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## **V. Lands of the Gods**

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I am the goal of life, the Lord and support of all, the inner witness, the abode of all. I am the only refuge, the one true friend; I am the beginning, the staying, and the end of creation; I am the womb and the eternal seed. I am heat; I give and withhold the rain. I am immortality and I am death; I am what is and what is not.

- Bhagavad Gita

Though the modern world may know a million secrets, the ancient world knew one - and that was greater than the million; for the million secrets breed death, disaster, sorrow, selfishness, lust, and avarice, but the one secret confers life, light, and truth.

- Manly P. Hall

I operate on the assumption that our education system, media and indeed our entire society today combine to give massive support and unquestioned acceptance to the orthodox side of the argument. Until I and a few of my colleagues like John Anthony West and Robert Bauval began to speak out there was really no counterbalancing view at all! And even now, although we've managed to get some people's attention - and some television time - we're still in every sense outnumbered and outgunned.

- Graham Hancock

## Khmer

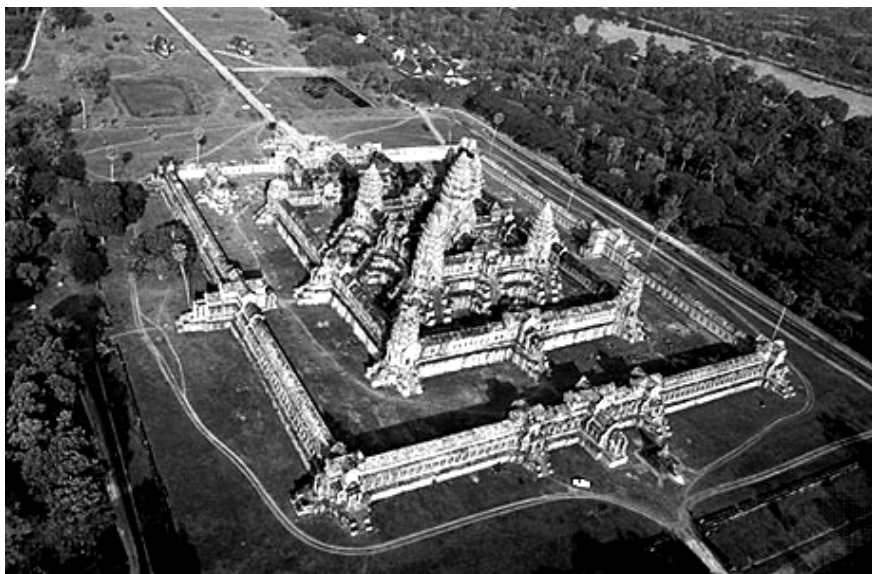
In the jungles of Cambodia once resided the Khmer Empire, the builders of the Angkor temple complexes. It is easy to note the perfect geometry of the temples, causeways, spires and sculptures. Like those in Egypt, these structures were not only a place of worship, but the teachings themselves. Countless stories, lessons and trials were coded into these constructions, and once again, we find clear, symbolic language. As is to be expected, the site is laid out with perfect east west alignments and marks the position of the equinox sun.

In Angkor Wat alone, we find roughly 6-10 million stones, some weighing up to 10 tons. The average weight per stone is estimated at 1.5 tons, meaning the site may contain *10-15 million tons of stone*. That's more than the Great Pyramid at Giza. At Angkor, we find sandstone quite often quarried over 40 km away (25 miles) and transported through thick jungle.

The temple contains nearly 1,000 square meters of relief. Three various levels display images of respectively 'the heavens', the 'underworld' and the world of man; so reminiscent of the funerary reliefs in the Valley of the Kings. Volumes of information are carved directly into the walls. Scenes from the Mahabharata and the Ramayana are prominent. In this way, *the temple is a standing verse of the Vedas*.

Tone of the keys to understanding Angkor Wat (and as we will see later, the Vedas as well) is *precession*. As previously described, precessional knowledge can easily be shown by the

use of number, and here in Cambodia, these numbers are constant. Perhaps the most obvious number is 72. It takes 72 years for the Earth's axis to shift  $1^\circ$  along its full precessional cycle. Seventy-two multiplied by  $360^\circ$  gives us 25,920, implying the years of a full precessional cycle. Within a five pointed star, each point is  $72^\circ$  from the last. From these numbers can be derived several other numbers that serve as measurements or denominators in a sense – numbers that are specific to this process.



*Illustration 1: Angkor Wat, photographer unknown*

The principle harmonic numbers are easy to remember as they are doubles beginning with 3 to the third power - 27, therefore; 27, 54, 108, 216, 432, 864... There is a another 'set' of sacred numbers that also relate to these harmonics and their geometric equivalents, and this is where 72 comes. It begins from 3 to the second power – 9; (9, 18, 36, 72, 144, 288...). These harmonics seem to stem from 'doubles of triplicities', or from doubling the powers of three. Logically one might see that it would begin with 3 itself (3, 6, 12, 24, 48, 96...). These are the three primary sets of what I have come to call the *Universal Harmonics*, the doubles of 3, of 9, and of 27. Hancock's description of 'precessional numbers' seemed far too specific for me. These numbers apply not only to precession, but to the fundamental mathematics and geometry of the universe.

Tesla's cryptic statements about 3, 6, and 9 related directly to these harmonics. We might notice that all the doubles of 9 and 27, reduce to 9 when their digits are added together. (27:  $2+7=9$  ... 432:  $4+3+2=9$  ... 288:  $2+8+8=18$   $1+8=9$ )

Let us focus mostly on this first set, as a further description of all these numbers will be found further along. Adding or removing zeros does not change the general significance of the number as these are harmonics of each other. For instance, we might notice that 432, or 43,200 ( $600 \times 72$ ) was used as the ratio of the Great Pyramid's base perimeter to the equator.

In Angkor, we find a total of 72 temples, *and these are located on a line of longitude exactly  $72^\circ$  East of Giza – exactly one fifth of the way around the planet.* At Angkor Thom, we find a central structure called the Bayon. Around it are 54 towers each containing 4 immaculately carved giant stone faces, making 216 faces in total. A bridge is lined with 108 statues, 54 on either side, holding a giant Naga serpent, and so on... The numbers are present everywhere throughout the complex.

This bridge is a representation of a scene known as 'the Churning of the Milky Ocean', as Graham Hancock pointed out in *Fingerprints of the Gods*. Inside Angkor Wat, we find a relief of this scene. This is a very popular image and can be found all throughout Southeast Asia. It is a literal description of precession. The name implies the stirring of the Milky Way by the Earth's axis as it slowly turns, as if it were churning butter. On either side, we see the *Devas* and *Asuras*, the creative and destructive beings, pulling on the great serpent. This force is turning the sacred Mount Mandara. Legend tells that they are trying to produce the 'Elixir of Immortality', but it may be better understood as a pictograph of eternity, showing the struggle of benevolent and destructive forces as precession carries humanity through the ages of high civilization and cataclysmic destruction. We will see this imagery again when addressing mythology, where it appears as the axle of a great millstone.



*Illustration 2: 'Churning of the Milky Ocean' relief.*

The entire effect of Angkor Wat is that of a unification of heaven and earth. Its massive arched spires reach up to the sky, and on the Equinox, the central and tallest tower pinpoints the position of the sun for a mere moment, when viewed from the long causeway, after rolling perfectly along its curved arch. Is it possible that the ancient Khmer people had encoded the positions of the temples to map out a region of the sky as the Egyptians had done?

According to Graham Hancock, legends of the Khmer relate that the 'sky used to be on the ground'. Wayne Herschel has again come through with a compelling find. He correlates Angkor to the Perseus constellation. He makes note of the important sightline off the lower arm, giving a directional indication towards the Pleiades. On the ground at Angkor, these stars form a sightline to the ruins of Rolous.

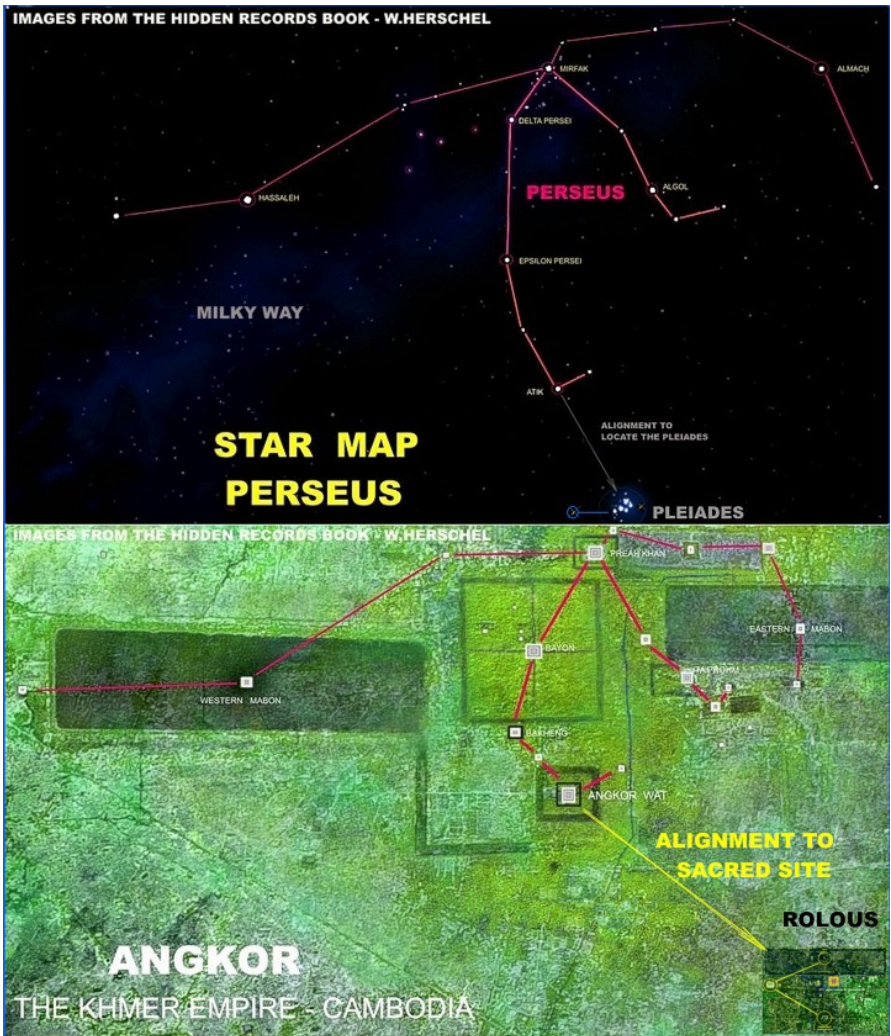


Illustration 3: Perseus Angkor Star correlation map by Wayne Herschel, [thehiddenrecords.com](http://thehiddenrecords.com)

On his website, Herschel writes:

“An inscription by King Jayavarman VII in 802 AD claimed that: The land of Kambu resembles that of above. It would be the oldest monuments at Angkor that became pivotal to confirming the author's suspicion that a star map was also at play in this extensive pyramid field in south-east Asia. The Khmer lost city of the Roluos is understood to have been the first site of settlement for the people of Angkor. The name of these oldest pyramid temples explains it all.

They are *The seven temples of the ancestors*, ostensibly the Pleiades.

It turns out that Roluos is the X that marks the spot in the vast Angkor pyramid field. However, unlike the Giza pyramids, which replicate Orion as a location pointer, in this instance another constellation does exactly this. The reason is depicted in the next image. It is the first to rise in the East and shows the way to the Pleiades as it first appears over the horizon! Unlike Orion which follows after the Pleiades are already up high in the sky when rising on the horizon. The entire Angkor complex appears to be an exact match for Perseus, as a celestial location pointer to finding the Pleiades, and hence the pyramid temple that represents the mystery star.” (- Wayne Herschel)

It is clear that the temple site is an astronomical observatory of sorts and that it encodes within it's structure, advanced mathematical knowledge of harmony and proportion. The knowledge was painstakingly inscribed into the stone walls to ensure its preservation. The Vedas themselves speak more clearly regarding the 'astral realm' than perhaps any other tradition surviving today, so knowledge of the afterlife was certainly present. Seeing as the precessional cycle is also portrayed with stunning detail in the temple relieves, architecture, and in the Vedas themselves (describing Yugas, or Ages of Man) we can deduce that the Khmer inherited the Secret Doctrine.

The evidence seems to show that we are indeed dealing with a culture that received the Secret Doctrine of Atlantis. It seems clear that whatever was driving ancient masons of Egypt to build their temples, was also present in Cambodia. There are too many similarities of style and content. It seems safe to say, at least, that their wisdom came from the same source and implied the same intentions.

It should go without saying that the overall pyramidal structure of Angkor mirrors that of Giza. Yet there is a secret of Angkor which few are aware of, and which further connects it to Giza.

Praveen Mohan presents this incredible revelation in a video titled, *THIS is inside the MAIN CHAMBER of Angkor Wat? Evidence of ancient technology Part V Praveen Mohan.*



What he reveals is astonishing. The central spire of Angkor is more than 200 feet tall and when approaching it's central most temple, he shows four separate Buddha statues on the four sides. He notes that all the rest of the temple shows Hindu deities, but that these four are distinctly Buddhas, and are also much more crudely sculpted than the surrounding masterpieces. Noting also sloppy stonework around these statues and rectangular frames behind them, he concludes that these Buddhas were later constructions, and were actually walls made to block off what was once likely four open passageways serving as entrances into the central chamber.

What he describes next, is quite amazing. He relates what has been discovered about this very secret 'innermost chamber' of Angkor, which is completely sealed off from public view. Speaking of the central spire, he says:

“There was a hole on the center of the tower, but they found something even more weird when they looked down on the floor. They found a hole that goes deep underground. How deep is this hole? It is ninety feet deep. Yes! Ninety feet deep and it goes to a secret underground chamber, and inside this underground vault was originally a stone box. Archaeologists observed that around noontime the sunlight was directly shining through this hole on top of the tower, through the ninety foot shaft and hitting the stone box in the underground chamber.”

He goes on to relate that archaeologists had only recovered pieces of the box. As a reference for what it may have looked like, he cites Banteay Samre Temple nearby, which has a similar stone box that is considered sacred and often worshipped.

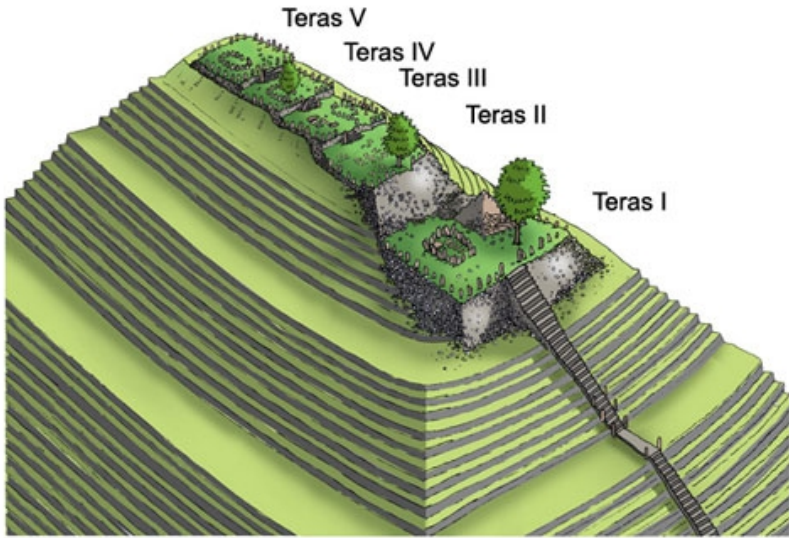
Essentially, it is exactly the same as the Great Pyramid's King's Chamber – a stone walled room, containing a box carved from a single stone and a straight shaft pointing to the heavens, at the center of a massive pyramid! Coincidence?



*Illustration 4: Stone box at Banteay Samre, from Praveen Mohan's video.*

The Angkor complex describes the Vedic tradition – the earliest stage of Hinduism. Instead of reading it, one had to experience it. Even today many individuals seeking enlightenment make pilgrimages here to meditate and absorb some of this high wisdom, just as they had in the first days of the temples.

Let us move onward, now to neighboring Indonesia, in which rest the remains of the mysterious Gunung Padang. This site has been known to locals for generations as a sacred place, though its international significance began in 1914 when it was mentioned in the Dutch publication *Rapporten van de Oudheidkundige Dienst; Report of the Department of Antiquities*. Even still, it has drawn little interest until only the past 5-10 years.



*Illustration 5: Recreation of Gunung Padang pyramid temple, Artist Unknown*

The core of the site consists of five main platforms. Each of these contain stone foundations built into the ground as well as a large majority of stones scattered all over the place. This stone is called andesite – an extremely durable volcanic rock which cleaves evenly into hexagonal cylinders. These are basically like logs and they are stacked horizontally in the log-home fashion, though in the bedrock these cylindrical shapes are always found vertical. According to Robert Schoch, it is likely that the stone was harvested locally. In this case, the builders would be able to quarry the stone on site and simply split it into these convenient shapes.



*Illustration 6: Gunung Padang man made pyramid*

The site was originally dated to around 5,000 years before the present, and this was generally upheld until around 2012, when it suddenly became clear that it was not simply a few stone foundations on platforms at the top of a hill, but that the *hill itself was actually a 'structure'*.

There is a fine line between a hill with terraced sides and a step pyramid, and the significance of Gunung Padang depends greatly on which of these interpretations one takes. Even if the site began as a natural hill and was then sculpted into a pyramidal shape, the amount of terraforming involved in producing such a perfect geometric shape is phenomenal. One may build a pyramid from the ground up (additive) or remove the earth to carve the shape out of a hill (subtractive). Either achievement is astonishing. The sheer volume of matter being added or removed by human hands is unbelievable.

Up until recent times, it was never fully understood, or at least not widely understood, that this small mountain was a pyramid because it was entirely reclaimed by nature. The stones that used to be carefully 'lincoln-logged' together are today scattered much like french fries on a dinner plate. It was difficult to see the whole picture. Once this became clear, however, core drilling was carried out (against the wishes of locals who even beat several of the excavators for defiling their sacred site...) to determine how much of the structure

was actually manufactured and also for data that could be used for more comprehensive dating. This was accompanied by remote surveying via sonar readings and other techniques.

The results were controversial to say the least. A chamber was found within the hill, which Robert Schoch and Danny Hilman (of the Indonesian Center for Geotechnical Research) believe may have been a natural cave at one time, but which was largely reformed or renovated unnaturally. A passageway leads almost all the way to the surface. Evidence of what are most likely manmade ruins, including rooms, steps, and terraces go down at least as far as 15 meters.

As far as dating is concerned, the site became very old, very quickly. With the official age set at simply 'at least 5,000 years', varying opinions soon claimed it to be anywhere from 9,000 (supported by radiocarbon dating) to 23,000 years old, therefore making it another official thorn in the side of academia. Obviously the earlier dates will be vehemently denied by the 'seekers of the status quo' yet even the date of 12,000 years is now entirely legitimate.

Twenty or thirty years ago, this would never have been considered, but due to the re-dating of the Sphinx and all the other finds which have not yet been discussed, the 10,000 BC era is now understood to have been a time in which highly sophisticated societies must have lived. Gunung Padang can safely be placed in this category even by the more mainstream specialists. It is fairly well accepted that the site saw construction in at least three to four separate eras, and this adds yet more confusion. As with every other site, the truth remains unknown, but as a rule, everything seems to get older and older than previously thought. The origin date will always be pushed back, but never forward.

In the core samples of the ground, Hilman's team found a type of mortar holding together the stones. It contained 45% iron mineral, 41% silica mineral and 14% clay which contained carbon. Radiometric analysis of the carbon element places it between 13,000 and 23,000 years before present. This mortar is also significant in that it demonstrates a understanding of metallurgy. The concentration of iron within the compound is many times the average of even bedrock in mining areas, and therefore it is clear that this 'cement' is not naturally occurring.

Strengthening this argument was the discovery of a piece of metal ten inches long found one meter below the surface of the eastern slope.



*Illustration 7: Borobodur Pyramid Temple, Indonesia*

Indonesia is also the home of several other wonders of stonemasonry, including the massive, beautifully ornate pyramid temple of Borobudur, or Gunung Kawi or the Ubud Monkey Forest, but nothing quite comes close to the grandeur of Mount Padang. It is being called the most significant sight in Southern Asia. Some go as far as to title it the oldest known manmade structure in the world. Perhaps time will tell if this is the case, but regardless, the site stands in solidarity with the archaeological paradigm break that is occurring.

At Pohn Pei, Micronesia, we find another site that embraces the same building technique as Gunung Padang. It is called Nan Madol. The level of contact between the people responsible for these two sights is as yet undetermined, as it is possible they simply developed the same technique due to access to the same materials. However, it is very likely that they were built during at least *some* of the same eras and by a similar, if not the very same, culture. Nan Madol is extremely significant in a completely different way. It is partially *submerged in the ocean*. Also, it is isolated way out in the middle of the Pacific! This leads us to believe that it was constructed at a time when sea level was lower, and that sea travel was well established.



*Illustration 8: Nan Madol at sea level. The ruins are partially submerged in the ocean*

Half of Nan Madol is submerged in the ocean, so we know that it must have been active before sea level rose. The stonework present suggests not nomadic cavemen, but once again, highly skilled artisans, indicating an advanced civilization. As with all pyramid-cultures we will see, the utilization of a pyramid, in itself, implies a vast knowledge of astronomy, as one of their main functions was as observatories of the stars.

## China

Further north however, we find more ancient architects in a place that most westerners would never have guessed. Here near the city of Xian in China are found strange legends, as well as *many pyramids*. The Chinese government has been very quiet about these pyramids and because of this they are almost completely unknown to western culture. The story begins in 1912 when an American trader, Fred Meyer Schroder, came across these structures and he asked his Buddhist guide about them. His guide replied that there existed *5,000-year-old monastic documents* that contained information about them, and also stated that these pyramids *were extremely ancient* at the time when the records were made. In his diary, he spoke of many smaller pyramids off in the

distance.

In 1945, U.S. Air Force pilot James Gaussman was heading towards India when engine trouble forced him to fly low over China. He writes; "I flew around a mountain and then we came to a valley. Directly below us was a gigantic white pyramid. It looked as if it were from a fairy tale. The pyramid was draped in shimmering white. It could have been metal, or some other form of stone. It was white on all sides. What was most curious about it was its capstone: a large piece of precious gem-like material. I was deeply moved by the colossal size of the thing."

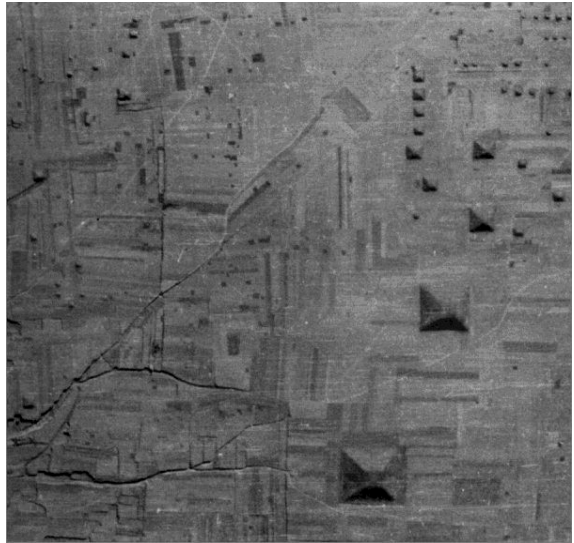


*Illustration 9: James Gaussman's photo of the 'White Pyramid'*

He managed to take this photograph, which was published forty-five years later. Until that time, his report remained concealed within the Secret Service of the military.



This pyramid was again seen in 1947, when Maurice Sheahan took another photograph. This time, the photograph was published in several American newspapers, including the New York Times (March 28, 1947), yet Chinese archaeologists continued to deny the pyramids' existence. This one

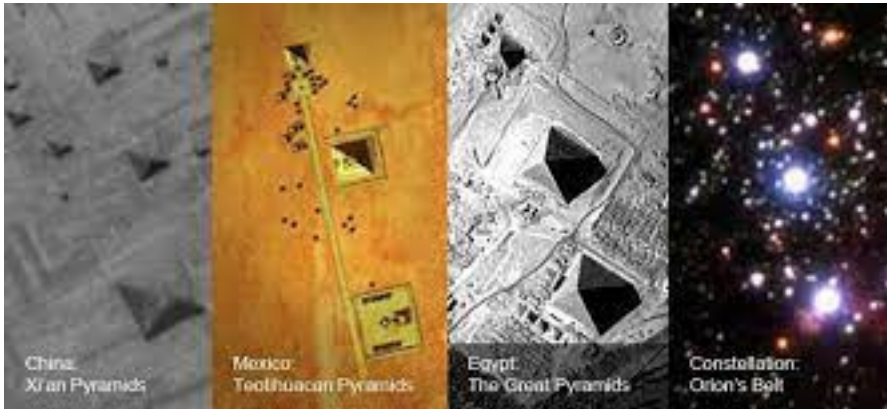


*Illustration 10: Chinese pyramids (including White Pyramid) from above, is very reminiscent of the Giza layout.*

in particular is known as the 'White Pyramid', and is thought to be roughly 1,000 feet tall. This would make it possibly the largest in the world; more than twice as tall as the Great Pyramid at Giza. Nearby this one are many others, ascending to a height nearly equal.

The Chinese Pyramids have been extremely well concealed, and the fact that they have remained so secret implies that certain interested parties may be intentionally hiding them, possibly for good reason. For instance, when it was finally admitted that several of these structures did exist, they were simply called 'trapezoidal tombs', avoiding the term pyramid altogether.

Something in this layout seems so familiar... It is quite obvious when start to understand how it all fits together – it is *Orion's Belt once again; the Giza Blueprint!* In this image from Nassim Haramein, we can see that not only Giza and the Xian Pyramids, but also Teotihuacan in Mexico, all reflect Orion's belt!



*Illustration 11: Orion represented at pyramid complexes in Mexico, Egypt and China. Nassim Haramein*

So the stellar pattern emerges – a global phenomena! More and more accounts of Chinese pyramids are being reported constantly, and today it has been estimated that there are at least 90-100 there. Many of these are centered around the city of Xian. Several have been planted over with trees, to help conceal them as hills. This may have been the fate of the giant White Pyramid.



*Illustration 12: Trees planted on Chinese pyramid aim to conceal it as a hill.*

These pyramids, however, are not the only curiosity in the area. The First Emperor of China also ordered construction here. Around the year 247 BC, Qin Shi Huang had geomancers find him a favorable spot at the foot of Mount Li where the construction was begun, yet as his power and influence grew, his construction project did as well. According to Sima Qian (early second century BC) who collected all oral traditions of his day, 700,000 workers from across the land all tirelessly

carried out this construction until Huang's death in 210 BC.

They had built an entire subterranean city beneath a giant mound that seemed to serve as a scale model of his palace, his empire, and the earth itself. The treasures hidden within it were guarded by automatically triggered weapons to ward off tomb robbers. Upon his death, the last of the men building the temple were walled into the structure alive to assure that they would not tell any secrets of its construction. The mound still stands today, though it only appears to be a forested hill.



*Illustration 13: Terra cotta Warriors*

The site became a major archaeological wonder in 1974 with a chance occurrence, as many archaeological sites are discovered. While digging a well about a mile from the site, three men discovered a pit in which they found life-sized statues of warriors made from clay. Excavations began immediately and within this pit were found over 1,000 warriors in battle formation with cavalry and archers. Today it is estimated that there are 6,000 life-sized figures in this pit alone, though two other pits were also discovered. Altogether, there are thought to be over 8,000 warriors. The Terracotta Army has now become one of the greatest archaeological finds of our age and considerably adds to the mysterious presence showing itself in the ancient Xian region of China. Certainly it demonstrates a belief in the afterlife.

## Cave of the Ancients

“I looked in considerable astonishment. At first I could not see the entrance, all I saw was a dark shadow looking much like a dried-up watercourse, or the stain of minute lichen. Then, as we crossed the ledge, I saw that there was indeed a crack in the rock face. A big lama grabbed me by the shoulders and pushed me into the rock fissure saying, good-naturedly, “You go first, and then you can chase out any rock devils and so protect us!” So I, the smallest and least important of the party, was the first to enter the Cave of the Ancients. I edged inside, and crept round the rock corners. Behind me I heard the shuffle and scrape as the bulkier men felt their way in. Suddenly the light burst upon me, for the moment almost paralysing me with fright. I stood motionless by the rocky wall, gazing at the fantastic scene within. The Cave appeared to be about twice as large as the interior of the Great Cathedral of Lhasa. Unlike that Cathedral, which always was enshrouded in the dusk which butter lamps tried vainly to dispel, here was brightness more intense than that of the full moon on a cloudless night. No, it was much brighter than that; the quality of the light must have given me the impression of moonlight. I gazed upwards at the globes which provided the illumination. The lamas crowded in beside me, and, like me, they gazed at the source of light first. My Guide said, “The old records indicate that the illumination here was originally much brighter, these lamps are burning low with the passage of hundreds of centuries.”

In *Cave of the Ancients*, Lobsang Rampa recounts his incredible experiences studying with Himalayan Lamas, including the above passage in which he enters what is not only a cave, but a *Hall of Records, with Atlantean lamps still illuminating the interior.*

Cayce mentions: “The one in the Atlantean land, that sank, which will rise and is rising again; another in the place of the records that leadeth from the Sphinx to the hall of records, in the Egyptian land; and another in the Aryan or Yucatan land, where the temple there is overshadowing same.” (2012-1)

Helena Blavatsky identified the Aryans as a subrace of the Atlantean Root Race and described their migration at an early period across Europe, the Middle East, the Gobi Desert and finally to the

Himalayas and India. They are not quite the white skinned race that Hitler was so enthused about, but Indians and Tibetans and heirs of the great knowledge of Atlantis. This is the answer to the big question regarding the origin of the Vedas. Before Atlantis fell, all countries were it's colonies; all were given of it's wisdom if they could comprehend it. Tibetan Bhuddhism and Hinduism are simply the last remaining transmission of that knowledge.

So if Cayce referred to the Aryans meaning the early Atlantean missionaries to Tibet and India, then he is telling us that *there is a Hall of Records in the Himalayas*. Furthermore, he states over and over that “The records are ONE” - that their contents are identical, in all the lands they are hidden. This means that the one in the Himalayas should have the same treasures as the one below the Sphinx.

For these reasons, and because this account ties many of these things together (and is simply thrilling), I will share Lobsang Rampa's full description of the Cave of the Ancients (1963 publication), though it is several pages long. He describes how a landslide had torn off part of the mountain, and hearing this occur, they discovered the entrance. I could not attempt to paraphrase, so I will allow him to continue in his own words.

“For long moments we stood still, silent, as though afraid of waking those who slept throughout the endless years. Then, moved by a common impulse, walked across the solid stone floor to the first machine standing dormant before us. We crowded around it, half afraid to touch it yet very curious as to what it could be. It was dulled with age, yet it appeared ready for instant use—if one knew what it was for and how to operate it. Other devices engaged our attention, also without result. These machines were far far too advanced for us. I wandered off to where a small square platform of about three feet wide, with guard rails, rested on the ground. What appeared to be a long, folded metal tube extended from a nearby machine, and the platform was attached to the other end of the tube. Idly I stepped on to the railed square, wondering what it could be. The next instant I almost died of shock; the platform gave a little tremor and rose high into the air. I was so frightened that I clung in desperation to the rails.

Below me the six lamas gazed upwards in consternation. The tube had unfolded and was swinging the platform straight to one of the spheres of light. In desperation I looked over the side. Already I was some thirty feet in the air, and rising. My fear was that the source of light would burn me to a crisp, like a moth in the flame of a butter lamp. There was a “click” and the platform stopped. Inches from my face the light glowed. Timidly I stretched out my hand—and the whole sphere was as cold as ice. By now I had regained my composure somewhat, and I gazed about me. Then a chilling thought struck me; how was I going to get down? I jumped from side to side, trying to work out a way of escape, but there appeared

to be none. I tried to reach the long tube, hoping to climb down, but it was too far away. Just when I was becoming desperate, there was another tremor, and the platform started to descend. Hardly waiting for it to touch ground I leaped out! I was taking no risks that the thing would go up again.

Against a far wall crouched a great statue, one that sent a shiver up my spine. It was of a crouching cat body, but with the head and shoulders of a woman. The eyes appeared to be alive; the face had a half-mocking, half-quizzical expression which rather frightened me. One of the lamas was on his knees on the floor, gazing intently at some strange marks. "Look!" he called, "this picture-writing shows men and cats talking, it shows what is obviously the soul leaving a body and wandering in the under-world." He was consumed with scientific zeal, poring over the pictures on the floor—"hieroglyphs" he called them—and expecting everyone else to be similarly enthused. This Lama was a highly trained man, one who learned ancient languages without any difficulties at all. The others were poking around the strange machines, trying to decide what they were for. A sudden shout made us wheel round in some alarm. The tall thin Lama was at the far wall and he seemed to have his face stuck in a dull metal box. He stood there with his head bent and the whole of his face concealed. Two men rushed to him and dragged him away from the danger. He uttered a roar of wrath and dashed back!

"Strange!" I thought, "even the sedate, learned lamas are going crazy in this place!" Then the tall, thin one moved aside and another took his place. So far as I could gather, they were seeing moving machines in that box. At last my Guide took pity on me and lifted me up to what apparently were "eye pieces". As I was lifted up and put my hands on a handle as instructed, I saw inside the box, men, and the machines which were in this Hall. The men were operating the machines. I saw that the platform upon which I had ascended to the light-sphere could be controlled and was a type of moveable "ladder" or rather a device which would dispense with ladders. Most of the machines here, I observed, were actual working models such as, in later years, I was to see in Science Museums throughout the world.

We moved to the panel which the Lama Mingyar Dondup had told me about previously, and at our approach it opened with a grating creak, so loud in the silence of the place that I think we all jumped with alarm. Inside was the darkness, profound, almost as if we had clouds of blackness swirling about us. Our feet were guided by shallow channels in the floor. We shuffled along, and when the channels ended we sat. As we did so, there came a series of clicks, like metal scraping against metal, and almost imperceptibly light stole across the darkness and pushed it aside. We looked about us and saw more machines, strange machines. There were statues here, and pictures carved in metal. Before we had time to more than glance, the light drew in upon itself and formed a glowing globe in the centre of the Hall. Colours flickered aimlessly, and bands of light without apparent meaning swirled round the globe. Pictures formed, at first blurred and indistinct, then growing vivid and real and with three-dimensional effect. We watched intently . . .

This was the world of Long Long Ago. When the world was very young. Mountains stood where now there are seas, and the pleasant seaside resorts are now mountain tops. The weather was warmer and strange creatures roamed afield. This was a world of scientific progress. Strange machines rolled along, flew inches

from the surface of the

Earth, or flew miles up in the air. Great temples reared their pinnacles skywards, as if in challenge to the clouds. Animals and Man talked telepathically together. But all was not bliss; politicians fought against politicians. The world was a divided camp in which each side coveted the lands of the other. Suspicion and fear were the clouds under which the ordinary man lived. Priests of both sides proclaimed that they alone were the favoured of the gods. In the pictures before us we saw ranting priests—as now—purveying their own brand of salvation. At a price! Priests of each sect taught that it was a “holy duty” to kill the enemy. Almost in the same breath they preached that Mankind throughout the world were brothers. The illogicality of brother killing brother did not occur to them.

We saw great wars fought, with most of the casualties being civilians. The armed forces, safe behind their armour, were mostly safe. The aged, the women and children, those who did not fight, were the ones to suffer. We saw glimpses of scientists working in laboratories, working to produce even deadlier weapons, working to produce bigger and better bugs to drop on the enemy. One sequence of pictures showed a group of thoughtful men planning what they termed a “Time Capsule” (what we called “The Cave of the Ancients”), wherein they could store for later generations working models of their machines and a complete, pictorial record of their culture and lack of it. Immense machines excavated the living rock. Hordes of men installed the models and the machines. We saw the cold-light spheres hoisted in place, inert radio-active substances giving off light for millions of years. Inert in that it could not harm humans, active in that the light would continue almost until the end of Time itself.

We found that we could understand the language, then the explanation was shown, that we were obtaining the “speech” telepathically. Chambers such as this, or “Time Capsules”, were concealed beneath the sands of Egypt, beneath a pyramid in South America, and at a certain spot in Siberia. Each place was marked by the symbol of the times; the Sphinx. We saw the great statues of the Sphinx, which did not originate in Egypt, and we received an explanation of its form. Man and animals talked and worked together in those far-off days. The cat was the most perfect animal for power and intelligence. Man himself is an animal, so the Ancients made a figure of a large cat body to indicate power and endurance, and upon the body they put the breasts and head of a woman. The head was to indicate human intelligence and reason, while the breasts indicated that Man and Animal could draw spiritual and mental nourishment each from the other. That Symbol was then as common as is Statues of Buddha, or the Star of David, or the Crucifix at the present day.

We saw oceans with great floating cities which moved from land to land. In the sky floated equally large craft which moved without sound. Which could hover, and almost instantly flash into stupendous speed. On the surface vehicles moved some inches above the ground itself, supported in the air by some method which we could not determine. Bridges stretched across the cities carrying on slender cables what appeared to be roadways. As we watched we saw a vivid flash in the sky, and one of the largest bridges collapsed into a tangle of girders and cables. Another flash, and most of the city itself vanished into incandescent gas. Above the ruins towered a strangely evil-looking red cloud, roughly in the shape of a mushroom miles high.

Our pictures faded, and we saw again the group of men who had planned the "Time Capsules". They had decided that now was the time to seal them. We saw the ceremonies, we saw the "stored memories" being fitted into the machine. We heard the speech of farewell which told us—"The People of the Future, if there be any!"—that Mankind was about to destroy itself, or such seemed probable, "and within these vaults are stored such records of our achievements and follies as may benefit those of a future race who have the intelligence to discover it, and having discovered it, be able to understand it." The telepathic voice faded out, the picture screen turned black. We sat in silence, stupefied by what we had seen. Later, as we sat, the light grew again and we saw that it was actually coming from the walls of that room.

We rose and looked about us. This Hall was also littered with machines and there were many models of cities and bridges, all formed of some kind of stone or of some type of metal the nature of which we were unable to determine. Certain of the exhibits were protected by some quite transparent material which baffled us. It was not glass; we just did not know what the stuff was, all we knew was that it effectively prevented us from touching some of the models. Suddenly we all jumped; a baleful red eye was watching us, winking at us. I was prepared to run for it when my Guide the Lama Mingyar Dondup strode over to the machine with the red eye. He looked down at it and touched the handles. The red eye vanished. Instead on a small screen we saw a picture of another room leading from the Main Hall. Into our brains came a message, "As you leave, go to the room (???) where you will find materials with which to seal any opening through which you entered. If you have not reached the stage of evolution where you can work our machines, seal this place and leave it intact for those who will come later."

Silently we filed out into the third room, the door of which opened at our approach. It contained many carefully sealed canisters and a "picture-thought" machine which described for us how we might open the canisters and seal the Cave entrance. We sat upon the floor and discussed that which we had seen and experienced. "Wonderful! Wonderful!" said a lama. "Don't see anything wonderful in it," said I, brashly. "We could have seen all that by looking at the Akashic Record. Why should we not look at those time-stream pictures and see what happened after this place was sealed up?" The others turned enquiringly to the senior of the party, the Lama Mingyar Dondup. He nodded slightly and remarked, "Sometimes our Lobsang shows glimmerings of intelligence! Let us compose ourselves and see what happened, for I am as curious as you." We sat in a rough circle, each facing in, and with our fingers interlocked in the appropriate pattern. My Guide started the necessary breathing rhythm and we all followed his lead. Slowly we lost our Earth identities and became as one floating in the Sea of Time. All that has ever happened can be seen by those who have the ability to consciously go into the astral and return—conscious—with the knowledge gained. Any scene in history, from an age no matter how remote, can be seen as if one were actually there.

I remembered the first time I had experienced the "Akashic Record." My Guide had been telling me about such things, and I had replied, "Yes, but what is it? How does it work? How can one get in touch with things that have passed, that are finished and gone?" "Lobsang!" he had replied, "you will agree that you have a memory. You can remember what happened yesterday, and the day before, and



the day before that. With a little training you can remember everything that has happened in your life, you can, with training remember even the process of being born. You can have what we term 'total recall' and that will take your memory back to before you were born. The Akashic Record is merely the 'memory' of the whole world. Everything that has ever happened on this Earth can be 'recalled' in just the same way as you can remember past events in your life. There is no magic involved, but we will deal with that and hypnotism—a closely related subject—at a later date."

With our training it was easy indeed to select the point at which the Machine had faded out its pictures. We saw the procession of men and women, notables of that time no doubt, file out of the Cave. Machines with vast arms slid what appeared to be half a mountain over the entrance. The cracks and crevices where surfaces met were carefully sealed, and the group of people and the workmen went away. Machines rolled into the distance and for a time, some months, the scene was quiet. We saw a high priest standing on the steps of an immense Pyramid, exhorting his listeners to war. The pictures impressed upon the Scrolls of Time rolled on, changed, and we saw the opposing camp. Saw the leaders ranting and raving. Time moved on. We saw streaks of white vapour in the blue of the skies, and then those skies turned red. The whole world trembled and shook. We, watching, experienced vertigo. The darkness of the night fell over the world. Black clouds, shot with vivid flames, rolled around the whole globe. Cities flamed briefly and were gone.

Across the land surged the raging seas. Sweeping all before it, a giant wave, taller than the tallest building had been, roared across the land, its crest bearing aloft the flotsam of a dying civilization. The Earth shook and thundered in agony, great chasms appeared and closed again like the gaping maws of a giant. The mountains waved like willow twigs in a storm, waved, and sank beneath the seas. Land masses rose from the waters and became mountains. The whole surface of the world was in a state of change, of continuous motion. A few scattered survivors, out of millions, fled shrieking to the newly risen mountains. Others, afloat in ships that somehow survived the upheaval, reached the high ground and fled into any hiding place they could find. The Earth itself stood still, stopped its direction of rotation, and then turned in the opposite direction. Forests flashed from trees to scattered ash in the twinkling of an eye. The surface of the Earth was desolate, ruined, charred to a black crisp. Deep in holes, or in the lava-tunnels of extinct volcanoes, a scattered handful of Earth's population, driven insane by the catastrophe, cowered and gibbered in their terror. From the black skies fell a whitish substance, sweet to the taste, sustaining of life.

In the course of centuries the Earth changed again; the seas were now land, and the lands that had been were now seas. A low-lying plain had its rocky walls cracked and sundered, and the waters rushed in to form the Sea now known as the Mediterranean. Another sea nearby sank through a gap in the sea bed, and as the waters left and the bed dried, the Sahara Desert was formed. Over the face of the Earth wandered wild tribes who, by the light of their camp fires, told of the old legends, told of the Flood of Lemuria, and Atlantis. They told, too, of the day the Sun Stood Still.

The Cave of the Ancients lay buried in the silt of a half-drowned world. Safe from intruders, it rested far beneath the surface of the land. In course of time,

fast-running streams would wash away the silt, the debris, and allow the rocks to stand forth in the sunlight once more. At last, heated by the sun and cooled by a sudden icy shower, the rock face would split with thunderous noise and we would be able to enter.

We shook ourselves, stretched our cramped limbs, and rose wearily to our feet. The experience had been a shattering one. Now we had to eat, to sleep, and on the morrow we would look about us again so that we might perhaps learn something. Then, our mission accomplished, we would wall up the entrance as directed. The Cave would sleep again in peace until men of goodwill and high intelligence would come again. I wandered to the Cave mouth and looked down upon the desolation, upon the riven rocks, and I wondered what a man of the Old Times would think if he could rise from his grave to stand beside me, here. As I turned in to the interior I marveled at the contrast; a lama was lighting a fire with flint and tinder, igniting some dried yak dung which we had brought for that purpose. Around us were the machines and artifacts of a bygone age. We—modern men—were heating water over a dung fire, surrounded by such marvelous machines that they were beyond our comprehension. I sighed, and turned my thoughts to that of mixing tea and tsampa.”

## Vimanas

The whole of the Himalayan Range is a land of secret and ancient traditions, still living. Rampa's story does not stand on it's own. It is well known that the Vedas themselves describe wars in ancient times with what can only be nuclear blasts, or a near equivalent. They also describe flying craft called *vimanas*, in extreme detail.

The *Vaimānika Shāstra* translates as Shastra [compendium, book] on the topic of Vimanas, or 'science of aeronautics'. Certain Jain texts also speak of the vimanas. At the 102<sup>nd</sup> Indian Science Congress at Mumbai University, Anand J. Bodas and Ameya Jadhav proposed that these craft could not only fly through the air from country to country, but even *planet to planet*.

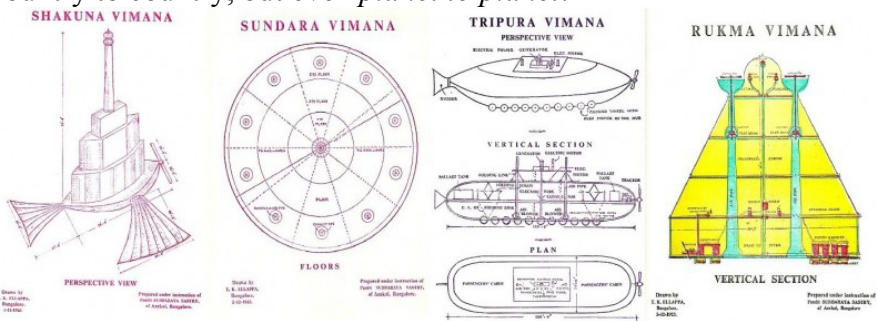
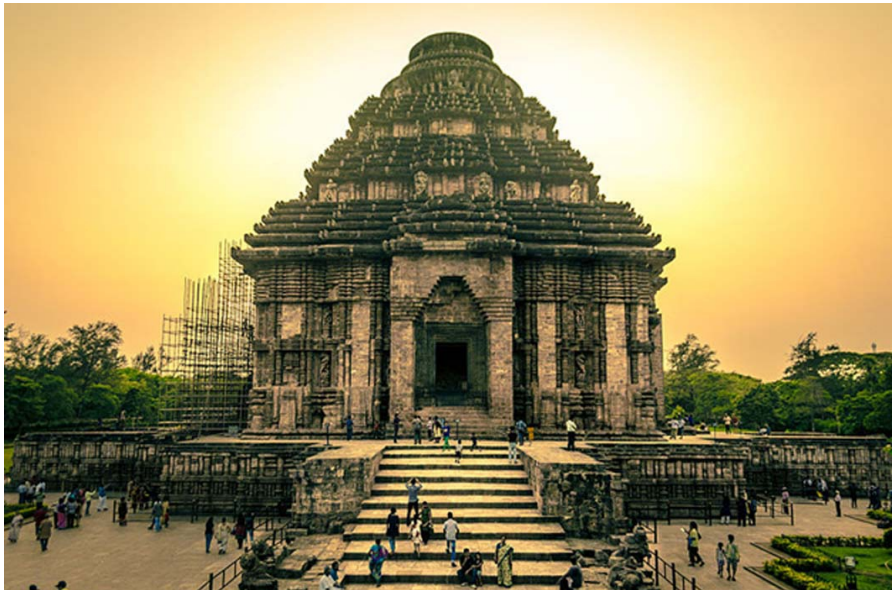


Illustration 14: Vimana designs illustrated in the *Vaimānika Shāstra*

These are described not simply as airplanes, but whole buildings with multiple floors, which could move in any direction. It essentially describes a floating palace, much like the one depicted in Hayao Miyazaki's film *Laputa/Castle in the Sky*, which also hints that crystals are the source of this power. Some of the designs are in the classic saucer shape.

If the Vedas describe 'nuclear bombs' then why is it so difficult to imagine they might have also possessed antigravity technology? The two are not so different. In our modern age, we discovered both simultaneously. Perhaps this is because 'outsiders' must check up on a planet whose dominant species is misusing nuclear power.

Legends of the Konark Sun Temple describe an antigravity effect built into the temple itself. It is built much in the style of a vimana, in a tall pyramidal form. Iron plates were installed between each of the stones which were used to shape an enormous magnetic field generated from a massive, 52 ton magnet installed in the peak of the structure, and another large magnet below. The effect produced was said to be magical. In the center of this temple, an idol of the Sun, containing iron within it, would levitate freely, and would catch the first rays of the incoming sunlight.



*Illustration 15: Konark Sun Temple*

The magnet has since been removed, and some claim it to be only legend, but the iron within the walls of the temple tell a different tale. The temple was originally located on a coastline which has since receded significantly from the site. The legend tells that the magnet was removed because it was disrupted the compass needles used on ships and causing problems for the navigators, so it was removed from temple. The location of this *52 ton magnet* remains unknown today.



Immaculately carved wheels adorn the sides of the temple, as if to suggest that the whole temple was actually a *chariot*, or ship. The geometry in these wheels almost makes them look like generators of power themselves. The symbolism in this type of wheel is shared in Tibet as well.

While it may hint at 'zero point' energy, this wheel has another meaning that I will explain eventually, but overall, these wheels tend to remind me of the biblical vision of Ezekiel, in which he quite plainly describes an encounter with an Unidentified Flying Object, with *wheels* on it.

In the first chapter of Ezekiel, he describes a vision of what I can only recognize, from my own perspective, as a *vimana*. He describes the formation in the sky, first as if it were living beings, but oddly blends this body or bodies, into a description of a craft that they are in, which lands. Ezekiel 1:10, in the King James Bible reads:

10 As for the likeness of their faces, they four had the face of a man, and the face of a lion, on the right side: and they four had the face of an ox on the left side; they four also had the face of an eagle.

This clues us into the Atlantean Mystery School knowledge. These emblematic four represent the Fixed Signs of the zodiac, the Man, Aquarius; the Lion, Leo; the Ox, Taurus and the Eagle, the ascended form of Scorpio, which was not only a scorpion, but an Eagle, or Phoenix in its purest manifestation. The four Fixed Signs are seen as a square when viewing the zodiacal wheel, locked between two other squares known as the four Mutable Signs and four Cardinal Signs.

In relating to precession, the Fixed Signs are important, and this imagery is still seen today within modern 'mystery schools' of the West and East. These four signs, relate the four important turning points in the cycle of the ages. We have already seen the importance of Leo's Age, and can see evidence that Giza is directing attention specifically to that date, by way of it's stellar correlations. We know that we are currently entering the Age of Aquarius, and this is also of extreme significance. The reason the world is melting down as it is today has everything to do with what the ancients predicted at this moment.

The Yuga System was only one of many 'calendars' around the world that described precession, in it's case, rounding the cycle to 24,000 years, though we will see that the Mayan calendar was more exact, as was the prophecy built

directly into the ascending corridor of the Great Pyramid, which, in coded language, expresses exactly one half precessional cycle in years, with each year equalling one 'Pyramid Inch'. I will address these subjects in detail further along, but we should begin to cross reference, in order to note that these four signs are *symbols of a most archaic period*, and are often portrayed cryptically. They will feature prominently in the second volume of this series.

Plato made of the precessional cycle, an allegory, by naming it the 'Great Year', understanding it's relation to the zodiac. It is a Great Year, as we move through all twelve influences of the Zodiacal signs, only in reverse order of the annual sequence we know.

- The ancient cusp of Virgo and Leo (around 10,500 BC), was the Autumnal Equinox of the Great Year, as the Summer of the Atlantean Golden Age had concluded.
- When Gemini gave way to Taurus, this was the Winter Solstice; the Darkest of Ages, (around 4000 BC)
- The Dawn of Aquarius, at the close of Pisces, or the *EXACT MOMENT WE ARE LIVING IN RIGHT NOW, is the VERNAL EQUINOX, as the Dark Ages of Winter give way to new life in the Springtime of humanity*. The sun melts the frost, as humanity regains it's higher consciousness and remembers the lost Golden Ages teachings that we ourselves placed here as reminders to ourselves.
- So the Summer Solstice of the Golden Age we are now entering; the height of it's wisdom will not be reached until roughly the year 8500 AD! *It will only get better and better until then!*

Knowledge and technology will increase rapidly after this vernal Equinox is crossed, with the Galactic Equator, traversed. Consciousness and standard of living will both rise

rapidly to new to new heights. Systems of 'rule by deception' will be incompatible, vibrationally, with the region of space that our Solar System will be inhabiting. Rule by fear will no longer be possible.

So seeing these four Fixed Signs as the equinoxes and solstices of the Great Year, we understand that Ezekiel is dropping some serious intel in this account, rather than the more traditional explanation, that he simply found the best mushrooms in the desert and ate too many. Though I do not deny this possibility, and if true, it would not make the vision any less valid in my view. Altered states of consciousness are often what have allowed contacts with extraterrestrial or higher dimensional beings or craft. These chemicals can indeed open up the perception to see and hear a higher range of frequencies, and so not all that is witnessed in these states should be considered hallucinations. This is why the ancient Soma and other plant medicines were used often in the Mystery religions. Regardless, his vision goes on to give quite a description of this 'living craft'. In the same chapter, he continues:

11 Thus were their faces: and their wings were stretched upward; two wings of every one were joined one to another, and two covered their bodies.

12 And they went every one straight forward: whither the spirit was to go, they went; and they turned not when they went."

[Vimanas, we remember, could move in any direction without turning.]

13 As for the likeness of the living creatures, their appearance was like burning coals of fire, and like the appearance of lamps: it went up and down among the living creatures; and the fire was bright, and out of the fire went forth lightning.

14 And the living creatures ran and returned as the appearance of a flash of lightning.

15 Now as I beheld the living creatures, behold one wheel upon the earth by the living creatures, with his four

faces.

16 The appearance of the wheels and their work was like unto the colour of a beryl: and they four had one likeness: and their appearance and their work was as it were a wheel in the middle of a wheel.

17 When they went, they went upon their four sides: and they turned not when they went.

18 As for their rings, they were so high that they were dreadful; and their rings were full of eyes round about them four.

19 And when the living creatures went, the wheels went by them: and when the living creatures were lifted up from the earth, the wheels were lifted up.

20 Whithersoever the spirit was to go, they went, thither was their spirit to go; and the wheels were lifted up over against them: for the spirit of the living creature was in the wheels.

[The Wheels were the power source?]

21 When those went, these went; and when those stood, these stood; and when those were lifted up from the earth, the wheels were lifted up over against them: for the spirit of the living creature was in the wheels.

22 And the likeness of the firmament upon the heads of the living creature was as the colour of the terrible crystal, stretched forth over their heads above.

[The likeness of the firmament on their heads, again, means the Fixed Signs they portrayed, and mention is made of a *terrible crystal*.]

23 And under the firmament were their wings straight, the one toward the other: every one had two, which covered on this side, and every one had two, which covered on that side, their bodies.

24 And when they went, I heard the noise of their wings, like the noise of great waters, as the voice of the Almighty, the voice of speech, as the noise of an host: when they stood, they let down their wings.

25 And there was a voice from the firmament that was over



their heads, when they stood, and had let down their wings.  
26 And above the firmament that was over their heads was the likeness of a throne, as the appearance of a sapphire stone: and upon the likeness of the throne was the likeness as the appearance of a man above upon it.

27 And I saw as the colour of amber, as the appearance of fire round about within it, from the appearance of his loins even upward, and from the appearance of his loins even downward, I saw as it were the appearance of fire, and it had brightness round about.

28 As the appearance of the bow that is in the cloud in the day of rain, so was the appearance of the brightness round about. This was the appearance of the likeness of the glory of the LORD. And when I saw it, I fell upon my face, and I heard a voice of one that spake.

He continuously describes bright lights and what sounds like discharges of electrical power and the loud sound of some sort of engine running. It sounds like a craft with a powerful electromagnetic field, and he even described a rainbow corona or halo around it. He describes this energy with the appearance of fire, as if describing a propulsion system. Indeed, the vimanas were, as stated, *castles in the sky*, and perhaps *Ezekiel actually saw one that actually did have a throne on it's peak!*

Descriptions of the vimanas in the ancient Vedic texts are simply too detailed and too numerous to be denied. In India, the existence of vimanas is common knowledge. Yet in the West especially, no one seems to be talking about the fact that *antigravity aircraft were described in the most ancient epochs of human civilization*. I for one, find this to be a relevant point.

## India

In India, there are simply too many temples to choose from; too many examples of astonishing works of physics, of stone work, of astronomy and astrology, high mathematics and ancient wisdom. It is so strongly associated with this cultural heritage, that it barely needs mention. A personal favorite of mine is the temple of Masroor, located at Lahalpur

in the state of Himachal Pradesh. This temple takes a form very closely resembling the Angkor temples, at least when viewed from the front, yet the style in which it is built is quite different. *It is carved from a single stone and it is confusing to note that the majority of the surfaces appear to be natural*, yet the overall shape is a clear indication of extensive planning and design.

Notice the inset cuts to the left of the main entrance. Concentric squares are set deeper and deeper into the stone. This delicate ornamentation will be seen throughout the world at sites like Puma Punku in Bolivia. It is incredibly important. There is often no apparent necessity for this type of decoration beyond aesthetics, yet it is found everywhere. There are very limited number of ways to work stone, and as a stonemason myself, I am aware that even with a diamond coated blade on a circular saw or angle grinder, these cuts would be near impossible. There is simply no way to maneuver a tool into a position where they could make a flat cut on a surface that is in laid, and not accessible from the side.









*Illustration 16: Masroor Temple*

We are left to wonder so many things when we look at this temple, and I believe that is the point. Hammers and chisels??



*oor Temple, Wikimedia*

*Illustration 18: Detail at Masroor Temple*

Throughout India, we find many inexplicable structures that no architect or engineer can explain. Many of these, like the rock-cut temple at Masroor, utilize subtractive methods rather than additive. This is to say, many of these sites are built into bedrock rather than erected on top – often times these are entrances to cave systems.

As we continue to see more and more examples of this phenomenal work, description becomes less and less necessary and images can begin to speak for themselves. I wish I could fill a whole book with images of the Indian Temples alone, but as the next best thing, let me simply give you a list of names, and encourage you to take a moment and search for images of these temples.



*Illustration 19: Khailasa Temple at the Ellora Caves is carved from a single stone! Wikimedia*

The Ellora Cave Complex in Maharashtra is magnificent and *carved from a single stone, from the bedrock itself, just like the Sphinx*. I have spent many hours staring at this temple and wondering how it could be done; wondering as well how many others in history have stared just as long as myself, in wonder.

Then there is the Badami Cave Temple...

Aurangabad...

Kanheri, which takes a form very reminiscent of Petra in Jordan, or Abu Simbel in Egypt.

Rani Ki Vav, in the Gujarat state, demonstrates this skill at a level of astonishing mastery.

India has also seen masters of intricate temple building from the ground up, rather than the subtractive, carved bedrock style. It is clear that these builders shared a similar skill set with the Khmer Empire responsible for the Angkor Complexes. This can be seen at Khajuraho, Modhera, Grishneshwar, Pattadakal, and Dwarka.

Dwarka is a coastal city. Though this temple remains above the surface of the ocean, its ancient sister city, also named Dwarka and referenced in ancient scriptures, has seemingly only recently been discovered beneath the waves – transforming it from legend to reality. More accurately, *a city* has been discovered submerged there, and it *may* be the ancient city of Dwarka, though this is debatable.

In the central regions of India is found yet another clear sign of astronomer masons. Within Vidarbha lies the region of Junapani. There are approximately 90 megalithic sights in this region, the largest of which, Khairwada, contains over 1400 stone circles, cairns and habitation deposits. A team of researchers from various institutions wrote a report on many of these curious megalithic finds. The team included Mayank N. Vahia, Srikumar M. Menon, Riza Abbas and Nisha Yadav.

They found that many of these sites were purely residential, while others were sepulchral (tombs) but that many also had astronomical functions, as megalithic circles often do. In their report they stated, “The megaliths in central India also have carefully laid out stones with cup marks of typical size of a few centimetres. These are placed at specific locations along the stone circles. The patterns of these cup



marks and their orientation suggest that they were probably designed to mark out specific locations in the sky that corresponded to rising and setting time of specific stars associated with important changes in seasons and especially with the arrival of monsoon.”

Another connection to the precessional cycle is found at Kedereshwar Cave near to the Harishchandragad Temple, in Ahmednagar, Maharashtra. The temple itself reflects again, a pyramid, and one reminiscent of vimana.



*Illustration 20: Harishchandragad Temple, Wikimedia*

At the caves of Kedarshwar, is found a secret inner sanctum, filled with freezing water. This chamber is a monolithic structure, meaning again, carved only from the single stone of bedrock. There are four pillars carved directly from the earth itself, implying that the entire chamber was excavated out and only these few pillars left to stand in the center. In the midst of them is a Shiva Linga. This device takes has a bowl like bottom with a rounded conical center extending upwards. They are prayers to Shiva, and are often seen built directly into creeks and rivers, with the belief that the waters running over and through the bowl are constantly

charging an ongoing prayer. It is not so different from the Tibetan Prayer Wheels, which, when spun, will continuously radiate the prayers written upon it, until it ceases spinning.

In an article titled, *Mystery of Kedareshwar cave temple, marking Kalyug's end*, Kinjal Dixit writes:

“In the cave’s centre is a Shiva Linga that is about five feet tall. To get to the Shiva Linga, one has to wade or swim through waist-deep and truly ice-cold water. Locals say that this cave is mostly inaccessible in the monsoon because of a huge stream that flows across the way. Another interesting point is that water seeps into this temple every day through the four walls.”



*Illustration 21: Inner sanctum of the Kedareshwar caves, showing the Shiva Lingam surrounded by four pillars, only one of which is still in tact. The waters they emerge from are icy-cold and waist deep. Wikimedia*

Once again, we find that the deepest mysteries of this world are hidden away, in the most remote locations, and behind challenges and trials that aim to try the spirit of adventure within one's soul. The imagery of this sacred shrine is simply beautiful, and all these trials are ways of testing the spirit of those who would pursue such knowledge, and the places of such energy. Though, I have not yet mentioned the

most incredible aspect of Kedareshwar.

Of the four pillars, *only one* remains standing. It is said that the previous four had given way, *each, respectively, at the end of the previous yugas*. The fourth is prophesied to fall when the Kali Yuga we have just endured on this planet, is officially over, and we rise again ascending towards the Satya Yuga – Age of Wisdom, Age of Truth – the Golden Age. We can expect this fourth pillar to drop, *literally any day now*, as we move into Aquarius!



Illustration 22: The Floating Pillar, from 'Hanging Pillar of Lepakshi', Chaitanya Varma

We note the perfectly square smooth walls of the chamber, as well as a door with an inset edge, similar to so many other sites around the world. It brings to mind famous 'floating pillar' at Lepakshi Temple. This monolithic pillar is actually hanging from the ceiling and thin objects like fabric can be freely run under it. If one can pass their scarf or shawl underneath it, it is said to bring good luck, and so the pillar inspires many pilgrims.

The level of skill and intention displayed in India (inclusive of incredible cave sculpting, Angkor-like, intricate construction designs, and classic stone circles) certainly implies that they had inherited the legacy, and actually crosses beyond the bounds of science, into the *magical*. We see incredible stonework as well as knowledge of astronomy in ancient buildings, and in this particular case, within more modern structures as well.

We find a culture in India whose focus is fixed upon spiritual pursuits, advanced physics and knowledge of higher worlds. It was the home of Srinivasa Ramanujan, one of the most gifted polymaths in all of all history. To study the temples of the Jains, is to study the absolute roots of knowledge through sacred geometry; a language of it's own.

So many of these temples await their chance to be decrypted, and when they are, we will understand this sacred language more clearly than ever before. We will see how much knowledge has truly been resting right in front of our eyes throughout our entire history.

The entire mentality of the Indian and Himalayan region allows for a 'wider perspective of reality' than we in the West tend to tolerate. This is why what is considered miraculous to Westerners often manifests as commonplace in the East. This is the origin of the word, *disoriented* – to be turned away from the East; a perfect description of the West in general. *This planet is a brain. The West is the LEFT BRAIN, while the East is the RIGHT. Balance in all things!*

Indeed, the Crown Chakra of Earth itself, is considered to be Mount Kailash in the Himalaya, one of the holiest sites on the planet, balancing the Root Chakra (the Earthly and material based chakra), at Mount Shasta in California. Mount Kailash is itself the world's largest Shiva Linga. The *stones*, the *stars* and the *soul* – the traditions of India, Nepal and Tibet embody all three, at their roots. This was a land of the Secret Doctrine, without question.



*Illustration 23: Mount Kailash, Tibe., photographer unknown*

# **The Cradle of Civilization**