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Levitation Sledlines
of Lanka & Yuk

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The existence of sunken land-bridges which became submerged by sea level rise ~7,000 years ago has been widely recognized by mainstream archeologists and anthropologists, with particular attention given to the Bering land-bridge that connected the landmasses of Asia and North America. Similar conclusions have been made in the case of the sunken land-bridge that once linked the Indian subcontinent with the neighboring island of Sri Lanka, known today as 'Ram Setu' meaning *Rama's Bridge* (below, opposite).



Marine archeology investigations of the 24-mile-long sunken bridge structure have not been able to identify the artificial composition of limestone slabs due to significant erosion from weathering by wind and waves over thousands of years prior to becoming subsumed by the ocean. A man-made origin for the land-bridge is also supported by specific details regarding its construction that were preserved in ancient Indian texts.

Special information pertaining to the original temple builders of ancient India, formerly known as the lands of Saneid, was recorded in the Ramayana sacred Hindu text. This ~9,400-year-old epic narrative describes the building of Rama's Bridge in mystical terms to account for its magnificent scale and great antiquity:

In Valmiki's Ramayana (specifically within the Yuddha Kanda, or Book of War), the building of the Ram Setu (also known as Nala Setu or Setubandhanam) is described as a highly systematic engineering marvel. It was built so that Lord Rama and the Vanara army could cross the ocean to reach Lanka and rescue his wife, Sita...

Upon reaching the southern coast of India, the massive army found its path blocked by the vast ocean. Lord Rama performed a strict penance for three days, praying to Samudra (the ocean deity) for safe passage. When the ocean did not respond, Rama picked up his bow and threatened to release a devastating war weapon (the Brahmastra) to dry up the waters completely. Terrified, Samudra appeared in person and offered a solution: he could not part the sea permanently due to the laws of nature, but he would support a bridge built over his waters.

Samudra directed Rama to Nala, a prominent vanara soldier. Nala was the son of Vishwakarma, the celestial architect of the gods. Having inherited his father's profound engineering acumen, Nala stepped forward to take full responsibility for designing and overseeing the construction of the causeway.

Contrary to the popular depiction of simply throwing loose stones into the water, the original text paints a picture of a meticulously calculated construction project. Under Nala's instruction, millions of strong vanaras uprooted entire mountain ridges, bringing giant boulders, massive rocks, and logs of wood.

They gathered diverse flora –including Sala, Ashwakarna, bamboo, palm, and coconut trees– to lay a fibrous base layer along the ocean floor. The text notes that the vanaras used measuring poles and long cords to ensure the bridge was kept perfectly straight and structurally sound as it extended toward Lanka. (Wiki)



While the ancient literary account accurately identifies the artificial origin of the land-bridge, its attribution to the ~9,400bp Rama Empire is incorrect –as are the suppositions regarding the building methods used. A more ancient civilization was responsible for construction of the land bridge as a *levitation superhighway*.

Also called Adam's Bridge or the Lanka land-bridge, this ancient structure shows the same characteristics as nearby atoll 'formations' of the Maldives in the Indian Ocean, having been built using an identical geopolymer dolomite limestone casting technique during the same period of industrial-scale construction activity. The elevation of the submerged land bridge also exactly matches those of the tops of the oceanic atolls, having been purposefully designed for use for several thousand years before eventual submersion.

While the man-made origin of the extensive land-bridge has been acknowledged by many geologists and archeologists, a majority of academics reject the magical statements of the Ramayana as folklore and continue to debate and perpetually deny the site's artificial origin. This contrived reaction is designed to obfuscate the significance of the site, falsely designating it as a natural geological feature.

The gargantuan scale of the construction makes it difficult to recognize or acknowledge as an architectural project, which was accomplished during the elevated Atlantean Era of psychoacoustic civilization. The stupendous capabilities of Atlantean temple architects and engineers are only now being recognized by this author, for their adherence to a very specific use case involving arrangements of levitation trackways.



Rama's Bridge
Saneid, Lanka - >13,000 bp

The extreme advancement Atlantean technological applications has not been adequately accounted for. Megalithic blocks of the Lanka land-bridge were not quarried –*they were not floated on water or levitated through the air to be assembled onsite*. In fact, laboratory studies over the last 3 decades have achieved the comprehensive replication of both alkali and acidic geopolymer chemistry techniques that were skillfully employed by the ancient temple-builders of Atlantis, Lemuria, Saneid, Lanka and many other regions.

Atlantean construction techniques were similar to those used today in the casting of concrete and cement structures –yet far exceeded modern construction standards by the application of several innovations that have not been implemented in modern building methods. Atlantean engineers produced and mixed an aqueous geopolymer slurry composed of pulverized stone, water and a chemical binding agent such as sodium hydroxide (NaOH), potassium hydroxide (KOH) or phosphoric acid in the proper proportions.

The casting of monumental temples and interconnecting superhighway systems was accomplished with aerial drones responsible for high-volume deposition of the geopolymer slurry into large, multi-piece molds, forming temporary walls that could be reused many times in the building of multi-tiered temple complexes.



The Paleo-Sanskrit votive place name 'Lanka' is composed of 3 hieroglyphs, reading: **la n ka** , meaning "Beholding (of the) essential following", referencing psychic abilities like *remote viewing* or *beholding at a distance* that become enhanced by ingestion of potent Siddha alchemical formulations including RaS.

The artificial Atlantean origin of limestone forming the Lanka land-bridge is confirmed by the commercial development of titanium sand mining operations off the shores of Mannar Island, Sri Lanka, collected from the erosion of titanium-loaded geopolymer limestone cast by the Atlantean temple-builders of Lanka.



Lanka levitation sledline temple and underwater UFO base at Mannar Island, Sri Lanka (9.0634639°N, 79.8134295°E, above) is located 3,453 miles from the Great Pyramid; comprising 13.872% of Earth's mean circumference ($^{111}/_{800}$). This resonant distance interval reflects the values of Fibonacci #210 (3,450.79... x 10⁻⁴¹) in miles and Fibonacci #433 (13.872... x 10⁻⁹⁰) in percent, ensuring ULF receptivity. Exact placement at 9 North latitude further enhances the transduction of localized EM fields at the site.

The ancient Ramayana literary account of the building of the Saneid-Lanka land-bridge described the construction crews of hairy, dwarf-like ET humanoids that are also described in various accounts from other areas of the world. '*Rama's monkey army*' refers to the small, hairy Vanara ET humanoid species that were known in Alaska as the *Bow-Iss*, according to the 1930s account of Aleut Elder Nis-We-Bask:

Even as he saw them he knew what they were. They were the Bow-Iss, neither man or animal yet with the cunning and vileness of both. Creatures which in olden times, had boldly stolen children and women from the tribes; but they were supposed to have disappeared a long time back...

Nis-We-Bask, though terrified, had time to observe the creatures closely. Each was about the size of a youth, though in shoulder breadth equal to a man, bow-legged and with long unkempt hair of a dirty brown color. Each was clad in loin-cloth and sandals of some smooth, shiny material, and at each belt was a knife and a small box-like affair which appeared to be a weapon of some sort. (Howard RD "Legend of Quinmas Valley", 1946).

Nis-We-Bask's brief description of the Bow-Iss ET humanoids, their hi-tech weaponry and STS predatory activities in Alaska exactly matches depictions of the Vanara ET humanoids seen in ancient artwork across all of Mesoamerica and the Andes region of South America. The many verbal and visual descriptions also closely match the hi-tech, monkey-like appearance and nocturnal ET predators reported in Mumbai, India.



From 2001-2002, hundreds of residents of the low-income areas of the outlying neighborhoods of the city of Mumbai (formerly known as Delhi) reported night-time attacks while sleeping on rooftops during hot weather. Many victims reported being surprised by agile, 4-6'-tall, monkey-like attackers employing visored helmets, metal gloves with claws and other hi-tech gear that allowed them to jump extremely high, levitate into the air and even disappear in an instant.

Despite the initial disbelief of police authorities in the targeted areas, eyewitness accounts continued to provide consistent details of their appearances, technological means and attack styles. The consistent appearance of bloody injuries left by the attackers drew a strong response from police forces in various parts of the city, with over 30,000 officers deployed to monitor affected areas during the night. In total, >350 encounters with the rooftop attackers were reported to Mumbai and nearby police stations in separate instances for months.

Antigravitic systems employed by the attackers apparently consisted of visored headgear, a pair of levitation boots and thick belts with buttons controlled by a handheld remote. The speed with which the assailants made their attack left the victims unable to determine the type of footwear that was worn; in some cases describing them as looking like rollerblades, and in others like spring-loaded footwear.

Those particular descriptions are also highly reminiscent of the 'Spring-heeled Jack' ET incidents and attacks in Victorian England first reported in 1837, which included similar hi-tech devices being stealthily employed by ET attackers with more human-like features. Despite the smaller stature of the hairy Vanara ET humanoids that are responsible for the many Mumbai attacks, their great strength, quickness and aerial agility far outpace human capabilities. The prevalence of deep facial scratches made by the Vanara attackers suggests that genetic sampling of their victims was also conducted.

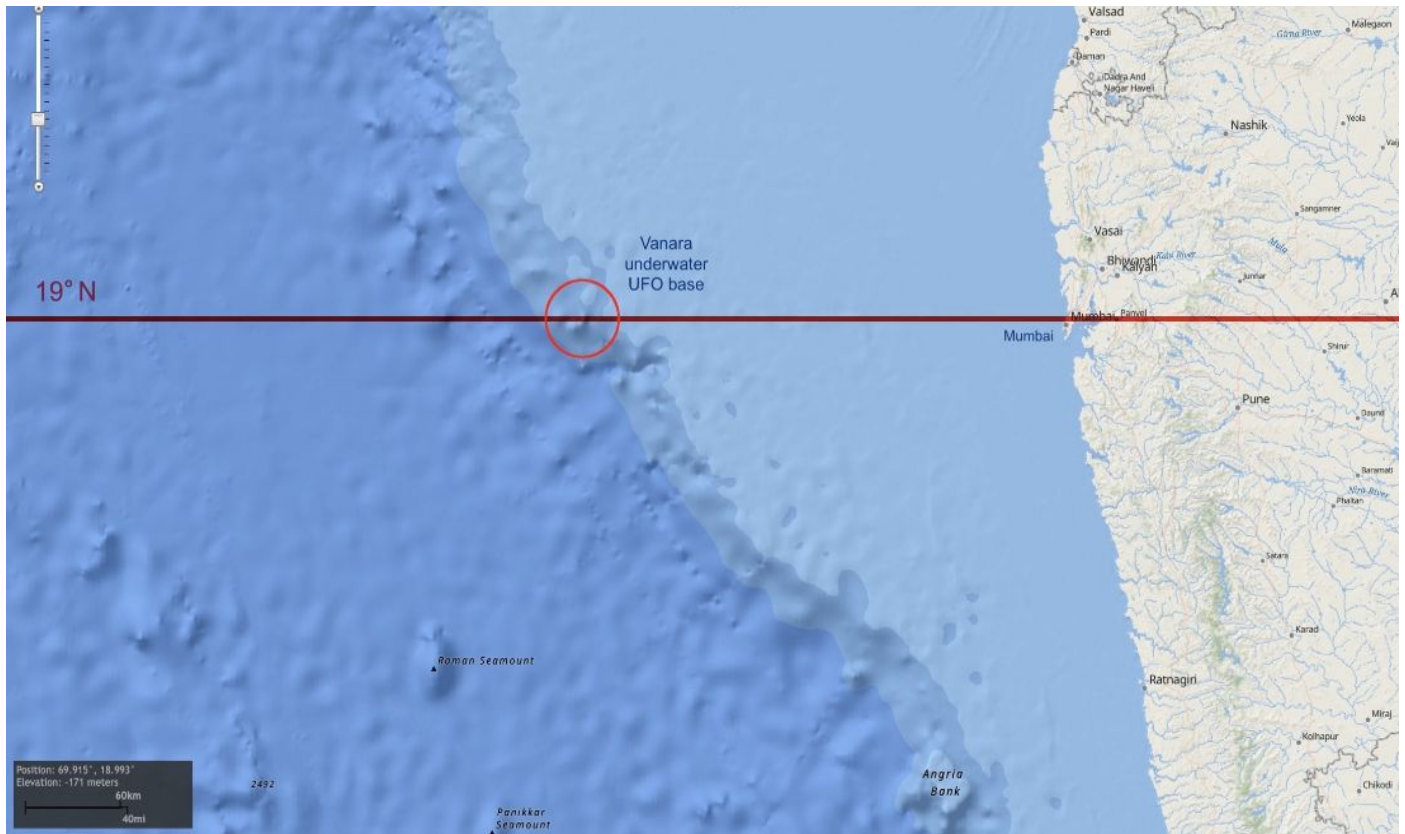
The 'monkey-man' attacks of Mumbai, India are also paralleled by very similar incidents that occurred in the northern Amazon in July, 2023 in San Antonio de Pintuyacu, Peru. There, night-time attacks from Peruvian and American operators of hi-tech levitating platforms targeted lone individuals not far from their village centers, quickly anesthetizing their victims before removing their facial flesh with a laser pen, as well as extracting blood and organs from their body.

Extreme forms of hi-tech vampirism witnessed in the Peruvian Amazon attacks proved to be much more lethal than the Vanara ET attacks in Mumbai, India, which resulted in the deaths of 2 individuals by fatal accidents involving falling of rooftops or down stairs in attempts to escape the ET humanoid assailants.

Severe wounds to the face, neck, chest or abdomen were received by the victims in Mumbai, all of whom were able to recover from the injuries they sustained. By comparison with the other event clusters, the Mumbai Vanara attacks appear to be more focused on genetic sampling and inducing mass panic and hysteria, rather than focusing on covert abducting or the harvesting of human skin, blood and organs.

Eyewitness reports of UFO activity directly over the city of Mumbai have been catalogued and mapped by NUFORC, showing the clustering of sightings along 19 North latitude which passes directly through the city of Mumbai. This latitudinal geoposition represents a major clue as the concealed origin of UFOs and flying ET humanoids responsible for the many attacks in the city. Both Indian and American military satellites have documented the flightpaths of UFOs flying inland from the Indian Ocean along the 19 North latitude.

The predatory attacks on residents of Mumbai, India constitute strong indicators of the nearby presence of an underground UFO base of operations where the ET perpetrator resides with a small Vanara population. Situated at the 19 North latitude line due west of Mumbai is an underwater promontory on the continental shelf that is recognized by the US and Indian militaries as the focus of significant underwater UFO activity.



Vanara underwater UFO base off Mumbai, India (19.000°N, 69.906°E, above) is located 2,543 miles from the Great Pyramid of Egypt, comprising 10.216% of Earth's mean circumference ($^{511}/_{5000}$). This resonant distance interval reflects the values of Fibonacci #262 (2,542.59... x 10⁻⁵¹) in miles and Fibonacci #485 (10.221... x 10⁻¹⁰¹) in percent, assuring optimal alignment within the global pyramid infrasound network.

In addition to the resonant radial distance, the site's exact placement at 19 North latitude further enhances the transduction of infrasonic waves into a localized EM field around this submerged megalithic temple. The modern city of Mumbai (formerly Delhi) also presents exact placement along 19 North latitude, being geopositioned 194.4 miles due east of the concealed submarine location of Vanara UFO base.

The Paleo-Sanskrit votive name 'Vanara' is a combination of 3 hieroglyphs, reading: **va na ra**, meaning "Certainly, (the) Void granting." This sacred name references the beneficial influence of infrasonic gravity waves emitted from the universal array of *sonic black holes* that sustain all life through the Unity Field.

The nefarious use of highly advanced, antigravitic technologies is a hallmark of the Baal ET syndicate, who have colonized planet Earth for the sole purpose of exploiting the relatively defenseless, surface-dwelling human inhabitants. Incidents involving the attacks of ET forces deployed from underwater UFO bases were extensively documented in the case of Colares, Brazil, which found itself under full ET siege for several weeks lasting from October to December, 1977.

Semiotic analysis of geopolymer statuary produced by artisans of the high civilization of Yuk reveals an abundance of previously unrecognized cultural symbols and embedded Paleo-Sanskrit hieroglyphic phrases. Linguistic expressions reveal a triumphal narrative with Paleo-Sanskrit glyphs represented as banners that have not been acknowledged by any government archeologists in Guatemala or Mexico.

Among the most unusual depictions seen in ancient Central American stoneworks is the 27th stele excavated at the site of El Baul, in Santa Lucia de Cotzumalguapa, Guatemala (below, opposite). This masterwork is a 2.2 m-tall high relief panel cast in the format of a triumphal stele, honoring the victory of a Nahuatl warrior wearing a woven reed helmet resembling the head of the roaring Vanara ET deity.



The face of an elite ballplayer can be seen through the round eye-holes of the helmet, with reverberations depicting loud roaring emitted from the helmet's fanged mouth. Layered flaps protect the ballplayer's neck resembling the coils of a serpent; its feathered head extending behind the helmet adorned with a banner.

The defeated ballplayer shows the face of a bearded man wearing a wooden helmet of a different style. Both ballplayers hold rubber game balls in both hands, protected by gauntlets made from woven reeds.

At the upper left of the stele, an undulating serpent is depicted with anthropomorphic features, extending its arms down to offer the victor a ceremonial pouch containing *an alchemical power source emitting high levels of γ -radiation for genetic purification and psychic activation*. Identical ancient symbolism of small 'handbags' containing radiant power sources have been identified in royal palace or temple statuary at Nineveh, Khorsabad and Nimrud, Iraq; Jiroft, Iran; La Venta, Mexico; and Khajuraho, India.

A row of 6 mummified figures sits with their arms crossed over their chests, representing the subterranean tombs below the ground level of the ballcourt. Specific animal motifs were used by Nahuatl sculptors to convey a holistic set of related concepts that are not commonly recognized today, but which can be better understood in the context of the Vanara monkey deity venerated by descendant Maya and Aztec cultures.





Manopla, handstone
Geopolymer andesite
Yuk - Kaminaljuyu, Guatemala

Heavy gauntlets worn by the batei ballplayers of ancient Yuk are clearly depicted in the high relief Stele 27 from El Baul, in Cotzumalguapa, Mexico. Called a handstone or *manopla*, this geopolymer stone paddle was bound to the ballplayers' hands and used to strike the rubber ball, along with the knees and hips (above). The use of handstones in Batei ballgames was common during the era of Yuk, but are not seen among the descendant Maya, Toltec or Aztec cultures. The rules of the ballgame adhered to by these later cultures did not allow the use of handstones or hand strikes.

Manopla are not observed in any of the depictions of ballplayers at Mayan ballcourts, due to the loss of geopolymer chemistry techniques that were no longer practiced after the catastrophic fall of Yuk ~13,000 years ago. It is for this definitive reason that the many synthetic stone masterworks of the Cotzumalguapa complex deserve reattribution, as highly refined works of the lost wax sculptors and geopolymer casting experts of ancient Yuk.



Howler monkey, atoll, sperm motifs
Magnetic geopolymer basalt
Mexico City, Mexico



ra Indra - as ris
Granting for Jupiter dwindling



ra retram - as
Granting for semen



Howler monkey deity, round eyes
Magnetic geopolymer basalt
Texcotzingo, Mexico



The Maya Monkey God, often depicted as a howling monkey, was a major deity of arts, music, writing, and sculpture. As a patron of scribes and artisans, this deity symbolized creativity and was believed to shape the world through sound. Monkeys also represented the Upperworld, divinity, and, in some contexts, mischievous human ancestors. The Monkey God's presence on temple facades and in codices emphasizes their high status in Maya cosmology, representing the bridge between the human world and divine order.

Key Aspects of the Maya Monkey God:

- Patron of the Arts: The Howler Monkey Gods were revered as creators, often depicted in Maya art as scribes holding brushes or carving human heads.
- Mythological Role: In the *Popol Vuh*, the Howler Monkey Gods (specifically Hun Batz and Hun Chuen) are the divine, artistic older half-brothers of the Hero Twins.

Symbolism:

- Divinity & Heaven: They were associated with the Sun God and acted as intermediaries between the human world and the heavens.
- Creativity & Mischief: They embodied both sophisticated creative talents (writing, art) and, in some tales, frivolous or rebellious behavior.
- Appearance in Art: Often portrayed in a *roaring* pose, representing a connection between the human, natural, and spiritual realms. They are sometimes shown holding cocoa pods, linking them to fertility and rituals. (Wiki)

The howling outburst of the monkey deity depicted on Stele 27 from El Baul references the constructive capabilities enabled by hi-tech applications of acoustic energy for levitation of megalithic building blocks. The importance of cultural associations passed down to the descendants of Yuk could not be more clear, linking the votive imagery of victory in combat with the technological might of the Vanara monkey god. A close-up view of one of the two circular emblems depicts the head of a vulture, with the faint remnants of a red ochre powder coloring the top of the scavenger's head (below).



In Maya culture, the vulture represents the day sign Cib (also Kib' or Kib), the 16th day of the 260-day sacred Tzolk'in calendar. It is a multi-dimensional symbol associated with purification, longevity, and ancestral wisdom.

Symbolic Meanings of Cib (Vulture) - The vulture's representation in Maya cosmology shifts from its modern perception as a mere scavenger to a sacred force of transformation:

- **Cleansing and Renewal:** Because vultures consume the dead, the ancient Maya saw them as "nature's recycling centers" that clean the earth and transform death into new life.
- **Divine Messenger:** In Maya mythology, the vulture—particularly the King Vulture—was revered as a messenger between humans and the gods (the K'ujob).
- **Wisdom and Mental Balance:** The day sign Cib signifies high mental equilibrium, good counsel, and the ability to find deep wisdom through introspection.
- **Ancestral Connection:** Cib represents a profound link to ancestors, encouraging individuals to seek forgiveness and reconcile with the past to facilitate emotional healing.
- **Patience and Strategy:** It is associated with waiting for the perfect timing and having the visionary capacity to "see through the veil" to the other side. (Wiki)

Taken together, the pair of vulture glyphs convey the concept of a completion of karmic retribution that had played out in the political sporting area between the 2 Batei players or ballcourt combatants. The victor stands over his fallen opponent, wearing a helmet that roars with infrasonic force like the Vanara ETs.

Vanara monkey deity
Geopolymer limestone
Maya - Copán, Honduras





Vanara deity, trackways motif
Earthenware ceramic
La Tolita - Esmeraldas, Ecuador

Screaming skull motif
Magnetic geopolymer basalt
Yuk - Mexico City, Mexico



The high polish and perfection of form displayed by many Mesoamerican stoneworks betrays a much more ancient origin than has been acknowledged by archeology institutions or museum curators. Various works falsely attributed to the Aztec culture were actually cast in magnetic geopolymer basalt using the lost wax process by artisans of the Atlantean colony of Yuk, a region known today as Mexico's Yucatán Peninsula.

Among the finest examples of such stoneworks is an abstracted skull with embedded hieroglyphic signs. Delineations of the denture have been painted with red ochre pigments, presenting a repeating series of Paleo-Sanskrit glyphs praising infrasound: **Indra adhi raua** , meaning "Jupiter delivering roaring" (above).

Industrial-scale applications of the geopolymeric reconstitution of powdered stone enabled the building of a *coastal superhighway*. Artificial limestone trackways once traversed the full length of the northern coast of the Yucatán Peninsula forming one continuous levitation sledline from Cancún to Celestún. Serving as a high-speed transit system, these trackways are still plainly visible as narrow ribbons of land enclosing a series of large, shallow lagoons at Isla Blanca, Holbox, El Cuyo, Las Coloradas and El Islote (overeaf).

The most extensive array of sledlines in the Caribbean region includes hundreds of levitation trackways covering the sandy seafloor of Mujeres Bay, Mexico –forming a wide series of concentric arcs comprising an Atlantean superhighway. The trackways are divided into 3 branches running at depths of -60 to -80 m in a gradually curving, north-south alignment covering through Mujeres Bay, extending for >5 miles in total width from Isla Mujeres to the modern-day city of Cancún and continuing south for >360 miles underwater.

Coastal levitation sledline
Geopolymer limestone
Yuk - Yucatán Peninsula



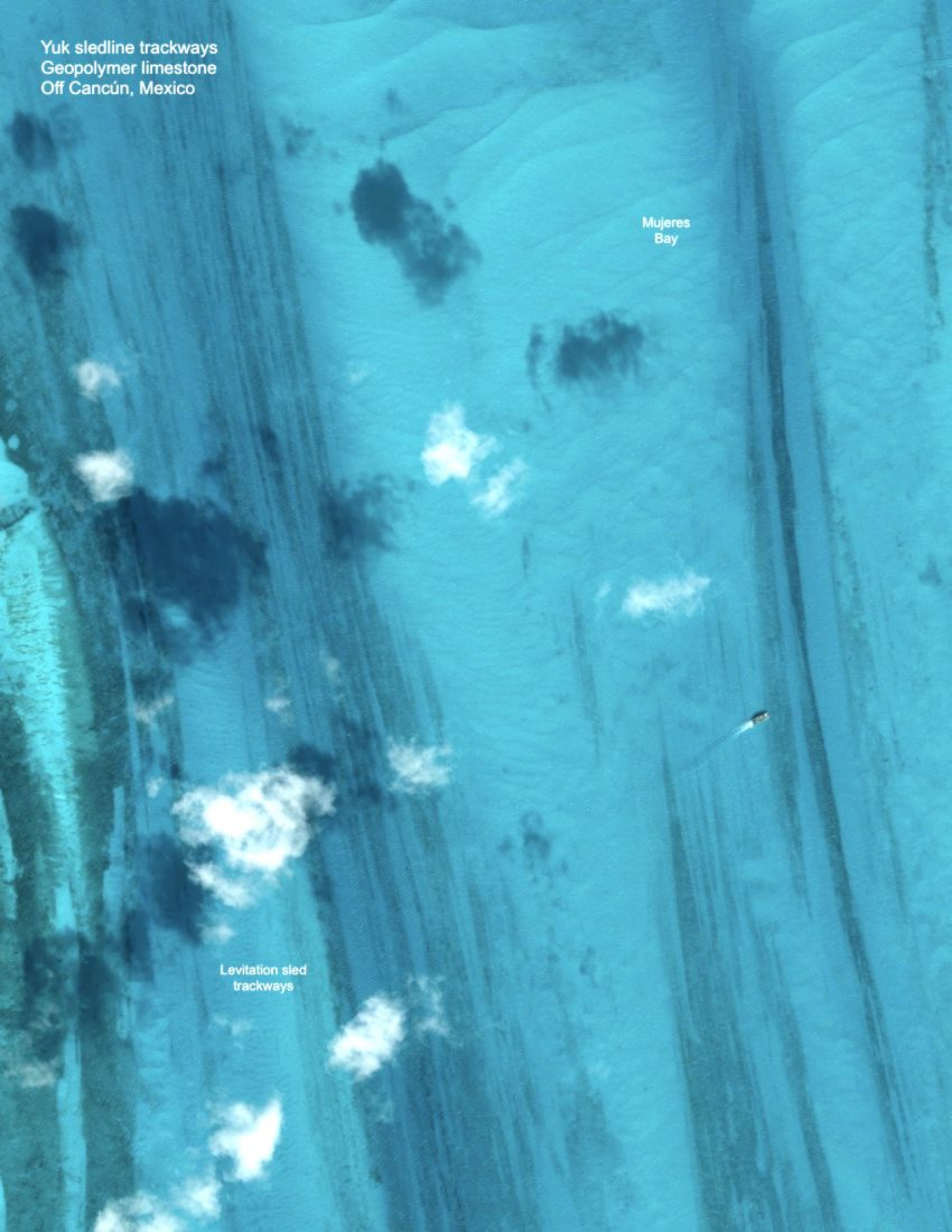


Levitation sledline
Geopolymer limestone
Yuk - Las Coloradas, Mexico

Yuk sledline trackways
Geopolymer limestone
Off Cancún, Mexico

Mujeres
Bay

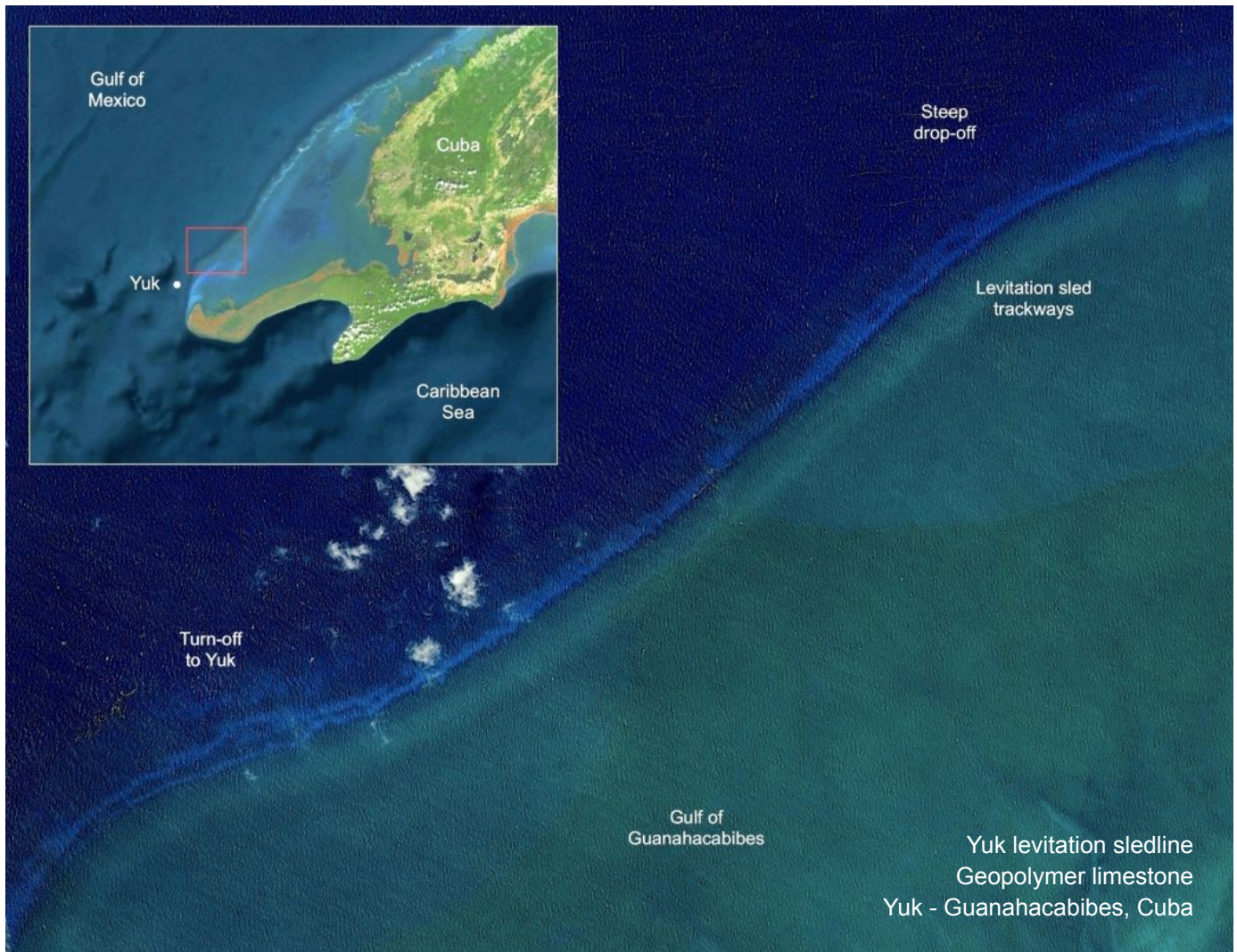
Levitation sled
trackways





Mujeres
Island

Levitation sled
trackways



The contours of a smoothly curving coastal shelf in the Gulf of Guanahacabibes, Cuba displays all the distinctive signatures of a system of levitation trackways that were originally constructed during the bygone Atlantean Era. The parallel pathways of geopolymer limestone trackways can still be observed in satellite imagery of the site, forming a long, sunken ridgeline structure enclosing what was once a lagoon (above).

Seagrass- and coral-covered areas of the descending seafloor appear as a dark blue, in sharp contrast to the light blue appearance of paired pathways covered in sand and recessed below the areas of coral.

Many miles of these sand-covered trackways can be scanned by marine archeology teams equipped with metal detectors to recover high-tech debris including tungsten micro-spirals and fragments of the red-gold Atlantean superalloy known in ancient times as *aurichalcum* (replicated in alchemy studies as $\beta\text{-Ti}_3\text{Au}$).

Careful examination of the configuration of levitation trackways shows the sledline makes a turn-off to the capital city of Yuk, diverting due westward from the main trackways which then curve toward a southerly direction following the ridgeline. The capital city of Yuk has been the subject of previous investigations by this author, drawing direct connections between available side-scanning sonar data and relevant quotes from the Edgar Cayce readings describing the founding of Yuk pyramid complex by Iltar (Reading 5750-1).

The format of the sledline shows consistently curving pathways that were designed to allow for the very high-speed transit of levitation sleds. Eyewitness accounts of levitation sled transport systems still running below ground in Kinmas Valley, Alaska and near Mount Lassen, California described extreme velocities achieved by the floating, nearly silent Atlantean vehicles. While the dashboard control panels of the sleds did not present any speedometers, the accounts of unwitting passengers suggests speeds of >125 mph.



Similar arrangements of submerged levitation sled trackways are visible in satellite imagery of many other areas of ancient Yuk, where the Paleo-coastlines were contoured for speed. When global sea levels were situated 80-120 m below the present mark, floating sleds were zipping around the circuit trackways of the Anguilla Cays, on southeast Cay Sal Bank, located just north of Cuba and west of Andros Island (above).

The entirety of Cay Sal Bank was situated above sea level during the Atlantean Era, with a levitation sled circuit running around the smooth perimeter of the bank. Once again, the contrast of white sandy areas proceeding in parallel paths can be clearly seen as long troughs where sled trackways have been covered.

Coastal zones of the Gulf of Mexico were architecturally modified for high-speed travel, with levitation sledlines encompassing the full circumference of the gulf –most of which are still situated above sea level, yet have never been recognized for their technological origin (overleaf). The prevalence of coastal lagoons enclosed by long, smoothly curving isthmus structures cannot be easily dismissed as geological features formed millions of years ago due to the basic fact that *wave forces run perpendicular to the shoreline*.



Another conspicuous set of levitation sledline trackways are visible running along the smooth contours of the Gulf of Tehuantepec, in southwestern Mexico (above). The entire coastline from Acajutla, Guatemala to Tehuantepec, Mexico was modified for the passage of silent, floating vehicles on ultra-fast transit systems.



Laguna Superior & Inferior are divided by an elevated strip of land that was originally constructed as an Atlantean sledline isthmus. Extensive modification of ancient coastlines was accomplished over thousands of years by successive generations of Atlantean drone workers controlled by the Baal ET consortium.



Coastal levitation sledline
Geopolymer limestone
Zu - Gulf of Mexico



Levitation sledline
Geopolymer limestone
Zu - Outer Banks, North Carolina

The east coast of North America also shows the technological remnants of levitation sled superhighways, many of which are found above present-day sea level. Examination of the coastlines from Florida to Maine reveals the hidden presence of many artificial isthmus structures enclosing large lagoons, with the most recognizable stretch of sledlines forming the Outer Banks and Cape Hatteras, North Carolina (opposite).

There are indications that the grand scale of Atlantean coastal superhighways was accomplished using *drone slave labor operations employing mass mind control via brain implants*. There may also be a rare ET genetic component contributing to the unusual physical characteristics of *Atlantean drone workers* used in construction projects in various regions, according to information recently shared from the Akashic source.



The Cassiopaea channel Laura Knight-Jadczyk received pertinent details concerning the genetic origins of the Gypsy people, from a diaspora of the Romani tribe of northwest India's Punjab and Rajasthan regions. The strong influence of long-term ET hybridization programs conducted on specific bloodlines over the last 80,000 years was briefly discussed during an October 20, 1994 channeling session with the Cs:

Q: How many people are not under the control of the Lizzies nowadays?! A: Open.

Q: We would like to know what is the origin of the Gypsies. A: Genes spliced. Slaves of dark forces.

Q: Who are these dark forces? A: Same. Q: As what? A: Brotherhood.

Q: Does this brotherhood consist of Lizzies and various humans? A: Yes.

Q: If the Gypsies were gene spliced, who were they gene spliced with?

A: Alien race, humanoid, and Atlantean drone workers.

Q: What were Atlantean drone workers? A: Slave people controlled by crystal.

Q: Why do the Gypsies remain so cohesive? Is that genetically programmed? A: Yes. And mind control.

Q: There are legends of half human creatures, minotaurs, centaurs, etc. Were any of these creatures real?

A: Experiments known as beasts in Atlantis. V___ is part Gypsy. Hiding this. Q: Does she know it? A: Some.

The stunning character of the hidden connections addressed by the Cs should not be overlooked. The exchange on this subject was continued during another session almost 20 years later, on June 24, 2023:

Q: (seek10) The C's mentioned gypsies are gene spliced with an alien race, humanoid and Atlantean drone workers. Did this happen in the Indus Valley civilization region and period?

A: No, it was much earlier. Refugees migrated there.

Q: (seek10) If the Indus Valley civilization peoples are into genetic modification, is the current Indian tendency for rituals the remnant of it through the Dravidian lineage? A: Yes, but see previous answer also.



Compelling clues from the Cs concerning the genetic engineering of drone slave workers by Atlantean groups is closely aligned with information given through the Edgar Cayce Life Readings regarding their exploitation of a lower class of laborers. These were the products of genetic admixture of animal genes by a self-serving consortium of predatory ET visitors known as the Sons or Belial, or the Baal ET consortium.

Known as 'Things' for their animal appendages (ie. tails, hooves, horns, claws, beaks, fur, feathers, scales or misshapen limbs), this bestial underclass was promoted and propagated by the Sons of Belial. Temple practices of the Sons of the Law of One worked in opposition to these genetic enslavement practices by applying genetic purification in the Temple of Sacrifice. Animal appendages were surgically removed for *regenerative superhealing to be applied for the regrowth the amputated body-part(s) in fully human form.*

Statements from the Cs describe a distinct class of genetically-modified human lineages engineered with psychopathic traits desirable to the Baal, for use as drone slave workers. *Brain scans show psychopathic individuals display atrophy of the frontal lobe, yet this procedure is never used screen job applicants*

The Cs indicated that light blue/green iris coloration prevalent among the Romani tribe may also be linked with psychopathic genetic markers. This correlation shows relevance in global politics today, which works through subversion by the exclusive promotion of selected individuals or family lines possessing this ET modification. The notion is corroborated by the findings of Dr. Sue Arrigo, who reported the Rothschilds, Rockefellers, George Bush Scherf and Bill Clinton share a *rare DNA banding pattern on chromosome 13.*



Stare-downs by politicians like the Scherfs and Erika Kirk are used to manipulate audiences susceptible to the hypnotic influence of their light blue/green iris coloration, also observed among the Romani people.





The same rare ET genetic modification was highlighted by the selection of a portrait of cover featuring a Romani girl living near the city of Peshawar, Pakistan for the cover image of the June, 1985 National Geographic Magazine (opposite). Sharbat Gula was an Afghan refugee during the Soviet-Afghan War.

The omniscient commentary shared by the Cs concerning this subject in the follow-up 2023 conversation implicated that during the Atlantean Era, ancestors of the Romani tribe were GMO –brain-implanted slaves employed in drone worker operations for Atlantean construction projects before a forced migration to the neighboring regions of India and Pakistan. Where did the ancestors of the Romani live before emigration?

Statements made by the Cs raise the obvious question as to exactly which Atlantean construction projects were accomplished over such long timescales that generations of drone slave workers were bred for that specific purpose, using brain implantation and mind-control technologies? Previous research confirms the exact location of the gigantic Atlantean temple cities from which the Romani tribe was forced to evacuate.



Situated off the southwest coast of the Indian subcontinent are the Maldivian Islands, previously identified by this author as the artificial circuit temples of ancient Saneid, built during the final phase of Atlantis lasting from 30,240–12,900 bp. Concise explanations received from the Akashic Source point directly to the forced emigration of drone workers from the Maldivian Islands as sea level rise subsumed atolls, one after another.

Long before sea levels submerged the Maldives, Vanara slave drivers of the Baal ET syndicate abducted and genetically altered ancestors of the Romani for use as mind-controlled laborers. Atoll megastructures were built one level on top of another over hundreds of years to produce the smooth curvature of sledline circuit temples that gradually became submerged level by level over the course of >20,000 years.

The increasingly rapid pace of sea level rise observed from 15,000–9,000 bp left the remnant, surface-dwelling populations (descendants of the mind-controlled drone workers of Baal) without any recourse but to emigrate from the Maldivian Islands by boat to the mainland. The Cs prescient statements confirmed that the Romani tribe had also been genetically blended with a quotient of ET genes from the giant reptilian ET humanoids, which accounts for their large, angled eyes and high, broad cheekbones.

Further links between Atlantean Era atoll complexes and the exotic facial features produced by reptilian ET hybridization programs are evident in the synthetic stoneworks of Yuk, in the Yucatán and Caribbean regions where large populations of the Taino people also show genetic modifications of the reptilian ETs.



Makatari Guayaba, atolls motif
Geopolymer magnetite
Yuk - Puerto Rico

The great significance of raised ridges enclosing the vacant eye sockets and broadly smiling mouths of stone masks from ancient sites in the Caribbean has gone unnoticed by all archeological and ethnological studies. Peculiar outlined contours of the eyes of the deity Makatari Guayaba closely resemble modern aviator sunglasses, surrounded by hypnotic designs of incised spirals and concentric circles (below).



Rather than being abstract decorative elements, these circuitous ridgelines on guaiza masks from ancient Yuk represent Atlantean levitation circuits, exactly matching submerged structural features seen in aerial photographs of Vattaru Atoll, in the Maldives (above). Atolls in many of the world's oceans display the same unmistakable circuitous features seen among the jester-like depictions of Makatari Guayaba.

Incised concentric patternwork depicts the paths of levitation sled trackways used for high-speed transit. The strange facial features of votive masks from Yuk also represent the particular physiology of *human-reptilian ET hybrid rulers* of the atoll circuit temple complexes of Yuk, Zu, Atlantis, Lemuria and Saneid.

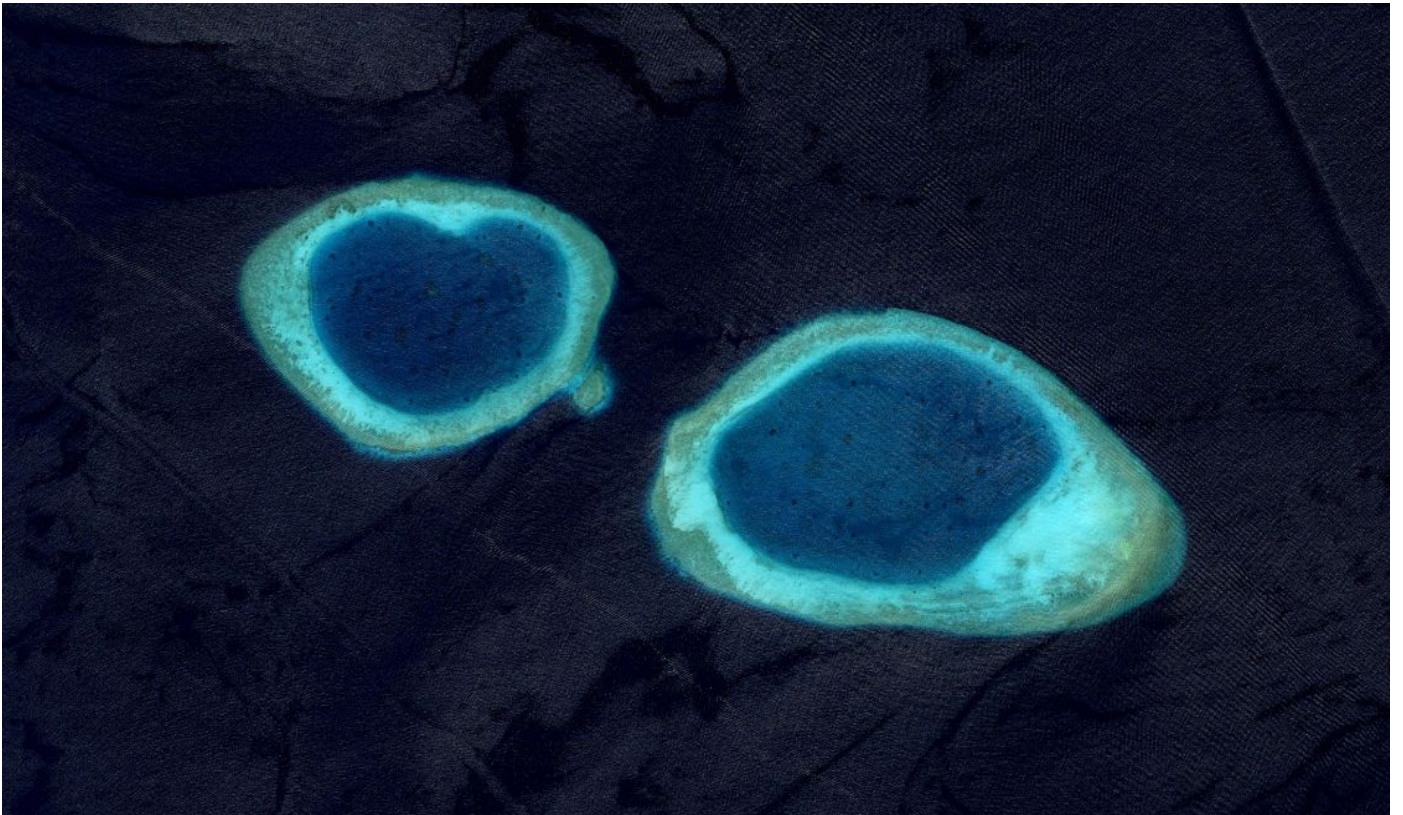
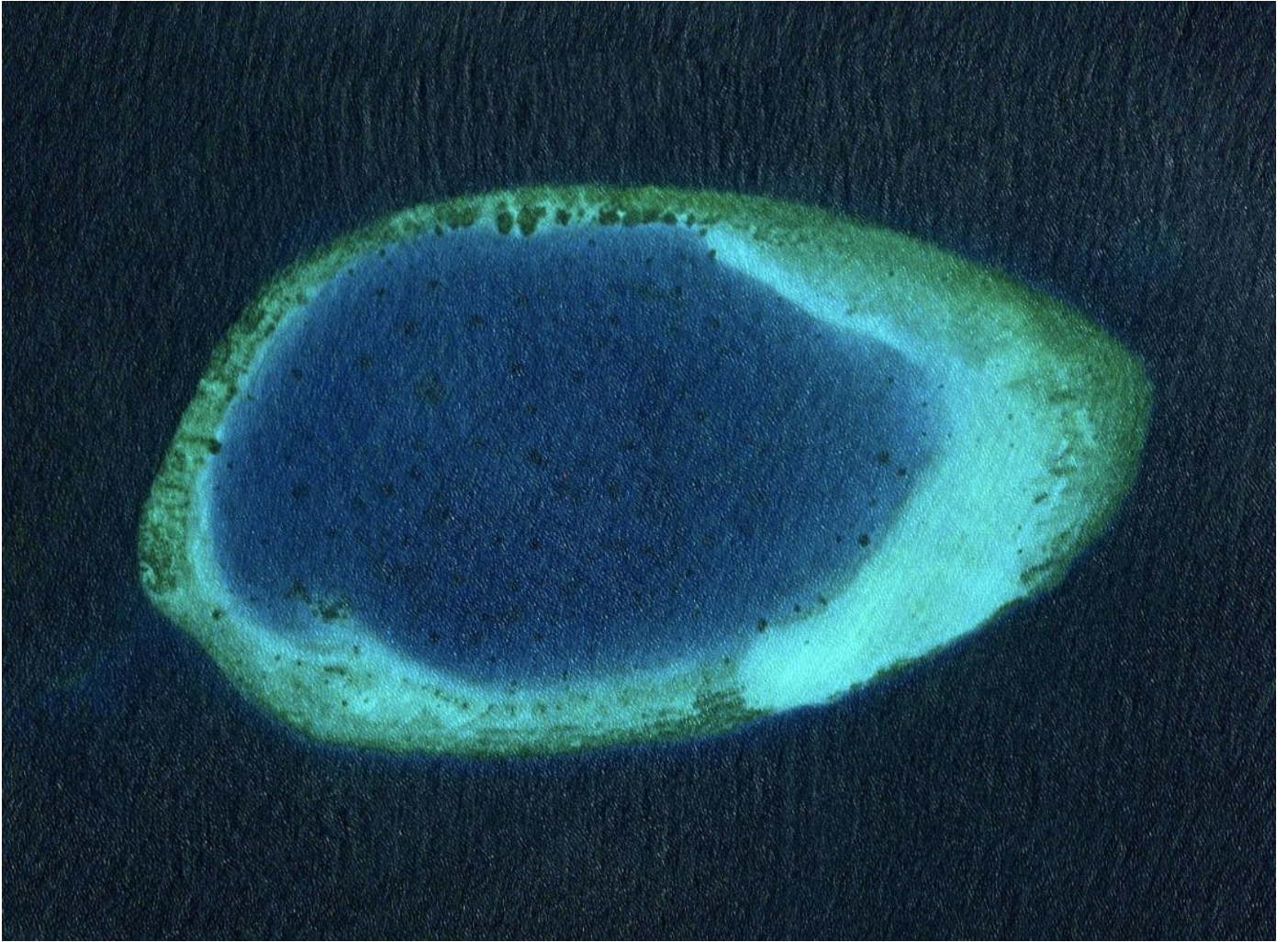


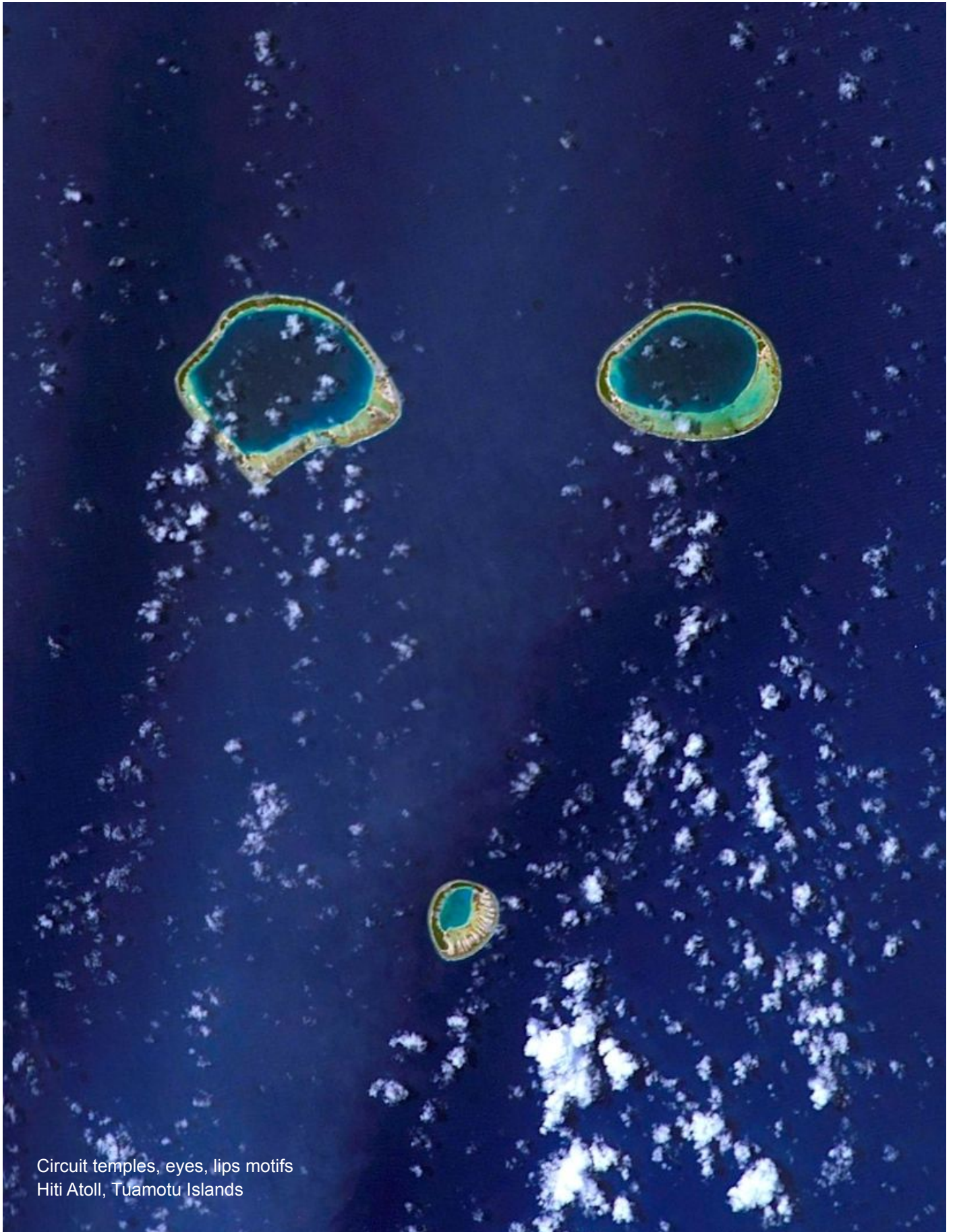


Tlatoc, atolls motif
Magnetic geopolymer basalt
Yuk - Mexico City, Mexico

The Paleo-Sanskrit artisans of ancient Mexico, Belize and Guatemala also produced votive stone masks with facial features showing a stylized format replicating the immense architectural forms of oceanic atoll circuit temples. The longstanding scientific misidentification of atolls as geological formations is decisively refuted by the pervasive cultural symbolism of submerged circuit temples and levitation sled trackways.

The designs of many ancient circuit temples purposefully induce the sensation of being watched. Paired oval atolls forming pairs of eyes are observed at Baa and North Malé Atolls in the Maldives (opposite), and at Hiti and Tepotu South Atolls in the Tuamotu Islands of the South Pacific Ocean (overleaf). A strong sense of cosmic wonderment and playful humor is conveyed by the iconic forms of atoll circuit temples in the Tuamotu Archipelago, presenting the unmistakable contours of a pair of lips expressing the *kiss* motif.





Circuit templates, eyes, lips motifs
Hiti Atoll, Tuamotu Islands



Hiti circuit temple, eye motif
Hiti Atoll, Tuamotu Islands



Tepotu circuit temple, kiss motif
Tepotu South Atoll, Tuamotu Islands



Giant reptilian ET, atolls motif
Geopolymer magnetite
Yuk - Puerto Rico

Playful expressions of affection seen in the forms of atoll circuit temples in the Tuamotus are quite sharply contrasted by the overtly menacing expressions captured in fine geopolymer stoneworks from the ancient Caribbean region that explicitly depict the non-human physiology of reptilian ET humanoids.

The highly specialized viperine anatomy of the giant reptilian ET *Homo draconis* has been morphologically characterized in previous works, presenting many giant skulls and complete skeletal remains of both male and female specimens excavated from tombs in Johnson Cave near Kanab, Utah (*Baal Hybrids*, 2018).



Giant reptilian ET, atolls motif
Geopolymer magnetite
Yuk - Puerto Rico

A top view of the votive magnetite artifact reveals a lizard with outstretched limbs clutching the top of the head. Hieroglyphic ligatures are embedded in the geometric forms of its arms, legs, backbone, ribs and shoulder blades (above). The parietal regions of the skull show the concentric rings of atolls forming a Paleo-Sanskrit ligature reading: **Eka-as raua** , meaning “For (the) One roaring” (above). A pair of nested triangles reads ‘ra upama’, meaning “Granting (the) highest” in reference to fetal DNA enhancement.

The advanced societies of Yuk, Zu, Atlantis and Lemuria utilized monumental architecture for development of a global network of fertility temples, prescribing specific practices for fetal conception, gestation, water-birthing and the raising of infants within a resonant psychoacoustic environment. The great benefits of fetal exposure to high-amplitude infrasound include DNA enhancement and elevation of conscious awareness.

This bizarre conglomeration of monstrous facial and cranial features is even more pronounced when seen from below, emphasizing the distinctly non-human nasal and zygomatic architecture. The odd cheekbone protrusions of the Homo *draconis* skull are represented as volcanic islands enclosed by circuit temples.

Previous investigations by this author have identified the special physiological function of these cranial structures as thermoreceptors analogous to the loreal pit organs of snakes (including pit vipers, pythons and many species of boa constrictors). Raised cranial ridges that surround the eyes and heavy brow are boldly rendered as horseshoe-like structures resembling fertility yokes worn by both men and women.

Giant reptilian ET, atolls motif
Geopolymer magnetite
Yuk - Puerto Rico



Paired lines resembling sledline trackways run along the lower jaw of the magnetite skull signifying 'ra', next to a pair of nested triangles that reads: **ra upama**, meaning "Granting (the) highest" (above). The repetition of the rectangular teeth signifies 'Indra raua', or "Jupiter roaring", in praise of the amplification of solar and planetary infrasound by the giant, one-eyed planet. The relative intensities of infrasound waves focused at temple sites fluctuates with solar activity and gradual shifts in the positions of the giant planets.



Makatari Guayaba, trackways motif
Geopolymer magnetite
Yuk - Puerto Rico



Reptilian ET hybrid, atolls motif
Geopolymer magnetite
Yuk - Puerto Rico



Giant Nefalim ET, atolls motif
Geopolymer magnetite
Yuk - Puerto Rico



Zemi figure, trackways motif
Geopolymer magnetite
Yuk - Puerto Rico





Sphere, atoll glyphs motif
Magnetic geopolymer basalt
Yuk - Puerto Rico

Another synthetic stone sphere from Puerto Rico displays polished, reflective surfaces with a spiral design element covering the upper hemisphere, and an incised band of geometric ligatures enclosed within an atoll circuit temple (above). Once again, the refined forms of this object could not have been achieved using stonecarving techniques, but required the application of lost wax molds and geopolymer casting methods.

Spheres such as these were used for demonstrations of acoustic levitation by placement in a stone bowl under the special conditions of acoustic driving by simultaneous exposure to high-intensity infrasound at heartbeat frequencies and ultrasound waves in the range of 28,000 Hz. After sufficient energy builds within the crystal lattice of the sphere, the mass of the sphere becomes significantly reduced and it begins to spin.

Huge, circular stone bowls were used to levitate large geopolymer stone spheres at ancient temples all over the world, with the largest collection of spheres having been excavated at Batambal Pyramid, in Costa Rica.





Sphere, atoll motif
Geopolymer magnetite
Yuk - Puerto Rico

A beautiful black geopolymer magnetite spherule was designed with concentric ellipses representing atoll levitation circuit temples and reading 'Eka ra', signifying "(The) One granting" (above). Neatly interspersed between each of the raised ellipses are raised triangular spirals reading 'mi-is upama', meaning "Synchrony (of the) highest" referencing hemispheric synchronization of the brain by exposure to heartbeat frequencies in the inner chambers of the sacred firestone temples of Yuk, Zu, Atlantis, Saneid and Lemuria.

Concentric circles mark the axial poles of the face-like spherule, with 3 concentric rings surrounding a dot signifying the basic votive phrase 'Eka-as raua' or "For (the) One roaring"; once again praising the great infrasonic influence of the planet Jupiter that reverberated loudly at resonant temple sites worldwide.

The quadrupolar format of the spherule's geometric patterning accurately reflects the nonlinear octagonal structure of infrasound standing waves, being a 3-dimensional representation of the invisible Unity Field that vitalizes the planetary bodies of every solar system in every galaxy, and all the living organisms therein. High civilizations of the Late Paleolithic Period established special temple practices for increasing psychic attunement and enabling the development of clairvoyance and intuitive receptivity to the Akashic Records.



Guasha tool, bird-man motif
Magnetic geopolymer basalt
Yuk - Puerto Rico

Symbolic imagery associated with sunken atoll cities is powerfully expressed in the ancient stonework of islanders in both the Caribbean and South Pacific regions where atoll cities are located. The giant Moai statues of Rapa Nui present stunning hieroglyphic and symbolic representations that closely match those of the Caribbean region, including the bird-man motif observed on stone guaiza masks and zemi figurines.

An ornate example of a guasha tool cast in magnetic geopolymer basalt by the artisans of Yuk displays the bird-man iconography (above) in a much more complex design than those from Rapa Nui. In contrast the use of quarried volcanic bedrock for carving giant statuary on Rapa Nui, the more sophisticated guaiza masks, batei yokes and guasha tools of Yuk were geopolymer castings in magnetite and magnetic basalt.



Guasha tool, atolls motif
Geopolymer magnetite
Yuk - Puerto Rico

Zemi head, trackways motif
Carved shell whistle
Taino - Puerto Rico



The exquisitely refined forms of stoneworks cast in artificial magnetite, basalt, andesite and quartz by the ancient artisans of Yuk show a notable disparity in technical skill when compared with the relatively poor quality of stone and shell carvings made by the later Taino and Arawak cultures of the Caribbean.

Black geopolymer magnetite castings of votive heads of the deity Makatari Guayaba (opposite), ruler of the underworld of Coaybay, were first rendered in wax forms that were enclosed in 2- or 3-piece molds. After completion, the molds were heated in a kiln to burn out the wax, in what is now called the 'lost-wax' casting method. The prepared molds were then filled with a liquid geopolymer magnetite slurry composed of water and finely powdered stone, mixed with either potassium hydroxide (KOH) or sodium hydroxide (NaOH).

These highly specialized Atlantean geopolymer stone casting techniques were not used by later Taino and Arawak cultures, whose rudimentary methods are seen in carvings of coral stone, bone and shell (above).



Cohoba snuff tray, spider monkey motif
Geopolymer magnetite
Yuk - Puerto Rico

Ceremonial axe head, atoll motif
Geopolymer magnetite
Yuk - Puerto Rico



Ceremonial axe head, snake motif
Geopolymer quartz
Yuk - Puerto Rico



Complex geometric designs including concentric ovals and serpentine motifs are now fully recognizable as stylized representations of the levitation circuit trackways of Yuk. These circuitous patterns are far more than abstract design elements, but constitute prime examples of technological references embedded in the intricate forms of Zemi axe heads (above) cast in geopolymer magnetite (Fe_3O_4) and quartz (SiO_2). Close inspection of the objects' refined surfaces precludes the possibility they were carved from natural stones.



The transcendent Paleo-Sanskrit cosmology of Lemurian and Atlantean societies employed sophisticated biological references to convey highly complex scientific concepts relating to advanced technologies used during that era of high civilization. One of the most commonly depicted zoomorphic symbols seen across diverse cultures in every region of the world is the *serpent*, often shown in a helical form representing DNA.

The undulating form of serpentine locomotion has been used across cultures as a representation of invisible sound waves encircling the sphere of Earth. This biological description of the movement of acoustic energy and planetary resonance underlies the ouroboros symbolism of a snake eating its tail (above) depicted by Nahuatl, Egyptian, Norse and many South Asian cultures venerating the World Serpent or Cosmic Serpent.

The ceremonial batei ballgame yokes of Yuk also include extremely rare examples of ouroboros imagery. The hoop of the yoke is formed by the looping body of a snake eating its tail, with the concentric oval eyes and open mouth resembling atoll circuit temples (opposite). The simplified geometric forms of the snake's head contribute to a non-threatening appearance, instead showing the jester-like features of guaiza masks.



Batei yoke, ouroboros icon
Geopolymer magnetite
Yuk - Puerto Rico



Headband, ouroboros icon
Geopolymer basalt
Yuk - Puerto Rico



Human-sized headband
Geopolymer magnetite
Yuk - Puerto Rico

Dish, atoll trackways motif
Red ochre painted ceramic
Marajoara, Brazil





Bowl, monkey & atoll motifs
Unglazed ceramic
Yuk - Dominican Republic



Ceremonial bowl, atoll motif
Glaze-painted ceramic
Yuk - Puerto Rico



Gnome zemi, fertility motif
Magnetic geopolymer basalt
Yuk - Puerto Rico



Turtle psychoacoustic headwear
Magnetic geopolymer basalt
Yuk - Puerto Rico



Psychoacoustic headwear
Geopolymer greenstone
Yuk - Puerto Rico





Hand axe, frog fertility icon
Geopolymer andesite
Yuk - Puerto Rico

Psychoacoustic headwear, atoll motif
Magnetic geopolymer basalt
Yuk - Puerto Rico





Vanara deity, trackways icons
Geopolymer quartz
Yuk - Puerto Rico

The face of the Vanara monkey deity of Yuk was invariably accompanied by the distinctive symbolism of atoll circuit temples and levitation trackways, as exemplified a large geopolymer quartz piece excavated on the large Caribbean island of Puerto Rico (above). Like so many other votive heads of Yuk, the howling mouth, flared nostrils and wrathful eyes are formed by oval levitation circuit temple designs that have not been properly identified until the present writing. The Taino inherited a wealth of ancient artifacts from Yuk.

The masterful synthetic stone castings of Yuk present strong connections to the geometric patterning of geopolymer stoneworks in the Polynesian Islands, which were made by the prior civilization of Lemuria.

Psychoacoustic headwear, owl eyes
Magnetic geopolymer basalt
Yuk - Puerto Rico





Makatari Guyaba, bird-man motif
Geopolymer quartz
Yuk - Puerto Rico

A shallow circular bowl cast in magnetic geopolymer basalt displays owl symbolism repeating the round eyes icon (opposite) previously discussed in the context of depictions of the Vanara monkey deity. The bird-man motif known from the Moai statues of Rapa Nui was also prevalent in the synthetic stonework of Yuk. One example cast in geopolymer quartz shows the round eyes and atoll trackways motifs with a ligature composed of 2 rows of square teeth, reading 'Indra ra' meaning "Jupiter granting" (above).

The Ramayana narrative concerning the building of the *Ram Setu* (land bridge) across the Palk Strait from India to Sri Lanka firmly establishes the iconographic connection between atoll circuit trackways and the Vanara monkey deities that controlled Atlantean drone slave work forces (opposite). Ceramics from the coast of Ecuador reflect the same imagery of the howling Vanara monkey deity, as shown on a Taino bowl with a series of 3 levitation trackway roundabouts (overleaf). The Vanara helmet iconography is similarly depicted on a fine-grained geopolymer granite ballgame yoke and on ceramic bowls from Puerto Rico.

Vanara deity, trackways icons
Glaze-painted ceramic
La Tolita - Tumaco, Colombia



Monkey, trackways icons
Glaze-painted ceramic
Yuk - Puerto Rico



Howling monkey deity, atoll motif
Painted ceramic guasha tool
Yuk - Mexico City, Mexico

Vanara helmet, round eyes motifs
Fine geopolymer granite
Yuk - Puerto Rico



Vanara helmet, atoll icons
Glaze-painted ceramic
Yuk - Puerto Rico





Vanara helmet, atoll icons
Glaze-painted ceramic
Yuk - Puerto Rico



Bowl, trackways motif
Unglazed ceramic (replica)
Yuk - Puerto Rico



Lateral nasal openings
Mantled howler monkey
Alouatta palliata



Hobbit toys, nose plug motif
Ceramic figurine fragments
Yuk - St. Croix, USVI

Showing a resemblance to the Vanara ET humanoids, mantled howler monkeys of Central and South America have distinctive lateral nasal openings that are widely imitated by facial piercings of the Atlantean hobbits and gnomes of Yuk. Fragments of small ceramic figurines excavated on the Caribbean island of St. Croix display the unusual facial features and diminutive proportions of hobbits, depicted wearing circular nasal plugs of the same type still worn today by Indian women.



Circular nasal plugs, wood
Apatani tribe, India

Hoolock gibbons in India have quite a similar appearance, living in areas where local customs include the wearing of circular nasal plugs. Until recently, all young women of the Apatani tribe of Arunachal Pradesh, India wore large, wooden nasal plugs known as *yaping hullo*. Nose ornamentation is often accompanied by *tippei* (facial tattoos) consisting of blue-black lines from forehead to nose and 5 lines on the chin (above).

The parallel appearance of distinctive nose plug traditions practiced in present-day India and among hobbit populations in the ancient Caribbean region of Yuk represents strong evidence for the close relationship that once existed between the hobbit populations of the high civilizations of Yuk, Atlantis and Saneid.

The partial preservation of architectural, cultural and genetic expressions once shared by ancient hobbit populations in both the eastern and western hemisphere opens up many new possibilities for potential future research projects utilizing the disciplines of genetics, linguistics, semiotics and marine archeology.

The linear facial tattoos combine with the circular format of the paired nasal plugs to present an essential Paleo-Sanskrit votive ligature reading 'Eka-as ra raua', signifying 'For (the) One granting roaring' (above).

Congruently, the round eyes motif embedded in the simple faces of clay figurines in Yuk reads 'Eka-as ra' meaning "For (the) One granting". These clear hieroglyphs have been entirely overlooked by government-run archeology institutions and museum curators, who have been forced to obfuscate and deny the great significance of shared cultural traditions linking ancient societies in the eastern and western hemispheres.

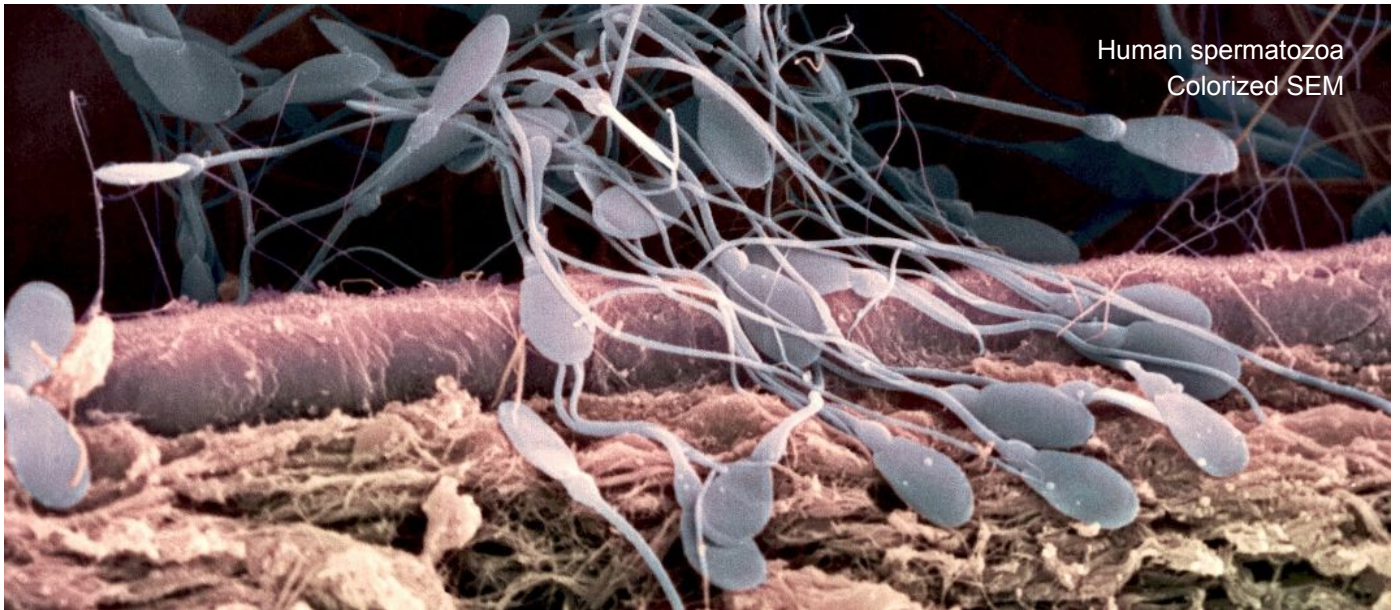


Conception, trackways icons
Polychrome ceramic
Gran Coclé, Panama

Microbiology knowledge of human fertilization was serially encoded in many ancient artworks. Polychrome ceramic platters from the Coclé region of present-day Panama depict an ovum as an atoll resonating with ULF waves of planetary infrasound (above). The ovum is penetrated by a sperm cell, shown with swerving, concentric trackways of levitation sledlines that once connected the array of atoll circuit temples (above).

Purple and red ochre glaze pigments emphasize the contours of the tail or flagellum, presenting distinctive tadpole fertility symbolism of a swimming spermatozoa. Ancient artists depicted a chromatin bundle at the center of the atoll circuit temple, referencing DNA enhancement via biophotonic and infrasonic stimulation.

The sperm cell's curving tail is emphasized by brushstrokes resembling check-marks that reiterate the 'su' glyph, signifying "(The) good roaring, (the) good roaring, (the) good roaring..." in reference to planetary infrasonic resonance transduced by the Orion Pyramids of Giza, Egypt. Similar repetition of the 'Y'-shaped hieroglyph 'mū' signifies "Ceasing roaring, ceasing roaring, ceasing roaring..." in allusion to the cessation of infrasonic booming from the world's pyramid network that once powered the levitation sledlines of Yuk.



Human spermatozoa
Colorized SEM

The artistic ingenuity and scientific accuracy of fertility imagery used by ancient Mesoamerican cultures could not be more explicit in detailing the process of human conception. The tail or flagellum of the sperm cell is rendered as recurring parallel arcs forming a Paleo-Sanskrit ligature reading 'adhi ra', depicting curvaceous trackways signifying "delivering granting". This gorgeous fertility emblem visually integrates the concept of bioelectrification with genetic purification facilitated at the circuit temples and sledlines of Yuk.



Conception, trackways motifs
Polychrome ceramic
Gran Coclé, Panama



Conception, trackways icons
Polychrome ceramic
Gran Coclé, Panama

Another Coclé platter produced with a similar design renders the sex chromosome at the center of the atoll circuit in an almost diagrammatic style, showing chromatin in the very same way as representations shown in modern textbooks. Short lines radiating from the atoll repeat the 'raua' glyph signifying "roaring, roaring, roaring...", praising focused ULF acoustic waves that converge at the site to enable its levitation functions.

As observed in the previous example, the tail of the sperm cell replicates the switchbacks of levitation sled trackways linking the atoll to the many other sacred circuit temple complexes of ancient Yuk. The present identification of a levitation sled superhighway off the coast of Cancún, Mexico is powerfully confirmed by these many unmistakable design motifs that are now recognizable as depictions of advanced technologies.

From an archeological perspective, this immense array of hundreds of grooved limestone trackways acts as a trap for any metallic debris that may have been ejected from accidental impacts or sled malfunctions.



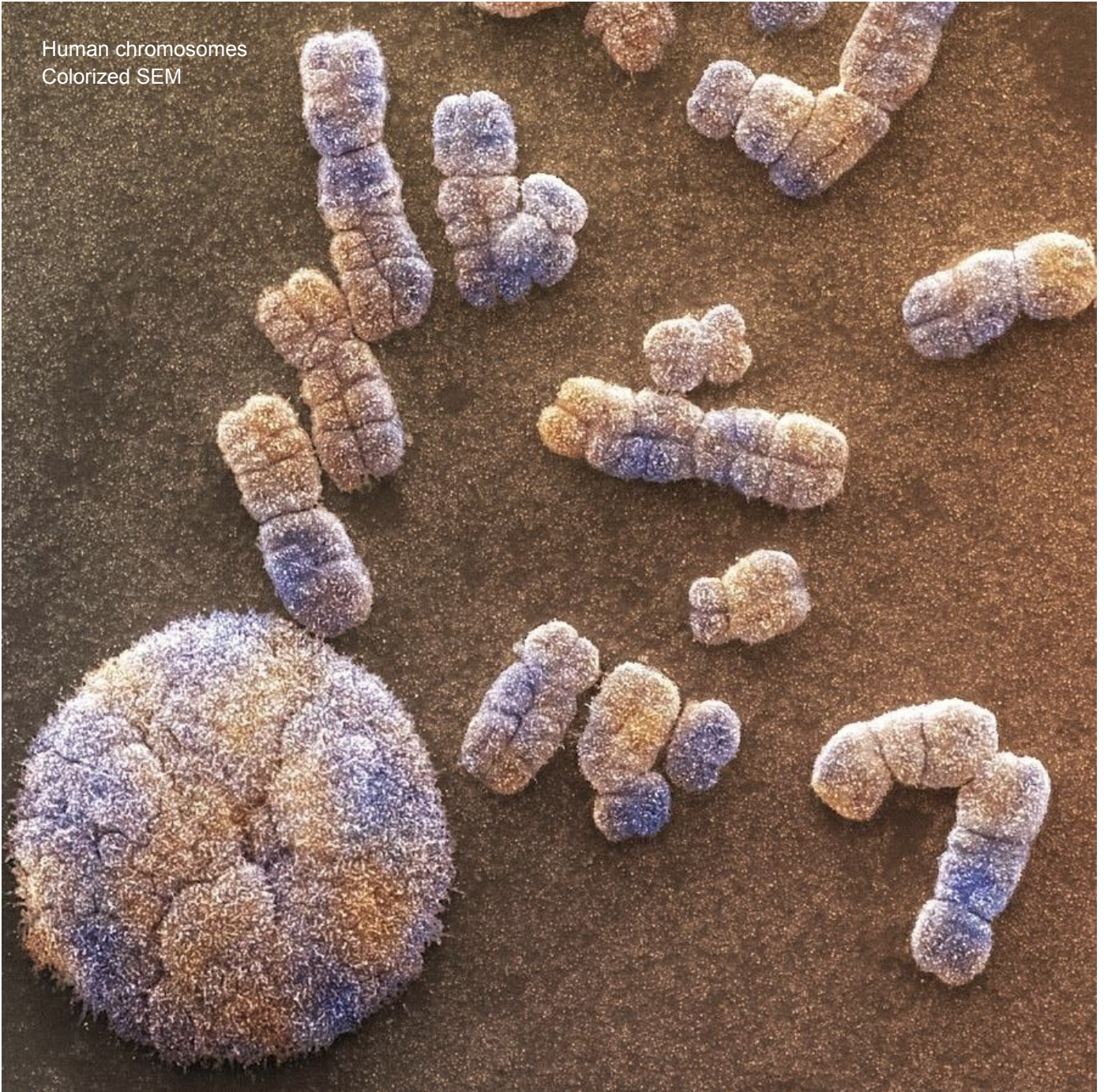
DNA & trackways icons
Polychrome ceramic
Gran Coclé, Panama

Another footed platter from the Coclé region presents mesmerizing patternwork in orange and purple glaze painting (above). Four coiled serpents or dragons represent the sacred helical molecule of heredity known today as DNA. This new interpretation of ancient fertility symbolism including advanced knowledge of the details of microscopic and even intracellular processes involved in human reproduction would certainly be rejected by the majority of scientists, *yet remains the only viable conclusion considering the relevant facts.*

What many so-called scholars would misidentify as abstract linear and geometric patterns are actually stylized aerial depictions. The parallel paths of levitation sled trackways are shown turning to converge in bilateral alignment with the central trackways. Arrows indicate the direction of travel taken by the sleds.

These iconographic findings are not speculative, but quite conclusively evinced by the many miles of ancient limestone trackways discovered by this author at numerous megalithic sites on every continent.

Human chromosomes
Colorized SEM



Ancient artisans of the descendant cultures that followed after the high civilization of Yuk had maintained a comprehensive knowledge of the life-generating reproductive principles that exceeds the common level of understanding of modern people. Genetic purification was achieved through the collective application of resonant temple practices that prioritized a barefoot lifestyle and ingestion of Siddha elixir nanocompounds.

The ancient artists' explicit renderings of microscopic imagery of human reproductive processes on a cellular level has transcended the limitations of shifting temporal and cultural contexts. More than 1,400 years after their firing, the enigmatic designs of Coclé ceramics have finally been decrypted.

Ancient iconographic depictions of DNA ladders, cellular mitosis and stages of fetal development are not unique to the artists of Yuk, having been previously discussed in the context of various rock art panels and among geopolymer magnetite artifacts from a cave near Sutatausa, Colombia. The painted platters of Gran Coclé are unique in their depictions of levitation trackways and human chromosomes (SEM above).



DNA & trackways icons
Polychrome ceramic
Gran Coclé, Panama

Fertility symbolism expressed throughout the collection of polychrome ceramics from Gran Coclé includes representations of DNA serpents and the Vanara deity staring with large, hypnotic eyes and flared nostrils, bearing its teeth in aggression (above). These features of the Vanara deities resemble Haida totems and wooden masks depicting the giant sasquatch hybrids prevalent in the Pacific northwest region of the US.

Levitation circuit trackways are embedded in the undulating forms of the serpent and the conjoined heads of a pair of egrets framing the central figure. The mesmerizing intricacy of these polychromatic patterns is constrained within the bold stripes of the platter's rim, referencing cyclical time and the unity of vital forces.

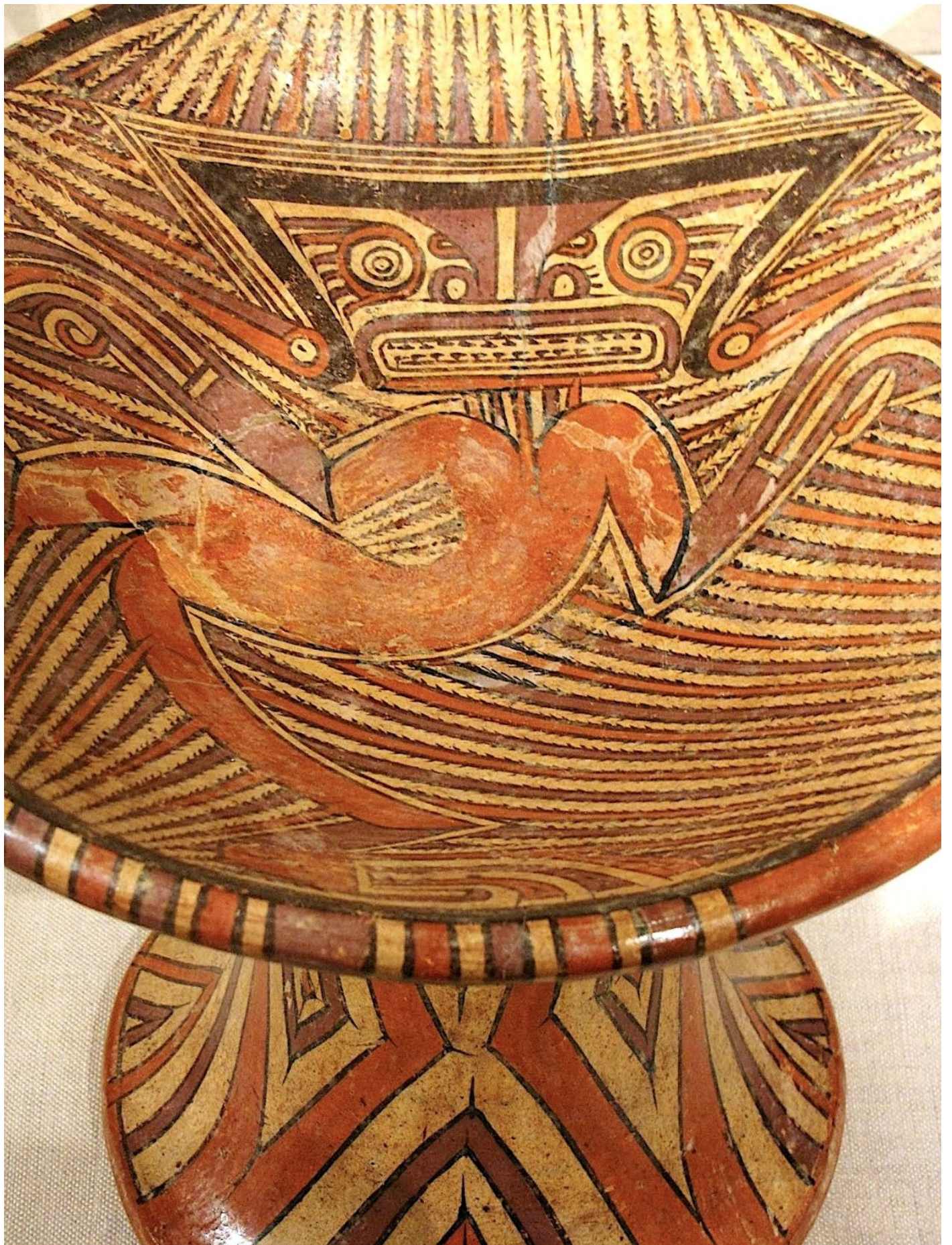
The great significance of embryological and genetic iconography expressed by ancient Mesoamerican artists is further amplified by their integration of levitation trackways and atoll circuit motifs as confirmation of what we see on the ocean floor off the Yucatán coast. Future sonar scanning and marine archeology investigations will reveal the full extent of limestone sled trackways submerged in Mujeres Bay, Mexico.



Platter, atoll trackways motif
Polychrome ceramic
Gran Coclé, Panama

Stunning geometric imagery employed by the artists of Gran Coclé reflected the stylistic designs of the more ancient civilization of Atlantis. Serpentine figures painted on footed platters show vortex points in the palms of their hands, with the fingers designed as the concentric arcs of standing waves (above, opposite).

Radiating linear patterns emulate the appearance of grooved trackways composed of metallic limestone, functioning as unconventional superconductors to induce the levitation of aurichalcum (Ti_3Au) sleds. These zigzagging lines depict strong electric currents coursing through the trackways under the great influence of infrasonic pressure waves focused by the global pyramid network for generating *pulsed superconductivity*.





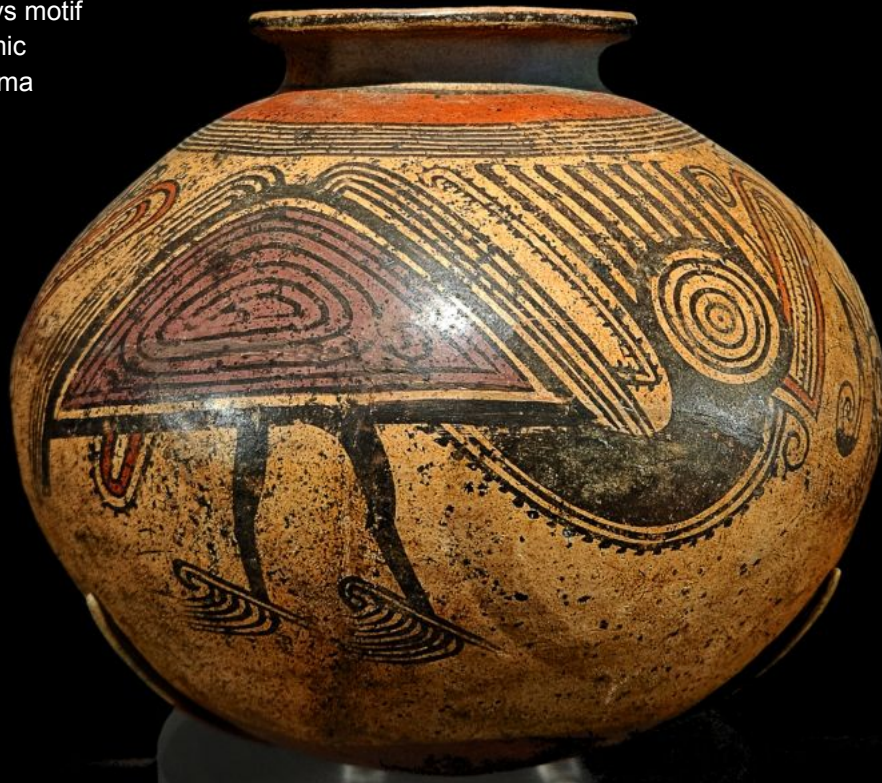
Platter, atoll trackways motif
Polychrome ceramic
Gran Coclé, Panama

The spectacular platters of Gran Coclé display elaborate fertility designs alluding to hi-tech transportation modes and reproductive microscopy knowledge of the mother culture of Yuk. One intact example depicts the head of a fertility deity as concentric circles with curled nostrils connoting the atoll circuit temple motif. The concentric circles with a dot in the center represent the 'Eka-as ra' ligature, translating as "For (the) One roaring". This votive expression praises the beneficial infrasonic influences of the planet Jupiter.

The curving lines of the head form a modified paisley design, which forms a Paleo-Sanskrit hieroglyph for 'retram' or "semen", with the recurved tail forming a 'mi-is' double spiral signifying "synchrony". Geometric combinations of hieroglyphic signs convey the same sacred concepts depicted in the vivid imagery. A very similar use of levitation trackway and sperm cell motifs can be seen on polychrome ceramic urns from the Gran Coclé collection, showing fertility deities and birds formed by combinations of parallel lines and arcs.



Urn, atoll trackways motif
Polychrome ceramic
Gran Coclé, Panama





The complex geometric paintings of ancient Mesoamerican ceramics demonstrate a strong iconographic connection with traditional woven shawls from the Samarkand region of present-day Uzbekistan (above). These vibrant shawls display elaborate floral imagery resembling the traditional paisley fabric patterns of Ireland, both of which are closely associated with human health, vital forces and reproductive fertility.

Intricate overlaid patterns representing the droplet-shaped *boteh* motif reveal their origin as an Atlantean fertility symbol for spermatozoa cells corresponding to their advanced ancient knowledge of microscopy. Parallel imagery seen in the textile and ceramic traditions of such disparate cultures confirms their shared heritage of Paleo-Sanskrit cosmology passed down from the high civilizations of Atlantis and Lemuria.

Modern misinterpretations of the boteh textile iconography result from the gradual loss of knowledge of the specific meanings of sacred symbols embedded in these most ancient fabric patterns. The present-day resurgence and rapid advancement of scientific knowledge pertaining to human genetics and reproduction on a cellular level enables a critical reassessment of the level of knowledge possessed by ancient peoples.

The crucial scientific reinterpretation of the semiotics of ancient textile and lithic artifacts from diverse regions of the world will not be accomplished by government-controlled anthropological or archeological institutions, instead being revealed through the inspired works of independent researchers and authors.





adhi - as traya kundalini

For delivering protection: Kundalini



adhi as - adhi

Delivering, for delivering...



Small sandstone artifacts unearthed at Göbekli Tepe include both masculine and feminine fertility symbols that contain embedded language forms not yet recognized. The most anatomically explicit and culturally identifiable representation found at the megalithic ring-walled temple is a symbolic Sanskrit lingam, with the testicles rendered in a flattened format to give the basic glyph phrase in profile view: **adhi-as-adhi** , meaning "Delivering, for delivering" (above, left).

A small stone tablet recovered during excavations presents glyphs praising the beneficial effects of electro-acoustic Kundalini meditation practices undertaken at the open clustered temples of Göbekli Tepe, reading: **adhi-as traya kundalini** , meaning "For delivering, protection: Kundalini" (above, right). This little tablet offers the simplest explanatory statement as to the sophisticated electro-acoustic functions of the piezoelectric temples, which once roared with the reverberations of Jupiter as focused by the Great Pyramid.

Such clear glyphs carved into this stone artifact surely deserve significant attention from archeologists and epigraphers, yet it is becoming clear that such artifacts are being purposely ignored by Turkish government officials and mass media services because they prove the site's Sanskrit cultural origin. *Tight control of academic circles and public statements on Paleolithic sites relates to suppression of pyramid technologies.*

A smaller-than-life-size sandstone sculpture of a bald head was recovered at Göbekli Tepe, with only basic facial features (opposite). The electrical movement of energy experienced by adepts during Kundalini meditation under the influence of focused infrasound at megalithic sites is represented by the **kundalini** snake glyph. The top of the round head shows the serpent glyph rising to the crown chakra, offering the simple glyph statement: **adhi kundalini** , meaning "Delivering Kundalini."



adhi kundalini

Delivering Kundalini