

# San Bartolo Mural Discoveries

By David B. Brown © 2015

One of the amazing finds of the last several months correlated with the completion of the manuscript on interpreting the San Bartolo Murals. This document is currently being reviewed by one of the foremost Egyptologists to determine the validity of our interpretations gleaned from this early Mayan artwork.

Neil Steede has been working on this particular document for over three years now, and one of the most spectacular finds happened this last spring. Just a little over two years ago Neil had contracted with a local artist to develop an original rendering of the murals. This was an arduous process as our artist took extreme care in making his rendering as accurate as possible. It was in February of 2015 when Shane Garvey approached us and said, "I have been studying Hebrew Kabbalah recently, and I believe that the figures in the mural are alluding to Hebrew letters. Can you take a look and see if I am imagining things?"

Well, as you might suspect, we were taken aback, but we spent several hours going over what he believed were three or four letters. We were sold. We began

researching Hebrew letter teachings by studying letter formation, pictographs, symbols, numerical values and the kabbalistic lessons of each letter. The result of that research was astounding.

The Hebrew Aleph-Bet (alphabet) has been developing for thousands of years. It is a vowelless system of twenty-two letters that has a lesson for each letter and a numerical value (gematria) assigned to each letter. Many of these mirror lessons taught with Egyptian numbers, which indicates a connection of origin between the two paradigms.

The artwork in the Creation Scene of the King's Mural were consistent with moral lesson teachings of the letters, either in pictographic form, numerical form or letter form. For example, the first item to note is the waviness of the heavens. This directly relates to the pictographic image of the Hebrew letter *Mem* (מ) which is the 13<sup>th</sup> letter of the Hebrew Aleph-Bet. The mystical teaching for the letter *Mem* states that this letter symbolizes "the mystical spring of the Torah. Just as the waters of an underground source rise up to reveal themselves, so

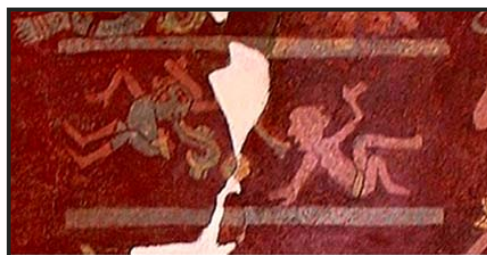
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# The Mayan Ball Game

By Terry Scott & David Brown © 2015

One of the most common features we have come to expect when visiting a Mayan site is the ballcourt. Nearly every site has one or more ballcourts. A few of the exceptions are Teotihuacan and Bonampak, but even at Teotihuacan where no ballcourt has been found, there are several murals of the people playing ball. In **Figure 1** we can see two men playing ball between two parallel walls.

This Mayan ballgame was called *Pitz* and the act of playing the game was called *Ti Pitz'iil*. The Aztecs called the game *ōl-lamaliztli* (pronounced: O-L-Ama-List-Li).



**Figure 1** -Ballgame at Teotihuacan

The Spanish called the game *El juego de la pelota*. The Maya used the glyph *Halaw* for ballcourt (Figure 2) and the *Pitzhil* glyph for ballplayers<sup>1</sup> (Figure 3).



They have been playing this ball game for a long time. The Spanish observed the Aztecs playing it when they arrived. It is believed they got the game from the Maya who got the game from the Olmec.



The origins of the game

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## San Bartolo Mural Discoveries *continued*

does the spring of wisdom rise up from the mysterious Source that is God.” Further, the lesson states, “The name of the letter probably signifies water itself, and its most ancient forms bore a re-



semblance to waves of water.” This is an elementary parallel with the Father-God who is standing on the waves in the act of creating the world. It clearly refers to the opening passages of Genesis that states, Genesis 1:4 “*And the earth was without form, and void; and I caused darkness to come up upon the face of the deep.* [5] *And my Spirit moved upon the face of the waters, for I am God.* [6] *And I, God, said, Let there be light, and there was light.*” His feet are touching the light portion indicating that he is creating this world from the watery, fluid frequency of light. Water and light frequency both travel in waves and both are fundamental to what we understand as the beginning of our created world.

The second observation relates to the Hebrew letter *Gimmel* (ג) and the tripod altars. The gematria value of *Gimmel* is three and it reminds the student that, “The number three also represents stability, like three legs of a stool. From the *Mishnah* it is said that the world stands on three things; Torah, avodah (worship) and acts of loving kindness.” And, further, “...*Gimmel* (3) represents the Holy Spirit proceeding forth from the Father (*Aleph*) and the Son (*Bet*)...the role of the Holy Spirit...is threefold; to convict of sin, righteousness, and judgment to come.”

Therefore, the use of the tripod to support the created fish (mankind) illustrates the context and stability of the design used to support mankind in his created form.

The third concept to consider are the five copal balls on top of the upside-down fish. Five is the gematria for the Hebrew letter *Hey* (ה) and the pictograph for this letter is the form of a stick-man. Therefore, the creation of the fish on the altar is a representation of mankind illustrated by the number five. The illustration here is that when man was created he was “dead” even as the upside-down fish is dead.

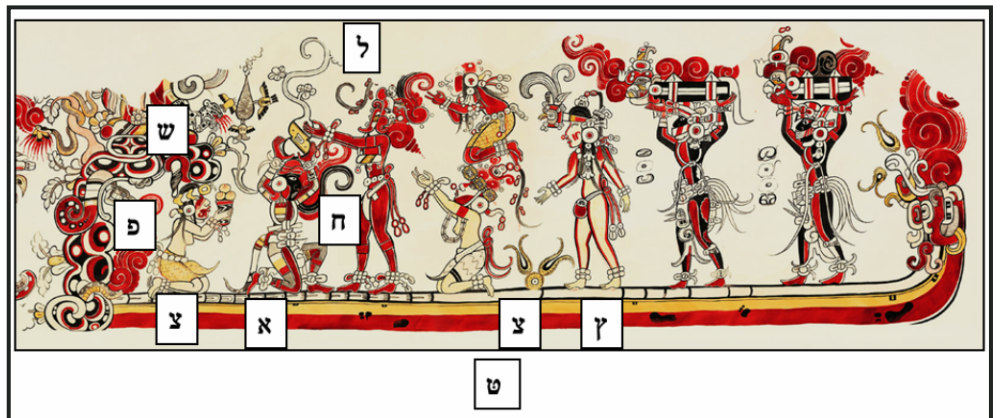
And this is just the opening scene. Hebrew teachings are found throughout the murals, but one of the most convincing aspects came in the final scene of the Queen’s Mural.

The Queen (royalty) is kneeling inside the mouth of the snake which implies that she is “in the Spoken Word.” This is consistent with the teaching of the Hebrew letter *Pey* (פ) which is pictographically represented by a mouth. She is also receiving the bread of heaven in a chalice with either bread or corn on the top. There is a tooth coming down from the roof of the open mouth that is touching the back of

and she will now shine from within.

The Queen kneels with her arms extended to heaven and receives the heavenly food. We interpret it as reception because her hands are wrapped around it in the attitude of taking as opposed to open hands which implies the attitude of giving. The shape of her pose is clearly a representation of the Hebrew Letter *Tsade* (צ) which is to place oneself in the position of humility and to reach upward toward heaven. This is the desired position for all humanity. It is the position of the “bride” who is waiting for her bridegroom which is the letter *Aleph*.

Now, because of her humble position, and through connection with the Holy Spirit, a relationship with the kneeling priest is generated (Creation Leaf). The kneeling priest is offering up a water gourd out of which is a vine reaching to Heaven. The arms and hands of the priest are in the position of the pictograph *Vav* (ו) which fastens (nails) Heaven to Earth through the water gourd rite (baptism), and the vine of that rite extends to the Celestial realm. This kneeling priest is a stereotypical *Aleph* (א) because he has his lower portion touching the Earth while the upper portion is touching the Heav-



the head of the kneeling woman. The tooth is a symbol for the Hebrew letter *Shin* (ש) which infers that Heavenly Fire or the Holy Spirit has touched her as *Shin* teaches the destruction of the physical through the embodiment of the Divine Fire. By touching the back of her head it implies the teaching of the letter *Qof* (ק); that she is enlightened

ens. The orientation of His legs alludes to the shape of the *Aleph* letter. *Aleph* is the first letter of the Aleph-Bet and it is silent. Therefore, *Aleph* was before Creation. He is the Messiah; God incarnate.

We now see that the standing Corn God is receiving the offering of the

*Continued on Page 7*



# The Mayan Ball Game *continued*

vary from scholar to scholar. It may have been invented by the Olmec at *San Lorenzo*<sup>2</sup> or *La Venta* in the *Rio Tonala* marshlands of Mexico before 1000 BCE.<sup>3</sup>

At *Paso de la Amada*, in the *Sucunusco* lowland by the Pacific coast is the oldest ballcourt found to date, at around 1400 BCE.<sup>4,5</sup> There are even claims that, "It was the first sport in the History of the Humanity, dating at least from 2500 BC, The oldest court accurately dated have been found in *Nakbé*, *Petén Guatemala*, dating from 500 BC."<sup>1</sup>

The Maya must have really liked their sports. With some cities having more than one ball court, they may have had several teams that played with each other. It is also believed they competed against other cities as well. Pre-Columbian ballcourts have been found throughout Mexico, Guatemala, Belize, El Salvador, Nicaragua, Cuba and even Arizona.<sup>1,4</sup>

A typical Mayan ballcourt consisted of a flat rectangular playing area with approximately a 4 to 1 ratio. Its long sides were bordered by stone walls forming an alley of play. The side walls sloped toward the playing field and ending a few feet above it. This area was called the apron (Figure 4). At the top of the apron were three stone markers or figures on each side. At Copan they had three parrot heads on each side (Figure

5). Tonina had two serpent heads and a bound captive on each side (Figure 6).

Later ballcourts replaced the markers with a ring on each side. The ends of the court were originally left open and defined as out of bounds. Later the ends were enclosed forming an "I" or "H" most likely to contain a loose ball.

The ballcourt at *Xochicalco* shows the characteristic "I" shape of many courts<sup>6</sup> (Figure 7). This later ballcourt sports a scoring ring. Also found at sites like Chichen Itza, Tikal, Uxmal and Coba to name a few. At many sites, the ballcourts are too deteriorated to know if they had rings or markers.

Most ballcourts had stands for spectators. Note the stairs going up the side of the ballcourt in Figure 5 and the flat area above the court in Figure 6.

Ballcourts appear to have been a signifi-



Figure 5

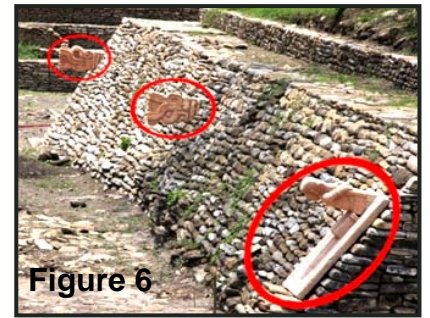


Figure 6



Figure 7

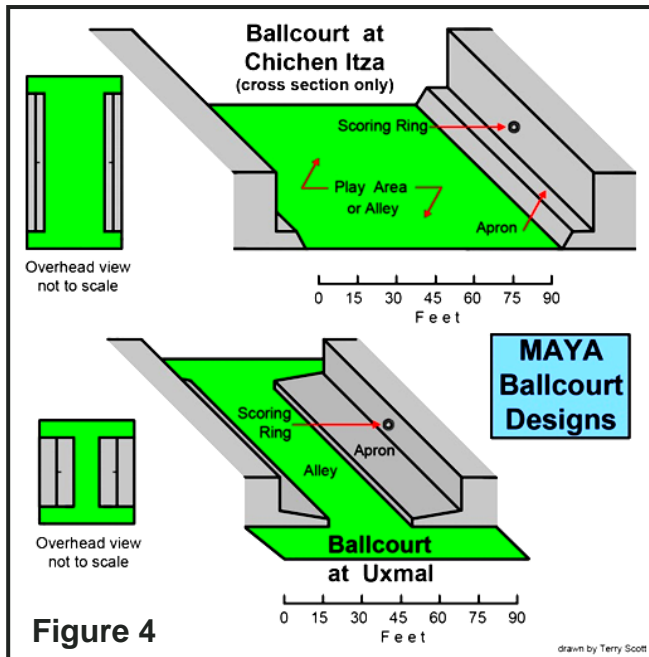


Figure 4

cant part of the Mayan culture. Their location in each city was in the center of town and close to the main temple and other important buildings.

Ballcourts were also used for a variety of other events such as festivals, music performances and other ritual activities.<sup>4</sup>

Depending on which authority you listen to, there have been between 1300<sup>6</sup> and 1800<sup>9</sup> ballcourts found in Mesoamerica with over 500 in Guatemala.<sup>1</sup> Over 60% of these have been found in the last 20 years.<sup>6</sup>

Multiple ballcourts have been found at several sites; 7 at Tikal, 13 at Chichen Itza, 18 at El Tajin and 24 at Cantona.<sup>1,9</sup>

Site Name	length	width
<a href="#">Tikal</a>	52 ft	16 ft
<a href="#">Yaxchilan II</a>	59 ft	16 ft
<a href="#">Monte Alban</a>	85 ft	16 ft
<a href="#">Tula</a>	135 ft	33 ft
<a href="#">Xochicalco</a>	167 ft	30 ft
<a href="#">El Tajin</a>	413 ft	82 ft
<a href="#">Chichen Itza</a>	314 ft	100 ft

There is no uniform size to a ballcourt. This chart shows a few ballcourts and their wide range in size.<sup>4</sup>

*Continued on Page 4*

## The Mayan Ball Game *Continued*

The ball they played with was made from latex taken from the Rubber tree (*Castilla elastic*) and mixed with the Guamol tree (*Calonyction aculeatum*).<sup>1</sup>

The size of the ball varied greatly from 3 to 12 inches and weighted from 3 to 9 pounds.<sup>1,2,4</sup>

The game could be quite dangerous and there were often severe injuries from the heavy latex ball. From the scenes found in plaster friezes, stone carvings, pottery vases and figurines we know they

derived from the Mayan game *Pitz*, making it “one of the oldest continuously played sports in the world, and is also notable for the fact that it is the oldest known game utilizing a rubber ball.”<sup>8</sup>

*Ulama* is played like volleyball, the goal is to keep the ball from hitting the ground. Each team defends their half of the court without using their hands, like soccer. Play continues until the ball hits the ground or leaves the alley.<sup>4</sup> It is believed in *Pitz*, that players

There are a few that believe the death scenes are symbolic and no one actually died. There is also evidence that ballgames were played between cities to resolve conflict without war.<sup>4</sup>

All of the previous is an in-depth report of what researchers and archaeologists have determined from the artifacts they have found. Much of it is to be considered accurate without dispute, but we feel that there is a deeper meaning to the symbolism of the ballcourt and for the reason they are placed in specific locations at the Mayan sites.

As illustrated in many of the murals and concepts displayed by the Maya, they were strong believers in the aspect of the physical world being a place where there is constant tension between two forces. Night and day, east and west, heaven and earth, and so on. Such is the tension illustrated in the game of *Pitz* where the ball is being tossed between two opposing forces.

We have previously demonstrated that much of the iconography found in Mayan murals can be pulled from Old Testament passages such as Isaiah and Psalms. A particular passage in Isaiah refers to a people being tossed out of the land.

Isaiah 22:17 “Behold, the Lord will carry thee away with a mighty captivity, and will surely cover thee. [18] **He will surely violently turn and toss thee like a ball into a large country**; there shalt thou die, and there the chariots of thy glory shall be the shame of thy lord's house. [19] And I will drive thee from thy station, and from thy state shall he pull thee down.”

Additionally, Egyptian theology revered two shapes as illustrating our present life; the cube and the sphere.<sup>12</sup> The cube is representative of the physical life for it clearly demonstrates the three dimensional world where we reside; length, width and height. And, it is measurable on each axis or facet of the cube the same as our human life is measurable from birth to death.

By contrast, the sphere symbolizes the spiritual realm for it has no beginning or end, it is one continuous round. Therefore, it represents our spiritual being as it is formed in the concept of eternity—without beginning or end.

Therefore, the metaphor of the ball being “violently tossed” into a large country symbolizes the Mayan cultural history as a people being violently tossed into



Figure 8

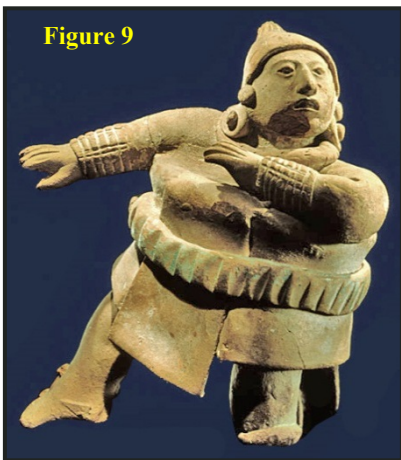


Figure 9

wore protective gear. (Figures 8, 9)

They wore arm and ankle guards, elbow (*Kipachq'ab*) and knee pads, and helmets (*Pix'om*) made from deer or jaguar skins and fabric stuffed with cotton. Around their waist and hips (*Tz'um*), they wore several layers of fabric or leather held on by a belt or rope.<sup>1</sup> Some scenes show elaborate head pieces. These were probably worn to demonstrate their status. There is no way they could have kept them on during play.

The actual rules of the game are not known, but the modern-day game, *Ulama*, is thought to be the modern version of the Aztec game *ōllamaliztli* de-

hit the ball with their hips, but in some versions, rackets, bats or handstones were used. “A mural at Teotihuacan shows a game similar to field hockey.”<sup>4</sup>

Points were scored for hitting the ball markers and later through the ring when it was added. (Hitting a heavy rubber ball, not using your hands through a hole not a lot bigger than the ball, likely did not happen often. This may have been an automatic win.) Allowing the ball to hit the ground, touching it by hand or letting the ball enter the end zone, would have been a fault, losing possession or giving the other team points. It is believed that each team was made up of 2 to 4 player. The best player was stationed in the alley and the weakest player set to guard the end zone.<sup>9</sup>

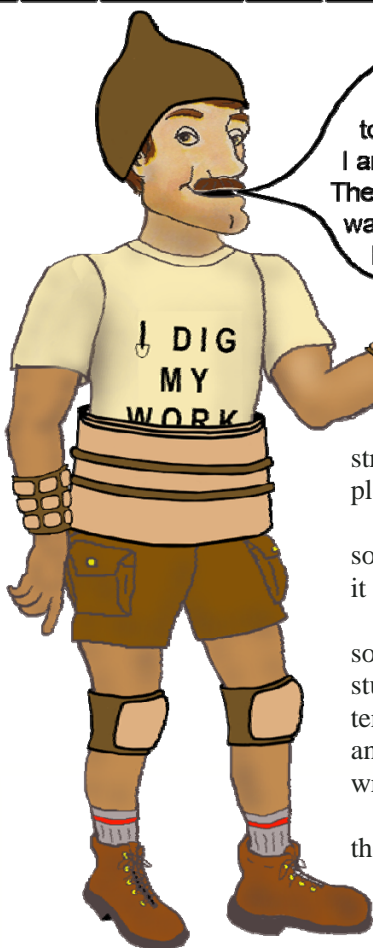
Serious competition was played by men only,<sup>2</sup> but children and women<sup>10</sup> probably played the game for recreation.<sup>4</sup>

The game had important ritual aspects, and major formal ballgames were held as ritual events, often featuring human sacrifice.<sup>11</sup>

Some have argued that the wining captain was rewarded with death to reach the afterlife. Others believe the losing captain get their head cut off.

*Continued on Page 7*





Hi. Arty here again. Today I have my latex rubber ball to play the Mayan ballgame. Oh yah, I am wearing all this protective gear too. The leather hat, arm pads, knee pads and waist band help protect me from getting hurt by this heavy latex ball.

### The Mayan Ball Game

The Maya played sports just like we do today. They played a game called 'Pitz'. They played *Pitz* in a ball

court with sloping stone side walls, covered with plaster and brightly painted. (see Figure 1)

Almost all Maya cities had one or more ball courts. Most ball courts had sloping sides, but the biggest ball court, found at Chichen Itza, had straight sides. (see Figure 2) This ball court may have been where they played their championship game like a World Cup or Super Bowl.

They hit a rubber ball, with their bodies, but not their hands, just like soccer. They also hit the ball against the sloping walls, like racket ball and hit it again when it rolled or bounced off.

The ball was made from latex rubber that comes from trees and was solid and heavy. They wore protective gear made from leather and fabric stuffed with cotton to keep from being hurt by the ball. We have found pottery models of Maya ball players that show players with helmets, arm and ankle braces, knee pads and a waist band made with several layers of wrapped fabric held in place by ropes. (see Figure 3)

They scored by hitting the ball out of play at the other teams end of the court, like an 'End Zone' in football. Some years later, they added stone rings to the top of the sloping walls on each side. (see Figure 4) Hitting the ball through a ring won the game.

Figure 1

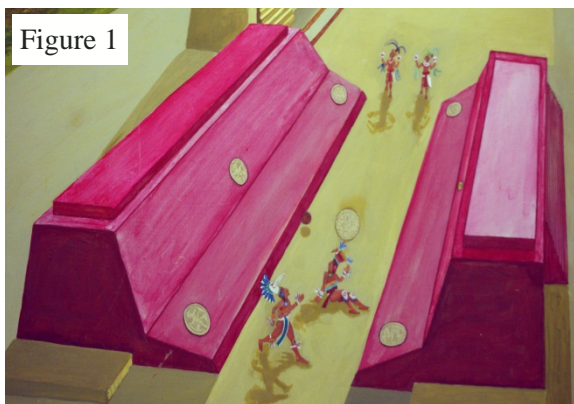


Figure 3

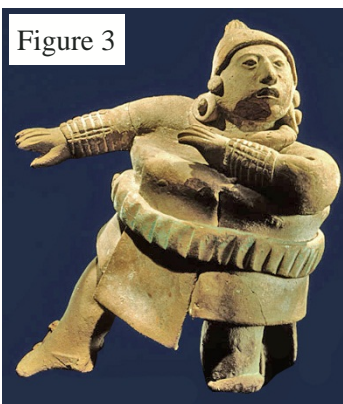


Figure 4

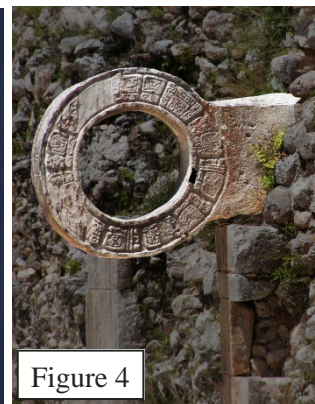
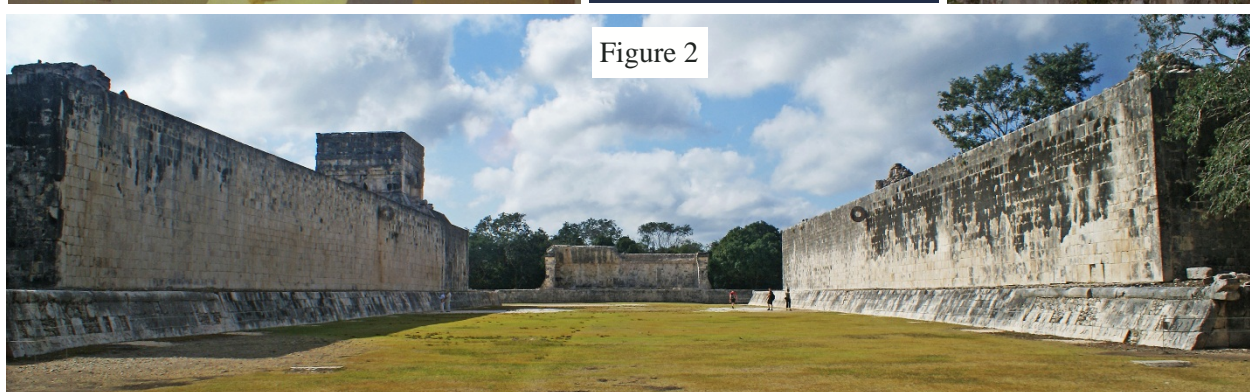


Figure 2



R F T A D R I C A K R Q B D S  
 O S A Z N X E R I U H F A E A  
 P N L B J K M H B R E Z L T D  
 B H D V R B L B T R L Z L N X  
 M J U Z A I E E E A M N C I W  
 Z D T N H R C T B M E M O A X  
 L I D P P D S F H A T L U P W  
 P S O H H A N A H M N M R R T  
 G F T Y L H B L O T J D T Z X  
 F R A P R I N G Z X N E S J E  
 O C O T T O N J K T E I H D N  
 E Q C S D A P E E N K T R Y O  
 H F G S Q N U D T J T Z A H T  
 V D E R O C S L S A H L X L S  
 C C F J J O H C V K D S R B X

## WORD SEARCH

Find and circle the  
 Maya Ball Game  
 words from the story:

- ANKLEBANDS
- ARMBANDS
- BALLCOURT
- COTTON
- FABRIC
- HELMET
- KNEEPADS
- LATEX
- LEATHER
- PAINTED
- PITZ
- PLASTER
- RING
- RUBBER
- SCORE
- STONE

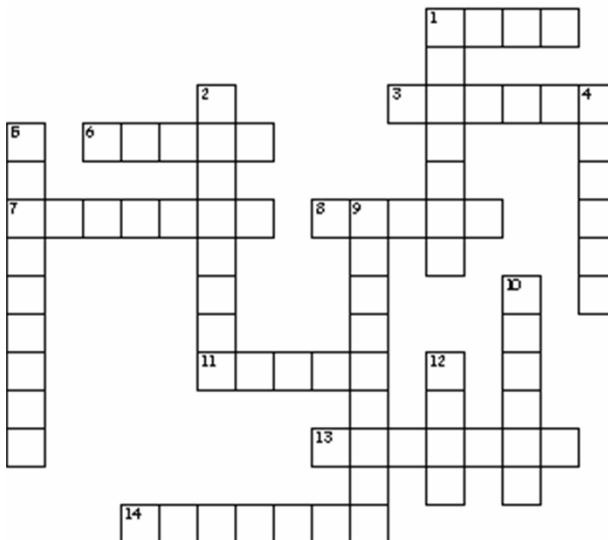
Use the clues on the left to fill in the spaces in the puzzle at right

**Across**

- 1. Name for Mayan ballgame
- 3. Woven thread made into sheets
- 6. Hard material from rocks
- 7. Material from animal skins
- 8. Rubbery Liquid from trees
- 11. Doing this helps win the game
- 13. Something has been colored
- 14. Protection worn near hands

**Down**

- 1. Smooth coating over stone
- 2. Protection between waist & feet
- 4. Soft white material from plants
- 5. Place to play a game
- 9. Protection worn near feet
- 10. Protection worn on head
- 12. Round object with hole inside



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**OTHER SITES OF INTEREST**

- [http://www.teach-nology.com/teachers/lesson\\_plans/science/archaeology/](http://www.teach-nology.com/teachers/lesson_plans/science/archaeology/)
  - [http://research.history.org/Archaeological\\_Research/KidsPage.cfm](http://research.history.org/Archaeological_Research/KidsPage.cfm)
  - <http://ngm.nationalgeographic.com/2007/08/maya-rise-fall/map-interactive>
  - <http://www.digonsite.com/drdig/mesoamerica/15.html>
  - <http://www.smm.org/sln/ma/index.html>
  - <http://archaeology.la.asu.edu/teo/>
- For questions e-mail me at [tscott75@sbcglobal.net](mailto:tscott75@sbcglobal.net)



## The Mayan Ball Game *continued*

Central America (Lehi's family out of Jerusalem). The game is a historical portrayal of their cultural heritage and at the same time it illustrates the duality of the human experience. It openly teaches that there are opposing forces attempting to "score" with the "ball" of our spirit being forced into one end or the other—no one is allowed to be left in the field of play. We are to be placed either in heaven or in hell, with the good or with the evil.

Since the ballcourt symbolizes spiritual struggles between opposing forces, then we can now understand some messages found in the positioning of structures at ancient Mayan sites.

For example, the placement of the ballcourt at the base of a large temple in Chinkultic (City of Nephi). There are several stelae found at the ends and on the berms surrounding the ballcourt. These illustrate the cultural and spiritual struggles that took place at the site.

Chinkultic originated as a Nephite site that was abandoned when Mosiah moved the Nephites to Zarahemla. Then it was occupied some years later by Zeniff, followed by a spiritual battle when the wicked King Noah had the prophet Abinadi put to death. The converted King Limhi later abandoned the city which was then occupied by Lama-

nites. All of this was capped by another spiritual struggle that resulted in Lamanite conversions to the gospel through Nephi and Lehi.

The stelae and stairs to the ballcourt illustrate these changes. This was a site of groups of people (ball) moved in and out of the city (opposing forces). And, the history of this city epitomizes the spiritual struggles between the benevolence of the gospel and the malevolence of human pride and greed.

By contrast, the ballcourt at Tonina is a sunken ballcourt that illustrates upside-down serpent heads and bound kneeling women. The history of Ammonihah (Tonina) demonstrates that the spiritual struggle here did not result in a field of play exposed to the light (gospel). The city of Ammonihah was condemned and suffered a horrible death at the hands of the Lamanites who wiped them out in one day. Therefore, the ballcourt illustrates the woes of their decisions by their rejection of the gospel with the upside-down Quetzalcoatl and their spiritual bondage with the bound kneeling women. And, the sunken ballcourt illustrates their decision to remain in spiritual darkness by keeping the field of play below ground level.

Therefore, when we find ballcourts at Mayan sites, we tend to believe that there

was a powerful cultural transition that either caused the people of this place to move *en masse* or that there was a spiritual struggle that involved the majority of the people of this place.

### Footnotes:

- 1) [http://www.authenticmaya.com/ball\\_game.htm](http://www.authenticmaya.com/ball_game.htm)  
<http://research.famsi.org/>-Maya Hieroglyph Dictionary.
- 2) <http://www.ancient.eu/article/604/>
- 3) [http://www.whitedragon.org.uk/articles/mayab\\_all.htm](http://www.whitedragon.org.uk/articles/mayab_all.htm)
- 4) [https://en.wikipedia.org/wiki/Mesoamerican\\_ballgame](https://en.wikipedia.org/wiki/Mesoamerican_ballgame)
- 5) Hill, Warren D.; Michael Blake; [John E. Clark](#) (1998). "Ball court design dates back 3,400 years". *Nature* **392** (6679): 878–879.
- 6) [https://en.wikipedia.org/wiki/Mesoamerican\\_ballcourt](https://en.wikipedia.org/wiki/Mesoamerican_ballcourt)
- 7) <http://www.greatdreams.com/mayan/mayan-games.htm>
- 8) [https://en.wikipedia.org/wiki/Ulama\\_\(game\)](https://en.wikipedia.org/wiki/Ulama_(game))
- 9) <http://www.mexicolore.co.uk/index.php?one=azt&two=aaa&id=588&typ=reg>
- 10) "The primary evidence for female ballplayers is in the many apparently female figurines of the Formative period, wearing a ballplayer loincloth and perhaps other gear." *The Sport of Life and Death*, editor Michael Whittington (p. 186)
- 11) *The Sport of Life and Death*, editor Michael Whittington (p. 186).
- 12) Anthony-West, John; [Serpent in the Sky: The High Wisdom of Ancient Egypt](#).

## San Bartolo Mural Discoveries *continued*

kneeling priest. We believe that these are two facets of the same entity. The standing Corn God is the Risen Messiah who now has power over Heaven and Earth and who is, by His blood sacrifice, able to extend mercy and forgiveness. The position of the standing Corn God as He receives the offering together with the kneeling priest creates a shape that resembles the Hebrew letter *Chet* (ח) which symbolizes the doorway where the lamb's blood was placed to protect the Hebrews from the destroying angel. It therefore, represents the preservation of life under a new covenant and together they form a doorway to protection.

The form of the Corn God clasping the water gourd is representative of the Hebrew letter *Lamed* (ל). This letter is the tallest in the alphabet and marks the

midway point. *Lamed* is the letter of the guide (shepherd) and states that the goal of learning is comprehension of "heart knowledge." The purpose of knowledge is to help us understand our relationship with our Creator. This certainly fits with the purpose of the Messiah.

This entire scene is taking place within the elongated body of the snake which is represented by the Hebrew letter *Tet* (ט). This letter represents the potential of a snake that is coiled and ready to strike. By its illustration here we note that it does not attempt to harm the believer who comes by way of baptism, but it is providing protection for spiritual development to take place. Man is therefore protected from the harmful predators who are positioned outside the protection of the mouth (Spoken Word). In this rendition the snake (*Tet*) is pro-

viding the home where true spiritual development can take place; enlightenment, judgment, forgiveness, and reward. It is the place for potential to be developed.

These latest discoveries are still being processed and validated, but they further testify to the opening passage of the Book of Mormon, "I make a record in the language of my father, which consists of the learning of the Jews and the language of the Egyptians." The artwork is clearly a "reformed Egyptian" style in the use of body profiles with legs spread apart and feet illustrated flat on the floor. But, embedded in this artwork is the traditional learning of Jewish Kabbalah with allusions to symbols, numbers and spiritual teaching. This is an incredible testimony!

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## 2015 Fall Expedition to Jalapa de Diaz *By Mike Brown*

This year, The Hill Cumorah Expedition Team made two expeditions to the land of the Nephites. The first trip to the Yucatan has been reported. Our second trip consisted of four team members and the mission was two-fold: 1) continue with the ministry in the area around Hill Cumorah, and 2) to investigate the "Golden Age" site of El Tajin, Veracruz.

The ministry portion consisted of taking used clothing to people in four communities with whom we have grown attached over the past 15 years as we have made treks to a huge mountain in Oaxaca. We believe this hill contains the library that Mormon and Moroni had charge over prior to Moroni's northerly trip with the abridgement. Every place we visit in the valley around the hill, the people are warm and happy to see us. This year was a little different in that one of the families arranged for their child to be baptized in the Catholic Church while we were visiting so that one member of the team could be officially registered as the child's Godfather. For all

of us, it involved traditions and rituals that none of us were familiar with, so it was a stretch to meet everyone's expectation. It was a very memorable event; we were honored to be a part of it.

Our friends always want to know when we will return. Answering their question has the potential of getting us in trouble as we don't always know what our schedules will be. This year, we were careful to say that we hope next September, but no promises.

The second objective was to gather the latest information and take new pictures of the site called El Tajin. Our team visited the site in 2010 and we found it to be totally unique from other ancient sites in Latin America. This year, more of the site was opened and we collected great information from the restoration archaeologist at the site. It is an amazing story and will be a part of testimonies we hope to share in the near future. Here are a couple of key points concerning El Tajin: 1) This is a Golden

Age site, one that we believe was designed to demonstrate the unity (oneness) of diverse people after Christ's visit. There were no more "ites" and all are of one heart and mind centered on Christ. 2) The archaeologist came to where our team was on the west end of the site which was the original entrance. He described how the people would enter the plaza and the first impression that confronted them was a huge mountain that symbolized the "underworld" which means "creation." I am amazed that the archaeological community uses words and tells stories that are Restoration theology, but they don't see the connection. They know the words and tell segments of what these ancient people were trying to convey, but they can't understand the connections between the segments that they see written in stone.

It was a very gratifying trip and we now have more to study with new books, photos, and information to disseminate to our brothers and sisters.