

The Valle del Encanto: A Pre-Hispanic Lithic Library That Recorded the Passage of the Extraterrestrial Gods?



The landscape where the Valle del Encanto is located, in the Region of Coquimbo, in northern Chile (Photography by Rafael Videla Eissmann, 2017).

The Valle del Encanto (“Enchanted Valley”), in the Region of Coquimbo in northern Chile, is located in a gorge of the Punitaqui estuary and has a varied set of petroglyphs, pictographs and the so-called *cup-marked* stones.

These archaeological remains have been attributed to the El Molle Cultural Complex, whose chronological extension would comprise approximately from the 3rd century B. C. to the 8th century.

In our view, and following the approaches of the *Glacial Cosmogony* and the multidisciplinary *Welteislehre* or “Doctrine of the World Ice”, the antiquity is much older and would go back at least to the last flood catastrophe, that is, $\pm 12,900$ years, associating with this mode, with the Paleoamerican population of dolichocephalic skulls.

The petroglyphic representations correspond mainly to anthropomorphic figures. Some of them are recognizable thanks to the aboriginal mythical-sacred tradition and later recorded in chronicles and ethno-historic sources: They are the Viracochas, the *White Gods*.

Other anthropomorphic representations are simply unknown in the archaeological and historiographical field.

In this sense, one of the most fascinating petroglyphs in the Valle del Encanto corresponds to a figure with a special characteristic: A prominent head with large eyes.

Strikingly, the same *figure* is observed in various Araucanian cultic representations –culture located essentially in the Region of La Araucanía, in southern Chile–, in which the superciliary arch is demarcated. How could this similarity be explained in pre-Hispanic cultural groups separated by more than 1120 kilometers apart?¹ For the rest, what is its origin? Who has been represented? How to explain the role and radiance of this enigmatic figure? How to understand the will of the pre-Hispanic craftsmen to capture this being?

These peculiar pre-Hispanic representations are related to contemporary descriptions of *extraterrestrials* usually called *Greys* –whose archetypal typology

¹ The extension of the ancient Araucanian culture is greater than what has been observed: The toponymy in the Region of Coquimbo shows Araucanian roots, that is, of the primitive language of the Chilis or Chili-dugu.

describes humanoids with grey skin, large heads, tiny bodies, thin arms and legs, and large, oval eyes–.



Left and center: Anthropomorphic petroglyph in the Valle del Encanto, in the Region of Coquimbo, Chile. It is a figure whose main characteristic is its prominent head and large eyes. *Right:* A lithic cultic figure that describes an anthropomorphic face whose main characteristics are the superciliary arch and the eyes. Are these the pre-Hispanic representations of the *Greys*? (Photographs by Rafael Videla Eissmann, 2017 and 2016, respectively).



a, b. Obverse and reverse of a cultic figure carved in stone from the Araucanian cultural tradition, in which a prominent head, large eyes and a small body can be observed. *c.* A Sumerian idol in terracotta. It keeps the same fundamental notion of the pre-Hispanic representations of Chile: Prominent head and large eyes. *d.* A characteristic representation of a *Gray*.

PaleoSETI historiography –masterfully headed by Erich von Däniken– has approached the study of the presence of *extraterrestrials* in ancient times through the study of myths –the *past history*–, sources and archaeological remains.

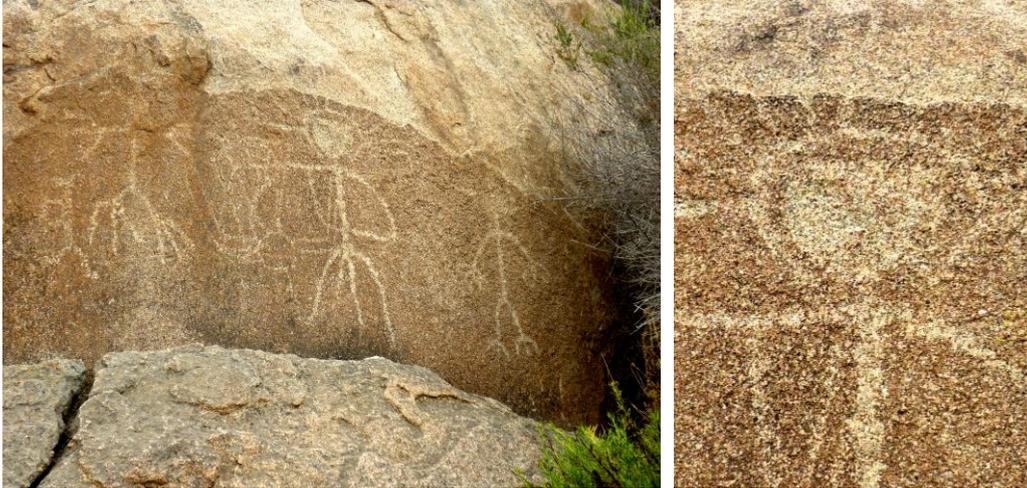
In the case of the pre-Hispanic iconography of Chile, the nature of the *Greys* would be corroborated precisely in the Valle del Encanto, since the other petroglyphic representations that are found there describe the Viracochas –recognizable mainly by the irradiations and tiaras on their heads– that is, the *White Gods*, the continental civilizing substratum and that has been associated with the ancient solar-Venus cult.

They are the *Children of the Sun* –the “Hijos del Sol”–.

But, what is the reason for having engraved the representations of these figures in the lithic blocks of the Valle del Encanto? The authors of these vestiges sought to capture a symbolic reminiscence that would preserve the knowledge of the aliens –from the Latin *alienigēna* transliterated from the Greek *all-os*:

«Generated on *another earth*» -, that is, of *beings descended* from the firmament.

This symbolic conception in the Valle del Encanto is also based on the presence of innumerable *cup-marked* stones, cavities that served as “water mirrors”, that is, demarcation landmarks of constellations and stellar patterns –the cult of the stars–.

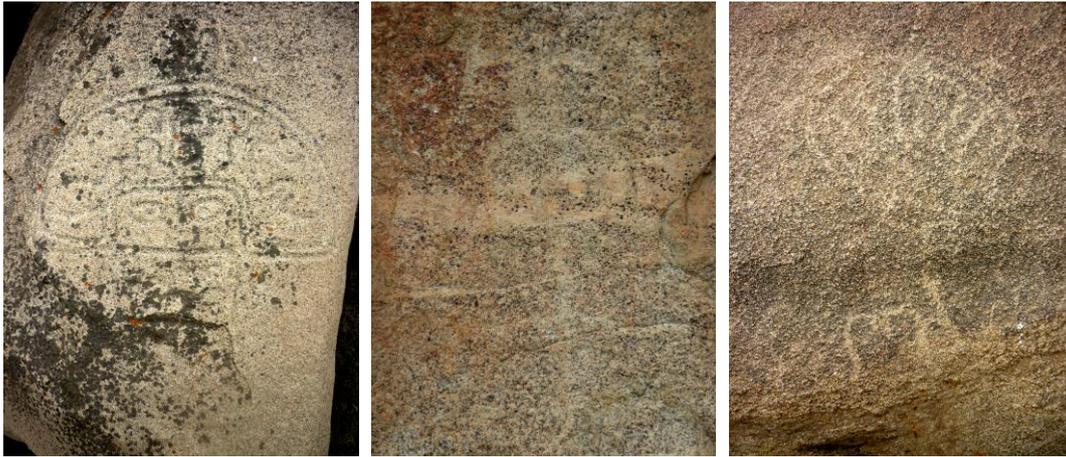


Left: Set of anthropomorphic petroglyphs in the Valle del Encanto, Region of Coquimbo, Chile. The central figure corresponds to a Viracocha. *Right:* Detail of the Viracocha, characterized by the rays emanating from its head (Photographs by Rafael Videla Eissmann, 2017).



Left: Set of anthropomorphic petroglyphs and head-tiaras in the Valle del Encanto, Region of Coquimbo, Chile. The figure on the left has two “antennas”. It is a hybrid, an insectoid alien? *Right:* Detail of the anthropomorphic figure with “antennas” (Photographs by Rafael Videla Eissmann, 2017).

Later, with the passage of time, these lithic representations will acquire a mythical-magical-religious nature for the hunter-shamans and also, later, for the late indigenous populations –the brachycephalic groups–.



Left: Face of a Viracocha with a large headdress, in the Valle del Encanto, Region of Coquimbo, Chile. *Center:* Detail of an anthropomorphic figure with “antennas” in the Valle del Encanto, Region of Coquimbo, Chile. *Right:* Head-tiara (Photographs by Rafael Videla Eissmann, 2017).



The men-gods of antiquity, characterized by the rays emanating from their heads. a. Representation of Surya, the Sun-man of the Hindu tradition, in Karnataka, India. *b.* Apollo-Helios, in a mosaic at El Djem, in Tunisia. *c.* Huirajocha Tauapácac (Tarapacá), in the frieze of the *Puerta del Sol* de Tiahuanaco, in Bolivia. *d.* Representation of the god Yeibichai of the Navajos –in the United States of America–, wearing a feathered headdress that evokes the representations of the Viracochas (1893).



Detail of a petroglyphic representation of a Viracocha with a large headdress or tiara – rays emanating from his head– near Monte Patria, in the Region of Coquimbo, in Chile. Professor Roberto Rengifo observed the radiation from Chile of these men-gods to the rest of the globe in distant ages (Photography by Rafael Videla Eissmann, 2016).

It is plausible to understand, in this way, that the elements that conform the captivating archaeological field of Valle del Encanto constitutes a *lithic library* where the knowledge of extraterrestrial intelligences in a very distant age was recorded by means of ideograms –pre-Hispanic myths also preserved this tradition– that today, partially, is understood as “memories of the future” –of a *future* that is not in front but in the distant *past*–.

These are the very distant echoes of the passage of the *extraterrestrial gods* in the Chile.

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Left and right: One of the Viracochas –with a large headdress– in the Valle del Encanto, Region of Coquimbo, in Chile (Photographs by Rafael Videla Eissmann, 2017).



Two petroglyphs of uncertain significance in the Valle del Encanto, Region of Coquimbo, Chile. Are they ideograms of pre-Hispanic times? (Photography by Rafael Videla Eissmann, 2017).



Left: One of the main concentrations of *cup-marked* stones in the Valle del Encanto, Region of Coquimbo, in northern Chile. These pre-Hispanic manifestations are “water mirrors” that would correspond to celestial / astral patterns. *Right:* Another set of *cup-marked* stones (Photographs by Rafael Videla Eissmann, 2017).



Left and right: Cup-marked stones in the Valle del Encanto, Region of Coquimbo, in Chile (Photographs by Rafael Videla Eissmann, 2017).



What is the real meaning of these circles/spheres in the Valle del Encanto? Do they correspond to a heavenly phenomenon? Are they the representation of the “vehicles” of the *gods*? (Photograph by Rafael Videla Eissmann, 2017).

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