

An Aeronautical Model of Tiahuanaco

Evidence of a Remote Technology in the pre-Hispanic World?

*Tiahuanaco was built by people that came from the south, the Chiloes (Chilis).
Adolph Bandelier*

Symbolism

A fabulous monophonic musical instrument carved in serpentine stone with a characteristic Tiahuanacota face –large round eyes and a geometrized face– gives the extraordinary evidence of a pre-Hispanic aeronautical model.

The instrument belongs to a private collection in Bolivia.

The dimensions of this figure are 4.8 cm long; 9.8 cm wide –from wing to wing– and 2.3 cm high.

The piece, when observed as a musical instrument –*Perspective I*–, presents a zoo-anthropomorphic figure with the mentioned face and dwarfed body –similar to the effigy of Huirajocha Tauapácac, the Supreme Viracocha¹ in the portentous *Sun Gate* of Tiahuanaco, the **Center of the World**²– and whose wings are extend on both sides. Is it an owl, the tucuquere (*Bubo virginianus magellanicus*)? A winged man? A hybrid? A simile with the representations of the winged figures of the *Sun Gate*? What is its meaning?

In the symbolic field, this figure has seven circles ○ –two doubles comprising the eyes ◎ ◎ –; sixteen symbols ^ ; three lines under each eye ≡ and nine segments that make up the “feathers”.



The extraordinary Tiahuanacota musical instrument that presents an aeronautical model –*Perspective II*–. What was the original model? Who was the architect of this piece? What is its age? (Photograph by Rafael Videla Eissmann, 2020).

¹ Other names of the Supreme Viracocha are *Tonapa*, *Tarapacá Viracochanpachayachicachan*, *Pacchacan* and *Bicchhaycamayoc Cunacuycamayoc*. See in this regard the work of Joan Yamqui Salcamaygua of Santa Cruz Pachacuti, *Relación de antigüedades deste Reyno del Pirú* (1613). In: *Tres relaciones de antigüedades peruanas*. Pages 235-244.

² Camacho, J. M. *La etimología de Tihuanaco*. Page 137. In: *Tihuanaco (Antología de los principales escritos de los cronistas coloniales, americanistas e historiadores bolivianos)*.

Now, the *Perspective II* of the figure gives a different appreciation and that is related to the *PaleoSETI* historiographic conception, that is, *Search for Extraterrestrial Intelligence in Antiquity*, as it is observed an unmistakable aerodynamic design.

Aerodynamics involves the study, planning and design of the shape of an object whose function is directly related to the air or the forces that it presents. The aerodynamic design aims to minimize the resistance that opposes the air in the atmosphere to a moving body.

That is, knowledge of mathematics, engineering and physics.

It should be noted that this Tiahuanacota piece has a remarkable similarity with the “aircrafts” carved in gold from the Tairona, Quimbaya and Tolima cultures—some of whose models are in the archaeological collection of the Gold Museum of the Bank of the Republic of Colombia³.



Left: The Tiahuanacota aerophone –*Perspective I*–. It is a musical instrument of the Andean tradition. *Right:* The same figure from another angle –*Perspective II*–. It is an aeronautical model. The “ornaments” would correspond to technical elements (Photographs by Rafael Videla Eissmann, 2020).



The hole of the aerophone would correspond to the “turbine” of the Tiahuanacota model (Photograph by Rafael Videla Eissmann, 2020).

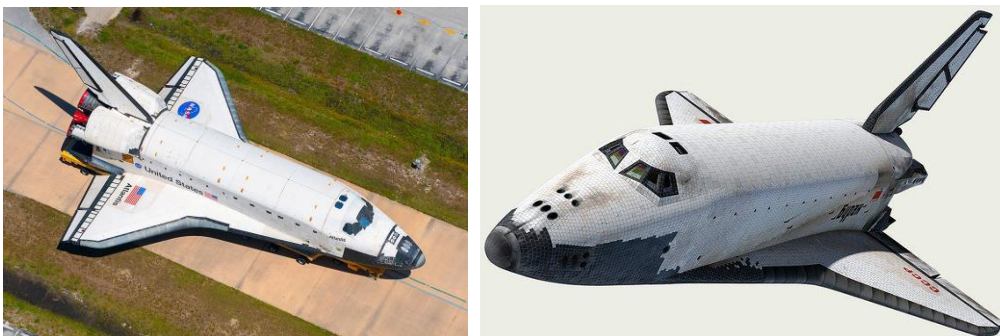
³ Aerodynamic engineers J. A. Ullrich, Algund Eenboom, Peter Belting and Conrad Luebbers made larger-scale models of these pre-Hispanic figures proving their nature and aerodynamic function. In fact, towards 1994 Eenboom, Belting and Luebbers affirmed that these pieces resemble the STS Shuttle (*Space Transport System*) of the National Aeronautics and Space Administration (NASA) of the United States of America and that operated between 1981 and 2011. See in this regard the study by Robert Steven Thomas, *Intelligent Intervention. The Missing Link in the History of Human Evolution* (2011).



Left: One of the fascinating pre-Hispanic “aircrafts” carved in gold from the Quimbaya culture belonging to the collection of the Gold Museum of the Bank of the Republic of Colombia. *Right:* Reconstruction of one of the same pre-Hispanic figures.



Different perspectives of the Tiahuanaco aeronautical model
(Photographs by Rafael Videla Eissmann, 2020).



Left: The NASA Space Shuttle Atlantis of the United States of America whose first flight was in 1985. *Right:* The Buran Space Shuttle (Буран) of the Soviet Union started in 1974. Note their similarity with the Tiahuanaco model and with the pre-Hispanic “aircrafts” of Colombia.

The Questions

What is the age of this exceptional Tiahuanacota relic? What was the original model? Are there similar pieces? What was really meant to represent? Is there any relationship between this figure and the aeronautical models of pre-Hispanic Colombia?

Is this figure a memory of a remote technology? *Cargo Cult*? Or, on the contrary, is your design a mere coincidence?

Do the “ornaments” of this musical instrument correspond to the *symbolization* of a remote mechanical structure of the *Time-Before-History*? Is this piece a magical-religious figuration of a Tiahuanacota aeronautical design? If this is possible, do the nine “feathers” correspond to the flaps of the 20th and 21st century aeronautical models? Is the “nose” of the zoo-anthropomorphic figure the rudder of contemporary models? Is the “body” of the figure the fuselage?

How would this model relate to the enigmatic styled blocks of Puma Punku?

This figure is a silent trace of a fabulous past that dates back to the age of *the Huari-Huarijochas, the primitive men, endowed with divine attributes* and their portentous civilization during *the First Creation, the Chamajpacha*⁴.

A chariot of the gods!



A detail of the *Sun Gate* of Tiahuanaco with the effigy of Huirajocha Tauapácac. The anthropomorphic figure of the aerophone is related to this representation: Geometrical face and dwarfed body (Photograph by Rafael Videla Eissmann, 2020).



The so-called “Ponce”, “El Fraile” and “Bennett” monoliths, respectively. Beyond indigenist attributions, these anthropomorphic representations are characterized by “headdresses” or “helmets”, “glasses” or eye protectors and demarcated lips, that is, technological attributes. Tiahuanacota art preserved the effigies of the builders of Puma Punku/Tiahuanacu, the *Metropolis of the Viracochas* (Photographs by Rafael Videla Eissmann, 2020).

⁴ Larco Herrera, V. *Cobrizos, blancos y negros. Aborígenes de América*. Pages 49-51. In fact, according to the information recorded by the chronicler Pedro Cieza de León (1551-53), the Viracochas emerged from a *very bright sun* from the Collao Lake [Titicaca]. Cieza de León, P. *From the Town of Tihuanacu and the Large and Old Buildings that Are Seen There*. In: *Tihuanaco (Antología de los principales escritos de los cronistas coloniales, americanistas e historiadores bolivianos)*. Page 97.



Another Tiahuanacota musical instrument similar to the aeronautical model. Is it the memory of a remote technology? (Photographs by Rafael Videla Eissmann, 2020).

The Keys

Like many objects of the pre-Hispanic world, this piece is isolated and alien from the historical-archaeological context and therefore, its age and archaeological horizon cannot be determined.

However, it is a fact that the shape of this exceptional figure has an aerodynamic design.

A second aspect, equally fundamental, is the characteristics of the anthropomorphic figure of this aerophone as they relate to the *gods* of Tiahuanaco, that is, to the mythical tradition of the Viracochas or *White Gods*.

Finally, the musical functionality and its magical-religious nature would keep a symbolic association from the vibration as an expression of the *sound* of the vehicle –in fact the sound it produces is similar to that of a jet plane–.

It is also essential to understand that this Tiahuanacota model is part of a set of vestiges belonging to different cultures and civilizations on a planetary scale that show the knowledge of aerodynamic design in ancient times. Such is the case of the so-called “aircrafts” models of the tairona, quimbaya and Tolima; the “rocket-ship” of Pakal, Lord of Palenque; the Toprakkale “shuttle”; the bird/glider of Saqqara; the legendary *Vimānas* of India and the “aircrafts” of the fresco in the monastery of Visoki Decani in Kosovo –among others–.

In conclusion, this figure of the Andean sacred tradition becomes a significant proof in the vast understanding of *PaleoSETI* historiography and even more, of the primordial civilization of the *extraterrestrial gods*.



The zoo-anthropomorphic being in the aerodynamic figure of Tiahuanaco. Large round eyes, nose, a dwarfed body and lower extremities are appreciated. What has been represented? Is it the tucuquere or is it a winged man, similar to the hybrids of the *Sun Gate*? (Photograph by Rafael Videla Eissmann, 2020).

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La Paz,
February 2020

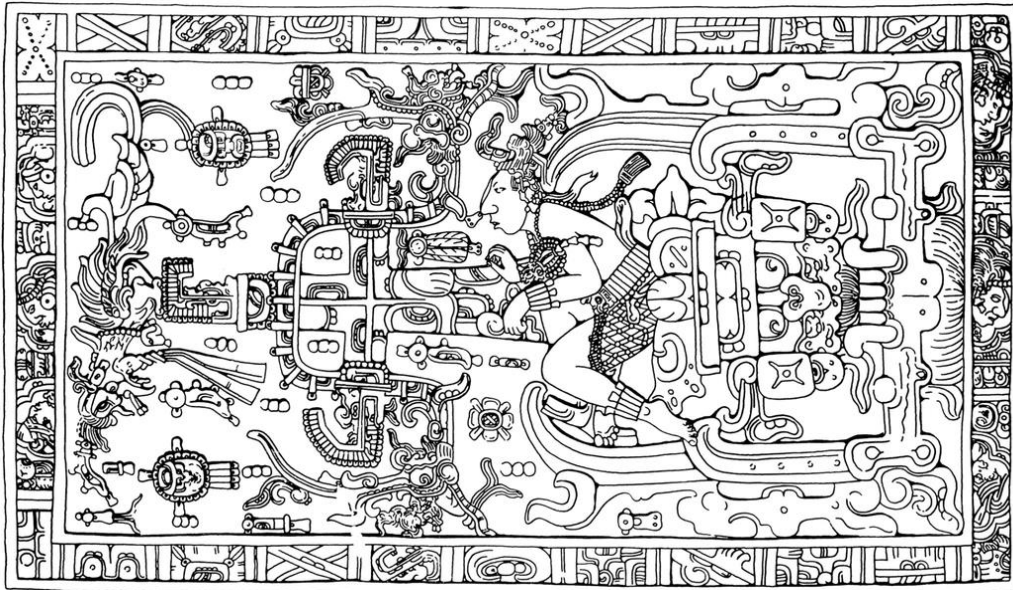
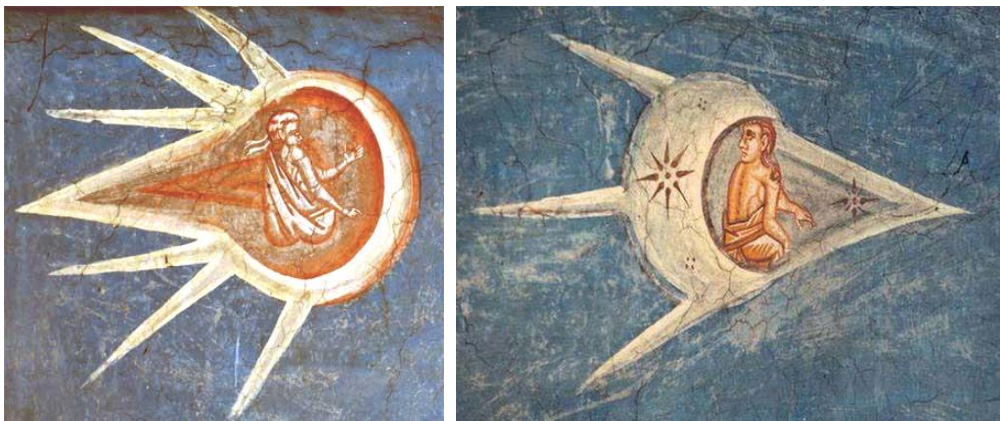


Illustration of the tombstone of the K'inich Janaab' Pakal sarcophagus in Palenque, Mexico, who is driving one of the "aircrafts" of antiquity.



The "manned ships" represented in the monastery fresco of Visoki Decani in Kosovo.



A petroglyph set with an apparent rocket plane in the Autonomous Region from Xinjiang Uygur, in China (*GBTimes*, June 22, 2015).

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