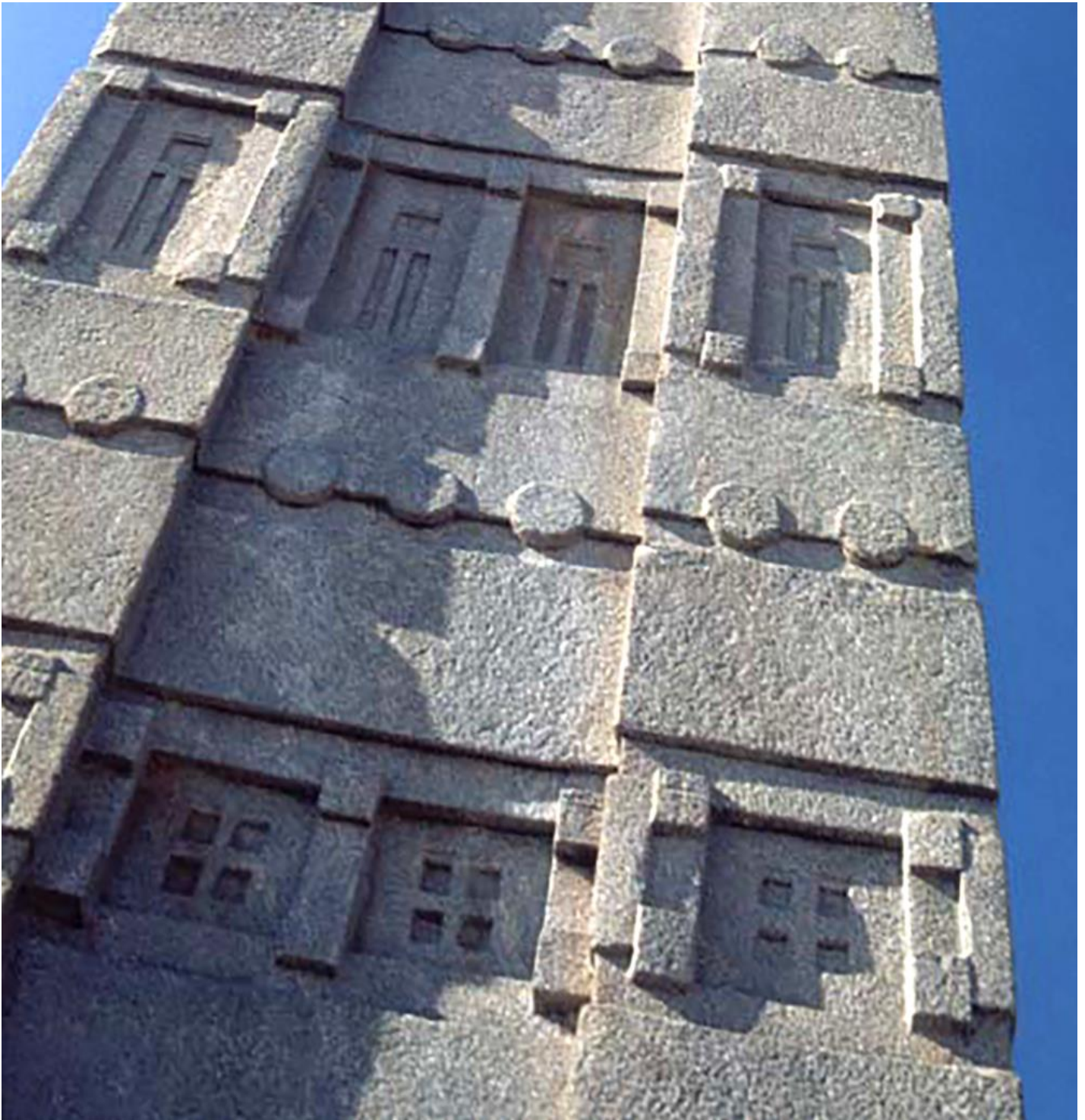




6

The Axum Obelisks

The Axum Obelisks



The largest freestanding megalith in the world is called the 'Obelisk of Axum', located at Axum in present-day Ethiopia, with a height of 79' (24 m) and a weight of 160 tons (above, opposite). A further 10' (3 m) of its height remains buried below ground, bringing the megalith's total length to 89' (27 m).

The front and sides of the obelisk are covered in a series of repeating geometric patterns carved in high relief that give the false impression of a ground-level doorway –complete with a false door knocker– surmounted by 10 tiers of window-like portals that resemble those of a modern multi-story building.

The question as to how the Axum obelisks were made, –*and by whom*–, has remained an enigma for centuries, and finds full elucidation here. A long held false consensus posits that the Axum obelisks were carved from natural, quarried granite and erected in the 4th Century AD by the Axumite Kings. This dismissive hypothesis is soundly refuted by the same crucial analyses applied by this author in the identification of Atlantean stonework worldwide. Advances in geopolymer chemistry and paleo-linguistics offer resolution of the origin of the Axum obelisks, the largest megalithic standing stones in the world.

Clear geometric symbols are presented by the design of large altars that originally sat at the base of the obelisks. In the Paleo-Sanskrit language, the square signifies ‘Indra’ –the planet Jupiter, while the circle signifies the numeral ‘1’, together reading: **Indra ra ••••**, meaning “Jupiter granting: the One, the One, the One...” (below). This votive ligature of a circle within a square was also cast in Atlantean firestone at the temples of Puma Punku¹ and Samaipata² in Bolivia; the Baltic Sea Monument³ and Poseida City.⁴



Four larger circular depressions on the altar are ‘false pots’ with engraved handles that form ‘adhi’ glyphs on either side of the depressions, reading: **adhi • adhi** , meaning “Delivering, the One delivering” (above).

This ancient numerical reference to “the One” signifies the Divine Creator, recognized by the Atlantean Sons of the Law of One as granting bioelectrical impulses for enhancing the health, consciousness and vitality of all living beings, in accord with the channeled statements of trance medium Edgar Cayce who tapped into the Akashic Field to answer spiritual and health inquiries (M. Blumenthal Reading 900-429):

None is convinced in that science or religious convictions are one. The first lesson for six months should be One - One - One - One; Oneness of God, oneness of man's relation, oneness of force, oneness of time, oneness of purpose, Oneness in every effort - Oneness - Oneness!



The psychoacoustic symbolism of the 'false door' is presented at the very place where high-intensity infrasound resonance is focused by the immense granite obelisk, beckoning visitors to prostrate themselves barefoot before the altar at the base of the obelisk to receive bioelectrical cleansing from a localized electromagnetic field transduced by the quartz tower from the pyramids' roaring.

This elevated spiritual function was restated by various rows of dots, squares and vertical lines inscribed above the false door at the base of each of the largest obelisks, reading: ●●●●● Indra raua raua raua , meaning "The One, the One...: Jupiter roaring, roaring..." (above). This concept was expressed in Paleo-Sanskrit texts as *roaring lions* painted on geopolymer walls at Lascaux and Chauvet Caves, France.



Tomb of the False Door
Axum, Ethiopia

The Tomb of the False Door at Axum presents the same sacred symbolism (above), with stair-stepped design elements above the door resembling those of the Atlantean city of Petra, in present-day Jordan.

Various examples of the same 'false door' symbolism can be seen in the design of many other sacred Atlantean constructions throughout the world. A striking example of a false door symbol, known as the Amaru Muru Portal in Peru, is composed of giant Paleo-Sanskrit hieroglyphs carved into a natural red sandstone outcropping, presenting a simple votive phrase reading: **Indra ai**, meaning "Jupiter, aye."⁵

Another spectacular Atlantean false door façade produced by the Ohum culture of the Andes is seen at Ñaupa Temple, in the Peruvian highlands (opposite). This ancient sacred altar was not produced by "laser-cutting of solid bedrock" as claimed by fanatical 'researchers',⁶ rather it is composed of magnetic geopolymer basalt cast by the advanced Ohum ancestral culture during the Atlantean Era of high civilization. The same high-precision geometric relief carving seen at Axum, Ethiopia is apparent at Ñaupa Temple, Peru.

Ñaupá Temple of Jupiter
Sacred Valley, Peru



Indra ra

Jupiter granting



Indra ra

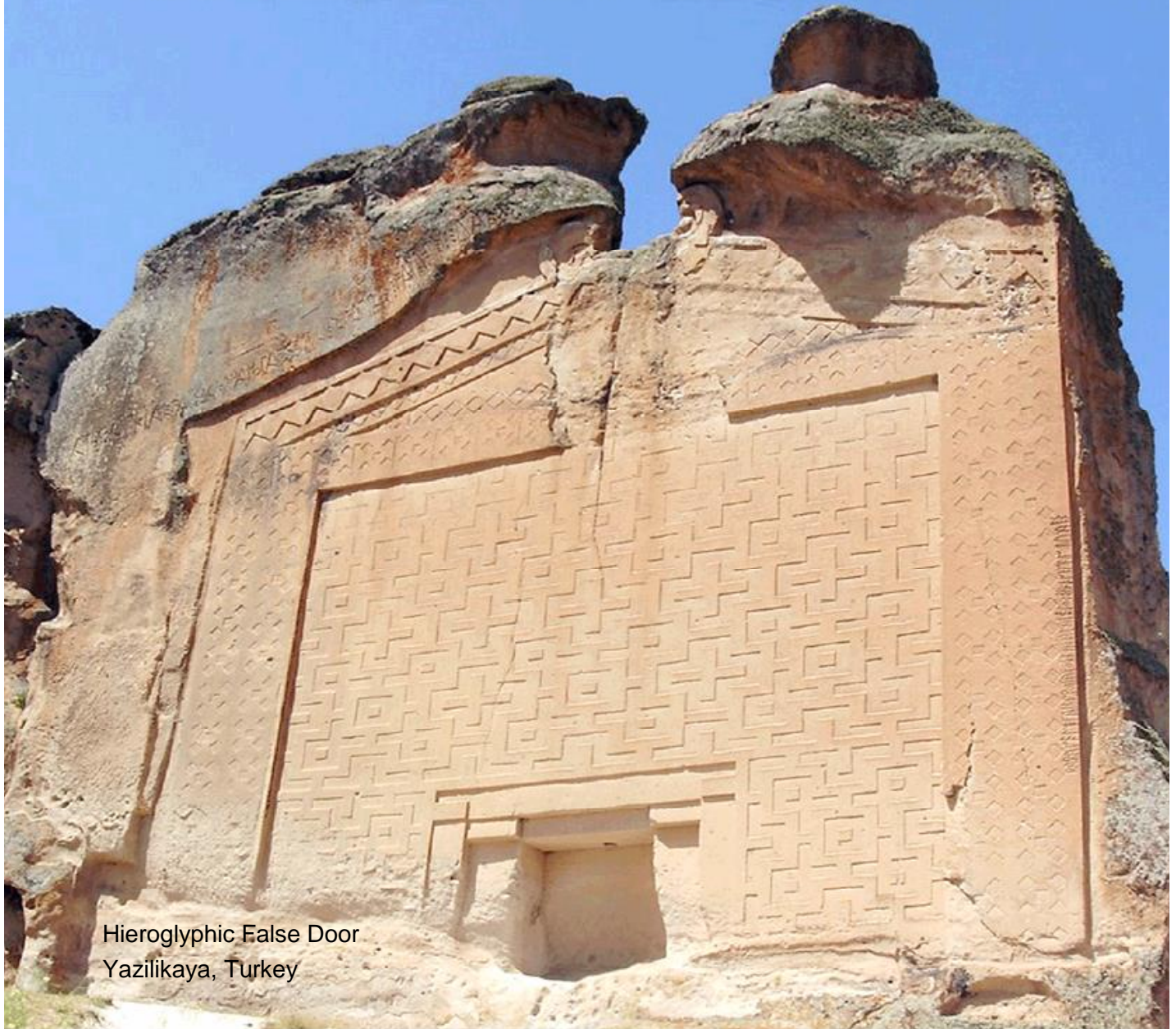
Jupiter granting



□ ^ ▭ □ () □ + ⊥ || - □

Indra kar pa Indra mi - is Indra si aⁱ ra - as Indra

Jupiter works protecting, Jupiter..., synchrony (of) Jupiter: yours, aye, for granting, Jupiter.



Hieroglyphic False Door
Yazilikaya, Turkey

The ancient false door façade at Yazilikaya, Turkey is another stunning, yet misattributed Atlantean masterwork.⁷ The strictly repeating geometric relief façade at the Yazilikaya site is amazingly similar to the repeating geometric relief façades at Axum, showing the same square glyph signifying the planet Jupiter.

The interlocking series of Paleo-Sanskrit hieroglyphs provides a distinctly Atlantean votive phrase that reads: **Indra kar pa Indra mi-is Indra si ai ra-as Indra** , meaning “Jupiter: works protecting, Jupiter... , synchrony (of) Jupiter: Yours, aye, for granting, Jupiter“ (above).

Each of these magnificent obelisks at Axum served as immense energy towers offering storage and transmission of electricity and wireless communication via a global network of infrasound standing waves focused by the axis-symmetric structure of the Orion Pyramids of present-day Giza, Egypt. This worldwide psychoacoustic resonance system exactly corresponds to that described in 1899 by Nikola Tesla.⁸

Along with their precisely aligned geositions, orientations and axis-symmetric designs, piezoelectric properties of the synthetic limestone of the Orion Pyramids and the synthetic granite of the Axum obelisks enabled the effective transduction and amplification of roaring infrasound resonance from Jupiter, providing electricity for all variety of necessities and conveniences utilized by the Atlanteans during that bygone Era.

The metallic apex plates mounted atop each of the largest obelisks at Axum would have served as resonators that rang with a deep, perpetual humming sound when the Orion Pyramid Complex was operating at full capacity throughout the Atlantean Era of high civilization, prior to the catastrophic cometary impacts of 13,000bp that finally submerged the fragmented remains of the continent of Atlantis.



Direct statements given in repeating tiers of geometric relief work on the obelisks themselves provides a clear explanation of the resonant function of these great towers in refocusing and amplifying the infrasound resonance of our entire planet. *Human lifespans were extended to as much as 250 years during this period, when the heartbeats of all initiates at every temple worldwide were synchronized as one.*

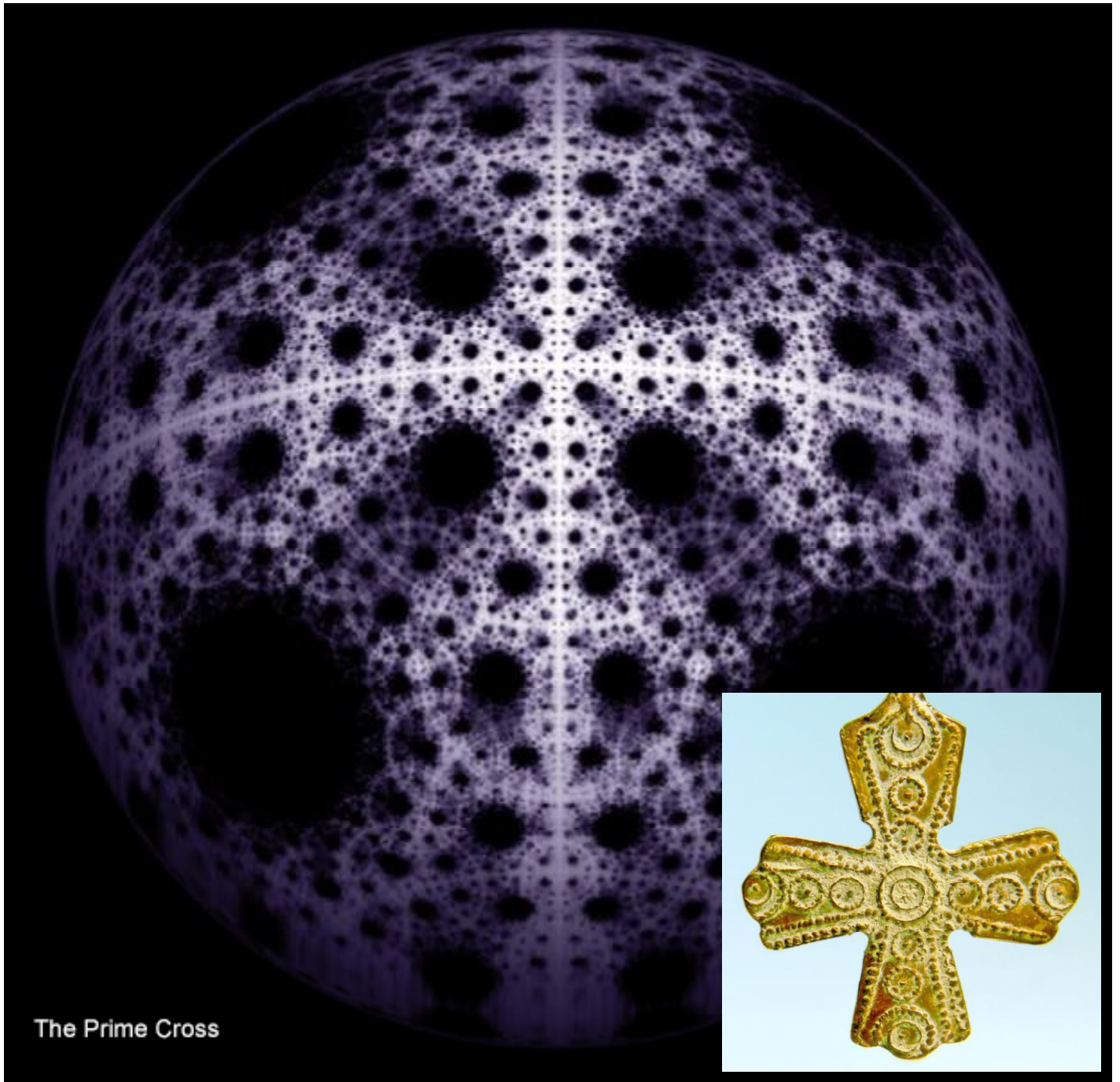
The head of a medium-sized obelisk displaying the same set of Paleo-Sanskrit hieroglyphic designs as seen on the largest examples at Axum lies with several other fragments in a shallow pit where they were excavated decades ago. Another alternate variation of the votive texts is given just below the apex configuration as a horizontal row of squares reading: **Indra-as Indra-as Indra-as** , meaning “For Jupiter, for Jupiter, for Jupiter...” (above).



The highest tier of Paleo-Sanskrit votive text on one of the largest obelisks at Axum displays a slight variation in the ligature composition not seen in any of the lower tiers. Instead of showing two parallel lines forming the 'ra' glyph, which signifies "granting", this ligature group presents three parallel lines to signify 'raua', meaning "roaring". When combined with the pair of square glyphs above, the whole ligature group reads: **Indra ra raua** , meaning "Jupiter granting roaring" (above).

The heads of the largest obelisks at Axum are formed by 3 conjoined arcs, signifying 'adhi raua', meaning "delivering roaring" (above). A series of holes arranged in a cross is visible on the head (above, opposite), suggesting the obelisks' original design included a head element that has been removed from every one. Residual iron corrosion around the holes suggests they were mounting slots for a metallic plate bearing an emblem of some kind, most likely coated in gold to reflect solar rays from the apex.

The arrangement of mounting holes, in addition to the bold outline framing the missing metal plates provide decisive evidence for the symbol once presented by the obelisks' original design: *the Prime Cross*. Known among later cultural contexts as the 'Rose Cross', 'Coptic Cross', 'Philae Cross' or traditional Sanskrit mandala of consciousness representing the quadratic standing wave function [$z_{n+1} = z_n^2$] (opposite).



The Prime Cross

The Prime Cross mandala is a spherical rendering of Dr. A. Jadczyk's Octagonal Quantum Iterated Function⁹ (above, with a gold Byzantine cross pendant inset) that has been applied by this author for the past decade to investigate the nonlinear standing wave patterns comprising the global refraction pattern of planetary infrasound resonance stimulated by the Orion Pyramid Complex.

During the Christian Era, the Roman and later Byzantine Empire utilized a reiteration of the same Coptic or Philae Cross, based on the more ancient Atlantean Prime Cross mandala symbol, in the sacred design of their goldwork. This same essential spiritual symbol is seen worldwide, in such varied expressions across multitudes of cultures distributed on every continent and among every racial group.

The advanced Atlantean origin of this quantum mandala symbol speaks directly to their great awareness and supreme technological development, having passed through various phases of progression and regression that are carefully explained in the complex trance statements of medium Edgar Cayce.



The Great Stele
Axum, Ethiopia

The record-holder for tallest freestanding megalithic stone in the world sits in several fragments in Axum. Laying right next to the upright 'Obelisk of Axum' are the fallen remains of an even greater masterpiece of ancient engineering (above) that once stood at a staggering height of 108' (33 m), far exceeding the height of the neighboring obelisks that still stand to this day. *Even in its collapsed state, it is a marvel to behold.*

Known as 'The Great Stele', the fragmented remains of this colossal obelisk are well preserved and present a very similar pattern of raised geometric features seen in the intricate design of the other large obelisks at Axum. In every case, subtle variations in the geometric design of each element of the façade-work correspond to slight variations in the linguistic terms of votive expressions being given.

The largest obelisks at Axum present a second-level tier with repeating rows of 4 squares inset inside a larger recessed square, giving the illusion of a row of windows along the second storey of a tower. This configuration creates the form of a cross in the negative space between the 4 squares, together forming the Paleo-Sanskrit votive phrase: **Indra Indra si ris** , meaning "Jupiter, Jupiter: Yours dwindling" (p. 126).

□ || • • • •

Indra ra • • • •

Jupiter granting... the One, the One...



The upper tiers of the large obelisks also present highly distinctive and strictly repeating geometric relief carvings that display a clear series of Paleo-Sanskrit hieroglyphs that combine to form a ligature expressing ancient votive mantras. Taken together, these hieroglyphs merge to form a sacred phrase that reiterates: **Indra ra •••••** , meaning “Jupiter granting... the One, the One, the One...” (above).

What is the essential concept being conveyed so repetitiously by the ancient Atlantean builders of the megaliths at Axum? Like so many other Paleo-Sanskrit votive statements, these phrases extol the psychoacoustic and bioelectrical endowment of infrasound resonance received from the planet Jupiter that enhances the vitality and longevity of human beings on Earth.

The multitude of sacred hieroglyphic texts adorning the façades of the obelisks at Axum provide direct statements for the builders themselves concerning the deep set of advanced physics principles behind the psychoacoustic functions of the monumental standing stones. Beyond these most accessible forms of evidence confirming the Paleolithic origin of these megaliths, much more subtle clues abound at the site.



The exposed root section of a much smaller obelisk that has been toppled and now lays on its side reveals the telltale signs of sophisticated Atlantean geopolymer obelisk manufacturing processes that must have been used in its creation. The same highly geometric façade-work displaying a condensed, low-relief version of the same essential votive phrase “Jupiter granting, the One, the One, the One...” echoing Paleo-Sanskrit votive texts displayed in high relief on the largest of the Axum obelisks.

Close observation of fine surface details and subtle irregularities of the geometrical façade-work of every single one of the obelisks at Axum confirms their complex forms were painstakingly carved by hand chiseling using metal and wood tools. However, surface characteristics of the unworked root section (forming the buried base of the obelisk) *prove that the obelisk was not carved from quarried natural granite.*

Rougher root sections of the obelisk present a fine iron-rich kaolin cement coating that remains largely intact on all exposed raw surfaces (above), offering unmistakable evidence for the Atlantean geopolymer origin of the obelisks. *The entire megalithic block was cast in an immense ditch-mold that was lined with layers of kaolin clay and kaolin cement before being filled with a slurry of well-ground granite gravel mixed with specific ratios of water, rice husk ash (micro-silica) and sea shell ash (lye).*

This highly sophisticated form of reconstituted geopolymer granite can be easily distinguished from all naturally occurring granites by microscopy and spectroscopy, which typically reveal the presence of fine metallic particles embedded in the siliceous matrix which bind the granite gravel particles together with much greater hardness than in all geologically-formed granite specimens. Geopolymer granite blocks of this same synthetic type have been found blocking passages below the Great Pyramid of Giza, Egypt, while the gigantic blocks lining its magnificent inner chambers were cast in geopolymer red granite reconstituted from natural red granite gravel obtained from the Aswan quarry and easily moved in sacks.



Indra ra upama

Jupiter granting the highest

So, why would Atlantean obelisk builders go to so much trouble to cast rough obelisk forms before hand-chiseling them down to the desired format, repeating geometric façade-work in high relief?

The answer to this question is clarified by a review of present-day casting methods. During large-scale casting projects of this type undertaken today, the detailed inner surfaces of the mold would have first been painted with a few layers of a smooth cement mixture, which is known as the ‘glue coat’, which ensures that all crevasses of the mold are entirely filled to be able to reproduce all of the detailed forms of the mold. Problems often arise in large-scale casting projects when the interface between the finer glue coat and the bulk of the rest of the filling material is disrupted by larger chunks of material that have migrated to the bottom of the mold when the bulk pour is made after painting the initial glue coat.

When this issue arises from a glue coat that is too thin or from inconsistent grinding of components, the surface may crack off during or after demolding. This kind of damage can be seen in many places on the surfaces of Atlantean geopolymer andesite walls at Saqsaywaman megalithic temple and in Cuzco, Peru.

Careful hand carving of the refined geometric façade-work of the largest obelisks at Axum was necessary for ensuring high quality stone surfaces with structural integrity and homogenous texture and coloration. Microscopic analyses of the composition of the massive granite obelisks at Axum will provide further definitive proof of their artificial origin as Atlantean psychoacoustic towers granting vital bioelectrical forces.

Another clear example of Atlantean sacred texts adorning a smaller obelisk that lies toppled not far from the Great Stele. The apex of the small obelisk presents a geometric Paleo-Sanskrit ligature composed of a double square with a triangle above, altogether forming another basic Atlantean votive phrase reading: **Indra ra upama** , meaning “Jupiter granting the highest” (above).



□ + ||| ~ -

Indra si r^au^a adhi - as

Jupiter: Yours roaring for delivering

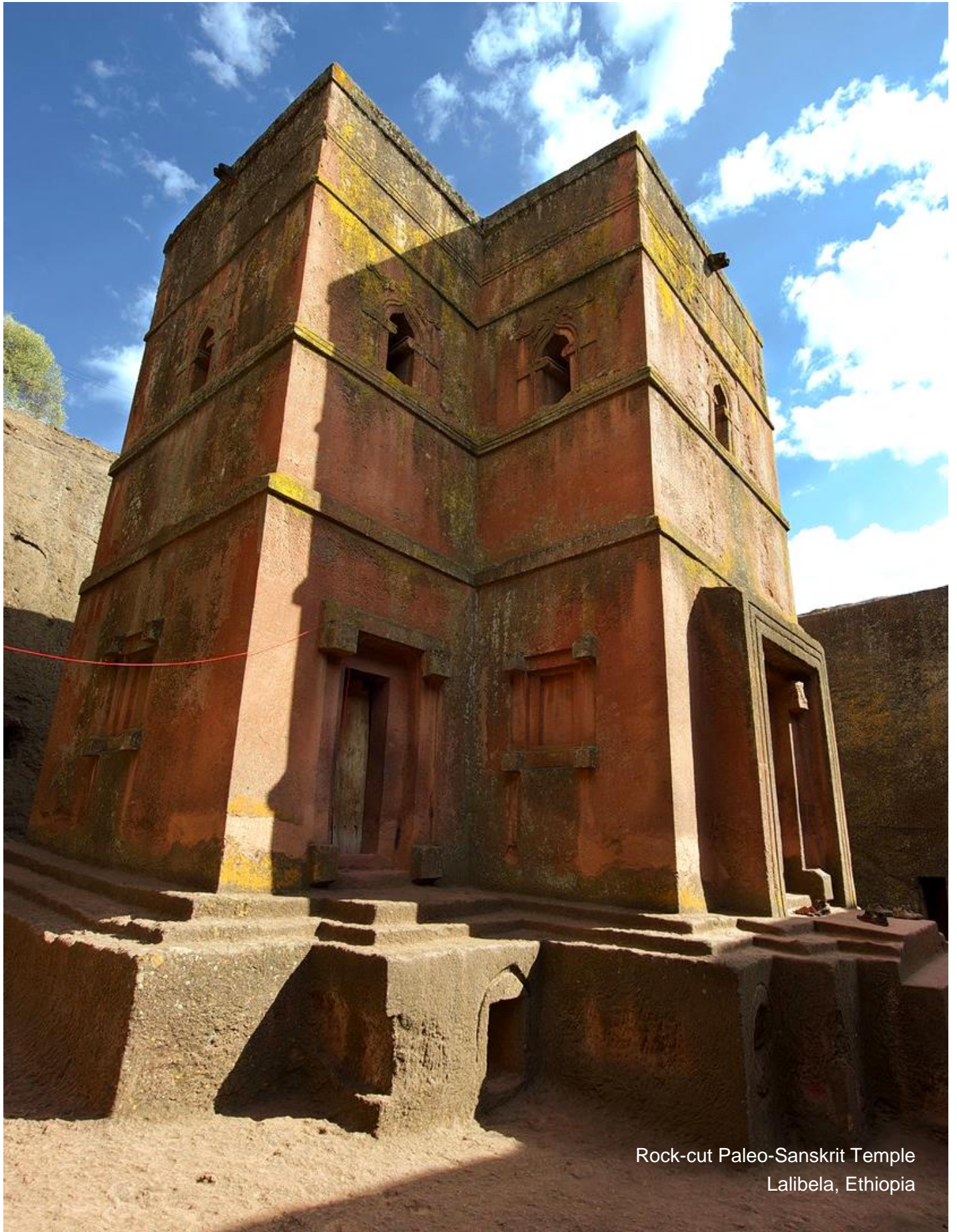
Rock-cut Paleo-Sanskrit Temple
Lalibela, Ethiopia



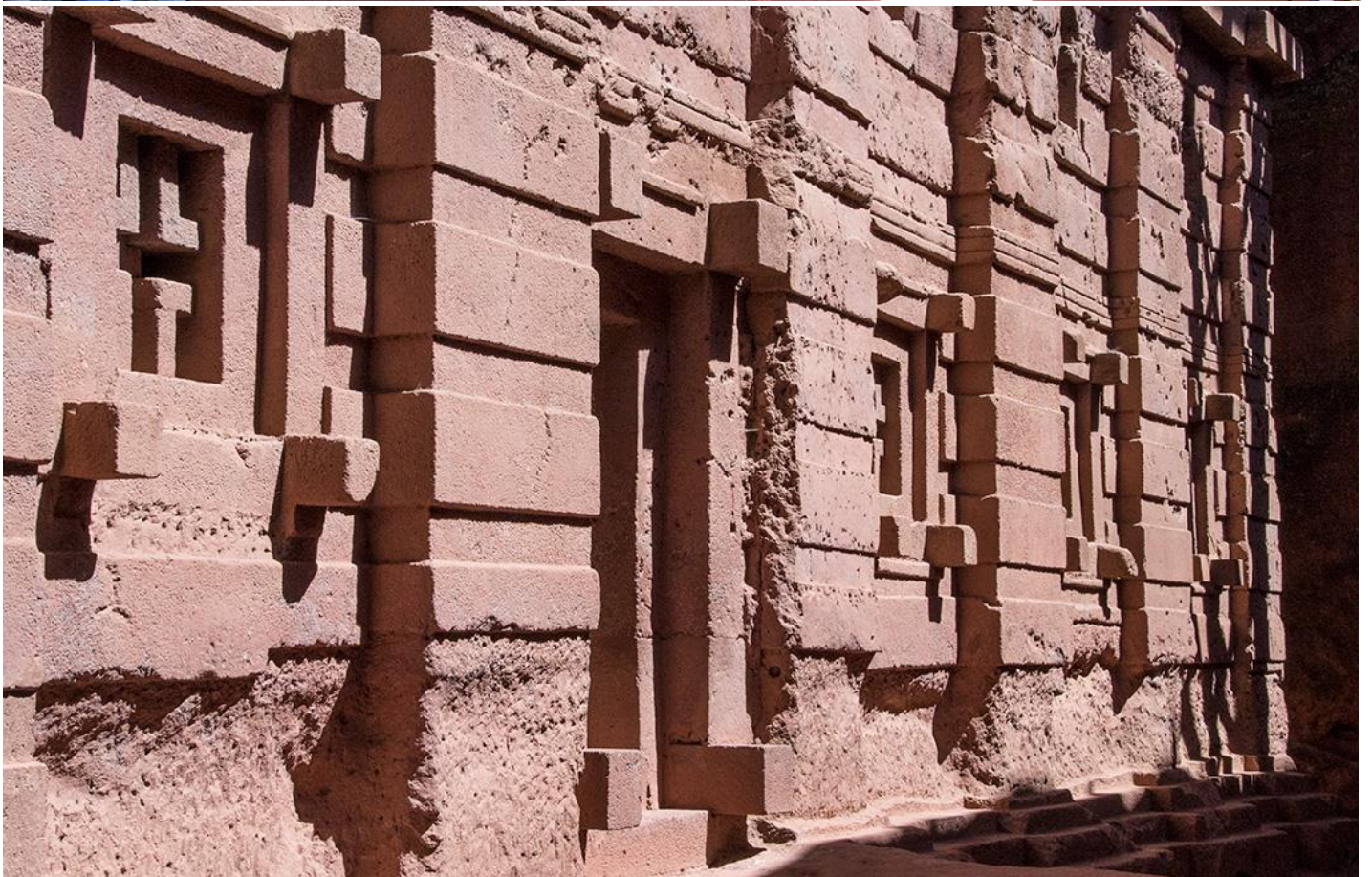
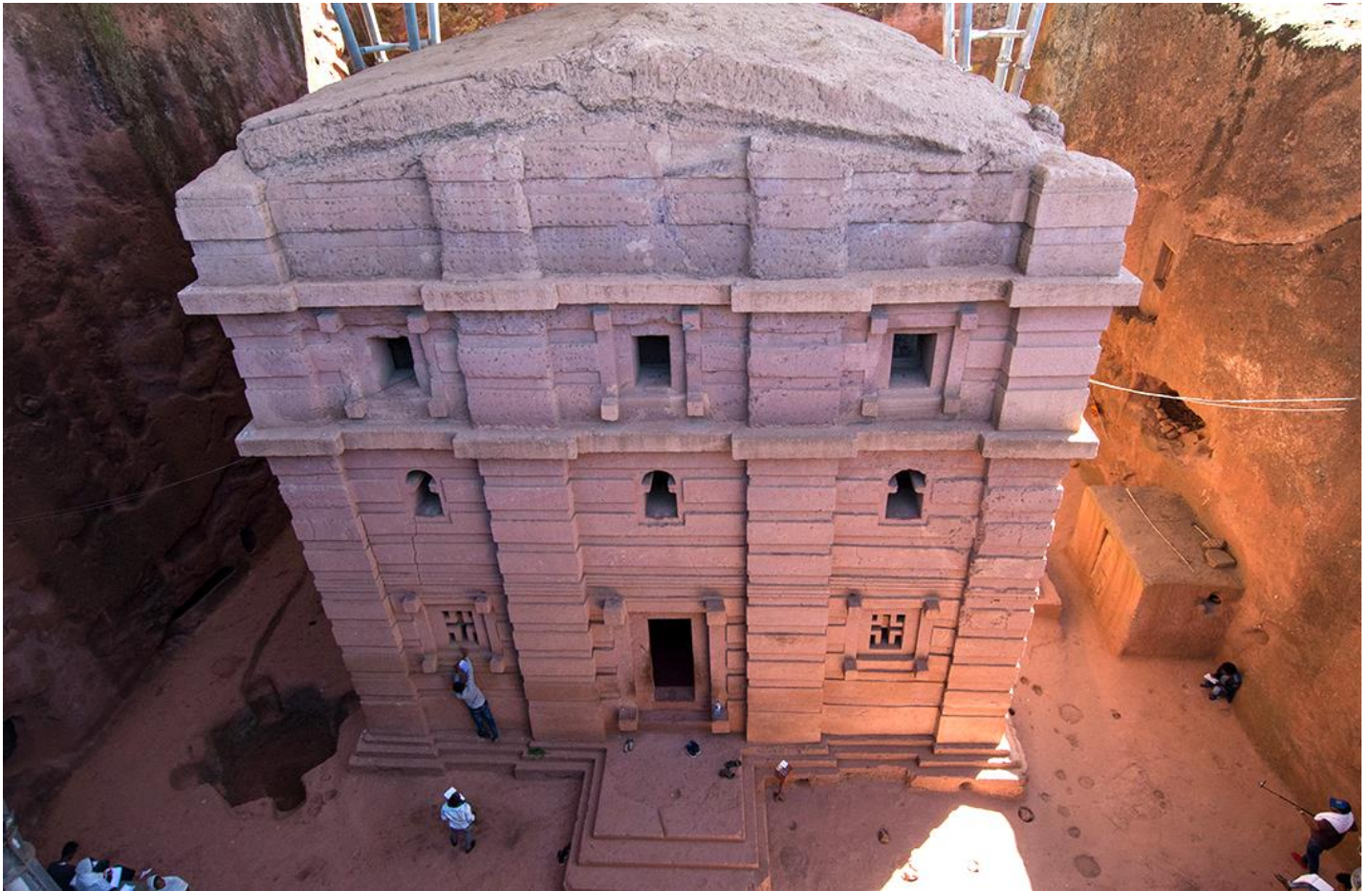
Many other rock-cut temples erroneously attributed to the Axumite Kingdom display the same skillful workmanship that is not the work of a recent culture, but were manufactured through sophisticated means by the Atlantean civilization that preceded the development of all other known cultures.

These many spectacular Atlantean sites include many recessed, rock-cut temples at Lalibela, Ethiopia,¹⁰ the most impressive of which is designed as an immense 'Indra si raua adhi-as' ligature as seen from above, meaning "Jupiter: Yours roaring for delivering" (opposite). Now referenced by modern Christian names, these piezoelectric temples are Atlantean masterworks, likely greater than 20,000 years in age.

All of the stunning rock-hewn temples at Lalibela display Paleo-Sanskrit votive texts throughout the geometric high-relief stonework, with every doorway and window presenting ligatures of different mantras. The great sophistication and abundance of rock-cut temples in that area also strongly indicates the presence of a large network of tunnels systems and large chambers hidden far below ground.



Rock-cut Paleo-Sanskrit Temple
Lalibela, Ethiopia



The sheer excellence of the stone-carving techniques applied at the Axum and Lalibela sites cannot be replicated today, and certainly could not have been accomplished during the Axumite Kingdom 1,700 years ago. The Atlantean high civilization that constructed these obelisks and temples expressed their sacred mantras in every aspect of the design of their buildings, which once resonated a deep infrasonic humming.

The simple and direct votive language must be interpreted literally –that the roaring of the planet Jupiter is strongly heard at this site, and can best benefit the human body barefoot contact with the resonant stone.



Giant guasha healing tools
Geopolymer granite
Axum, Ethiopia

The obelisks themselves would have been moved and elevated into the desired positions by the use of focused infrasound waves for acoustic levitation. These same techniques were still practiced by Buddhist monks at remote Tibetan monasteries until recent times, using large drums and long horns arranged in a semicircle at the appropriate distance from the object to be levitated.¹¹ Large throngs of Atlantean drummers and horn players would have been required for levitating the obelisks into place.

The Atlantean civilization was comprised of the human races we know today, as well as many humanoid species of various sizes that are not well known today, including tiny gnomes, small dwarves, hobbits and giants of different sizes. Extraordinary evidence for the presence of giants at Axum over 13,000 years ago has been preserved in the abundance of synthetic geopolymer stones laying about the area.

Surprising examples of Atlantean tools made and used by giant humanoids are a pair of large, smooth lithophones that have been suspended in a wooden rack to be played by visitors to the site (above). Resonant properties are conferred by an assortment of particulate metals present in the 'firestone' geopolymer granite, which produce deeply ringing tones when struck. *The huge size and smooth forms of these geopolymer stones indicate they were used by giants as guasha bioelectrical healing tools.*

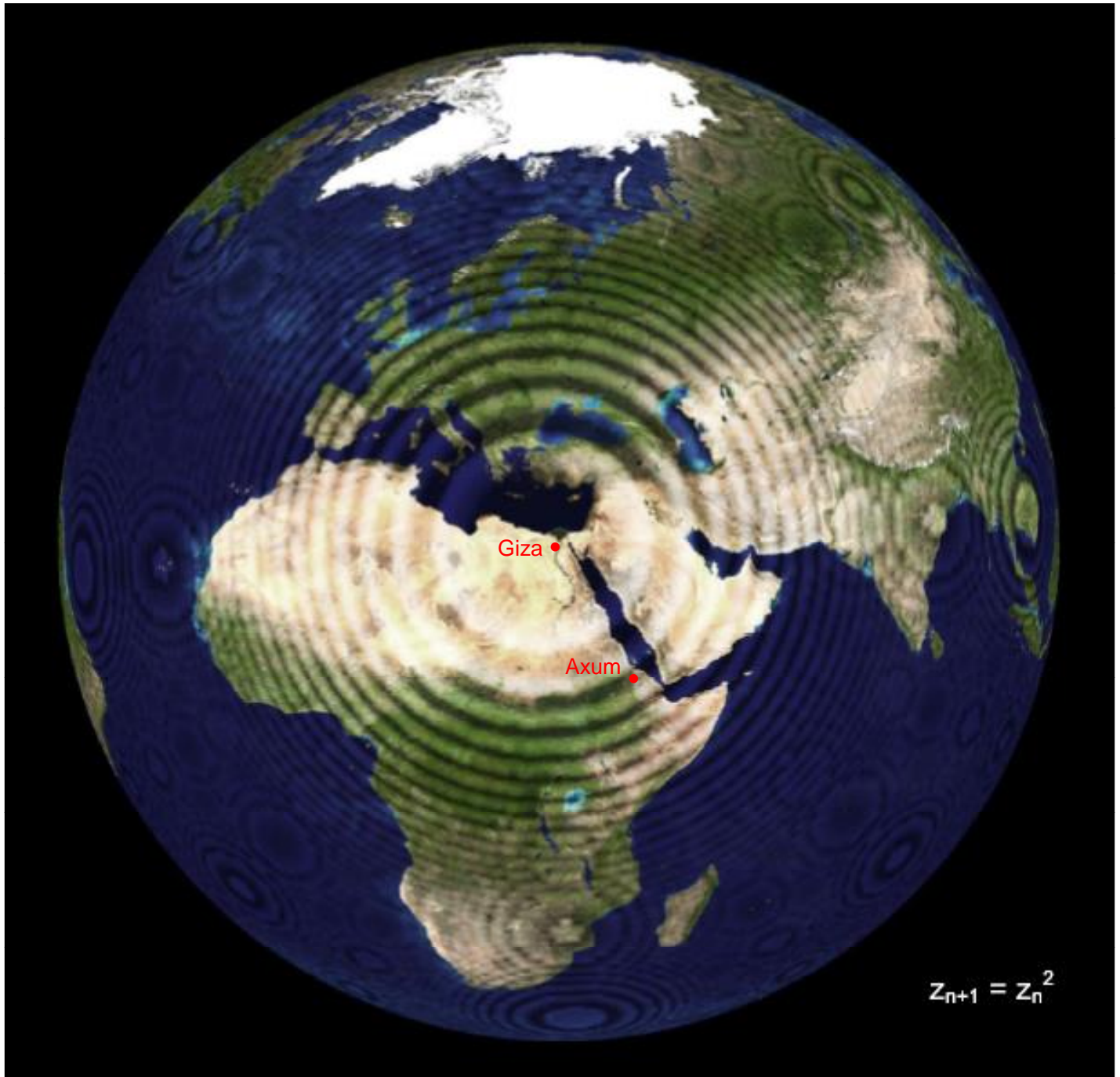
The same significant properties of lithophones presenting acoustic resonance have been recognized by fascinated visitors to sacred Atlantean temple sites throughout the world, including the Padang Pyramid in Java, Indonesia¹²; the Ohum Pyramid Complex at La Maná, Ecuador; and Puma Punku ruins of Bolivia.



Many other significant ancient sacred sites left by the Atlantean high civilization have also been purposefully misattributed to more recent time periods as artifacts of the Axumite Kingdom. Archeological excavations conducted at a site called Kidane Mehret,¹³ situated near Axum, Ethiopia, has yielded many unmistakable examples of Atlantean artifacts bearing Paleo-Sanskrit hieroglyphic texts.

A set of large earthenware potsherds excavated at Kidane Mehret was reassembled by archeologists to reveal the shape of a 76 cm- tall storage jar (above, left). The jar was likely used while partially buried, as suggested by the convex bottom, which cannot stand on its own without support. *Blackening on the body of the jar reveal it was produced using the Vedic method of low-temperature geopolymeric setting (LTGS).*¹⁴

A small geopolymer stone pendant, measuring 16 mm in height, displays the square shape representing the Paleo-Sanskrit 'Indra' glyph repeated in a 4 x 4 gridwork pattern, together signifying an Atlantean votive lamentation seen at many megalithic sites: **Indra ris** , meaning "Jupiter: dwindling" (above, right).



The obelisk field of Axum, Ethiopia (14.1322°N, 38.7197°E) is situated 1,193 miles from the Great Pyramid of Giza, Egypt, comprising 4.79% of Earth's mean circumference of 24,892 miles. This 4.79% distance displays Fibonacci-ordered alignment within resonant bands of the global nonlinear standing wave field, by approximating Fibonacci #359 ($4.754... \times 10^{-74}$) as a percent of Earth's mean girth.

The perpetual infrasonic roaring of the pyramids was loudly heard at the site of Axum, making it an ideal location to manufacture and install giant obelisks using acoustic levitation techniques that required much less energy input at that nodal point in the global network.

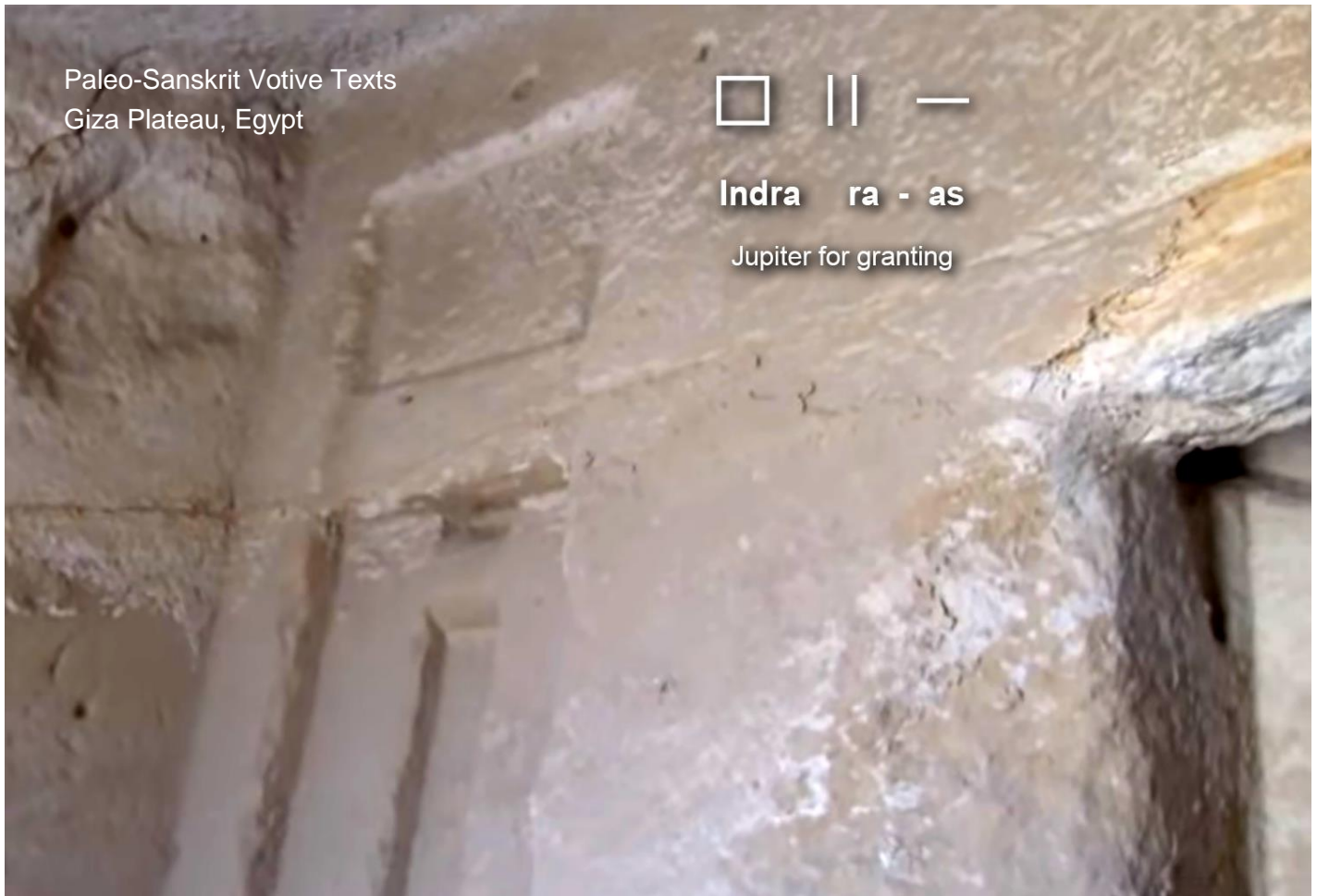
Microscopy and spectroscopy analyses of sample fragments of 'firestone' geopolymer granite comprising the obelisks of Axum will definitively resolve the question of their origin, and eventually provide exact dates for their construction. Until such analyses become publicly available, the paleo-linguistic and geopolymer chemistry evidence presented here provides a synthesis of disciplines that point to the same conclusion.



□ ||| ^ ~ || () ⊙

Indra r^au^a kar adhi ra mi - is nau

Jupiter: roaring works delivering granting..., synchrony (of) spaceships



A great deal of evidence has already been identified in previous research concerning the use of advanced geopolymer chemistry applications throughout the Orion Pyramid Complex located in present-day Giza, Egypt, clearly indicating the Paleolithic origin of the structures as Atlantean temples.

Synthetic limestone blocks comprising the bulk of the exterior surfaces of the pyramids were identified decades ago by geopolymer pioneer Dr. J. Davidovits, while accurate dating of organic material obtained from within these geopolymer limestones has been withheld from the public *as it would provide irrefutable dating of the original construction of the Orion Pyramids at ~73,400bp.*

Previously research by this author has identified the specialized metallic semiconductor composition of magnetic geopolymer basalt pavements comprising the causeway resurfacing between the two largest pyramids. The flood-worn remains of this magnetic basalt platform exactly corresponds to Edgar Cayce's description of Atlantean 'firestone' invented by Ajax of Ode and applied in reconstruction of the Orion Pyramid Complex by King Aaraarart immediately following the Great Flood event of ~30,030bp.

In late 2013, this author identified and translated Paleo-Sanskrit hieroglyphs engraved into the triangular niche above the main entrance to the Great Pyramid were, offering irrefutable linguistic evidence of the Paleolithic origin of the Orion Pyramid Complex. These many verifiable facts remain entirely ignored, for they conclusively prove their construction far preceded the Dynastic Egyptian phase of occupation to which their construction has been falsely attributed by mainstream academia.

However, many other intact examples of Paleo-Sanskrit hieroglyphic texts can also be found throughout the Giza Plateau that reveal their much older Atlantean origin. Perhaps the most visually compelling example of Paleo-Sanskrit votive texts are a pair of vertical geometric reliefs cast in a geopolymer limestone chamber entrance on either side of a weathered portal (above, opposite), as presented by Yousef Awyan in 'Exploring Tunnels Under the Giza Plateau – Part 2' (@ 2:44).¹⁵



These two identical Paleo-Sanskrit lintel texts display the same glyph set composed of a square above a pair of parallel lines that closely echoes the basic votive phrase repeated in the upper tiers of the Axum obelisks, reading: **Indra ra-as** , meaning “Jupiter for granting” (above).

This simple Paleo-Sanskrit votive phrase has also been translated years ago by this author among the hieroglyphic base inscriptions on the standing stones of Gobekli Tepe, in present-day Turkey,¹⁶ which themselves are formed as ‘**Indra-as**’ ligatures, meaning “For Jupiter”.

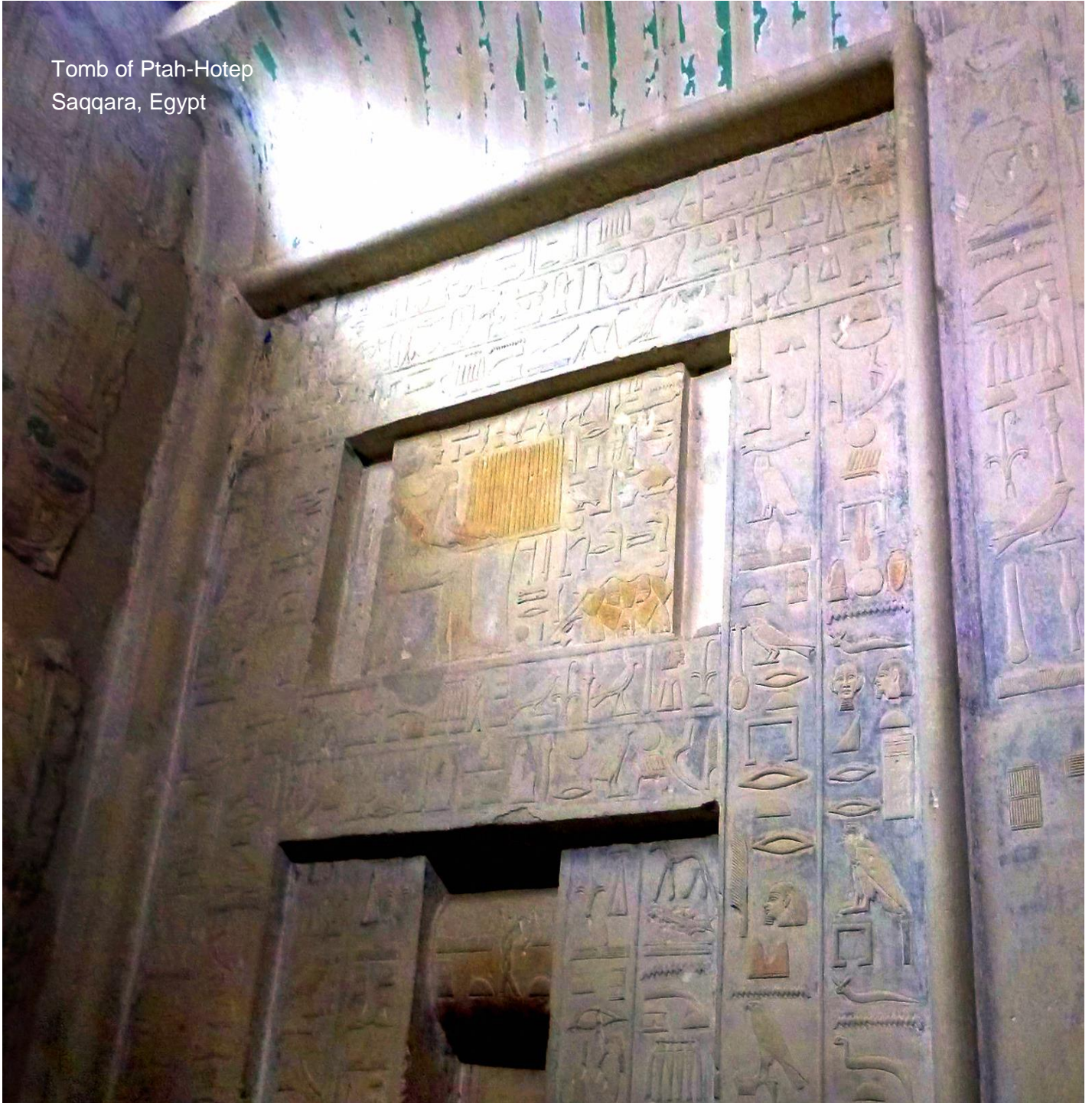
The multitude of so-called megalithic ‘H-blocks’ at the impressive ruins of Puma Punku, Bolivia are actually ‘**ra-as**’ blocks, meaning “for granting”, that present the same hieroglyph pair seen on the Giza Plateau in Egypt and at Axum, in Ethiopia. In fact, the entire design aesthetic and highly geometric format of the megaliths at Puma Punku and Axum are identical, including identical votive phrases seen at both sites.

To find these same distinctively Atlantean design elements in geopolymer products at aligned geositions including the Orion Pyramid Complex at Giza is absolutely remarkable, and certainly merits further investigation. Why is it that these facts remain obfuscated so many years after their discovery?

The truth of the matter is that if the general population of each country in this world actually knew what their own government is actively concealing from them –*the existence of immense, majestic and abandoned Atlantean cities hidden below ground that possess ‘free-energy’ technologies of various kinds that still function to this day*– the weakening grip of governmental control would eventually be broken.

Regardless of the mass ignorance maintained by the present *status quo*, a rapidly growing awareness of the great spiritual wealth of our Atlantean heritage is nonetheless pervading the collective consciousness of humanity through the reintegration of sophisticated ancient knowledge of psychoacoustic resonance.

Tomb of Ptah-Hotep
Saqqara, Egypt



Paleo-linguistic evidence offered here illuminates the worldwide foundation of extremely high scientific knowledge possessed by the Atlantean civilization that was utilized and adopted by the Egyptian descendant culture, which recreated the 'Indra ra-as' votive ligature in grand format in the design of the Tomb of Ptah-Hotep at Saqqara, Egypt (above).¹⁷ While detailed Egyptian hieroglyphs were carved in low relief in vertical rows, a more ancient Paleo-Sanskrit ligature forms the bold, geometric frieze in high relief.

The astounding depth of our collective Paleo-Sanskrit world heritage is becoming visible to the great masses of humanity at the present time; to those who travel to sacred sites near and far from home and innately recognize the call of their magnificence. Prime Cross mandala symbols such as those that adorn Atlantean obelisks at Axum and temple niches in Egypt (p. 146) will be understood in their proper Vedic context by future generations, inheritors of these Atlantean masterworks of the Sons of the Law of One.

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