

The Sacred Tradition of the Ugha Mongulala

The team of *Akakor Geographical Exploring* led by Lorenzo Epis developed an expedition into the Amazon jungle of Brazil in July-August of 2018 looking for the traces of the mythical tradition of the Ugha Mongulala. The first study about this expedition is presented here exclusively.

I do not doubt at any time of the existence of the cities. How could I doubt it? I myself have seen part of one of them and what I observed there has made my return imperative (...). Between the outer world and the secrets of ancient South America, a veil has descended and the explorer who desires to draw it back must be prepared to sustain dangers that will test his resistance to an incredible limit. It is likely that this will not happen but he succeeds, he will be in a position to expand our knowledge of history.

P. H. Fawcett



The Río Negro, the *Great River*. This is the *World of Water* (Photograph by Rafael Videla Eissmann).

The Empire of the Gods

One of the most controversial and fascinating ethnographic books in recent history appeared in 1976. A German journalist published a sensational and untold indigenous tradition of South America: A native chief communicated him the origins of his people –a tribe in the Amazon jungle– that were instructed by visitors of the cosmos!

These *visitors* or *gods* also built two portentous cities in the depths of South America.

South America, *the empire of the gods!*

This is the land where in the mists of time mysterious cities such as Tiahuanaco / Puma Punku, Cuzco and Machu Picchu were built and marvelous sites like the Nazca Lines, the geoglyphs of Huara and *El Enladrillado* were designed –among numberless others– to perpetuate the memory of the *gods!*

The presence of the *gods* and their doings is the core or better, the real essence of the cultural substratum of the aboriginal America: The path of the Hówen, the Antupainko, the Viracochas, the “People of the Stars”, the Kukulkanes, the Quetzalcoatl and the Katchinas –that is to say from Tierra del Fuego to Alaska– have raised the basis of every single aspect of culture and civilization.

Thus, the existence of the *gods* and their settlements –their “cities” and “temples”– are the very fundament of all pre-Hispanic manifestations as it can be concluded from the understanding of the *crónicas* and even more from the own native traditions.

It is not an exaggeration to state that the *gods* once ruled over the Americas. The myths, the archaeological vestiges and the later European *crónicas* are the undeniable proofs of this assertion –even if it is incomprehensible for the mild modern thinking–.

Nevertheless, the main difference in the case documented in 1976 is that the information consigned by the journalist was not based in any pre-Hispanic record, *códice* or *crónica* but rather in a contemporary testimony that could simply crack all the paradigms of anthropology and historiography. And therefore, it would affect the comprehension of the origin and the destiny of mankind.

The journalist was Karl Brugger (1942-1984) and the book is *The Chronicle of Akakor. Reported by Tatumca Nara, Chief of the Ugha Mongulala* (1976).

The informer of the tradition is Tatumca Nara, the very last descendant of his kind.



The expedition team to the *Tepuy* of Serra do Aracá. The fourth from left to right is Tatumca Nara (Photograph of Cabral).

“Die Chronik von Akakor”

Karl Brugger was a journalist that specialized in indigenous cultures of South America, especially of the Amazon region.

Brugger met Tatumca Nara in the city of Manaus in Brazil in 1972 and after several sessions Brugger compiled what he claimed to be *The Chronicle of Akakor* (“*Die Chronik von Akakor, Erzählt von Tatumca Nara, dem Häuptling der Ugha Mongulala*”) which appeared originally in Düsseldorf and Vienna in 1976 and soon after it became translated and published in different European languages.

The book was indeed an impact: An indigenous chief claims the arrival of *extraterrestrial* beings and their influence over his tribe in the Amazon region during remote times!

It was doubtless that this peculiar *chronicle* asserted the main basis of *PaleoSETI* and the glimpse of a *new* Troy in the heart of South America!

But could all this be possible? Could the tradition referred by Tatumca Nara be real? What were the proofs that either Tatumca Nara or Karl Brugger could provide to verify the existence of this astonishing account? Logically and from the start, some would be fascinated by *The Chronicle of Akakor* and the Amazonian mystery while others would simply reject even the possibility of it. The firsts close to the efforts made by the postulates of *PaleoSETI* while the second ones would defend the fragile fields of the orthodox historiography. One way or the other, the traces of the Ugha Mongulala should become known: Be them the mythical and fragmented oral traditions, symbols and ideographies, objects, settlements and the tribe itself...

And the imperative question: Where is the evidence?

Surprisingly, besides some specific attempts that failed because of different reasons, no single and formal archaeological and anthropological research has taken place until now. Certainly, the environmental conditions of the Amazon –as a reference point Manaus has an annual average temperature of 27,4°C and averages precipitation of 2145 mm– and especially the regions where the *Cities of the Gods* would be located make any attempt a very difficult task. Moreover, these same environmental factors would make challenging and almost impossible due to the high erosion levels the preservation and the eventual discovery of any archaeological evidence. This does not mean that the evidence –any of the fields indicated above– cannot be found or that the tradition that Tatumca Nara has communicated is not real. It only means that there has not been a methodological and systematical line of study to prove or to deny it.

However, although precise fields presented in the *The Chronicle of Akakor* of Brugger are manifest in the pre-Hispanic world there are many others that simply are awkward and unviable to the specialists. So to speak *The Chronicle of Akakor* is presented as a complete *codex* of the Ugha Mongulala notwithstanding the fact that it is a ±12,000 years old culture that even if it has an alphabet or ideographic/pictographic system it does not necessary mean that Tatumca Nara should know it or that he should have informed Brugger as he presented it in his book.



Right: From left to right: Clark Darlton, Tatumca Nara and Erich von Däniken in Rio de Janeiro in 1982. *Left:* German journalist Karl Brugger (Ca. 1976).

As a matter of fact, *The Chronicle of Akakor* seems more like an ethnographic ‘novel’ with a sensational *story* rather than a methodologic ethnographical study.

The attentive reading of *The Chronicle of Akakor* of Brugger concludes an integral report on the surface but insubstantial in the bases.

Therefore, the tradition expounded by Tatumca Nara was presented with serious alterations and inaccuracies by Brugger in his work. This, even though it is true that Brugger met Tatumca Nara, the “books” –such as “The Book of the Jaguar”, “The Book of the Eagle”, “The Book of the Ant” and “The Book of the Water Serpent”– that compose *The Chronicle of Akakor* are simple inventions. Likewise, many of the characters sketched in it are not real and considerable aspects of Ugha Mongulala culture are artifices contrived by the author with the object presumably to give a complete perspective of something that is not.

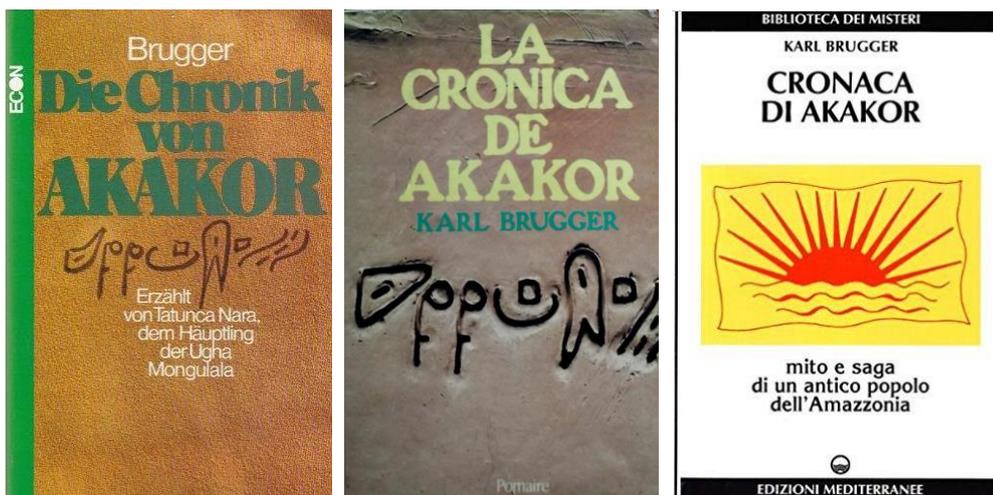
Tatumca Nara himself has declared that the book of Brugger is mostly fiction, this is, an invention. Tatumca Nara denies several parts of it as for example the existence of *The Chronicle of Akakor* itself; the origins of the *gods* in the *Constellation of Schwerta*; the city of Akanis and the *thirteen underground cities of the gods*; many of the ‘characters’ of the book –such as Ina, Uma, Madus, Lhasa, Samón and Maid– and the arrival of the Goths (Ca. 6th century A. D.) to the Amazon.

What were the reasons of Brugger to make up all these fields? Was it in order to artificially complement the fragmentary tradition given by Tatumca Nara? Was it for a mere commercial reason? What was the real purpose?

There are two major aspects that have remained significantly unknown concerning the book of Brugger: Although it is clear in the book that the tradition of the Ugha Mongulala was communicated by Tatumca Nara he was unaware of the publication of the book in Europe and hence he could not possibly know the alterations and inaccuracies set by Brugger.

Paradoxically, every single field related to Karl Brugger became an enigma as he got killed in Rio de Janeiro on January 3, 1984.

His murderer and the real motives for the assassination have remained a mystery.



Some of the main editions of *The Chronicle of Akakor* by Karl Brugger. They correspond to the German, Spanish and Italian versions of 1976, 1978 and 1996 respectively.



A general map of the region and of Serra do Aracá, respectively, in the State of Amazonas in Brazil, the scenario of the expedition of *Akakor Geographical Exploring* carried together with Tatunca Nara in July-August 2018 (Image: Daniel Menin and Carlos Grohmann, 2015).

Defamation

Could a white man claim to be a native of the Amazon? Wouldn't this claim break the general view about the stereotyped indigenous people in South America? Wouldn't this then imply that there have been *other* indigenous people and therefore, *other* remote origins at least in some of the cultural layers of the continent? Can the tradition of the Ugha Mongulala transmitted by Tatunca Nara then have any real basis being him one the proofs of it?

Much of the orthodox historiography of South America and eventually of the world could be altered by an eventual discovery that would reinforce any of the views of Tatunca Nara. But here is when the opposition –tacitly or not– of mainstream historiography against any other alternative view appears. Hence, just like any real revolutionary idea the main fields projected by the *PaleoSETI* conception ought to be opposed in various ways.

The pillars of the prevailing *Zeitgeist* must defend its validity to perpetuate itself.

Thus it should not be a surprise that the attacks against Tatunca Nara appeared almost systematically ever since the apparition of the book by Karl Brugger and have kept their intentions up until now. In this particular case, what are the means to fulfill such goal? Through the destruction of a person's public

image to undermine his credibility: Tatumca Nara has been implicitly accused of a crime –the disappearance and death of three explorers–, a fact that simply requires a formal investigation by the competent authorities with the clear and certain purpose of doing justice. Puzzlingly, this has been the “Case Against Tatumca Nara” which despite the accusations against him they have not persisted for lack of evidence. So? All the claims should be considered then slander which in any Western country would simply mean a defamation suit and even a libel because what has taken place here in fact has been the communication of an accusation that has caused the detriment to the honor, dignity and reputation of one person: Tatumca Nara¹.

Tatumca Nara has never been prosecuted and condemned in any country.

Clarifying this tendentious and murky event, what really matters –what should really matter– is the communication of the sacred tradition of the Ugha Mongulala imparted by Tatumca Nara.



Tatumca Nara, the last descendant of the Ugha Mongulala. It is he who has communicated the tradition of his people and of the *gods* that descended from the stars and founded Akakor and Akahim (Photograph by Rafael Videla Eissmann).

The Mythical History and the Traces of a Lost Tribe in the Amazon

The Ugha Mongulala correspond to a cultural group practically unknown in the Amazon of Brazil and Peru and a part of Bolivia, that is to say, of an extensive zone that includes approximately from 3° of north latitude to 15° of south latitude and from 65° to 73° west longitude.

The cultural tradition of the Ugha Mongulala was communicated initially by Tatumca Nara towards the beginning of the seventies of the twentieth century.

Tatumca Nara is the last descendant of this group.

According to the tradition consigned in the months of July-August of 2018 referred by Tatumca Nara –*Tatumca* means “Great Water Serpent” and *Nara* means ‘I do not know’ as this was his reply when officers asked him for his family last name– around 12,000 years ago the *gods arrived to Earth*².

The origin of the *gods* is unknown. The tradition refers only that they arrived from the cosmos to Earth and that they instructed the Ugha Mongulala.

¹ See *Der selbstgemachte Häuptling Tatumca Nara alias Günther Hauck oder der Mörder im Regenwald* (Droemer Knauer, München, 1993) by Rüdiger Nehberg and *A Deluded German and Three Dead Bodies*, by Alexander Smoltczyk. In: *Der Spiegel*. July 11, 2014.

² The references correspond to a set of interviews held by the author to Tatumca Nara between July 28 to August 11, 2018 in the framework of the Amazonian jungle expedition of the *Akakor Geographical Exploring* team.

It is ignored if the *gods* “created” the Ugha Mongulala or if they were already at the time of the arrival of the *gods* and were only instructed by them.

The name of the *gods* and their language are sacred. And, consequently, they are incommunicable.

These civilizing *gods* –or “cultural heroes” in anthropological terms– are figures that laid the cultural foundations and that instructed the Ugha Mongulala in certain knowledge of religion, agriculture, writing and astronomy.

The *gods* founded the first city called *Akakor* and also the city-fortress of *Akahim*. *Akakor* is located in the Amazonian Andes of Peru and *Akahim* in the northern Amazon, between Brazil and Venezuela.

The *gods* possessed an unknown “technology” that included “ships” or “vehicles” in which they moved.

The priests constitute a kind of “Assembly” or “Supreme Council” around a “guide” or “chief”. This “chief” belongs to the royal lineage of the Ugha Mongulala.

Their concept of religion is based on Nature. That is, in the sense of Life through the various cyclical manifestations of Nature.

Its calendrical system is based on the lunar phases.

In the same way, they have the idea of “great cycles”, namely, the succession of phases or periods that start and end at a specific moment defined by great catastrophic processes and floods.

The Ugha Mongulala carried out diverse activities like harvest and agriculture.

Their emblem is the Sun rising from the waters that projects thirteen rays. The thirteen rays represent the phases of the Moon –synodic months–. The emblem, for this reason, projects a tetra-functional nature: As a symbol of the two main heavenly bodies –the Sun and the Moon– and their life-giving forces as well as their rhythmic periodicity: The two time records or lunisolar calendar.

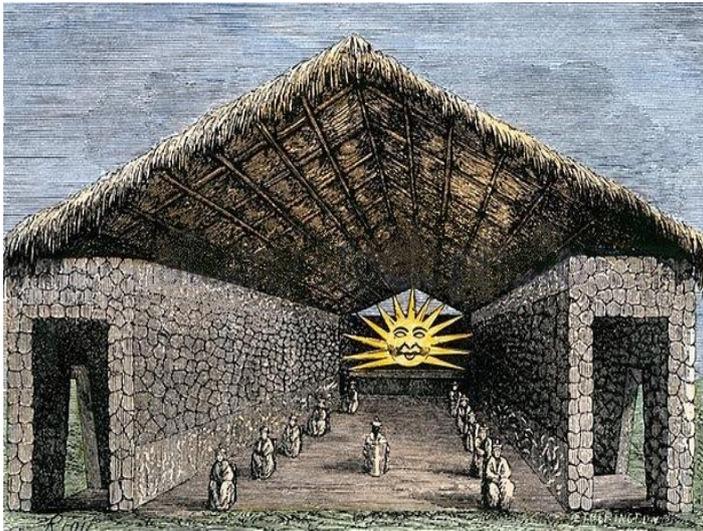


*Symbolic keys of the pre-Hispanic world. Left: The emblem of the Ugha Mongulala according to Tatanca Nara. It is the Sun emerging from the waters projecting thirteen rays. Right: A detail of an engraving of the Sun God or Inti inside the temple of Coricancha in Cuzco, the capital of the Tahuantinsuyu, that is, the “Empire of the Four Regions”. The solar effigy has been based on descriptions of sixteenth-century chronicles. The engraving appeared in the book *Voyage à travers l’Amérique du Sud* (1869) by Paul Marcoy (Seud, Laurent Saint Cricq).*

The symbol and the shape of this emblem can be observed in numberless ‘headdresses’ or tiaras of the god-men representations of the Americas virtually from Tierra del Fuego to Alaska. The anthropomorphic figures are the Huari-Huarijochas, the civilizing *gods* who irradiated the knowledge or better the *sacred sciences* throughout the continent. Appropriately the tradition speaks of the eponymous lineage of the *Sons of the Sun –los Hijos del Sol–*.

The god-men of the Americas.

The thirteen rays or moons can be noticed in numerous motives as well.



The Inca temple of Coricancha in Cuzco, the capital city of the Tahuantinsuyu, with *Inti* or the Sun God. It is the emblem of the Ugha Mongulala (Paul Marcoy, *Voyage à travers l'Amérique du Sud*, 1869).



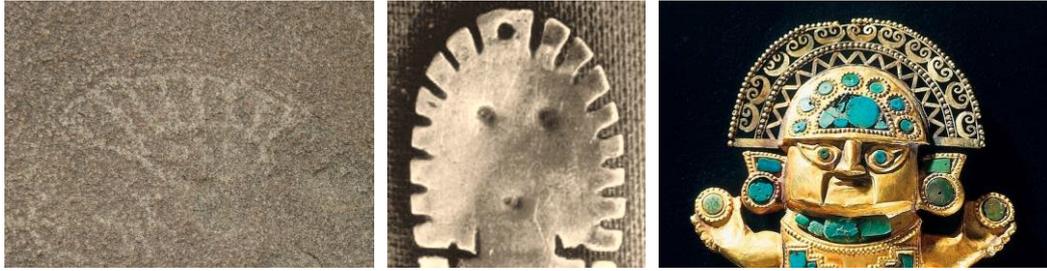
Graphical simplification of the symbol.



Petroglyphic representations of the Huarjochas in Monte Patria and Valle del Encanto, respectively, in the Region of Coquimbo in Chile. Their 'headdresses' or tiaras evoke the solar emblem of the Ugha Mongulala.



Right: A petroglyph of Tauapácac Ticci Viracocha, the *Lord of the Poles* in Chusmiza, in the Region of Tarapacá, in northern Chile. The figure emits rays from his head. It also carries the staffs or *saturris* of the Andean magical-religious tradition. *Center:* A petroglyphic representation of Tauapácac Ticci Viracocha on the site of Ariquilda in Tara, in the Region of Antofagasta, also in the north of Chile. *Left:* One of the petroglyphs of the Viracochas in the vicinity of Laguna Colorada, in the Province of Tucumán, Argentina.



Left: “Tiara-head”, a petroglyph in the Valle del Encanto –the *Valley of the Gods*– in the Region of Coquimbo in Chile. *Center:* A detail of a gold figure depicting Tauapácac Ticci Viracocha which was discovered in Guatacondo, a pre-Hispanic citadel located southeast of Iquique in the Region of Tarapacá, in northern Chile. *Right:* A detail of a *Tumi* or ceremonial knife of the Chimú civilization of the north coast of Peru. In general, the same idea outlined in the solar emblem of the Ugha Mongulala is observed in all these pre-Hispanic representations: It is the Sun emanating from a plane line –the base or source, that is, the “waters”– and the projection through the rays –the radiating linear tiaras or headdresses that emerge from the heads–. In symbolic terms they constitute the eponymous lineage of the *Sons of the Sun*. The Viracochas, the god-men of the Americas.



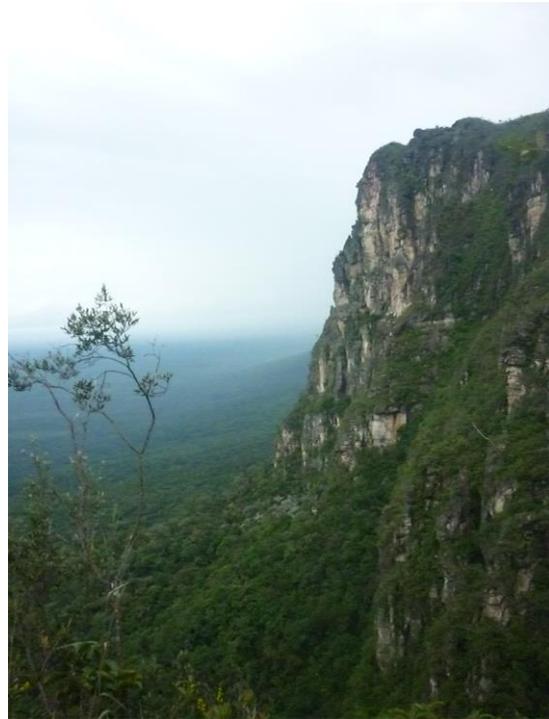
Left: A gold representation of Naylamp, the founding deity of the Moche culture of Lambayeque, in Peru. After ascending to heaven to reunite with his parents, a goldsmith forged in gold the effigy of Naylamp that later became the ceremonial knife or Tumi of the Andean world. *Center:* A gold pectoral found in the Quimbaya territory of Calarcá in Quindío, Colombia. *Right:* A gold carved figure discovered in Tolima, Colombia. The headdresses of all these figures evoke the Sun of the Ugha Mongulala.



Left: A Lambayeque gold pectoral. The anthropomorphic figure has two ‘horns’ that resemble the Ugha Mongulala emblem: Two suns with twelve-thirteen rays/moons. *Center:* A petroglyph that depicts a “mask” in the Hutu Farallon, in the Suero and Cama Community, District of Yauri of the Cuzco Region, Peru. Notice the thirteen milestones under the mask. *Right:* The *Thirteen Moons* petroglyph at Volcanic Tablelands in Bishop, California, United States of America.



Left and right: The exuberant foliage that characterizes the Amazon forest on the ascent to the *Tepuy* of Aracá, sacred to the Mongulala Ugha. *On the right:* Lorenzo Epis (Photographs by Rafael Videla Eissmann).



Left: An imposing wall on the ascent to the *Tepuy*. *Right:* In the middle of the climb to the top of Serra do Aracá. The vision of the jungle is simply impressive (Photographs by Rafael Videla Eissmann).

The “Controversy”

Naturally, the expositors of the orthodox historiography who knew about *The Chronicle of Akakor* rejected the existence of the Ugha Mongulala because of the main fields revealed by Tatumca Nara: First of all the arrival of the *gods* from the firmament and their civilizing role. Secondly, the ethnic characteristics of the Ugha Mongulala described by Tatumca Nara as “white and tall”. In third place, the antiquity of this group –±12,000 years– that has confronted at least two “Great Catastrophes” which motivated its migration to Akakor, the *City of the Gods*. Finally, the fact that the only source that accounts for the existence of the Ugha Mongulala is Tatumca Nara himself.

The so called “controversy” and the subsequent process of discrediting and defamation to which Tatumca Nara was exposed can be explained precisely by the fundamental four mentioned fields. To start with, the presence of the *gods* that arrived from the stars is an event that contravenes the scientist imposition of the origin of mankind in Africa along the evolutionary dogma and, henceforward, the base of the presumed “official” historiography, archaeology and anthropology and the implicit world-vision of history.

Ethnicity and survival through the great eras are also fields refuted by ‘official’ science.

But do the fields spoken by Tatumca Nara have any correspondence with the mythical, symbolical and archaeological vestiges of the continent? Are these fields consequent with well-known bases in the pre-Hispanic America?

The Gods

Paradoxically, the tradition of the Ugha Mongulala referred by Tatumca Nara about the *gods* fits perfectly with the mythical tradition –the *Mythos Legein*– of pre-Hispanic America –and positively of pre-Christian Europe, Mesopotamia and Asia–: Echoes of the *Mythos* are the Hówen of the Selk’nam lore of Tierra del Fuego; the Antupainko of the Lituche-Araucano substrate of Chile; the Huaracocha-Viracochas of Tiahuanaco and the Andean world in general; Bep-Kororoti in various Amazonian groups; the “People of the Stars” of the Venezuelan legend; the Kukulkanes and Quetzalcoatl in Mesoamerica and the Katchinas in North America, to mention a few illustrative examples.

In accordance with Tatumca Nara the *gods arrived to Earth* around 12,000 years ago. They built the underground cities of Akakor and Akahim where they have dwelt.

Tatumca Nara has declared that the *gods* are “similar like us” –describing them as “white and tall”– yet with one specific difference: The *gods* have six fingers in their hands and six toes in their feet.

And this most unusual characteristic amazingly do have a resonance in the pre-Hispanic iconography! As a matter of fact certain anthropomorphic figures present this pattern as it happens with the Diaguita culture of the north of Chile. The Diaguita –or better *Dihuitas*– according to Professor Roberto Rengifo were a local manifestation of the Chiles who in the Andean highlands would obtain the appellative of Huaracochas or Viracochas, this is, the *White Gods*³.

³ De la Vega, D. *Petroglifos*. In: Newspaper *Las Últimas Noticias* (Santiago de Chile, 1948).

In addition to this, there are several anthropomorphic petroglyphs that depict six fingered beings as well as textiles with the same significant symbolic motif. Even more, in all the known traditions reported this characteristic is associated with the *gods*, with the priest or shamans and ritualism. Therefore, with the fields and acts of those beings that *descended from the stars*.



Six fingered anthropomorphic figures of the Diaguita Culture of the north of Chile (Museo Chileno de Arte Precolombino / Photographs by Rafael Videla Eissmann).

Should it be assumed then that Tatunca Nara is an expert of pre-Hispanic cultures and civilizations and that he was well acquaintance with local archaeological studies of the Diaguitas of northern Chile and of the Dwellings in Chaco Canyon in the United States of America? Could he possibly know about these specific and local pre-Hispanic manifestations? It is unlikely. The fact is that Tatunca Nara communicated the tradition of the Ugha Mongulala which in this subject has archaeological patterns that are verifiable in different cultural substrates.

The cultural ebbs and flows across the American continent have been demonstrated by scholars like Emeterio Villamil de Rada⁴, Arthur Posnansky⁵ and

⁴ See *La Lengua de Adán y el Hombre de Tiahuanaco* ("The Language of Adam and the Man of Tiahuanaco", 1888) by Emeterio Villamil de Rada.

⁵ See the studies of Arthur Posnansky *Das Treppen Zeichen in den Amerikanischen Ideographien mit besonderer Rücksicht auf Tiahuanacu* ("The Staggered Sign in the Ideographies with Special Reference to Tiahuanacu", 1913) and *Conexiones prehistóricas México-centroamericanas con la antigua Metrópolis de los Andes* ("Mexico-Mesoamerican Prehistoric Connections with the Ancient Andean Metropolis", 1932).

Roberto Rengifo⁶: There is a substratum or layer that is common throughout the continent. The myths, the symbols and the archaeological evidence corroborate this assertion and therefore, the communication wielded by Tatunca Nara is accurate.



Left: A detail of a pre-Hispanic textile from Peru whose motive is a series of six fingered hands (Museo Textil Precolombino Amano de Lima, Peru). *Right*: Six-toed Anazadi pictograph at Newspaper Rock in Utah, USA (Photograph by Maureen A. Hirthler).



Left: A six fingered clay anthropomorphic Quimbaya figure from Colombia. *Right*: A clay vessel with a hybrid being from the Jama-Coaque culture of Ecuador. The hybrid has six fingers in each of his four “hands” (Museo Chileno de Arte Precolombino / Photographs by Rafael Videla Eissmann).



Detail of the Jama-Coaque hybrid with six fingers. Polydactyly is a phenomenon in the pre-Hispanic world that is related to the gods and the magical-religious tradition.

⁶ See the studies by Professor Roberto Rengifo, *El Secreto de la América Aborigen* (“The Secret of Aborigine America”): I. *Noticias y comentarios arqueológicos* (“News and Archaeological Commentaries”, 1919); II. *Extractos de Actas de la Sociedad Científica* (“Extracts of the Acts of the Scientific Society”, 1920); III. *Los chiles* (“The Chiles”, 1920); IV. *Extractos de Actas de la Sociedad Científica* (“Extracts of the Acts of the Scientific Society”, 1921); *Arte gráfico y poético de los primitivos y los chiles* (“Graphic and Poetic Art of the Primitives and of the Chiles”, 1920) and *El papel del territorio de Chile en la evolución de la humanidad prehistórica* (“The Role of the Territory of Chile in the Evolution of the Prehistoric Humankind”, 1935).



Six fingered Mesoamerican iconography. Left: Early Classic figurine from Teotihuacan (Museo Nacional de Antropología, Mexico). *Center:* Late Classic Zapotec effigy from Tlatenango, Mexico. *Right:* Late Classic Zapotec ceramic effigy (National Museum of Denmark). (Images from the article by Gabriel Wrobel, Christopher Helmke, Lenna Nash and Jaime Awe *Polydactyly and the Maya: A Review and a Case from the Site of Peligroso, Upper Macal River Valley, Belize* of 2012).



Left: The “Lord of the Snakes”, a six fingered anthropomorphic petroglyph in Arequipa, Peru. *Center and right:* Anthropomorphic figures with six fingers at McConkie Ranch outside Vernal, Utah, United States of America.



Left: A single six fingered hand can be observed among other petroglyphs of the Sacre Ridge at Three Rivers, New Mexico, USA (Photograph by Anderson Family). *Right:* Six fingered handprints in the Petroglyph National Monument in New Mexico, United States of America.

The underground cities where the *gods* have dwelt –following the information of Tatumca Nara– are not strange again to the pre-Hispanic traditions. Thus, the Pillanes deities of the Lituche-Araucano substratum live in interior of the **Piremapu** or ‘Land of the Mountains’. Also, the eight Ayar brothers and sisters of the Andean tradition emerged from the cave called **Paqariq Tampu** (Pacaritambo) in the Tampu T’uqu Mountain near Cuzco.

The Ayars were the *god-men* that set the basis of the original Inca civilization.

In the Mesoamerican tradition, the seven Nahuatlacas tribes emerged from the **Aztlán-Chicomostoc-Colhuacan** sacred mountain. It is precisely the Mesoamerican tradition that avoiding the ravages of the Inquisition has bequeathed the names of some god-men who inhabit the underworld as for instance Xolotl the twin of Ehecatl-Quetzálcoatl (Venus god) who beyond the rich symbolism of many of his functions has the access keys to the **Chicunauhmiclan/Mictlan**, this is, the Underworld. This god has projections and associations with similar deities such as Kucumatz-Tepeu (K’iche’), Kukulcan (Maya), Tohil-Hunahpu (K’iche’-Maya), Nanahuatzin/Nanahuatl (Aztec), Mictlantecuhtli and his consort Mictecacihuatl (Mexica, Zapoteca and Mixteca).

Even more important, the powerful *gods* Ajmuken Kab (“He who is buried under the Earth”) and B’olon ti’ K’uh (the “Supreme Gods/Lords of the Underworld”) were the **telluric-underworld divinities** who outraged the thirteen *gods* of the heavens and stole their insignia causing the *Apachiohualiztli* or Great Flood.

Consequently, the account of the Ugha Mongulala transmitted by Tatumca Nara has transcendental echoes in the pre-Hispanic world.

The White Indians

In second term, the ethnic –racial– characteristics of the Ugha Mongulala indicated by Tatumca Nara about his people as “tall and white” is not unheard of or alien to the features of some pre-Hispanic groups. Indeed, the existence of native white population was an event early recorded by the Europeans of the *Discovery* and *Conquest*. In this way, chroniclers such as José de Acosta, Gaspar de Carvajal, Pedro Mártir, Antonio de Herrera, Antonio de Montesinos, Felipe Guamán Poma de Ayala, Pedro Cieza de León, Inca Garcilazo de la Vega, Pedro de Valdivia, Alonso de Ercilla y Zúñiga and Alonso de Ovalle, among several others, testified to the presence of a native white population in the Americas. Furthermore, ethno-historical studies developed during the twentieth century such as those of Roberto Rengifo, Víctor Larco Herrera, Edmund Kiss and Percy Harrison Fawcett also account for this population⁷.

⁷ In relation to the aboriginal white population of America see my works *Raza Primigenia* (“Primal Race”, 2003), *Habitantes del Sur Polar Aborigen* (“Inhabitants of the Polar Aboriginal South”, 2004), *Huitramannaland. La tierra de los hombres blancos* (“Huitramannaland. The Land of White Men”, 2005), *Roberto Rengifo y el Secreto de la América Aborigen. El papel del territorio de Chile en la evolución de la humanidad prehistórica y el origen polar antártico del hombre* (“Roberto Rengifo and the Secret of Aboriginal America. The Role of the Territory of Chile in the Evolution of Prehistoric Humanity and the Antarctic Polar Origin of Mankind”, 2007), *Símbolos rúnicos en América. El regreso a la tierra ancestral* (“Runic Symbols in America. The Return to the Ancestral Land”, 2011), *La Ciudad de los Césares y el misterio de los indios blancos* (“The City of the Caesars and the Mystery of the White Indians”, 2012), *Los Dioses Extraterrestres y el regreso de B’olon Yokte’K’uh* (“The Extraterrestrial Gods



Left: An anthropomorphic figure found in the south of Chile which does not depict the Indigenous stereotype (Museo Chileno de Arte Precolombino / Photograph by Rafael Videla Eissmann). *Center:* An Aztec Imperial warrior. He also does not present the stereotype of the indigenous (Museo Chileno de Arte Precolombino / Photograph by Rafael Videla Eissmann). *Right:* The facial reconstruction of the Kennewick Man, a Paleoamerican from what is today the State of Washington in the United States of America (Emmanuel Laurent/Eurelios/Science Photo Library, 2001). All together, these vestiges evoke the existence of white native population in the continent: The *White Gods* and their descendants, the *indios blancos, los hijos de los idolos*.

The clue to understand both the antiquity of this group and its origin lies in the information communicated by the *Amautas* and sages to the chroniclers and missionaries. In this sense, the historian Pedro Cieza de León in his *Crónica del Perú* (“Chronicle of Peru”, 1553) when referring to the portentous Tiahuanaco –the *Metropolis of the Viracochas*– and seeking to specify its antiquity and the origin of its builders wrote that *before they reigned [the Incas] they were built: However they could not say or affirm who made them. Yet, they heard from their ancestors that in one the night appeared what can be seen there. Here and in the island of Titicaca they claim to have seen bearded men that built also the structure of Vinaque, thus I say that it may be that before the Incas ruled there was a number of people of knowledge in these kingdoms, coming from somewhere that is not known and that build these things and they being few and the natural so many these last would have killed them in the wars*⁸.

Cieza de León has further explained that *in the Titicaca Peninsula in the past centuries there were white bearded people like us; and that coming out of the valley of Coquimbo, a captain who goes by the name Cari arrived where now is Chuquyto and after having made some new settlements he went with his people to the island and gave such war to them that he killed them all. Chiriguama, governor of those people, which belong to the Emperor, told me what I have written*⁹.

“White” and “bearded men” in pre-Hispanic America? Yes, indeed. This is the primordial group of the continent –the Paleoamericans of dolichocephalic skulls– and as anthropologist Paul Rivet has argued, based on the information presented both in the chronicles and pre-Hispanic iconography and in the relations of the natives, *in many regions, the tradition retained the memory of white and bearded*

and the Return of B’olon Yokte’K’uh”, 2013) and *Los lituches. Los hombres-dioses de la tradición del sur del mundo* (“The Lituches. The God-Men of the Southern Tradition of the World”, 2014).

⁸ Cieza de León, P. *Crónica del Perú*. First Part. Page 284.

⁹ Cieza de León, P. *Crónica del Perú*. Second Part. Page 7 (*The highlights are our*).

*men who had preceded the current populations, especially in Peru, in the region of Guamanga and in the islands of Titicaca*¹⁰.

The “white and bearded men who had preceded the current populations” were the primordial inhabitants of the continent.

Their origin was glimpsed by the conquistador and chronicler Pedro Pizarro who declared in his *Relación del Descubrimiento y Conquista de los Reinos del Perú* (“Relation of the Discovery and Conquest of the Kingdoms of Peru”, 1571) that *the Guanacas Indians and Chachapoyas and Cañares were the common ones: The most beautiful and slender. The other commoners of this kingdom were thick, not beautiful or ugly, but of a mid-pairing. These people of the kingdom of Peru were white, of a wheat-colored, and among the lords and ladies were whiter like the Spanish. I saw in this land an Indian woman and a child extremely white and blond. They [the Indians] said they were the offspring of the idols*¹¹.

Idols was the epithet used by Christian chroniclers –resentful carriers of their ‘monotheism’– for *gods*. That is, the “sons of idols” were the “sons of the gods”.

They were the descendants of the Viracochas or *White Gods* of the Americas.

The Cycles of the Great Catastrophes

A third field of the tradition of the Ugha Mongulala that was communicated by Tatunca Nara is related to the “Great Catastrophe” and more precisely, to two great catastrophes.

Notably, the most recurrent and common tradition among all the pre-Hispanic cultures and civilizations is the myth of the “Great Catastrophe”, the “Great Flood”, the “Great Water” and such alike. These are the appellations of various ancestral narratives and fragmentary legends found from Tierra del Fuego to Alaska that speak of a major cosmic/planetary process that occurs in a specific time or chronological milestone.

In fact there are three fundamental premises in this myth: First, the catastrophe is anticipated with chronological precision as if it would be almost like a countdown. And with it the unanswered questions of how can all the myths coincide in this topic? How did those that announced the imminent catastrophe could possibly know the event? And are the catastrophes a natural phenomenon or are they an artificial phenomenon that uses the natural forces?

In the second place, the catastrophes are some sort of an ‘adjustment’ or ‘resetting’ processes as their ultimate goal is to destroy the world –or an ‘age’– in order to create a *new* Earth –or a ‘new’ age–.

Lastly, in the pre-Hispanic traditions these cosmic/planetary processes are always caused by the *gods* in order to establish once again a *New Age* or a *New Sun*.

The great catastrophes have been known as *Tripalafken* for the Lituche-Araucanos of Chile; *Llocllavuno Pachacuti* in the Andean traditions; *Mba’e-megua Guasu* or *Ara Kañy* for the Guaraníes; *Apachiohualiztli* for the Mesoamerican records and *O-kee-paa* of the Mandan in the United States of America, among others epithets^{12, 13}.

¹⁰ Rivet, P. *Los orígenes del hombre americano*. Pages 142-145.

¹¹ Fernández Navarrete, M.; Salvá, M. & Sainz de Baranda, P. *Colección de documentos inéditos para la historia de España*. Page 380.

¹² In this regard see my book *El Gran Diluvio. Mitos americanos sobre la última catástrofe planetaria* (“The Great Flood. American Myths of the Last Planetary Catastrophe”, 2016) which presents more than one hundred and forty mythical records of the Americas.

The pre-Hispanic art casts a rich variety of iconographies of the cycles of the great catastrophes as it can be observed for instance in the *Kultrún* of the *Machi* or shamans of the Litucho-Araucanos of the Chili Mapu with the succession of the “Suns in Movement” or “Ages” and in the portentous Aztec *Piedra del Sol* in Mexico-Tenochtitlan.



Left: Illustration of the 10-inch anthropomorphic figurine worked in basalt and proceeding according to P. H. Fawcett, from one of the cities of that *strange and superior civilization* settled in the Amazon. The figure holds in his hands a sort of tablet with pictographs grouped in four columns, each with five symbols. These inscriptions can also be seen in his anklets. *Right, above:* A detail of the pictographs of the anthropomorphic figure described by Fawcett. *Right, to the center:* The enigmatic pictographs of the *Pedra do Ingá* in the State of Paraíba in Brazil. *Pedra do Ingá* is a group of engravings on an extensive rock that reaches 24 m long and 3 m high approximately. What is its meaning? *Right, below:* The name of Tatunca Nara –“Great Water Serpent”– in the pictographic system of the Ugha Mongulala. Was there a relationship between all these ideographies? What was the origin of these ideographic-alphabetic systems in South America?

¹³ Similar references to the *gods* that descended from the firmament and the great catastrophic cycles are found in the tradition consigned in 1935 by Jarl Widar (Karl Maria Wiligut) in the suggestive and extraordinary *Descripción de la evolución de la humanidad de acuerdo a la tradición secreta de nuestro clan asa-uana de Uiligotis* (“Description of the Evolution of Humanity According to the Secret Tradition of our Clan Asa-Uana of Uiligotis”), based on a remote German source.

The Last Descendant

It has been questioned the fact that Tatunca Nara is the only source on the Ugha Mongulala and that he is the “last descendant”.

What are the real reasons for these questioning? Could not it be possible? Why is it presented as inappropriate? Why then has not the same been discussed with Lola Kiepja (1966) and Virginia Choinquitel (1999) of the Selk’nam tradition of the extreme south of Chile, or Cipriano Martínez (2015), a Tolupán-Xicaque *Cacique* of Honduras, or with Konibu (2016) of the Akuntsu of the Brazilian Amazon, or with Baji (2016), one of the last Pacahuaras of the Amazon of Bolivia?¹⁴



Tatunca Nara (Ca. 1980).

The reason is found in the exclusionary vision imposed by the orthodox historiography and anthropology that sustains a unique phenotype for pre-Hispanic populations and their descendants. However, this view is opposed to the archaeological evidence of dolichocephalic skulls, the numerous records in chronicles and ethno-historical sources that refer both to the presence of the *White Gods* on a continental scale and to the observation made by numerous witnesses for more than five centuries of the *White Indians* and also, to the abundant and varied pre-Hispanic iconography that gives countless examples of this aboriginal population.

All this, because the ethnic characteristics of Tatunca Nara correspond to those of the *White Indians*. That is, dolichocephalic skull, white or clear pigmentation; height of approximately 1.76 m; his hair presents the common characteristic of density and type of European or Caucasian hair follicles. In short, ethnic factors that do not conform to the stereotyped American indigenous of brachycephalic skull, brown or copper skin, an average height around 1.60 m and hirsute hair similar to those of the Asians.

Therefore, due to this exclusionary view imposed by official historiography, both the tradition of the Ugha Mongulala and its diffuser Tatunca Nara cannot be valid.

Or more appropriately, they must be invalidated.

The Cities of the Gods: Akakor and Akahim

Tatunca Nara has indicated that Akakor, the first *City of the Gods*, is found in the Amazonian Andes of Peru and Akahim in the northern Amazon, between Brazil and Venezuela.

They are *underground* settlements.

The tradition of underground cities as the dwelling place of the *gods* and from where the remote American civilization emanates is echoed in several pre-Hispanic myths especially in the Andean regions. These mythical traditions had resonance since the time of the *Conquest* and meant numerous expeditions and

¹⁴ See *Drones capture the presence of isolated Indians in the Brazilian Amazon*. AFP, August 24, 2018.

certainly, are related to the search undertaken by Colonel Percy Harrison Fawcett of the *Lost City of Z* in the Amazon because it constituted in his view the basis of a *past civilization* whose individuals were *white*.

In relation to the location of the *Lost City of Z*, Fawcett believed to find it in the heart of the Amazon and, consequently, his explorations were focused on *the still unknown virgin regions, since all the upper Indian tribes kept the tradition of great past civilization to the east, of a race that may have engendered the Incas, and even to the mysterious people who left those gigantic ruins that the invading Incas found and adopted as their own*¹⁵.

In this sense, Fawcett defined that the megalithic buildings of Tiahuanaco, Ollantaytambo and Sacsaihuamán were not built by the Incas but by this *ancient civilization* settled in the Amazon.

This same notion about a remote civilization was observed by connoted historian Diego Barros Arana who explained in the *Historia general de Chile* (“General History of Chile”, 1884-1902) that the Tahuantinsuyu was *undoubtedly cemented on the scattered ruins of a much older civilization*¹⁶.

In his study Barros Arana emphasized *that the indigenous we know from the oldest documents had been in contact with a strange and superior civilization which undoubtedly modified his habits in some way*¹⁷.

Some descendants of this remote civilization according to Fawcett’s appraisals were the Guarayos and the Maxubis as well as other Amazonian tribes. In this regard, Fawcett said that *existing chronicles, dating from the time of the Conquest, refer to the appearance of these peoples. Physically they were of a beautiful race, differing little from the Mexicans, Muyscas and Peruvians. All preserved the tradition of being descendants of a white race. The Molopaques, discovered in Minas Gerais in the seventeenth century, were light-complexioned and bearded, in elegant and refined ways. It is said that their women were blond like the English, with golden, platinum or chestnut hair. In a chronicle it is said that they had delicate features of great beauty, small feet and hands and beautiful and soft hair. And this happened after an inevitable mixture of blood with dark-skinned Tupis. They were not anthropophagous*¹⁸.

Fawcett also witnessed the *White Indians*, who according to their own pre-Columbian traditions were *the dominant and civilizing group*¹⁹.

Even more: In Fawcett’s vision, the *White Indians* were not framed only in the Amazon region because *the Toltecs were of fine features, clear copper-color, blue eyes, probably reddish brown hair* (See the work of Short, “North Americans of Antiquity”), *and they usually wear white loose tunics or color suits of fine texture. Even today you can see the brightness of henna in the black hair of the copper-skinned tribes of South America, despite the mixture of blood. Among the Maxubis I have seen members of this tribe with blue eyes and*

¹⁵ Fawcett, P. H. *Exploración Fawcett*. Page 266.

¹⁶ Barros Arana, D. *Historia general de Chile*. Page 54.

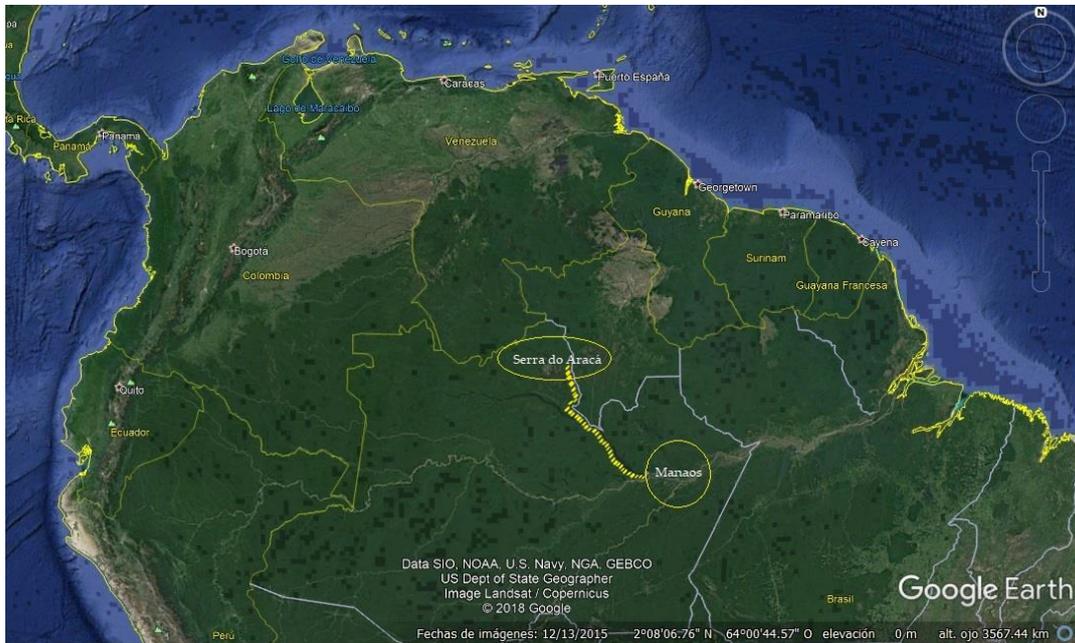
¹⁷ Barros Arana, D. *Historia general de Chile*. Page 54.

¹⁸ Fawcett, P. H. *Exploración Fawcett*. Pages 374-375.

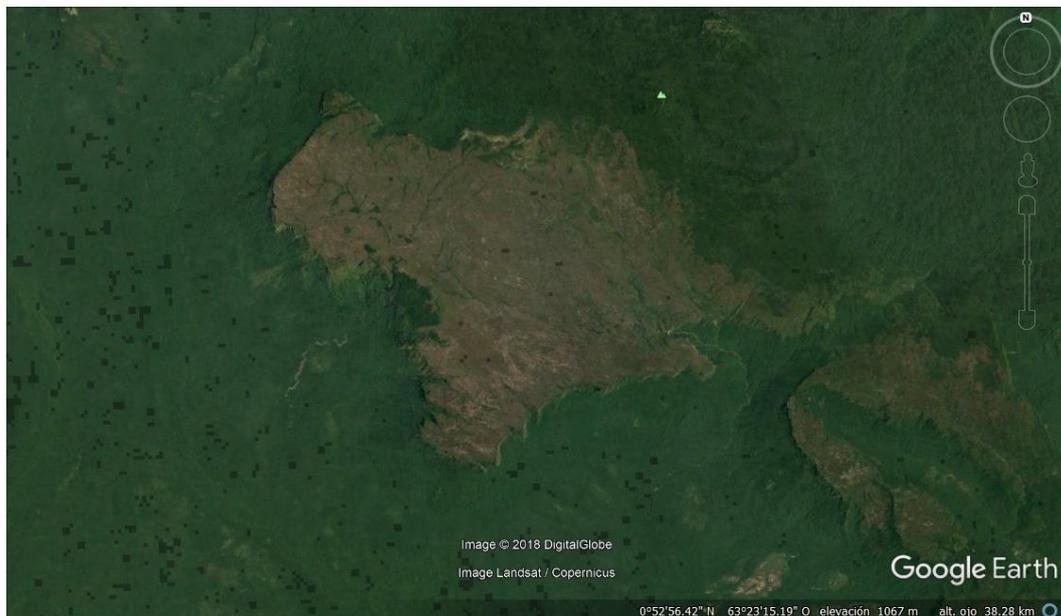
¹⁹ The *White Indians* are mentioned on pages 26, 114 (the Inaparis, “people of clear skin”), 133, 135 (on a Tumupasa Indian, “blonde, beautiful and thin”), 180, 299 (the Chiquitos, indigenous people with fair skin), 307 (“a red-haired blue-eyed Maxubi boy who was not an albino”), 369, 370, 377 (the Caribs, “bright copper-colored race, with possible white ascendants”), 382 (“white aboriginal race”, the *dominant and civilizing group according to the traditions*) and 386, 411, 438 and 454 pages of the second Zig-Zag Publishing Company edition of *Exploración Fawcett* published in Santiago de Chile in 1955.

*reddish brown hair, although they have not had contact with any modern people with light hair or even with Spanish or dark-haired Portuguese*²⁰.

The *White Indians*, as it has been shown and based on records in chronicles and ethno-historical sources and through pre-Hispanic iconography, were the descendants of the *gods*, of the Huarijochas. They were the impellers of that *strange and superior civilization* from which emanated in remote ages the high cultures of the continent.

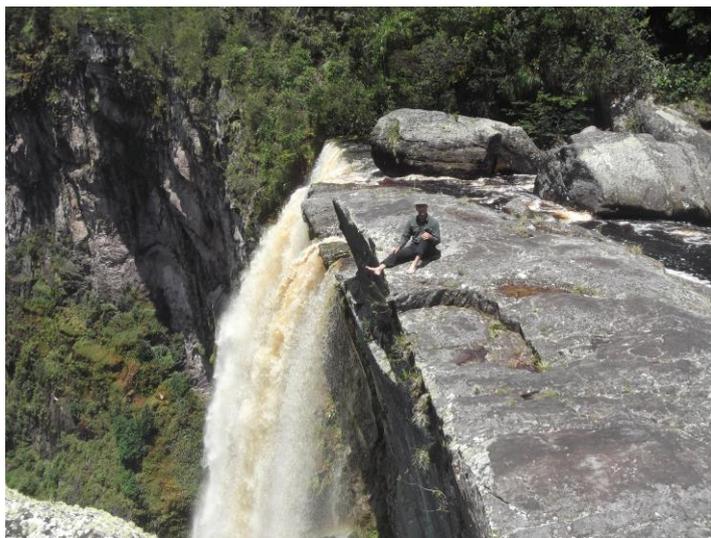


The route undertaken from Manaus to Serra do Aracá in the State of Amazonas in Brazil which included trips by boats, motorboats and hiking through the *mata* or forest (Image: *Google Earth*, 2018).



Serra do Aracá in the Amazon, the region of the research carried together with Tatunca Nara in July-August 2018 (Image: *Google Earth*, 2018).

²⁰ Fawcett, P. H. *Exploración Fawcett*. Page 369.



Above: The phenomenal landscape of the *Tepuy* where carnivorous plants and crabs inhabit. *Center:* The river moves to the cliff that becomes the *cachoeira* or waterfall of *El Dorado*. *Below:* The author next to the cliff (Photographs by Rafael Videla Eissmann –the first two– and Lorenzo Epis –the last–).



Megaliths on top of the Serra do Aracá. These are two groups characterized by a stone base on which two blocks with east-west orientation have been arranged. It is unlikely to consider it a natural disposition especially considering that this order is related to solar landmarks (Photographs by Rafael Videla Eissmann).



Left: A menhir-like on the top of the Serra do Aracá. The tradition of ‘standing stones’ is a widespread phenomenon among Paleoamerican cultures (Photograph by Rafael Videla Eissmann). *Right:* The megaliths of Calçoene, in Amapá, Brazil. Significantly, this megalithic complex is geographically located at a close latitude ($2^{\circ}28'36''\text{N}$ $51^{\circ}00'38''\text{O}$) to the megaliths of Serra de Aracá ($1^{\circ}33'57''\text{N}$ $63^{\circ}22'16''\text{W}$). Were these two megalithic groups related?

The *Lost City of Z*, *El Dorado*, *Paititi*, *Elellín*, *Trapananda* and *la Ciudad de los Césares* among other *today* mythical centers are then related to the sacred tradition of the Ugha Mongulala, that is, with Akakor and Akahim, the *cities of the gods*.

And as Tatunca Nara has communicated, the fate of those who knew these cities and their legacy, suffered the ravages of the last *Great Catastrophe*. Fawcett himself wrote about it: *On America fell the curse of a great cataclysm that was remembered in the traditions of all these peoples, from the Indians of British Columbia to those of Tierra del Fuego. It may have been a series of local catastrophes, of a spasmodic nature, or also a sudden and overwhelming disaster. Its result was to change the face of the Pacific Ocean and the lifting of South America in something similar to its current form. We have no modern experience to measure the extent of human disorganization resulting from a calamity that erected a continent of the islands and created new mountain and river systems. We only know that the destruction of a great city can convulse a nation to its foundations.*

*It does not take much effort and imagination to understand the gradual disintegration and degeneration of the survivors after the cataclysm with their frightful loss of life. The Toltecs separated into groups, each fighting for their own survival. We know that both the Nahuas and the Incas **founded their empires on the ruins of an older civilization**. On the northern continent, beyond the boundaries of the Toltec cities, in what is now California, Arizona, Texas and Florida, they seem to have degenerated into barbarism. Not only were the cities of the Cliff-Dwellers (former North American Indians who lived among the rocks), later inhabited by the Otomis of the north, but also the tradition gives the Caribs (or degenerate Toltecs) a character of extreme savagery.*

Among all the ancient peoples, education was especially entrusted to priests, who belonged to the ruling castes or were intimately linked to it. They were the guardians of chronicles and traditions. A calamity that shook the whole world and left powerful stone cities of ancient America to the ground, probably also swept the priestly caste, as well as the masses of the lay population. It must have been many centuries before the reconstruction produced something resembling an advanced civilization. All commerce must have ceased because tradition teaches that the Atlantic Ocean was not navigable due to the violence of the storms, and this legend is not of the American side but of the European one. Probably the same happened with the Pacific. There is almost no doubt that a cataclysm of such dimensions produced extraordinary tides and minor catastrophes throughout the world, because everywhere there are traditions that speak of a Flood²¹.

These cosmic-planetary processes known in mythical traditions practically on a global scale as *great catastrophes* and *floods* correspond to the beginnings and ends of the great cycles of time.

The *gods* and the tribe that the Indigenous chief has stand for submerged in the depths of the Andes and of the Myth.

And then History began.



General view of the top of Serra do Aracá (Photograph by Rafael Videla Eissmann).

Primary Conclusions

The *Akakor Geographical Exploring* journey to the Amazon jungle in July-August 2018 achieved an approximation to the tradition of the Ugha Mongulala communicated by Tatumca Nara. This is a fragmentary tradition that involves some of the myths, particular symbols and a general view of the Ugha Mongulala culture concerning some customs and activities.

To this regard and against all presumptions and the prejudices attributed, the fields referred by Tatumca Nara and addressed in the present study –being these the account of the *extraterrestrial gods* and their symbolic and iconographic records; the

²¹ Fawcett, P. H. *Exploración Fawcett*. Pages 370- 371.

special ethnic characteristics of the Ugha Mongulala; the knowledge of the catastrophic cycles and the oral tradition provided by Tatonca Nara– are corroborated valid with the pre-Hispanic ethnographic and archaeological evidence. And therefore, they allow a new vision of the lore communicated by Tatonca Nara –abandoning at the same time all references to the book of Karl Brugger– that must necessarily ground the road for future field research and ethno-historic investigations that allow an approximation to Akakor and Akahim, the *Cities of the Gods* and the destiny of the Ugha Mongulala.

The Real Chronicle of Akakor is to be written!

Rafael Videla Eissmann

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