



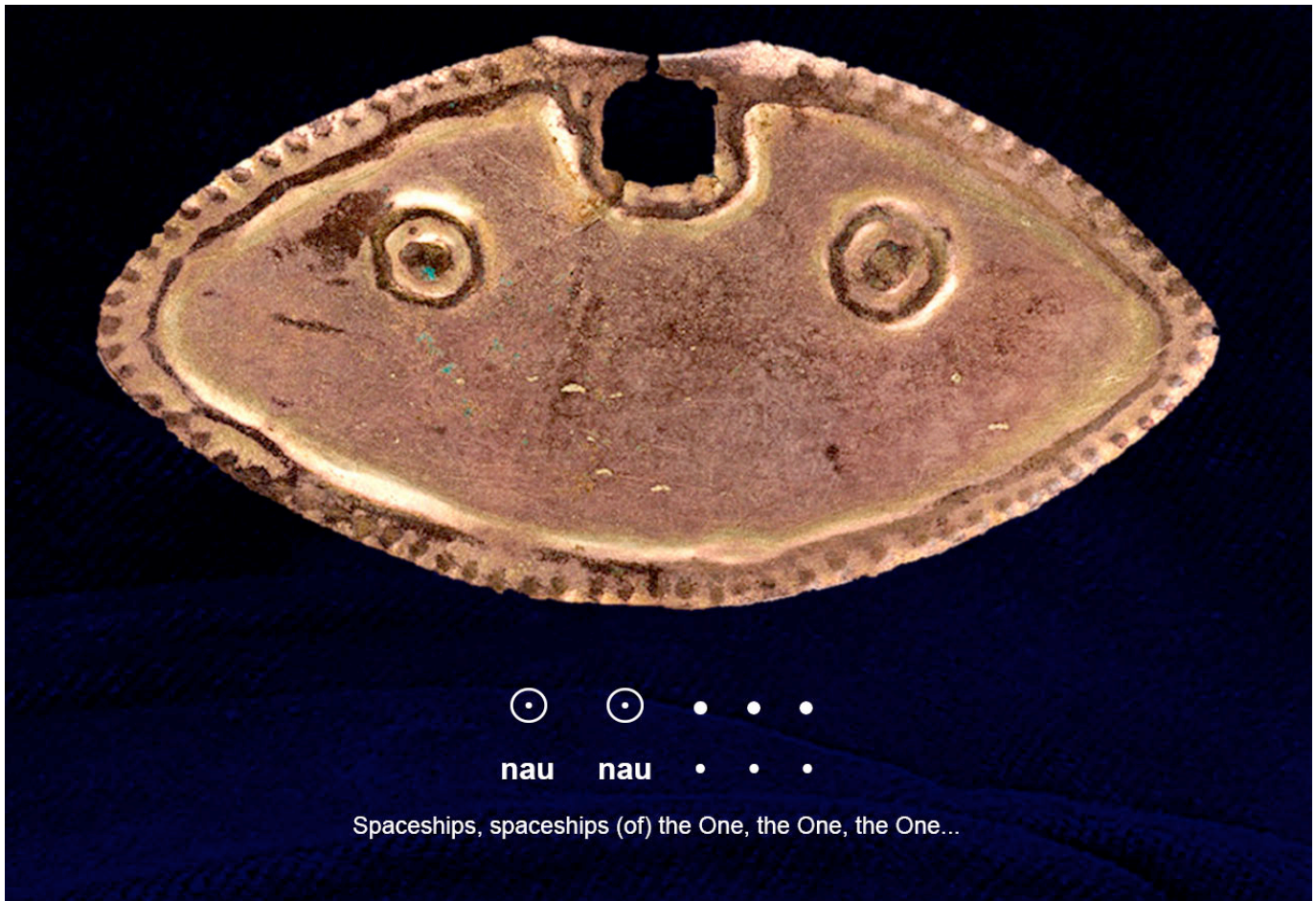
7

Nahuange Alchemy

Nahuange Alchemy

The ancient Nahuange culture of the Sierra Nevada de Santa Marta, Colombia possessed sophisticated metallurgical knowledge concerning technical processes enabling the production of refined copper jewelry and figurines coated in an ultrathin layer of pure gold that was worn away with use.

While recent scientific investigations claim to have solved the mystery as to what process had been employed by Nahuange artisans to create rose-gold (i.e. copper/gold) jewelry, suppositions offered by archeologists have not been proven by replication. *However, linguistic and metallurgic evidence reveals the ancient Atlantean origin of both the language patterns and alchemical technology employed.*



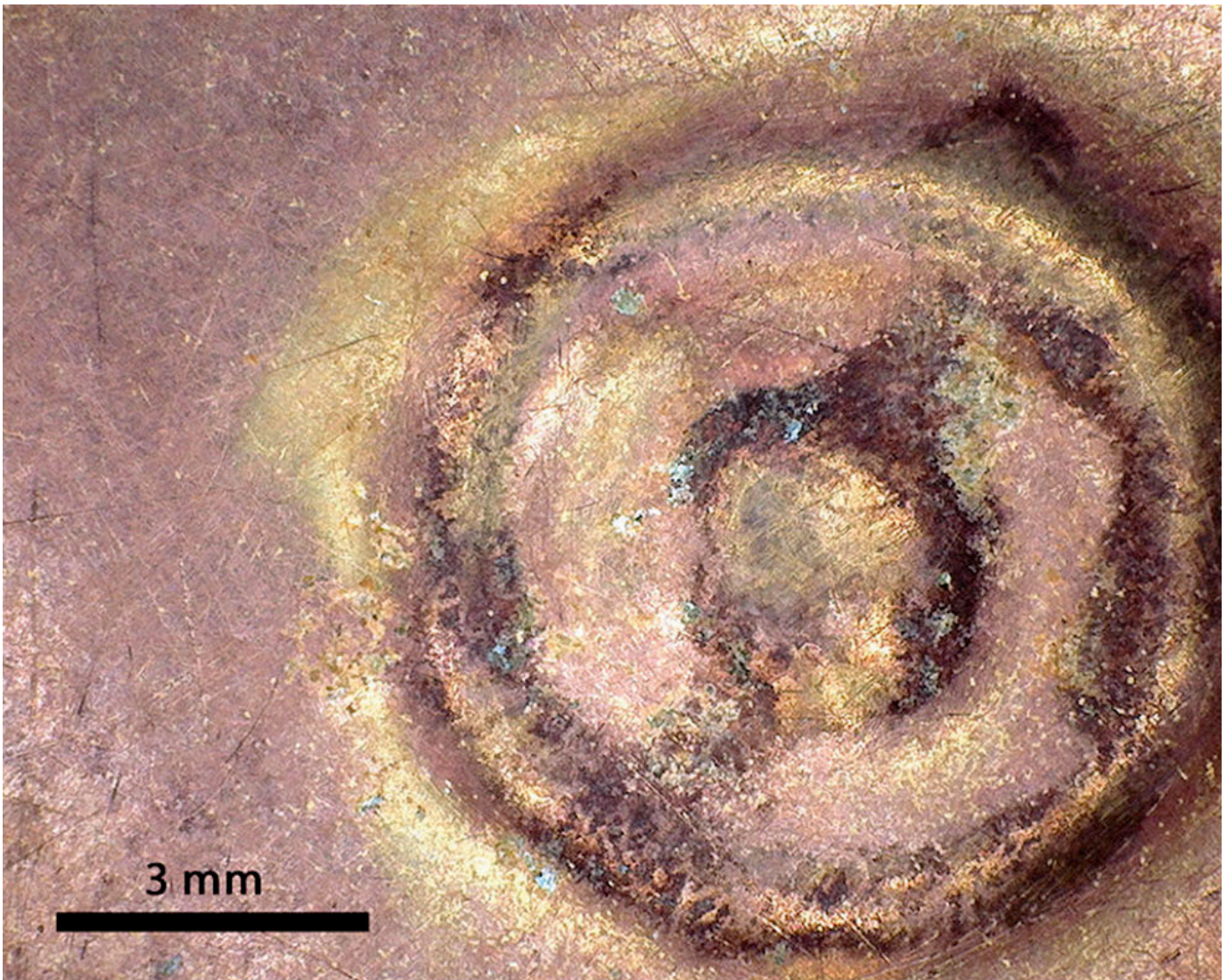
Finely gold-coated Nahuange jewelry and small animal figurines display geometric designs that represent hieroglyphs of the Paleo-Sanskrit language, which can be translated according to the decipherment of German linguistics Professor K. Schildmann,¹ an expert in the hieroglyphic languages of the Maya and Egyptian cultures, as well as the cuneiform script of Sumer.

A lens-shaped nose pendant of the Nahuange presents the profile of a discoidal spacecraft, and is embossed with a complimentary series of hieroglyphs reading: **nau nau •••**, meaning "Spaceships, spaceships (of) the One, the One, the One..." (above).

Very similar glyph texts have been uncovered at various Paleolithic sites throughout the world,² explicitly referencing circular spacecraft and even commemorating the brilliance of their commanders.^{3,4} Superhard resonant metal alloys⁵ comprising the domed hulls of antigravitic spacecraft⁶ were manufactured during Atlantean times using the same resonant atomic transmutation processing techniques evident in the Nahuange artisans' production of copper/gold jewelry and figurines.

While spacecraft alloys require a much more complex series of resonant transmutation reactions taken through various stages to incorporate every element on the Periodic Table, the greatly simplified techniques applied by the Nahuange skillfully achieved resonant nuclear transmutation of copper into gold. Trace evidence of nanoscale comingling of copper, silver and gold atoms coating the artifacts is undeniable when micrographs of their well-worn surfaces are carefully inspected (below), despite unfounded claims made by modern institutions and their strictly conformist archeologists:

"What's peculiar about finding it here in Colombia is that the whole Andean region is renowned historically for mastering the technology of gilding —that is, making metals more golden than they should be based on their composition," said Marcos Martín-Torres, an archaeologist at University College London and co-author of a new study published Sept. 25 in the journal *Antiquity*...



The most familiar type of gilding involves applying thin gold leaves onto the surface of a less valuable metal. Andean goldsmiths also pioneered a technique called "depletion gilding." They would start with a mixture of gold and copper. Then, through oxidation and polishing, they could bring the gold to the surface to make the metal look purer, Martín-Torres explained to Live Science.

Martín-Torres and Juanita Saenz-Samper of the Museum of Gold in Bogotá, Colombia, examined 44 pinkish metal artifacts from the Nahuange culture—including nose pendants, necklaces, earrings, belts and bracelets. Little is known about the people of the Nahuange period (A.D. 100 –1000). But archaeologists do know they were skilled metalworkers, based on the artifacts found in their scattered villages in the Sierra Nevada de Santa Marta mountain range, near the Caribbean coast.⁷



Erroneous conclusions given by the Bogotá Museum of Gold are nothing more than conjecture stated as fact, given the fanciful designation '*depletion gilding*' without any evidence to support their claims. Such slick terminology is designed to hide the essential fact that ancient metallurgists were far more advanced in their knowledge and capabilities, and accomplished technical feats which present-day scientists cannot comprehend or replicate. *However, atomic comingling via transmutation has been replicated.*

In similar fashion, clear geometric hieroglyphs adorning these artifacts are dismissed as mere decoration, while archeologists maintain their ignorant assumption that the ancient cultures of South America were illiterate peoples who possessed no form of writing. This is simply not the case. The sacred hieroglyphic script of the Nahuange society was handed down from the Ohum ancestral culture of the global Atlantean civilization. A thick nose bar presents raised parallel lines and spirals of Paleo-Sanskrit hieroglyphic patterning that reads: **raua mi-is • raua** , meaning "Roaring, synchrony (of) the One roaring..." (above).



The special alchemical process of the Nahuange applies highly advanced Atlantean knowledge of natural atomic resonance reactions by which all living organisms generate biophotons.⁸ The basic process entails 10 essential steps to achieve the ultrafine gold coating on pure copper artifacts:

- 1) Original wax prototype is formed in the desired shape of the finished ornament.
- 2) Ash-loaded molding clay is formed around the wax ornament prototype to make a 2-piece mold.
- 3) 2-piece mold is fired before drying, in a wood fire @ 250-400°C, according to Low Temperature Geopolymeric Setting (LTGS) process described by chemist J. Davidovits,⁹ and allowed to cool.
- 4) 2-piece mold interior is cleaned of any wax residue, closed and bound with metal wire, then reheated in a wood fire @ 250-400°C.
- 5) Pure copper is melted in a ceramic pot, in an oven @ ~1,100°C, before being removed and poured into the heated 2-piece mold to create the solid copper ornament.
- 6) 2-piece mold is allowed to cool before opening, the copper ornament is removed and polished.
- 7) Copper ornament is burnished and/or hammered using pure silver tools, leaving a fine, residual coating of silver particles on all surfaces of the copper ornament.
- 8) Copper ornament is placed in a ceramic pot and reheated on a wood fire @ 45-50°C for 1 hour.
- 9) Copper figure in ceramic pot is removed from the flame and allowed to cool to 40°C.
- 10) Steps 8 and 9 are repeated several times until the desired ultrafine gold coating is achieved.



Through this relatively simple procedure, silver particles deposited during the burnishing and/or hammering stage confer their resonant atomic frequency into the surfaces of the pure copper ornament, before absorbing carbon dioxide gas during low heating @ 45-50°C. Upon cooling to below 43.4°C, the phonon frequency of silver atoms precisely matches that of gold atoms at rest (20°C).

The resonant frequency of gold (Au¹⁹⁷) in its rest state is 38,945,222 Hz, according to the element's atomic diameter at 20°C. Heavy silver isotope (Ag¹⁰⁹) cannot be heated to resonate at the desired target frequency, yet becomes informed by the frequency vibrations of the adjacent atoms of the sister isotope. Silver isotope (Ag¹⁰⁷) resonates at the (Au¹⁹⁷) target frequency of 38,945,222 Hz when heated to 43.4°C:

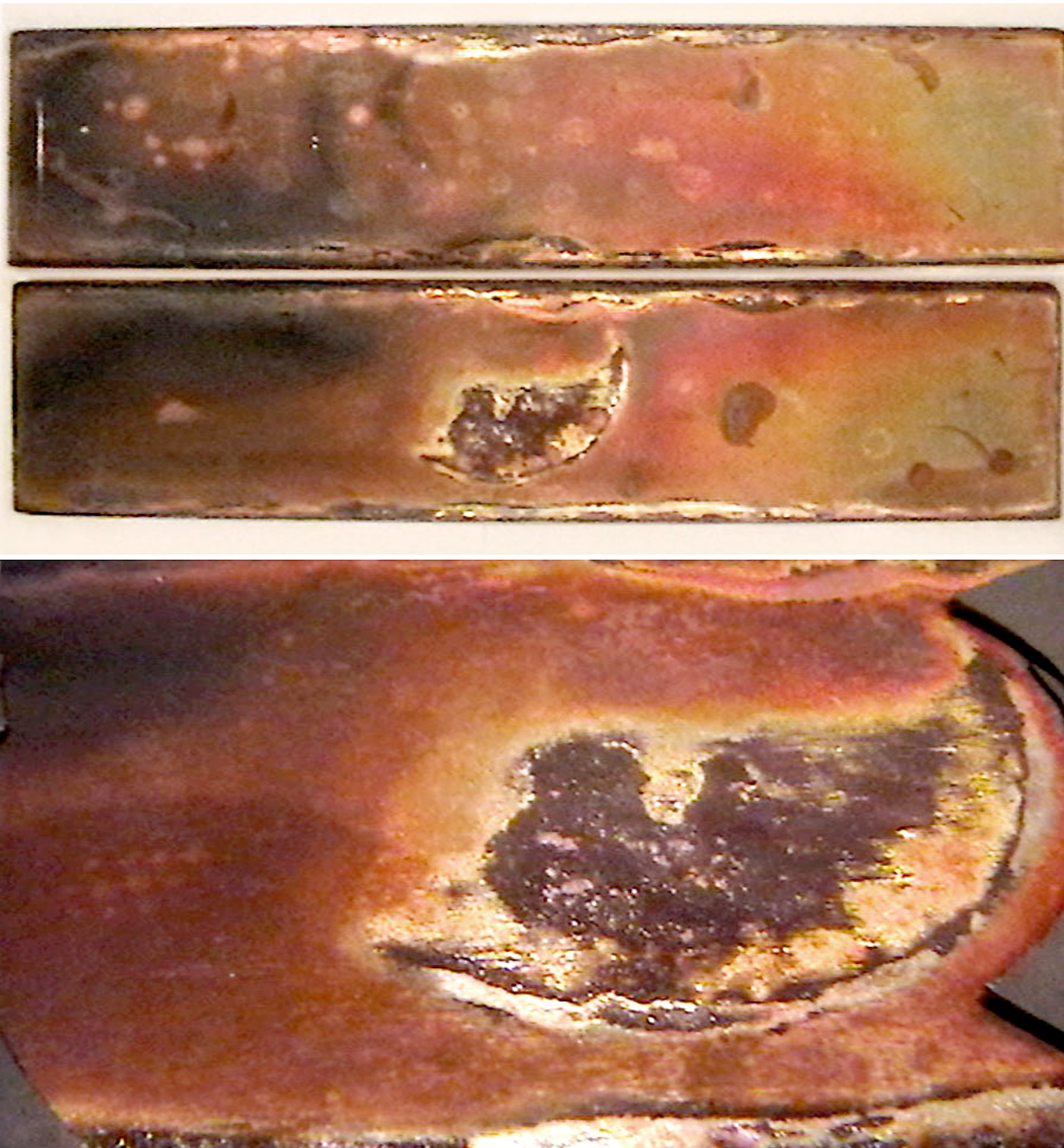
$$\text{Ag}^{107} \text{ Phonon Resonance (Hz/Cm)} = \sqrt[3]{\frac{10.50 \times (6.0221 \times 10^{23})}{106.905095}} = 38,962,452 \text{ Hz}$$

$$\text{Au}^{197} \text{ Phonon Resonance (Hz/Cm)} = \sqrt[3]{\frac{19.32 \times (6.0221 \times 10^{23})}{196.966569}} = 38,945,222 \text{ Hz}$$

$$\text{Resonant Temperature (°C)} = \frac{\text{Ln} \left(\frac{f(38,962,452)}{f(38,945,222)} \right)}{0.0000189} + 20 = 43.4^\circ\text{C}$$

Starting Element: Silver (⁴⁷ Ag ¹⁰⁷)	Target Element: Gold (⁷⁹ Au ¹⁹⁷)
Natural Abundance: 51.839%	Natural Abundance: 100%
Atomic Mass: 106.905095	Atomic Mass: 196.966569
Density (grams/cm ³): 10.50	Density (grams/cm ³): 19.32
Exp. Coefficient: 0.0000189	Exp. Coefficient: 0.0000142

Instead of undergoing further contraction, both silver and adjacent copper atoms (by receiving phonon vibrations from the silver) fuse with absorbed CO₂ gas atoms to form gold atoms in an ultrafine surface coating. This resonant silver ⇒ gold transmutation effect was also employed to create the stunning ultrafine gold coating on the ancient Soma Press recovered from a burial site in present-day Jerusalem, Israel, which displays the same characteristic wear patterns from its use in pressing Ayurvedic oils.¹⁰



This sophisticated Atlantean phonon conference technique was only rediscovered in recent years, after the 1965 development of phonon resonance formulae by geologist W. Lussage was applied using high-accuracy data for atomic diameters that became available ~2004. Modern pioneer of phonon resonance alchemy, Dr. J. Champion,¹¹ employed *this phonon conference process of from one metal to another by wrapping aluminum foil around copper bars to produce silver and gold* (above) at 269.3°C and 308.5°C.

Champion's work was carried on by this author after a violent attack left him hospitalized with brain damage, leading to his eventual death several years later (the date of his passing and all related information has been completely withheld from the public domain). *The most effective application of this phonon transfer technique involves mixing copper and aluminum nanopowders under CO₂ gas pressure:*

Copper ⇒ Silver

The resonant atomic transmutation of copper into silver is achieved by precision control of atomic resonance in a two-stage reaction that is safe, non-toxic and involves only low energies. Through phonon conference by contact with aluminum, copper becomes instilled with the resonant atomic frequency signature of silver, before being rapidly quenched to trigger bulk conversion into silver –according to the established frequency 'memory' of the standing wave field of each atom.

The first stage of the transmutation reaction maintains the starting element (copper) at the phonon conference element's (aluminum) phonon frequency matching with the target element (silver) at rest state (20°C), during a 24-hour dwell time under exposure to pressurized CO₂ gas.

The resonant frequency of silver in its rest state is 38,962,452 Hz, according to the element's atomic diameter at 20°C determined by the following formula developed by geologist W. Lussage in 1965:

$$\text{Phonon Resonance (Hz/Cm)} = \sqrt[3]{\frac{d \times Na}{m}}$$

d - density in g/cm³
Na - Avogadro's Constant
m - atomic mass

$$\text{Resonant Temperature (°C)} = \frac{\text{Ln}\left(\frac{f(\text{starting})}{f(\text{target})}\right)}{Ec} + St$$

f - frequency in Hz
Ln - natural logarithm
Ec - expansion coefficient
St - standardized temp in °C

Atomic data for the phonon conference element (aluminum) and the target element (silver) are provided below, defining the degree of accuracy for each respective phonon matching calculation (in blue):

$$\text{Al}^{27} \text{ Phonon Resonance (Hz/Cm)} = \sqrt[3]{\frac{2.70 \times (6.0221 \times 10^{23})}{26.98154}} = 39,205,620 \text{ Hz}$$

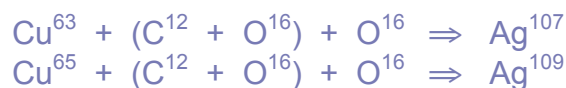
$$\text{Ag}^{107} \text{ Phonon Resonance (Hz/Cm)} = \sqrt[3]{\frac{10.50 \times (6.0221 \times 10^{23})}{106.905095}} = 38,962,452 \text{ Hz}$$

$$\text{Resonant Temperature (°C)} = \frac{\text{Ln}\left(\frac{f(39,205,620)}{f(38,962,452)}\right)}{0.0000231} + 20 = 269.3^\circ\text{C}$$

Starting Element: Aluminum (₁₃ Al ²⁷) Natural Abundance: 100% Atomic Mass: 26.98154 Density (grams/cm ³): 2.70 Exp. Coefficient: 0.0000231	Target Element: Silver (₄₇ Ag ¹⁰⁷) Natural Abundance: 51.839% Atomic Mass: 106.905095 Density (grams/cm ³): 10.50 Exp. Coefficient: 0.0000189
---	--

The carbon dioxide-dependent low energy transmutation of copper into silver is calculated here, with copper –enclosed by aluminum foil– exposed to CO₂ gas pressure during precision heating to 269.3°C:

- Copper is heated, absorbing carbon and oxygen atoms to form silver during rapid cooling:



Carbon dioxide (CO₂) gas comprises the exact atomic mass required for the conversion of copper into silver, which dissociate and combine with individual silver atoms in groups of 3 adjacent gas atoms:

Starting Isotope	+	Absorbed Gas	⇒	Target Isotope	±Variance
Cu ^{62.92960}	+	(CO ₂) ^{43.98983}	⇒	Ag ^{106.90509}	+0.01434
Cu ^{64.92779}	+	(CO ₂) ^{43.98983}	⇒	Ag ^{108.90475}	+0.01287

The rate of gas absorption (velocity of penetration) into the metal surface interface is enhanced by increased temperature, pressure and electric current. Carbon dioxide gases *adsorbed* onto metal surfaces undergo molecular dissociation and subsequent *absorption* into the copper crystal lattice.

The second stage of the transmutation reaction involves the subsequent trapping of absorbed gases into copper atoms by the induced shock of rapid cooling. The sudden contraction of the atomic lattice forces the interstitial absorbed atoms into quantum instability as the strongly repulsive nuclear forces of the metal atoms close in simultaneously on each gas atom (along the x, y and z axes of the lattice).

Instead of rapidly contracting, some of the copper atoms are able to maintain the previously established resonant diameter by accepting protons, neutrons and electrons from 3 adjacent trapped gas atoms, thereby increasing the atomic weight of copper atoms to induce the formation of silver.

Silver ⇒ Gold

Phonon resonance transmutation of converted silver atoms into gold atoms can subsequently be achieved at the 43.4°C phonon resonance matching temperature of silver isotope (Ag¹⁰⁷) to gold (Au¹⁹⁷) at rest (20°C), or by phonon frequency conference by contact with aluminum (Al²⁷) atoms at 308.5°C:

$$\text{Al}^{27} \text{ Phonon Resonance (Hz/Cm)} = \sqrt[3]{\frac{2.70 \times (6.0221 \times 10^{23})}{26.98154}} = 39,205,620 \text{ Hz}$$

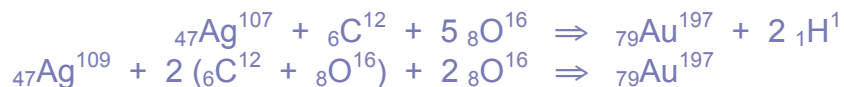
$$\text{Au}^{197} \text{ Phonon Resonance (Hz/Cm)} = \sqrt[3]{\frac{19.32 \times (6.0221 \times 10^{23})}{196.966569}} = 38,945,222 \text{ Hz}$$

$$\text{Resonant Temperature (}^\circ\text{C)} = \frac{\text{Ln} \left(\frac{f(39,205,620)}{f(38,945,222)} \right)}{0.0000231} + 20 = 308.5^\circ\text{C}$$

Starting Element: Aluminum (₁₃ Al ²⁷)	Target Element: Gold (₇₉ Au ¹⁹⁷)
Natural Abundance: 100%	Natural Abundance: 100%
Atomic Mass: 26.98154	Atomic Mass: 196.966569
Density (grams/cm ³): 2.70	Density (grams/cm ³): 19.32
Exp. Coefficient: 0.0000231	Exp. Coefficient: 0.0000142

The carbon dioxide-dependent low energy transmutation of silver into gold is calculated here, with silver *–covered with aluminum powder–* exposed to CO₂ gas pressure during precision heating to 308.5°C:

- Silver is heated to 308.5°C with aluminum, absorbing carbon and oxygen to form gold during cooling:



Carbon dioxide (CO₂) gas comprises the exact atomic mass required for the conversion of silver into gold, after dissociated carbon and oxygen atoms are fully absorbed into silver nanoparticles. Carbon and oxygen atoms absorbed within the framework of the silver atomic lattice may recombine with individual silver atoms in groups of 6 adjacent gas atoms occupying all available interstitial loci, recombining as (1 C + 5 O) and (2 C + 4 O):

Starting Isotope	+ Absorbed Gas Atoms	⇒	Target Isotope	+ Bi-Products	±Variance
Ag ^{106.90509}	+ 1 C ^{12.00000} + 5 O ^{79.9745732}	⇒	Au ^{196.96656}	+ 2 H ^{2.015650074}	–0.10255
Ag ^{108.90475}	+ 2 C ^{24.00000} + 4 O ^{63.9796586}	⇒	Au ^{196.96656}		–0.08215

References

- ¹ Schildmann K (1999) '*Schildmann Decipherment*' Human Resonance, online
· http://www.human-resonance.org/Schildmann_Decipherment.pdf
- ² Putney A, Benoit S (2015) '*Sanskrit*' Human Resonance, online · <http://www.human-resonance.org/Sanskrit.pdf>
- ³ Putney A (2013) 'Mediterranean Paleo-Sanskrit Texts - Part 2' *Human Resonance* online
· <http://www.human-resonance.org/mediterranean2.html>
- ⁴ Putney A (2013) 'The Illinois Cave Archive' online · http://www.human-resonance.org/illinois_archive.html
- ⁵ Putney A (2013) 'Resonant Metal Alloys for Gravity Control' *Human Resonance*, online
· http://www.human-resonance.org/resonant_alloys.html
- ⁶ Putney A (2014) '*Lightwater*' Human Resonance, pp. 101-104, online
· <http://www.human-resonance.org/lightwater.pdf>
- ⁷ Gannon M (2017) 'Rose Gold Jewelry Was All the Rage with Ancient Colombians' *Live Science*, online
· <https://www.livescience.com/60535-ancient-colombians-preferred-rose-gold.html>
- ⁸ Putney A (2017) '*Qi*' Human Resonance, online · <http://www.human-resonance.org/Qi.pdf>
- ⁹ Davidovits J (2006) 'The Making of Brown-Black Ceramics with LTGS in Prehistory and Antiquity' *Geopolymer Institute*, online · <https://www.geopolymer.org/archaeology/civilization/the-making-of-brown-black-ceramics-with-ltgs-in-prehistory-and-antiquity/>
- ¹⁰ Putney A (2017) 'Silver to Gold Alchemy & the Ayurvedic Soma Press' *Human Resonance*, online
· http://www.human-resonance.org/soma_press.html
- ¹¹ Champion J (2011) 'When Science Transforms into Macro-Economics' *Human Resonance*, online
· <http://www.human-resonance.org/transmutation.html>