking.



Still, I always bend a ear to Whitley's broadcasts because of the sheer variety of speakers, some of whom are quite good on subjects really worthy of investigation.

Whitley's guest speakers can really be on the fringe at times, and he can be a bit of a PT Barnum type of showman himself, but I love listening to him because he's one of the few investigators who has actually had an alien experience and is still trying to honestly figure it out.

[A YOUTUBE playlist of Whitley Strieber Broadcasts and Videos.](#)

[Whitley Strieber's Unknown Country/Dreamland web page](#) where audio and video broadcasts back to 2002 can be accessed.



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EVEN MORE THINGS TO CONSIDER



Above are two depictions of preliterate humans. I have chosen the figure on the left to represent humans at the beginning of the preliterate period (150,000 BC -50,000BC) and the figure on the right other to represent them immediately before the advent of literacy (4000BC).

Both of these preliterate humans were just as bright as we are. But there were a few critical differences.

Early humans had a much different consciousness. They did not have the reflective mind space that we have that allows us to imagine future paths.

In its place, they heard guiding psychic voices they took to be the Gods. In addition, they had easy access to their unconscious minds and the psychic realm.

They were not so much concerned with logically examining the world but intuitively imitating it through art. Oral story poetry, cave paintings, and sculpture were the primary forms.

We have only transcribed remnants of the great flood of oral poetry that once filled those cultures.

Some of the sculptures and paintings have survived intact. A few are shown below and are critical to understanding preliterate cultures.

The large number of female figures are from the very early (60,000-4,000BC) Mother Goddess period that preceded the rise of the male Gods.

But first let us consider this 17,000 year old drawing at Lascaux.

Here's an equally old drawing from another cave



The art of preliterate man is hard to categorize. It ranges from the extremely simplistic to the sublime, as in these cave drawings.

My own take on the incredible art produced by the people who painted the walls of Lascaux and the other caves is two fold.

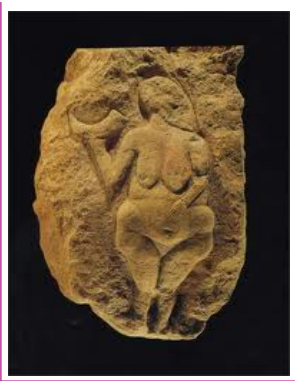
One: not all preliterate peoples advanced uniformly. Some seem to have developed highly sophisticated cultures while others didn't.

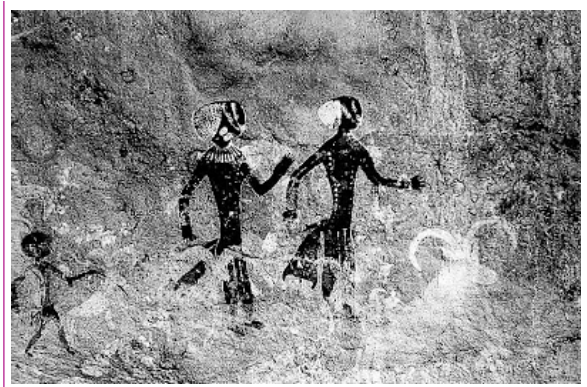
Two: preliterate man was a naturally artistic creature who experienced sudden bursts in creative insight *because he always worked from the unconscious, which is unpredictable in its projected visions.*

HERE ARE SOME DAZZLING EXAMPLES OF PRELITERATE ART THAT HAVE SURVIVED THE RAVAGES OF OVER 30,000 YEARS OF TIME.









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THREE EXAMPLES

HERE ARE THREE EXAMPLES OF MY THINKING ON NOAH'S ARK, UFOS / ALIENS, AND ATLANTIS.

THEY ALL DEPEND ON AN ACCURATE KNOWLEDGE OF PRELITERATE MYTHS AND CULTURES IN ORDER TO CORRECTLY UNDERSTAND THEM.

1. NOAH'S ARK, FACT OR FICTION

2. ATLANTIS, WHAT WAS PLATO REALLY UP TO?

3. UFOS AND ALIEN VISTATIONS/ ABDUCTIONS

1. NOAH'S ARK, FACT OR FICTION

Summary:



If you insist on taking the Biblical story of Noah as the revealed truth of God, and therefore *factually true* in every detail, this is not for you.

I'll also add that such a position goes against everything we know about how, and why, these early stories were created.

If you are open to viewing it, however, as an Hebraic oral myth that was eventually incorporated into the *Book of Moses*, you're on the right path.

Unfortunately, however, here are the only things you can be sure of in the biblical story of Noah:

There was a preliterate man named Noah who experienced a psychic vision telling him that a great flood **was about to occur because of God's wrath. He built a craft to save himself and his family and a few farm animals and survived.*

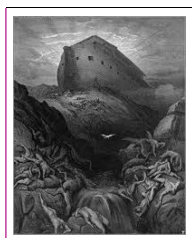
*(The name Noah comes from the verb (*nuah* 1323) meaning rest, settle down. This was either the man's name or a name adopted or given to him by others to honor his survival.)

** The entire world experienced massive flooding around 8000 B.C. as a result of a sudden retreat of the Ice Age causing the oceans to rise over 300 feet. This is one reason why there are hundreds of flood stories around the world.

In addition there is evidence of another great flood occurring in 5500 B.C. in the Middle-East resulting from the sudden creation of the Black Sea, and another huge flooding of the eastern Mediterranean in 6000 B.C. by a gigantic tsunami caused by an eruption of Mt. Aetna in Sicily.

There may have been many more caused by meteorites and eruptions that we don't know about yet. Exactly *which* flood is reflected in the many surviving flood stories is unclear.

This very skinny story about Noah's vision, boat and flood survival *became the seed* of the enlarged story that made its way over the millennia into the *Book of Moses* in the Bible.



The changes in the Bible's version of Noah are due to two factors (1) exaggeration, which is the nature of preliterate oral tales, and (2) as a reflection of the Hebrews' religious vision that God's destruction of them for their sins would always be followed by their redemption. In many senses, the Biblical story of Noah is a new *Genesis*.

OK, here's the detail :

The Biblical story about Noah's Ark is is an area alternative thinkers are constantly investigating in efforts to find *remains of the ark*.

Among the questions we have to answer are these: *Did Noah exist, did the ark exist as described , and did the Flood take place as depicted?*

If we want to understand the sources of the Biblical Noah, and how *accurate* that story is, we have to first understand that a number of flood/ark stories existed in other cultures. The scholarship is pretty tight on this.

There is also some dating that has been done by scholars which shows some of these flood stories predate that of Noah.

Or to be more specific, the creation dates of the *written versions* of these stories indicates that creation of one preceded the other, but this is meaningless and has nothing to do with how old each of these myths actually was.

This is because we also know that these stories existed as oral story poems for hundreds if not thousands of years before they were eventually transcribed into *alphabetic writing* somewhere around 1200BC, which is the approximate point in time that humans discovered alphabetic writing, although some like the Sumerians and Egyptians had a *hieroglyphic* written language as early as 3200 B.C.

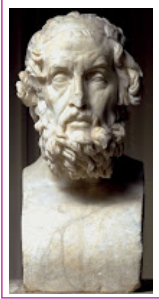
At any rate, the oral story poem about Noah was eventually transcribed into Hebraic writing around 1200 BC, where it existed in "manuscript" form for about 400 years until it was entered into the Bible around 800 B.C., which is the time when



the *Book of Moses* was formalized out of hundreds of transcribed oral poems.

trusted.

The answer is this: they can be highly accurate on a few matters and highly untrustworthy on most others.



First of all there is the problem of the story changing over great periods of time. 700 years (by the way) is the time gap between the Trojan war and the birth of Homer, the great oral poet who created the epic poem (*Illiad*) about that war.

The Noah time gap is even larger, with some Biblical scholars giving the date of the Flood as 2300 B.C., which is about the time when the pyramids were being built in Egypt.

This date is disputed by others, with some scientists placing the Flood at several earlier B.C. dates. Nevertheless, even using the 2300 B.C. date, this is a huge amount of time (2300 B.C. minus 1200 B.C. = 1100 years) for *any culture* to maintain a detailed, accurate story .

As an example of this, look *how little we really know about the 1200 AD Knights Templar*, but it is mind boggling when we think about it being accomplished by a *preliterate* culture in which *no written records exist*.

Without going into the detailed thinking backing up my statements on how much oral poems can be trusted (which can be seen in my books listed at the end of this section) the answer is as follows for the Biblical Noah:

1) Here's the main rule that is never violated: all oral story poems are based on real physical or *psychicevents*.

They were never imaginary fables, which are *modern, literate* inventions.

An actual massive flood event did take place somewhere in the middle eastern preliterate world. That can be taken as a fact.

Exactly, when and where is problematic, but there are several well-documented scientific theories about the occurrence of great floods in the eastern Mediterranean and I believe more will appear in time as we uncover instances of meteor collisions in the seas in the middle East.



2) A man named *Noah* (or a name with a similar linguistic root) did exist and he did fashion some kind of craft to save his family, his belongings and some animals.

Here is some scholarship on the meaning of Noah.

(The name Noah (נֹחַ) comes from the verb נָח (nuah 1323) meaning rest, settle down. HAW Theological Wordbook of the Old Testament reports that this root 'signifies not only absence of movement but being settled in a particular place [] with overtones of finality.)

Here an interesting situation arises. If we assume that the Hebrew root "nuah" preceded the date of the flood

then either

a) the man Noah was given this name *at his birth in prophetic recognition* of the fact he would bring the human race to a "place of final rest".

or

b) the man who built the craft accepted (or adopted) the name in honor of the fact that he had brought humanity to a "place of final rest".

In either case, the name Noah would have been rigidly honored after the Flood.

The names of heroes are one of the few things in oral story poems that are *always correct*, because in oral cultures, *honoring a hero* meant repeating his name in song correctly and endlessly. Honor, which to us is expendable, was the highest virtue in an oral culture. It would be *unthinkable to change the hero's name*.

4. The general theme of an oral story poem always reflects the world-vision of that culture.

Like the hero's name, *it never changes, nor is it arbitrary* because it emerges from the collective unconscious of that culture via the creative act of poetry.



The general theme of the Noah story is not unique. It occurs over and over in many preliterate cultures. In its simplest form it is this: *The gods will destroy disobedient humans.*

But the Noah story is a variation on that general theme. This variation also occurs in many cultures.

It is one of divine punishment by Water, which is of immense psychic importance because death by drowning, in the case of the the Hebrews implies a *return* to the "darkness of the waters" and thus *sets the stage* for a *new Creation*.

It is water's implied ability to create life as well as destroy it that gives the Noah story much of its unconscious power.

Let me put it this way: fire or comets or raging monsters would not have done the trick.

Such powerful story poems emerge when powerful events occur at a point in time when the collective unconscious of a culture has been searching for a way to express a yet to be born

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