

Atlantis finally discovered?

An analysis of the three fundamental cornerstones of the documentary ATLANTICA, by Ingenio Films

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Just a few weeks ago, a promotional campaign for a new Italo-British produced documentary was launched under the title: ATLANTICA. In the press release presented in all media by the British company [Merlin Burrows](#) and the producer [Indigo Films](#) it is noted, with neither hesitation nor ambiguity, that the team that took part in the production of this documentary has already located Atlantis, as described by Plato, just South of Spain, more precisely, at the Doñana marshes. Astonishing statements in the press release –and consistent with what can be seen in the documentary trailer– include the discovering –for the first time in history– of long *walls from Atlantis*, ruins of the *Temple of Poseidon* itself, and many *circles at the marshes* that are considered to be traces from the islands where Atlantis' cities –concentric and pyramidal, according to the farfetched reenactment in the documentary– were raised.

However, what we can clearly appreciate in the images from the trailer as the alleged remains of the “Temple of Poseidon” are, in fact, the remains of a coastal artillery battery, provided with a shaft and a typical cylindrical platform made of concrete, used for anchoring the artillery piece to its foundations. This construction is perfectly identified by historians and experts in military coastal fortifications, such as the “Coastal Battery of El Paraqué,” located at El Niño de Oro beach, between Chipiona and Sanlúcar de Barrameda. This battery was built in 1945 and had four 100mm Schneider cannons¹. After some time the sea encroached upon the land and today the remains of its four shafts are under water. See, to this effect, the [photo gallery](#). They are not, therefore, the remains of any enigmatic construction from Atlantis. As for the so-called “the remnants of the harbour wall of Atlantis”² they are in fact the low walls –or rather fences– of the fishing weirs of Chipiona and Sanlúcar de Barrameda, which are dated, according to most archaeologists, to the Roman presence in the Peninsula. Although other archaeologists consider them to be Phoenician or Tartesian, nobody has proved them to be older. Finally, the circles where the high edifices of Atlantis were raised, according to the documentary, are just artificial “lucios” –the local name given to deep marshes that remain wet throughout the year– created by the technicians of the Doñana National Park between 2004 and 2005 at Finca los Caracoles³. This could have been promptly verified, not only via a direct enquiry to the scientists from Doñana themselves but, even more easily, it would have been enough to review the satellite and aerial photo history of the area since the middle of the 20th century, wherein these circles only appear after 2004.

Thereupon, the three main cornerstones on which the British company Merlin Burrows's “definitive discovery of Atlantis” rests –as we can see in the trailer, in some media outlets, in a conference held in Italy, and in an interview in a local Italian TV–, are not only totally unrelated to Atlantis, but they are rather modern, and only one of these cornerstones –“the alleged walls of Atlantis”– would be ancient, yet not as ancient as Atlantis. The alleged *walls and fortifications of Atlantis* are in fact low walls just above the floor from the fishing weirs of Chipiona and Sanlúcar de Barrameda, and their height is consistent, precisely, with their function to allow the entrance of marine fauna during the rising tides. All research conducted up to this day by specialists from

1 González Castrillo, Ricardo; Herrero Fernández-Quesada, María Dolores; Vidal Delgado, Rafael; Valdés Sánchez, Aurelio (Coordinator): "Historia de la Artillería de Costa española", Ministerio de Defensa, 2014, ISBN: 978-84-9781-884-1, pp. 370-371.

2 Could this be Atlantis? Ancient ruins flooded off the Spanish coast are the lost city declare UK satellite experts, by Harry Pettit, Daily Mail, 15 November 2018 <https://www.dailymail.co.uk/sciencetech/article-6393371/Could-Atlantis-Satellites-spot-ancient-ruins-flooded-Spanish-coast.html> / Bruce Blackburn - ATLANTIS – Love Sport Radio – Interview Segment NOV 2018 <https://vimeo.com/301910748>

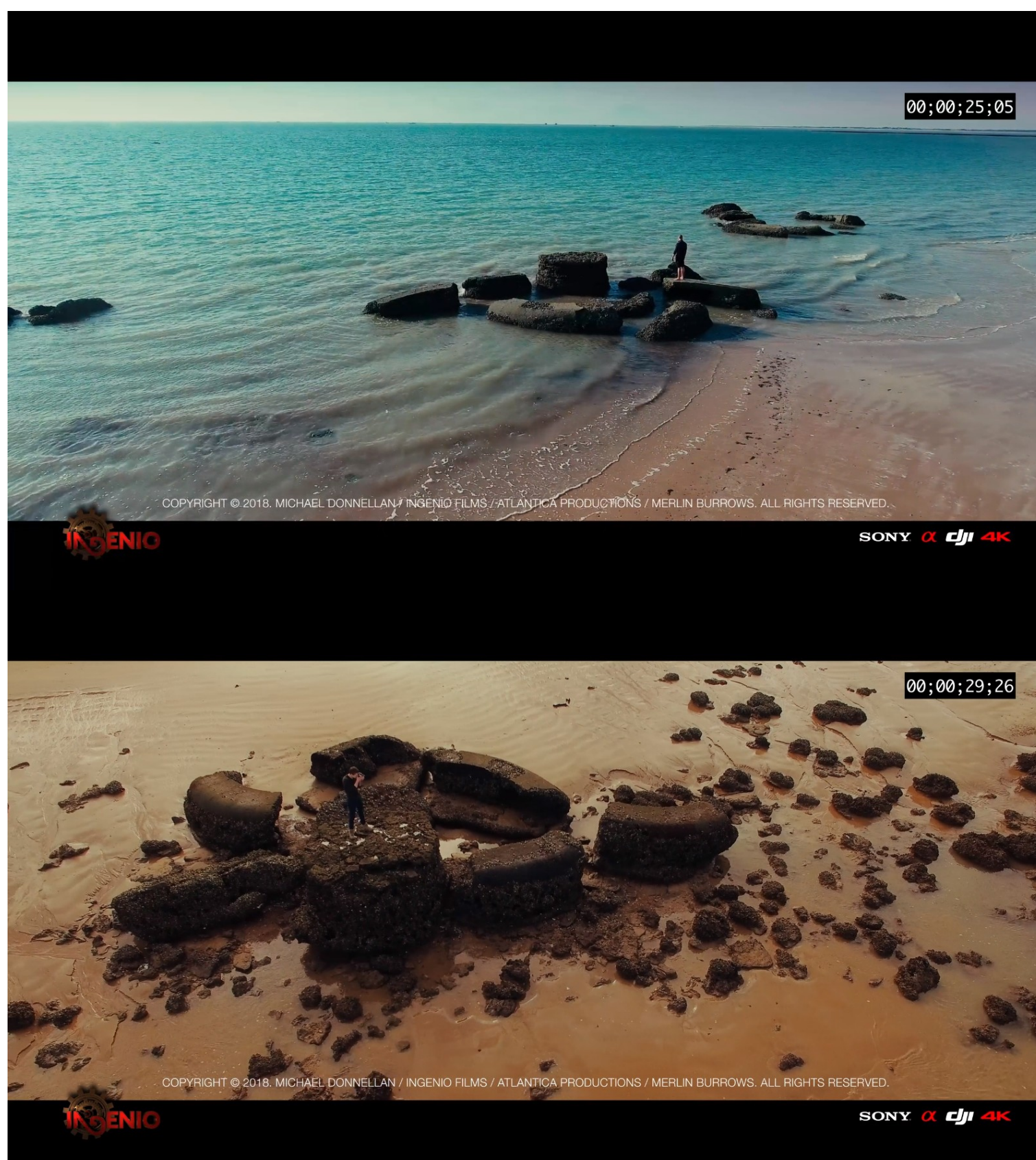
3 Proyecto Doñana 2005 (Actuación 6): http://digital.csic.es/bitstream/10261/65061/1/Seguimiento%20Donana%202005_2004-2005.pdf 13/2005 (Research Project) “Ecología de restauración de la fauna y flora en la finca de Caracoles integrada en un marco de gestión adaptativa. Funcionamiento de los ecosistemas acuáticos y estructura y papel funcional de las aves. (Actuación nº 6 del Proyecto Doñana 2005)”. Green, Andrew J. Estación Biológica de Doñana, CSIC. At http://icts.ebd.csic.es/documents/20181/232080/ResultadosInvestigacionDonana_2009.pdf/0cf482db-adb6-4e06-b2a2-4ee3e4e46b7e, pp. 40-41.

different fields prove that they do not precede the Tartessos Period. If these are the three cornerstones of the great “discovery of Atlantis” achieved by the team members of Merlin Burrows, I am highly concerned about the lack of scientific and probatory quality of the remaining evidence.

It is at the very least surprising that such important mistakes can be made when we are talking about scientific experts who verify everything. If they have really believed that these three cornerstones on which the “definitive discovery of Atlantis” rests are Atlantean, if that has truly been the unanimous conclusion of all the experts who reviewed the evidence, then this documentary is going to damage very seriously the credibility and reputation of every single person involved and mentioned in the documentary.

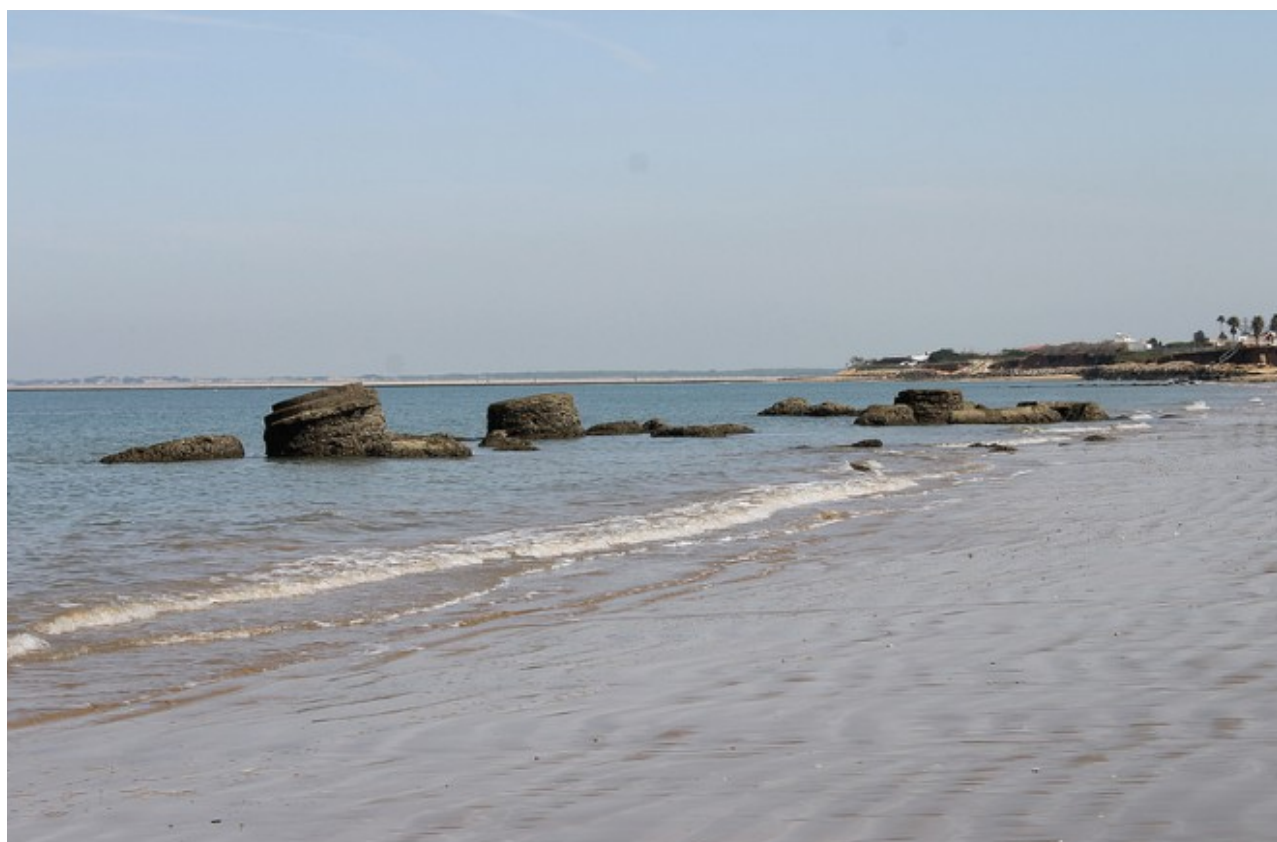
I wish no ill to anyone, and thus I wholeheartedly hope that this is just a *marketing hoax*; for this would be better instead, since a documentary presented as the “definitive discovery of Atlantis” yet full of serious mistakes, could only damage even further the academic and skeptic opinion on the matter, as well as the almost thirty years of earnest historic and scientific studies on the historic tale of Atlantis conducted by many other researchers, with endless efforts and sacrifices.

Based on the foregoing, I decided to contact *Michael Donnellan* himself, the anchor and executive producer of the documentary. I explain to him the aforementioned arguments with a very polite and cordial message, offering myself as adviser for the correction and review of the documentary, yet his response was totally unexpected. Donnellan answered stressing that “*his team does not comprise idiots,*” that they are “*competent professionals, from the best academic circles*” and that “*the structures were verified employing the most rigorous scientific methods worldwide*”. He himself “*had studied Archaeology at the University of Athens*” and, thus he claims, he is “*fully competent.*” And hence disregarding all evidence that proves him wrong. Such a shame.





Top: Screenshots of the remains of the Coastal Battery of El Paraqué, located between Chipiona and Sanlúcar de Barrameda, built in 1945. The visible ruins encompass four shafts (one for each Schneider 100mm cannon) with their typical cylindrical platforms for anchoring the artillery pieces. Next: details from one of the cylinders or drums placed in the center for anchoring the cannon. Note the metal bosses or bolts covered by a sea patina. This is why the laboratory analysis from Italy found metal and, thus, they assumed it was part of the same Atlantean technology that Platon mentioned when he describes the walls covered or plated with metal (with bronze or copper the outer wall, with tin the middle one, and with orichalcum the inner wall). Their scientific team (a well-reputed and experienced team, according to Michael Donnellan) concluded these were the remains of the Temple of Poseidon.



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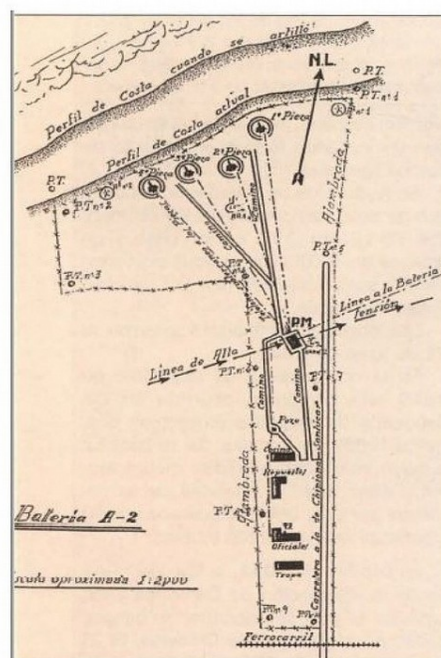
Ortofos aéreas y de satélite de la Batería de Costa de El Paraqué (Chipiona) desde 1954 (aún con los cañones) y plano de la misma con todas sus instalaciones, según Archivo Histórico Militar de Sevilla, documentación de la Comandancia Militar de Obras de Cádiz.



Ortofotografía aérea de 1956. Se puede apreciar aún la batería de El Paraqué en su estado funcional con sus cuatro cañones una parte de la costa que aún no había cedido ante el avance del mar. Como puede verse en las fotos aéreas y por satélite posteriores se trata de lo mismo.



Ortofotografía aérea de entre 1977 y 1983 donde puede verse como ya la línea costera se halla justo sobre las cuatro explanadas circulares de la batería que soportaban a las cuatro piezas de artillería.



Datos facilitados por el Coronel del Ejército de Tierra, Agustín García.

Lámina descriptiva de la Batería de Costa de El Paraqué (Chipiona) con todas sus instalaciones anexas. Archivo Histórico Militar

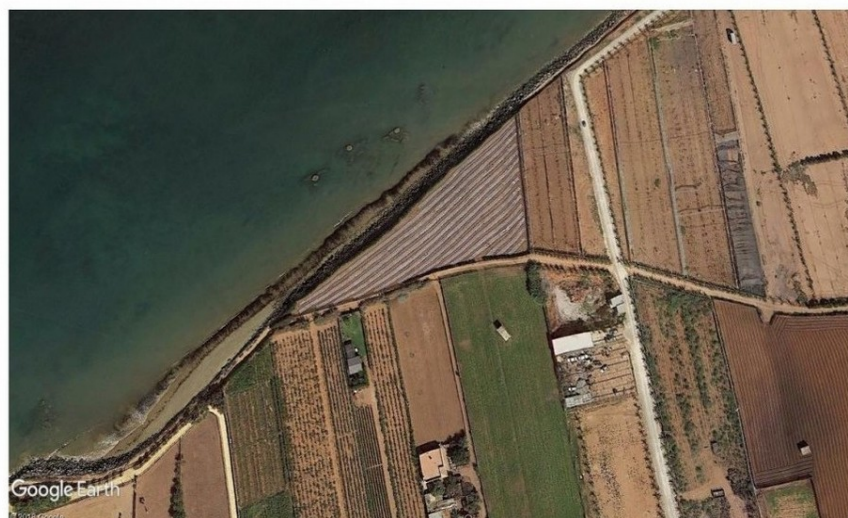
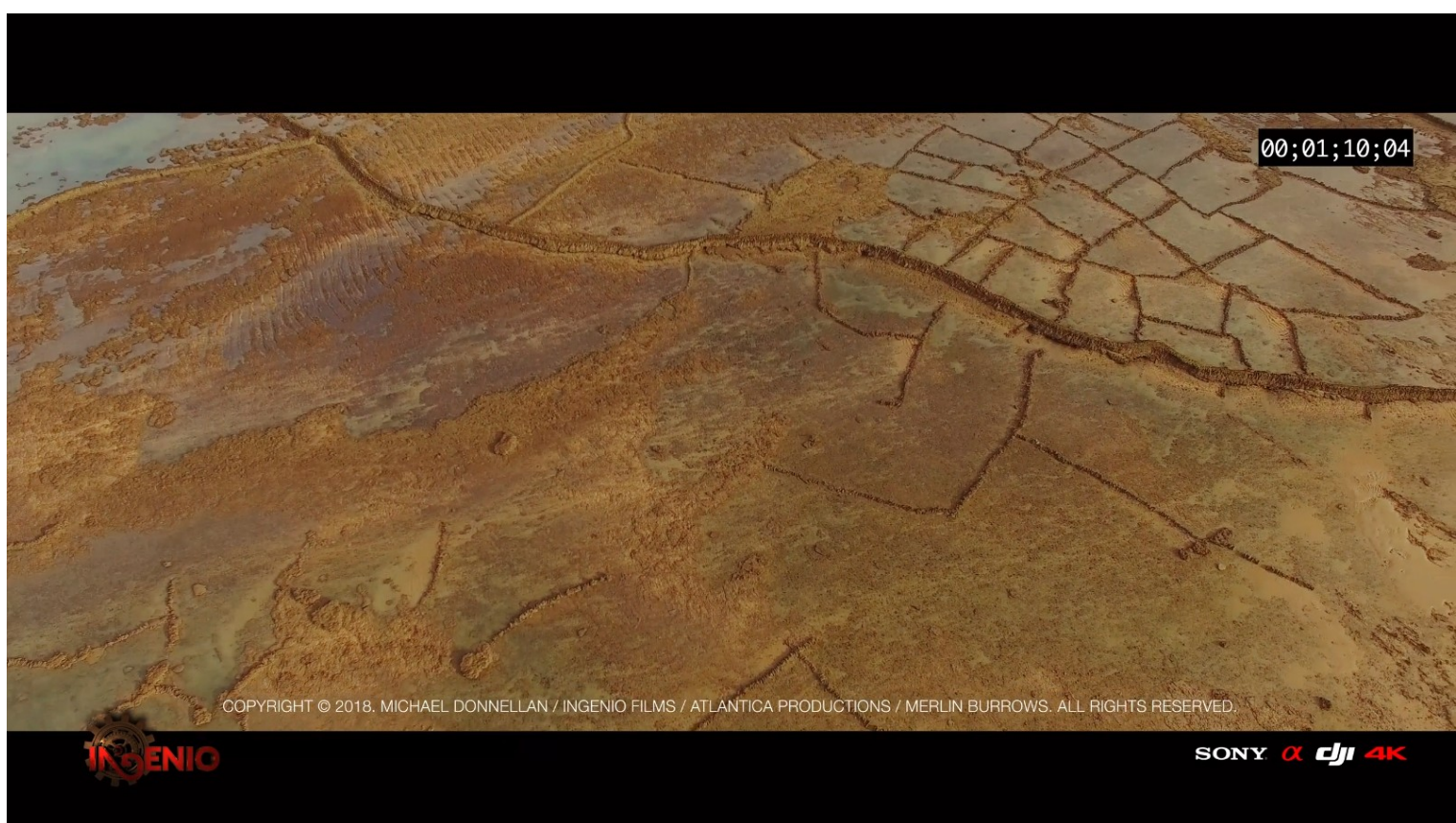


Foto por satélite de 2016. Se aprecia cómo la costa actual está algo más hacia el interior, quedando bajo el mar la parte donde se hallaba la batería con los cuatro anclajes circulares para cuatro cañones.



The three photos above show details of the low heigh fences from the fishing weirs of Sanlúcar de Barrameda and Chipiona, which allowed the sea and the marine fauna to go inside during the rising tides, and which are dated to the end of the Bronze Age or the beginning of the Iron Age. But Merlin Murrows and Ingenio Films firm believes are the remnants of the harbour wall of Atlantis.



GeaMap Observar, interpretar y recorrer el mundo Visores cartográficos Comparador Históricos Mapamundis

Visor de ortofotos aéreas de España en distintos años

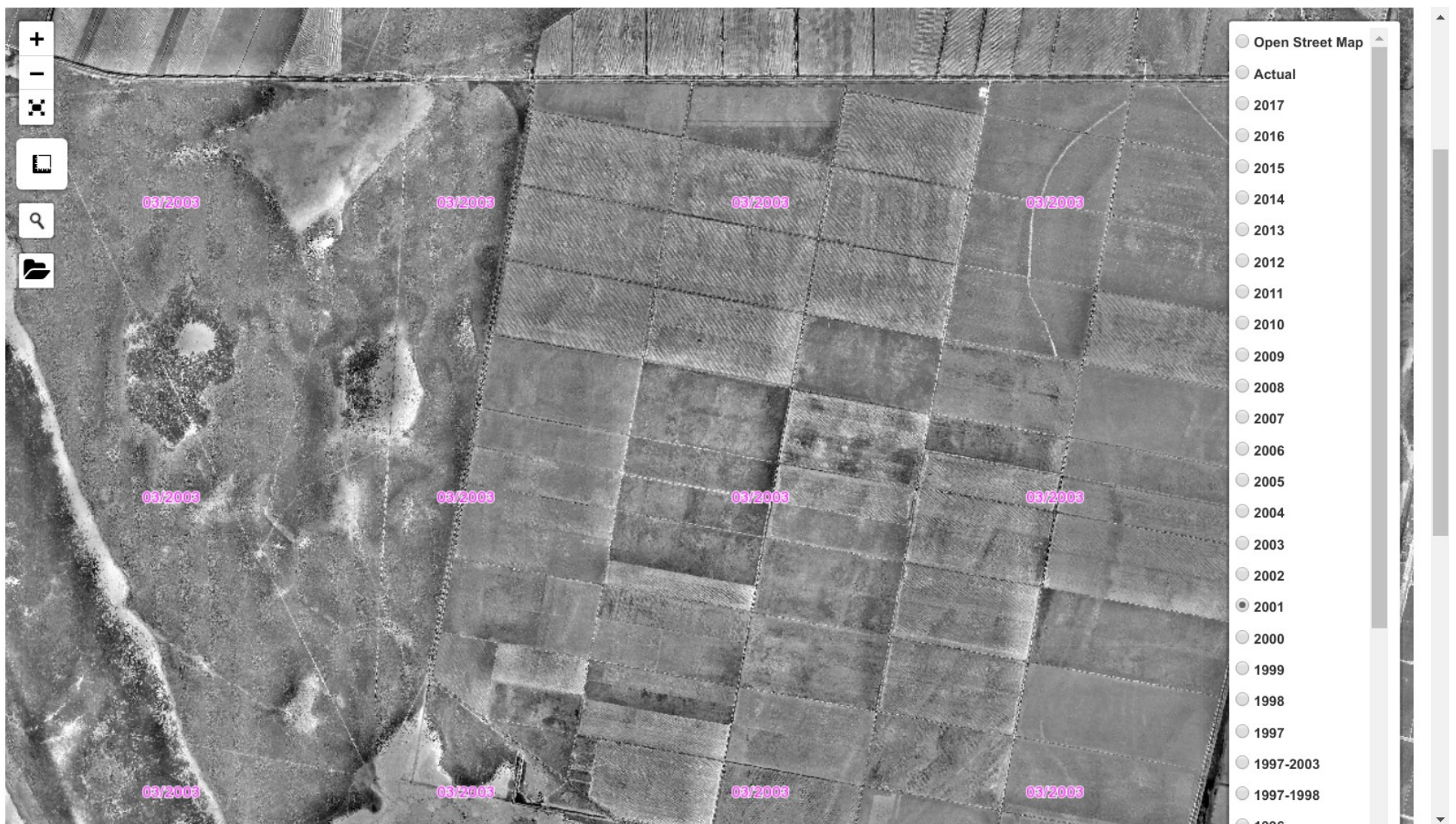


Top: Screenshot from the documentary *ATLANTICA*, with one of the three cornerstones on which the producers rest their blunt statement that they have discovered Atlantis, and on top of which they have imagined and reconstructed great edifices shaped as pyramid. These circular formations (bottom) have no relation with Atlantis or any other ancient civilization, and they are just artificial marshes or “lucios” built between 2004 and 2005 at Finca los Caracoles by the scientific technicians of Doñana, as part of an ecological restoration project⁴. Compare with satellite images before and after 2004, as showed in the following pages.

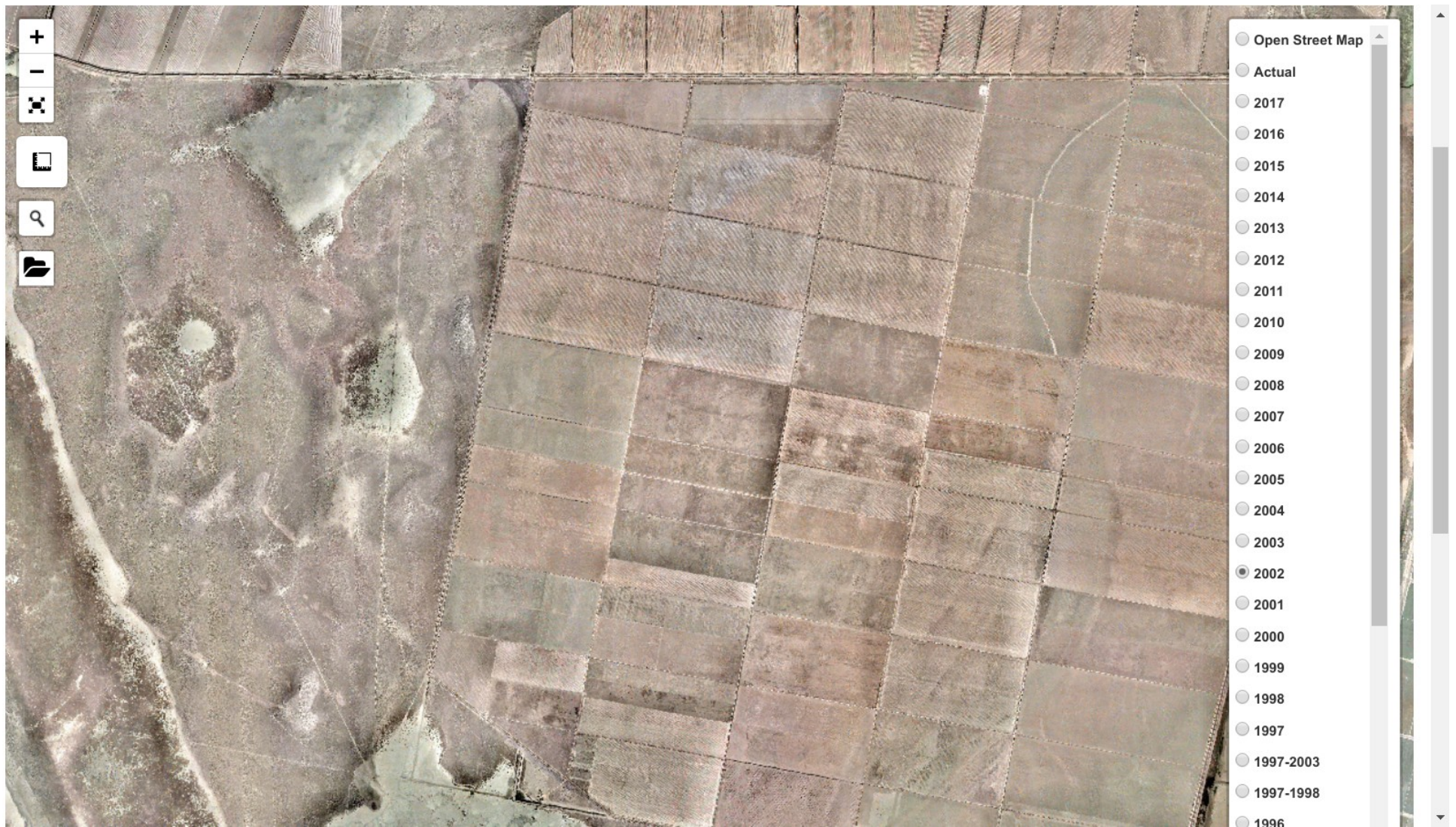
4 13/2005 (Research Project) “Ecología de restauración de la fauna y flora en la finca de Caracoles integrada en un marco de gestión adaptativa. Funcionamiento de los ecosistemas acuáticos y estructura y papel funcional de las aves. (Actuación nº 6 del Proyecto Doñana 2005)”. Green, Andrew J. Estación Biológica de Doñana, CSIC. At http://icts.ebd.csic.es/documents/20181/232080/ResultadosInvestigacionDonana_2009.pdf/0cf482db-adb6-4e06-b2a2-4ee3e4e46b7e, pp. 40-41. Cf. <http://enebada.eu/ecologia-de-restauracion-de-la-fauna-y-flora-en-la-finca-de-caracoles-regulacion-del-ensamblaje-de-las-comunidades-de-plantas-acuaticas-papel-de-la-colonizacion-de-los-procesos-de-competencia-y-fac/>.



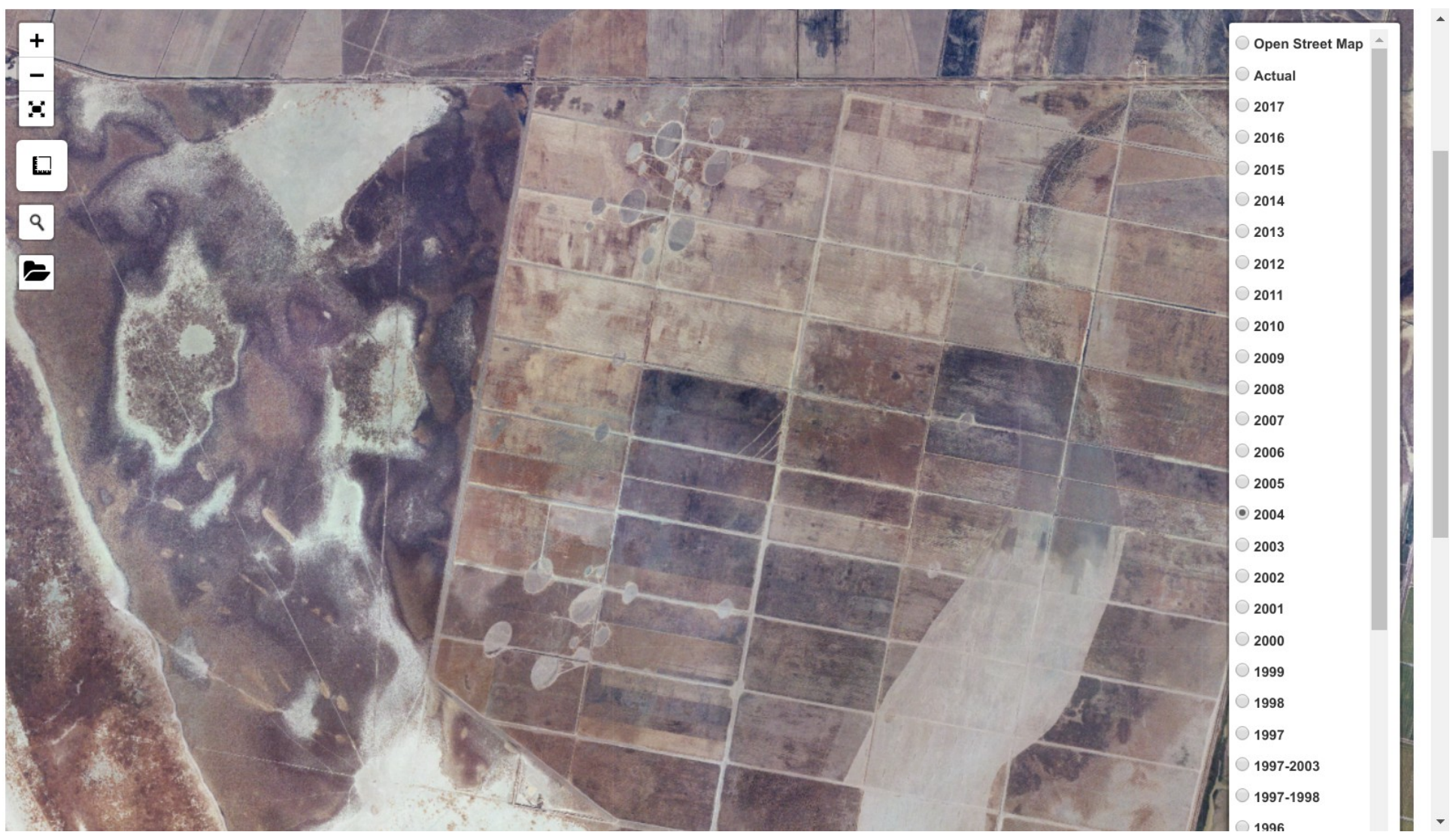
Date: 1998.



Date: 2001.



Date: 2002.



Date: 2004. The construction of the artificial marshes or “lucios” begins. Notice that they are not even half of the circles. The construction was completed in 2005, according to scientific reports.



Date: 2006. All circles can be properly seen, as the Project was complete done year before.



Date: 2008. The circles can be cleearly seen due to the photo being taken during the dry season.



Date: 2016.

These screenshots from satellite potos can be verified at: <http://geamap.com/ortofoto-espana#14/37.0481/-6.3209>

Proyecto Doñana 2005

Restauración hidroecológica de las marismas de Doñana



Proyecto Doñana 2005

Restauración hidroecológica de las marismas de Doñana

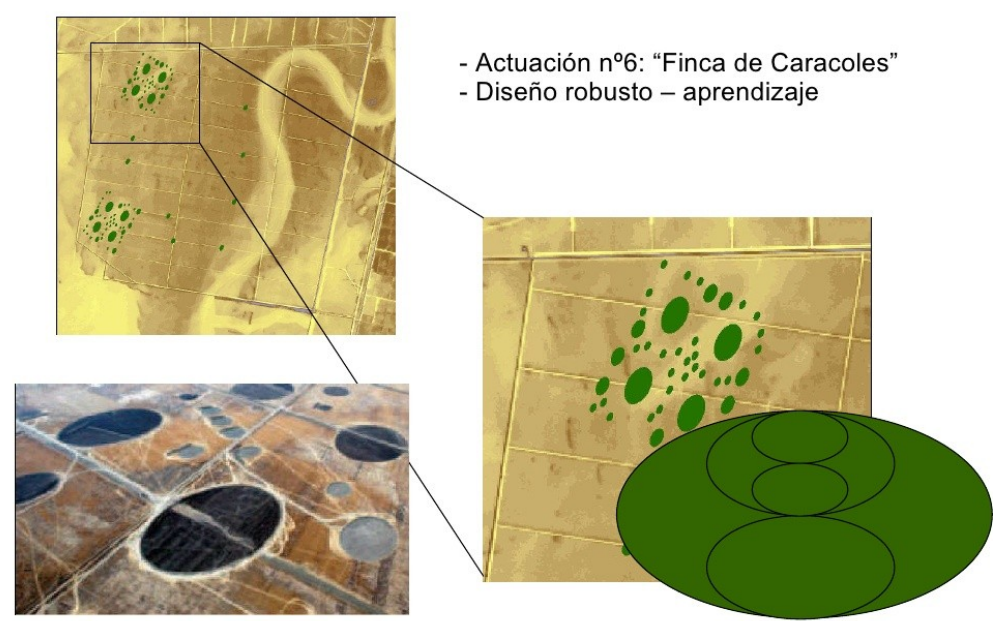


Figura 6: Localización de los bloques de lucios experimentales y terminología empleada para los lucios aislados.

Tabla 8: Nomenclatura empleada para la identificación de los lucios experimentales en la finca de Caracoles.

Número	Bloque	Grupo	Tamaño	Profundidad
0	N Norte	1	G grande	P profundo
1				
2				
3				
4	S Sur	2	M medio	S somero
5				
6				
7				
8	4	P pequeño		
9				
10				

La nomenclatura empleada utiliza el primer dígito para la numeración de los lucios por bloque y grupo, de norte a sur; el segundo dígito para el bloque; el tercero para el grupo también de norte a sur; el cuarto para el tamaño del lucio (Grande, Mediano, Pequeño) y el quinto para la profundidad (Profundo/Somero) (Tabla 8).

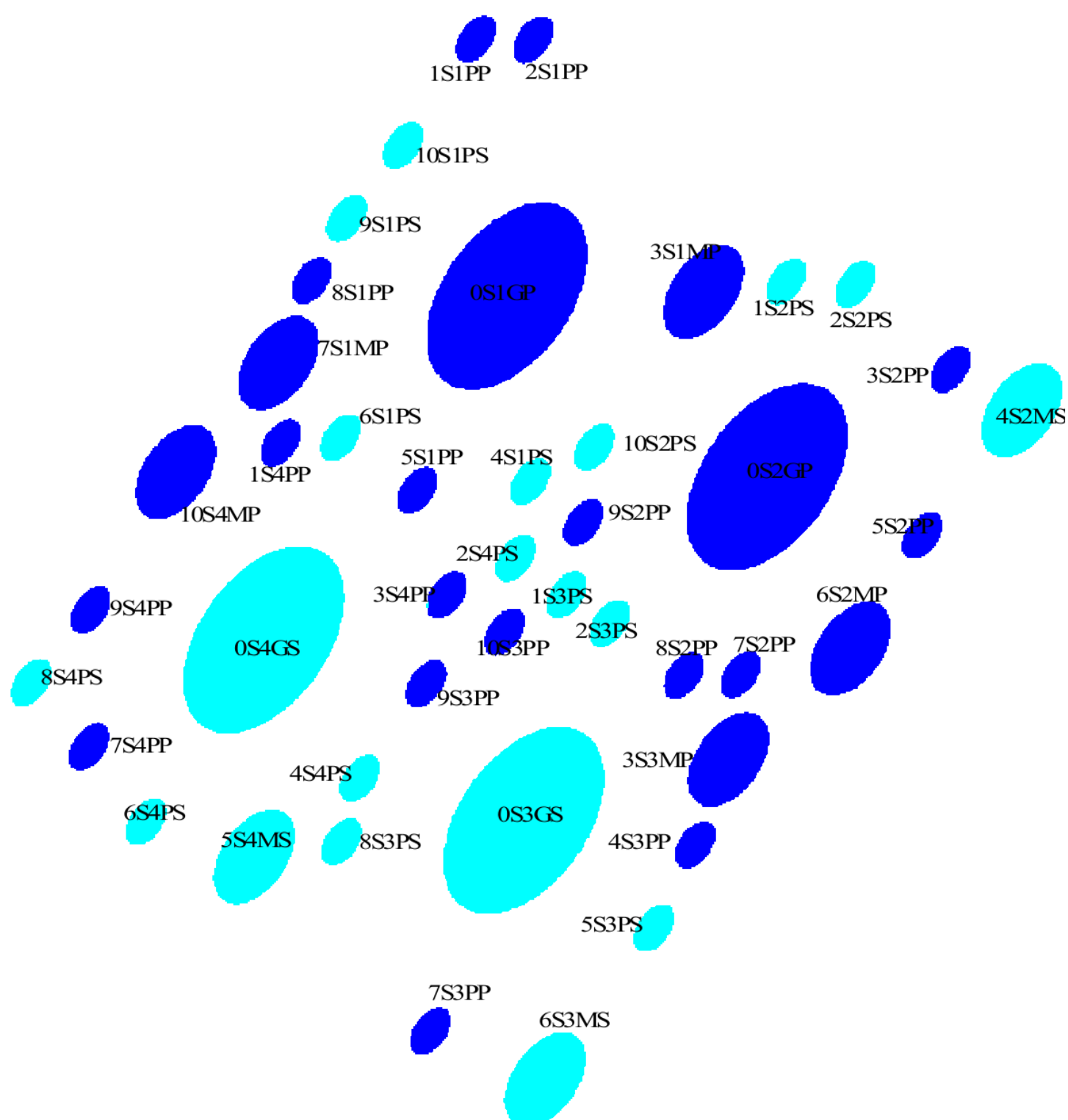


Figura 8: Nomenclatura de los lucios del bloque experimental Sur.

El presente ciclo hidrológico ha sido de extrema sequía con lo que no ha podido evaluarse la funcionalidad de los lucios. No obstante, en la imagen del 16 de febrero de 2005 puede apreciarse el encharcamiento alcanzado en algunos de ellos (Figura 9).

El diseño factorial de creación de lucios propuesto pretende, mediante réplicas en el espacio, contabilizar el efecto de la topografía, el tamaño y profundidad de los lucios y la distancia entre lucios, manteniendo las orientaciones de los ejes mayores de los lucios con respecto a los del entorno.

La propuesta de eliminación de catufos (canales de drenaje subterráneos distribuidos a lo largo de toda la finca) para valorar el efecto sobre la inundación en la finca ha quedado reducida a la rotura y tapado de algunas subparcelas tal y como se muestra en la Figura 10.

La red regular de puntos de muestreo de vegetación terrestre (composición y estructura) a lo largo de toda la finca ha comenzado a ser empleada para el seguimiento de la recolonización vegetal.

Por último, se ha diseñado también una red de transectos para el censo de passeriformes con objeto de valorar la recuperación de esta comunidad en paralelo a los cambios ocurridos sobre la vegetación y las zonas inundables (Figura 11).



Figura 9: Estado de encharcamiento en febrero de 2005 de los lucios experimentales. Detalle del bloque Sur. (RGB=453).



Screenshot with Michael Donnella indicated the Doñana's circular formations like traces of the Atlantis's cities, but they are just artificial marshes or "lucios" built between 2004 and 2005 at Finca los Caracoles by the scientific technicians of Doñana, as part of an ecological restoration project. Source: Bruce Blackburn - ATLANTIS – Love Sport Radio – Interview Segment NOV 2018 <https://vimeo.com/301910748>



Fantastical imagined reconstruction of Atlantis Metropolis, accord Merlin Burrows and Ingenio Films, above artificial marshes or "lucios" built between 2004 and 2005 at Finca los Caracoles by the scientific technicians of Doñana. Source: Bruce Blackburn - ATLANTIS – Love Sport Radio – Interview Segment NOV 2018 <https://vimeo.com/301910748>

Sources

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Green, Andrew J. Estación Biológica de Doñana, CSIC. At http://icts.ebd.csic.es/documents/20181/232080/ResultadosInvestigacionDonana_2009.pdf/0cf482db-adb6-4e06-b2a2-4ee3e4e46b7e, pp. 40-41, <http://enebada.eu/ecologia-de-restauracion-de-la-fauna-y-flora-en-la-finca-de-caracoles-regulacion-del-ensamblaje-de-las-comunidades-de-plantas-acuaticas-papel-de-lacolonizacion-de-los-procesos-de-competencia-y-fac/>

Proyecto Doñana 2005 (Actuación 6): http://digital.csic.es/bitstream/10261/65061/1/Seguimiento%20Donana%202005_2004-2005.pdf 13/2005 (Research Project) “Ecología de restauración de la fauna y flora en la finca de Caracoles integrada en un marco de gestión adaptativa. Funcionamiento de los ecosistemas acuáticos y estructura y papel funcional de las aves. (Actuación nº 6 del Proyecto Doñana 2005)”.

Tercera Memoria de la Encomienda de Gestión. Año hidrológico Investigador Principal: Fernando Hiraldo, at <http://docplayer.es/81866434-Tercera-memoria-de-la-encomienda-de-gestion-ano-hidrologico-investigador-principalfernando-hiraldo.html>, p. 169, with a photo of one of the artificial marshes or “lucios” at Finca de Caracoles.

A further evaluation of the documentary ATLANTICA by César Guardé-Paz

Let me start with some brief self-introductory remarks. I took my Ph.D. in Western Philosophy under Antonio Prevosti and Jordi Sales, two of Spain's greatest Greek Philosophy experts and, as for the later, one of the most important scholars of Plato in Spain. Although I later specialized in Comparative Philosophy (Greek and Chinese), I never stopped my interest and research on Plato and Ancient Greece. Naturally, I am the author of several academic papers covering Comparative Philosophy among other subjects, and I have received international awards in different universities in Europe and Asia. I have also published extensively in Western philosophy, a remark that should be noted given the bigoted condescension the field of Chinese Philosophy suffers in Western institutions. These publications include, for instance, Greek Philosophy and Philology (published in the scientific journal *Rheinisches Museum für Philologie*, the most important one in the field), or the German philosopher Friedrich Nietzsche, for whose commentary research project, conducted by the University of Freiburg, I have been appointed together with many other experts in the field.

I say all that not out of arrogance, but to show that I am well informed when it comes to Philosophy in general, and to the methodology and application of research in particular. For that reason, I am shocked by the previews of the so-called ATLANTICA documentary and the statements made in the media about the discovery of Atlantis. I am even more disheartened by the pride and *hubris* displayed in some personal comments about the scientific quality of the team members behind this discovery. Let's be clear: I could not care less about the academic achievements, certificates, or degrees of the "scientists" behind this presumed discovery. This is childish and immature, and shows either deep-rooted ignorance of the academic world, or utter malevolence. What I do care about is the accuracy of the data presented.

Little can be added to Georgeos Díaz-Montexano's excellent review of the three cornerstones of ATLANTICA. Everybody makes mistakes, even serious researches do, but it is only those who uphold the highest moral standards who are ready to accept they have been misled. All the evidences presented in the previews of ATLANTICA correspond to well-known artifacts, and none of them is either sunk under water, or buried underground. **The long walls of Atlantis** are not walls, but fences, as any archaeologist could tell. The walls of the naturally-protected city of Mycenae in Greece, which I had the pleasure of visiting three years ago, are cyclopean, gargantuan, in comparison. How can an empire that conquered and defy the whole Mediterranean Sea build such ridiculous walls in South of Spain? **The ruins of the Temple of Poseidon** are clearly artillery batteries from the Second World War Period. Any historian would tell you that. I have examined countless of these constructions in Spain, Greece, and Hong Kong, and the ruins in the images from the documentary are consistent with similar well-known ruins in the sites I have visited. The level of decay is also consistent. Finally, **the circular "holes" in Doñana** are nothing but artificial marshes. Anybody taking a plane through Dubai could see similar formations, organic farms, in the desert before landing. Did the Atlanteans also build the water projects of Wadi Rum, in Jordan? I am speechless.

Last but not least, the producers reconstructed a number of circular buildings in the shape of concentric pyramids on top of these artificial marshes. I can hardly stress the degree of lunacy and whimsical bizarreness behind this extravaganza. Plato did never – let me emphasize this–, *NEVER* speak of a civilization of pyramid-builders. Atlantis was a classical civilization similar to Greece or Rome in its architecture. Plato is crystal-clear about this. There is no relation between Atlantis and Egypt, or between Atlantis and pyramids across continents, and the only reason Egypt is mentioned as having preserved the tale of Atlantis is, according to Plato, because Egypt was the only civilization that survived the huge deluge that affected Atlantis –and Greece and all the Mediterranean peoples. It is my guess that the writers were inspired by the Cuicuilco Pyramid, a conical pyramid in Mexico that has been the target of too many pseudo-science and pseudo-history. ATLANTICA, then, gets closer to the absurdities of Erich von Däniken and the chicanery of Zecharia Sitchin, than to anything resembling a serious scientific production.

I have seen with despair my main field of studies, Chinese Philosophy, being hi-jacked by the Confucius Institutes, a political branch of the Chinese Communist Party. Recently, Nietzsche's "dangerous" ideas have been linked once more to Nazi Germany by politically motivated scholars and writers. It would sadden me deeply that the legacy of Plato, one of the most important and influential thinkers in the world, and whose philosophy shaped Christianity and Islam alike, was to be corrupted and abused in such a way by "scientist" or "scholars" who operated out of ignorance or malice.

Lest we forget, *amicus Plato, sed magis amica veritas*.