



# PaleoSeti MAGAZINE

The Magazine for Ancient Astronaut & Lost Civilizations Research  
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UPDATES ON THE

# GUADALUPE TILMA

SOUNDSTONES

ANCIENT  
TECH  
REVIVAL

EISENGRUBER  
PUBLISHING

PALEOSETI  
FAQ

EXTRAORDINARY DISCOVERY  
A GIANT'S RING  
OF THE INCA ERA



# Letter from the Editor

Dear Readers,

Recently a new show on Netflix has taken the documentary world by storm. Graham Hancock's "Ancient Apocalypse" is among the top ten shows on the streaming giant's website. Much to the dismay of many people working in the archaeological world. An article in the British newspaper "The Guardian" has called Ancient Apocalypse, "The most dangerous show on Netflix" [1]. Other archaeologists – who we have never heard about before – are coming out of the woodwork and plastering social media sites like Twitter with seemingly never ending critical comments and insults. They even call the show "racist". It seems that everything today that doesn't fit in the official narrative can be construed to be racist somehow. People who watched the show could just shake their head in disbelief to such allegations, as they are simply preposterous (especially when you know Graham Hancock and his family). That some – and I want to stress "some" – mainstream archaeologists and institutions will go to every length to discredit the Ancient Astronaut and Lost Civilization Theories is nothing new. My own research in the field is going on for about 30 years, and I'm pretty used to it. I have seen these people wanting to ridicule the theories, call them "unscientific" at first – now it is called "pseudo-scientific". Then, there was a time they tried to call them "pseudo" religious or even sect-like. None of this has worked. Now they are trying a different approach, by wanting to brand the theories "right-wing" or "racist". What is also new is the social media approach. Young, internet-savvy "up-and-coming" archaeology prodigies are hired (?) to post non-stop on Twitter, Facebook and other Social Media streams, seemingly 24/7. If you ask them about their field of work, you get some obscure niche-fields of archaeology



they are in, like Mr. Flint Dibble, whose main field is to study the development of farm animals in ancient Greece.

These University (publicly) funded "scientists-on-demand" have to take every opportunity to get their name out. Who can blame them? Not many read their works after they have been published. These niche works will mostly catch dust in some University library. Once the funding for their projects runs out, that is it for them.

These young Twitter-archaeology experts with a degree (or half of one) all have the same writing style, tone and, if you look at their profile photos, even look similar. They seem to share the same worldview, support the mainstream causes, appropriate for self-proclaimed politically correct members of society. What's more, they seem to have an unlimited amount of time on their hands to be on social media, which hints at the extent of their "scientific endeavors". I'm old enough to have a hunch: These are exactly the people who will start burning books if they would develop more power.

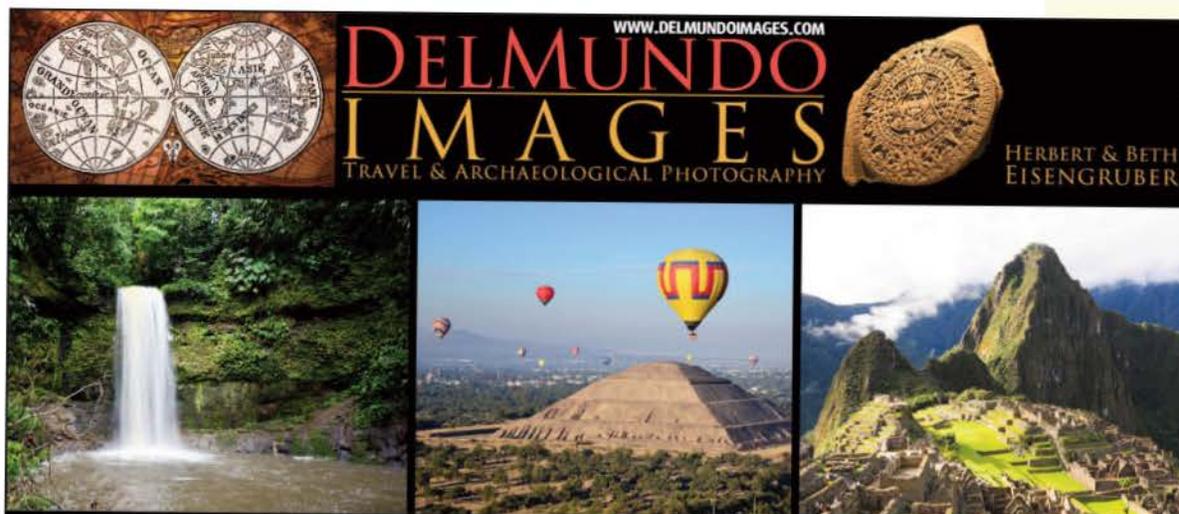
What does all of this mean for "alternative" researchers? Nothing. We will continue as before. The tremendous success of Graham Hancock's show proves that people are interested in our work, the artificial outrage about it, and that we are on the right track.

In addition, the many questions of what is happening to PaleoSeti Magazine and when the next issue is being published, is encouraging. The interest is out there. People get inspired by what we say. We are not perfect and make mistakes. Of course we do. We make mistakes because we think aloud and dare to suggest something new.

**Please note: Our email address has changed!** You can contact us: [paleosetimagazine@gmail.com](mailto:paleosetimagazine@gmail.com)

Sincerely Yours,

Herbert Eisengruber, Editor, Paleoseti Magazine



Benin bronze head. Misunderstood technology of virtual reality helmets?

Photo copyright Herbert Eisengruber



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If you like to contribute an article to PaleoSeti Magazine, **please contact us at the email address above** including a short description of what your article will be about. **The articles in this issue do not necessarily reflect the opinion of the publisher.**

EISENGRUBER  
PUBLISHING

# UPDATES ON THE GUADALUPE TILMA

Article by Herbert Eisengruber

Seven years ago - in Issue 5 of PaleoSeti Magazine [1] - I wrote about the “Guadalupe Image” or “Tilma of Guadalupe”, a mysterious depiction of the Virgin Mary, which appeared in the year 1532 on a cape of Juan Diego, an Indigenous member of the Mexican society of the time. In a series of events, several apparitions of the Virgin Mary took place, culminating in a miraculous appearance of the image in front of several high-ranking witnesses on Juan Diego’s coat or tilma. Ever since then, the tilma has become a centerpiece of Central America’s catholic belief and is worshipped by millions of people. The original image can be seen today in a dedicated church in Mexico City.

Over the decades, a lot of research has been done on this image, which has once materialized out of thin air without being painted. In 1979, a detailed photographic analysis of the image revealed reflections in the Virgin’s eyes, which confirmed the story of people present as it was handed down since the year 1532.

For many years, I wanted to know more about the image and thought about how I could do my own research on it. I visited the image in Mexico City to “scout out” the location where the image is displayed, how accessible it is and how close one could actually get without special permission which is not even granted to most high-budget TV teams.

The first time I visited the image in Mexico City, I was immediately struck by its appearance and the rather

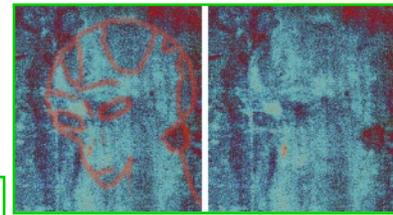
[Bottom] The Tilma of Guadalupe photographed in regular light exhibits the typical color palette of an infrared photograph.

[Right] Infrared color palette as downloaded by the site [www.color-hex.com/color-palette/44239](http://www.color-hex.com/color-palette/44239)

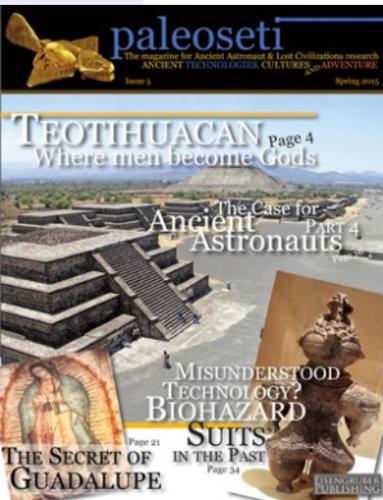


odd colors. Until then, the majority of my professional career evolved around photography and its many nuances, and I was especially intrigued by the possibility of the image being not painted, as tradition tells us. If that were correct, the only other scientific conclusion would be a photographic process of some sort.

At first sight, the image's appearance – especially the colors - immediately reminded me of a photograph taken in the infrared spectrum (see the color palette comparison on page 4). The other odd thing was the incredible rendition of the clouds surrounding the Virgin along with her "halo". In my opinion, this showed much more detail than artists usually painted or concerned themselves with during this time, especially painting a depiction of a Holy figure.



The Tilma of Guadalupe as seen in 720nm infrared light. This wavelength reveals the detail of a enigmatic head similar to ancient figurines in e.g. Ecuador. Copyright Herbert Eisengruber



### Initial research with infrared equipment in 2015

A plan formed in my head, and in 2015, I returned with specialized equipment to photograph the image of Guadalupe in infrared light to see if anything unusual could be detected. I encourage the reader to download and read my article in PaleoSeti Magazine Issue 5 [1], in which I published my findings. The resulting images from this research revealed details in the clouds

of the image I had not seen before, but most astonishingly, on the right side of the image right on the edge, one can clearly see a face with unusual eyes and some form of a head cover or helmet. This was one of the same faces that appear in different shapes and forms in the museums of different cultures of the world, but especially in Latin/South America.

The article caused quite a stir, and I received quite a bit of response from all around the world from people interested in the subject. The responses were overwhelmingly positive and encouraging.

At the end of my article in 2015, I described the equipment I used. The camera was an modified DSLR with a specialized 720nm infrared filter in front of its sensor. I specifically fitted an infrared filter in the wavelength of 720 nano meters (nm). 720nm is a very interesting wavelength as it is still close enough to human vision, yet already close enough to the

infrared spectrum that the details it captures are no longer visible for most human beings.

Before my research on the Tilma of Guadalupe – as it is mostly known – it was my hypothesis that apparitions are a technical phenomenon based in science by people – let's call them Extraterrestrials - whose purpose it is to "gently influence" certain parts and aspects of society throughout history. These "apparitions" change over time in their nature and appearance in order to adjust to the individual belief systems or technically advanced stage of the target group. The technical background may or may not stay the same over time. This is something we have to find out through systematic research. After my research on the Tilma, my hypothesis was strengthened.

At this stage, it is clear to me that many of these apparitions are technical projections of some sort. These projections happen near the visible range of the radiation spectrum. In the case of what we call "apparitions of the Virgin Mary", genuine sightings [2] often follow a similar pattern:

- Seers or "chosen" people are contacted – or warned - before the actual sighting.
- The seers are often very young, mostly children. The reason for this is simple: Young people have better, more flexible eyesight. As biology is never the same, some individuals can actually see more into the infrared and/or ultraviolet spectrum compared to others. With a technical projection in a wavelength only the seer(s) can see, the projection would stay invisible to others.
- The seers are given a somewhat cryptic message, which is more or less religious in

nature. Yet, the REAL message is not the message itself, but the apparition that can be examined. If we can conclusively deliver proof that the apparitions are based on technology (albeit far more advanced than anything we could produce today), we can combine that knowledge with the actual message and maybe understand it better.

- In rare cases, some sort of physical proof stays behind. In the case of the apparition of Guadalupe, it is the Tilma.

### More research on the Tilma

Scientific work is not always easy for private researchers. Specialized equipment is expensive and getting to the world's biggest mysteries to do research locally equally so. The hundreds of "armchair researchers" popping up on Twitter and Youtube doing "research" purely by stealing other people's photos and videos without giving credit to the originators attest to that.

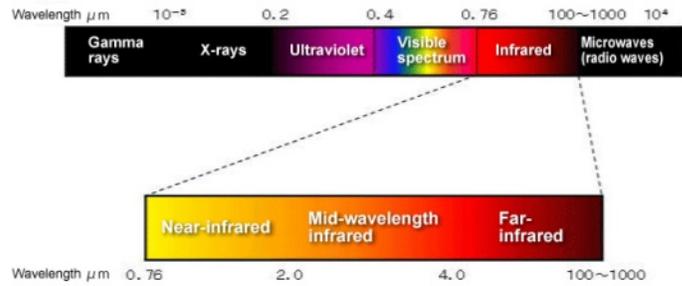
This is the reason private research takes some time – sometimes years – to be advanced. It is a constant process of filling the bank account back up to do the next trip while working full time and participate in regular life. This is the reason it took us – my wife and myself – four years to return to the Tilma of Guadalupe in an attempt to examine the image more. This time I took different photographic equipment in order to get – literally – more of a invisible spectrum out of my images.

I wanted to know if the image of Guadalupe holds more secrets in other wavelengths of infrared. For this purpose, I had to use a different camera setup, as the camera I used before was "locked in" at 720 Nano Meters (nm).

### The technical

This time I decided to convert a camera differently compared to the DSLR I used before. The new camera had a built in zoom lens with more telephoto capability. I converted the camera to what is called a "full spectrum" device. Every consumer camera (no matter which one) comes from the manufacturer with a filter mounted on top of its sensor. The purpose of this filter is to let only visible light to the image sensor and cut out the ultraviolet and infrared portions of the light.

### Wavelength regions in electromagnetic spectrum



Top: Wavelength regions of the electromagnetic spectrum. Source Wikipedia; Author: Unknown.

Without this filter – called a "hot mirror filter" - digital images would look very awkward with false colors. A digital camera's sensor is much more sensitive to invisible parts of the light compared to our eyes. The idea behind a full spectrum conversion is that the camera can now be customized for different wavelengths and therefore different purposes. Instead of the filter sitting on top of the sensor and not removable, a filter for specific wavelengths can now be mounted in front of the lens. The advantage of a setup like this is that you can change filters and in essence have an infrared, ultraviolet, or even a

Below: Technical setup for the research on the Tilma in 2019: Full-spectrum converted Panasonic Lumix camera with strong zoom and stabilization capabilities, several filters including 720nm and 850nm infrared filters which are mounted in front of the lens via adapters. Since the environment in which the Tilma is being displayed doesn't allow the use of tripods and the 850nm infrared filter is very dark, photographing the Tilma poses an extreme challenge.



"regular" camera. Using the camera without a filter makes it "full spectrum" meaning the image displays the visible light spectrum plus the full range of the sensor's sensitivity in the ultraviolet and infrared light.

I wanted to know how the Tilma of Guadalupe looked through an infrared filter shifted more towards the

infrared side.  
For that purpose, I mounted an 850nm infrared filter. This was the most practical choice for the physical situation surrounding the Tilma of Guadalupe. The more a filter is shifted into the infrared spectrum, the darker it becomes, resulting in longer shutter speeds which in term can quickly lead to out-of-focus images.



Far top: The original 850nm infrared image before adjusting color, contrast and detail.

Top: The Tilma of Guadalupe photographed in 800nm infrared wavelength. No more colors are visible in this wavelength, many details are no longer visible as well. As the camera has to increase ISO in order to compensate for the extremely poor light, more image noise is visible. Yet, in this wavelength the original images lighting conditions become apparent. Photos copyright: Herbert Eisengruber

As the environment in the church is already quite dark, a darker filter beyond 850nm would just not be practical. The solution would be using a tripod, but in the Cathedral where the artifact is displayed is a busy place, and it is ill advised to set up a big tripod for the looks and dismay it causes. This is a most Holy place for many people, and it is a matter of respect to be humble and inconspicuous. Big tripods also lead to officials moving in and potentially banning any further activities.

Yet, the 850nm filter is sufficiently different from the 720nm filter we used in our research before, and our new camera had strong image stabilization. A side effect of using infrared filters beyond 720nm is that you lose all other color information, leaving you with a monochrome image. It doesn't really matter what color you view the image in (the original would be a deep purple), but for a more pleasing viewing experience, I converted those images into a grey scale/black and white.

The results are quite interesting! It becomes immediately apparent that at this infrared wavelength (850nm), many details of the image have disappeared. This is especially visible at the face of the virgin, which shows hardly any features like eyes, nose or mouth. In this wavelength, the face of the image is almost like it is out of an eerie horror movie. In addition, the fine details in the Virgin's dress are no longer visible.

The stars on the Virgin's cape are also completely gone. On the other hand, this wavelength emphasizes the parts of the image believed to be drawn or painted over later. You can clearly see this, as the bottom (the "angel" holding the crescent moon) is much darker than the rest of the image. As far as I'm aware, this is the first time the image was photographed in this wavelength. Here, we can clearly distinguish the parts of the image that I think is an infrared photograph and the parts that have been painted later to fit the religious iconography of the time. This is the case with the "hair" or generally dark area around the face and the tassels around the waist where the hands are folded.

During our last examination of the image in 2015 with a 720nm infrared filter, we also made a curious discovery on the right side of the image. It clearly shows a head with big eyes or goggles in the background of the image. Similar depictions of "the gods" or "supernatural" beings are found in many ancient cultures around the globe. If I'm correct, and the Tilma of Guadalupe is a form of infrared photograph – a sophisticated giant infrared polaroid if you will – could it be that the head on the right of the image is a photograph of one of these "gods" in action? Did they use technology that was easy

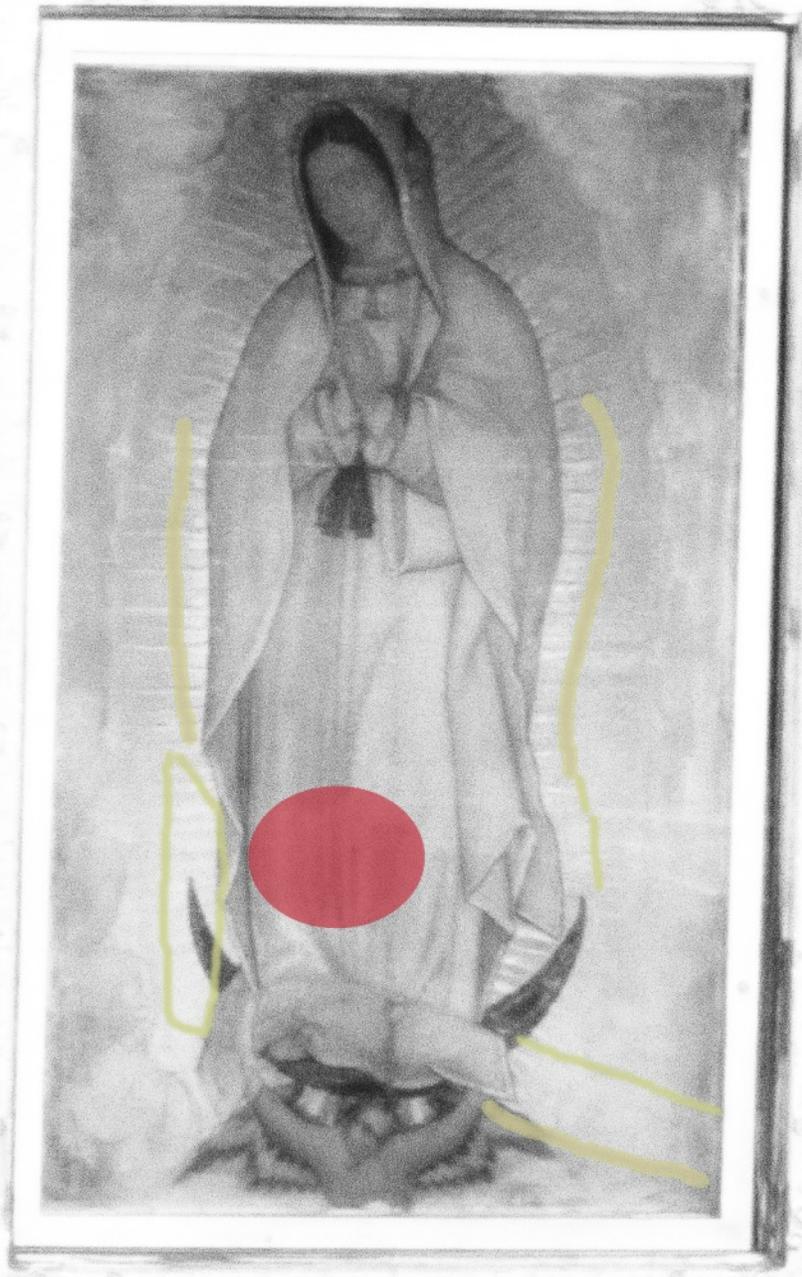
**LOCATION OF  
INFRARED LIGHT SOURCE**

**STRAY INFRARED LIGHT  
VISIBLE IN 800 NM**

*Right: The 850 nanometer infrared photo reveals that there was a light source behind the apparition (projection?) at the moment the image was created. Light rays and stray light are visible in a halo around the lower 2/3 of the apparition. The yellow/brown markers show the stray light.*

*Far bottom right: Detail of the corona showing the gold color flaking off.*

*Photos copyright: Herbert Eisengruber*



enough for local humans to activate, but sophisticated enough to pass as a “miracle”? Figurines I was able to photograph in a museum in Ecuador have an eerie, but stunning resemblance to the head on the Tilma. See images on page 5. Yet, the most amazing discovery that the 850nm infrared photos show is that there was a light source behind the “Virgin”! As it turns out, this source was not perfectly in the middle, but was shifted to the lower left (from an observer’s point of view). That is why the top half of the image is darker compared to the bottom. This must have been a rather intense light source, which worked in conjunction with a light source in the front. This same technique is still used today in professional studio photography! Two synchronized flashes are triggered in front and in the back of the subject simultaneously. You probably

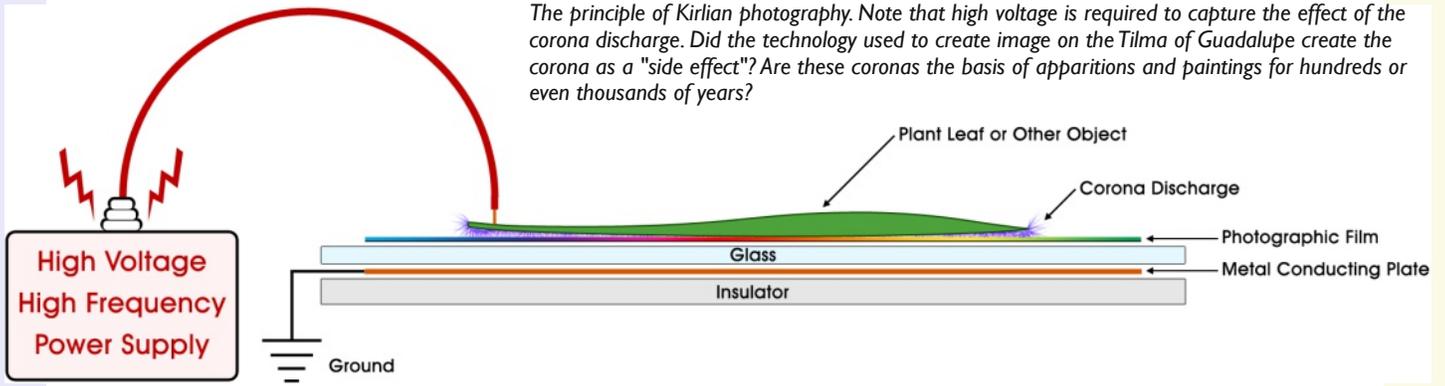
layers of the image’s creation process. It took me several years of careful examination of the image, and I think I’m closer to understanding its creation process. What I can’t fully explain is the technology used to create it. I know this much, though: It was an incredible technological feat to do so. To create an infrared image, capturing – what I believe – was a projection created in infrared light with multiple infrared light sources on a life sized scale is an amazing achievement. To do it on

have seen this technique yourself the last time you got your passport photo taken. If my theory of the Tilma being an infrared photograph is correct, all of this (two flashes going off) would have happened without anybody present even realizing as this happened with infrared light invisible to the human eye.

The image taken in the 850nm infrared wavelength also shows that the image on the Tilma cannot be a painting! The lighting is just too perfect for any artist to paint in this manner, without “seeing” the paint in this wavelength! The rays coming from the middle of the image are unevenly lit, just as you would expect from artificial light sources like (infrared-) flashes. The amazing part is that you can’t see the effect on the Tilma in normal lighting. Using different filters in different wavelengths is like peeling back



The principle of Kirlian photography. Note that high voltage is required to capture the effect of the corona discharge. Did the technology used to create image on the Tilma of Guadalupe create the corona as a "side effect"? Are these coronas the basis of apparitions and paintings for hundreds or even thousands of years?



a fabric manufactured in the 1500s and – as a side effect – preserve it for that many years is simply incredible. What makes it more astounding is the fact that - according to the recorded story - all of it was done with technology that can be handled by “locals” and that neither part of the technology was visible or known to them. Juan Diego was convinced that he simply collected “flowers” in the Tilma, brought them to the bishop and unwrapped them in front of selected people [3]. We always have to keep in mind

that we can only understand technology that we have developed ourselves. At least in theory. That is why we are probably only starting to understand the technology behind the Tilma’s creation.

Which brings me to the next point of observation. The “halo” or “aura” that surrounds the image of the Virgin. If we look more closely at the rays coming out from behind the Virgin, we see that the gold paint is flaking off at many spots. It becomes clear that the gold paint was put on afterwards for artificial effect and has nothing to do with the original image. Yet, while the gold color is not original, it was put on original “rays” to enhance the effect. You can see this quite clearly in the photo on the previous page. Behind the gold color that has already flaked off, there are clear gaps in the “clouds”, indicating that the original rays have not been drawn on. The rays – albeit not in gold color - have always been a part of the (infrared) photograph. So what photographic effect could the rays of the image on the Tilma show?

One possibility is something like the so-called “Kirlian Photography” effect.

*“Kirlian photography is a collection of photographic techniques used to capture the phenomenon of electrical coronal discharges. It is named after Semyon Kirlian, who, in 1939, accidentally discovered that if an object on a photographic plate is connected to a high-voltage source, an image is produced on the photographic plate. The technique has been variously known as “electrography”, [2] “electrophotography”, “corona discharge photography”*



Photo copyright: Herbert Eisengruber

Image source: Wikipedia, Author: Science now



Corona discharges in animate and inanimate objects. Top left: A human finger. Right: A spoon. Top right: Corona discharge as captured by the Guadalupe Tilma in 1532 and later overlayed with gold color (now slowly coming off).



(CDP),[4]  
"bioelectrography",  
"gas discharge  
visualization (GDV)",  
"electrophotonic  
imaging (EPI)", and,  
in Russian literature,  
"Kirlianography". [4]

Since its discovery and through technical advances in the photography sector, Kirlian images have been easier to create and by many more people. While even in the 1980s Kirlian images required a laboratory-sized setup, they are relatively easy to do today. Software developer Adobe (best known for its software Photoshop) has an article on their website talking about how the interested photographer can create Kirlian images at home. [6] This can be a completely analog process where actual film is needed. Since we are most likely looking at the Tilma as some sort of photographic film (the cloth of the Tilma was most likely chemically coated to create the image and preserve the fabric by the "flowers" Juan Diego was ordered to collect and carry by the apparition) [1], this photographic technique is an excellent candidate for the effect we see on the Tilma.

If we study modern images of animate and inanimate objects taken created by the Kirlian technique, we can see close similarities to the corona around the Virgin.

Since we talk about a corona (note: this has nothing to do with the dreaded virus!), we have to note that the corona discharges around high voltage equipment has been known since the early days of electricity research.

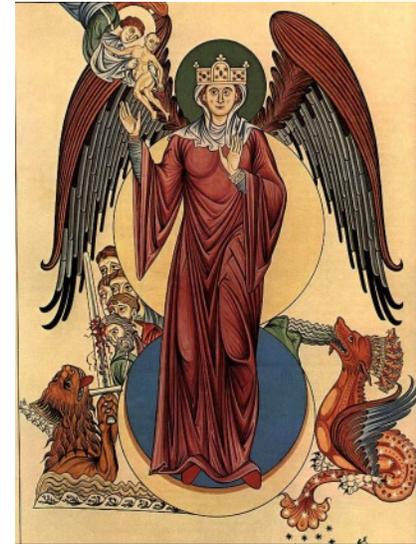
Is the corona – or rays – around the Virgin a simple by-product of the projection, which has no doubt a high voltage power source?

Today, with the results of examining the infrared

**After publishing my first article in 2015, there was also criticism of course. There were those who thought I made the images up or altered them. This has to be expected in this time of social media and misinformation. It is my hope that my readers know by now that I try to be open, honest and – most importantly – I do my research as scientific as I possibly can. I use my own photography and if there is ever any doubt of the authenticity of my images or data, I encourage you to contact me so I can clear up any doubts. Better yet, go to the site and have a look yourself! Get off the couch and social media, book a plane ticket to Mexico City instead of Cancun. The technology I use is in the articles, replicate and see for yourself. Please share your findings.**

I know what critics will tell me about these "rays". They are a common denominator of iconography of the Virgin Mary at the time. If we look at depictions from e.g. Germany around the same time (ca. 1530), we will see similar halos or rays. Yet where do those halos or rays come from? Are they purely artist's expressions, or do they reflect something "real"? Did somebody start to draw what somebody else had seen

photos in the 850nm range, we can even tell were the projecting equipment was located: On the lower left edge (from an observer's point of view) of what we call today the "Tilma of Guadalupe".



Top: "The Woman of the Apocalypse. (Hortus Deliciarum), the first known depiction of a apparition. Note the wings and the feathered serpent bottom right. Source:Wikipedia

**My research on the Tilma of Guadalupe in the last 7 years has let me to a deeper involvement into the subject that I would have ever thought possible. What started out as a simple investigation of taking some infrared images of a mysterious artifact has transcended into something like a "Pandora's Box" for me. Since then, I started to look into similar cases all over the world. I hope time will allow me to publish the results of this research in a publication larger than a magazine article. Once published, I hope these results will amaze you as much as they fascinate me.**

or did somebody draw something and all others simply copied it? What was there first, the chicken or the egg? Let us have a look at the "egg", which is considered the "grandmother" of all such depictions of the Virgin. Created around 1300, the "Hortus Delicarium" is considered the first image of its

kind [see above]. As you can see, in this earliest depiction, the "halo" or "aura" is completely stylized as a simple circle around the body. It is even hard to see, if this is supposed to be a "halo" and not a sun.

However, what if these depictions are not just artist's interpretations, but real events that "seers" described to the artists? As I said before, I am convinced that certain people who had a natural ability to see into the infrared spectrum were chosen to witness these technical events – sorry - apparitions. They reported what they saw to an artist who in turn created the artwork. I'm convinced that the religious artwork followed the apparitions, not the other way around. Yet, the Tilma of Guadalupe is different. It is a **Photograph** of what happened, which makes it one of the most amazing artifacts of all time. A photograph of an event that inspired iconographic art for many years to come including today. However, this is a different story, which I would like to tell you in much more detail at another time.

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[1] Eisengruber, Herbert; "The Secret of Gaudalupe" PaleoSeti Magazine Issue 5

[2] Only very few apparitions are, what I consider, genuine respectively not man-made. Unfortunately, many apparitions have been invented out of religious

fanatism or plain greed in order to push tourism in an area.

[3] Fischinger, Lars: "Nicht von Menschenhand - Das Wunder von Guadalupe"; Die Silberschnur Publishing, 2007

[4] [https://en.wikipedia.org/wiki/Kirlian\\_photography](https://en.wikipedia.org/wiki/Kirlian_photography)

[6] <https://www.adobe.com/de/creativecloud/photography/discover/kirlian-photography.html>

Further reading:

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Fiebag, Johannes und Peter: "Zeichen am Himmel - Ufos und Marienerscheinungen", Ullstein Publishing 1997

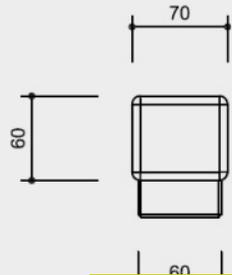
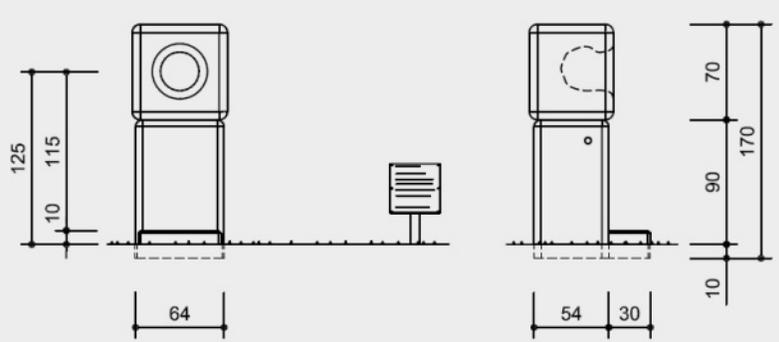
Trovellesi-Cesana, Luca; Ciucani, Flavio; "Guadalupe, a living image", Studio 3 TV Production

*The place of the Guadalupe apparition today. Unfortunately over the years, many additions and alterations have been made. Photo copyright Herbert Eisengruber*



# SOUNDSTONES

## ANCIENT TECH REVIVAL



Top left: Commercial, modern "sound stone" technical drawing [9]. Right: Drawing of an unknown carving from the ancient site of Tiahuanaco, Bolivia. [10]

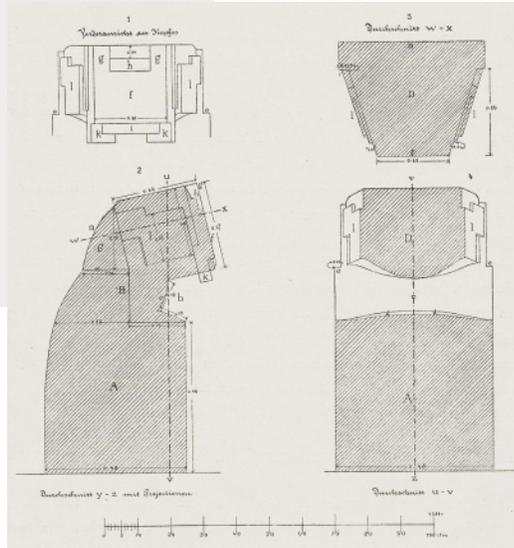
Article by Herbert Eisengruber

In Issue 17 of PaleoSeti Magazine [1], I described an unusual situation during a visit of the reconstructed site of Goseck in Eastern Germany. On the day of our visit, the reconstructed circle of wooden poles was hit by strong winds. The sound inside the circle was quite incredible. It was a mixture of whistling and hissing sounds of wind "brushing" through the wooden poles. I have been in the woods many times during winds like these, but I have never heard something even remotely close. It was obvious that this sound effect was caused by the artificial arrangement of the poles compared to the random arrangement in the woods.

Standing in the middle of the circle and listening to the whistling sound was fascinating enough, when all over sudden a completely different sound emerged. This was different, a deep humming sound that occurred only occasionally. At times, the humming sound was so strong that you could feel it all over your body. It was clear that this effect was not "magic", but a certain resonance frequency, created by the wind hitting the wooden poles.

This amazing effect was so strong that it let me to the conclusion that this might have been intentional by the ancient architects who designed these structures in the first place.

Sound effects in and around ancient structures have been explored before. There is a whole field of archaeology called "Archaeoacoustics" [2]. If you visit ancient sites around the world, you will experience quite often curious sound effects pointed out by local guides or you will simply experience them yourself. One of the most outstanding sites in the world



known for unusual archaeoacoustics effects is the Saflieni Hypogeum in Malta, a Unesco World Heritage Site. [3, 4, 5, 6]

*"A prehistoric necropolis yields clues to the ancient use of sound and its effect on human brain activity.*

*Researchers detected the presence of a strong double resonance frequency at 70Hz*

*and 114Hz inside a 5,000-year-old mortuary temple on the Mediterranean island of Malta. The Hal Saflieni Hypogeum is an underground complex created in the Neolithic (New Stone Age) period as a depository for bones and a shrine for ritual use. A chamber known as "The Oracle Room" has a fabled reputation for exceptional sound behavior.*

*During testing, a deep male voice tuned to these frequencies stimulated a resonance phenomenon throughout the Hypogeum, creating bone-chilling effects. It was reported that sounds echoed for up to 8 seconds. Archaeologist Fernando Coimbra said that he felt the sound crossing his body at high speed,*



Top: Photograph of the Hypogeum of Hal-Saflieni made before 1910  
Source: Wikipedia, Photo: Richard Ellis

leaving a sensation of relaxation. When it was repeated, the sensation returned, and he also had the illusion that the sound was reflected from his body to the ancient red ochre paintings on the walls. One can only imagine the experience in antiquity: standing in what must have been somewhat odorous dark and listening to ritual chanting while low light flickered over the bones of one's departed loved ones.

Sound in a Basso/Baritone range of 70 - 130Hz vibrates in a certain way as a natural phenomenon of the environment in the Hypogeum, as it does in Newgrange passage tomb, megalithic cairns and any stone cavity of the right dimensions. At these resonance frequencies, even small periodic driving forces can produce large amplitude oscillations because the system stores vibrational energy. Echoes bounce off the hard surfaces and compound before they fade. Laboratory testing indicates that exposure to these particular resonant frequencies can have a physical effect on human brain activity." [6]

At Tiahuanaco in Bolivia, I witnessed one of these ancient sound effects myself. There is a megalith standing there with a curiously shaped hole in its upper half. Since Tiahuanaco was poorly "reconstructed", it is hard to tell what part of the structure it once was. If you get close to the

be possible. This requires planning. Today this feat would not be possible without computer-aided design.

Years later, I came across another curious stone similar to the one in Tiahuanaco. This time it was a Roman stele, now located in the LVR Museum in Bonn, Germany. The hole in this stele was carved in a similar way compared to the megalith in Tiahuanaco with the exception of one side being carved into what can be described as a crescent moon. On the bottom of the stele, there is a carved bull. The bull and the crescent moon are part of the symbolism of the Roman "Mithras" cult, a mysterious and not fully understood Roman deity [7], which seems to have its roots further back in time than the Roman empire.

The description of the stele was simply, that the hole in the stone was carved to place an oil lamp or candle in it to illuminate the crescent moon. This makes absolutely no sense, as the years of candle/oil lamp burning would have left visible soot on top of the hole. Yet, none is visible. So was this intended to be a "sound device"? Sure enough, talking from behind the stone and listening on the side of the crescent moon shows a clear alteration of the voice, albeit not as dramatic compared to the megalith in Tiahuanaco. Is this ancient knowledge that has simply been lost in time?

Another example I have witnessed myself is the



The monolith of Puma Punku's European cousin is now located in the LVR Museum in Bonn, Germany.

Photos copyright Herbert Eisengruber

A curious monolith in Puma Punku, Bolivia. The hole in the monolith is cut in a very specific way. When you speak in one end, the voice is altered significantly on the other end. Photos copyright Herbert Eisengruber



hole in the megalith and talk into it, your voice alters

dramatically on the other side. The sound can only be described as "robot-like" like a vocoder effect if you are familiar with musical effects. The mason must have known how to carve the rock (this is a form of granite) exactly to this shape or the effect would not



echoes of clapping sounds at the Mayan pyramids of Tikal. When standing among the pyramids and clapping, the sound that echoes back is very sharp and unnatural sounding. The guides at the site say it mimics the cry of the Quetzal bird. If this effect was intentional, the building techniques and the planning involved at this ancient Maya site are incredible and goes far beyond what official archaeology knows about the ancient people today.

More and more researchers are – literally – tuning into the ancient sound world. It is one of the most interesting and understudied fields in archaeology. Yet, it seems that some of the ancient knowledge is being resurrected at least in Europe today, and I'm sure other parts of the world will soon follow.

I am talking about so called "Summsteine" which roughly translates into the term "Humming Stones".

They are modern day megaliths with a hole in it so

somebody can stick their head in. Once the head is in the hole, the person starts humming. By altering the frequency of the humming, the person can find his or her own personal resonance. The effect is quite strong, and the



Modern Sound-stone (Humming-stone) in Germany  
Source:Wikipedia; Photo Doris Antony

vibrations can be felt throughout the body. It's a very individual experience, depending on your voice and state of mind. The effects of the stones can be quite profound and healing as many users attest. They have become quite popular especially in Germany, and communities can order them from companies that provide equipment for public playgrounds [9]. Ancient stones like these have been found in Malta and Brittany and other parts of the world. [8] Ancient versions of hummingstones might not only be visible as megaliths, but also in other forms like caves and niches, and their true function might often be overlooked by archaeologists and visitors alike. For me, these stones are an interesting part of resurrected ancient technology that need to be studied further.

[1] Eisengruber, Herbert; PaleoSeti Magazine Issue 17 "Of Stars and Sounds – Discoveries in Germany – Part 2"

[2] [https://en.wikipedia.org/wiki/Archaeoacoustics#cite\\_note-23](https://en.wikipedia.org/wiki/Archaeoacoustics#cite_note-23)

[3] <https://timesofmalta.com/articles/view/experts-set-to-tune-in-to-sound-effects-of-archaeological-sites-in-503223#.Ut1zixB9KUUn>

[4] <https://www.ancient-origins.net/news-history-archaeology-mysterious-phenomena/experts-unravel-sound-effects-malta-s-hypogeum-hal>

[5] [https://www.researchgate.net/publication/282480957\\_Archaeoacoustic\\_Analysis\\_of\\_the\\_Hal\\_Saflieni\\_Hypogeum\\_in\\_Malta](https://www.researchgate.net/publication/282480957_Archaeoacoustic_Analysis_of_the_Hal_Saflieni_Hypogeum_in_Malta)

[6] <https://sciencex.com/wire-news/164386603/ancient-man-used-super-acoustics-to-alter-consciousness-and-spe.html>

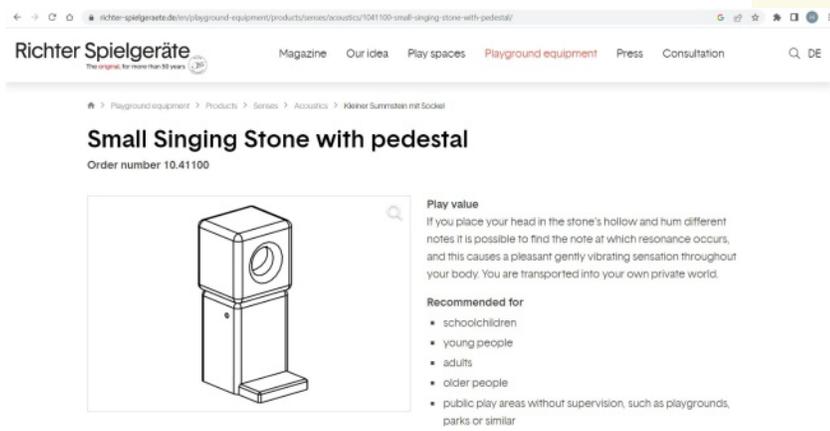
[7] <https://en.wikipedia.org/wiki/Mithraism>

[8] <https://de.wikipedia.org/wiki/Summstein>

[9] <https://www.richter-spielgeraete.de/en/playground-equipment/products/senses/acoustics/1042040-large-singing-stone-height-291-m-305-m/>

[10] Uhle, M.; Stübel, A: "Die Ruinenstätte Tiahuanaco im Hochlande des alten Peru", Leipzig 1892

Bottom: Screenshot of commercial webpage of a sound stone producer in Germany. Ancient technology slowly begins to return to our lives. [9]





# paleoseti

# MAGAZINE

## Frequently Asked Questions

## PART 2

Article by Herbert Eisengruber

The PaleoSeti or Ancient Aliens theory is controversial to say the least. Not just for the last few years, but ever since the late 1960's, when the theory really gained popularity. During the 1970s and 1980s, there was a lot of very valuable discussion between PaleoSeti theorists and people that oppose the theory. During my youth, I witnessed many of those discussions on TV, in books, during slide show presentations or even in classrooms with open-minded teachers.

If you read on, you will never read the phrase "PaleoSeti Theory believer". In science, there is no "believing". Either you gain knowledge by research or you do not. The Ancient Astronaut Theory has many roots in hard science; it is backed up by so much evidence that "believing" is not necessary. Belief is very useful, but should be left to religions.

Unfortunately, ever since the mid-1990s, those fruitful discussions seemed to have stopped more and more. In the last 10 years, I have not heard a respectful discussion about the theory anywhere, but in private conversations and - very rarely - internet forums. Both sides - critics and non-critics - are to blame for this equally.

On the one hand, you have Ancient Astronaut theorists who are only interested in one thing: Making money. They write books about everything they can get a hold of, write about Ghosts, Big Foot and the Loch Ness monster if it only sells. Research is conducted in the shallowest way possible, scientific research completely ignored and every criticism is immediately dismissed as a conspiracy. I am not naming any authors in particular, but if you

read some books, you will immediately know whom I am talking about. It is up to the readers to weed out these 'bad apples'.

On the other hand, you have members of the scientific community that are under constant fear of not being published in their field any more or to get thrown out of the Universities they teach at, if they have an open mind about the Ancient Astronaut theory in public. Publicly they HAVE TO find the theory ridiculous, outrageous and not acceptable. In private conversations, this sometimes looks a bit different. In my experience, many scientists and scholars are more open to the theory as you might think.

In this Frequently Asked Questions (FAQ) page, I would like to show you some of the questions I was asked many times over the last 25 years. Many of those answers are from my own research and many interesting discussions I had during this time.

This is a continuation from last Issue 20 of PaleoSeti Magazine.

### 9. Question:

**Many authors of the Ancient Astronaut Theory are publishing books about the same stuff repeatedly. Same photographs, slightly different texts. They also copy each other and if someone makes a mistake, it is copied and no questions are asked. This discredits the Ancient Astronaut Theory.**

Answer:

Unfortunately this is correct! The Ancient Astronaut theory has to find back to grass-roots research. Researchers have to focus more on new findings than making a "quick buck". I personally know authors and researchers that have never visited any of the ancient sites themselves, yet publish book

after book about all kinds of things. A good indication of such an author is usually the sparing use of photographs. Due to license issues, it is difficult and expensive most of the time to use other people's photos in books.

I believe very strongly that if you publish material about the Ancient Astronaut Theory, you cannot do it with "armchair knowledge" alone. On the internet and social media you can spot them easily as they often use photographs and videos with copyright watermarks of others without giving credit.

### 10. Question:

**Ancient astronomical alignments and the ancient peoples' obsession with the stars have nothing to do with extraterrestrials as you state on your website and other authors of the ancient astronaut theory often claim! The ancient people needed calendars to determine when to plant crops etc. In addition, the ancient people had a deeper connection with nature in the first place. They had no TV or other distractions, so they had nothing else to do than watch the night sky in the evening. Therefore, they were fascinated with the moving stars, and all other forces of nature like lightning etc.. Naturally, those forces of nature turned into gods and believe systems in ancient legends. That is what we can read in the old books today.**

Answer:

The above statement contradicts itself. It is correct that the ancient people were more routed in nature as we in the western societies are today. However, the world is a big place and we still have cultures who live their lives close to – what we believe – the ancient societies lived theirs. Therefore, we do have a frame of reference today. All we need to do is go in the e.g. jungle where many indigenous societies live like their ancestors thousands of years ago. The first thing you will notice as completely absent is the worry about time and

*Astronomical alignments get acknowledged more and more by mainstream archaeology. This addition (arrow) to Stonehenge is rather recent after decades of arguments. Photo copyright Herbert Eisengruber*



calendars.

I grew up in a developed part in the western world: Rural Germany. Although my parents have not been farmers, many of my friends' parents have been for many generations. We once learnt the old German folk song in school "Im März der Bauer die Rösslein einspannt..." which translates "In March the farmer puts his horses to work...". I remember very vividly when my friend George (whose dad was a farmer) and I were sitting around their kitchen table to memorize the song for homework. George and I were maybe 7 years old.

We asked George's dad when March will be in hope we will see the big tractor he had and he answered: "Boys, this is just a folk tale. We have to start our work not in March, but when it gets warmer outside. If there is still snow in March, our horses will stay in the stable."

There you have it! Farmers and all other people that live from the land do not need a calendar to know when to do what.

### 11. Question:

**What do you think is the best proof for the Ancient Astronaut Theory?**

Answer:

I try to present the best stuff on my website and in PaleoSeti Magazine.

Unfortunately, I am a spare time researcher who has a full time day job and updating the site and introducing new issues on time is sometimes difficult. It is my lifelong quest to visit all the most interesting sites myself, so that I know first-hand what I am writing about. Here is a quick list of facts that I think are the best proof for the theory:

- a) The worldwide similarities in myths of the ancient people. Especially myths about gods that descended from the sky and taught the ancients in all kinds of subjects.
- b) The worldwide similarities of building techniques in ancient times right back to the stone age. Especially the fact that the older a site is, the more incredible is the weight of moved stones.
- c) The Nazca lines in Peru.
- d) Puma Punku (Tiahuanaco) and Saqsayhuaman in Bolivia and Peru. The stone-works there are so incredible, they are very hard to explain with anything other than extraterrestrial/advanced tools and techniques.



e) The Giza plateau in Egypt and other ancient Egyptian sites.

f) The worldwide astronomical alignments of the "megalithic culture" and the ancient's "obsession" with the stars and sky. What makes this especially interesting is the combination with a)

g) Cults and rituals that are very similar worldwide and have something to do with body altering in order to look like the gods.

h) More evidence is coming to light every day. Modern technologies like Lydar, 3D scanning and other modern research methods are coming down in price and make it possible for private researchers to do science reserved only for well funded Universities in the past. Furthermore, the active exchange of research and knowledge from "alternative" researchers on internet and social media platforms make it better to connect and share information. Ultimately, the truth about our past will come out.

### 12. Question:

**Let's go back to the "evidence" you present. I can see your argument that all the artifacts potential aliens have left behind are gone by now or under lock and key. Honestly I don't buy it. I still need "hands on" proof that something was done with extraterrestrial technology, tools. Something like the "ultimate not disputable proof" that those aliens were here..**

Answer:

What proof would you accept? How do you know the Earth is round? Have you seen it yourself from a spaceship? Are photos, videos and tales from the few people who have seen it enough? They know for sure.

All we others have to trust the circumstantial

evidence that the Earth is round. In fact, I find the above question very fatalistic and dangerous to be honest.

Thank god, criminal courts don't argue the same way as the question above suggests or 90% of all criminals would walk free.

The question above suggests that you can only convict a murderer if you have video evidence of the killing.

Nothing else would be admissible.

Circumstantial evidence is a valid form of proof and is in use in the justice system for hundreds if not thousands of years. In archaeology, circumstantial evidence is pretty much the only way to prove a theory as we will never know for

certain how the ancients really lived. Nobody was there. Therefore, to demand Ancient Astronaut theorist come up with this mysterious "undeniable" physical proof is highly unscientific and – frankly – unfair. That is not how science works and if you think that way, you have to dismiss a big part of all scientific research and better release 90% criminals out of their cells.

### 13. Question:

**There is so much conflicting information on the Internet. I don't know how to inform myself about the Ancient Astronaut (PaleoSeti) Theory. Do you have any tips?**

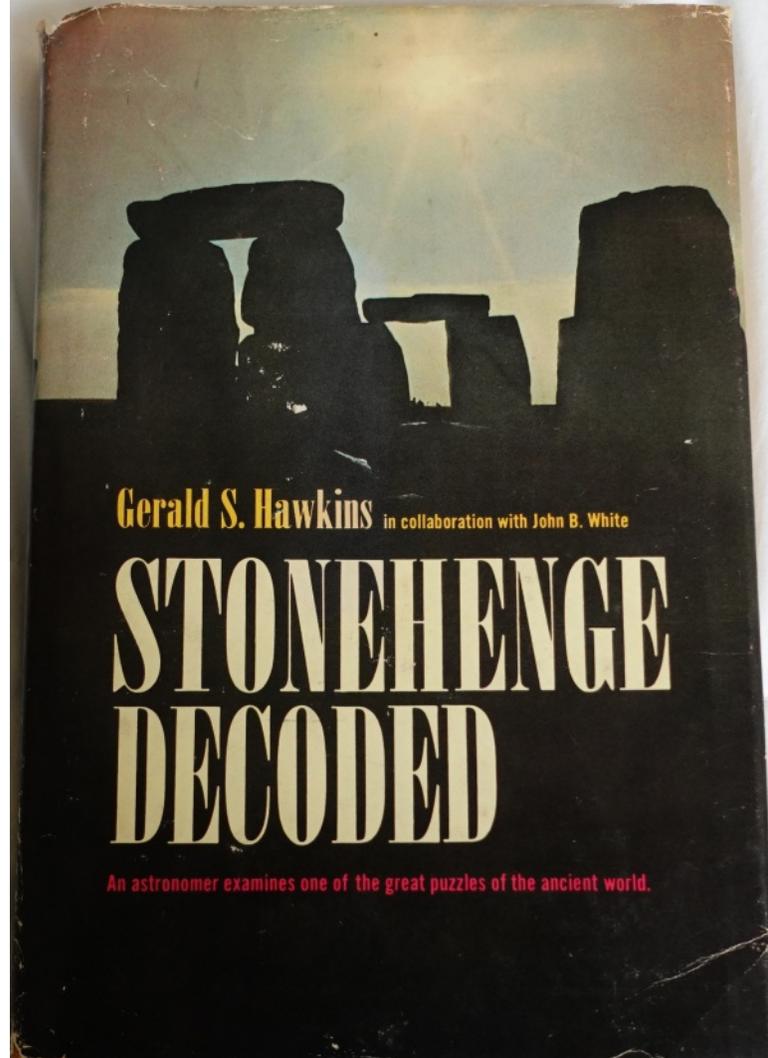
Answer:

For everything nowadays we seem to have complete "information overload" and the PaleoSeti Theory is no exception. If you are new to the theory and want to start getting to know more about it, it is hard to filter out what is useful information and what is not. My personal recommendation is to start with some good old books.

There are several authors I can recommend, but I think the best ones are concentrated in the German language. Some of those books are a bit hard to come by in a decent English translation.

A good starting point is certainly the books by Erich von Däniken. He was not the first one writing about the theory, but he certainly "jump started" it into the mainstream. His first two books "Chariots of the gods" and "Return to the stars" are a bit dated now, but still give you a good foundation of what the theory is all about.

Erich von Däniken had his best ideas and wrote the best books from 1975 until about 1995. I find his books from the 1980's excellent. After the mid 1990s, he lost a bit of his "drive" and focused more on repetition of what he already said in books before.



Information about the Ancient Astronaut Theory comes in many forms and books. It's sometimes the more unknown authors who provide excellent research. Even books in foreign languages are no longer an obstacle due to translation software. Older books can be picked up on Ebay (among other sites) for really good prices.

With successful authors like Erich von Daeniken, it sometimes happens that publishing houses "force" them to publish a new book, although they don't have anything new to say.

Highly recommended are the books of Johannes and Peter Fiebag, German brothers who write excellent stuff about the theory. There are more German authors like Gisela Ermel, Hartwig Hausdorf and others. Unfortunately, English translations are rare from those authors. In the anglo-american world of authors, I can recommend the very well researched books of author Josef Blumrich who wrote great books in the 1970s and 80s.

Choose your books wisely. Before I purchase a book from an author I don't know, I usually do a bit of research of his/her other publications and try to find the book used so the financial damage is not so great in case I don't like it. Many newer authors have a tendency of "cashing in" on old ideas. If the author's other books include all kinds of new age stuff or many other unrelated fields, I usually don't bother. PaleoSeti research requires dedication and a scientific base, so if the authors' other books are

"Ghosts of ...." or "The big foot mystery..." or "Healing crystals of the ancient shamans..." I usually stay away.

In addition, some authors are publishing books almost in quarter year intervals. I strongly believe that good books with proper research take time to write.

The most important thing one can do is go to the ancient sites yourself. Yes, it is time consuming and can cost money, but in the end, it is really worth it. You can read a hundred books about the pyramids, but no book is a substitute for actually seeing them for yourself. No description does the gigantic stones from Saqsayhuaman in Peru justice.

If money is a problem, you can visit interesting sites and museums just around the corner where you live. I guarantee there is something interesting where you live. Pieces of the global puzzle the Extraterrestrials left are all over the globe, you just have to understand them.

It's also most important to read books about archaeological sites that are not written by Ancient Astronaut Theorists to get the full picture of what a

site is all about. Only then, you can judge what is out there. Archaeology is NOT an exact science even if Archaeologists don't like to hear that. If you read literature about an ancient site from three different "mainstream" archaeologists, you will get three different opinions. It's good to know what opinions are out there, not just what Ancient Astronaut Theorists have to say.

Years ago, internet forums used to be a great source of information and knowledge exchange. Unfortunately, that is no longer the case. There is very little actual discussion going on online. Just finger pointing and insults in "Twitter-bite" sizes. No meaningful discussion can be had with 280 characters at a time. I also give book and movie recommendations in PaleoSeti Magazine if you are interested.

#### 14. Question:

**Something in the Ancient Astronaut Theory doesn't make sense. The artifacts, buildings and "mysteries" you talk about and that you claim are connected, are in fact not only far apart in distance but also in TIME! The Egyptian Pyramids for example are thousands of years older compared to their Mayan "counterparts". In one article, you compare the "Venus of Willendorf" figurine with a figurine found in Ecuador. The "Venus of Willendorf" is 25000 (!) years older than the Ecuadorian counterpart!. This is outrageous and makes no sense! You are comparing apples to oranges.**

Answer:

This is always the big "killer argument" that PaleoSeti critics seem to have. The time difference between artifacts. In reality, this problem is not as big as you think. You just have to think rationally about how history and memory works. Since this is a very fundamental question, this answer will be a bit longer, as I want to get it right.

I can explain what mean by giving you an example:

Every 9th grade math book you will open (all over the world) will have a name in them: Pythagoras! This guy seems to be everywhere, not just in 9th grader's nightmares and the books they have to read, but also in other scientific publications. If you wouldn't know what or who this Pythagoras is or was, you would think the guy is pretty much everywhere. In Russia as well as the US, in Europe just as much as in Japan.

Not only this! He seems not only present in the year 2022, but he seems to have been around in 1950 and 1897! Heck, he might have been mentioned somewhere in 1000AD!

Now, if you do some more digging, you might unearth (literally!) an ancient text in Greece mentioning him in

400BC.

That's 2500 years of "Pythagoras uninterrupted"! I'm willing to bet a thousand bucks that this guy will be around for another 10000 years if humankind survives that long. So why is nobody asking the

above question when we compare a book from 1930 mentioning Pythagoras with a book from 2022? Shouldn't we come to the conclusion that nobody can live that long, therefore Pythagoras can't be real!

We know, that Pythagoras was a Greek Philosopher that lived around 530BC. We know that is was him who found the theorem for triangles among many other things. In fact, if his name is mentioned in publications, they don't refer to the man personally,



*This is an ancient Celtic artefact in my possession. If I would lose it and it fell to the ground, what would archaeologists of the future conclude if this artefact would be found in the AD2022 layer? Remember, not all artefacts can be dated by carbon-14 (C14) method.*

*Photo copyright by Herbert Eisengruber*



*The megalithic dolmens of Weris in Belgium. They are dated by bones that have been found inside the "tomb". Bones can be dated by C-14 method as they are of organic material. But who can say when the bones were deposited into the dolmen? It could have been thousands of years after the dolmens were built. Dating of sites is not as straight forward as archaeologists make it out to be. Many sites have been quietly re-dated as much older than previously thought.*

*Photo copyright by Herbert Eisengruber*

they - most likely - refer to his theorems. The name Pythagoras stands for many things: A theorem, a historic person, but most of all a memory. Memories are timeless.

Memories are carried over many thousands of years

by different means. Many cultures chose writing them down, some chose oral tradition. Some make figurines, buildings and other artifacts to keep a memory alive. However, they all "talk" about the same thing, something important that happened in the past. Time has no meaning for memories as long as they are kept alive. The only thing that can happen to them over time are slight variations of the same theme, the same initial event.

That's exactly what we see all over the world. The ancient people remembered the most traumatic event in human history. The realization that there are extraterrestrials - pardon - gods that seemed to have superpowers. This event - or events as I believe there were several contacts during history - have been transported through time in the memories of the ancient people. That's why we see similarities worldwide and that's why time doesn't always matter and chronologies are more difficult as they seem.

### **15. Statement:**

**Archaeology doesn't need the PaleoSeti Theory. It can explain pretty much everything without ancient astronauts. And the few mysteries left can soon be explained without the help of aliens or other "out there" things.**

Response:

This is a very poor way of seeing things, in many ways. If history has proven one thing, it is that at any time a statement like the above was made, it had to be revised not long after. A good example of this is that the way Isaac Newton explained the physics of our world in the 1700s didn't need Albert Einstein. In fact, physicists until the early 1900s were pretty content with Newton's explanations. Yes, there were little things here and there that they couldn't explain, but they were sure that they will find a solution for them soon. Yet, it where

those "little" problems that eventually sparked Einstein's radical ideas and gave science a completely new outlook. However, in the beginning Einstein was confronted with the same sentence above.

In fact, I believe that the above statement is just as bad as medieval thought processes. The church in the 1500s didn't need science. They could explain EVERYTHING with god and a believe system. And if there were questions beyond that, they told the people not to ask those questions. Or else. Galileo Galilei would know what I'm talking about. The world worked perfectly fine without us knowing about Quantum Physics. The question is not if archaeology NEEDS the PaleoSeti Theory. The question is, if there is validity to the theory or not. Furthermore, with the above statement we are not closer to an answer to the theory, but we are a lot closer to a medieval view of the world. Archaeology is far from explaining everything. Such a statement is both arrogant and ignorant. Even significant archaeological sites are only excavated by a small percentage and nobody knows what finds we can still expect.

Archaeologist are only human as well. They all have different backgrounds and agendas. Unfortunately for science, an archaeologist in the middle East, for example, will come to different conclusions depending on what cultural and religious background he/she has. I can guarantee you that.

### **16. Question:**

**A 13 year old once asked me: "Why is history and archaeology so boring?"**

Answer:

Because some people make it that way.

*Recent research at the Uffington White Horse in England. "Dragon Hill" on the bottom.*

*Photo copyright by Herbert Eisengruber*



# EXTRAORDINARY DISCOVERY

# A GIANT'S RING

# OF THE INCA ERA

Article by Rafael Videla Eissmann

## A Surprising Account

On a recent journey to Bolivia and Peru, researching the traces of the primeval civilization of Tiahuanaco and of the Incas, engineer Celso García Vargas heard one of the most amazing accounts that resound in a remote pre-Hispanic tradition.

In fact, this account is a contemporary echo of the original story of the *gods* of the Americas.

Celso García Vargas travelled to the Andean highlands. Near the sacred site of Ollantaytambo – about 90 km northwest of Cuzco, the capital city of the *Tahuantinsuyo* or Inca Empire – he met a descendant of an indigenous man, who, after a series of conversations, told an extraordinary account.

He spoke about a pilgrimage that a group of locals undertook to a sacred mountain – associated to a lake where “the lights fall from the sky” and “before dawn they leave the lake and return to the stars” (*donde “las luces caen del cielo” y “antes del amanecer salen del lago y regresan a las estrellas”*) and where they held certain rituals. During this activity, the pilgrims found a “large tomb” in which they were able to see the “body of a giant”.

Astonished I asked Celso García Vargas what word did his informant specifically use. “Giant” he replied.

The informant also explained that they saw a skull with the “giant” having “two protuberances”.

If artificial, technically this skull would be an *extreme tabular erect modification in its bilobal modality*.

Also, and amazingly, they were able to see the “ring” of the giant.

*Long time before the Inkas reigned, there were in those parts men in the manner of giants, as grown as they showed the figures that were sculpted in the stones.*

*Pedro de Cieza de León  
Crónica de Perú (1553)*

## The Tradition of the Giants in the Americas

To most, just the mention of “giant” would invalidate and even ridicule this report. Strikingly, from the beginning of the so-called *Discovery of America* in 1492, Europeans of different nationalities elaborated stories of the presence of

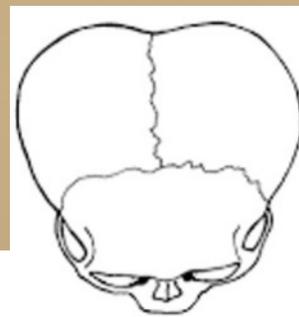
“giants” practically throughout the continent. These “giants” are part of the writings of Américo Vespuccio, Bernal Díaz del Castillo, Pedro Cieza de León, Fernando de Montesinos, Fray Diego Durán, Joseph de Acosta, Francisco López de Gómara, Mariano Fernández de Echeverría y Veytia, Álvar Núñez Cabeza de Vaca, Fernando de Alba Ixtlilxochitl, Fray José Mariano Rothea and fray Andrés de Olmos among other chroniclers and explorers.

But, were these “giants” the product of the European imagination of the time? Were these reports a just the invention of historians? If so, what could have been the reason or purpose? Would the most prestigious scholars of the time, who were in

many cases affiliated with the Catholic Church, dare to ‘invent’ something of this nature? Or, more interestingly, were these records the result of authentic observations?

Against all modern concepts and prejudices, the very own pre-Hispanic traditions from Tierra del Fuego to Alaska account the existence of “giants” [1].

Consequently, the remaining tradition of the Selk’nam of Tierra del Fuego spoke of the giants Cásquels, Kawtcho and the ‘giant of the Hoste Island’. In Patagonia, the very own Patagonians or “giants” and their settlements such as the **Reino de los Gigantes** –

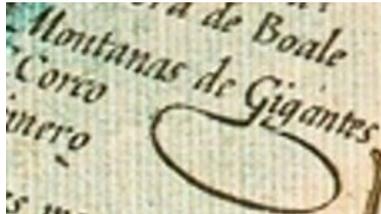


An example of an Andean pre-Hispanic “lateral distortion” skull. What was the original model?

the “Kingdom of the Giants”– and the **Volcán de los Gigantes** – the “Volcano of the Giants” (Melimoyu). The epithet of these “giants” were the «Viracochas», the castellanized version of *Huarijochas* –formerly *Huari-Huarijochas*. The etymological meaning of this concept is associated to the *huaras* or smelter, being



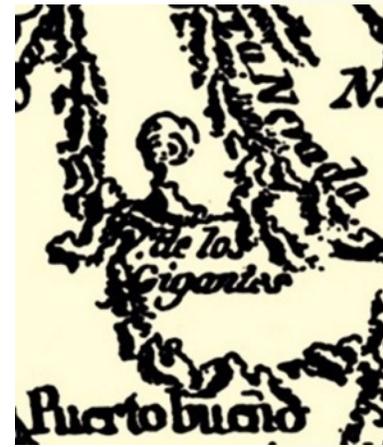
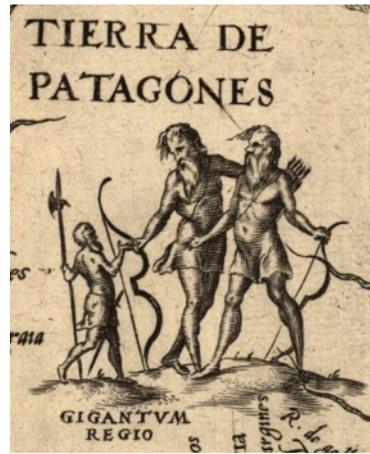
Fretum Magellanicum. A map of Patagonia by Petrus Bertius of 1606 where it was consigned the Patagonum Regio (“Kingdom of the Patagones”) and the Montañas de Gigantes (“Mountains of Giants”) as well as the illustration two bearded giants with bows and arrows.



Viracocha thus meaning ‘metallurgist’. In the sacred pre-Hispanic tradition, the Viracochas were the *fair skinned Gods* that spread the civilization in the Americas from South to North. Over time, the Andean myths that were recorded by the *conquistadores* and the *cronistas* and even by the explorers during the 20th century refer to the existence of these inhabitants.

In relation to these “giants”, explorer and colonel Percy Henry Fawcett determined that *the city of Tiahuanacu was built, like Sacsaihuamán and much of Cuzco, by a race that manipulated cyclopean rocks and that sculpted them to fit so perfectly, that it is impossible to introduce even the leaf of a knife between the joints and which do not have mortar plater. Contemplating these ruins, it is not difficult to believe in the tradition which relates that they were built by giants; indeed, it is said that skeletons of giants have been discovered in the stone tombs in the vicinity of Cuzco* [2].

Even more, the portentous city-port of Tiahuanaco and Puma Punku in the highlands of Bolivia was built according to the tradition by “giants”, the Viracochas. This is one of the reasons why Jesuit historian Bernabé Cobo expressed in relation to Tiahuanaco that *its buildings is from before the Flood, since it*



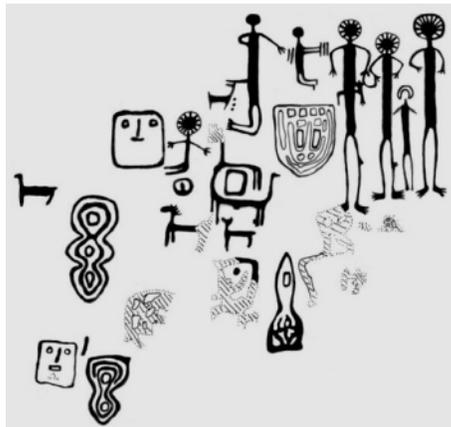
Left: A detail of the map of the New World of Diego Gutiérrez (1562) where the Gigantvm Regio or “Kingdom of the Giants” appears in Patagonia. Right: Detail of the map of Juan de la Cruz Cano and Olmedilla of 1775 where the Volcán de los Gigantes [V. de los Gigantes] (“Volcano of the Giants”) is recognized in continental Chiloé, in the south of Chile.



The discovery of a tomb of giants in Puerto Deseado in Tierra del Fuego, Chile, according to the information of the map America of 1615 by Theodor de Bry. The text of this map consigned with the letter H, indicates: Tombs of skeletons of very tall human beings, with bones of 10 to 11 feet [3.48 to 3.63 m], their skulls, once opened, could be placed in our heads as if they were helmets.

*must have been a city built by giants* [3]. As pointed out, the presence of the “giants” for Europeans is recorded since the 15th century. In this regard, Mercedarian chronicler Fray Martín de Murúa reproduced the descriptions of the *Amautas* about the succession of the great suns or eras preserved in the temple of Mama Oclio in Cuzco which related to some remarkable accounts and notable fables that since the creation of the world until this time four suns have passed without this one that illuminates us at the present time; the first was lost by water, the second falling the sky on earth and that then killed **the giants that lived then**; and the bones that the Spaniards have found in different places belong to

them... The third Sun disappeared by fire. The fourth by air: About this fifth Sun they had a great account and they painted it and marked in the temple of Curicancha and placed in their quipus [the Andean



Left: An 18th century engraving of a Patagonian giant with his family. Note the similarity with the petroglyphic representations of the Viracochas or Chiles. Top: A petroglyph group in Atacama, in the north of Chile, with the representation of the Viracochas –the tallest anthropomorphic figures with a kind of halo around their heads– along with men and animals.

mnemonic knots] until the year of 1554 [4].

Yet, the tradition of the “giants” is not restricted to South America nor to the records of Europeans as in Mesoamerica there are also abundant myths, legends and accounts about them. One of the most significant is found in the pre-Hispanic tradition about the first Sun according to the *Códice Vaticano Latino 3738*:

First Sun, *Matlactli Atl*: It lasted 4008 years. Those who lived then ate water corn called *Atzizintli*. In this age called *Tzontliiztac*, “Head or White Hairs”, the *Tzocuiliceque* giants lived. The Sun was destroyed by water in the sign *Matlactli Atl* “10 Water”. It was called *Apachiohualiztli*, “Flood, Deluge”, [this is] art or spell of permanent rain. The men were transformed into fish. Some say that a couple was saved, Nene and Tata, who were sheltered in an *Ahuehuetl* “an old tree that lives next to the water”; while others comment that there were seven couples who hid in a cave from which they left when the Flood was over and the waters descended. They repopulated Earth and were worshiped as gods in their nations. The goddess who presided over this Era was *Chalchiutlicue*, “the one with the jade skirt” [5].

Thus, while the giants were known in the Andes as **Viracochas** they were acknowledged as **Tzocuiliceque** in Mesoamerica!

Another chronicler of the history of the Americas, Fernando de Montesinos, in his fascinating book *Memorias antiguas historiales y políticas del Perú* (“Ancient Memories of History and Politics of Peru”, 1570-1572), in the chapter entitled *What happened in*

time of this King in Cuzco, and the origin of the giants in the Pirú consigned – yet with “Christian goggles” – the surprising arrival of this group on the Peruvian Pacific coast and also has partially glimpsed their destiny:

While King Ayar Tacco Capac was very quiet in Cuzco, the ariolos and fortune-tellers told him how, wanting to appease the Illatici’s wrath, they found a very bad prognosis in the entrails of the sheep and rams that they had sacrificed. The King took care of this, and a few days later it came to him how in the Llanos they had disembarked, of rafts and canoes that made a great fleet, many strange people, and that they were populating, especially on the shores of the rivers; and that **they were men of great stature** and had passed forward.

And the Amautas affirm that the people and nations who came by this time went without number. After the King knew about this arrival, he sent to know what people they were, what offensive and defensive weapons they brought and what way of life they had.

The spies returned and said that wherever they went and where there would be people they stayed and held all the people of the land and that they had populated the Llanos, and some had gone up into the sierras, and that they were governed by behetry.

Knowing this by Ayar Tacco Capac, he prevented his captains and people of war for what could happen; but it was not necessary for this purpose because the strangers stopped in the Llanos, considering them to be impossible that there were men after such high and rough saws, except a few who passed and populated in Huátira and Quinoa, continuing some buildings that they found started, with the iron instruments that they brought from their lands.

Those who stayed in Pachacama made a sumptuous temple to the Creator of all things, in thanksgiving. The Amautas feign here, exchanging the lots, that the god Pachacama, who means “Creator”, raised [created] these infinite people in the sea and brought them to these parts, and for that reason they call [him] Creator or Pachacama.

The spies also said how the **great and tall men** had reached the point we now call Santa Elena, and controlling that land of Puerto Viejo, and that the natives were fleeing them because they used their bodies badly. And it was not, in my opinion, to flee from sin, because they too were given to sodomy but because of the damage that their instruments received of their faith that they use to take away their lives. But it was so much the excess of these giants

that the punishment of the divine justice took place which punished them in an instant by sending **fire from heaven** that suddenly consumed them. The Amautas pretend here, that their father the Sun, with very hot rays, burned them, because otherwise they will finish the world.

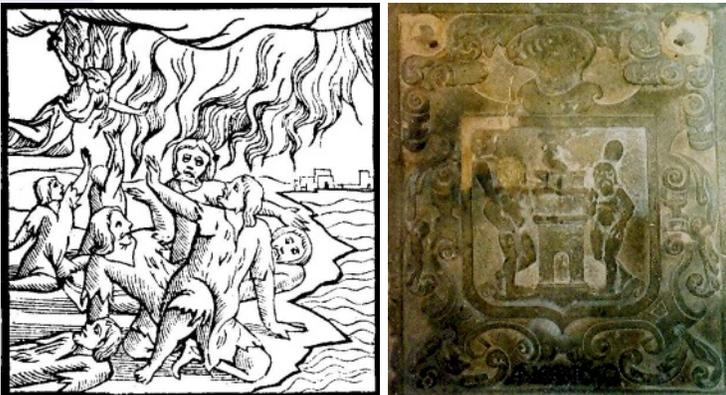
From this there are bones that God preserved as an example for those to come. A bone looks from the knee down, from the height of a man. There are also some wells on the very tip of Santa Elena that were made in a rock where very fresh and very good water is taken; a work of great admiration.

King Ayar Tacco, suspicious of these people who were populating in some places in the mountains, as in Caxamarca and Huáitará and in all the Llanos, left Cuzco with a large army with the intention of holding and enforcing them. He came to Andaguailas, and there he had news that the opposing people were many and very misshapen. He changed his mind and contented himself with placing a garrison in Vilcas and in Lima Tambo, giving straight orders to the corporals not to let these strange people pass through Cuzco; but trusting little in others' diligences and revealing the impact of the enemies he wanted to be present in Lima Tambo, in front of them, because he knew that they made gatherings and forts in the Llanos against him. He arranged his people in this way: By the hills he disposed many soldiers who with gauges and big stones hindered the enemy's passage, forcing him to go by the road, that by Lima Tambo is narrow, and in it he put the strength of his people [6].

Where did the "giants" come from? What was their origin? Was it Patagonia as suggested by archaeologist Adolf Bandelier? [7]

Concerning their destiny, and as it has been shown in several studies, the *fire from heaven* as referred by Fernando de Montesinos was in fact the consequences of the "Clovis Comet Impact" [8].

The last *Great Catastrophe!*



Left: The destruction of the giants according to historian Pedro Cieza de León in the *Crónica del Perú. El Señorío de los Incas* ("Chronicle of Peru. The Lordship of the Incas". 1550). Just as in the chronicle of Fernando de Montesinos, Cieza de León consigned the destruction of the giants by the fire from heaven. Right: A relief in the city of Quito of the year 1650 where two bearded giants with clubs have been represented (Photo by Rafael Videla Eissmann).

## Fragmentary Evidence

As explained in the precedent paragraphs, the records of the "giants" in the pre-Hispanic tradition of the Americas are a fact. Even more, the "giants" – beyond the Christian prejudice of chroniclers and missionaries – were in fact the *god-men* of the pre-Diluvial age – see the *First Sun, Matlactli Atl of the Mesoamerican ethnology: They repopulated Earth and were worshiped as gods in their nations* –, this is, of the time that precedes the last world catastrophe or "Clovis Comet Impact" ( $\pm 12,000$  BC), a cosmic event that not only smashed the megafauna in the continent but also generated a significant decrease of the original population of the continent, the so called Paleo-Americans, people featuring so called Dolichocephalic skulls and preceded Indigenous people with a so called Brachycephalic skull.

Were the former descendants of the "giants", their offspring? It is a possibility. All species that developed **after** the Worldwide Catastrophe became smaller – while those **before** 10.950 BCE were larger and generally more robust than today's. To mention some few examples just in the continent: The American lions, horses and camels, mastodons-mammoths, short-faced bear, dire wolf, giant beaver and giant tortoises.

Fundamental information was given by historian Pedro Cieza de León in his *Crónica del Perú. El Señorío de los Incas* ("Chronicle of Peru. The Lordship of the Incas", 1550) which refers that after the world was in darkness – the catastrophe –, the Sun arose in the Titicaca Lake and from the south came Tici Viracocha, **a fair skinned man of grown body**, who was of great authority and veneration. This point is essential, because the information given by Cieza de León was based on the traditions collected among Amautas and informants clearly states the migration from the south of the giant Tici Viracocha, – a "fair skinned man of grown body" – who after carrying out his "civilizing role" went north, never to be seen again. According to the record of Cieza de León, the indigenous people usually named him for the most part **Tiseviracocha**, although in the Province of Collao they called him **Tuapaca** and in other places **Harnava** [9].

Along with the records in the chronicles, there are interesting engravings that describe the giants as well as their tombs.

The before mentioned ring would be a peculiar artifact that echoes the existence of this group. Of a quite rustic style, it presents the figure of a condor with a three large feathers' tail. Next to it, the broken remaining legs of what should be another condor. The alloy – gold, silver and copper – is known as

*Champi.*

The internal diameter is 2.7 cm. The projection of the size of this ring in an individual would be of 2.30-2.50 m.



The extraordinary ring of a giant. The existence of this group of people, known as Viracochas in the Andean world is remote (Photos courtesy of Celso García Vargas, 2019).



What was the meaning of this rare piece of metallurgy? What significance did it have? What is its antiquity? Are there other similar pieces?

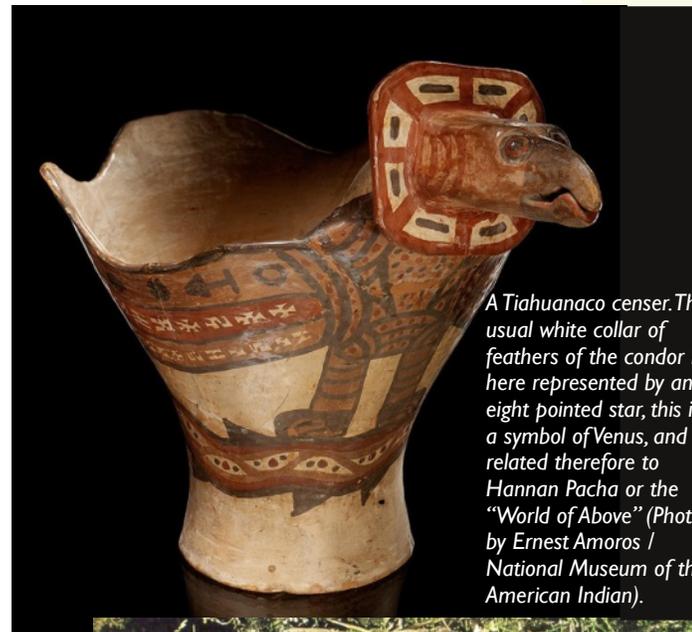
The *Cóndor* is in fact, the personification of *Kuntur*, being in the Andean tradition originally *Apu Kuntur* – **Sacred Condor**. The *Kuntur* is the “Messenger of the Gods” and therefore related to **Hannan Pacha** or the “World of Above” – being **Kay Pacha** the ‘surface’ of the World and **Uku Pacha** the “World of Below”.

The symbolic importance of the condor in the pre-Hispanic world can be observed in its presence –

sixteen figures in total – in the portentous *Sun Gate* of Tiahuanaco – the *Metropolis of the Viracochas* – as one of the divine beings that constitutes the calendar.



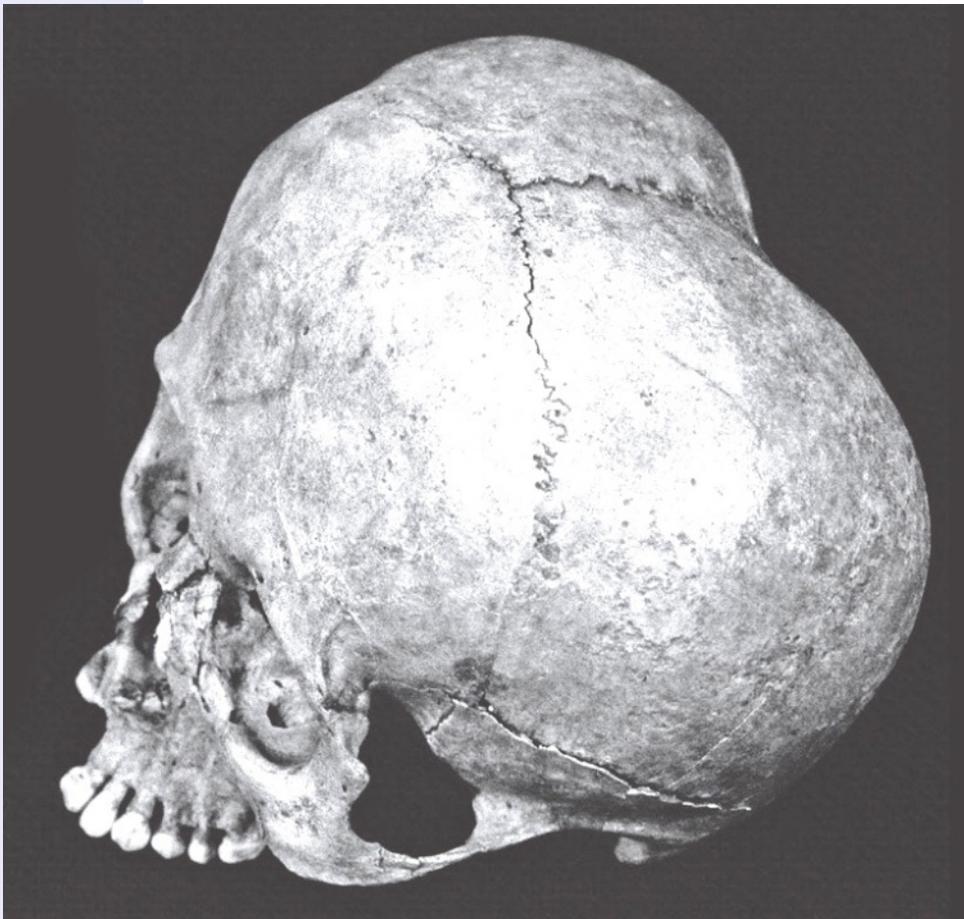
A detail of the Sun Gate of Tiahuanaco. In the second row there is a sequence of men-condors carrying the *Saturri* or power staff of the Andean tradition. The central figure of the gate is *Huirajocha Tauapácac* and he carries in his left hand a staff with two condor heads. Detail of the Sun Gate of Tiahuanaco: The men-condors –hybrids–.



A Tiahuanaco censer. The usual white collar of feathers of the condor is here represented by an eight pointed star, this is, a symbol of Venus, and related therefore to *Hannan Pacha* or the “World of Above” (Photo by Ernest Amoros / National Museum of the American Indian).

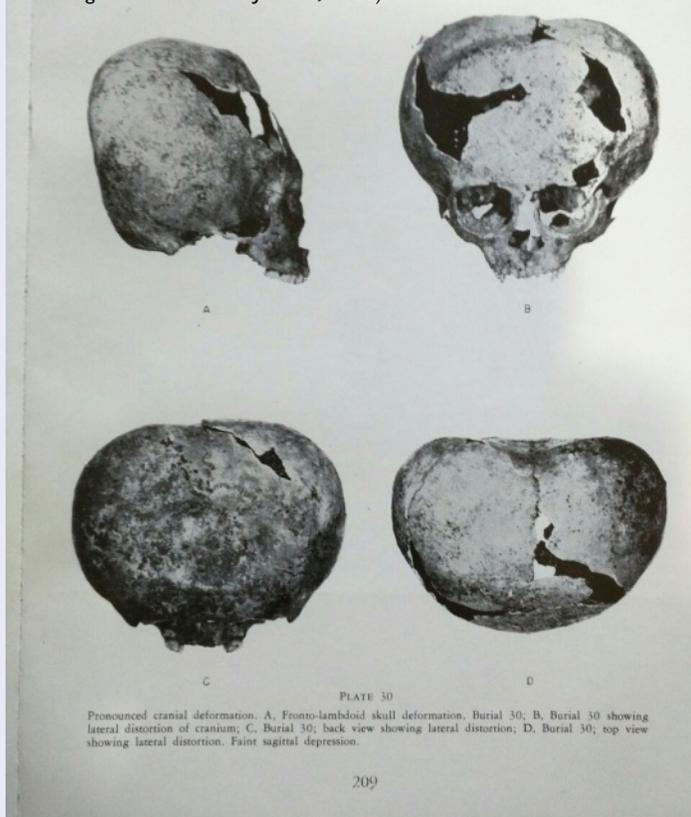
Right: A high relief with the figure of the *Apu Kuntur* of the *Gran Pajaten Cultural Complex* in Peru.





An extreme tabular erect modification in its bilobal modality found in Argelia, La Angostura in Chiapas, Mexico. The skull of the giant near Ollaytantambo would have these characteristics (Photo: V. Tiesler / DAF-INAH).

Some unusual pre-Hispanic skulls. B, C and D. Skull deformation showing "lateral distortion". The skull of the giant near Ollaytantambo would have these characteristics (Image from the book Excavations at Tizapan El Alto, Jalisco by Clement W. Meighan and Leonard J. Foote, 1968).

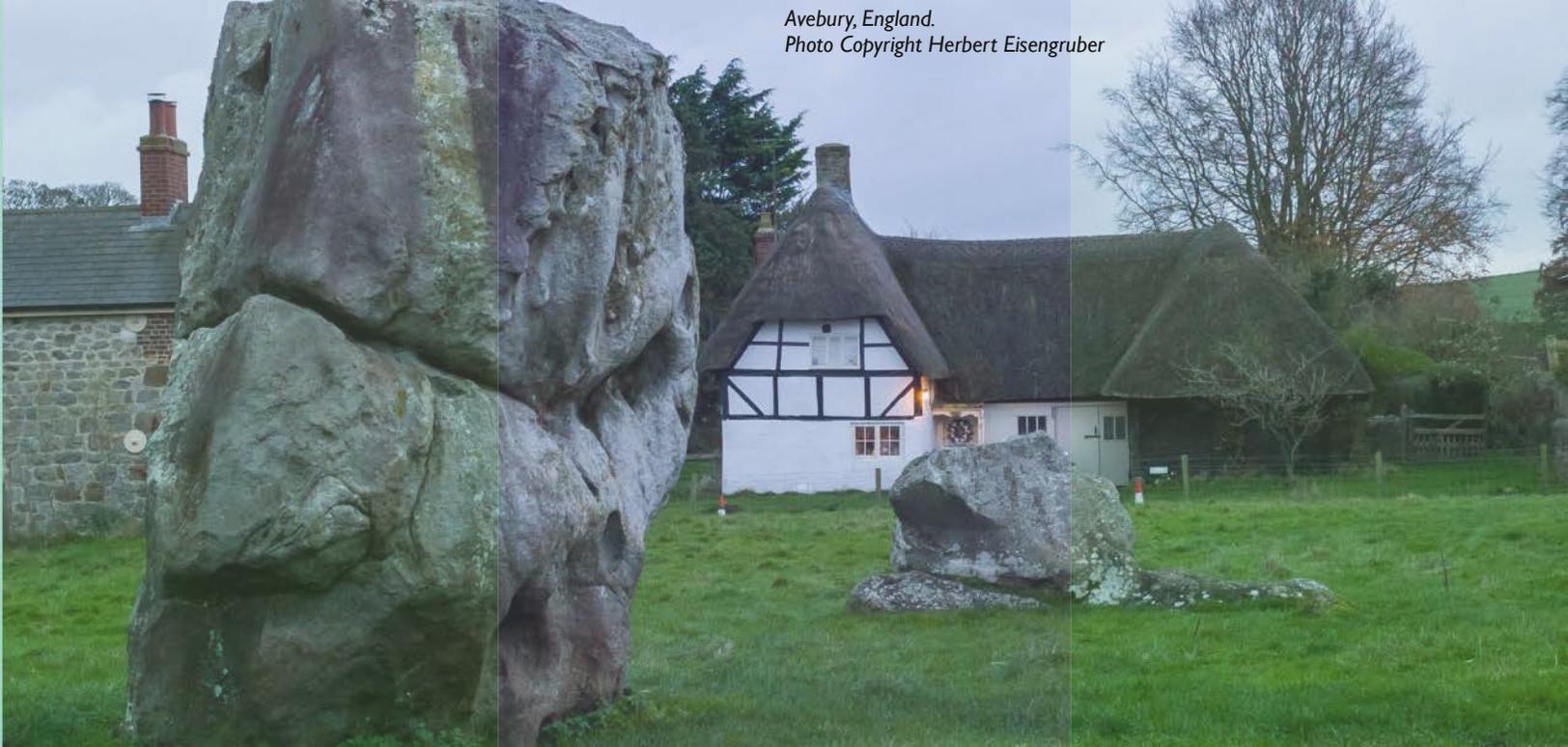


Tiahuanaco was built by a race of "giants". As historian Pedro Cieza de León in his *Crónica del Perú* wrote: *Before they ruled [the Incas], the buildings were made: More than they could not say or say who made them. More than that, they heard from their ancestors that in one night appeared what there can be seen. Because of this, and because they also say to have seen bearded men in the Titicaca who raised the building of Vinaque, I say that it may be that before the Ingas ruled, there was people of understanding in these kingdoms that came by some part that is not known and who built these things and being few and so many the locals, they would be killed in wars [10].*

In consequence, the existence of the "giants" is far from being a fable of the pre-Hispanic tradition or an invention of the European cronistas. They were a pre-Diluvial group in the Americas that became diminished by the last world catastrophe and whose descendants were still alive during the reign of the Incas.

The ring could be striking archaeological evidence of them.

- [1] See my work *El Diluvio y los gigantes. Mitos de Chile a la luz de la Cosmogonía Glacial* (2010).
- [2] Fawcett, P. H. *Exploración Fawcett*. Page 368. Significantly, Fawcett gave an account of the aboriginal traditions of the Olmecs and of the ancient Peruvians about the giants.
- [3] See *Obras del padre Bernabé Cobo de la Compañía de Jesús [1653]* (1964).
- [4] See De Murúa, M. *Historia del Origen y Genealogía Real de los Reyes Incas del Perú* (1613).
- [5] Fernández, A. *Dioses prehispánicos de México*. Pages 21-22.
- [6] De Montesinos, F. *Memorias antiguas historiales y políticas del Perú (1570-72)*. Pages 52-57.
- [7] Adolph Bandelier pointed out that Tiahuanaco was built by a town that came from the south, the Chiloes (Chili). (Lauri, Y. B. *Una atrevida interpretación de la Portada del Sol*. Page 622).
- [8] See *Evidence for an Extraterrestrial Impact 12,900 years ago that Contributed to the Megafaunal Extinctions and the Younger Dryas Cooling (2007)* by R. B. Firestone, R. B., A. West, J. P. Kennett et al. and *Evidence from Central Mexico Supporting the Younger Dryas Extraterrestrial Impact Hypothesis (2012)* by I. Israde-Alcántara, J. L. Bischoff, G. Domínguez-Vázquez et al.
- [9] See the second part of the *Crónica del Perú* (1985) by Pedro Cieza de León.
- [10] Cieza de León, P. *Crónica del Perú*. First part. Page 284.



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