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Gateway of the Puma

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In the last few years, progressive interdisciplinary research has advanced our understanding of the unified ancient construction methods applied in the building of megalithic temples worldwide during the Late Paleolithic Period. Previous work has identified a unified global distribution pattern, unified Vedic linguistic expressions and unified psychoacoustic function in the global synchronization of human consciousness.¹

These emerging realizations have been provoked by new scientific findings pertaining to the rectification of original construction dates for megalithic sites that extend much farther back into the Late Paleolithic than previously considered. Atlantean works can finally be recognized in their proper context by identification of the sophisticated geopolymer chemistry of megalithic stonework around the world, in conjunction with linguistic decipherment offering translation of votive texts embedded in their architectural designs.



Perhaps the most intriguing series of ongoing research breakthroughs has been recently occurring at one of the world's most impressive ancient megalithic temple sites. Known since time immemorial as 'Puma Punku', the temple complex is designed as a raised series of rectangular earthen mounds that present a north-south alignment of immense red sandstone platforms that once supported seven buildings (above).

The humungous foundation slabs are of varying thickness, surrounded by hundreds of complex geometric building blocks composed of grey andesite displaying spectacular planar features have been well preserved over the course of many millennia that have transpired since its cataclysmic destruction.

These numerous remains include many well-preserved examples of monolithic gateways that must have once stood together as entryways to each of three main buildings corresponding to the site's three large platform groups. Of five large gateways that have thus far been excavated in the nearby vicinity of Puma Punku, all are fragmented and many were removed during later periods to the nearby sites of Tiwanaku.





The magnificent Puma Punku temple complex is located just south of Lake Titicaca, in present-day Bolivia (above). Application and integration of diverse research methods and tools offered by the complementary scientific disciplines of field archeology, digital modeling, 3D printing, psychoacoustics, virtual astronomy, paleo-linguistics, phonon transmutation and quantum wave topology have provided great insight into the sophisticated construction methods and holistic quantum function of the Atlantean psychoacoustic temple.

Conclusive findings reveal monumental buildings that once stood at the site were designed and built to effectively synchronize the brainwaves and biorhythms of all practitioners simultaneously, by focusing intense electro-acoustic vibrations into the body and the head of each participant. Psychoacoustic resonance was achieved by focusing standing waves in a series of special resonator cavities inset into thick temple walls, constructed from Atlantean *firestone*; called 'analopala' in the Paleo-Sanskrit language.

The Puma Punku complex was constructed by the Ohum people of Oz (Peru); a regional subculture of the Atlantean global civilization, as a component of a worldwide psychoacoustic pyramid and temple network.

Extraordinary evidence for the highly advanced agricultural systems engineered and maintained for tens of thousands of years by the Ohum civilization throughout the Andean antiplano region where Puma Punku temple complex was constructed. An immense geometric grid system of water canals apparently distributed fresh water on an astonishing scale that is difficult for the average person to comprehend.

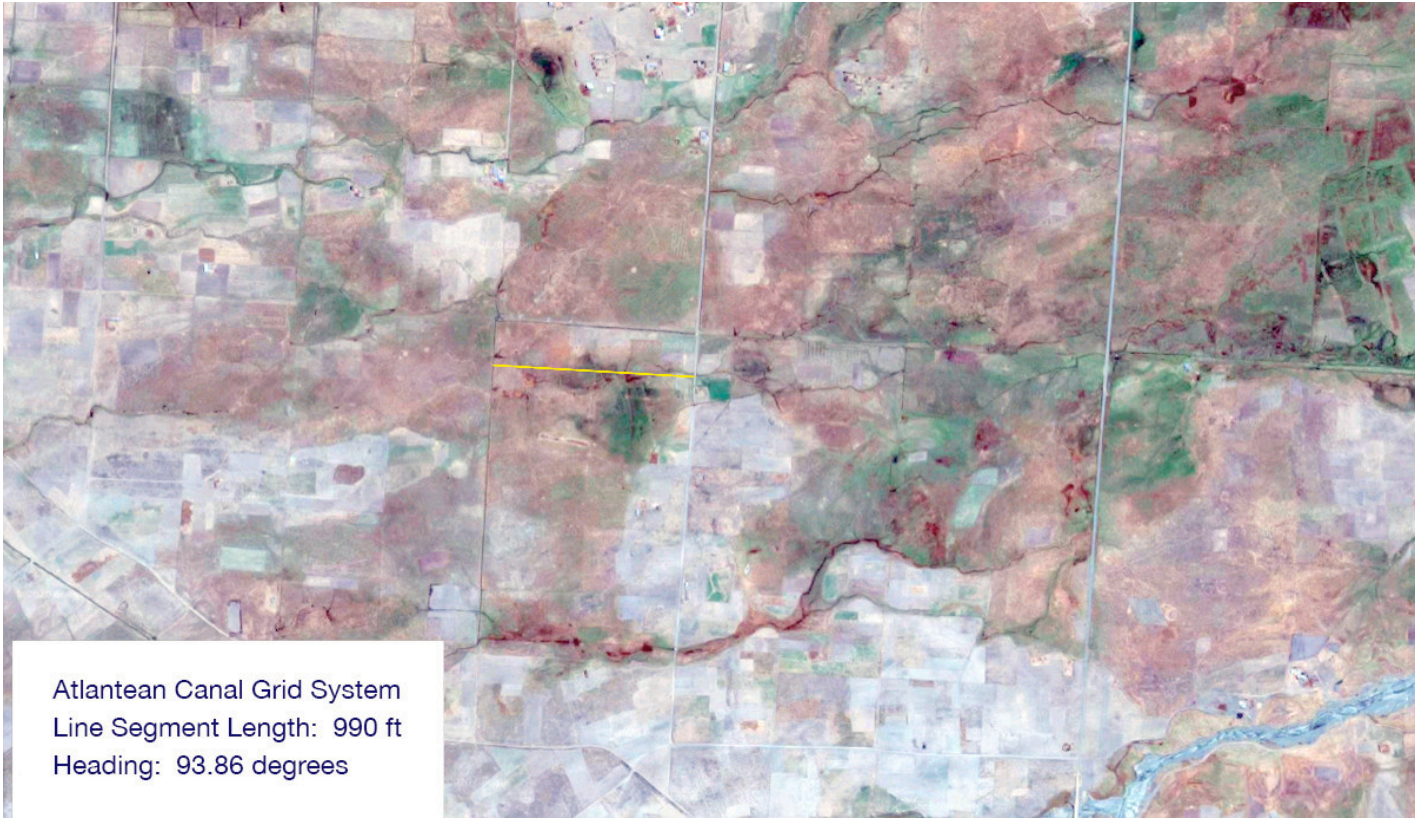
Publicly available high-resolution satellite imagery of the area south of Lake Titicaca presents many definitive patterns in the landscape that cannot be mistaken for digital artifacts, but must be accepted as archeological remains of mesmerizing proportions. *Competent surveys have not been undertaken by any researchers due to the vastness of the canal network and its many potential archeological excavation sites.*



The gigantic and interconnecting network of canal systems covering the Bolivian and Peruvian altiplano surrounding Lake Titicaca display grid patterns with regular distance intervals that can be easily determined using measurement tools. Large canal grid squares in one section of the network measure about 660' in size, yet their orientation is significantly offset by about 3° clockwise to the cardinal directions. This notable misalignment presents a direct relationship with the same feature seen at the Puma Punku temple complex.

A similar 3-4° offset from the cardinal directions is observed in canal grid formations visible in various other marshy areas that still preserve the footprint of a vast geometric canal system south of Lake Titicaca that has not been investigated by archeologists –*because this alignment connects several different sites that were apparently constructed before the tectonic events resulting from meteor impacts ~12,900 years ago*

The staggering proportions and technical ingenuity displayed by these artificial landscape features in northern Bolivia can only be compared with the gargantuan canal grid documented at the submerged Atlantean city of Poseida, located in the last decade on the ocean floor of the Madeira Abyss.²



Atlantean Canal Grid System
Line Segment Length: 990 ft
Heading: 93.86 degrees



16°13'45.05" S 68°28'59.12" W elev 13104 ft

The Puma Punku temple complex represents the most stupendous example of Atlantean stonework seen anywhere in the world. The high elevation of the site at 12,600' (3,850 m) for the last 12,900 years has significantly limited the growth of vegetation in the region, allowing minimal soil accumulation over millennia since the collapse of the high-tech global civilization responsible for the temple complex.

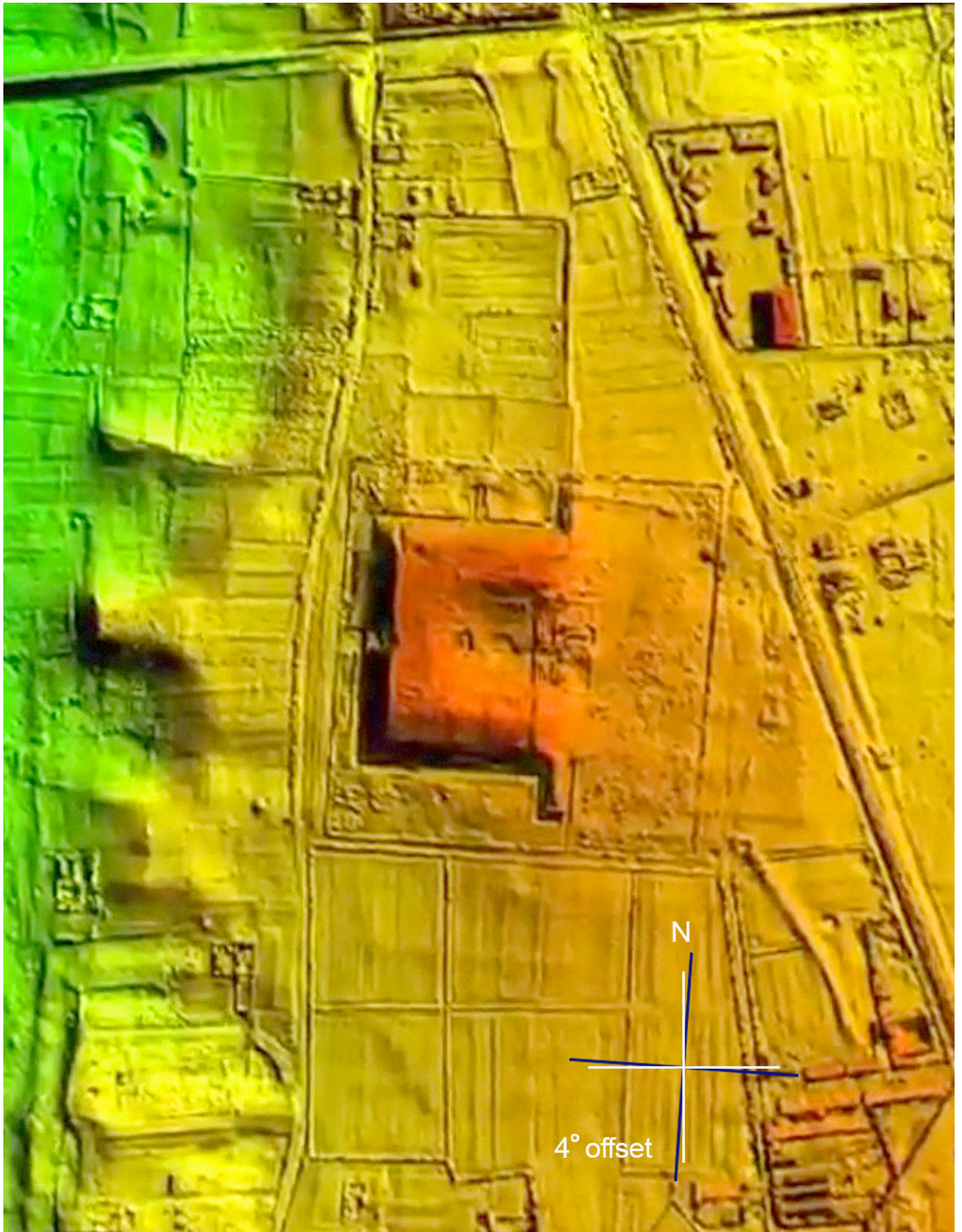
The Atlantean civilization spread technology-sharing agreements with the Ohum leaders in the region of Oz, a Paleo-Sanskrit word meaning "abundance" that once described the present-day Andean countries of Peru, Bolivia, Chile and Argentina, as well as the rainforested regions known today as the Brazilian Amazon.

The many highly advanced building techniques on display at the exquisite megalithic temples of Puma Punku do not stand alone, but present many of the same distinguishing features seen at the Coricancha temple in the modern city of Cuzco, Peru. Both the Coricancha and Puma Punku temple complexes also bear significant damage from purposeful defacement by the Spanish Conquistadors.



Much of the buried stonework at Puma Punku remained hidden below ground and was left entirely intact, untouched for nearly thirteen thousand years until excavations undertaken by modern archeologists. A three-tiered wall enclosure contains the 'T'-shaped earthen mound, which has been exposed by nearly complete perimeter excavations, seen from an eastward aerial viewpoint taken by drone (above).

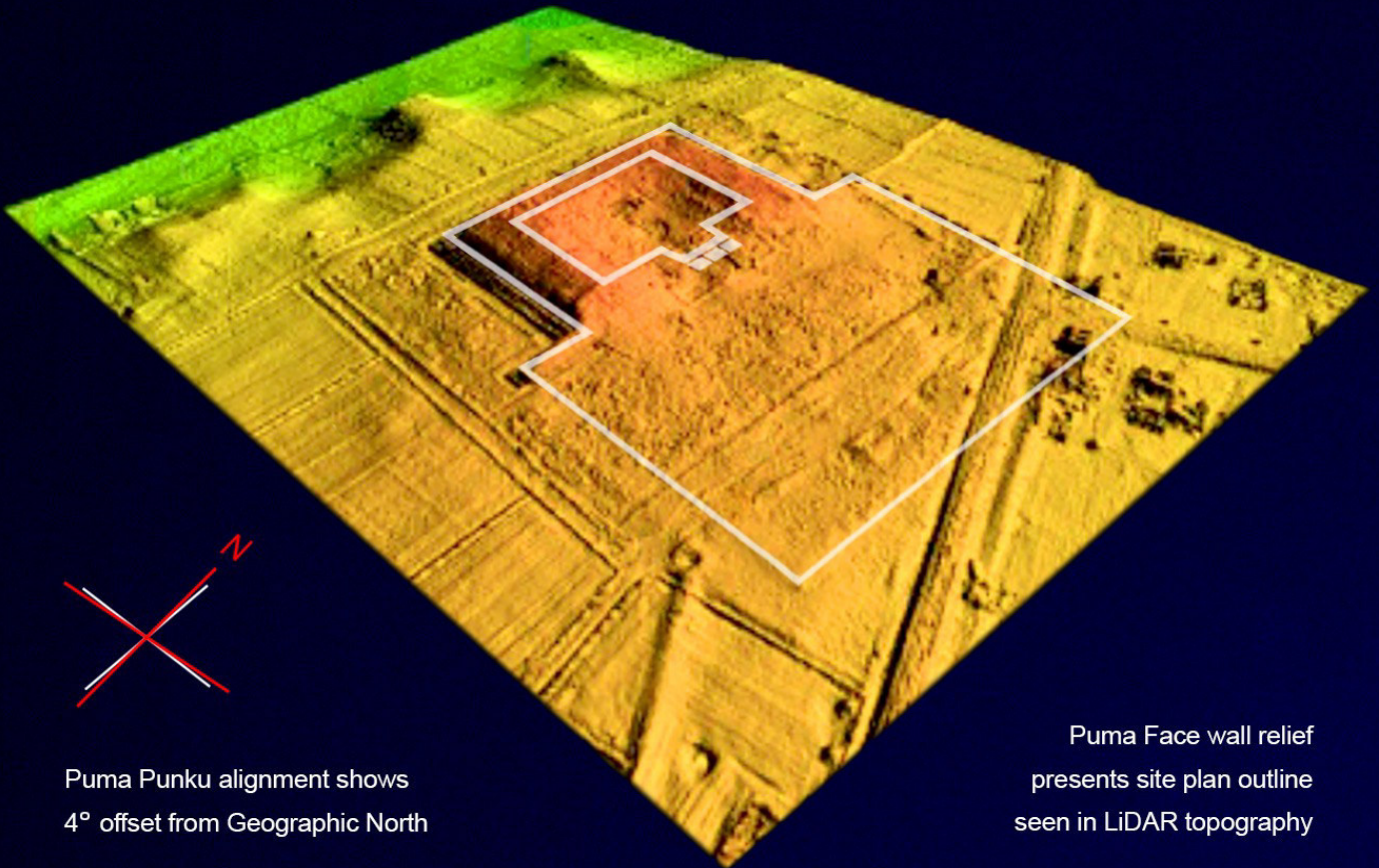
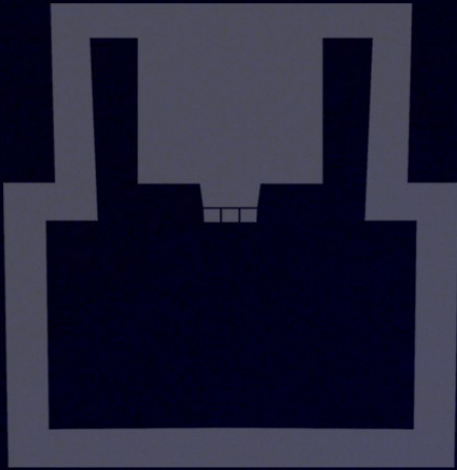
The main entryway stairs led in from the eastern side of the temple complex through its central east-west axis, to a central sunken court and the raised main temple buildings beyond. Running from the outer perimeter walls of the enclosure toward the sunken court are 4 pairs of small tunnel systems, passing one above the other, that converge on the central court from the northeast, northwest, southeast and southwest.



The many sharply geometric features of the triple perimeter wall and earthen mound design of the Puma Punku temple complex can best be appreciated from an aerial perspective, as the raised earthen mound itself prevents view of the entire series of perimeter containment walls from any one terrestrial perspective. This unusual feature is one of many surprising design aspects of the entire site that are not at all addressed by archeologists.



In fact, many of the most impressive examples of stonework from the ruins have not even been seen by the public, or have only recently been put on public display. One of the most iconic low-relief images seen at Puma Punku that attests to the authenticity of that exact name is a relatively thin wall composed of grey, magnetic andesite that presents the face of a puma (above). From the head of the puma, geometric symbols emerge, wrapping around the eras with 3 concentric lines connecting to two condor heads below.



Puma Punku alignment shows
4° offset from Geographic North

Puma Face wall relief
presents site plan outline
seen in LiDAR topography

The design of the inset geometric outlines surrounding the bold puma head icon reflects the aerial view of the entire temple complex at Puma Punku, as visible when compared with a high-precision LiDAR topographic survey of the site (above). As witnessed in the offset alignment of the extensive canal grids extending south from Lake Titicaca, the Puma Punku temple complex displays ~4° offset from true North.

The site's most impressive remains include several large gateways. Of the six large gateways that once stood together on the immense red sandstone platforms comprising the foundation of the central building of Puma Punku, the Gateway of the Sun (below) is the only one with an intact lintel frieze. While there are four other gateways that were also monolithic, all except the main gateway of the central building, all of those four display empty slots for missing frieze components that are now only known from fragmentary remains.



Other fragments of grey andesite lintel frieze plates have been recovered and documented decades ago, that match the stunning relief on the Gateway of the Sun (above), and provide significant insight to the original appearance of the various building façades of this spectacular Atlantean temple complex. *Actual doorways were flanked by false doors and niches of various sizes for induction of psychoacoustic synchronization.*

Among diverse cultures throughout the ancient world of the Late Paleolithic Period, *synesthesia* was technologically induced by psychoacoustic resonance, physiologically achieved by placing the body into a recessed portal or placing the head into a wall niche, where intense electro-acoustic standing waves become focused by the array of resonators set into the planar symmetries of parallel wall façades.

Extreme technological advancement of these Atlantean buildings has stumped all modern-era researchers:

The Englishman Richard Inwards, a fellow of the Royal Astronomical Society, was sent to Bolivia by a mining company in 1866. He spent about a year in Bolivia, during which time he observed the habits and language of the indigenous [Aymará] people and made a number of detailed sketches...



Like others before and after him, Inwards was stunned by the high precision with which the stones at Tiahuanaco were cut. Inquiring about it, he was told by the curate of Tiahuanaco “that it was commonly supposed that the blocks were not stone at all, but were some kind of [stone] cement.”

Without believing this, I must admit having seen artificial stones so closely resembling natural ones that it would be difficult to distinguish the difference” [Inwards 1884:22]. Inwards also noted that he could not see any chisel marks on any of the stones...³

Microscopy and chemical analyses now support the suppositions of local authorities made in the 1800s—and long before that—, by smart people who recognized that stone cannot be carved to such perfection.

As is the case with the great majority of sacred ancient temples throughout the Andes Mountains of Ecuador, Peru and Bolivia, two levels of technical skill are plainly evident. The much more ancient Atlantean builders are responsible for manufacturing massive artificial stones of various materials that were cast one atop the other, resulting in perfect seam-work between megalithic blocks.

Later cultures such as the Inka, Chimú, Chavin, Wari and Tiwanaku inherited these many, much older psychoacoustic temple sites from their Atlantean ancestors, without any ability to replicate their stonework.



When inspecting the main frieze of the Gate of the Sun at Puma Punku, two levels of technical workmanship can clearly be observed. Flanking the central deity figure holding the two staffs are several rows of 5 small winged figures, also holding staffs. These have been erroneously referred to as “chasquis” (Inka messengers) by archeologists and ethnologists, *but actually represent flying gnome figures with staffs.*

Close inspection of the stonework reveals that, in the original temple construction, only 10 of these figures were presented in three tiers; with five on either side of the large central figure (above). The original gateway presented finely cast figures that can be easily discerned from the 3 outer rows of similar figures that were apparently carved in relatively recent times, most likely by the well-known descendant Tiwanaku civilization ~1,400AD. *Finely cast line-work within the figures simply cannot be replicated by carving (at left).*













Unlike the Gateway of the Sun, the central gate of the main building of the Puma Punku temple complex is composed of three separate megalithic elements. Known as a *trilithon*. Two of the three blocks that once formed this gateway now sit on the Akapana Pyramid, an earthen mound contained by stepped stone walls located north-northeast of Puma Punku. The common name for this trilithon – ‘the Akapana Gateway’ – is misleading, as it was moved to that location from the jumble of blocks at Puma Punku long ago.

Although the lintel itself has been fragmented into three pieces, the single doorjamb remains largely intact. A curious hole can be seen on the bottom face of the doorjamb of this primary gateway, that has not received much attention from researchers, and remains entirely unexplained by conventional archeology.



As witnessed on every other gateway or gateway fragment discovered thus far at or near the Puma Punku site, small holes are present on the bottom of the doorjambs that give the initial impression of having accommodated large metal pegs that held each gateway in place on the foundation platforms. This notion is not supported by the presence of a few corresponding holes on the platforms themselves, because these holes are too few and simply not deep enough to have served the purpose of receiving a metal peg.

Rather than having any structural benefits, these cavities significantly weaken the load-bearing capacity of the doorjambs. So, why were the doorjamb cavities placed there and what was their original function, if not structural? The answer to this question has eluded all prior investigation as the cavities served to house highly advanced technological components within each gateway that directly relate to the temple's name.



The high-tech psychoacoustic function of the gateway cavities are confirmed by their peculiar 'dovetail' recesses, which are wider at the back of the niche than the opening (above). This configuration increases the efficiency of the cavity for containing acoustic waves generated by sources within the cavity or outside.

Through these parameters achieved by subtle angular specifications observed by the Atlantean builders of Puma Punku, the psychoacoustic function of the temple complex was enhanced by symmetrical placement of hundreds of niche resonator cavities, efficiently reflecting soundwaves between sets of aligned recesses.

Standing wave resonance maps based on the quantum function $[z_{n+1} = z_n^2]$ were developed by Atlantean acoustic engineers and used by the Ohum temple builders to establish resonant architectural arrangements of variously-sized resonators packed into a tight, elegant configuration within the walls of Puma Punku. These maps represent the same quantum iterated functions rendered and applied by this author to the global distribution of ancient Atlantean pyramids and megalithic temple sites worldwide.

Standing waves were first discovered by pioneering Serbian-American inventor Nikola Tesla in 1899,⁴ and provide insight into astounding architectural solutions of the Atlanteans *that were apparently developed to optimize use of the temple by giant, humans, hobbits and gnomes of various sizes.*





The same highly specialized trapezoidal niches for inducing psychoacoustic resonance are observed of the resonant cavities of the 'H'-shaped stones. The lower niches in each of the 9 component blocks of this type that can be seen at the site today display a stepped rabbet and inner cavity that are both narrower at the bottom than at the top.

The upper corners of these niches are significantly less than 90° , as demonstrated by the placement of a straight edge with a true right angle within the rabbet for direct comparison (above).



The same comparison can be made concerning the angle of the ceiling of the niche and the back wall, which also meet at an angle that is significantly less than 90° (above). These same configurations are observed of all the doorways and 'false door' resonant cavities in the temple complex –*of which there were undoubtedly several hundred.*

Smaller cavities with other purposes were most likely hidden when the temple was intact, including various slots inset into the sides of the megalithic gateways that served as recessed cramp sockets for binding to adjacent supporting blocks. Small cylindrical holes showing conical cavities are seen in the bases of each gateway, from small to large.



The large primary gateway known as the Gateway of the Sun represents one of two types of large human-sized gateways that remain in fragments at the site today. Configuration of the interior side the Gateway of the Sun is contrasted by a second gateway type (seen above) that presents a slightly different arrangement of stepped rabbets and a wider slot for the overhead lintel frieze.

Two large-sized gateways of this secondary type have been excavated at the site so far, with the fragments of a third, similar gateway still concealed below the soil somewhere nearby. Together, these three gateways originally comprised the eastern wall of the main building of the Puma Punku temple complex. The Gateway of the Sun was joined by two other large gateways bearing similar backside niche and rabbet arrangements.

The largest gateway yet found at the ruins of Puma Punku displays an inner dimension that is a few inches taller in passage height than the Gateway of the Sun, and is composed of a distinct material. While all the other gateways are composed of grey andesite stone, the largest gateway is composed of red sandstone, the same material from which the immense base platforms were manufactured.

The red sandstone gateway is also much narrower than all of the other gateways (opposite), confirming it quite had a different appearance and placement within the main temple –most likely taking a distinct and central position in the middle of the main building.

Partial remains of the lower left corner of a large red sandstone lintel frieze have been recovered that suggest an original placement above the tall, narrow red sandstone gateway. The large lintel fragment presents a thick borderline and deep relief that gave it a much more bold and dominant appearance when compared with the much smaller lintel frieze of the Gateway of the Sun.







Another large-sized gateway cast in grey magnetic andesite that is also slightly taller and narrower than the gate of the Sun has been commonly referred to as the Gateway of the Moon (overleaf). This dimensional similarity suggests that the giant red sandstone gateway and the Gateway of the Moon were both aligned in the central axis of the main temple at Puma Punku.

The missing lintel frieze that was originally placed above the Gateway of the Moon is much shorter than all the other lintel friezes at Puma Punku, and has not been identified by any other researchers. The intriguing composition of andesite and sandstone gateways comprising Puma Punku's temple walls demands great study, and a willingness to try unconventional possible combinations of blocks to arrive at any conclusion.

Quite interestingly, 'Puma Punku' is the ancient indigenous Aymará name for the megalithic temple ruins built by their ancestors, meaning 'doorway' or 'gateway' of the puma. The Aymará word 'puma' refers to the mountain lion or cougar endemic to the Americas, which directly descends from the Paleo-Sanskrit word 'puma', comprised of hieroglyphs 'pu' and 'ma', which together signify "(the) purifying state".



The Paleo-Sanskrit translation of the ancient Aymará temple name references the Atlantean psychoacoustic association of the roaring and purring of large felines such as lions and pumas. These animal motifs are presented in exquisite low-relief stonework and in incised metalworks found throughout the archeological sites of Puma Punku and Tiwanaku, in modern day Bolivia.

Geometric lines and detailed pattern-work seen on many artifacts combine sets of Paleo-Sanskrit hieroglyphs to form repeating ligatures that are easily translated according to the decipherment by German linguist K. Schildmann, providing concise votive phrases that relate the psychoacoustic temple's influence.

The complete Paleo-Sanskrit votive temple name 'Puma Punku' translates as "Gateway of the Purifying State" in reference to the purificatory benefits of transduced EM fields and biorhythmic synchrony.

These crucial translations provide clear etymological origins for the temple name, revealing the name 'Puma Punku' was inherited by the Aymará culture from the ancestral Atlantean Paleo-Sanskrit civilization. This Atlantean votive name confers the sacred psychoacoustic and electrophotonic functions of the temple that were entirely lost to the Aymará and other indigenous groups of Atlantean origin long ago.





Indra aⁱ Indra adhi - as r^au^a • ra - as

Jupiter, aye, Jupiter for delivering roaring, the One for granting

The finest relief work at the site has received *no attention whatsoever*, yet forms the basis for the Aymará preservation of the original name. The head of a puma is shown with ligatures reading: Indra ai Indra adhi-as raua • ra-as , meaning “Jupiter, aye, Jupiter for delivering roaring, the One for granting...” (above).

Outstanding achievements in artistic design by ancient American cultures, whether laid out as geoglyphs, woven into textiles, molded, cast or carved in wood, metal and stone, commonly used sacred symbols include animal motifs which serve as natural metaphors for invisible psychoacoustic influences.

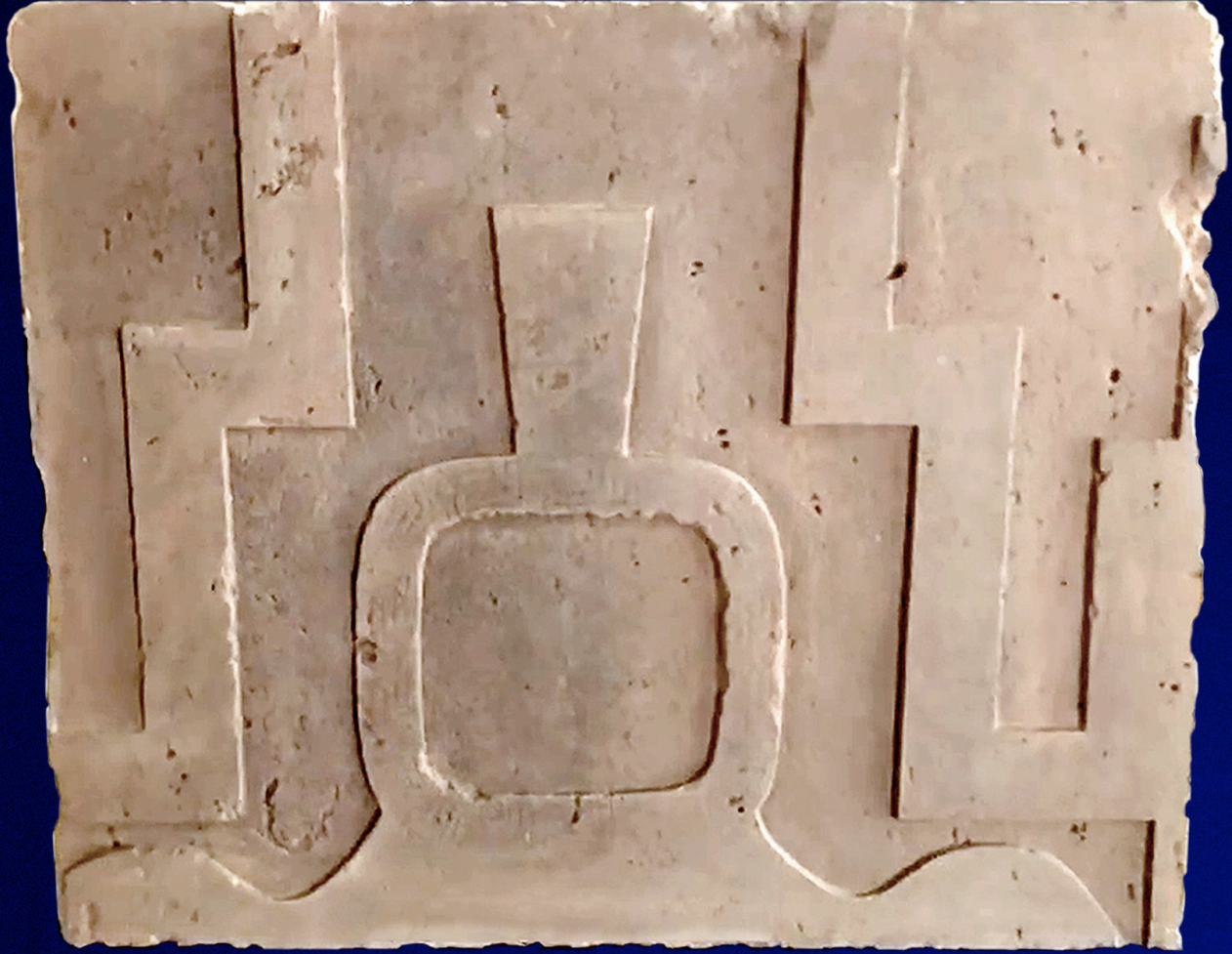
Sophisticated temple practices for the induction of group synesthesia are evinced by the presence of hundreds of thousands of whistling vessels, trumpets and horns at all ancient temple sites of the many descendant pyramid-building cultures that became widely distributed throughout the Americas.

As elucidated for the first time in 'Phi' (2006), ancient cosmological traditions of the Americas upheld the puma as a sacred symbol associated with healing effects of the cats' purr. Recently studies validate cats' purring as a psychoacoustic influence producing many specific physiological benefits in humans:



Letting Your Cat Purr On Your Body Can Have A Huge Impact On Your Health

- 1) Lowers Stress Levels - The frequency of cat purrs falls within a very therapeutic sound range that loosens our nerves and makes us feel more at ease...
- 2) Lowers Blood Pressure - Cats' magic frequency is also said to lower blood pressure. Perhaps this is because they can help you manage your stress, which can definitely play the culprit in rising blood-pressure levels...
- 3) Improves Your Breathing - Cat purrs can help cut down on dyspnea, or difficulty breathing. This is because cats' peaceful purring mimics breathing inward and outward, [through biorhythmic entrainment]...
- 4) Heals Fractures And Breaks - Studies show cats' purrs can also build up bone strength, which makes it easier for them to heal after a break or fracture. The best frequencies for promoting bone healing are from 25-50 Hz...
- 5) Improves Heart Health - Cat owners have 40% less risk of developing heart problems. The study at the University of Minnesota compared 4,435 Americans aged 30 to 75 and found that non-feline fans were 40% more likely to have a heart attack. This is likely due to their lowered blood pressure, brought on by the soothing purrs.
- 6) Relaxes Sore Muscles - The same vibrations that heal bone can have the same soothing effect on soft tissues...
- 7) Soothes Joint Inflammation - Cat purrs are also help lower infection and swelling, which can lead to joint pain...⁵



Indra - as Indra r^{au}a mi - is Indra adhi

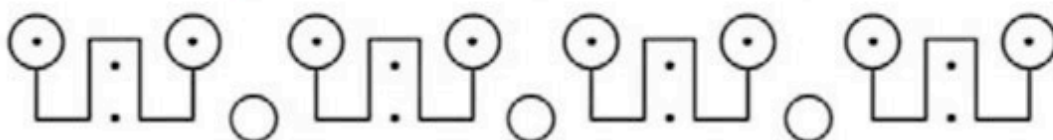
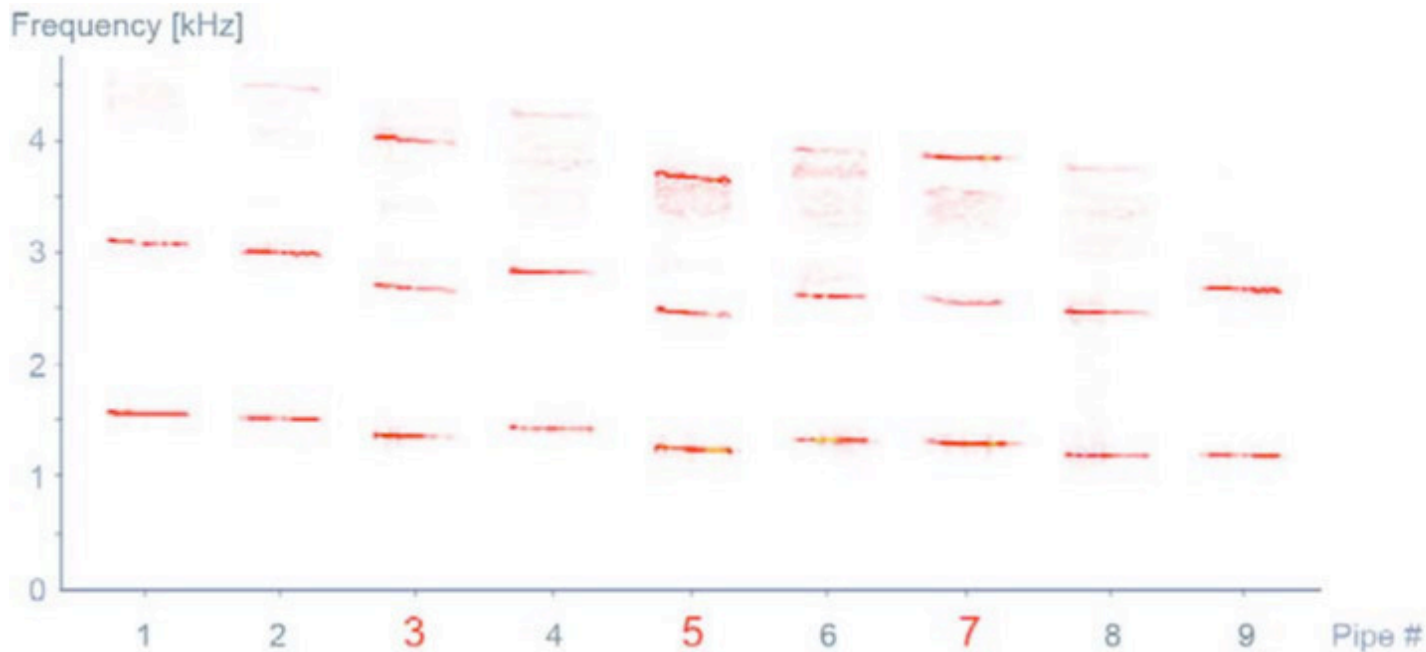
For Jupiter, Jupiter roaring, synchrony (of) Jupiter delivering...

'Aymará', the present-day name of the main indigenous group occupying the Peruvian, Bolivian and Chilean highlands surrounding the ancient sites of Tiwanaku and Puma Punku, is formed by three distinct syllables that can be clearly translated according to the Schildmann cipher as: **ai ma ra** , meaning "Aye, (the) state (of) granting". *This ancient sacred name also directly relates to a purifying state of Samadhi.*

Psychoacoustic effects of the temple walls are extolled in votive texts inset on their surfaces. Matching the puma face wall is another wall with geometric designs of a whistling vessel marvelously executed in low relief, reading: **Indra ra • ra** , meaning "Jupiter granting, the One granting..." (above).







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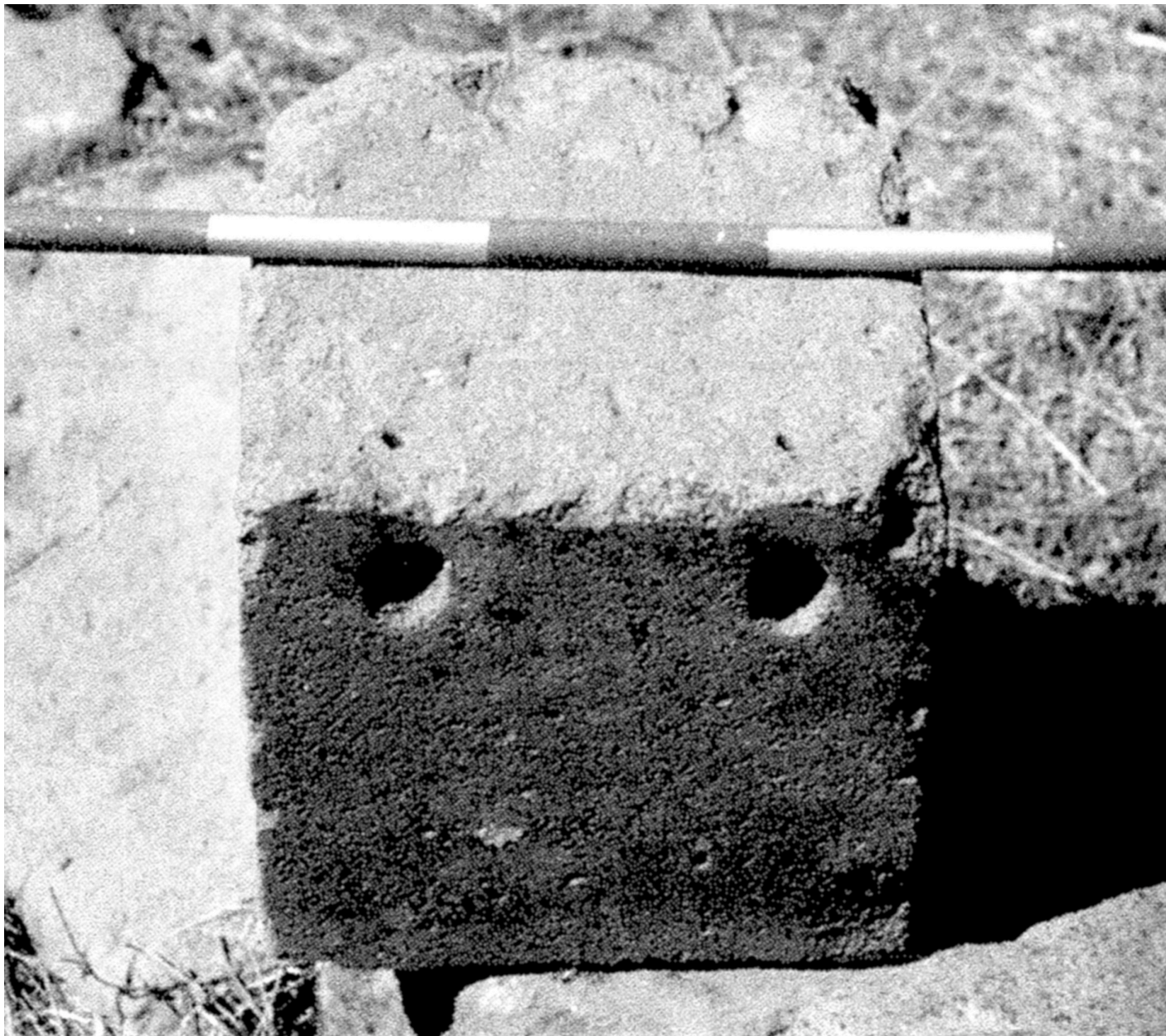
One of 3 highly polished tri-frequency panflutes displaying incised hieroglyphic ligature patterns, composed of magnetic geopolymer basalt, were recovered by residents near the Traija Valley, in Bolivia (above).





The penetrating meaning of the puma sacred symbol and related psychoacoustic influences of the Puma Punku temple complex is finally revealed here, *in the context of a complete virtual reconstruction of the mind-altering and even DNA-altering architectural temple features.*

An advanced natural state of hyperconsciousness, exposure to deep, rumbling infrasound waves induces genetic purification by acousto-electric induction within the resonating temple walls. Called *Samadhi*, a word formed by a pair of Paleo-Sanskrit hieroglyphs meaning “Universal delivering”, this state was the goal of all adepts and all practitioners of ancient temple traditions worldwide, for achieving all other aims in life.

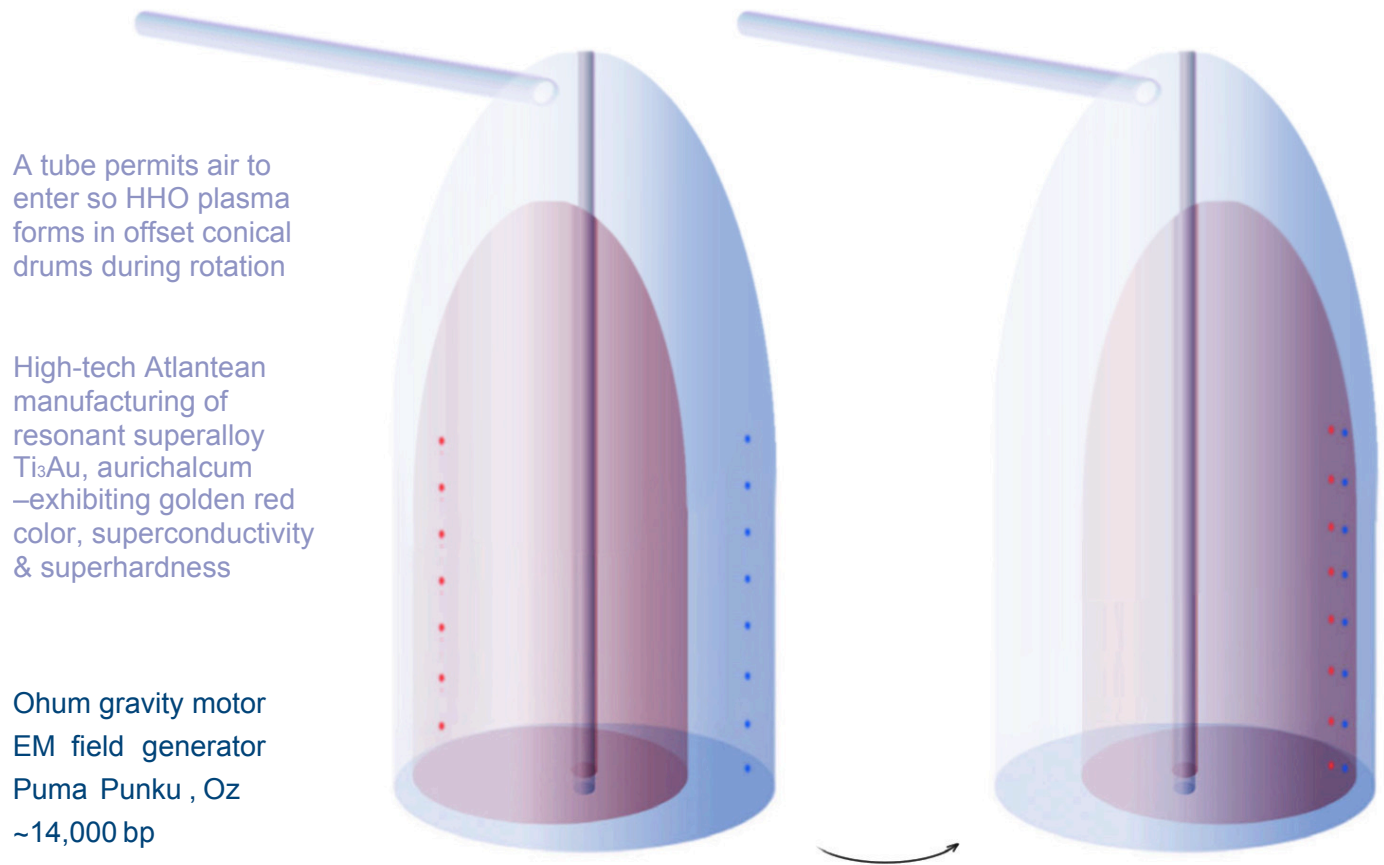


By far, the most important components of advanced technological hardware that have been removed from many hidden locations within the temple wall fragments at Puma Punku reveal the key to the quantum functions of the temple, and are evinced by a multitude of conical recesses of varying diameters.

The component blocks of the many walls and gateways of Puma Punku were cast in magnetic geopolymer andesite that was loaded with micro-particulate metals consisting of iron, nickel, titanium, gold and silver, among others. These dust metals provide semiconductor qualities to the stonework, including ferromagnetism, paramagnetic and pyromagnetic properties that are amplified by the piezoelectric andesite.

The site of the Puma Punku temple complex was selected for its resonant distance to the Great Pyramid of Giza, Egypt, where focused infrasound standing waves were received and transduced into localized EM field by the semiconductive geopolymer stonework. High-pitched tri-frequency psychoacoustic panflutes, whistling vessels, horns and drums were all used within the temple during ceremonies for enhanced resonance.

However, a far more powerful set of resonators was utilized at Puma Punku by the Atlantean builders that has not been recognized before this writing, and provides a direct technological link to the suppressed free-energy generators of Nikola Tesla. With engineering aid by T.T. Brown and trance medium Edgar Cayce, the Tesla Gravity Motor was completed in 1929, and later renamed the Rotating Field Amplifier (or RFA).



The stunning turn-of-the-century revelation by Nazi Commando Otto Skorzeny was published by Eric Berman in 2005, relating Skorzeny's confession to the assassination of Nikola Tesla on January 6, 1943. Skorzeny confessed to subsequently stealing Tesla's inventions, and disclosed a photo of the stolen RFA.⁶

Reconstruction of the conical recesses in the Puma Punku gateways reveals that two pairs of gravity motors (four total per gateway) were placed within each gateway comprising the temple buildings. A total of 48 gravity motors were distributed throughout the walls of the main temple buildings. These findings suggest *the temple of purification was humming with the purr of the puma perpetually generated by small RFAs (above).*

The gateways' conical recesses originally housed EM field generators manufactured ~14,000 bp in Atlantean superalloy aurichalcum, a red gold intermetallic compound recently reported by US scientists as Ti_3Au .⁷

Physicist Albert Einstein was secretly employed by the US military with other elite scientists including Von Neumann, Marconi and John G. Trump for US Navy experiment Operation Rainbow Project, which utilized Tesla's RFA. In the wake of the assassination of Nikola Tesla, Albert Einstein published a secret homage to Tesla and his transdimensional technologies. Einstein wrote down his realizations concern EM applications of Unified Field mathematics gained from study of the secret inventions of Nikola Tesla:

We are slowed down sound and light waves, a walking bundle of frequencies tuned into the cosmos. We are souls dressed up in sacred biochemical garments and our bodies are the instruments through which our souls play their music.

Few readers understood the physics behind these astounding statements made by Einstein in his later years. Exact phonon calculations verifying his statements were only recently published by this author, in 'Qi' (2016).⁸ Phonon resonance transmutation reactions that generate the biophotonic emissions of human skin, and the closely related electrophotonic functions of the qi meridian system, evince his words.

Among the Paleo-Sanskrit world culture of the pyramid-builders, the Unified force of cosmic infrasound resonance was praised in votive ligatures as the circular force of the One; personified as the deity Indra; the giant planet Jupiter. Along low walls within the interior of Puma Punku's main building, several circular base elements, each holding a geopolymer stone sphere, were placed into shallow depressions.



Like this magnetic geopolymer basalt example (above), several other damaged circular base elements have been recovered during excavations and are presently on display at the Tiwanaku museum, yet archeologists have no idea of their original purpose.

Similar geopolymer bases from the Peruvian region of Tiwanaku territory are still kept with large spheres that were made to spin on their bases. *Roaring soundwaves in the temples induced the spheres' rotation.*



These types of votive objects were cast by Atlantean temple builders, and subsequently recovered from the ruins of Puma Punku by the much later descendant culture of Tiwanaku. Among those recovered and reused items that were originally cast by the Ohum of Oz prior to 13,000bp, is a fine example of magnetic geopolymer andesite with visible flecks of black metal in the stone base that correspond to oxidized titanium particles in the synthetic andesite matrix (above).

The stunning simplicity of non-invasive metals testing that can now be achieved with XRF equipment and other more advanced technical means can easily confirm this, yet complete suppression remains enacted.

Of all the site names ascribed to the various ancient megalithic structures clustered in the vicinity of Puma Punku, the only two names that were directly given by oral tradition by the Aymara culture included the site names 'Puma Punku', 'Akapana' and 'Tiwanaku'. Other Aymará place names clearly composed of Paleo-Sanskrit hieroglyphs include sacred Mount Mururata, the Catari River, and Pampa Koani, on Lake Titicaca.

Presumably, the same case applies to the ancient Aymará site name of 'Tiwanaku', still predominantly spelled according the standard Spanish transliteration 'Tiahuanaco'. The series of architectural icons, observed as geometric hieroglyphs in low relief on the planar megalithic building blocks of Puma Punku, form Paleo-Sanskrit votive ligatures that are include here, along with local Aymará place names of interest:

	Indra ai	Jupiter, aye.
	Eka ra	the One granting
	Si ra	Yours granting
	kar upama	works (of) the highest
	sam adhi	Universal delivering
Puma Punku	pu ma punku	gateway of the purifying state
Aymará	ai ma ra	aye, (the) state (of) granting
Akapana	a ka pa na	ah, what protection (of) the Void
Tiwanaku	ti w a na ku	rays marking, ah, the Void whereby
Lake Titicaca	ti t i ca ka	rays (of) protection (of) This, built (of) what?
Mount Mururata	mu ru ra ta	Mu roaring, granting endowing
Catari River	ca ta ri	built (of the) endowing song
Pampa Koani	ko an i	egg (of the) breath of This
Ande	an de	the Breath protecting
Sutatausa	su ta ta us a	the good Father punishing, ah
Sun	in ti	glory (of the) rays
Yuk (Yucatan)	yuk	concentration
On (Ecuador)	on	ascent
Oz (Peru. Bolivia)	oz	abundance
Zu (Western US)	zu	The Infinite
Lemuria (Pacific)	le mu ri a	submission to Mu song, ah
Mata riki (Pleiades)	ma ta ri ki	state (of) endowing (of the) song (of) energy
Hawaiiki (Hawai'i)	ha wa i ki	That mark (of) This energy
Tahiti (Pacific Isl.)	ta hi ti	endowing, sending forth rays
Maori	ma o ri	state, oh, (of the) song

No coherent etymologies for these Paleo-Sanskrit place names have ever been produced up to this writing, *simply because no contemporary epigraphers will acknowledge the existence of the language whatsoever*. Application of the Schildmann decipherment reveals the exact meanings of these ancient Aymará place names that were actually given to the sites by the original builders of Puma Punku, the Ohum civilization.

Throughout the extended time period from ~30,000-13,000 bp, the Ohum (also Ohm or Ohlm) people inhabited the Central and South American regions, referred to in those times by the Atlantean names **Yuk** (the root of 'Yucatan' in Central America), meaning "concentration"; **On** (present-day Ecuador, Colombia and Venezuela), meaning "ascent"; and **Oz** (now Peru, Bolivia, Chile and Argentina), meaning "abundance".

Paleo-Sanskrit votive birth names, given by Atlantean parents who participated in sacred waterbirthing ceremonies in the Great Pyramid, express deep spiritual truths using the most basic linguistic terms. *The chosen names represent a humorously feeble attempt at describing the ineffable Universally binding gravitational force of infrasound resonance*. This playful naming game is also reflected in Atlantean placenames, as well as the names given to the psychoacoustic resonance temples:

[B]oth singular and plural denominations are used to signify the Divine, honored in a spectacular variety of contexts as: "the One", "the Only", "the Giver", "the Maker", "the unutterable", "the unspeakable", "the endless", "the emptiness", "the absence", "the void", "Yours", "That", "This", "His", "Him", "the Two", "These", "Those", "Them"...⁹

The wonderful votive poetry of 13th century Sufi mystic Jallaluddin Rumi (1207-1273) flows directly from the Paleo-Sanskrit stream of spiritual wisdom, expressing such a profoundly joyful reverence for the unifying force of Creation that can only be identified by the most indirect of means, through mere words and phrases:



Only Breath

Not Christian, or Jew or Muslim, not Hindu,
Buddhist, sufi, or zen. Not any religion

or cultural system. I am not from the East
or the West, not out of the ocean or up

from the ground, not natural or ethereal, not
composed of elements at all. I do not exist,

am not an entity in this world or the next,
did not descend from Adam and Eve, or any

origin story. My place is placeless, a trace
of the traceless. Neither body or soul.

I belong to the Beloved, have seen the two
worlds as one and that one call to and know,

first, last, outer, inner, Only That
Breath breathing human being.

* * *

There is a way between voice and presence
where information flows.

In disciplined silence it opens.
With wandering talk it closes.¹⁰

Sufi poets reiterated highly advanced quantum perspectives originally expressed by wise Sanskrit hymns of the Upanishads and Vedas, addressing the simultaneity of dualities such as fullness versus emptiness, being versus non-being, materiality versus immateriality.

Sanskrit wisdom forms the root of many ancient narratives retold today, as in the works of J.R. Tolkein referencing the Baal humanoid of Atlantean society. The ancient indigenous awareness of the hidden subterranean existence –in both past and present eras– of other humanoid species of giants, hobbits, dwarves, leprechauns, gnomes, seraphim, cherubim, pixies and the like... *all based on Atlantean groups.*

The apparent role of State museums and academia involves keeping the general public ignorant of these facts by obfuscating the reality of a great variety of humanoid species living on Earth, while Hollywood and science fiction films are employed to maximize the fantastical nature of these cryptic humanoid species.

In fact, the archeological record is full of evidence of various humanoid species living together as one, under sophisticated practices throughout the period of history prior to 13,000 bp; extending back >63,000 years.

The term 'history' is meant to deal exclusively with the period of written documentation and known textual chronology, and has been accurately used in this context by virtue of the great abundance of global evidence of Paleo-Sanskrit remains that have been presented and translated by this author in *Sanskrit* (2015).

Despite obsessive denials from academia and mass media, clear and succinct translations of votive texts from Glozel, and the walls of Chauvet¹¹ and Lascaux¹² Caves in France; on the Great Pyramid¹³ in Egypt, on artifacts of the Visoko Pyramids in Bosnia¹⁴; and standing stones at Gobekli Tepe¹⁵ –*to name just a few.*



□ ~ - III • II ▣ () □ II • • •

Indra adhi - as r^au^a • ra pa mi - is Indra • • •

Jupiter for delivering roaring, the One granting protection (of) synchrony (of) Jupiter, the One...

Identical heiroglyphs adorn a red gold votive mask presenting the face of a giant Sasquatch hybrid, framed by a mandala of geometric ligature texts that include puma heads. The simplified translation of the repeating mantra texts reads: Indra adhi – as raua • ra pa mi – is Indra ••• , meaning “Jupiter, for delivering roaring, the One granting protection (of) synchrony (of) Jupiter, the One, the One, the One...” (above). The same phrases adorn a geopolymer basalt drinking vessel, with quartz veins (opposite).



□ ~ - ||| · || ▭ C) □ || · · ·

Indra adhi - as r^au^a · ra pa mi - is Indra · · ·

Jupiter for delivering roaring, the One granting protection (of) synchrony (of) Jupiter, the One...





Repeating ligature phrases are even emphasized in the stepped rabbit designs of the various gateways and false gateways, which themselves read: **Indra ai ra** , meaning “Jupiter, aye, granting.”

An emblematic niche formed a low-relief gateway outline that was not functional, but was very finely etched with a gnome figure wearing a large headdress with puma heads on his chest and another pair of pumas standing on either side of his torso (above).

The indigenous Aymará name for the largest lake in South America is Titicaca, which encodes another very fascinating and playful reference to the sacred vital force of infrasound resonance. This unusual name is formed by two syllables that are each repeated twice. Interestingly, in attempting any straight-forward translation of these repeating syllables into Paleo-Sanskrit hieroglyphs one might initially be confused to consider the possible meaning of the place name as *ti ti ca ca* —or “rays, rays, built, built”... which makes little sense out of the double repetition.

However, an accurate translation actually reveals the ancient sense of spiritual humor and direct clarity of the double repetition when broken down into Paleo-Sanskrit hieroglyphs in accordance with votive nuances of the Atlantean culture.

Both of the repeated syllables 'ti' and 'ca' can be formed in two ways, suggesting that the full meaning of the name is a combination of each of the 4 possible meanings for these 2 syllables. According to the Paleo-Sanskrit decipherment by German epigrapher K. Schildmann, the audible syllable 'ti' can either be composed of 1 glyph or 2, as 'ti' or 't i', meaning either “rays” or “protection (of) This” respectively. Likewise, the audible syllable 'ca' can be signified by 1 of 2 glyphs, as 'ca' or 'ka', meaning either “built” or “what / whatever” respectively.



This syllabic repetition presents a clever double play of hieroglyphs when correctly translated as a sort of zen metaphysical question, reading: *ti t i ca ka* , meaning “rays (of) protection (of) This, built (of) what?”

Does that explanation resonate? Taken outside of the spiritual context of Atlantean quantum physics, the sophisticated humor behind this repetitious word-play is so subtle as to be likely missed by even the most academic readers and epigraphers alike.

Let me explain: resonant standing waves are anti-gravitational and have no mass, but are composed of pure energy —*antimatter*— being the long-wave organizing aspect that penetrates and vibrates all matter along its path of alignment. Conversely, coarse physical *matter* represents the complementary short-wave aspect that coalesces around the focal points of infrasound resonance. This complex quantum cosmological notion paraphrases the ancient Vedic conception of the Universal creative force deified as *Vishnu*, the Pervader.

Clearly, this new translation and corrected spelling of the ancient Andean place name of ‘Titicaca’, along with the many other breakthrough epigraphic identifications of sacred terms given herein, represent nothing less than a *quantum leap forward* in our understanding of the Atlantean origin of the profound linguistic heritage of the Aymará and Quechua peoples.

While these indigenous groups have long been misunderstood and misrepresented as ‘non-literate’ or ‘pre-literate’ cultures, the vast wealth of physical evidence preserved in their stunning textiles, ceramics, megalithic architecture, geoglyphs and vast canals works confirms the Aymará language as the most basal extant spoken language on Earth.

Synesthesia is an advanced state of consciousness in which an individual experiences the cross-linking of their sensory perception, whereby streams of information from the Akashic field may be interpreted through rapidly flowing symbolic mental imagery composed of visual syntax that is unique to every individual. Specific hues, shapes or textures seen by a synesthete may elicit a complementary mental association with certain sounds, smells or tastes —or vice versa.

While synesthetic associations vary from one person to another, the internal symbolic language of color, shape, texture, sound and taste becomes uniquely developed in each individual as a means of receiving subtle imagery and impressions from the ether.



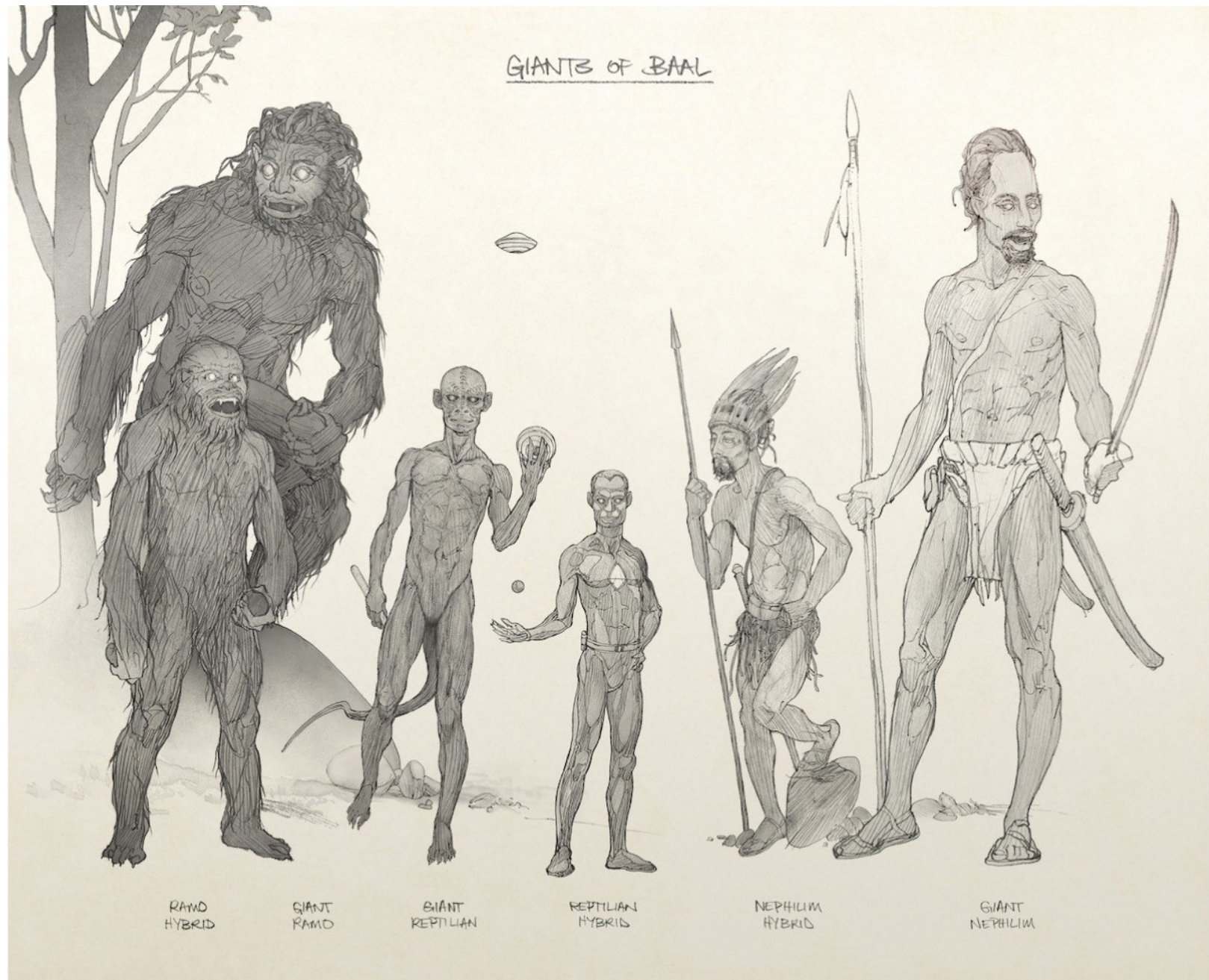
For a person who experiences synesthesia, the normal sensory perception of sights, sounds, smells, textures and tastes entirely changes, transforming into a fascinating milieu of impressions from which arise many surprising insights and perspectives, conferring a greater intuitive sense leading to inspired cognition and even instilling intuitive mathematical abilities.

Synesthesia is a scientific term for what has otherwise been referred to as attaining 'holographic mind' or 'accessing the Akashic Records', involving the inner spiritual development of psychic reception that becomes possible under the special conditions of high-intensity psychoacoustic resonance generated by the worldwide network of psychoacoustic pyramids and temples through global infrasonic driving.

Extensive sets of cranial remains were excavated during investigations by Bolivian archeologist Arthur Posnanky, who first arrived at the site of Tiwanaku and the much older Puma Punku megalithic temple complexes in 1904. Posnanky's work remains the most succinct research *suggesting an age of >14,000 bp*.

Standing alone, this highly unconventional hypothesis would leave any reader grasping for clues, yet the last decade of exploration, research, discovery and publications by this author entirely relieves this confusion.

First published in 2018, *'Baal Hybrids'* elucidates the (quite bizarre) gaggle of non-human extraterrestrial species that was collectively referred to in the Bible and many other ancient sources as the *Baal* consortium. The name 'Baal' was originally a Paleo-Sanskrit word composed of two hieroglyphs, together reading: **ba al**, meaning "luster of the ability".



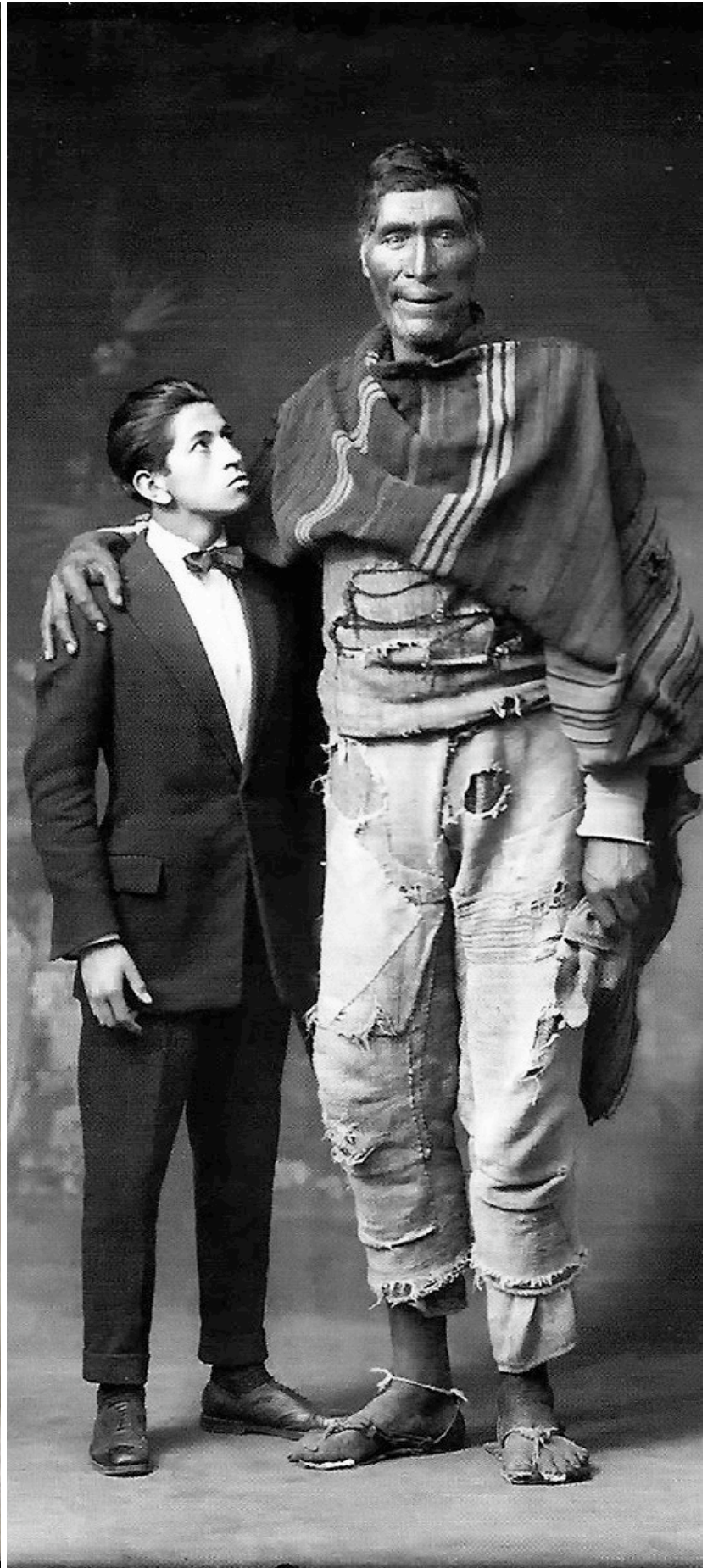
This name is synonymous with the Sons of Belial, who opposed the Atlantean Sons of the Law of One and were directly responsible for the demise of high civilization on Earth by purposefully overdriving the pyramids.

Biblical names such as Belial, Bezaleel, Beelzebub, Azazel, etc... all relate to this same offworld consortium of various humanoid species hybridized with Earthly human beings by the giant Reptilian species *Homo draconis* (above). Ancient religious shrines such as Baal Hammon in Spain and Tunisia, and Baal'bek temple in present-day Beqaa Valley, Lebanon also identify sites where the worship of Baal was practiced.

It is absolutely no coincidence that Baal Hammon temples display Paleo-Sanskrit hieroglyphs and Baal'bek is a temple that was obviously made for immense giants, and was left incomplete by the ambitious builders.





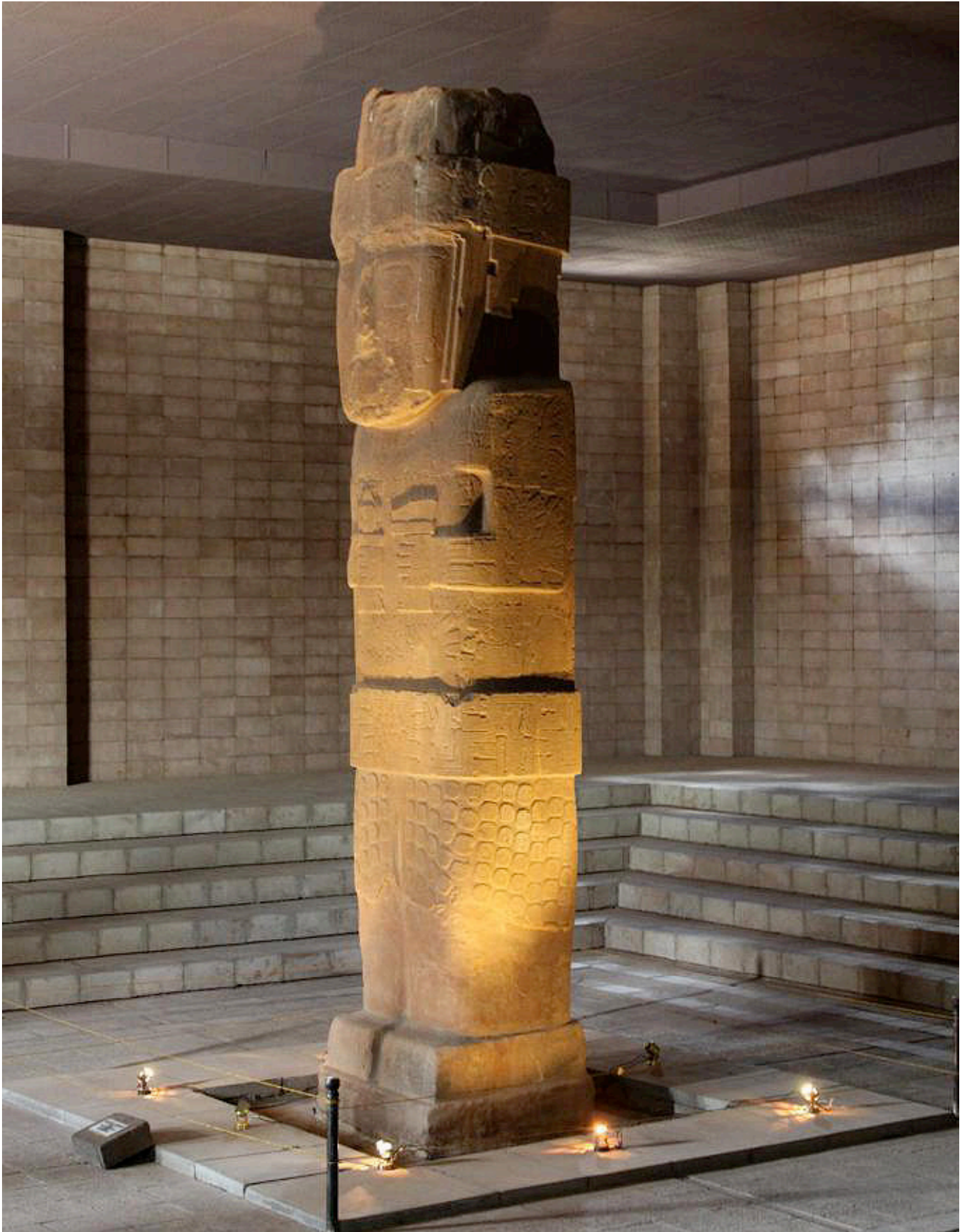






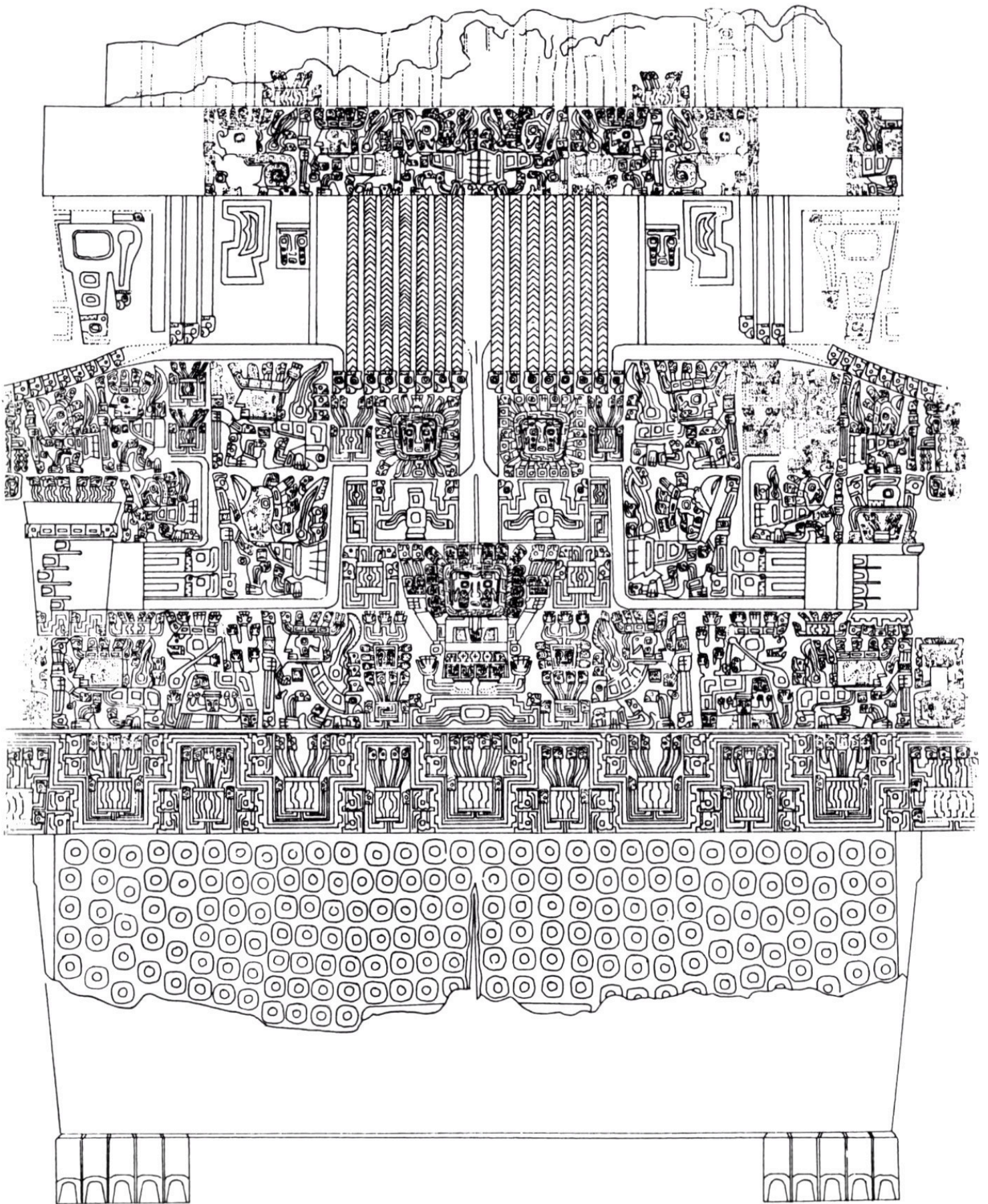
Extensive textile collections from Tiwanaku burials have been documented in various museum collections, presenting woven imagery of giant Sasquatch hybrids holding the much smaller trophy heads of their human victims. While no such items were recovered at Tiwanaku, actual trophy heads are known from Peru (above).











Extremely fine patterning has been preserved on many of the magnetic geopolymer andesite surfaces of the giant megalithic figures –work that could not have been achieved by any form of carving method available to the Tiwanaku culture. The preceding Atlantean civilization is responsible for the specialized geopolymeric chemistry required for manufacturing of synthetic stone materials of the type at Puma Punku.



The so-called 'Ponce Monolith', named for the Bolivian archeologist Carlos Ponce S., was discovered at Tiahuanaco by his excavation team, in soil fill near the center of the Kalasasaya mound, where it was probably interred by seventeenth-century Spanish extirpators of idolatries.

An original excavation photo, taken by W.H. Isbell in 1964, shows the huge synthetic andesite statue in the deep trench where it was discovered after presumable dumping and burial hundreds of years ago (opposite, bottom). Significant weathering has caused what many mistake for tool marks on the delineated surfaces.







Extremely fragmented remains of several other large monolithic andesite figures have also been recovered at Puma Punku and Tiwanaku and nearby towns and cities, many of which were likewise vandalized by the Spanish Conquistadors, who systematically defaced and buried most the figurative stonework at the site.

One example of a partial head was photographed in recent times (above), while its body likely remains interred in the near vicinity of the temple ruin. Other statues that were marred, in comparison with those nearly complete examples that are exhibited onsite today, confirm that these standing figures ranged in size from 23.6' (7.2 m) down through various smaller sizes, the tiniest being only a few inches tall!

The fractal scales of these monolithic standing statuettes suggest there were paired alignments of these figures, one in front of the other, extending north and south from the main buildings at Puma Punku.

In their thorough architectural analysis of the ancient Tiwanaku and Puma Punku sites entitled *'The Stones of Tiahuanaco: A Study of Architecture and Construction'* (2013) Jean-Pierre Protzen and Stella Nair present many definitive reconstructions of various fragments recovered from 3 gateways showing similar configurations to those commonly known as the Gateway of the Sun and the Gateway of the Moon.

Another surprising reconstruction by Protzen and Nair present a 4th gateway virtually recomposed from grey andesite fragments that they refer to as 'Miniature Gateway A', as it displays a very similar configuration of a three-stepped door frames as the famous Gate of the Sun –yet at a significantly smaller scale:

Another puzzle concerns the half-scale architecture: where was it standing, or mean to stand, what was its relationship to the full-scale architecture, and what was its function?...



Some people refer to a stone at Kantatayita (photographed above) with a sunken rectangle and little stairs leading into it as an architectural model of a semi-subterranean temple..., [yet this hypothesis proves to be erroneous.] Thus, the half-scale architecture must have had another function...

Nevertheless, our own view today is that we do not know enough about the context of this half-scale architecture to offer a hypothesis with respect to its possible use or function or its location.

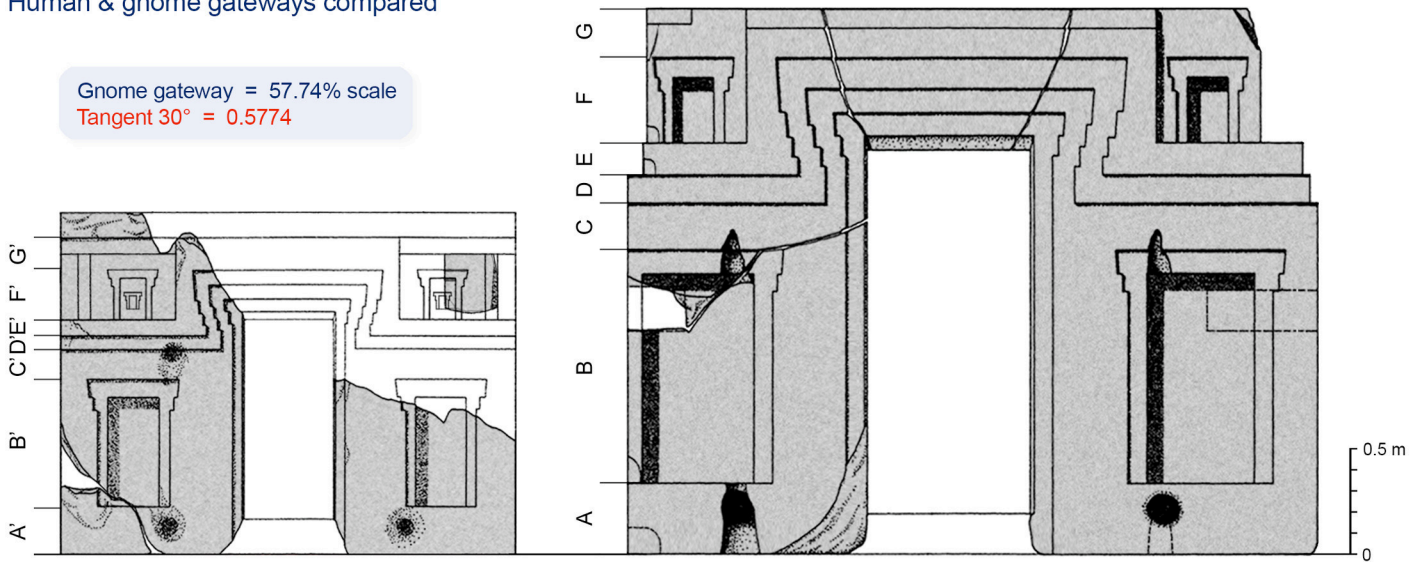
Careful diagrammatic descriptions offered by Protzen & Nair confirm surprising changes in scale between various architectural features *for which the authors cannot provide any basic explanation.*

In fact, the smallest gateways yet uncovered –called 'Little Pumapunku' by Protzen and 'True Puma Punku' by A. Posnansky– present the same triple-stepped doorframes as the larger gateways, but cannot be accurately described as half-scale. These most diminutive gateways are actually closer to $\frac{1}{3}$ -scale.

The surprising question concerning purpose of the extreme scale shifts observed in the architecture at Puma Punku requires careful consideration. Protzen and Nair successfully identified the mathematical formula that was used by the builders of Puma Punku to generate the complexity of patterned elements on multiple scales that facilitates their harmonious integration into a composite fractal design:

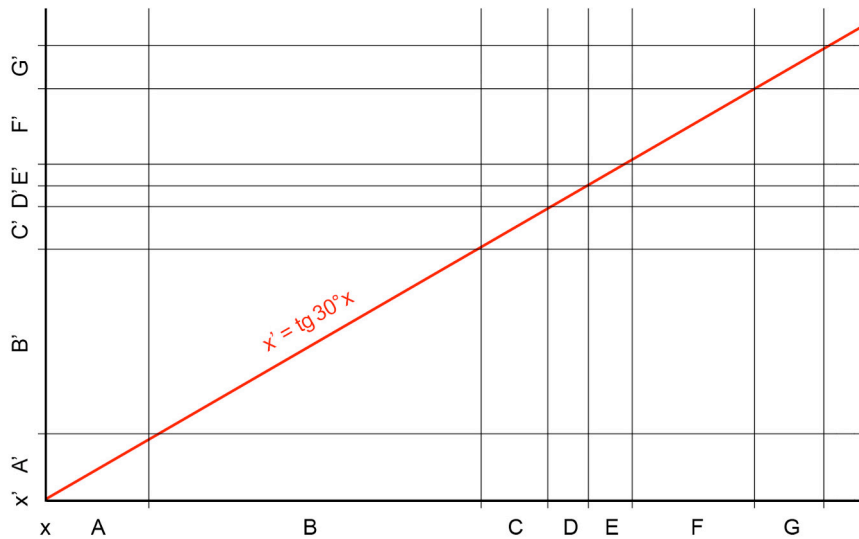
Scale variance of proportional elements:
Human & gnome gateways compared

Gnome gateway = 57.74% scale
Tangent 30° = 0.5774



The apparent close affinity between the diminutive and the full-sized gateways strongly suggests that [the ancient builders of the Puma Punku temple]... had some scaling factor that allowed them to maintain the relative proportions of the similar elements independent of scale. We searched for a linear or nonlinear, monotonic function that would provide the desired transformation...

The function [$x' = \text{tg } 30^\circ x$] (where *tg* stands for tangent), predicts corresponding values within a margin of error of plus or minus 1% or less, with one exception... [The graph below] illustrates this relationship and its exception at the base of the gateways. Note that the value of *tg* 30 degrees is 0.5774, making the smaller architecture slightly larger than half-scale [at 57.74% of the size of the full-scale architecture].



Relative Proportions of Human & Gnome Gateway Elements

Through our investigation of dimensions and proportions we had hoped to find rules that apply generally; instead we got a picture of infinite sensibilities to specific conditions. This situation is not unlike that described by J.J. Coulton for the early Greek architects, who probably "used a system similar to the one set out by Vitruvius for the Ionic order" (Coulton 1977:66). Coulton explains this system:

In this the rules do not relate each element to a single common module, but form a sort of chain, so that each element is derived successively from the preceding one, usually the immediately preceding one. The ratios between successive parts are also more complex than in the modular system, and ratios between widely separated parts may be very hard to calculate. Because of this structure, such a system gives more scope for experimentation and variation... [Coulton 1977:66].¹⁶

The [$x' = tg30^\circ x$] proportional rule defined by Protzen & Nair (replotted by this author) provides a clear mathematical solution for the exact method used by Atlantean temple builders for the generation of the beautiful and often-times mesmerizing geometric schemes underlying the unusual scale shifts.

The profound concluding statement given by Protzen expresses, in concise terms, his recognition of the infinite scalability of the quantum fractal proportional system utilized by the builders of Puma Punku.

When the essential function of the temple complex is understood in the proper physiological context of *generating psychoacoustic resonance in visitors to the site*, the origin of quantum fractal mathematics expressed in the buildings' mesmerizing configuration of interlocking design elements becomes clear; reflecting the nonlinear or Fibonacci-ordered structure of infrasound standing waves.

A table comparing the physical dimensions of all known archways, doorways and tunnels associated with the Puma Punku ancient megalithic temple site reveals the unusual diversity of scale shifts observed:



Architectural Feature	Passage Size
Red sandstone archways A & B	266 cm
Miniature red sandstone archways A & B	154 cm
Curved andesite archway	168 cm
Red sandstone gateway	190 x 82 cm
Gateway of the Sun	180 x 82 cm
Gateway of the Moon	180 x 76 cm
Gateway 1	180 x 80 cm
Gateway 2	180 x 81 cm
Gateway 3	180 x 79 cm
Gateway 4	180 x 79 cm
Akapana gateway	189 x 76 cm
Miniature gateways A & B	104 x 44 cm
Full-size Putuni tunnels	90 x 65 cm
Miniature Putuni tunnels	70 x 47 cm
Akapana tunnels	70 x 47 cm
Puma Punku tunnels	70 x 47 cm
'Little Pumapunku' gateways A & B	62 x 37 cm
'Littler Pumapunku' gateways A & B	41 x 24 cm
Pixie slots on archway columns A & B	10 x 12 cm

These passageway sizes appear to have been specifically calibrated to the varying physiological traits of the many known humanoid species belonging to the Baal ET consortium, including giants, humans, hobbits and gnomes of 3 distinct sizes, the smallest of which was merely 5 inches (12.5 cm) in height. Despite our complete lack of awareness, these humanoids are still encountered in many 'alien visitation' UFO events.



The highly refined workmanship and unusually small scale of many architectural features at Puma Punku are matched by masterworks in high-purity gold sheet that bear unusual facial features of humanoids that are much smaller than Homo sapiens. Unmistakable non-human characteristics of these artifacts is plainly seen.

One of the most spectacular examples in pure gold plate from Puma Punku is a relief portrait (above) representing the Leprechaun gnome species of humanoid previously identified by this author as *Homo gnomus leprechaunus*. The low forehead, down-turned nose and large, angled eyes closely match the non-human facial features of the diminutive Leprechaun gnome photographed in Ohangwena, Namibia in 2011.¹⁷

One may wonder, with good reason, why most people have not seen this ancient iconic goldwork from the Puma Punku ruin? The answer is actually quite simple: *the face depicted on the artifact is not human!*





The same basic fact applies to a stunning variety of figurative artwork recovered by many relatively recent archeological excavations at Puma Punku and Tiwanaku. Very small blackware ceramics have been recovered that include jars formed as the heads of gnomes with the same odd facial features seen in the Namibia humanoid (overleaf).

Very small statues cast from grey magnetic geopolymer andesite represent life-size gnome figures that also display the distinctly non-human facial features and characteristic size of gnome humanoids (at left).

While the large square hats worn by the stone figures obscure the differing forehead shape of gnomes, their very square heads, large round eyes and pointed noses are well emphasized in the cast forms of the smaller statues.

Similar examples of standing gnome statues matching the format of the giant Sasquatch statues, with their arms at their side instead of being held in front of their abdomen, are also seen in various magnetic geopolymer basalt fragments that are rarely documented.

A great many of these smaller relics from Puma Punku were removed decades ago and sold to collectors and museums due to their portable scale, despite anyone actually recognizing the significance of their small size. The present writing represents the first accurate identification of the non-human scale and features seen in these stunning geopolymer artifacts.

Certainly, some of the very unnatural characteristics of these figures –their boxy, short-legged form and flattened arms– served resonant functions for better acoustic reflection, etc. but this does not apply to the facial features, which clearly match their small scale as unmistakable indicators of gnome physiology. How is it that *not a single archeologist or researcher has ever addressed this major subject before?*



The fragmented head of another well-weathered magnetic geopolymer andesite figure was also recovered by locals and sold to museum collectors before much archeological research had been conducted at the Puma Punku temple complex (above). The actual provenance of many artifacts such as this remains unknown.

The square eyes of this little face are even larger in proportion than those of the slightly larger statues. This small head also presents a broad nose that closely corresponds to the tiny species *Homo gnomus nimerigari*.



Another fine example of a damaged head decapitated from its stone body is a magnetic geopolymer basalt head displaying the small scale and distinctly down-turned nose of the Leprechauns, previously designated as *Homo gnomus leprechaunus* (above).

Having survived so many millennia since its creation as a standing acoustic pillar of the roofless Puma Punku temple, these smaller figures were originally placed within the temple walls, set in pairs into square, recessed slots atop low walls flanking the central temple axis. How can this be known in such detail?

Clear footprints of these magnetic basalt and andesite standing figures indicate placement in exact positions.



Wounded Gnome Humanoid
Male, ~34" tall (84cm)
Ohangwena, Namibia





Ceramic vessels excavated at the adjacent site of Tiwanaku, display the same facial details of Leprechaun gnomes seen the much earlier Puma Punku goldwork and stonework. One small jar possessed handles shaped as *gnome heads with their mouths open in song* (fragment above).

Stunning similarities in the non-human facial features can be observed by direct comparison with the only existing photograph of a Leprechaun gnome presently in the public domain, taken by completely astonished game hunters in Ohangwena, Namibia in 2011 (opposite).

The hunters in Namibia were completely surprised to see the little creature they had shot was actually a small humanoid displaying quadrupedal locomotion, or the ability to run quickly on all four limbs.





Beautifully crafted ceramics of the much later Tiwanaku culture that reused much of the scattered geopolymer blocks of the remains of the Atlantean Puma Punku temple complex display the same colorful and creative use of hieroglyphic votive language inherited from their Atlantean ancestors.

Gorgeous drinking vessels from Tiwanaku were apparently crafted by gnomes, and given the features that were familiar to them, and differentiated them from all other humanoid species in the Baal hybrid consortium (above, opposite). The small jars depict the very low foreheads, angled eyes and square heads of gnomes.

One commonly repeated depiction presents a humorous, cross-eyed expression on the face of a cute little gnome, perhaps relating the effects of intoxication from drinking alcoholic *chicha* from the vessels.

DWARVES OF BAAL



GNOME



GNOME HYBRID




PIXI GNOME

Even tinier gnome humanoid species depicted at Puma Punku are known from the Pedro Mountains mummy, found by gold prospectors in a cave near Casper, Wyoming (below), in addition to the Chiquita mummy. While the whereabouts of these well-documented non-human mummified remains are presently unknown, no genetic data has ever been published regarding these humanoids, nor their hidden cave environment that must also preserve genetic traces of these astonishingly little people.



Quite clearly, the very small gnome humanoid species represented by the Pedro and Chiquita mummies is the only known humanoid species that is capable of using the smallest temple buildings at Puma Punku, which would have been entirely inaccessible to even a small human child.

Defined by this author according to the species name *Homo gnomus nimerigari*, this extremely diminutive extraterrestrial species must have been brought to Earth by the giant Reptilian humanoids via trans-dimensional spacecraft, from a home planet with a very different gravitational field from that of our world. The same can be said for an even tinier species of gnome humanoids identified as *Homo gnomus pixi*, at 4-5' tall.

A man with dark hair and a mustache, wearing a light blue and purple striped shirt and brown pants, is crouching outdoors. He is holding a small, pink, humanoid fetus by its arms and legs. The fetus has a dark face with large, dark eyes and a small mouth. The background shows dry grass and trees. The man is looking directly at the camera with a neutral expression.

Gnome Humanoid Fetus
Stillborn, ~7" tall (18cm)
Bawdi, India

















The reality of tiny humanoids is further confirmed by totally miniscule ceramic whistling vessels that are housed in various museum collections throughout Peru. The smallest of these psychoacoustic whistles measure only 4¹/₂" (11 cm) in height, such as this colorful example from the Nazca culture (above).

Even smaller humanoids are represented by ancient, tiny ceramic figures called 'chuchimilco' throughout western Peru, including the Chancay, Moche, Nazca, Wari and Tiwanaku. The stunning stature of these humanoids is further seen in the unusually small proportions of their arms, when compared with their heads.



Ohum spindle whorls
Gnome weaving tools
Punka Punku, Oz
~14,000 bp







In his detailed architectural analysis of the Puma Punku site excavations, Jean-Pierre Protzen describes several perplexing aspects of the design, layout and construction of the Akapana earthen pyramid and Puma Punku complex 'water canals', dismissing the structures as basic water drainage channels (above).

While this simple hypothesis may seem reasonable in the context of the elevated pool within the Akapana earthen pyramid that must have provided hydraulic pressure for temple fountains below, the 'canals' could not possibly have functioned as drainways at Puma Punku, where they lead to the top of the square mound.

Protzen explains how each of 4 known examples of such well constructed 'canal' features apply copper cramps locking together the lines of sidewall blocks that form passages measuring exactly 70 x 47 cm:







The beautifully crafted canals uncovered by the Bolivian archeologists are perplexing. The canals run obliquely down the mound with a slope of 12 degrees, or 24 to 26%, and form an angle of nine degrees with the normal to the normal to the respective south and north sides. The canal on the southwest corner cuts through the second terrace wall and spills out onto the stereobate with no clue of the water's final destination.

The canal on the northwest side is well preserved and shows work in progress. In both canals, the stones forming the sidewalls and held together with I-shaped copper cramps, a few of which were found *in situ* on the south side. Although the bottom part of this canal is destroyed, our survey shows that it would have followed a similar course to spill out onto the stereobate there.

Portugal. Who excavated Pumapunku's north side, discovered the spillway of a canal built into the stereobate. Exploring inside, Portugal glimpsed a shaft (*caja*) that he thought might have connected to the canal above. By his own reckoning, however, the area was destroyed in colonial times and the presumed connection could not be verified. At the upper ends both canals show work in progress. In other words, the canals were never finished, and it is thus unknown where they were to lead and what they were to drain, if drainage was their purpose at all. Assuming the canals were to maintain their course and slope, they would have led to the summit of the mound [from an elevation much too high to have been able to collect or drain any water whatsoever].

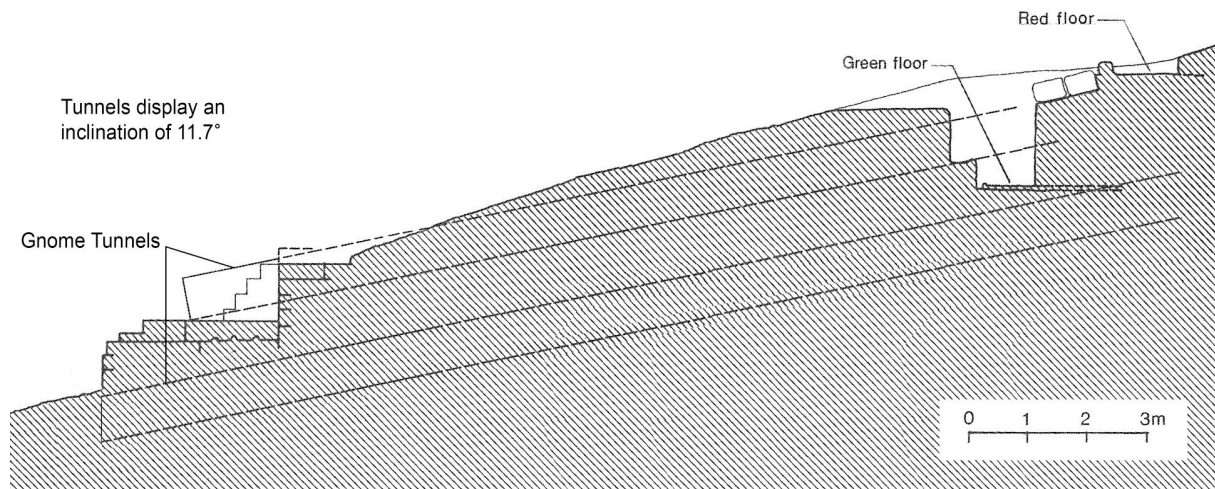
As with the canals on Akapana, one is left wondering what the Pumapunku canals could possibly have drained, again assuming that that was their function. These canals, with a clear cross-section of 42 cm in width and 69.5 cm in height, would have had an enormous capacity... More work is needed before a convincing story of the canals' construction history and function can be written.

The very strange language used by Protzen clearly conveys his confusion regarding even a basic identification of these miniature tunnel systems linking the Akapana and Puma Punku temple structures.

The most likely possibility that they were used as tunnel passages by little people, and the obvious connection to the doorways and temple building features that show the same diminutive $\frac{1}{3}$ scale proportions, goes completely unmentioned. Protzen absolutely refuses to consider any other hypothesis despite discussing the fatal flaws of his 'canals' theory in depth, without any conclusions offered at all.

Protzen gives the impression of being completely perplexed by this system of 'canals' which lead northward and southward from the sunken central courts of Puma Punku and Akapana sites, noting they display none of the commonly recognized features of canals known from anywhere else in the world.

Puma Punku - Gnome Levitation Tunnels



The Puma Punku site ruins are littered with an abundance of andesite blocks formed as segments of aqueducts for conducting water through the temple but none of them have ever been found in association with the system of so-called 'canals'. The fine workmanship of the tunnels, as well as the fine particulate metal content of geopolymer andesites, confirms their original function required high-intensity EM fields.

By these findings, along with many other related triumphs of recognition to be discussed herein, a great disparity becomes evident when considering the masterful means of the original builders of the site and those much later cultures that rebuilt from its spectacular ruins.

The surprisingly advanced mathematical knowledge expressed in the fractal, multi-scale composition of architectural elements at Puma Punku reconfirms the extraordinary elevation of the civilization responsible for its design and construction, which included the Akapana earthen pyramid, the Kantatayita and other structures, and which exclude and predate the nearby sites of Tiwanaku that were only recently built by removal and reuse of blocks from the much more ancient Puma Punku ruins.

While quantum fractal mathematics expressed in the proportional transformations observed in the architectural design of the Puma Punku temple complex touch the infinite, its genesis is solidly rooted in the pragmatic issue of *servicing specific bioelectrical functions for application to the bodies of humanoid beings of varying sizes.*

The only viable explanation for extreme scale changes seen in various buildings at Puma Punku, and their complex arrays of recessed portals and niches of many sizes, is an extreme set of proportional differences in the physiology of the many species of humanoids for whom the temple was built and by whom it was used for nearly one millennia: *the Atlantean Sons of Belial.*

When faced with the challenge of explaining the same disturbing quandary as to the function of the $\frac{1}{2}$ -scale and $\frac{1}{3}$ -scale architectural elements present among the Puma Punku site ruins, the original site excavator Arthur Posnansky had offered the following explanation in his 4-volume tome 'Tihuanacu: Cradle of American Man' (1945):

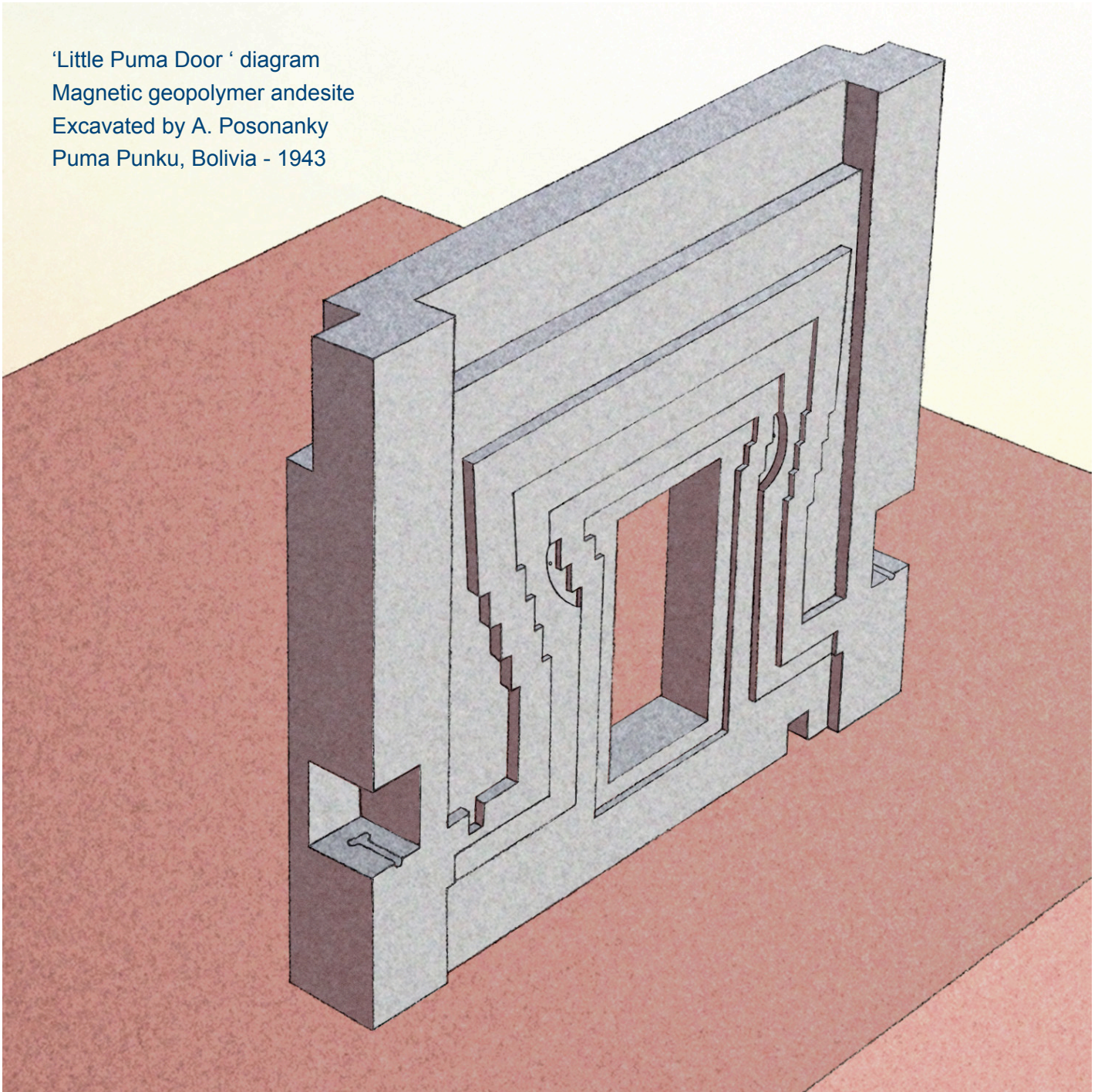


If over thousands of years the toponym “Puma Punku” has been preserved in the folklore of Tihuanacu, it is an indication of how deeply rooted in the population of the Altiplano was the tradition of a temple in which these dreadful animals [—pumas (also known as mountain lions and cougars)—] were raised and where they were used for the worship of the moon.

Since the four great doors... were used for the entrance of the people into this magnificent temple... [it] had to have that which in folklore has given it the name it still preserves, a Puma Door. The doors described before have the average opening of 185 cm; that is to say, a man of the great height of that period could pass through it perfectly without stooping.

A very short time ago the author, in new investigations of what still remains of [Puma Punku], found a few steps from the first platform, in a place where they had made a trench to get earth to build a wall, something which seemed to be the face of a block, at first sight dark greenish-blue [grey] in color.

'Little Puma Door ' diagram
Magnetic geopolymer andesite
Excavated by A. Posonanky
Puma Punku, Bolivia - 1943



We immediately had the ground that covered this piece removed and after a few moments there was revealed the most beautiful door, of excellent style but in relatively small scale. Unfortunately it was also broken in pieces as a result of the work of the treasure hunters...

Six fragments and some smaller pieces were found... and preparations were made immediately, before anyone could carry it off, for its removal and reconstruction in the small temple of Tihuanacu in the Plaza del Stadium, which at the present time is an open-air museum.

The door... is embossed only on the front... [but] the most notable thing is the size of its opening, which is 61.7 cm high by 37 cm wide; a child less than two years of age could scarcely enter it, or, in other words, it was not destined for the use of a human being but was the principal entrance for the sacred puma: it was the "Puma-Punku", from which this group derives its archaic name...

The whole block of the door is only 152.6 cm wide by 144 cm high, which is about half of the [dimensions] of the Gate of the Sun... From the measurements of the broken parts, the left jamb is 58.2 cm wide, and the right jamb must have been 57.4 cm.

But the interesting thing about this piece and something that has not been seen until now in any monolithic door at Tihuanacu, is that where the typical [stepped door frame]... joins the section of the lintel, it shows a depression with a curved edge which has 3 holes.

The holes were [designed] to receive for decorative purposes a metallic plate, certainly of gold, which on the lower part had spikes some 4 mm in thickness which held it in place; such a decoration must have given a brilliant appearance to this fine architectonic piece... The lintel is 62 cm high and the total thickness of the door is 23 cm.¹⁸

Essential measurements for various aspects of this diminutive gateway provided by Posnansky have been applied to a 3D diagram showing the gateway's original form (opposite). While the curious function ascribed by Posnansky to this little gateway –*as the entry to a sacred puma breeding kennel*– was derived from the 'Puma Punku' site name itself, this erroneous hypothesis can be dismissed by clarification of the distinct metaphorical significance of the name.

Decades of scientific progress and breathtaking new archeological discoveries have given us a greater understanding of the advanced geopolymer chemistry and space-age semiconductor properties of the synthetic temple stones that we can now make a valid assessment of this unusually advanced form of archeological evidence.

As previously explained, the lion and the puma are a psychoacoustic symbol for an advanced purifying state of hyperconsciousness. While the lion symbol was used to signify the infrasonic roaring of the worldwide pyramid network throughout the African and European continents during the Paleo-Sanskrit Era, the puma is the largest species of big cat endemic to the Americas that was employed as a primary motif.

Although Posnansky's breeding kennel hypothesis for the function of diminutive gateways at Puma Punku proves to be incorrect on the basis of his miscomprehension of the ancient psychoacoustic metaphor of the puma's purr, the question of the gateway's tiny size has been completely avoided by all investigators of the site who followed after Posnansky.

The cursory report of the circumstances surrounding his 1943 discovery of the 'Little Puma Door', as well as its removal, reconstruction and eventual display in the open-air museum in La Paz, clearly identifies the original position and condition of the diminutive gateway: laying partly buried, fragmented in several pieces just steps from the northern edge of the main building platform, right next to the wing platform.

This crucial provenance data directly confirms that the gargantuan red sandstone platforms at the Puma Punku temple complex were originally designed as foundations for multiple buildings of various sizes serving one unified function that has thus far escaped the comprehension of all investigators of the ancient sacred site. The only valid interpretation of these temple remains must employ the sophisticated concepts of quantum physics to arrive at any coherent understanding.

Despite the surprising dimensions of the tiny gateway, it displays the same raised, stepped door frames and cramp socket features of the full-size gateways, and is composed of the same fine-grained grey andesite material showing the same near-perfect planarity as seen on the full-size gateways.

There is a clear continuity of masterful workmanship at Puma Punku, displaying a uniformity of design elements shared by all the grey andesite gateways and the red sandstone gateway, despite showing such varied proportions of apparently giant-scale, human-scale, hobbit-scale and gnome-scale components.

This extremely unusual Atlantean psychoacoustic temple design configuration has absolutely confused and misled all previous attempts to produce even a basic visual reconstruction of the complex.

The many breakthrough technical cognitions being conveyed in the present work have been achieved through a thorough study of the stonework in every detail, followed by mental visualization of the most likely orientations and combinations of known blocks and fragments at Puma Punku and Tiwanaku.





The platforms have largely retained their original positions along a slightly offset North-South linear alignment, maintaining the general layout of the original site plan. With distinctive indications on the platforms one would expect to be able to easily match up each gateway with its corresponding impression.

After carefully measuring subtle structural outlines made by low-relief impressions preserved on the surfaces of the sandstone foundation blocks (above), Protzen & Nair attempted to match each of the gateways to the visible imprints on-site.

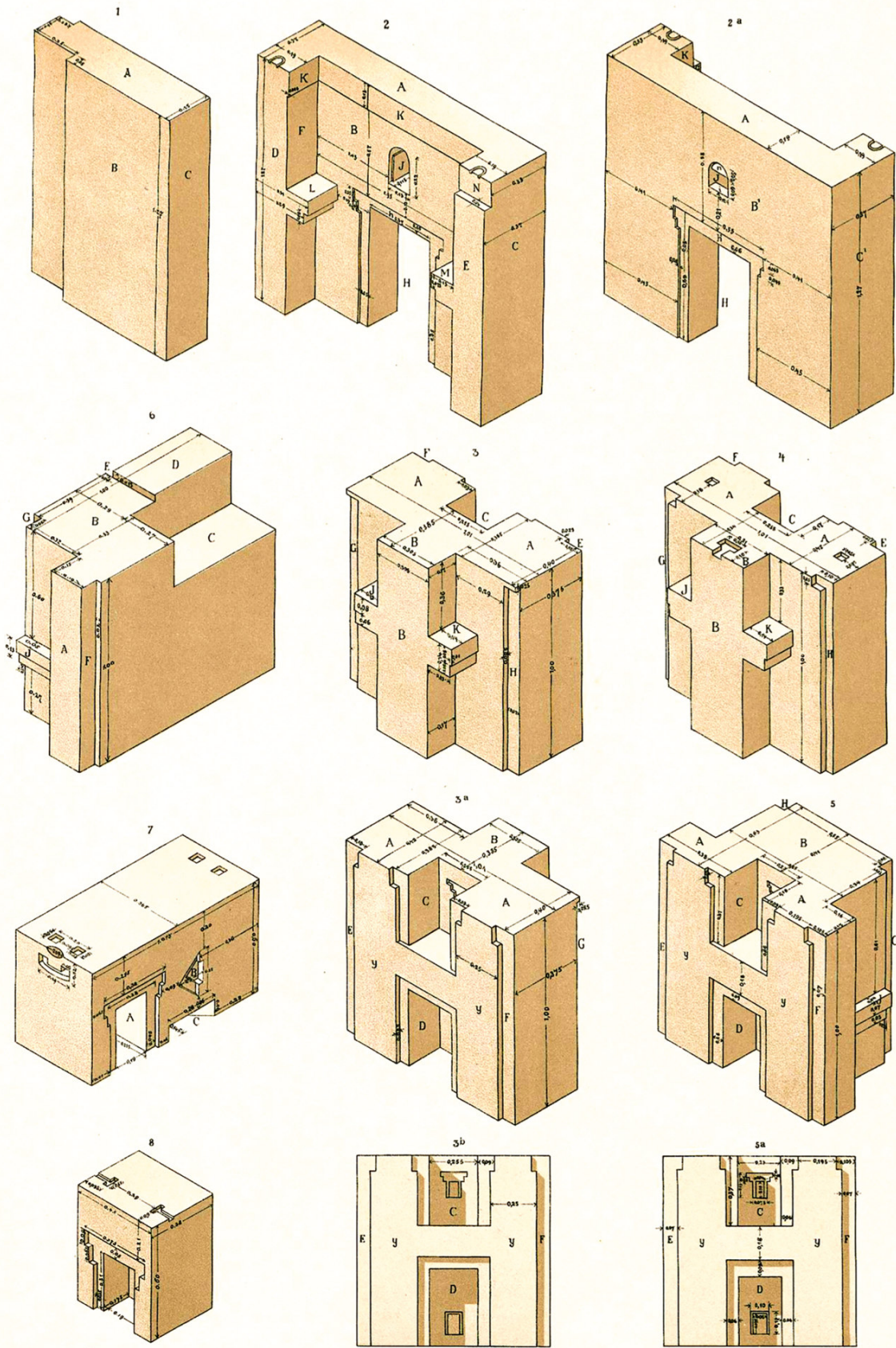
The authors reported they were unable to find matches for the exact breadth and width of the clear platform impressions, suggesting that these depressions were only made as indications for placements that were eventually covered over by another thin layer of red sandstone that is no longer observed at the site.

Based on exact onsite measurements, detailed architectural schematics were produced much earlier in the 20th century by Alphons Stübel (1835-1904). Stübel was a geologist and vulcanologist who visited the sites of Tiwanaku and Puma Punku in the 1870s with his friend Max Uhle, a philologist, both from Lipzeig, Germany.

Beautifully rendered in axonometric projection format, Stübel's painstaking drawings were originally published in 1893, and are now made available to the public online¹⁹ after significant growth in general interest in the sites due to mass media exposure of unusual extraterrestrial implications that surround these magnetic temple blocks.

While the widely viewed *'Ancient Aliens'* disinformation TV series certainly aims to confuse viewers on the subject of the Ohum psychoacoustic temples of the Puma Punku complex, the astoundingly advanced technological prowess witness in the stonework is unparalleled throughout the world today.

Many geometrically complex andesite component blocks are seen in the architectural schematics of Stübel & Uhle *that are not on display in any museum today, and of which no photograph exists in the public sphere.*

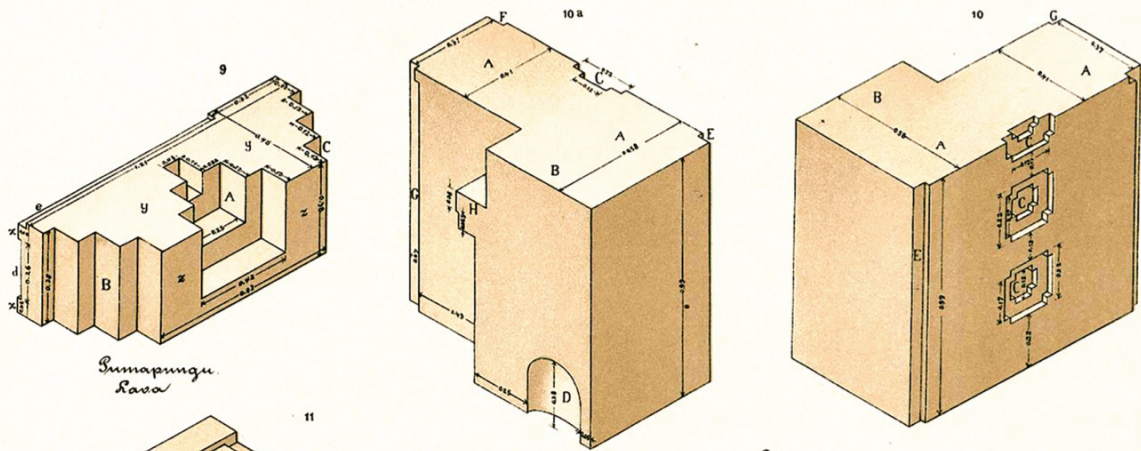


STÜBEL UND UHLE: TIAHUANACO.

STEINBLOECKE IN ARCHITEKTONISCHER BEARBEITUNG

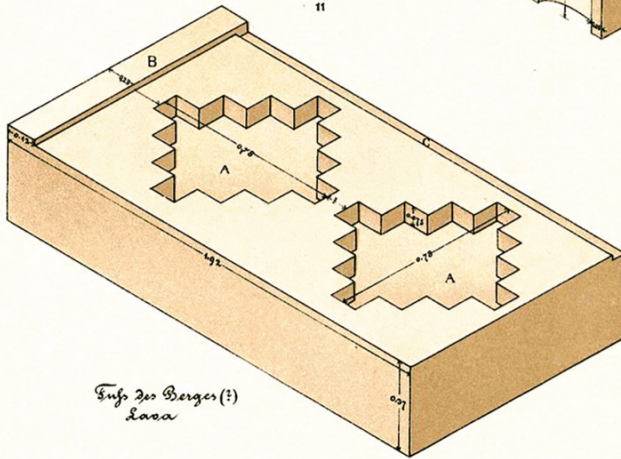
VON PUMAPUNGU

1/200 DER NATUERLICHEN GROESSE

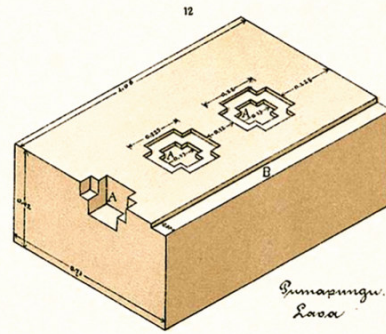


Sumapungu.
Lava

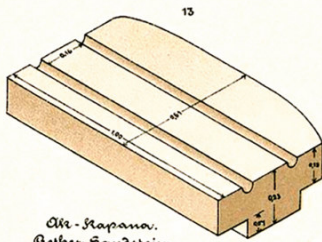
Sumapungu.
Lava



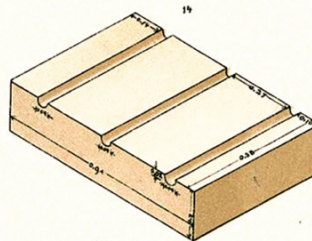
Suf. des Berges (?)
Lava



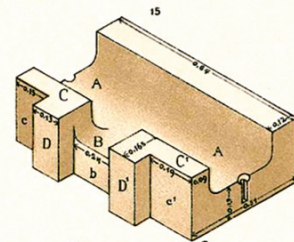
Sumapungu.
Lava



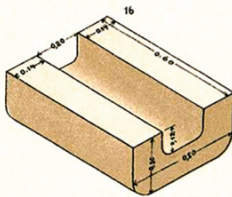
Alt. Kapana.
Rother Sandstein



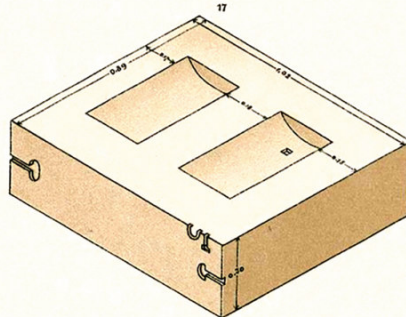
Sumapungu. Lava



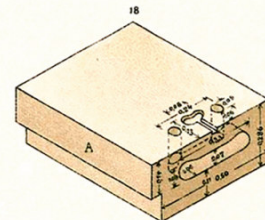
Sumapungu. Lava



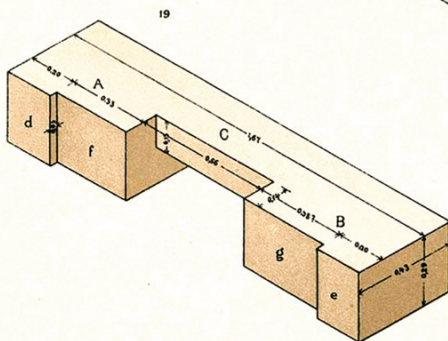
Alt. Kapana. Rother Sandstein



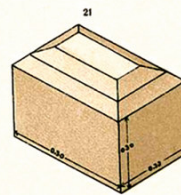
Sumapungu. Lava



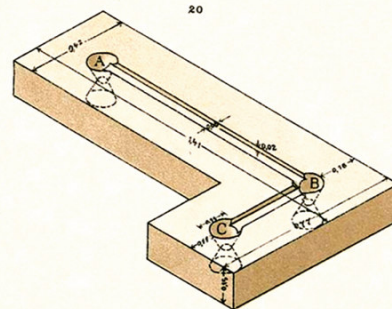
Sumapungu. Lava



Oestlich vom Berge. Lava
STÜBEL UND UHLE: TIAHUANACO.

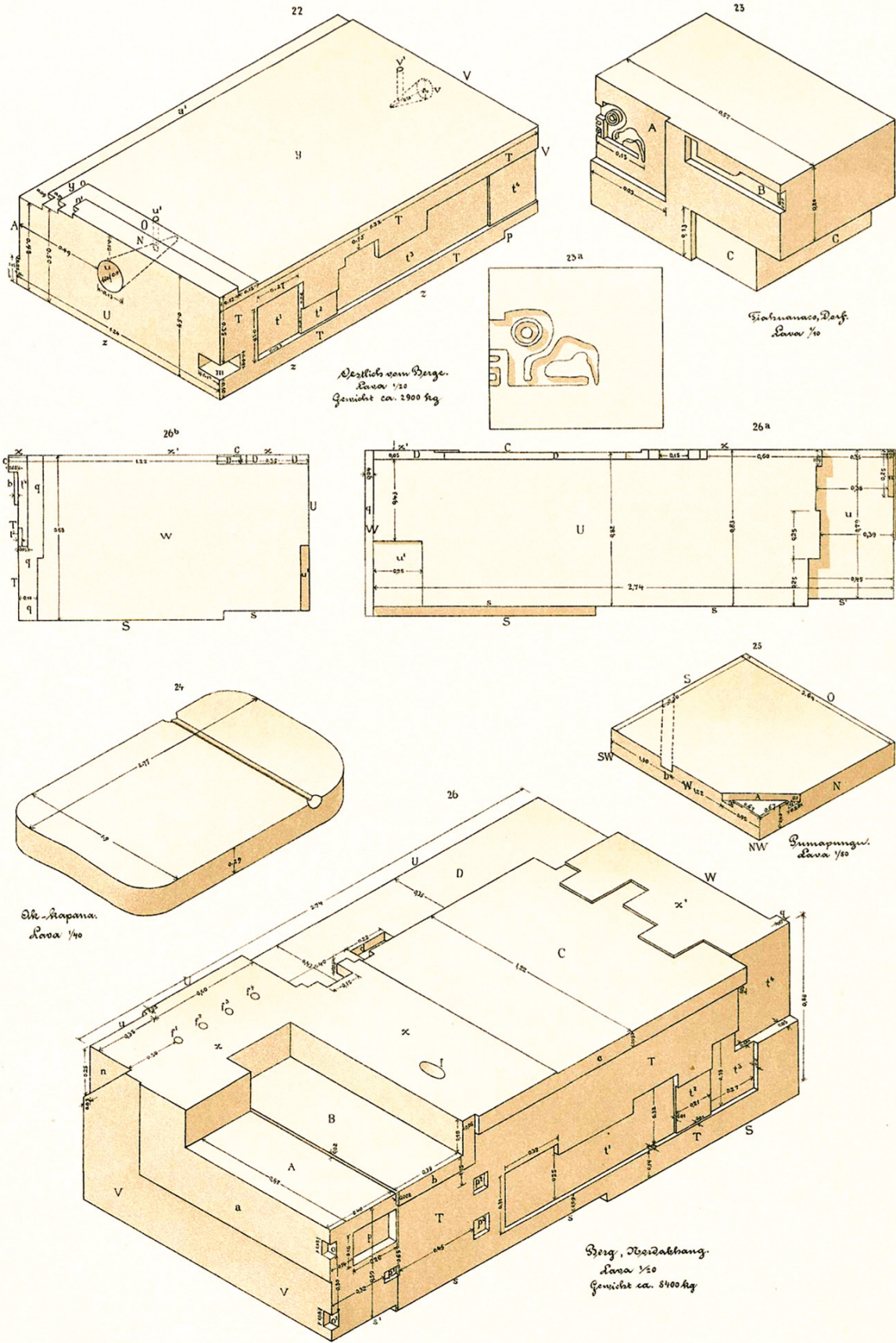


Alt. Kapana (!)
Rother Sandstein



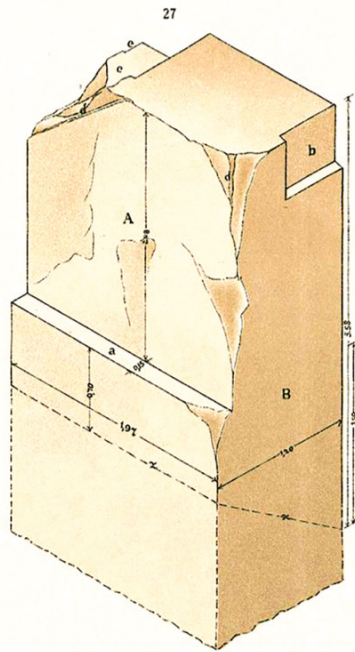
Alt. Kapana. Lava

STEINBLOECKE IN ARCHITEKTONISCHER BEARBEITUNG

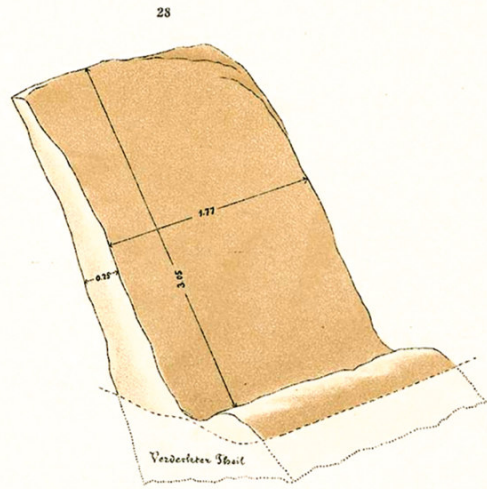


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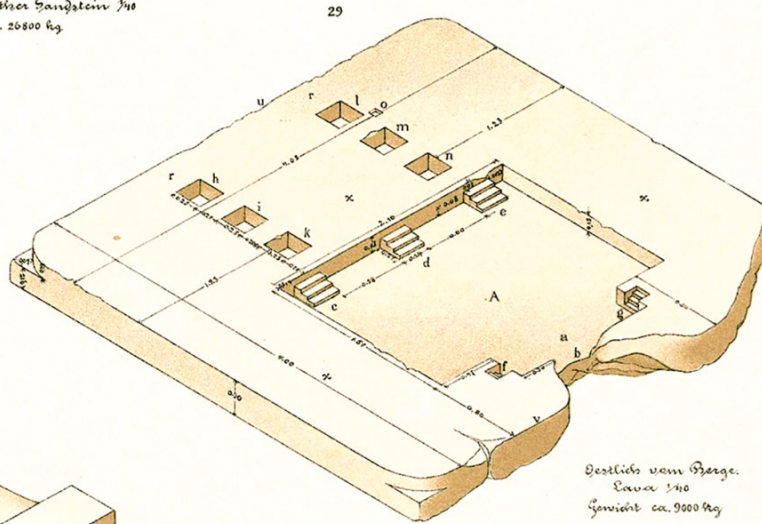
STEINBLÖCKE IN ARCHITEKTONISCHER BEARBEITUNG



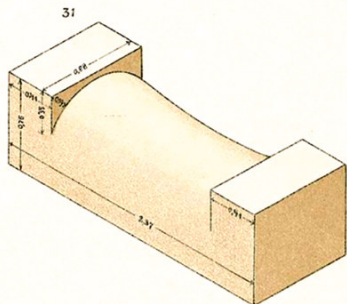
Alt-Kapana. Rother Sandstein 1/20
Gewicht ca. 20800 kg



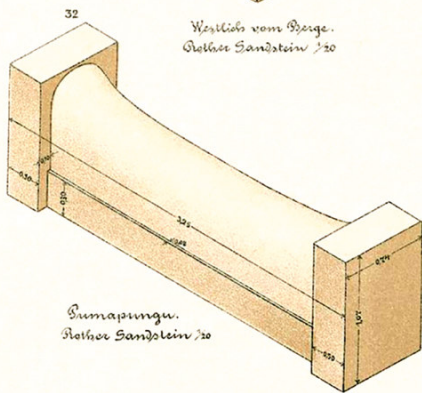
Alt-Kapana.
Rother Sandstein 1/20



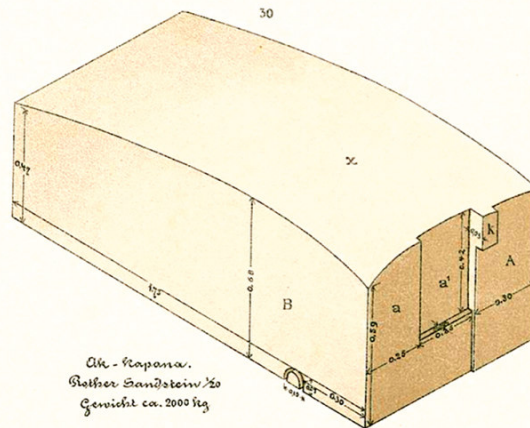
Besteck vom Berge.
Lava 1/20
Gewicht ca. 9000 kg



Besteck vom Berge.
Rother Sandstein 1/20

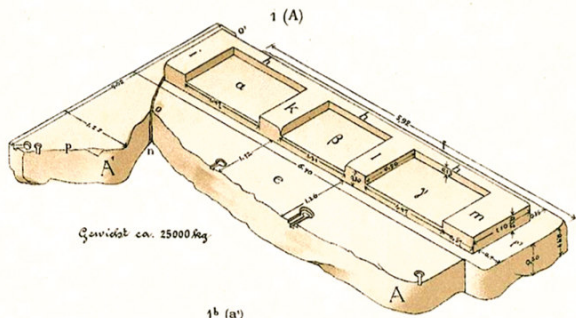


Sumapungu.
Rother Sandstein 1/20

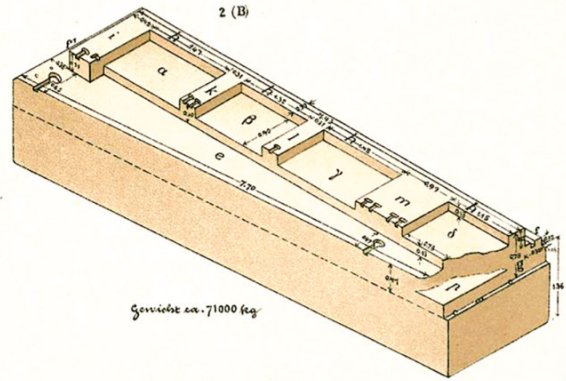


Alt-Kapana.
Rother Sandstein 1/20
Gewicht ca. 2000 kg

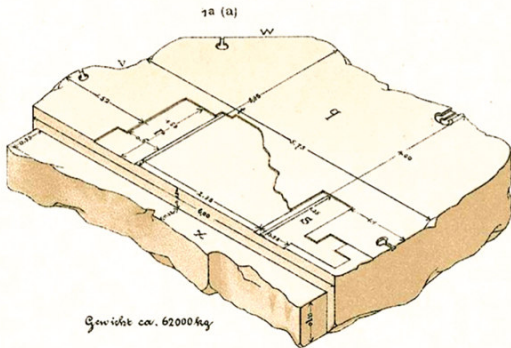
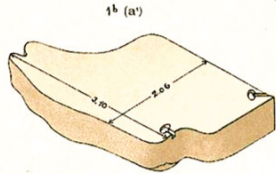
STÜBEL UND UHLE TIAHUANACO.



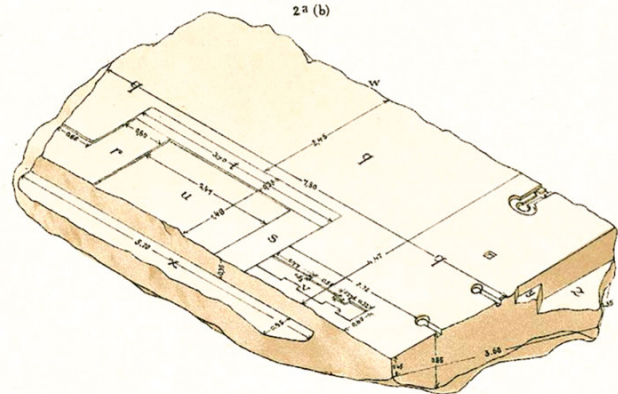
Gewicht ca. 25000 kg



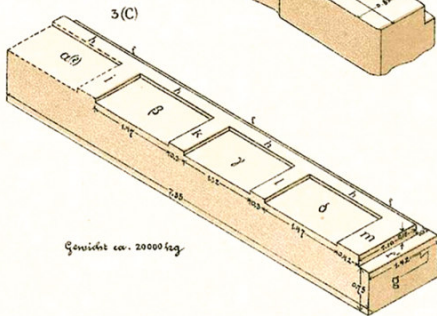
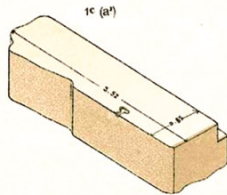
Gewicht ca. 71000 kg



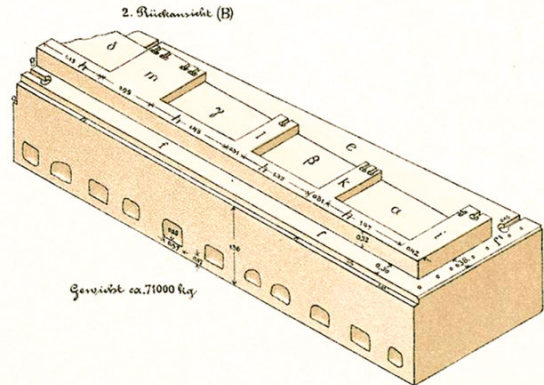
Gewicht ca. 62000 kg



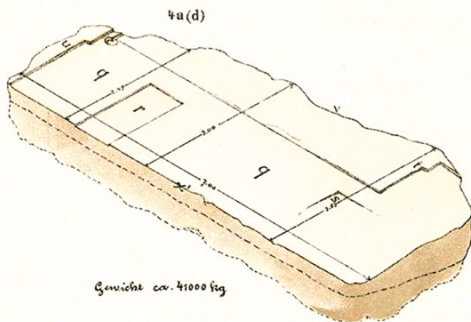
Gewicht ca. 89000 kg



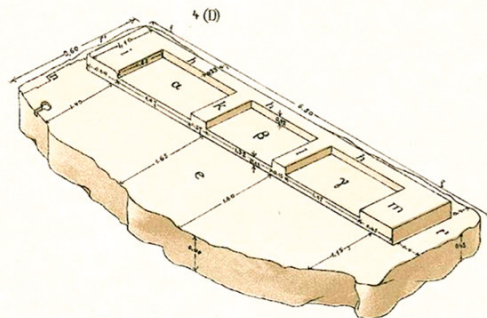
Gewicht ca. 20000 kg



Gewicht ca. 71000 kg



Gewicht ca. 41000 kg

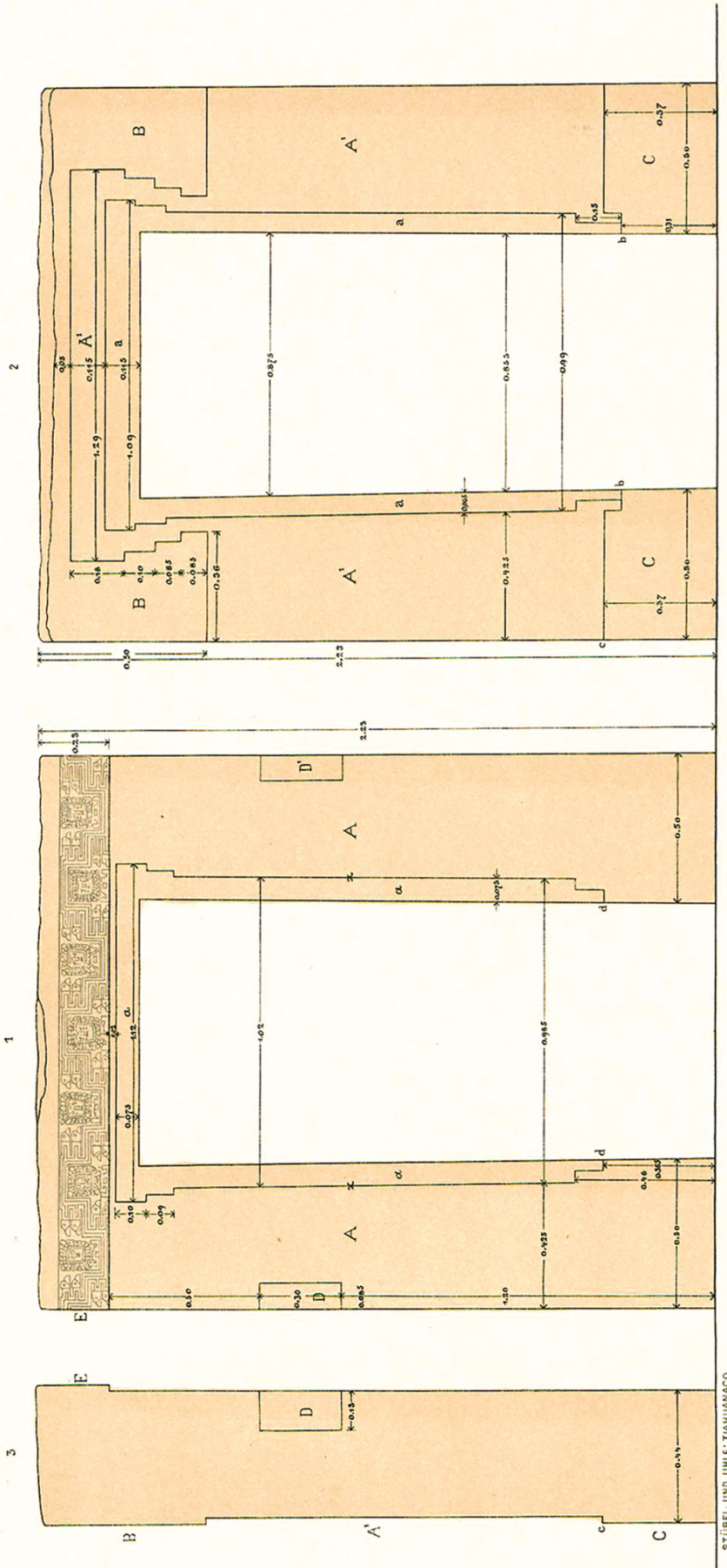


Gewicht ca. 41000 kg

STÜBEL UND URLE TIAHUANACO.

DIE STEINBLOECKE DER PLATFORM VON PUMAPUNGU

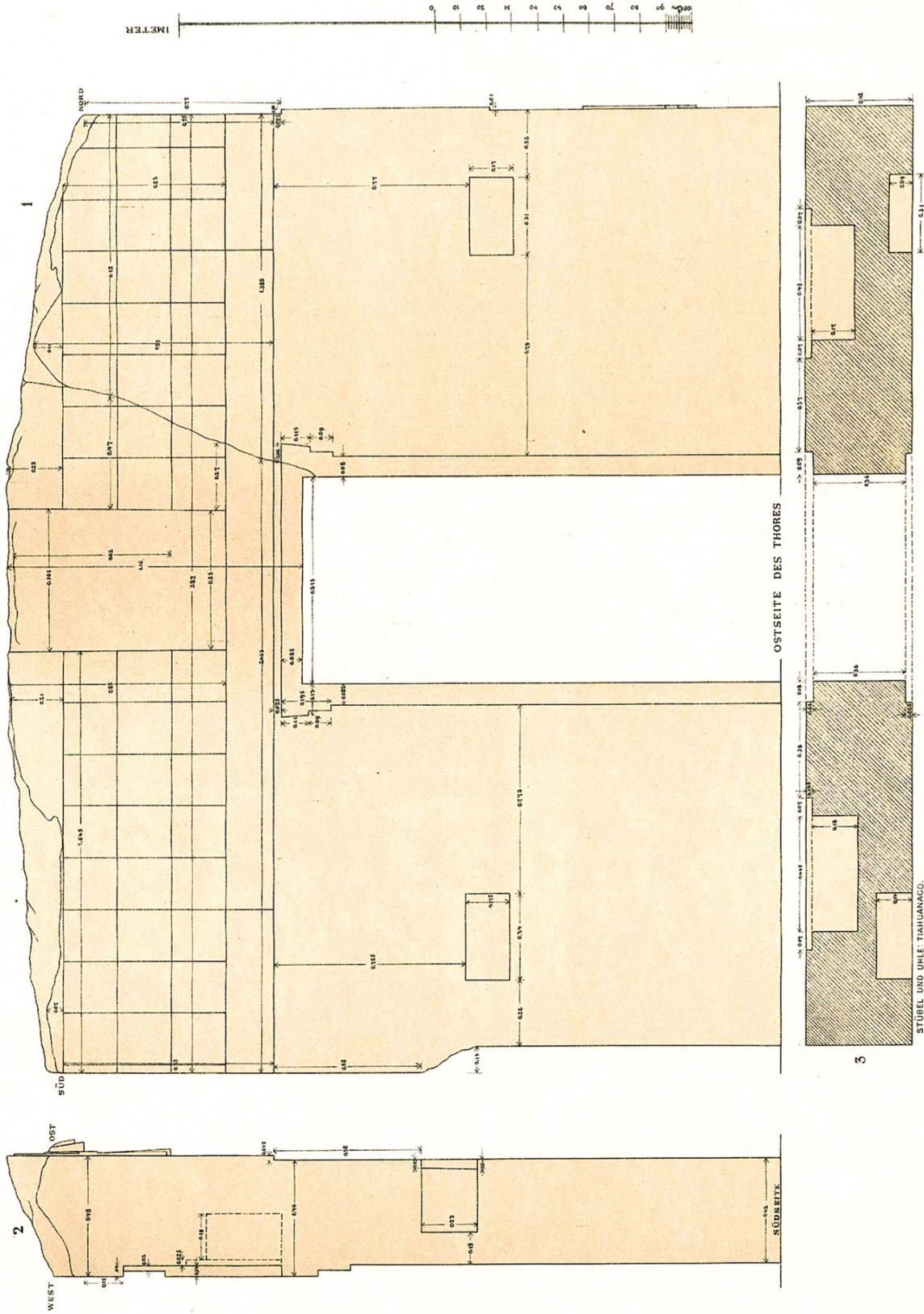
ROTHER SANDSTEIN. $\frac{1}{100}$ DER NATUERLICHEN GROESSE



STÜBEL UND UHLE: TIAHUANACO.

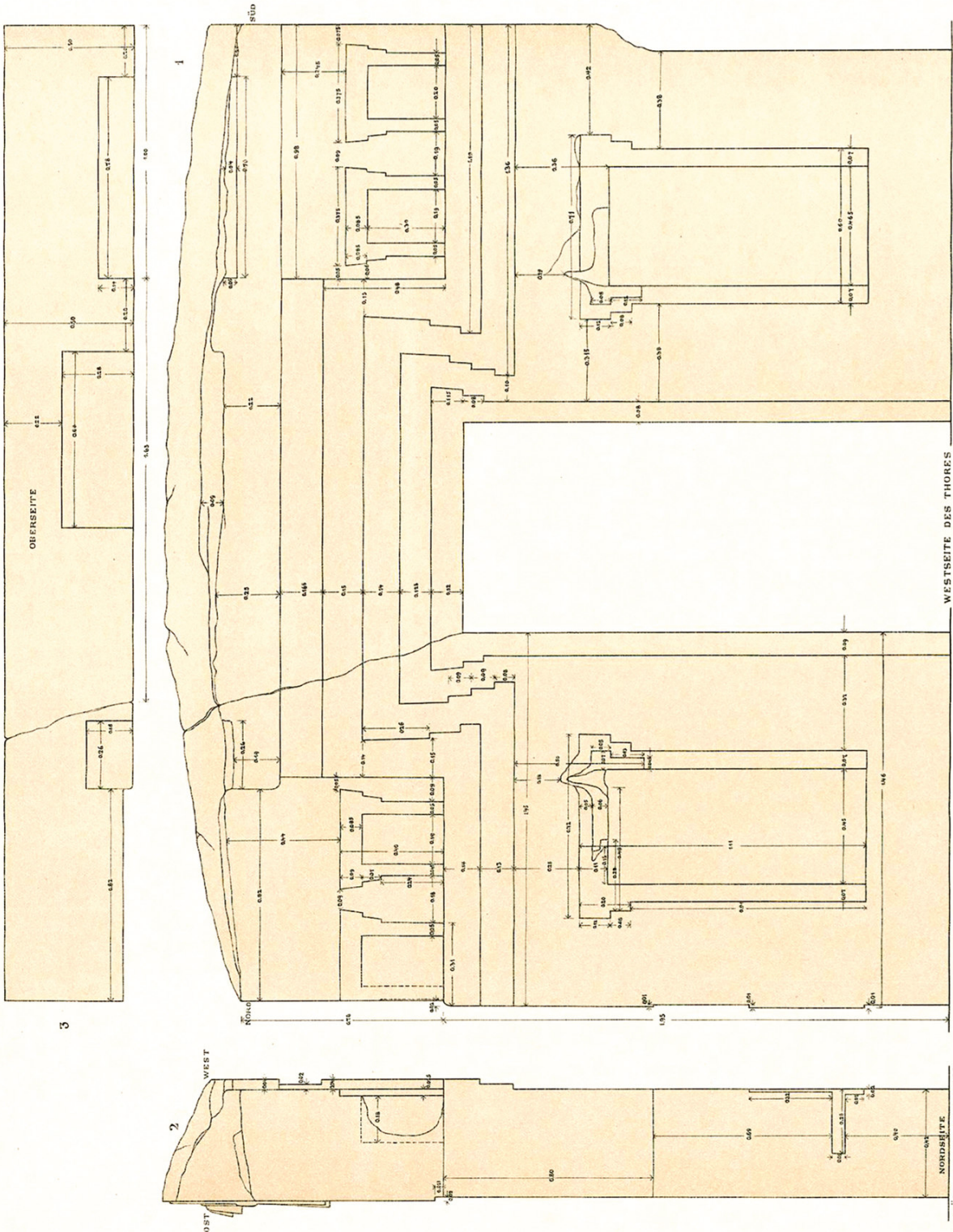
KLEINERES MONOLITH-THOR. DORF TIAHUANACO

MASSTAB 1:15



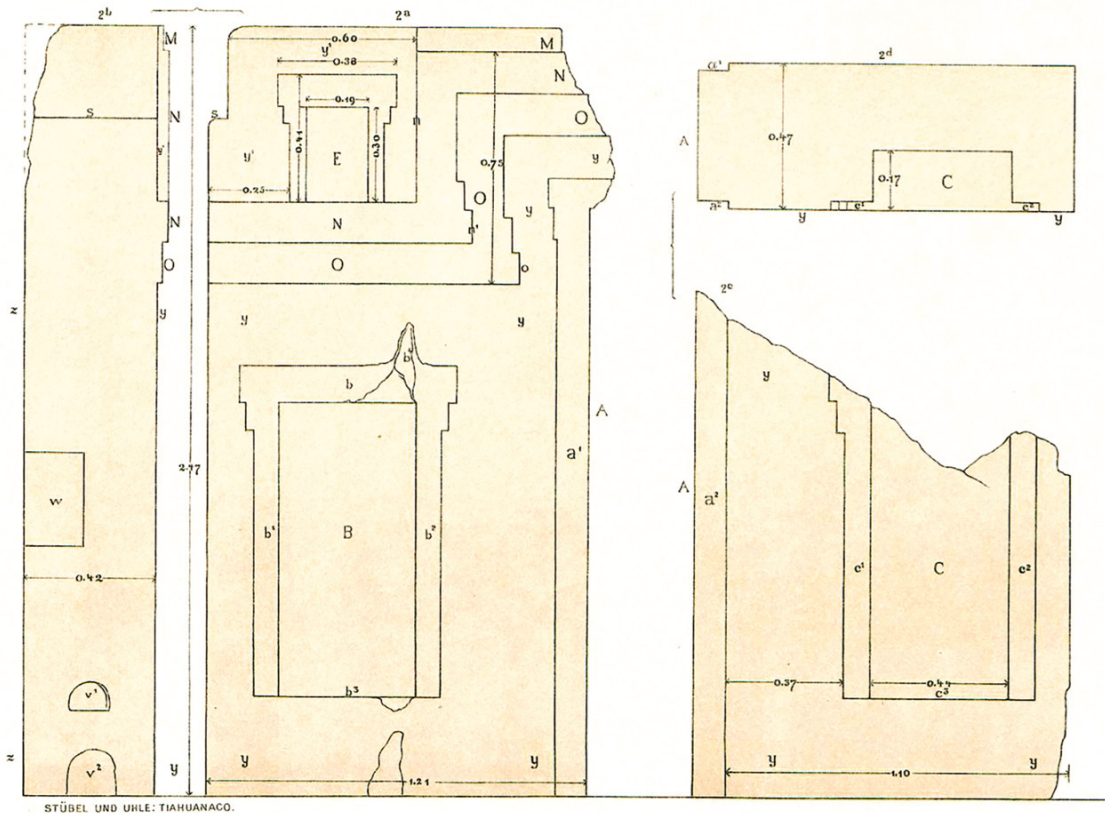
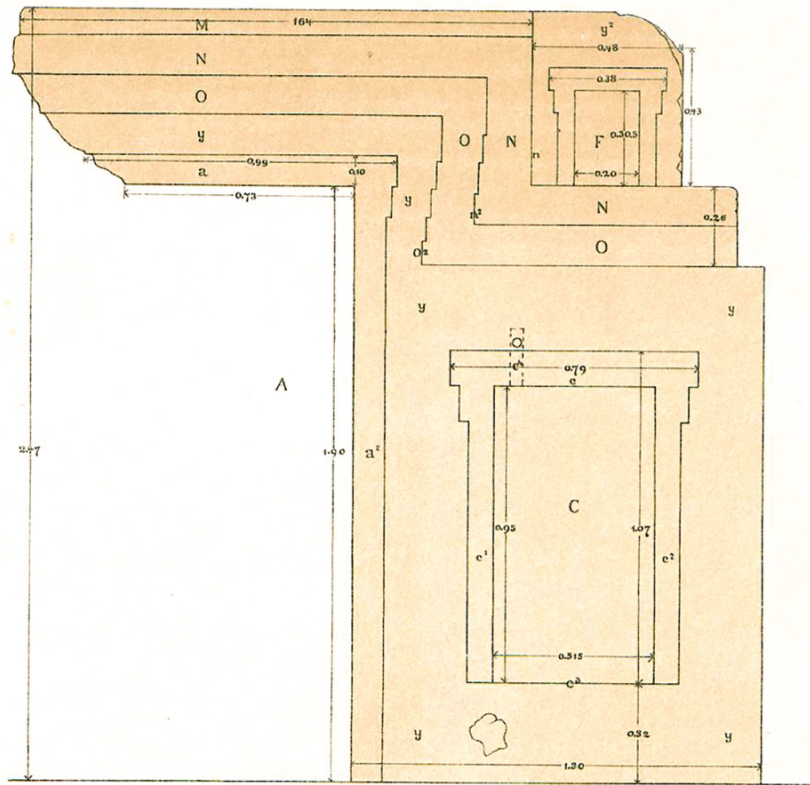
MONOLITH-THOR VON AK-KAPANA

MASSTAB 1:15



MONOLITH-THOR VON AK-KAPANA

MASSTAB 1:15



STÜBEL UND UHLE: TIAHUANACO.

1. ZWEITES MONOLITH-THOR

2. DRITTES MONOLITH-THOR

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