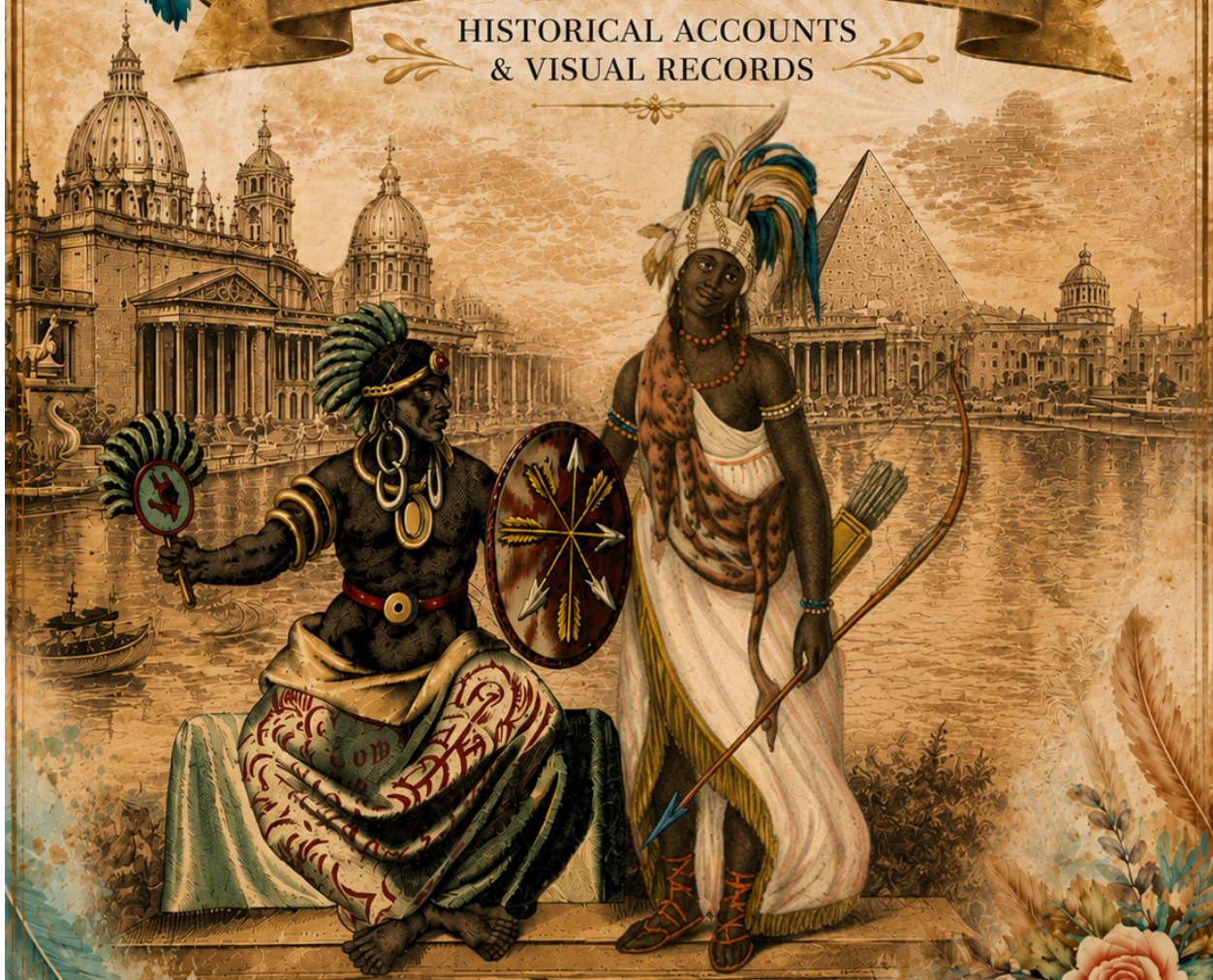




# ANCIENT AMERICA

HISTORICAL ACCOUNTS  
& VISUAL RECORDS



EXPLORING THE HERITAGE, CIVILIZATION  
& CULTURAL LEGACY OF THE INDIGENOUS  
PEOPLES OF ANCIENT AMERICA



Copyright © 2026 by Tzulukin, Inc.  
All Rights Reserved.

#### Ancient America: Historical Accounts & Visual Records

No part of this publication may be reproduced, distributed, transmitted, stored, or used in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without prior written permission from the publisher, except for brief quotations used in reviews, commentary, educational discussion, or scholarly reference.

This publication is presented for educational, cultural, historical, artistic, and research purposes only.

The images, artwork, maps, engravings, public-domain illustrations, and historical materials presented throughout this book are compiled and arranged as part of a visual historical study and archival presentation.

Tzulukin™, Feathers & Fringes™, and related visual concepts, educational frameworks, branding, and compiled materials are intellectual property of Tzulukin, Inc.

Jurisdiction:  
Aboriginal Republic of North America (ARNA)

Publisher:  
Tzulukin, Inc.  
375 Rockbridge Rd. Ste 172-211  
Lilburn, GA 30047

Contact:  
Tzulukin.inc@gmail.com

Website:  
FeathersandFringes.com

First Edition – 2026



# TABLE OF CONTENTS

**01** | INTRODUCTION  
*Restoring the Historical Record*

**02** | SOVEREIGN LEADERS OF ANCIENT AMERICA  
*Chiefs, rulers, and ceremonial authority*

**03** | THE EMBLEM OF AMERICA  
*Symbolic representations of America and its people*

**04** | ANCIENT AMERICAN CIVILIZATION  
*Architecture, cities, and monumental structures*

**05** | CARTOGRAPHY & VISUAL RECORDS  
*Maps, engravings, and historical documentation*

**06** | INDIGENOUS IDENTITY & CONTINUITY  
*Cultural survival across generations*

**07** | EXPANDED RESEARCH EDITION  
*Continue the journey*

VISUAL RECORDS, HISTORICAL ENGRAVINGS, AND  
ARCHIVAL IMAGERY COMPILED FOR EDUCATIONAL  
AND RESEARCH PURPOSES.



YOU ARE CURRENTLY VIEWING THE  
**FREE PREVIEW EDITION**

of:

**ANCIENT AMERICA:**  
HISTORICAL ACCOUNTS & VISUAL RECORDS

This complimentary lookbook contains the first 15 pages of the full publication and offers a visual introduction to the historical imagery, artwork, artifacts, and cultural records explored throughout the complete book.

THE FULL EXPANDED RESEARCH EDITION INCLUDES:



ADDITIONAL HISTORICAL IMAGES AND VISUAL RECORDS



EXTENDED COMMENTARY AND HISTORICAL INTERPRETATIONS



ANCIENT AMERICAN ARCHITECTURE, LEADERSHIP, AND SYMBOLISM



GENEALOGY AND ANCESTRAL RESEARCH SECTIONS



INDIGENOUS CULTURAL CONTINUITY AND PRESERVATION



EXPANDED EDUCATIONAL AND ARCHIVAL MATERIAL

CONTINUE THE JOURNEY DEEPER INTO THE VISUAL HISTORY  
AND CULTURAL LEGACY OF ANCIENT AMERICA.



FULL EDITION AVAILABLE AT:  
[FEATHERSANDFRINGES.COM/ANCIENT-AMERICA-BOOK](https://feathersandfringes.com/ancient-america-book)

## Restoring the Historical Record

The true history, nationality, and ethnicity of the original people of the Americas were not lost to the natural passage of time, they were systematically hidden. For generations, deliberate efforts have been made to alter, suppress, and cover up the authentic visual record of ancient American civilizations to fit a specific historical narrative. This book exposes that deception by bringing the real, unaltered historical images back into the light. Through a careful examination of original artifacts, untouched artwork, and suppressed records, we bypass centuries of institutional censorship to reveal the true faces, identities, and heritages of the people who originally built and governed this land.



Source Citation (Above)

- Title of Work: *America: Being the Latest and Most Accurate Description of the New World*

- Creator: John Ogilby (based on the original Dutch engravings by Arnoldus Montanus)
- Publication Date: 1671 (London edition)
- Image Description: Chapter VI, Page 282 plate, depicting a sovereign ruler or chief in the Americas surrounded by a wall of skulls, fans, and shields, originally illustrating native regional figures prior to later historical reclassifications.

This striking image from Chapter VI explicitly illustrates a powerful, melanated American ruler adorned in ceremonial feathers, holding a shield of arrows, and surrounded by subjects, a visual reality that directly contradicts modern revisionist history. By confronting these primary source documents, we bypass generations of deliberate suppression to restore the true faces and lineages of the civilizations that originally built and governed this continent.



## Source Citation (Above image)

- Title of Work: *An Emblem of America*
- Publisher: Haines & Son (London)
- Publication Date: Originally published 1798 (Plate marked February 1, 1801)
- Medium: Hand-colored mezzotint with etching
- Repository: The British Museum (Museum Number: 2010,7081.586)

True liberation and sovereign restoration require a bold correction of self-identity, forcing a deliberate departure from institutional misnomers like "minority," "colored," or "African American" or "black" labels legally engineered to sever a people from their ancestral land rights. Primary source artifacts, such as Haines & Son's 1798 engraving *An Emblem of America*, stand as immutable evidence of a suppressed history, capturing the melanated skin, high cheekbones, and regal stature of the continent's original sovereign caretakers.

When an indigenous population accepts modern re-classification tags, they unwittingly submit to denationalization, a catastrophic political process that strips a population of their national heritage, inherited resources, and birthright status under international law.

Denationalization reduces a sovereign nation to a landless, stateless class of political dependents, erasing their historical footprint and legal title to the soil. Reclaiming one's true nationality and calling oneself by the proper ancestral name is not merely a matter of pride; it is an essential legal act of self-determination necessary to dismantle centuries of paper genocide and administrative concealment.



## Source Citation (Above image)

- Title of Work: *America: Being the Latest, and Most Accurate Description of the New World*
- Publisher/Translating Author: John Ogilby (from the original compilation by Arnoldus Montanus)
- Publication Date: 1671 (London edition)
- Medium: Copperplate engraving, printed by the author

Unfortunately, The U.S. government & White Supremacist has spent centuries reducing a historically profound population to a series of weaponized, degrading tropes, labeling us as inherently criminal, uninventive, and devoid of civilization. Yet the primary source engravings left behind by 1600's European chroniclers tell a drastically different story, capturing an era of immense architectural sophistication, orderly governance, and absolute sovereignty.

Above, In this detailed plate from John Ogilby's 1671 *America*, the background explicitly showcases monumental, highly organized palace architecture featuring sprawling stone complexes, gated entries, and structured administrative courtyards managed by regal, melanated figures.

This advanced stone and earth architecture was intentionally hidden, demolished, or systematically left out of state-approved history books to manufacture a false narrative of primitive lawlessness. By obscuring the physical evidence of these vast ancestral cities and complex structures, government authorities successfully separated a global indigenous diaspora from their rich history of innovation, engineering, and architectural mastery, replacing a legacy of empires with a psychology of administrative subjugation.

But that cycle of administrative deception ends today with you—it breaks the moment you consciously reject these government-imposed misnomers, choose to self-identify correctly by your true ancestral heritage, and actively share this suppressed knowledge to awaken the minds of future generations.



## Source Citation (Above image)

- Title of Work: *America: Being the Latest and Most Accurate Description of the New World* (Frontispiece Title Plate)
- Publisher/Author: John Ogilby (based on the original Dutch engraving layout by Arnoldus Montanus)
- Publication Date: 1671 (London edition)
- Medium: Hand-colored copperplate engraving
- Notice the Castle in the back

The frontispiece of John Ogilby's 1671 *America* visually shatters centuries of state-sponsored negationism by depicting a majestic, melanated Queen (whom many researchers identify as Queen Califia) sovereignly elevated above her land, surrounded by complex stone castles and fortified towers spanning the background landscape.

The deliberate presence of these stone fortresses in early colonial documentation directly exposes the ultimate weapon of psychological warfare: a calculated cultural erasure combined with forced assimilation designed to completely overwrite the history of a conquered group. When a dominant institution systematically hides an indigenous nation's imperial architecture and global status, the devastating effects fracture the minds of countless generations, leaving a people displaced in their own homeland.

This calculated amnesia was engineered to make the descendants of these empires forget their true lineage and bow to administrative dependency. Yet, the paper trail could never completely erase the truth kept alive in our bloodlines. Many of our grandmothers fiercely preserved this oral history, passing down the warnings that we were classified as Indian before being illegally reclassified as Negro prior to 1924.

They told us that we are the true indigenous people of this soil, the Cherokee, the Creek, and the original coppertoned/wooly-haired nations (who are descendants of the Xi-Olmec). They planted these seeds of truth so that when the time was right, we would wake up, reclaim our identity, and save ourselves and future generations, and that is exactly what we are doing today.



The monumental architecture of the 1905 Corn Palace stands as an undeniable, public archive of an imperial structural heritage that state-sponsored history books have spent over a century attempting to obscure. Look closely at the sophisticated masonry, the sprawling turrets, and the intricate, geometric earth-symbol bands framing the main towers—this is a masterclass in advanced engineering born right here on this soil. Embedded permanently into the architectural pillars of this grand fortress is a prominent, unmistakable portrait of what researchers identify as the King, displaying the exact features, phenotypes, and regal feather headdresses of the eu-melanated indigenous people who originally built and governed this land. Colonial narratives try to write off our ancestors as primitive nomads who never contributed to global civilization, yet this immense public palace directly exposes that lie through its sheer structural scale and complex artistic design. By embedding our royal leaders and sacred geometric motifs directly into the physical facades of these regional government buildings, the master architects ensured that our sovereign legacy would remain hidden in plain sight, standing tall as an un-erasable monument to our true national power.



## Source Citation (Above)

- Title of Work: *Nova Totius Americae Tabula* (Title Cartouche Detail)
- Cartographer / Publisher: Pieter Schenk (after Jan Mathisz)
- Publication Date: Circa 1680–1700
- Medium: Copperplate line engraving

The intricate colonial cartouches of the late 17th century serve as a highly technical, visual repository tracking the global presence and ancestral migration patterns of the world's original people. As documented in *The History & Origins of Cartomancy & Tarot Divination in Ancient America (Atlantis)* by Dr. Amaru Xi-Ali, primary sovereign nations such as the Creek, Seminole, Chickasaw, etc communities are the direct, unbroken bloodlines of the ancient Xi-Olmec civilization



This historical reality is captured explicitly on Pieter Schenk's engraving *Nova Totius Americae Tabula*, where the cartographers surrounding the word "AMERICA" depicted heavily eumelanated indigenous figures adorned in sacred feather regalia, actively managing highly advanced navigational, mathematical, and astronomical instruments.

These early charts do not merely illustrate a localized territory; they serve as a profound geographic record of an international, melanated maritime network that spanned from the heart of Mexico across the entire American continent and the wider world.

By preserving our true phenotypes alongside celestial globes and navigation grids, these artifacts stand as an un-erasable paper trail proving that our ancestors possessed

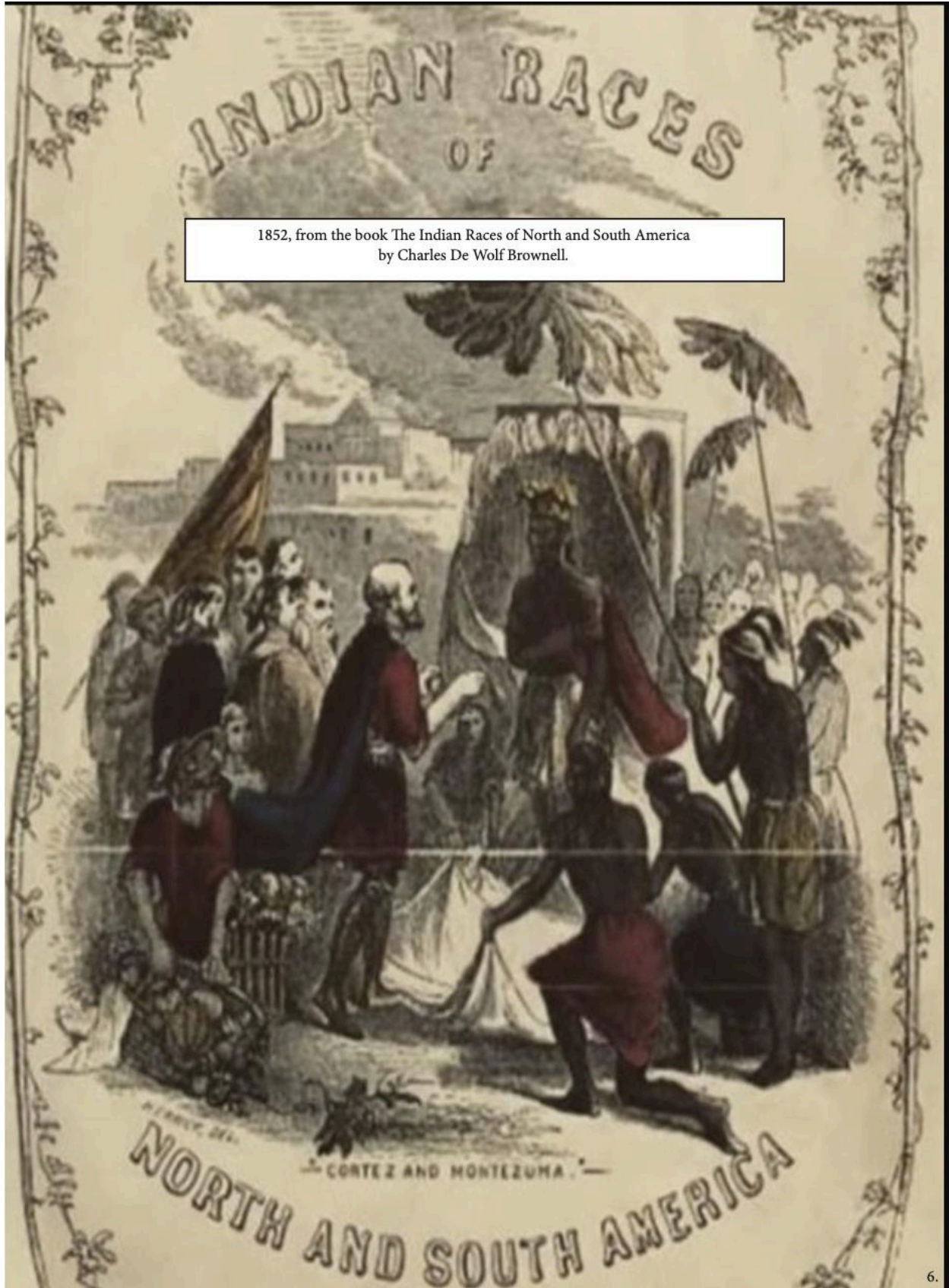
advanced scientific mastery and absolute title to the earth long before government reclassifications attempted to legally erase our existence.



This pyramid/ Ancient American style building in Nashville, TN. Howdie Mickoski in the book called "Exposing the Expositions" explains that massive World's Fair sites were too architecturally advanced to be built in under two years with 19th-century technology, suggesting they were instead preexisting structures from a previous civilization. He goes on to notice that the rapid demolition of these sites was a cover-up intended to hide the true origins of the buildings. Now let's just put two and two together. If the early Europeans are describing the people of the Americas as black, darkskinned, woolly-hair etc. Then it is safe to assume that Eumelanated Indigenous Americans built the buildings.

# INDIAN RACES OF

1852, from the book *The Indian Races of North and South America*  
by Charles De Wolf Brownell.



6.

## Source Citation (above)

- Title of Work: *The Indian Races of North and South America* (Frontispiece Illustration)
- Author: Charles De Wolf Brownell
- Publication Date: 1852
- Medium: Hand-colored lithograph plate

The 1852 piece of Charles De Wolf Brownell's *The Indian Races of North and South America* was explicitly designed as a comprehensive visual gateway, serving as a historical survey that represented all original civilizations across the entire Western Hemisphere. Look closely at the background architecture: it features massive, complex stone towers and multi-layered city walls that mirror the advanced urban centers built throughout both continents.

Centuries-old spiritual narratives often label our people as "God's Chosen People" or "The True Hebrew Israelites," but these religious titles subtly operate as a form of paper genocide, further denationalizing us, removing us from our true geographical status, and detaching us from our inherent legal rights to this specific soil.

Yet, if there ever were a true "chosen people," it simply means the first, original people to populate the earth. The genetic record proves that this foundational lineage belongs directly to our bloodline, as demonstrated by the case of Albert Perry, a misnomered Black American man born into forced labor in South Carolina whose direct male line carries Y-DNA Haplogroup A00, the oldest known root on the human family tree.

This timeline perfectly aligns with what scientist Louis Agassiz argued in his 1863 *Atlantic* essay, "America the Old World," declaring that long before Europe had even emerged from the prehistoric waters, the long ridge of the North American continent had already risen above the sea.

Though modern plate tectonics have changed the scientific models, the physical reality remains: America is not a "New World," but an ancient, primeval landmass boasting geological structures older than almost anything else on Earth. By looking closely at the vast ancestral castles and fortified walls framing the sovereign, heavily eumelanated figures in this 1852 primary source, we see that the text was documenting a sprawling, highly advanced, and unified network of civilization that held dominion over the oldest soil on the planet.

# CONTINUE THE JOURNEY

The visual records presented in this preview are only the beginning.

Across centuries, historical images, maps, engravings, and cultural records documented civilizations, leaders, architecture, symbolism, and peoples whose identities were later obscured, reclassified, or forgotten.

The full Expanded Research Edition of:

## ***Ancient America: Historical Accounts & Visual Records***

includes:

- Additional historical engravings and artwork
- Expanded visual archives and source records
- Ancient American symbolism and architecture
- Genealogical and ancestral research references
- Indigenous cultural continuity across generations
- Historical commentary and archival analysis

---

**Full Expanded Edition Available At:**

**[FeathersandFringes.com/Ancient-America-LookBook](https://FeathersandFringes.com/Ancient-America-LookBook)**