

sanskrit

ॐ नमो भगवते वासुदेवाय

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Alexander Putney



"Creator diminishing your presence, reducing your action
Jupiter, entirely, for diminishing are your 30 resonances,
malevolent also, life's will (is)."
-Malta stone inscription

"One preventing life from ignorance, the stars he is, shining
Vishnu, good protector for eternity, killer (of) suffering,
protector of life's work (of) the era, oh inundation swelling."
-Glozel clay tablet text

"Jupiter, Lord of life, triple roaring of spaceships, delivering..."
"Protection stopping, workings of the thundering, Mercury and
the 30 resonances of spacecraft, whirring action of brilliance."

"Cataclysm! Famous segregation (of terrestrial and subterranean
populations), to the spaceship's commander tributes be made
in children. Cattle-devouring, the maker of the spaceship.
Feeling strengths, feeling from Jupiter granting protection,
make it (so)!"

"From your diminished state, oh what human races (reside)
below, your displacing what (is) universal."
-Illinois Cave stone texts

Paleolithic stone and ceramic artifacts from around the world preserve a great wealth of information concerning the highly advanced Atlantean civilization and the cataclysmic events that crashed their worldwide pyramid network, thrusting terrestrial humanity into darkness and segregation from those residing below in vast, climate-controlled subterranean cities.

Enigmatic phrases from thousands of Paleo-Sanskrit artifacts reveal the advanced aerial and spaceflight technologies of our great ancestral civilization known as Atlantis. The hieroglyphic languages of Sumer, Egypt and the Maya are descendant languages of the diaspora that followed the cataclysmic destruction of Atlantis, which today lies hidden, thousands of feet below the ocean's surface, covered in the silt residues of millennia.

High Vedic physics knowledge concerning psychoacoustics and planetary infrasound resonance are expressed in the direct language of the ancient hieroglyphs, as resolved by the breakthrough decipherment of expert epigrapher Professor Kurt Schildmann. His definitive translations provide insight into the Atlantean origin of so-called UFO phenomena, including 'alien' abduction, livestock mutilation and subterranean civilizations.

sanskrit



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1

Paleo-Sanskrit

Paleo-Sanskrit



The preeminent work of one of the world's most accomplished linguists, Professor Kurt Schildmann (1909-2005) has disappeared from publication¹ despite his profound completion of the greatest challenge faced in the study of Paleolithic culture worldwide.

During his decades of travels and epigraphic research Schildmann was continually confronted with profoundly disturbing statements among the Illinois Cave archive's Paleo-Sanskrit texts, which repeatedly referred to those strange and prevalent phenomena involving unidentified circular spacecraft, 'alien' abduction, livestock mutilation and deep subterranean bases.

Professor Schildmann's dedication to the translation of ancient hieroglyphic languages culminated in his 1994 recognition of the phonetic structure of Paleo-Sanskrit from the Indus Valley texts, a breakthrough enabling his definitive decipherment of the Indus Valley script, and by extension to the decipherment of the scripts of the Illinois cave archive and Tayos Cave, Ecuador.

Schildmann's ability and willingness to link modern aerial phenomena with the enigmatic statements of ancient cultures has been met with strict suppression. The sole recognition for his achievements were offered by the Midwestern Epigraphic Society (MES) awarding Schildmann the 2007 Barry Fell Award (posthumous):

Kurt Schildmann (Born March 12, 1909, Died April 25, 2005, age 96) is one of the least known but among the best world linguists, etymologists, and translators. He began world traveling early in his life as a teen of 17 under the guidance of older brother Heinrich, to the middle East, India, Thailand, China, Burma and finally reaching Korea after several years. He absorbed as much of the culture and language as a bright-minded youth could. [The MES journal to be published in February of this year has his diary entries of this five-year world trip]. Returning home he studied in France, Spain and then three years in Italy.

His academic life was interrupted when the Wehrmacht desired his presence in World War II on the eastern front where he was wounded and then on the western front where in 1944 he became an American POW. Repatriated, he became an interpreter with the British occupational forces in Germany. By this time he was married and with a young son, Kurt, Jr., who accidentally drowned in Turkey in 1987.

In the 1950s he began a life career as an interpreter and translator for the new German federal government, retiring in 1974. During these years he founded in 1956 the Society of German Linguists, joined the journal 'Synesis' and becoming a lectorate and co-editor, and continued to travel, usually in his own house boat on the major rivers of Europe, the Mediterranean and indeed the planet, studying cultures and languages, especially the origin and relationship to other languages...²

In an absurd case reminiscent of Nikola Tesla receiving the Edison Award, government cover-up agent Barry Fell, who himself declared the Illinois artifacts as fakes based on his work, was supported by the MES while Schildmann's aforementioned diary entries were never published. In fact, the MES even managed to publish multiple misspellings of Schildmann's name (first as 'Shildmann' and subsequently 'Schildman'). Professor Schildmann's scholarly excellence and decisive offerings in the field of Paleolithic epigraphy are reasserted here, applying his comprehensive cipher key to dozens of Paleo-Sanskrit texts.



This revolutionary prospect of translating the Paleo-Sanskrit writings of the Atlantean culture is inspiring a new generation of linguists and epigraphers of hieroglyphic languages, bringing fresh perspectives that resolve many centuries-old misconceptions concerning their highly advanced scientific knowledge and according geoengineering capabilities that focused the heartbeat of the Earth for human consciousness.

In many parts of the world, archeologists are uncovering this archaic form of Sanskrit now recognized as a precursor to all known languages in every region where they are found. Integration of these most ancient antediluvian texts into the established history of post-cataclysmic cultures enables, for the first time, an accurate recounting of the disrupted condition of planetary resonance as directly identified by Atlantean authors. These rare texts form the basis for a new psychoacoustic interpretation of their works.

Advanced explanations of the divine cyclical influence of the various planets on human consciousness cannot be properly understood without an advanced knowledge of the physics of infrasound standing waves and the function of the Great Pyramid. Complete knowledge of the physics of acoustic resonance required for the comprehension of Atlantean texts was still possessed by the many learned Kings of descendent cultures, as exemplified by the claim of Assyrian King Ashurbanipal inscribed on clay tablets: *"I understand the enigmatic writings on the stone tablets from before the Deluge."*³

'The Deluge' is perhaps a more accurate term for 'The Great Flood' that was documented in the Biblical story concerning Noah's Ark. Astounding physical evidence for this Great Deluge has been uncovered in many parts of the world, but none more exceptional than the actual physical remains of Noah's Ark itself, discovered largely intact on a mountain ridge near Mt. Ararat, in present day Turkey.⁴ Several extremely large anchor stones with ancient inscriptions support local knowledge of those events that has been maintained by villagers in those areas where the anchors have lain largely undisturbed for millennia.

Modern scientific evidence for the Deluge has been confirmed in the form of multiple meteorite impacts approximately 12,800 years ago, causing a critical overload of the global Atlantean pyramid network and thereby lowering the entire electromagnetic field of Earth and generating torrential downpours worldwide that raised sea levels drastically and began the era known as the Holocene. The Deluge has also been linked with the global distribution of impact spherules resulting from meteoric bombardment.⁵



Paleo-Sanskrit texts from this remote era reflect the heavy laments of a culture in dissolution due to the "diminished state of granting from the deities", now understood as referencing the measurable reduction of infrasound resonance of the planets of our solar system after the meteoric catastrophe. The intensity level of the planet's infrasonic gravity field not only influences fundamental biorhythms, and thus the consciousness of all living beings on the planet, but this field even determines the quantum fixation of atomic decay properties of all the atoms comprising the planet and all its lifeforms.⁶

A critical diminution of the 33 resonances of planetary infrasound resonance reduces the amount of atmospheric water vapor that can be suspended aloft, causing drastic sea level rise and torrential rains for a period of many months. Sea levels began their rapid rise as the skies blackened with debris and the Atlantic Ocean swallowed an entire continent, leaving boiling waters in its submersive wake.

Casing stones stripped from the faces of the Giza pyramids attest to the destructive wave action that once reach a height of *178m above the current sea level*.⁷ This surprising fact is further reinforced by the presence of a quite noticable and well documented layer of sea shells deposited upto great heights on the pyramids and indeed throughout the entire Giza plateau (above).⁸ *Direct accounts of the resulting state of planetary dissonance from Atlantean survivors themselves constitutes remarkable evidence.*



kar - as kar - as upama
Workings, workings (of) the highest



Above the main entrance of the Great Pyramid, four massive relieving stones divert the immense weight piled above the entry passage. Linear geometric patterns formed by joints in the stonework reference the Paleo-Sanskrit glyphs '*kar-as kar-as*', meaning 'workings, workings', while the triangular cavity below the giant blocks corresponds to the glyph for '*upama*', meaning 'the highest' (opposite).

These bold geometric architectural features together present a votive passage that was used at aligned sacred sites throughout the world to signify the deep infrasonic resonance of the pyramid structures that powered the global Atlantean civilization. The glyphs embedded in the Great Pyramid's entry façade read:

kar-as kar-as upama

Workings, workings of the highest

This hieroglyphic interpretation of the entry façade is firmly supported by the serial repetition of this phrase in the same vertical glyph series at multiple Atlantean sites around the world, including inscriptions on artifacts from Illinois, US; Caria, Italy; and at the Visoko pyramid in Bosnia. The remarkable consistency of Atlantean Paleo-Sanskrit writings from all continents of the world is only now being recognized.

Sheltered in the intimate triangular niche below the giant relieving stones is a roughly chiselled altar that resembles a small throne (above). *The piezoelectric throne's narrow seat is engraved with several Paleo-Sanskrit glyphs that constitute the oldest intact inscription yet identified on the Giza plateau.* While the accumulated graffiti of many ages covers most surfaces within the small niche, including the back wall and angled ceiling, the recessed seat has protected the ancient engraved markings for thousands of years. *A dark brown patina that was gradually deposited on the stone over the millenia has not been disturbed.*



Amateur researchers have made note of the fact that the Great Pyramid niche inscription bares a close resemblance to glyphs embossed on metal debris from the 1947 Roswell, New Mexico vimana disc crash.⁹ The Roswell debris texts were first translated by this author in 2007 by applying the Schildmann cipher (see Appendix I), yet the Great Pyramid inscription translation is presented here, for the first time.

Amateur and professional epigraphers working without any knowledge of Schildmann's findings have struggled to identify and translate this enigmatic ancient text,¹⁰ yet the careful application of Schildmann's decipherment reflects a profound Vedic bioenergetic science at the heart of the pyramid's prime function. The horizontal row of four glyphs reads from left to right, with the last glyph presenting a combination of two signs that overlap to form a ligature. [Ligatures are separated for clarity in all of the translations.]



∨ ⊖ ≡ || ⊕

vi Śani rau^a ra Yoni

From masculine (force), thundering, granting feminine

This short statement comprises a concise explanation of the main infrasonic function of the Great Pyramid –*global infrasonic synchronization of the collective human consciousness, thereby endowing feminine forces: vi Sani raua ra Yoni* –"From masculine force, thundering, granting feminine." Given in simpler terms maintained among Chinese traditions of bioenergetic medicine that would be more easily understood in the present day, the phrase essentially reads: "From Yang, thundering, granting Yin". Yin is the feminine or maternal energy associated with the natural process of biorhythmic synchronization between mother and infant during the period of fetal gestation due to the alignment of the mother's heart with the root chakra of the fetus, which is normally inverted within the womb.¹¹

The 'thundering' ultra-low frequency planetary resonance is focused by the three pyramids of the Giza plateau into a precise global mandala pattern that coordinates consciousness at sacred sites worldwide. Infrasound enables direct telepathic communication by tri-thalamic entrainment, linking the pineal gland rhythms of human beings in sacred alignment with what were later referred to as 'The Holy Streams'.



The Illinois Cave Archive



A vast archive of several thousand ancient stone, ceramic and metal artifacts has been discovered, including several large limestone sarcophagi and a variety of monumental figurative sculptures. While indigenous Native American tribes of the region had certainly visited the cavesite, their profound cultural respect for the crypts and other remains of that lost civilization had fostered their preservation *in situ*.¹

Located in southern Illinois, adjacent to the Marion County boundary line just 11 miles south of the town of Iuka, the extensive cave system can be entered from a few hidden passageways that lie within the confines of a small forked valley system (above). Still largely unexplored, this ancient network of caves (38.483°N 88.753°W) is 6,338 miles from the Great Pyramid of Giza, Egypt, a distance that comprises approximately 25.46% of the Earth's mean circumference distance. Positioned in the region at $\frac{1}{4}$ of the Earth's circumference from the Great Pyramid, the resonant location constitutes a broad band of vortices of infrasound resonance focused by the world's ancient global array of pyramids and megalithic temples.



Several stoneworks among the thousands uncovered from the cave archive clearly depict regional maps of the region, painstakingly engraved with detailed contours of the Gulf coast, Lake Ponchartrain and the great drainage basin of the Mississippi River and its major tributaries. The Atlantean Sanskrit language is inscribed on several thousand stones, and most certainly comprises a highly advanced ancestral culture that preceded the great earthen mound-building civilizations of the great Mississippi Valley.

The Southern Illinois cave system penetrates through layers of limestone and hard shale that have both been used as sculptural materials and in the creation of stone tablets that have been well preserved over the many thousands of years since their regular inhabitation. The dark grey slate of the region contains a high silicon content that effectively preserved the sacred engraved texts as a complete archive for the consideration of later generations. The stoneworks' exquisite workmanship extends to all the surfaces of the stones, having been carefully shaped to refine the edges of the stones where they might become broken upon incidental impact (above).

A good portion of the stones display exquisitely engraved portraits of both men and woman, usually wearing helmets of one sort or another. Some helmets appear very similar to Roman or Greek styles known from later periods, some others seem quite unique and appear to have been associated with the duty of piloting the spacecraft and high-speed aircraft. The special elixir prepared for the enhanced bioelectrification conditions required for all spacecraft pilots and spiritual adepts called Soma has been identified as electrum colloid² consisting of highly purified waters (preferably deuterium-free) and ultra-fine nanoparticles of gold and silver that contribute their excellent properties for electrical conductance.

The intercontinental flight capabilities and multiracial culture of these advanced aeronauts is also clearly and directly expressed in the wide range of races, each portrayed according to their characteristic features. In several translated texts, the infrasonic booming function of the Great Pyramid is scientifically described as *'thundering 30 resonances of life force'* and the ultra-low tri-frequency driving of the three Giza pyramids in a perfectly balanced Fibonacci ratio as *'the action of triple works'*.

The elephant glyph appears on many engraved stones, gold coins and gold stamps among the archive's texts, clearly representing an animal that does not inhabit North America. Like the king cobra also depicted among these unusual artifacts, these foreign animals are specifically applied in the expression of Vedic cosmological concepts well known from present-day India, the cradle of Sanskrit civilization.

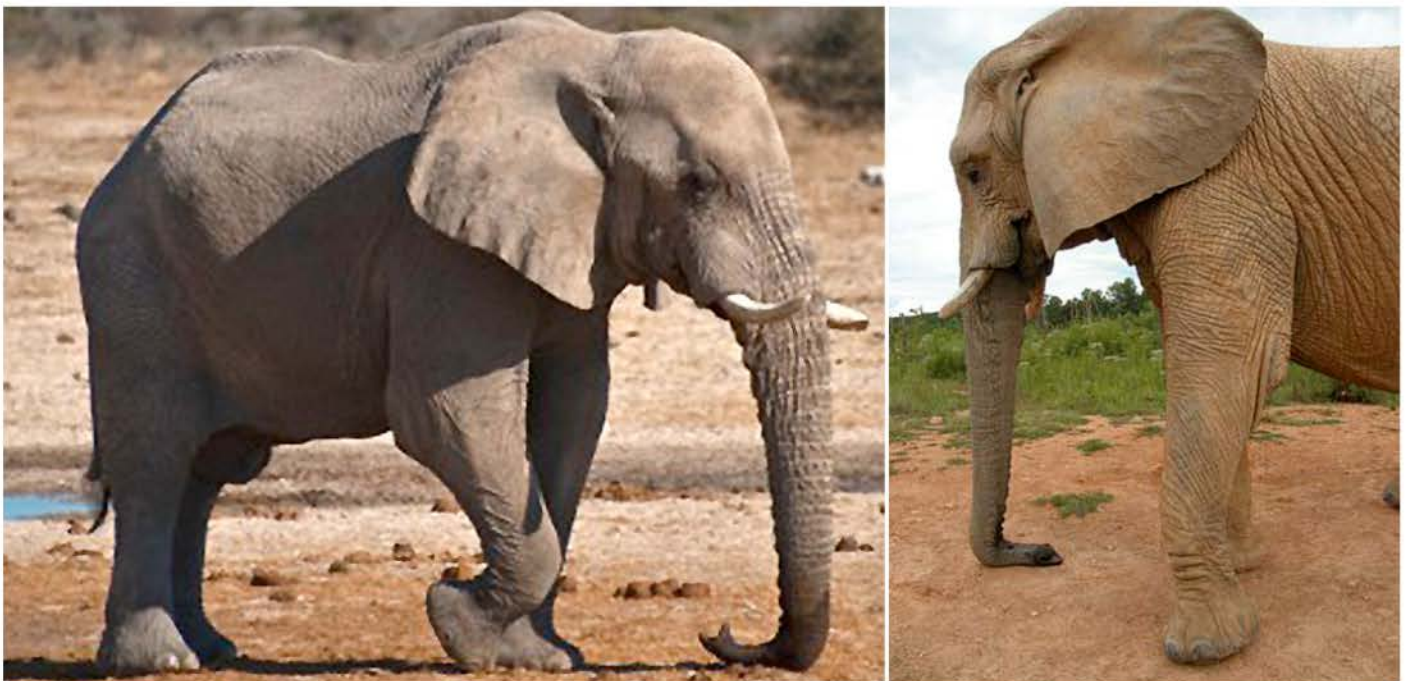
Elephants are one of several logographic signs for Indra, *the deified planet Jupiter*, referencing the rumbling infrasound resonance of 33 frequencies radiating from the giant gas planet that enhance the vital energies of all life on Earth. A pair of coins present the elephant glyph with short texts cast in relief:

The one for protection (he) is, Jupiter, aye the one.

The Sun, Jupiter, the two Lords, deities, protection granting brilliant ones, oh your universal excellence.

A nearly identical text praising the protective action of the field of infrasound resonance transduced by the Sun and Jupiter also appears among the artifacts from another subterranean archive called the Metal Library deep within Tayos Cave, Ecuador, having been collected over the decades by the late Padre Crespi in the Andean city of Cuenca. This was the first publicly-recognized occurrence of parallel passages of Paleolithic text from different continents, while the present work identifies a complete conceptual framework present on all continents from that far removed era, before cosmic catastrophe.

The same elephant glyph representing the infrasonic influence of Jupiter also appears on gold plates discovered by J. Padilla in Guerrero, Mexico (see Appendix I). The specific body posture of the elephant depicted among the Archaic Sanskrit artifacts from Guerrero provides multiple references to infrasound that have not been widely recognized. Biologists studying long distance infrasound vocalizations used by elephants have identified special techniques used to amplify their ultra-low frequency reception in the same way that human cup their hands behind their ears to reflect more soundwaves into the eardrum. For elephants, the body position most receptive to longwave signals involves laying the trunk firmly on the ground and raising one foreleg so only the sensitive toenails make direct contact (below).³



Unlike the purring of cats, elephants actually sing infrasounds by passing air through the larynx,⁴ as do many other large animals including giraffes and whales. For this reason, the elephant and whale glyphs are commonly used in the Paleo-Sanskrit texts as a sign for Indra, the deeply rumbling planet Jupiter. Jupiter's Great Red Spot is the gravitic center of the planet, as is the location of the Geat Pyramid on Earth. Inset within the bright disc of the planet Jupiter, the Red Spot itself presents the Paleo-Sanskrit pictogram for '*the one*'. The primary glyph signifying Indra is the square, as a pyramid seen from above.



In Mesoamerica, Maya scribes referred to Jupiter as the deity Tezcatlipoca, *Smoking Mirror in which man does not see clearly*' (above, conjunct with Venus), reflecting their awareness of resonant infrasonic influences on human biophoton field fluctuations linked to the orbital cycles of Jupiter.⁵ The Illinois cave texts encode the planet's synodic year of 399 days⁶ in mathematical terms relative to prime number 7:

$$\text{III} \quad 7^1 + 7^2 + 7^3 \quad (7 + 49 + 343 = 399)$$

$$| \quad | \quad \text{—} \quad \square \quad 20 \times 20 = 400$$

The special conditions of enhanced bioelectrification and consciousness synchronization endowed by the action of the 33 frequencies of infrasound resonance emanating from the Sun and Jupiter are also extolled upon in a great variety of gold stamps and engraved stones from the Illinois cave archive:

Action of the Sun (and) the great one Jupiter, good (is) your displacing those and the brilliant era.
 (Here) begins those which function, being also cosmos granting, that brilliance, what works.
 Chief (of) brilliant works, Jupiter, the highest of actions.

Granted what you are, (here) begins well being, aye the workings (of) Jupiter upon life.

Life from the universal consciousness of yours, Jupiter, moving the one, delivering.

The authors of these ancient texts identify the powerful effect of infrasound resonance reflecting through the Earth from the Sun and Jupiter and focused into longwave vortices by the Giza pyramid complex. Loudly audible infrasound booming and rumbling at sacred vortical points on the planet's surface are clearly referenced by Atlantean authors as 'thundering' that endows life force to all living organisms:

Ship's commander Jupiter, from him (comes) life, thundering life (force).

Jupiter, the stars, striving, thundering they are.

The protective thundering gives highest benefit, aye, flooding-flooding (it) gives universal highest.



The divine influence of focused infrasound resonance received at sacred sites in alignment with the Great Pyramid revitalizes all life by electro-induced enhancement of atomic reaction cascades perpetually taking place throughout the human body to facilitate biophoton communication of the DNA exciplex laser array. These thunderous functions of the world's pyramid network ceased their activity when cometary cataclysm struck, symbolized in the Illinois texts by 6 rays ending in the 'stopping' glyph.

A great portion of the lengthier Illinois cave stone texts express profound lamentations concerning the diminishing state of Earth's field of infrasound resonance after the devastating cataclysm of 12,800bp⁷:

Creator (of) 30 resonances, the ones (of) good and Jupiter granting those workings (of) the era, oh the dwindling begins again, whereby my work begins, also yours, whirring (of) their workings at that time, whereby giving.

Actions also diminish 30 resonances (of) the cosmos, whereby cursing those, dislocating those 30 resonances, displacing Jupiter they are, the era for your desire's waning, also the 30 resonances, whereby also malevolent universal actions (are incurred), mine also being displaced, Mercury, imperceptible protector.

Oh, 30 resonances (in a) waning state, ultra-low 30 resonances and what underlies life, being below, displacing magma, oh 30 resonances, flooding of what state (of) good will, the state (of) 30 resonances, oh life and the celestial wheel, Moon the broad, oh the spaceships (of) below reducing, (as) impelled by the Deluge, what darkness following at that time (of) my era's cessation (of) 30 resonances, the spaceships (of) life, the Moon...

In accordance with the era endowing, workings (of) benefit are dwindling, 30 resonances initiating benefit, your works rescinding, deities diminishing the good.

Many advanced underground cities of the Atlantean civilization were abandoned in darkness when the global infrasound resonance systems were inundated by the Deluge of waters once suspended as vapor. The profound Atlantean cultural awareness of the great abundance and variety of technologically advanced subterranean civilizations using infrasound resonance is made clear in many of the stone texts:

Oh, what human races (reside) below.
Whatever gives Jupiter, your great workings, these.
Action of the thunderous workings.



Among the cave archive's many inscribed stones and sculptural renderings of various human races and animal species inhabiting Earth's surface, one particularly intriguing engraved stone carving represents a human/animal hybrid creature that has regained a prominent position in the psyche of modern humanity: *the giant Sasquatch*. Digital clarification of photographs by T. Standing have revealed the many distinct facial features of Sasquatch (above),⁸ providing clear references for comparison with ancient depictions.

Of the hundreds of artifacts from the Southern Illinois cave that have been publicized, 3 small portrait stones finely carved in low relief present very flat, broad faces fringed by fur, showing long beards without mustaches –*features that cannot be mistaken for any other creature*. One of the giant hybrids bares large teeth, his beard and hair rendered with parallel lines reminiscent of the kundalini cobra headdress of the Egyptian Pharaohs, while another portrait carving presents long, wild eyebrows, a triangular beard and a large symbol of the rising sun on the creature's forehead (opposite).

Several high-quality audio recordings confirm the Sasquatch hybrids possess a giant larynx that, like those of elephants, giraffes and whales (associated with the rumblings of the planet Jupiter), enables long distance communication using ultra-low frequencies below the threshold of normal human hearing. The occipital region of the brain is closely associated with infrasound reception and is clearly emphasized in the form of the Sasquatch skull, which displays a significant enlargement in the occipital lobes.



The largest of the three low-relief slate carvings of Sasquatch depicts a very broad and flat, human-like face with ominous hollows for its eyes and mouth, giving the appearance of growling that is a well known aggressive behavior of these territorial giants (above, center). The hybrid's forehead is inscribed with a radial circular pictogram of the 'nau' glyph, meaning 'ship', with wings on either side to symbolize the flight capability of these circular spaceships (as opposed to a seafaring ship).

Any doubt regarding this interpretation of the portrait is eliminated by the clear and direct statement that is made in the text line of six glyphs above the prominent spaceship glyph. The short text clearly states the purpose of the circular spaceships: *adhi-as vi aua las nau* –meaning "For delivering from below, shining spaceships." As Sasquatch are cave-dwellers, the statement informs us as a matter of fact that Sasquatch is delivered by spacecraft from subterranean habitation sites. *Transport through the bedrock by transdimensional means using an HHO plasma atmosphere inside the ships that excites the bright red electroluminescence of Sasquatch eyes that is observed and reported often by terrestrial humans.*

The complex symbolism integrated into the design of the eyes reinforces the statement, with 5 lines above each eye appearing as light rays, implying an interesting double meaning. Contemporary reports of Sasquatch encounters often include an eerie red eye glow that can be seen at a distance, while the text line above provides the double meaning, as the ocular lens-shaped plasma ships also radiate light.



The Atlantean Sanskrit 'nau' glyph and later Egyptian symbolic association of the 'third eye' pineal gland hieroglyph with the winged solar disk imagery and the single eye of the façade of the Great Pyramid are repeated in this Illinois cave stone by the double meaning encoded in the eyelid delineation and the five lines radiating above the eyes of the Sasquatch, which actually form Sanskrit glyphs for three actions: *raua las adhi*. Slight differentiation in the angles of the marks define the glyph breaks. The left eye translates as "thundering, shining, delivering", while the right eye reads "shining, thundering, delivering."

The repetition of these three actions in the pictographic inscriptions serves to reinforce the entirely literal interpretation of their words, affirming that Sasquatch is delivered from below the Earth's surface by highly advanced spaceships with the same extraordinary transdimensional capabilities described in detail in the most ancient Vedic texts. These profound Atlantean passages directly confirm the findings of geneticists studying Sasquatch, a species that was hybridized during the time period of the cataclysm.

Recent publication of over 10 billion base pairs comprising 3 whole nuclear genome sequences and 31 mitochondrial DNA sequences⁹ from Sasquatch provides unequivocal proof of the existence and *artificial origin* of the giant hybrids, offering new insights concerning subterranean human populations that have contributed the human mitochondrial portion of Sasquatch genetics. *Single nucleotide polymorphism (SNP) analysis revealed a genetic discontinuity between all existing terrestrial human populations and those presumed subterranean human populations used in the Sasquatch species hybridization process.*

Further evidence from the Illinois cave archive that confirms advanced technological applications of HHO plasma in the Illinois cave system and other underground habitation sites is presented by dozens of stoneworks carved from mineral calcite or calcite-rich limestone, as this large cylinder seal (above). *The many carvings executed in these resonant stones display a white fluorescence under ultraviolet light.*

This specialized use of UV fluorescent minerals such as calcite has also been documented at other technologically advanced Paleolithic cavesites with Archaic Sanskrit writing, especially those associated with the celestial golden waters of La Maná, Ecuador¹⁰ (see Appendix I). *The composition of the La Maná springwater enabled its use as vapors within large quartz vacuum tubes such as the Dendera bulbs seen in Egyptian reliefs,¹¹ used to generate HHO plasma that emits UV-A light, inducing calcite crystals to glow.*



The golden waters of La Maná, Ecuador¹² and Tlacote, Mexico, where the Maya made tribute to Tláloc, the god of celestial waters,¹³ have been analyzed for their astounding energetic characteristics. Chlorides are almost completely absent from those celestial springwaters, while the approximately 30 mg/L of dissolved solids consists of kalium, potassium and magnesium that are essential to the human body.¹⁴

Today, physicists at Blacklight Power have reengineered the basic process of HHO plasma generation¹⁵ in reactors that effectively transduce the ambient infrasound energy into excess heat and light in the form of ultraviolet-A and infrared emissions that rejuvenate and even regenerate the body's cells. While modern scientists ignite HHO plasma reactors by the introduction of fine metal powder and potassium with the water vapor in the chamber, ancient Vedic technologies applied Soma as a biocompatible catalyst that allows the human body to benefit from the plasma's cleansing EM field.

These remarkable Vedic elixirs are the most important subject of the thousands of Sanskrit hymns collected and preserved to this day. These sacred celestial water sources are also closely associated with ancient underground cities where the strict control of enhanced atmospheres is enabled by the same highly advanced engineering witnessed in the astounding structures of the Giza plateau.

The pyramid's tri-frequency infrasonic driving of Earth's atmosphere enhances the luminosity of the human body itself, as biophoton fields display direct coupling to our solar system's planetary cycles as influenced by infrasound resonance. The Atlantean texts are quite literal: "Now enter, begin shining!" A wealth of knowledge according to Vedic physics has been carefully preserved in the Illinois cave archive –its authors could not be more explicit in their descriptions of the state of human affairs in the era of darkness that separated those residing above from those residing below, as the terror ensued:

Cataclysm! Famous segregation (of terrestrial and subterranean populations), to the spaceship's commander tributes be made in children. Cattle-devouring, the maker of the spaceship. Feeling strengths, feeling from Jupiter granting protection, make it (so)!" (see Appendix II)



kar kar kar upama

Triple works (of) the highest



kar kar kar adhi r^au^a Svar Svar

Triple works delivering, roaring, the Sun, the Sun



∨ □ ◇ =

vi - śa ya la^s

Now enter, begin shining!

ALLTASIT

XOAV#J

AVIL



特口J
特口J

^ || L ↑ ↙ ↘ ↗ L ↑

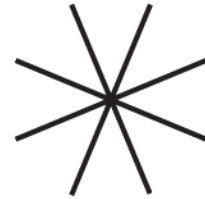
kar - ra - ha kar - as ka ma aśu ha kar - as

Creator (of) the workings (of) whatever status (of) life, those workings

✕ ⊙ ∨ ↙ ≡ ↗

ta^h nau ca ka tridaśa aśu

the spaceships built, what 30 resonances (of) life (force).



L C ↙ L + L

ha mi ka ha siat^t ha

Causing a dwindling of whatever that (is) they are giving,

↖ ≡ □ ↗ L ≡

u tridaśa Indra aśu ha tridaśa

oh, 30 resonances, Jupiter's life-giving 30 resonances,

✕ ⊕ ∨ ↑ ↘ L

ta^h cakra ca kar - as ma - ha

the era built, workings of great(ness).



|| ◁ +

ra ka sja^t

Granted what you are

◊ 1 ◁

ya su ma

(Here) begins well being

└ ↗ ◻ ⊥ ㄥ

i kar - as Indra a aśu

(It) is the workings (of) Jupiter upon life

^ || ☼ ☿ L • □ 1 + ☾ L / || ⊕

kar - ra Svar ma - ha • Indra su si ri^s ha ca la^s cakra

Maker of the Sun (and) the great one Jupiter, good (is) your displacing those and the brilliant era

◇ L ☿ ↑

ya ha ka kar - as

(Here) begin those which function

☿ Γ □ ||

ma a_i śa^m ra

Being also cosmos granting



L || ☿ ^

ha la^s ka kar

That brilliance, what works

< || ^

natha la^s kar

Chief (of) brilliant works

☿ △ ^ ||

Indra upama kar - ra

Jupiter, the highest of actions



• — □ ▮ □ ⊥ •

• as pa i Indra aⁱ •

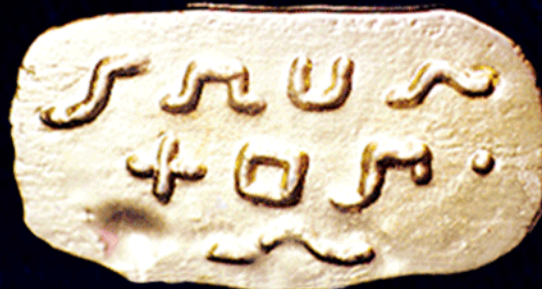
The one for protection (he) is, Jupiter, aye the one



☼ : 🐘 : □ ▮ || □ || = L J + U M L

Svar Indra : pa aśu - ra pa ra la^s ha u si śa^m o - ha

The Sun, Jupiter, the two Lords, deities, protection granting brilliant ones, oh your universal excellence



⊙ < □ ∇ | ∽ ≡ ∽

nau natha Indra vi asti aśu rāua aśu

Ship's commander Jupiter, from him
(comes) life, thundering life (force)

∽ □ □ ∽ + □ ∽ • ∽

aśu pa śam - adhi si Indra pi • adhi

Life from the universal consciousness (of)
yours, Jupiter, moving the one, delivering



śa^m nau upama

Universal
spaceship (of)
the highest



Indra ta - ra ya - as ra^ua si^at

Jupiter, the stars, striving, thundering they are



la^s kar 𐌚 kar upama

Brilliant action (of)
the kundalini serpent,
work (of) the highest



aś - viⁿ kar - ra - as ka : pra traya

Dioskouroi's works thereof, the two for protection



jani Indra Svar

Production (of) Jupiter, the Sun



□ ▢ √ 1 : ≡ ⊙ ~ ~

Indra pa aśu - aśu tri r^au^a - nau adhi - adhi

Jupiter, Lord (of) life - life, triple roaring (of) spaceships, delivering - delivering



^ || ^^^

kar - ra kar - kar - kar

Maker of triple works





Π Υ ↑ × III ∑ τ ≡ ⊙

pa mu kar - as ta r^{au}^a Budha a tridaśa nau

Protection stopping, workings of the thundering, Mercury and 30 resonances (of) spacecraft,

1 ↑ ^ II = III Γ Π ∑ ⊙ × ^ II

su - us kar - ra la^s ri^s i pa Budha nau ta kar - ra

whirring action of brilliance diminishing in protection, Speedy Messenger, spaceship of the Maker



^ ||

kar - ra

Maker

1 X

su ta

good giving

4 <

ka ma

whatever status

X □ III X 1 T W W W X □

ta^h pa r^au^a ta - upama su aⁱ plava - plava ta śa^m upama

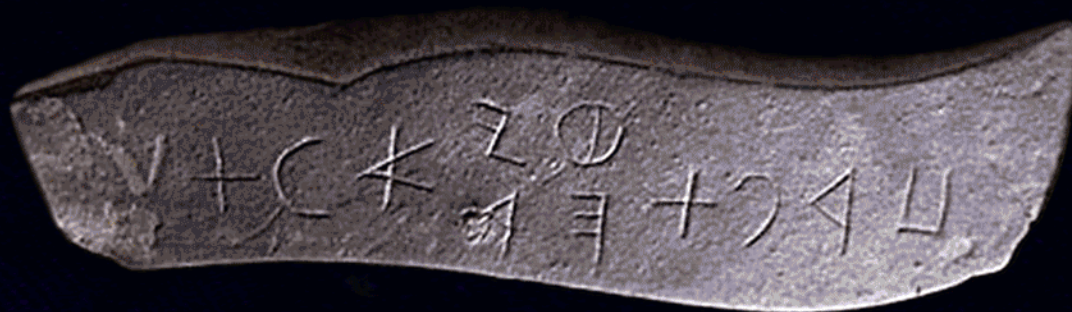
The protective thundering gives highest benefit, aye, flooding - flooding (it) gives universal highest



W ^ || ◇ X —

plava kar - ra ya - ta as^{ti}

Deluge Maker, vengeful is he



V + C ✧

vi si mi ma

From your diminished state

† ‹ ⊙ ☿

u ka Yoni au^a

Oh, what human races (reside) below

+ ∪ ‹ ⊐

si ri^s ka śam

Your displacing what (is) universal



< 𐎠

na - du

In accordance with

⊕ || ↑

cakra ra kar - as

the era endowing, workings

1 𐎠 𐎠

su ma ri^S

(of) benefit are dwindling.

𐎠 𐎠 1

tridaśa ya su

30 resonances initiating benefit,

+ ^ v 𐎠

si kar vi - ca^l

your works rescinding,

𐎠 || 𐎠 1

aśu - ra ri^S su

deities diminishing the good.

△ ∥ Γ C ⊕ □ ρ | - L

kar - ra aḥ mi tridaśa śaṁ ku as - as ha

Maker also diminishing 30 resonances (of) the cosmos, whereby cursing those,

∩ L ⊕ ∩ □ ∥ L ⊕ ~

riś ha tridaśa riś Indra ra aḥ cakra adhi

dislocating those 30 resonances, displacing Jupiter they are, the era delivering

+ △ < C | Γ ⊕ ρ Γ 𐌆 □

si kar - ma mi - as aḥ tridaśa ku aḥ dura śaṁ

your desire's waning, also the 30 resonances, whereby also malevolent (the) universal

△ ∥ < Γ < ∩ ∞ ⊥ ε Ψ

kar - ra maṁ i ma riś Budha aṁ - ata traya

action, mine also being displaced, Mercury, imperceptible protector.





^ ||] 王

kar - ra - ha tridaśa

Creator (of) 30 resonances,

× L 1 ^ □ ||

ta ha su ca Indra ra

the ones (of) good and Jupiter granting

L ↑ ⊕ 7 C

ha kar - as cakra u mi

those workings (of) the era, oh the dwindling

◇ ◇ ρ < ^ ◇

ya - ya ku ma kar ya

begins again, whereby my work begins,

∩ + 1 ↑ ∟ ↑

i si śu - us ^ai kar - as

also yours, whirring (of) their workings

┌ < ρ L

a - ma ku ha

at that time, whereby giving



𐎧 𐎠 𐎡 𐎧

u ka Yoni a^ua

Oh, what human races (reside) below

𐎡 𐎠

Indra upama

Jupiter, the highest

𐎠 𐎡 𐎡 + 𐎠 𐎠 𐎡

ka ha Indra si ma^{ha} kar - as ha

Whatever gives Jupiter, your great workings, these

𐎠 𐎡 𐎡 𐎠

kar - ra r^au^a kar - as

Maker (of) thunderous workings



||| || ~

ra^a la^s adhi

roaring, shining, delivering

|| ||| ~

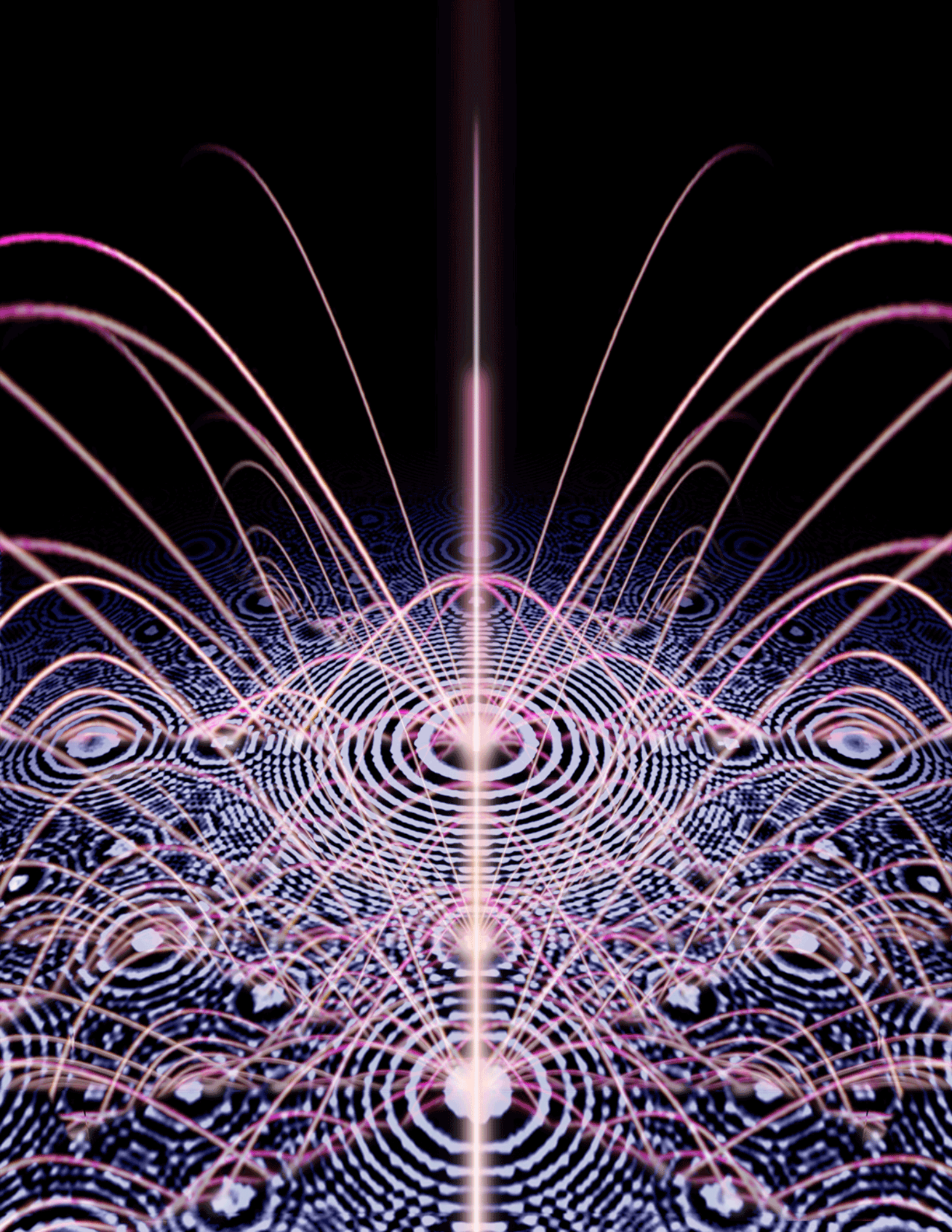
la^s ra^a adhi

shining, roaring, delivering

~ | ∨ ≡ || ⊙

adhi - as vi a^u la^s nau

For delivering from below, shining spaceships



|||

raua

thundering



|||

raua

thundering

≡

tridaša

30 resonances



|||

raua

thundering

↑

kar - as

workings



↑

kar - as

workings



ᳵ 𐍚 𐍑 𐍚 𐍚 𐍚 𐍚 𐍚 𐍚 𐍚 𐍚 𐍚

u tridaśa mi ma a_u^a tridaśa at ka a_u^a aśu ma a_u^a

Oh, 30 resonances (in a) waning state, ultra-low 30 resonances and what underlies life, being below,

𐍑 𐍚 𐍚 𐍚 𐍚 𐍚 𐍚 𐍚 𐍚 𐍚 𐍚 𐍚

ri^s ara u tridaśa cakra mu tridaśa plava - as ka

displacing magma, oh 30 resonances, the era (of) diminishing 30 resonances, flooding of what

1 𐍚 𐍚 𐍚 𐍚 𐍚 𐍚 𐍚 𐍚 𐍚 𐍚 𐍚

su vá - as ma tridaśa ma u aśu a cakra Indu ta

state (of) good will, the state (of) 30 resonances, oh life and the celestial wheel, Moon the

𐍚 𐍚 𐍚 𐍚 𐍚 𐍚 𐍚 𐍚 𐍚 𐍚 𐍚 𐍚

ura u nau a_u^a mi mu - ta plava - as ta - ma ka pi

broad, oh the spaceships (of) below reducing, (as) impelled by the Deluge, what darkness following

𐍚 𐍚 𐍚 𐍚 𐍚 𐍚 𐍚 𐍚 𐍚 𐍚

ta - da maⁱ cakra mu tridaśa ta nau aśu Indu

that time (of) my era's cessation (of) 30 resonances, the spaceships (of) life, the Moon.

𐍚 𐍚 𐍚 𐍚 𐍚 𐍚 𐍚 𐍚

kar - as kar - ra - ha as aśu - as si

Workings (of) the Creator of lives, yours.



1 || ⊙ ρ ζ ƒ λ ⊙ ƒ

śu - ra nau ku - da u - cca nau pi

Hero-ship, where high-built ship after

| ƒ ‹ ⊙ ∨ λ ƒ ⊕ ‡ ζ ⊙

as - p^{ha}ja ka nau vi - ca pi tridaśa u - da^k Indu

construction, whatever ships aberration near 30 resonances northward Moon,

ƒ ζ ∨ ⊥ ‹ † 1 ⊞ ∟ ⊙

u - da^k vi a - ma āt śu ura i - nnu

northward through night and swelling broadly Moon.

1 ∨ ‹ ƒ

s^au - vi - ma pi

Soma beverage being after

⌋ ∨ ⊕

ās - is vi tridaśa

delight from the 30 resonances,

H ‹ ⊥ ƒ ⊙ ƒ × ρ ζ ∟

ala^m má - sá u nau a^{pi} - ta ku - dha āi^t

enough time, oh ship has gone wherefrom it started,



ƒ ∨ ‹ ⊙ | × ⊞ ƒ || ^

nau pī vi ma - nu as - ta - ra pī - ra - kara

(seafaring) ship abounding in men, archers plenty

┐ ʏ ʌ ͇ ✱ ʝ ϕ ⋈ Γ ∪ |

aśu mu - ca^s sthā - ti tri Indu Budha i^s - is as

rapid dispatching, enduring 3 months, Mercury, Lord being

κ 1 ⚡ ⋈ ∇ + ∇ † ∪ ∇ ʝ

āt s^au - ma tridaśa vi - śi - va u - p^ait vi tri

and Soma, 30 resonances, all-endowing through 3-fold,

|| ⚡ 1 ∟ ͇ | ⚡ † 1 ʏ ✕

ra - ma su - ddha sthā as - ma - ka su - mu - tha

wealth spotless remaining ours, well-fastened

∩ ┐ ⚡ ϕ □ ▢ ∇ ʏ ▢ ʌ | (∪

pi - aśu ma Indu Indra - pa vi mu sa - ca - as mi - is

after life ours, Moon (and) Jupiter protecting without stopping, reaching sweet-

✕ † < ✕ □ † + ▢ ∩ ✕ ∞

- ta u na - tha Indra a - si sa pi - ta tesam

-ness, oh chief Jupiter you are the father of them

∩ ∩ ∟ 4 ⚡ ⋈ Γ ˘ || † □

a^ja aś - is da - aiva^{na} - ma tridaśa in - di - ra u Indra

going (for) delight (of the) divinities, 30 resonances, Jupiter, oh Jupiter

∇ ||









































































































vi - ra

hero

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a	T	T	T	T	dura	H		na	<	>		si	+
adhi	~	~	~	~	e	E	Ɔ	ni	v	^		śi	⋈
as, aś	I	—			h, ha	L	J	nau	⊙	○		stha	⎯
aśu	┘	┐	↖	↗	i	└	┌	nu	○	○		ta, tha	×
at	K	⋈			ira	⊞		o	∩			ti	✱
ata	Σ	3			is)	D	pa	Π			tri	Υ
ara	H				ka	q	P	pi	└	┐	┌	u	└
ala	H				kar, kal	^		pra	?	S		aṇa	≡
aiva	H	H			ku	P	q	ra		=	□	ura	⊞
ca, cca	^	^			la		=	ru	≡			us	└
da	Z	S			ma	✕	△	ri	⌒			vi	∨
di, dhi	┐	└			mi	C	☾	śa	□			va	∇
du, dhu	Z	≈			mu	Y	Y	su	1	└		ya	◇

Svar	 	cakra	 	a - a	 	ku.v - as	 
Indra	 	ta - Indra	 	aiva - as	 	la - as	 
Viṣ - nu	 	catur	 	aś - iṣ	 	na - aś	 
	 	jivha	 	aś - pāṇa	 	na - na	 
Indu	 	jani	 	aś - ra	 	nau - kar	 
Budha	 	hasta	 	aśu - as	 	pa - pa	 
Kavi	 	pāṇa	 	aś - viṇ	 	pi - pi - ru	 
Śani	 	plava	 	ca - na	 	plava - as	 
Yoni	 	tasya	 	da - u - da	 	ra - as	 
Indra upama	 	tesam	 	ka - as	 	śa - as	 
śaṁ - nau upama	 	tridaśa	 	kar - as	 	ta - ta	 
aśu - aśu	 	upama	 	kari - kr	 	va - as	 
	 	ta - upama	 	kar - ya	 	vaḷ - aś - va	 



3

Mediterranean Texts

Mediterranean Texts



Distinct traces of the origin of all ancient hieroglyphic languages are perpetually emerging from the depths of large cave systems and from layers of soil deposited over ten thousand years ago. Careful investigation of physical remains left by Paleolithic cultures from every inhabited landmass reveals a wealth of artistic creativity that complimented a profoundly scientific worldview that was eloquently expressed in passages of pictographic script that can only now be understood in their proper context.

Only in the last few decades have multiple dramatic archeological discoveries in the Mediterranean region provided exquisite examples of inscribed artworks presenting spiritual perspectives from that far removed era. Throughout these texts, the status of infrasound resonance of the Sun, Earth and Jupiter are directly linked with the Great Pyramid, built by Atlantean engineers approximately 73,000 years ago.¹

Analysis of the global distribution pattern of ancient pyramids, megaliths and sacred sites in all parts of the world have revealed their specific alignment in accordance with the foci of nonlinear standing waves transduced by the Great Pyramid in the ultra-low frequency range of the human heartbeat.² This complex alignment also holds true for the geopositions of all Paleo-Sanskrit habitation sites discovered thus far in the Mediterranean region, especially on the Island of Malta and in nearby Calabria, Italy.

Planetary infrasound resonance is focused by the Great Pyramid into radial bands at Fibonacci intervals, as spherically mapped using the quadratic function $[z_{n+1} = z_n^2]$.³ The resonant infrasound band along the 4.3–4.6% distance from the Great Pyramid influences Sicily's Mt. Etna volcano and also has induced the spontaneous combustion of all electrical devices in nearby Canneto di Caronia, Messina (in red, above).

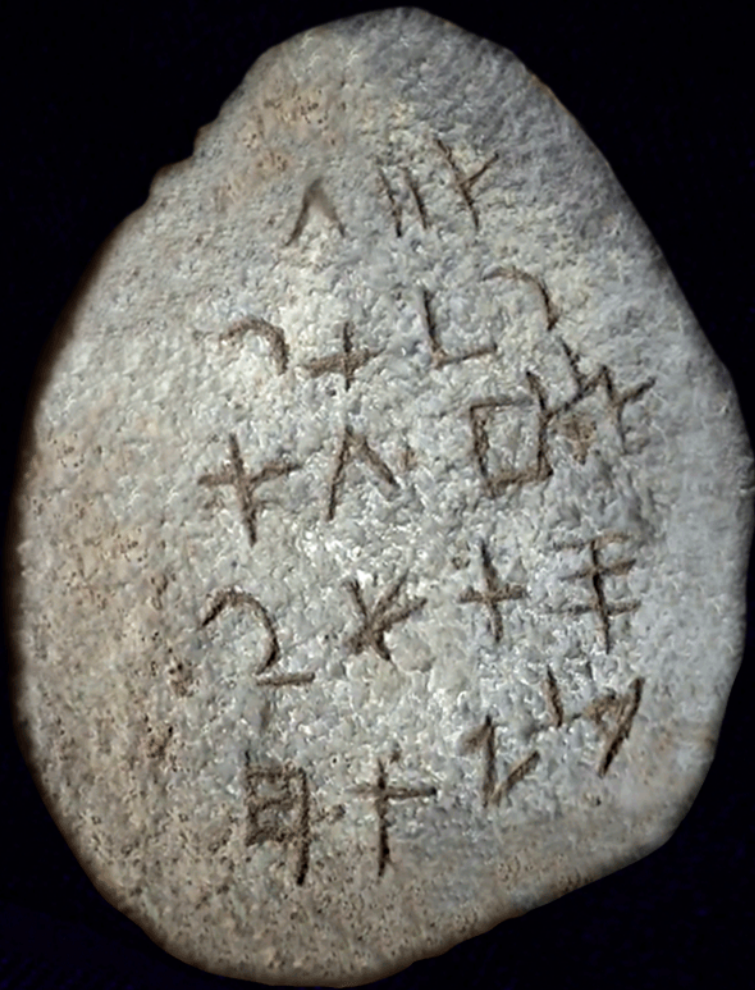


The Islands of Malta and Gozo (36.10°N 14.10°E) are located 1,091 miles from the Great Pyramid, a distance that comprises 4.4% of the Earth's mean circumference distance. These islands are famous for a network of exquisitely hewn subterranean chambers and interconnecting tunnel systems that stretch for many miles below the limestone bedrock. Huge stone vaults containing unusual skeletal remains attest to genetic enhancement techniques using focused infrasound during fetal development, reflecting a strong maternal culture in which feminine energy was recognized as the primary Creative force, as exemplified by the Great Pyramid inscription: *"From masculine, thundering granting feminine"*.

Of several stone and ceramic tablets found on this small Mediterranean island, and on the reefs just offshore, an image of only one engraved stone has been published as an online video.⁴ The oval-shaped stone tablet is quite flat, and very hard, and presents 20 glyphs separated into 5 lines of text that can be read from left to right as: *kara ha ris si ha ris si kar Indra vai-as-va ris-as ma si tridasa dura i asu va-as*. Translation of the tablet according to the Schildmann decipherment provides the lamentation (opposite):

Creator, diminishing your presence, reducing your action Jupiter, entirely, for diminishing are your 30 resonances, malevolent also, life's will is.

This statement repeats the same profound lamentation echoed throughout the many known collections of advanced Archaic Sanskrit works from the Paleolithic era, uncovered on all continents of the world and most explicitly expressed in thousands of stone texts from the Illinois cave archive. The maker(s) of the Malta stone tablet offer the precise terminology of Vedic science to specify an advanced concept related to the infrasonic function of the Great Pyramid that is not common knowledge at present.



^ || L

kar - ra - ha

Creator,

ㄣ + L ㄣ

ri^s si ha ri^s

diminishing your presence, reducing

+ ^ □ ㄣ

si kar Indra vaⁱ - as - va

your action Jupiter, entirely,

ㄣ | < + ㄣ

ri^s - as ma si tridasa

for diminishing are your 30 resonances,

ㄣ ㄣ ㄣ ㄣ

dura i aśu va - as

malevolent also, life's will (is)



The largest collection of Paleo-Sanskrit artifacts known from the Mediterranean region was discovered accidentally in Calabria, Italy in 1971, near the hilltop town of Girifalco in Valle della Caria. A prolonged deluge of the area had caused severe erosion, with resulting landslides uncovering ancient relics that have become an intriguing and *officially unacknowledged* addition to the history of the Caria region.

The ancient remains were revealed as layers of soil were torn open like wounds on the land, having been seen by one of the first people to survey the landslide area. Inspection of the degraded hillsides was conducted for damage assessment by local lawyer Mario Tolone Azzariti, whose keen eyes spotted a limestone sculpture, one of many that would eventually be disinterred from the newly exposed site.⁵ Azzariti recovered the large stone object and cleaned off the red soil to expose the life-size features of a woman's head, enclosed in a strange angular helmet inscribed with pictograms for *the Sun* and *the Tree*.

After three decades of perseverance, planning and excavations without municipal financial support, Azzariti has recovered a few hundred items, many of which are inscribed with clearly defined lines of Paleo-Sanskrit text, now displayed in a modest museum in Girifalco, Italy.⁶ A video tour of the museum display presents dozens of stone axes, blades, loom weights and figurative sculptures, in addition to many fragmented ceramic tablets, cones and disks that have been painstakingly reassembled.⁷

The excavation site near Girifalco in Valle della Caria, Italy (38.82°N 16.40°E) is 1,037 miles from the Great Pyramid, or 4.2% of the Earth's mean circumference. This location provides for efficient reception of infrasound standing waves used to enhance consciousness and provide constant electrical power.



The initial discovery of the life-size limestone representation of the head of a woman wearing an unusual helmet shows technological features. Inscriptions confirm the psychoacoustic purpose of such helmets, made from resonant metal alloys with geometric forms that effectively focus infrasound waves for pineal synchronization.⁸ The helmet's right side bares the votive phrase: **kar kar kar... Adri kar kar kar... adhi** – "Works (of) the Tree, works... delivering". A complimentary text inscribed on the left side of the helmet reads: **kar kar kar... Svar kar kar kar... adhi** – "Works (of) the Sun, works... delivering" (overleaf).

These Paleo-Sanskrit statements reflect an awareness of the beneficial infrasonic influence of tall trees upon human beings also preserved in the Vedic traditions of Siberia, as expressed by the forest sage Anastasia.⁹ The same profound knowledge of life force was expressed by the sage and healer known as Jesus, recorded in Aramaic texts comprising *The Essene Gospel of Peace*, entitled '*The Holy Streams*':

Now in the hour before the rising of the sun, just before the angels of the Earthly Mother breathe life into the still sleeping earth, then do you enter into the Holy Stream of Life. It is your Brother Tree who holds the mystery of this Holy Stream, and it is your Brother Tree that you will embrace in your thought, even as by clay you embrace him in greeting when you walk along the lake shore. And you shall be one with the tree, for in the beginning of the times so did we all share in the Holy Stream of Life that gave birth to all creation. And as you embrace your Brother Tree, the power of the Holy Stream of Life will fill your whole body, and you will tremble before its might. Then breathe deeply of the angel of air, and say the word "Life" with the outgiving of breath. Then you will become in truth the Tree of Life which sinks its roots deep into the Holy Stream of Life from an eternal source. And as the angel of sun warms the earth, and all the creatures of land and water and air rejoice in the new day, so will your body and spirit rejoice in the Holy Stream of life that flows to you through your Brother Tree.

And when the sun is high in the heavens, then shall you seek the Holy Stream of Sound. In the heat of noontide, all creatures are still and seek the shade; the angels of the Earthly Mother are silent for a space. Then it is that you shall let into your ears the Holy Stream of Sound; for it can only be heard in the silence. Think on the streams that are born in the desert after a sudden storm, and the roaring sound of the waters as they rush past. Truly, this is the voice of God, if you did but know it. For as it is written, in the beginning was the Sound, and the Sound was with God, and the Sound was God. I tell you truly, when we are born, we enter the world with the sound of God in our ears, even the singing of the vast chorus of the sky, and the holy chant of the stars in their fixed rounds; it is the Holy Stream of Sound that traverses the vault of stars and crosses the endless kingdom of the Heavenly Father. It is ever in our ears, so do we hear it not. Listen for it, then, in the silence of noontide; bathe in it, and let the rhythm of the music of God beat in your ears until you are one with the Holy Stream of Sound. It was this Sound which formed the earth and the world, and brought forth the mountains, and set the stars in their thrones of glory in the highest heavens.¹⁰



^ ^  ^ ^ ~
kar kar Adri kar kar adhi

Works (of) the Tree, works delivering



kar kar Svar kar kar adhi

Works (of) the Sun, works delivering



kar kar upama

Works (of) the highest










mi ha at - ma Svar la^S

Diminishing those under your control, the Sun shining

Among hundreds of Paleolithic artifacts from Caria, the largest stonework discovered thus presents a female figure with long curly hair and a long dress standing in a balanced, symmetrical pose, holding a clump of earth in her hands. The leafy stalk of a small plant rises from the soil as a feminine symbol of growth and fertility, and closely associated with the beautiful symmetry of resonant standing waves.

Below the plant, the patterning of the long dress present a vertical series of repeating 'kar' glyphs for 'works', rising above the triangular 'upama' glyph for 'the highest', representing the Great Pyramid. Referring to the vitalizing electro-acoustic function of the pyramid, the patternwork in the dress of the figure reads: *kar kar kar kar kar upama* –"Works of the highest" (opposite). The same vertical pictographic glyph group is engraved on a ceremonial calcite axehead from the Illinois cave archive that fluoresces brilliantly under ultraviolet light, as does the calcite-rich limestone of the Caria figure itself.

This sculpture visually expresses an Atlantean scientific and cultural awareness of the beneficial influence of infrasound resonance, bioelectrically enhancing the vitality, fertility and growth rates of plants, animals and human beings alike. A rough inscription on the front of the square base of the sculpture reinforces this interpretation of the highly advanced message expressed in the artwork, presenting 6 glyphs that read: *mi ha atma Svar las* –"Diminishing those under your control, the Sun shining" (above), identifying the offset status of planetary resonance as diminishing its beneficial action.

Surface texturing and rendering of the stonework's low relief suggest the piece was not carved from natural quarried stone. As with many other stone products of Atlantean origin, this sculpture appears to be *synthetic limestone*, having been mixed, poured and thermoset by a controlled chemical reaction within the mold. The limestone's exact density and composition may confirm its synthetic origin, while the plasticity of forms suggests the piece was sculpted in clay and cast in a simple 2-piece waste-mold.



Svar Indra - as

For the Sun (and) Jupiter:



dhara phala

sword (vs.) shield,



nara nari

man (vs.) woman,

Enigmatic phrases used by Atlantean sculptors in Italy over 10,000 years ago reflect an advanced cosmological perspective that merges seamlessly with ancient hymns from the Vedas and Upanishads of India. Paleo-Sanskrit passages were also embedded in the design of practical ceramic objects.

The detrimental influences of planetary resonance upon human consciousness were expressed in high relief covering the visible surfaces of a square ceramic box with a fitted lid (above). The lid's mushroom-shaped handle is incised with the Sun glyph, while the square lid displays a large incised square with lines in four directions that together form the phrase: *Svar Indra-as* –"For the Sun and Jupiter".

The sides of the box juxtapose pictographic glyph pairs that continue the statement that begins on the lid. Clearly denoting armed conflict between human groups and domestic conflict between the genders, the glyph pairs read: *dhara phala* –"sword (vs.) shield", and *nara nari* –"man (vs.) woman".

The reverse side of the square ceramic box presents a pictogram in relief below a clear line of glyphs (opposite). The dominant *adhi* glyph meaning 'delivering' has been inverted, and along the full length of its curve is a repeating series of glyph pairs, a dot signifying the number '1' and a line representing the 'as' glyph, meaning 'for'. Thus the repeating glyph pairs read: "for the one, for the one, for the one..."



∨ ↑ 1 Y ~ · | · | · |

vi su - us mu adhi • as • as • as

from the whirring stopping delivering for the one, for the one...

When combined with the surmounting line of glyphs, this panel reads: *vi su-us mu adhi • as • as • as* – "from the whirring stopping delivering for the one, for the one..." (above). This statement echoes other texts from Caria in referencing the malevolent action incurred by the greatly diminished state of resonant infrasound whirring from the Sun and Jupiter. This final panel completes the full explanatory statement:

For the Sun and Jupiter: sword vs. shield, man vs. woman, from the whirring stopping delivering for the one...

Understood within the proper framework of planetary resonance, this profound statement accurately identifies the root cause of all strife in our world –*from the quarreling of spouses to the warring of groups and nations alike*– as induced by the diminished state of planetary infrasound resonance. The depiction of water vapor falling as droplets on either side of the standing wave 'delivering' glyph also references the thick water vapor canopy once suspended aloft by the operation of the pyramid network. This text echoes powerful statements of the Maya descendant culture, as preserved and skillfully translated from original Maya glyphs into Spanish and English, and recently published as *The Pyramid of Fire Codex*:

Man does not will when he wars, loves and reaps; it is the rhythm of the great gods, the planets, that act over him and make him do. When man comprehends that by himself he can do nothing, then he can learn to serve the gods; so, he must become conscious of the rhythms of the gods.¹¹



< T ^ J F > ||

na a - kar ásu u ma ra

Not without action, life, oh status (of) granting,

▷ > ↑ 1 T || |

ka ma su - us a - la^s - as

whatever the state (of) whirring, for not shining,

< | || J ▷ λ μ |

ma - as ra ásu ka ca aiva - as

for (it) is granting life whatever thus for eternity,

+ X | | ↑ || |

si - ta - as as - su - ra - as

for beauty from divinities



𑀅 𑀭𑀮 𑀭𑀮

a - ma - ra

Immortal

Several other texts with profound laments preserved in the Caria museum collection closely reflect the enigmatic sentiments expressed in the Illinois cave archive texts. A variety of terracotta tablets and mandalas have been recovered at Caria, the largest of which were carefully reassembled from dozens of fragments, preserving precious inscriptions that elucidate our deeper past.

A perfectly intact rectangular clay tablet presents four lines of glyphs that read from left to right (opposite), as supported by the staggered alignment of the characters on the left side of the plate. The votive passage reads:

*na akar asu u ma ra ka ma su-us alas-as
ma-as ra asu ka ca aiva-as sita-as asura-as*

Not without action, life, oh status of granting, whatever the state of whirring, for not shining, for it is granting life whatever thus for eternity, for beauty from divinities.

Once again, Schildmann's decipherment provides clear translations for key cultural phrases that closely reflect statements from Paleo-Sanskrit artifacts from other continents, altogether dwelling on the subject of the diminishing state of planetary infrasound resonance and detrimental effects upon consciousness and longevity.

Another classic Sanskrit theme that cannot be adequately understood outside the constructs of Vedic tradition is the notion of *reincarnation*, which appears on another clay tablet from Caria (at left). This depiction of a hunting scene with a man and a buck is surmounted by a three-glyph line reading: *amara* –"Immortal".

The ancient and widespread indigenous cultural acknowledgement of the continual reincarnation of all living organisms, each according to its own level of consciousness, reflects a broader awareness of the eternal transcendence of Spirit over the material body. Providing a deeper Vedic spiritual perspective, the text line above the pictograms denies a materialistic view of the close relationship of hunter and prey.

Several terracotta disks carefully delineated with octagonal mandala that reflect the structure of standing wave resonance, and have been inscribed with four sets of glyphs, still legible despite the passage of several millennia. The basic phrase reads: *karikr kar kar kar* –"Making tribute to triple works" (overleaf). A larger ceramic mandala disk has been inscribed with a lamentation that echoes the others (overleaf):

u atha-as vi ma as Indra vical kar si ra ma-as asu

Oh, for how else from? For it is Jupiter, rescinding the action of your granting, for it is life.

Further explanations are provided by the largest of the mandala disk texts, which expresses four clear statements concerning the malevolence induced by the dysfunction of the Great Pyramid and blackness of the subdued state of planetary infrasound resonance influencing our entire solar system (overleaf):

The workings of life's greatness granting the good of the highest one, whirring.

Whirring of the triple goodness, oh, for eternity, so also granting curses.

Not shining, Jupiter's action henceforth for not, for dwindling it is.

Speedy Messenger, aye, for also granting punishing workings, being of blackness.

This phrase references the deified planet Mercury, named the Speedy Messenger for it possesses the shortest orbital period around the Sun of all planets, with a sidereal orbit corresponding to 88 Earth days.



kari - kr kar - kar - kar

Making tribute to triple works



u a - tha - as vi

Oh, for how else from?



ma - as Indra vi - ca^l kar si ra ma - as aśu

For (it) is Jupiter, rescinding the action of your granting, for (it) is life

↑ ∟ ✎ L || 1 △ · ↑ 1

kar - as aśu ma - ha ra su upama · śu - us

The workings (of) life's great(ness) granting the good (of) the highest one, whirring.

↑ 1 : ↑ 3 4 | ↓ ∟ || |—

śu - us : su u aiva - as us i ra as - as

Whirring (of) the triple good(ness), oh, for eternity, so also granting curses.



⊥ || □ ^ k | | < C ✎ |

a - las Indra kar at - as as na mi ma - as

Not shining, Jupiter's action henceforth for not, for dwindling (it) is.

▷ ◁ ⊥ ∟ — || ⊥ | ↑ ✎ ↑

da - u - da aⁱ i - as ra śa - as kar - as ma kala

Speedy Messenger, aye, for also granting punishing workings, being (of) black(ness).



Svar

The Sun.



ma - ha śu - us aśu

Great whirrings (of) life



na - punar - as Indra ta

for nevermore Jupiter giving,



ma pa ra - as

being Lord for granting,



ta Indra i

giving Jupiter also



am - at mu

splendor, stopping



śa - as ra aiva

suffering, granting eternity,



upama •

the highest one



□ ➤ | | K 7 1
 Indra ma - as a^m - atⁱ u su
 For Jupiter is splendor, oh good(ness)

Paleo-Sanskrit texts are delicately inscribed on many ceramic objects from the Caria Valley, one of which has a form reminiscent of modern-day surfboards, baring the shining face of the Sun above, in high relief (opposite). The 8-line glyph series can be clearly read from left to right:

*Svar maha su-us asu na-punar-as
 Indra ta ma pa ra-as ta Indra i amati
 mu sa-as ra aiva upama •*

The Sun. Great whirrings of life
 for nevermore Jupiter giving, being
 Lord of granting, giving Jupiter also
 splendor, stopping suffering,
 granting eternity, the highest one.

Once again, we see the remarkable consistency of the complex meaning being expressed by every Atlantean group at this time in remote history, expressing a profound awareness of the biophotonic function of all life and its direct coupling to planetary infrasound resonance that had been enhanced by the Great Pyramid.

The many sorrowful lamentations are accompanied by more positive statements, one of which was neatly inscribed into a ceramic object that may have been used as a healing tool within resonant chambers (at left). Ceramics are good conductors of electricity because of their high content of sand (quartz), iron and other metal particles, and were used by Atlantean healers to transduce resonant infrasound for amplifying electromagnetic qi healing methods still applied today by adepts.

The beneficial effects of the ultra-low frequency thundering of the Sun and Jupiter were scientifically understood by this advanced Vedic motherculture as enhancing the luminosity of the human body through bioelectrical excitation of resonant nuclear reaction cascades that cause the body to glow in synchrony with the complex movements of the planets overhead. Healing tools used to focus electro-acoustic energy describe this invisible influence directly when praising the planets and the Sun as deities granting life force. Reading from top to bottom, a vertical column of 7 glyphs extols the planet Jupiter with the phrase: *Indra ma-as amati u su* –"For Jupiter is splendor, oh goodness." Rows of vertical lines to the right reinforce the sentiment, repeating the same glyph: *ra ra ra ra ra* –"Granting, granting, granting..." (above).

The simplicity of this logographic script and the brevity of many of the texts themselves belies the exceedingly profound scientific level of understanding that prevailed among Atlantean peoples from all continents, reflecting their everyday use of highly advanced technological devices. The motherculture of Atlantis overshadows all our present technological developments by revealing the physics of life force.



The collection of hundreds of stone and ceramic artifacts from Caria, Italy include several specialized objects that reflect quite complex aspects of Atlantean life. The Vedic physics principles of tri-frequency resonance, as applied in the collective design function of the three pyramids of the Giza complex, were signified as the 'triple works of the highest' that vitalize all life. Most controversial are the many Paleo-Sanskrit texts that reference the pervasive presence of spacecraft in the skies at that time.

Atlantean texts describe the motive action of the pyramids' triple works using the 'adhi' glyph meaning 'delivering', which itself is a pictogram of a standing wave. This acoustic interpretation is upheld by their highly specific usage of the glyph, which was *exclusively employed to describe those types of delivering achieved by standing waves, such as delivering various human races from subterranean cities or delivering Jupiter's beneficial frequencies of life force in the range of the human heartbeat.*

The largest ceramic artifact from the Azzariti collection is a hollow, domed object with thick walls and three large openings that resembles a mushroom top. The form of the whole piece reflects the 3D structure of a standing wave, and each of the cutout openings forms a 2D standing wave pictogram.

The visible exterior surfaces of the symmetrical object are also covered in many rows of repeating glyphs that reinforce the acoustic interpretation of the form and function of the object. Negative spaces formed by three large cutout holes form the 'adhi-as' ligature, meaning 'for delivering', while many alignments of repeating circular 'nau' glyphs run around the item's circumference providing the subject of the sentence: 'spaceships'. The object of the phrase is rendered as repeating 'as-vin' glyphs, meaning 'Dioskouroi'.



nau nau nau

Spaceships, spaceships...



adhi - as adhi - as

For delivering, for delivering...



as - viⁿ as - viⁿ

Dioskouroi, Dioskouroi...

Thus, according to the Schildmann Paleo-Sanskrit decipherment, the inscriptions read coherently as: ***nau nau nau adhi-as adhi-as adhi-as as-vin as-vin as-vin*** – "Spaceships, spaceships... for delivering, for delivering... Dioskouroi, Dioskouroi..." (above). Dioskouroi is the ancient Greek name meaning 'sons of Zeus' for the twin demi-gods associated with the story of Castor and Pollux. Also referred to as the Hero Twins, they were regarded as the patrons of sailors, to whom they appeared as *St. Elmo's fire*¹³ (glowing plasma discharges). As well, the repeating 'as-vin' glyphs mimic the tree-like plasma formations of red sprites that were depicted with the Great Pyramid and circular spaceships, both of which are deeply embedded in the Paleo-Sanskrit writing system as basic geometric glyphs: *the circle* and *the triangle*.

The subject of spaceships is referenced throughout Paleo-Sanskrit texts from the Illinois cave archive and various other collections from the same time period that have yet to be recognized for their great importance. Present advances in the epigraphic interpretation of these texts allows unprecedented insight into the advanced use of piezoelectric materials at these sites for the previously unidentified purpose of *therapeutic wireless implements that operate as transducers of infrasound resonance*.



nau Indu la^S

Spaceships (of) the Moon shining



kar - ra mu kar kar - as

Maker stopping the works (from) functioning

Exclusive use of piezoelectric materials such as clay and calcite- or quartz-rich stones for the advanced construction of megalithic temples fulfilled a required crystalline property of *acousto-electric transduction*. These resonant materials enable levitation by acoustic means employing ultra-low frequencies, and were the *only* materials utilized for psychoacoustic monumental constructions. Sacred healing implements, psychoacoustic helmets, mathematical mandala representations and tablets inscribed with votive passages were also always fabricated from resonant piezoelectric materials. Every expression of their written language clearly reflects a comprehensive awareness of the infrasonic forces.

Pictographic representations embedded in an incised circular sandstone piece combine three glyphs into a sentence: **nau Indu las** –"Spaceships of the Moon, shining" (above). Two lines of glyphs are also inset within an inscribed rectangle, reading: **kara mu kar kar-as** –"Maker stopping the works from functioning." Taken within the proper temporal context of a dark era following the catastrophic collapse of the Atlantean high civilization, this statement refers to the dysfunctional status of the global pyramid network. The Deluge had submerged the pyramids, causing the magnetic polar offset and diminished condition of planetary resonance after multiple impacts from cometary fragments.¹⁴



Sophisticated Atlantean metallurgical processes involved in the production of resonant metal alloys required for spaceflight applications have been identified in the work of renowned psychic channel Edgar Cayce, whose past life readings for Nikola Tesla¹⁵ and his associates revealed basic low energy electro-transmutation techniques. Similar phonon frequency resonance transmutation processes¹⁶ were shared in dialog with extraterrestrial contactee 'Billy' Eduard Meier, whose published contact conversations¹⁷ are supported by hundreds of famous photographs and audio-video recordings (see Appendix I).

Ancient Atlantean transmutation processing of superhard, supermagnetic alloys were comprised of every element on the periodic table, whereby incorporating the full breadth of atomic frequencies that facilitate generation of 33 frequencies of acoustic resonance for replicating the gravity field of planetary bodies. The Paleo-Sanskrit hieroglyphic language directly identified the 33 distinct infrasound resonances emitted by all solar and planetary bodies using the '*tridása*' glyph for the number 30, and *in every part of the world lamented the diminishing state of these invisible forces and the detriment to all life.*

While terrestrial humanity lost this advanced metallurgical knowledge along with the atomic physics principles of phonon resonance during catastrophic events over 12,000 years ago, metal debris from the famous 1947 UFO crash in Roswell, New Mexico displayed Paleo-Sanskrit texts¹⁸ that directly link the multitudes of spacecraft transiting our skies today with subterranean Atlantean populations that have maintained their advanced technological means to this day. The perfect discoidal geometry of these spacecraft was captured in video taken in Milan, Italy by Antonio Urzi in 2012 (above).¹⁹



L ✎ | T < | ||

u ma - as a - na^m - as la^s

Oh, for being a captain of brilliance

One of the most geometrically precise stoneworks among the hundreds of items recovered from the Caria excavations displays exactly the same form. Cracks and scratches on the stone suggest recent and ancient damage that accumulated over the thousands of years since its making. Dirt that has not been fully cleaned from the many incised markings preserves quartz crystals in tiny sand grains that can provide a timeframe for the interment of the object *in situ*, using thermoluminescence dating methods.

One side of the discoidal stone presents a finely engraved series of lines that present the portrait head of a female figure seen in profile, partially encircled by seven glyphs of Paleo-Sanskrit text. The subject of the portrait is rendered very minimally, yet the Paleolithic artist's skillfully incised strokes capture the distinctly African facial features of a woman, with a gracile neck and sweeping hair. *The surmounting line of text provides both the occupation of the woman and the significance of the stone object itself.*

Apparently created as a commemorative award honoring the excellence of a ship's captain, the circular stone's 7-glyph headline reads: *u ma-as anam-as las* —"Oh, for being a captain of brilliance" (above). The word 'las' signifies 'shining, brilliant', relating a double-meaning implied by the object's shape.



△ | T <

upama - as a - na^m

For the highest captain

The form of the stone specifically represents the brilliantly shining, circular hulls of antigravitic spacecraft, as depicted by the circular 'nau' glyph, repeatedly praised in Paleo-Sanskrit votive writings from various continents, identified in the Illinois cave archive texts as 'high-built' spaceships 'delivering from below'.

The reverse side of the commemorative portrait stone displays four bold glyphs that can be clearly read in boustrophedon format, confirming the discoidal stone was produced as a commemorative offering designed to confer the highest honors to an outstanding captain of shining, discoidal spacecraft. In contrast to those on the front face of the stone, the phonetic glyph pair 'a-nam' for 'ship's captain' is given from right to left in this text, as a brief statement of dedication that reads: **upama-as anam** –"For the highest captain" (above). Once again, the artifact's simplicity belies its great technological implications.

Heroic actions of the captains and pilots of aerial and space vehicles are also related in ancient Vedic texts from present-day India. Called '*nau-vimana*', many highly advanced capabilities ascribed to these remarkable ships are given in vivid accounts as hovering silently, disappearing instantaneously or emitting plasma beams and infrasonic pulses described as lightening bolts and thunderclaps.²⁰





III 7 II = O D

rau^a u ra la^s nau mi

Thundering, oh granting, shining spaceships, dwindling

References to spaceships and their replication of thunderous planetary resonances are also inscribed into the surfaces of stone artifacts praising maternity. One small limestone figurine renders the form of a mother wearing a long dress with her newborn infant at her left side, while holding a small figurine in her right hand (opposite). Lost benefits are lamented in a text on the artifact's backside, which clearly reads: *rau^a u ra la^s nau mi* –"Thundering, oh granting, shining spaceships, dwindling" (above).

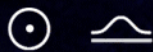
Sculptural references to spaceships and kundalini practices are also expressed in texts inscribed into a pair of slightly smaller than life-size stone heads from Caria. The bulbous head of a male figure with very widely set eyes, his eyelids slightly closed in the expression of meditation, displays a complex pictogram on the forehead. Showing the 'spaceship' glyph, three standing wave 'delivering' glyphs with their many accompanying 'thundering' glyphs, the complete phrase reads: *nau upama adhi adhi... raua raua...* – "Spaceship of the highest, delivering, delivering..., thundering, thundering..." (overleaf).

A second limestone sculpture of a figure's head has also been inscribed with glyph texts on its forehead. The highly unusual features of a heavily bearded male figure –*without a mustache*– include large eyes with wild waving eyebrows that mirror the 'delivering' glyph. Visually taking the form of a helmet, text on the forehead reads: *nau adhi-as* –"Spaceships for delivering" (overleaf). *This brief statement echoes a quite similar artifact from the Illinois cave archive and repeats the same set of unusual facial features that can only be recognized as the giant human hybrid Sasquatch that inhabit subterranean cave systems.*



nau upama adhi adhi r^au^a r^au^a

Spaceships (of) the highest, delivering... thundering...



nau adhi - as

Spaceships for delivering



adhi - as upama upama upama upama

For delivering the highest, highest, highest, highest...





adhi - as upama upama upama

For delivering the highest, highest, highest...



ma - as si Adri ra ma

For (it) is your Tree, granting (it) is

Also among the most contentious artifacts from Calabria, Italy are ancient Atlantean representations of an iconic dinosaur that is well known today from fossil remains from the Late Jurassic period, some 155-150 million years ago. Multiple stone and ceramic sculptures from the Caria Valley include depictions of the heavily-armored Stegosaurus, an approximately 30-foot-long (9m) herbivore that protected itself with a long row of triangular shaped plates running along the spinal ridge from the neck to the spiked tail.

Paleontological knowledge possessed by Atlantean scientists was taught to children during that far removed era in the same way it is today. Figurines are used to describe the anatomy of long-extinct dinosaur species, and the same clear purpose can be ascribed to those unusual figurines discovered by Mario Tolone Azzariti. This purpose also informs the origin of ancient terracotta figurines from Acámbaro, Mexico discovered in 1944 by W. Julsrud and presently exhibited in a local museum bearing his name.²¹ Relief sculptures adorning the Khmer temple of Ta Prohm also depict a Stegosaur, in Cambodia.²²

At Caria, a ceramic figurine and a granite relief sculpture combine the forms of several glyphs into pictographic ligatures, expressing an entire phrase in a single image (opposite). The Stegosaur's body presents the form of the standing wave 'delivering' glyph, surmounted by a line of repeating triangular glyphs for 'the highest', reading: **adhi-as upama upama upama upama** – "For delivering the highest, highest, highest..." This pictogram is also rendered on a bell-like ceramic artifact from the Azzariti collection, as inscriptions that read: **adhi-as upama upama upama upama upama upama ma-as si Adri ra ma** – "For delivering the highest, highest, highest... For it is your Tree, granting it is" (above).



vi ya ya ya kar

Through commencing,
commencing... work,



• kar

singular work (of)



vi • ya • ya kar

Through the one commencing,
the one commencing work.



śa^m

traya

the universal protector,



upama •

the highest one.

A pair of small stone artifacts has also been carefully shaped and incised with clear vertical rows of Paleo-Sanskrit glyphs. A polished greenstone carving has been engraved with a complex composition of multiple ligatures that reads: *vi ya ya ya kar • kar sam traya upama •* –"Through commencing, commencing... work, singular work of the universal protector, the highest one" (above, left). This selection of ligatures can be read in any order without significantly altering the intended reference to the each individual's spiritual work to burn off the karma that is accumulated through incarnation cycles.

A delicately engraved black diorite awl displays a similar ligature that relates the simple votive passage: *vi • ya • ya kar* –"Through the one commencing, the one commencing work" (above, right). The spiritual work being inspired in these devotional texts is directed inward, and is ultimately aimed at the liberation of past life memories stored within the subconscious mind of every individual.

The consistent use of complex ligature groups by Paleolithic authors from disparate regions of the world facilitates their interpretation when applying the Schildmann cipher key, which offers a great breadth of phonetic references for completing accurate translations. Parallel passages and pictographic references shared by multiple groups of Atlantean relics reiterate the same profound messages lamenting the catastrophic diminution of planetary resonance and the thundering pyramids, as well as the dwindling numbers of spaceships delivering aid and transport to the many deep Atlantean subterranean cities that survived the cometary impacts that terminated the Pleistocene era.

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4

The Visoko Pyramids

The Visoko Pyramids

Archeological and geophysical research on monumental pyramids all over the globe have informed a significant turning point in our collective understanding of the great antiquity of human civilization on this planet. Among the many recent discoveries of buried pyramids in several regions of the world, a few densely populated European countries have yielded an array of spectacular surprises.

Entire complexes of ancient Paleolithic monuments have been uncovered by recognition of their highly geometric characteristics. A trio of low angle synthetic sandstone pyramids have been identified in Montevicchia, Italy in the foothills of the Alps, while a larger complex of six monumental stone structures with interlinking tunnels was discovered by Dr. S. Osmanagic in Bosnia's Visoko Valley in 2005.¹



International recognition of the many archeological and geophysical studies conducted in the Bosnian Valley of the Pyramids has inspired hundreds of thousands of visitors to tour the location, which has since become the world's largest concerted archeological excavation project. After initial denials by archeological authorities in government and Egyptology circles, Dr. Osmanagic has very convincingly uncovered and presented a remarkable complex of artificial architectural structures.

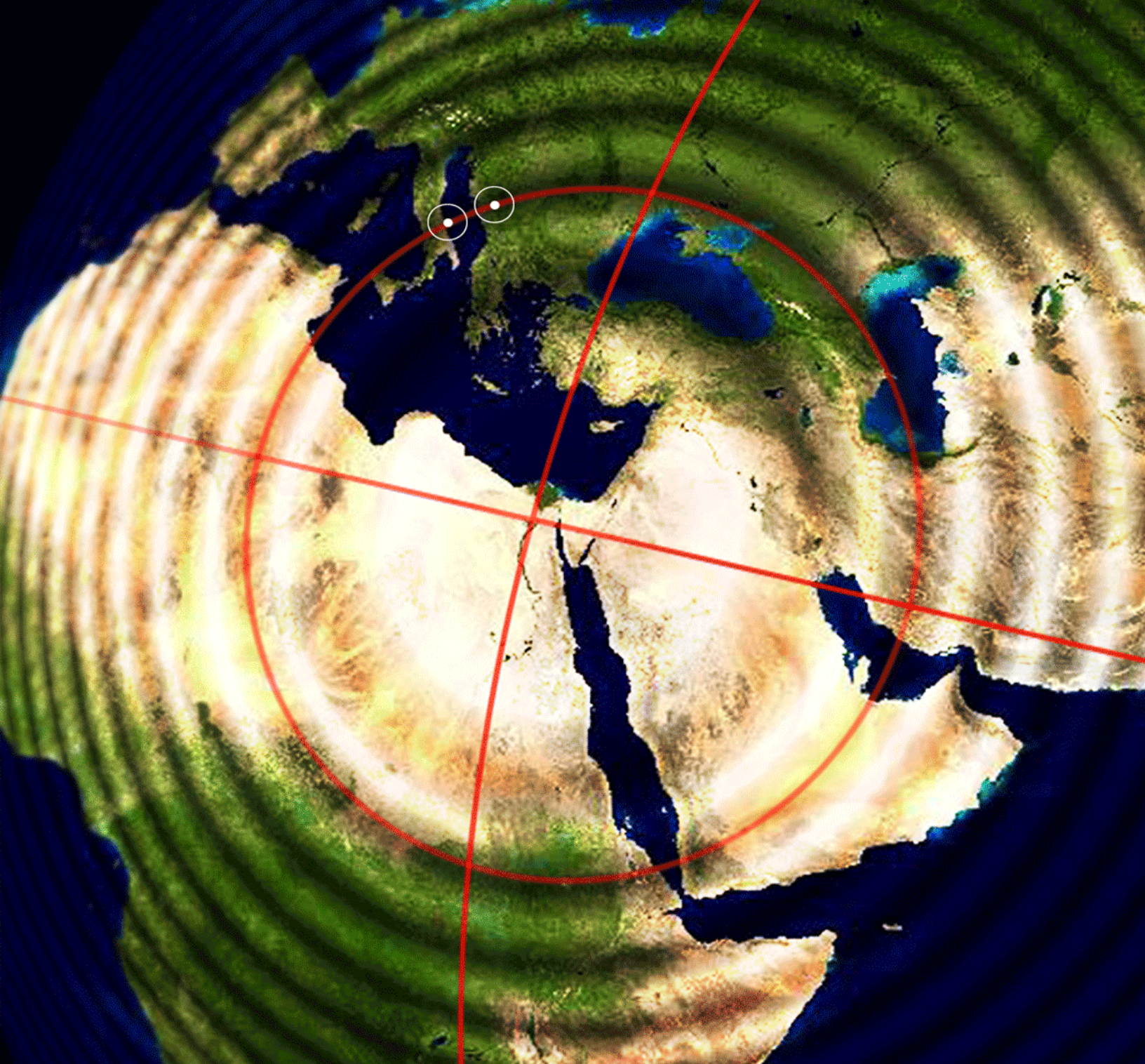
The most notable geometric features of the Visoko Valley sacred site can be easily appreciated from aerial surveys of the ancient complex of resonant stone structures, each having been shaped, façaded and terraced according to a clear design plan that accommodated the natural landscape. Previously named Visocica Hill, it is now recognized as the world's largest pyramid, rising to 220m in height at an angle of 45°. The site was immediately recognized by Osmanagic for the exact orientation of the three planar faces of the pyramid to the cardinal directions. Designated as the Pyramid of the Sun, subsequent discoveries have revealed a large complex of monuments now known to including the Pyramid of the Moon, Temple of the Earth, Pyramid of Love, Pyramid of the Dragon and the Vratnica Tumulus.²



These massive ancient stone buildings functioned collectively with each other and with every other megalithic monumental site in the world, precisely geopositioned in alignment with a distribution pattern defined by this author during the same time period of the discovery of the Visoko Valley complex. The Sanskrit mandala represents this global resonance pattern to which all sacred sites conform, identified in previous research as the quadratic function [$z_{n+1} = z_n^2$] corresponding to the spherical projection of infrasound standing waves transduced by the piezoelectric stones of the Great Pyramid of Giza, Egypt.³

The Bosnian Pyramid of the Sun (43.977°N 18.176°E) is 1,199 miles from the Great Pyramid, comprising 4.82% or approximately $\frac{1}{21}$ of the Earth's mean circumference of 24,892 miles. This sacred distance interval also corresponds to $\frac{1}{4}$ of the 19.1% Fibonacci distance from the Great Pyramid to the temples of Angkor Wat ($19.1 / 4 = 4.775$).⁴ This geospacial relationship enables acoustic resonance between these giant monuments, designed to transduce planetary infrasound at 33 discrete frequencies well below the audible range of human perception. Infrasound recordings were obtained by Professor P. Debortolis (>10 Hz limit), showing highest intensity in the ultra-low frequencies.⁵ These imperceptible frequencies proceed in a slightly fluctuating structure at harmonic intervals of 5.6 Hz above and below 7.83 Hz.

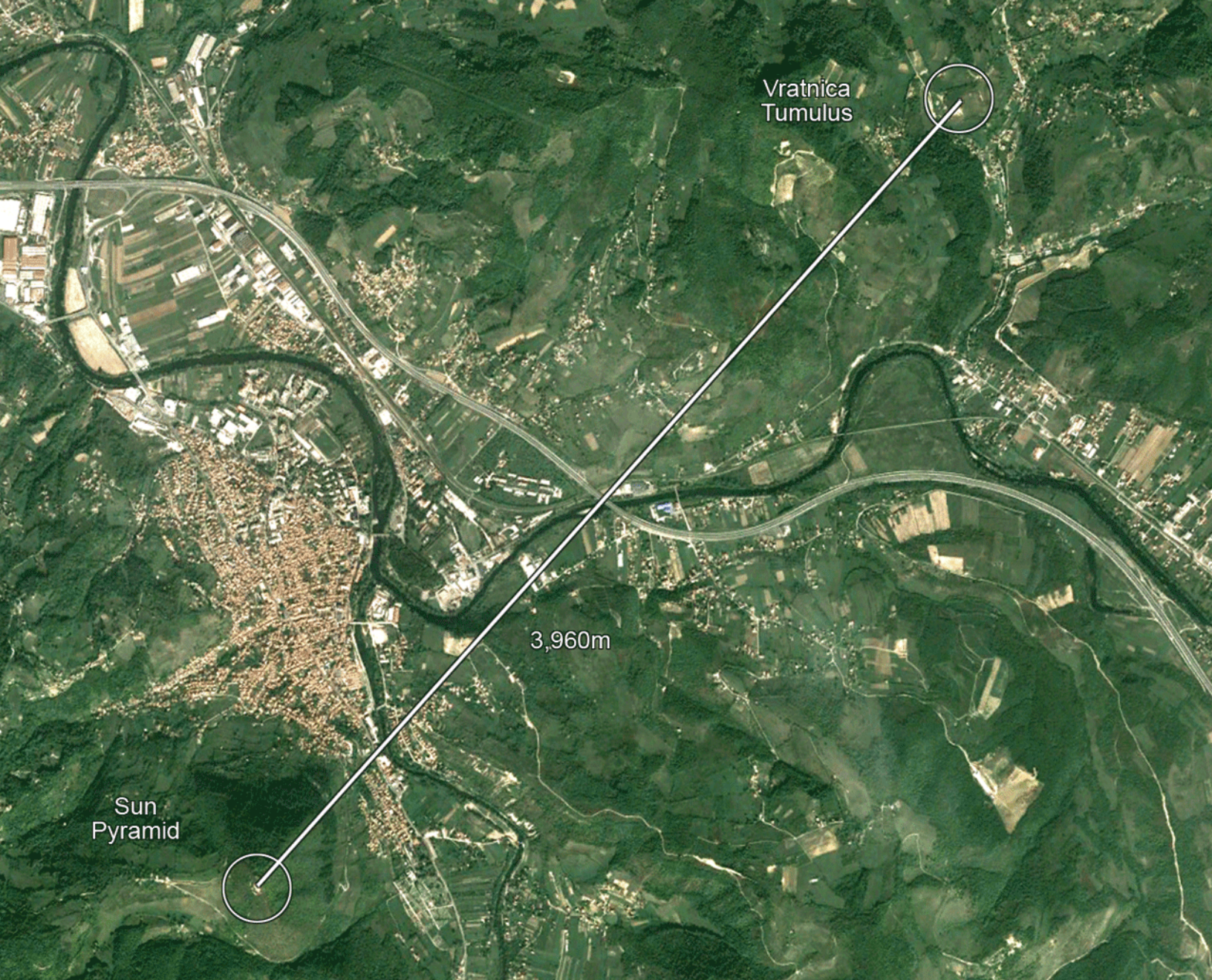
This special frequency threshold of 7.8 Hz corresponds to *alpha brainwave* patterns measurable by EEG and associated with relaxation, healing, lucid visualization and the threshold of dream states. The fundamental infrasonic resonance of the world's pyramid network is presently anchored at 1.45 Hz, in the range of the human heartbeat at the 233m wavelength to which the Great Pyramid's base length was calibrated. *A water cavitation pump system, now inoperable, once drove the Great Pyramid at 1.45 Hz.*



Infrasound-induced ground fires ravaged the town of Peschici, on Italy's Gargano Peninsula in July, 2007 (circled, above), having been spontaneously ignited by standing waves focused by the Great Pyramid:

The thing that surprised him, was to acknowledge that... the flames seemed to gush from the earth itself. Without warning, while walking, you could see the smoke and immediately after that, flames arising from the ground. That's it, out of nowhere. They managed to fix the situation by running back and forth for hours, with water buckets at hand, in order to put out the mysterious fires that seemed to escape from under the ground.⁶

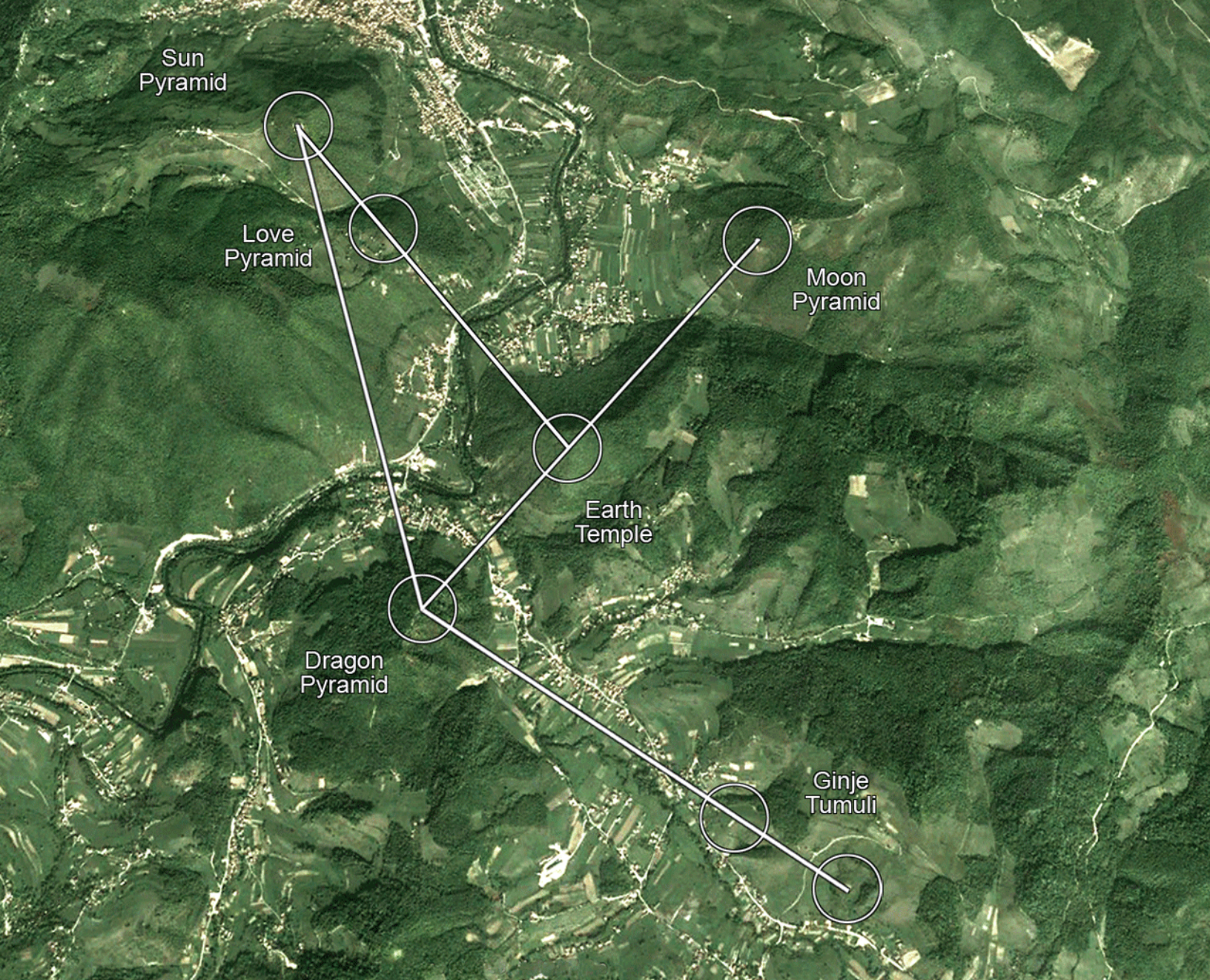
Peschici, Italy (41.95°N 16.01°E) is 1,182 miles from the Great Pyramid, comprising 4.74% of Earth's mean circumference distance. Ultra-low frequency observations can be easily made to verify this conclusion, yet those scientific authorities charged with investigating these piezoelectric fires have not been able to resolve the cause, totally unaware of imperceptible dangers threatening many communities in similar circumstances in Italy, especially Sicily, and at hundreds of other locations worldwide.



Another set of clear patterns in the local distribution of the various megalithic monuments of the Bosnian Valley of the Pyramids also confirms their calibration for efficient acoustic energy storing in the ultra-low frequency range of the human heartbeat. The 440m base length of the Sun Pyramid and its 220m height endow the monument with a fundamental resonant frequency of 1.5 Hz, matching the resting heartbeat frequency for the induction of tri-thalamic entrainment and collective telepathic consciousness.

The distances between construction sites selected for these psychoacoustic monuments conform to integer multiples of this crucial 220m heartbeat wavelength. For example, the Vratnica Tumulus is 3,960m directly northeast of the Sun Pyramid (above), a distance that is 18 times the height of the Sun Pyramid ($220 \times 18 = 3,960$). In turn, the apex of the Sun Pyramid is 2,200m from the apex of the Pyramid of the Dragon (opposite), or 10 times the chosen resonant wavelength ($220 \times 10 = 2,200$).

Continuing this distinct heartbeat wavelength dispersal pattern, the apex of the Pyramid of Love was constructed 440m from the apex of the Pyramid of the Sun, or twice the chosen 220m wavelength. The apex of the Pyramid of Love is 1,320m from the apex of the Temple of the Earth, a distance that comprises 6 times the chosen wavelength ($220 \times 6 = 1,320$). In addition, the central axes of all three of these monumental structures, devoted to the Sun, Love and the Earth, conform to a perfect linear alignment. An underlying geometric plan for the entire complex has been exquisitely laid out.



The apex of the Pyramid of the Dragon is situated precisely 2,200m from the apex of the Pyramid of the Moon. Constructed exactly along this alignment is the Temple of the Earth at a distance of 880m from the Pyramid of the Dragon ($220 \times 4 = 880$) and 1,320m from the Pyramid of the Moon ($220 \times 6 = 1,320$). *These alignments and repeating proportional relationships apply to all of the valley's major structures.*

Two low-angle tumuli recently discovered near the village of Ginje form a southeastern extension of the valley complex. The distance from the Pyramid of the Dragon to the first Ginje Tumulus is 1,760m, or 8 times the chosen wavelength ($220 \times 8 = 1760$). Continuing along the same axis, the second Ginje Tumulus is located 440m from the first, and 2,200m from the Pyramid of the Dragon (above).

These remarkably consistent patterns underlying the distribution of the Bosnian pyramids were not set in stone for the beauty of mathematical symmetry, but *served a much more practical function involving ULF wave focusing for the synchronization of human consciousness*. Atop the Bosnian Pyramid of the Sun, this focused energy field has been measured by various research teams as a 4.5m-wide energy beam emanating a strong 28 kHz signal from the apex.⁷ Transduction of infrasound intensifies ionization within the temples, enhancing bioelectrical conditions for cellular regeneration. *Geopolymer experts have identified the many blocks of the Bosnian pyramid as an advanced type of ancient concrete (overleaf), akin to Roman concrete and the synthetic limestones of the Great Pyramid at Giza.*







The great majority of the irregularly shaped casing blocks and multi-layered artificial concrete slabs effectively replicate the natural volcanic formation of breccia conglomerate comprising the bedrock below the Valley of the Pyramids. The many miles of rounded river stones and clay layers that line the valley were excavated from a complex system of tunnels below the pyramids, which are expected to link each of the five refaçaded mountain pyramids to one another, as is the case with many such complexes.

During construction of the many monumental temples, thousands of tons of rounded river stones were excavated to create the tunnels and transported above ground for use as piezoelectric filler material in the hundreds of thousands of tons of high-grade 'breccia' cement slabs encasing the mountains. Layers of fine sand below the valley floor contributed piezoelectric quartz crystals that were mixed with various reactants and poured as fine-grained synthetic sandstones to form extensive multi-layered terraces.

Several lengthy cement-covered platforms have been excavated on the four pyramids as well as on the conical earthen pyramid structure named the Tumulus of Vratnica (opposite). Analyses conducted on these stones in 2009 by the University of Zenica, Bosnia-Herzegovina determined that the massive blocks are synthetic in origin, being composed of gravel, poorly baked clay and dolomite/calcite carbonate that is mixed with water to form the active chemical component lime hydrate.⁸

The extreme hardness of these high-quality cements has been measured between 100-140 Mpa, exhibiting nearly twice the strength of industrial cement mixtures produced today. These findings parallel the prior research of Dr. J. Davidovits concerning the artificial stone geopolymers of the Great Pyramid at Giza,⁹ which present N-S magnetic polarization fixed during the setting process *in situ*.¹⁰







As the cement slurry was thoroughly mixed, chemical reactions take place between the caustic lime and water that generate heat, driving the process of evaporation and rapid setting. After being poured into a thick, damp clay-lined mold of the desired shape and allowed dry to hardness, particular color changes appear due to the absorption of water and iron. Along the cement-mold interface, an even band has been tinted brown-orange by iron that migrated into the liquid slurry with water that was absorbed from the iron-rich clays used to seal the inner surfaces of the reinforced molds (previous pages).

Extensive excavations and photographic documentation of the artificially produced concrete slabs of all sizes, from a few pounds to several tons, have yielded samples of organic material that can be readily dated by conventional RC-14 measurements. An approximate timeframe for the construction of the Pyramid of the Sun has been established by initial radiocarbon tests of organic samples embedded in the concrete during its deposition by the ancient Atlantean pyramid builders. Deep within the excavation of Trench 4A on the Pyramid of the Sun, the lower face of a large stone block preserved a partially fossilized leaf that yielded an approximate age of 24,800 years (± 200 years).¹¹



This astonishingly far-removed Paleolithic age determination has confirmed the conclusions of Dr. Osmanagic based on the significant depth of soil that has accumulated on top of these structures over the millennia since their disoccupation. Excavators working under the collective research efforts have removed small sections of the cement platforms to reveal the ancient construction techniques. Each level layer of cement was separated by a thin layer of clay, extending to 3m in depth (above).

The structure of alternating layers of cement slabs and clay forms a *composite material that mimics the structure of bone, which is strengthened by layers of hard platelets of hydroxyapatite within a flexible collagen matrix.*¹² In addition to the plasticity and adhesion contributed by the clay layers, their capacity to absorb and hold water also enhances the piezoelectric properties of the massive monuments.



Such clear and consistent results from the testing of the cements of the Bosnian pyramids, and their consistency with analyses being conducted on pyramid and megalithic structures all over the world indicate that all great civilizations of the human past possessed an extremely advanced knowledge of geopolymer chemistry for the optimization of the piezoelectric induction of planetary resonances.

Concurrent discoveries of a multitude of giant stone spheres located in rivers and forests throughout the region surrounding the Valley of the Pyramids in Bosnia¹³ has paralleled very similar discoveries in the vicinity of pyramids sites in the Yucatan Peninsula and Guatemala, suggesting a direct technological connection between pyramid structures and the stone spheres. Furthermore, the aforementioned geopolymer studies will eventually be applied to clarify the origin of the stone spheres, which were most likely cast in spherical molds by these same ancient Atlantean geopolymer experts.

Another parallel between the Bosnian Valley of the Pyramids and Mesoamerican pyramid complexes is the presence of subterranean tunnel systems below the monumental structures. Every well-excavated ancient pyramid site in the world has been associated with underground passages that function as extensions of the healing chambers built within the pyramids. Used for much more than their control of access to particular portions of the sites, such tunnels were known for their healing influences related to bioelectrification of the human body and the purification of sacred underground water sources.¹⁴

Ongoing excavations below the Valley of the Pyramids in Bosnia have located, cleared and reinforced dozens of kilometers of a complex tunnel network that appears to have been constructed as a labyrinth. Now known as the Ravne, the tunnel entrance is located just two kilometers from the Pyramid of the Sun, and extends in a meandering maze leading in the general direction of the pyramid (above).¹⁵





Several years of excavation and clearing of loose rock debris filling the Ravne maze have uncovered many surprises, including pure, drinkable water¹⁶, the common appearance of plasma orbs in flash photographs¹⁷, and the primary quandry as to *when and why the tunnel system was entirely filled in during a secondary occupation phase*. The ancient origin of artifacts interred in the tunnels by the refilling work has been determined from a waterlogged wood fragment recovered from one of the tunnel walls.

Analyses conducted by Professor Ana Pazdur at the Gliwice Radiocarbon Laboratory returned a date for the blackened wood fragments estimated at 34,800 years old (± 1500).¹⁸ Further testing on the materials was conducted by A. Lawler at the Leibnitz-Laboratory for Radiometric Dating and Stable Isotope Research at Christian-Albrechts University in Kiel, Germany, providing an age estimate of 30,600 years (+540/-510).¹⁹ Given that the accuracy of these radiocarbon dating techniques is limited by the great antiquity of the Ravne wood samples, the results obtained by two different laboratories are consistent with each other, providing approximate dates for the tunnels' construction.

The tested wood fragments were photographed before removal from the compacted layer of filler material that was removed from an area 10m from one of several large, rounded blocks lying on the floor of the original passage. While first assumed to be natural mudstones, these enigmatic items were later identified as megaceramic slabs that were sculpted by the ancient builders of the Ravne maze (opposite, above). *Shaped like giant undulating pillows, their smooth forms reflect ergonomic qualities consistent with a practical function as piezoelectric semiconductor platforms for bioelectrical qi healing practices.*²⁰



Analyses of samples from the smooth ceramic platforms conducted at the Rudjer Boskovic Institute for Atomic Physics in Zagreb, Croatia determined the fine ceramic composition to be man-made in origin.²¹ The same caustic chemistry that induces thermosetting in geopolymer cements was likely adapted for solidifying the megaceramic platforms, some of which weight 8 tons, yet do not display any of the discoloration typically caused by oven firing processes. *The massive platforms perpetually resonate at frequencies between 28-33 kHz, transducing negative ion concentrations measured at various positions within the Ravne tunnel system by Dr. Osmanagic and B. Bric using a conventional air ion counter:*

At the entrance to the Ravne tunnel, the concentration was recorded at 400 negative ions per cubic centimeter of air. At 40 meters' distance into the tunnel, the concentration was recorded at 3,000 negative ions per cubic centimeter of air. At 220 meters' distance into the tunnel, the concentration was recorded at 18,000 negative ions per cubic centimeter of air.²²

Many of the megaceramic forms are inscribed with Paleo-Sanskrit glyphs that have sustained damage and are illegible, yet a few key passages of text can be clearly observed and translated according to the Schildmann decipherment. These few legible sections of script marking the megaceramics provide strong evidence for their advanced bioelectrical function within the tunnels and pyramid chambers.



adhi kar^a kar - as ra^ua^a - as kar - as

Delivering the action (of) workings, for thundering workings

One surviving example of the megac ceramic glyph texts was photographed during its uncovering from a layer of sandy soil, thereby providing evidence of the markings' genuine antiquity. As with many such ancient stone texts, the inscription specifies the function of the object itself, in this case reading: **adhi kara kar-as raua-as kar-as** —"Delivering the action of workings, for thundering workings" (above). *This phrase directly identifies the megaceramics as concentrating negative ions, still measurable in our day as highly effective piezoelectric transducers of infrasound in the extensive tunnel systems.*

In addition to the high quartz content of hard river stones that comprise the conglomerate of the valley's bedrock, the megac ceramic transducers significantly contribute to the remarkable acoustic resonance of the Ravne system, which has been investigated in the context of human vocal resonances by researchers in 2012.²³ High-quality recordings of ancient chants performed by Denise Myriam Cannas demonstrate the extraordinary acoustic conditions that inform the primary purpose behind the entire monumental complex at this resonant location where layers of crystalline stones form thick bedrock.

Every material used by these ancient builders of the Atlantean culture were selected from natural deposits or carefully manufactured for their resonant characteristics that would benefit the human body. Indeed, every practical tool and every artwork were designed as resonant 'wireless' electrical healing devices that may have served secondary functions, each based on its particular form.



kar - as kar - as upama

Workings, workings... (of) the highest



ri^s kar ri^s kar ri^s kar ri^s kar

Diminishing works, diminishing works, diminishing works...

Ploughing of cultivated fields surrounding the Bosnian Pyramid of the Sun has uncovered synthetic sandstone artifacts that repeat the same enigmatic phrases embedded in the design and pictographic composition of Paleo-Sanskrit artifacts from the Illinois cave archive and the Caria, Italy collection. One rectangular limestone block bares a repeating vertical column of glyphs reading: **kar-as kar-as kar-as kar-as kar-as upama** –meaning "Workings, workings... of the highest" (opposite). *The specific geometric pattern of lines cast in low relief on this synthetic sandstone block are also embedded in an Atlantean limestone statue from Caria, Italy of a woman holding a plant, identifying the beneficial influence of planetary infrasound resonance focused onto those specific locations by the Great Pyramid.*

A model terracotta pyramid was also discovered in 2008 by students from Christian-Albrechts University of Kiel, Germany excavating at Donje Mostre in the Valley of the Pyramids. Partly fragmented, the artifact in the form of an inscribed four-sided pyramid was radiocarbon dated to the Neolithic period, being approximately 6,500 years old.²⁴ Each face of the pyramid presents a repeating pattern of clearly inscribed Paleo-Sanskrit glyphs that have escaped recognition by archeologists and epigraphers alike.

The repeating lines of glyphs describe the diminishing intensity of planetary infrasound resonance transduced by the global pyramid network, reading: **ris kar ris kar ris kar ris kar** –meaning "Diminishing works, diminishing works, diminishing works..." (above). This repeating phrase echoes the regretful sentiments of many Atlantean descendent cultures that retained knowledge of the function of the pyramid network and still expressed themselves in passages of Paleo-Sanskrit language. *This reference to the pyramids' dysfunctional status suggests these Neolithic residents of the Valley of the Pyramids were responsible for refilling segments of the Ravne tunnels as they refit the facilities for renewed use.*



⊙ ♦ | △ •

nau ya - as upama •

Spaceships striving for the highest one



A geometric amulet bearing Paleo-Sanskrit figures was also recently recovered from fields near the Visoko Pyramid of the Sun. Made of a ceramic-cement composite, the small amulet displaying a set of three glyphs reading: *nau ya-as upama* • –"Spaceships striving for the highest one" (opposite). Similar in size to amulets worn on necklaces discovered at several other Paleo-Sanskrit occupation sites, this votive token would rather have been carried in one's hand, pocket or pouch and quite possibly used as a seal for stamping the glyph text into wet clay (to be read from right to left).

The ergonomic consideration of sculptural form seen in the megac ceramic platforms is also witnessed in the design of small personal tokens made by Atlantean cultures in every part of the world. Items that fit in the palm of the hand or under the feet were always shaped to caress the human form, and transduce the powerful infrasound resonance that was once focused onto the Pyramid of the Sun by the tri-frequency driving of the Giza pyramids in full operation. The majority of the Bosnian pyramid complex's extensive cement terraces and walkways were not flat, but had been individually cast with slightly rippling surfaces that conform to the contours of the foot for greater contact with the bare soles for electrification.

Handheld piezoelectric sculptures enhanced the field effects around the human body, acting as an extension of the healing induced by the pyramid stones. A small sandstone artifact from Visoko displays a smooth pattern of regular ridges that fits very comfortably in the grip of either hand, showing three parallel ridges resembling the Paleo-Sanskrit glyph for 'thundering': *raua* (above). Atlantean artistic designs commonly include embedded glyph ligatures that describe the function or meaning of the item.





The *raua* glyph motif makes a more subtle appearance in the simple design of a life-size sandstone sculpture of a human foot that was excavated from below a depth of 1m on the Tumulus of Vratnica (at left). Lines delineating the five toes of the foot extend along the entire length of the orange stone, three of which stand out clearly together and may perhaps represent the 'thundering' glyph. This interpretation reflects the close association of barefoot contact with the pyramid stones for bioelectrical induction by the thundering of planetary infrasound resonance.

The meaning of such subtle artistic references are certainly open to interpretation, yet these obvious repeating cultural patterns expressed in their choice of resonant piezoelectric materials and close alignment with ancient Vedic healing methods and prescribed 'sacred' lifestyles that have been strictly adhered to by indigenous communities in many parts of the world. The natural wisdom of ancient ways rings true to the deeper aspects of human consciousness that are resurfacing with our present unification of the diverse fields of scientific inquiry.

The powerful circular awareness of our Paleo-Sanskrit forbearers was firmly grounded by their root awareness of the cycles of reincarnation that govern human spiritual migration through time according to the rhythms of the cosmos. Our growing interest and awareness of the highly advanced technology of these gigantic pyramids that have lain dormant right under our noses for thousands of years without stirring the Atlantean memory of the catastrophic events that forced a once powerful civilization into total oblivion.

The complex Atlantean calendar system has been carefully maintained by the Maya Elders of the Yucatan region, designed to track the cyclical interactions of the planets and their dominance over human consciousness through their granting of natural bioelectrical healing. Our intuitive enjoyment of the electromagnetic fields of waterfalls, mountain peaks and caves is closely linked with our fascination and enjoyment of the electromagnetic environment of monumental pyramids. Continuing experimental investigations of the beneficial effect of direct physical contact with the Ravne maze platforms and the Bosnian pyramids will inspire qi healing experiments and further studies of the piezoelectric potential of the human body that underlies the primary Kundalini function of our ancient monuments.



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Appendix I

Psychoacoustics & Earth Resonance

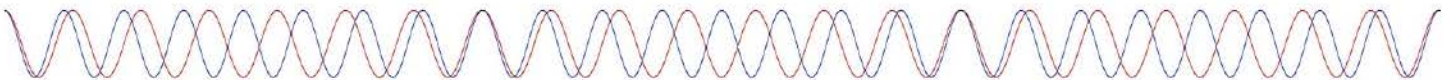
Psychoacoustics & Earth Resonance



Lembayaque double-chambered vessel with waves

The terraced gardens and once thatched-roofed buildings of ancient Machu Picchu lay open to the sun whose rays cut across the megalithic solar clock at its pinnacle, *the Intiwatana*. Far below this timeless keep, ears become filled with the tumbling energy of the Urubamba River tearing through the sacred valley of the Incas. Resplendent humming-birds dart and pause in their nectar collection, keeping appointments with those jungle flowers whose forms accommodate only their curved, needle-like beaks. Deeper under the cover of leafy canopy the humming birds can be heard more clearly than seen. A keen listener can identify the flight paths of seven busy feeders woven through the surrounding airspace imbuing consciousness. The low purring of wing beats aligns thought patterns to the secrets of the Incas, for whom the darting hummingbird was a mystical creature of enchanting divine influence.

Inca weavers and ceramic artists decorated their complex masterworks with images of this fleeting agent of consciousness, and the humming of its flight inspired and symbolized a spiritual technology of sound revealing unfathomed depths of ancient human knowledge. In direct opposition to all of the arrogant claims of a dissonant modern technological world, the ancient sacred science of consciousness is one of *synchronized acoustic resonance with our mother Earth –‘la pachamama.’*



The interaction of two offset frequencies phasing in and out of synchrony to create an inaudible beat frequency

The Inca, Chimu, Lembayaque and virtually all other Andean cultures crafted a multitude of ceramic whistling vessels whose simple design belies a penetrating sophistication. The vessels were blown into through a tube, and half-filled with water to regulate air pressure into a second chamber with whistles poised at exit vents, producing paired tones that engage human consciousness in astounding ways. These instruments produce a sensation of internal synchronization often described as an inner wind or resonance, having no reality independent of the perceiver. The enigmatic effect the vessels produce has been called a 'phantom tone' created by the hearing apparatus itself, having an ethereal existence within consciousness, as observed by German experimenter H.V. Dove in 1839. The tendency of the human mind to entrainment was first described as electroencephalographic (EEG) frequency-following response.¹ The whistling vessels are described as '*psychoacoustic*' for the resulting entrainment of human brainwave patterns into an alpha frequency range of 13-8 cycles per second (Hz) and below.

This class of instruments produces two slightly offset tones that interact to produce a third tone, like the flutter of wings, perceptible only to the listener. This elusive third tone is referred to as a difference tone, or beat frequency, as it occurs when the two offset frequencies phase in and out of synchrony (2.2). The effect is most powerfully experienced with each ear receiving separate distinct tones; a *binaural* beat is perceived that originates in the brainstem's superior olivary nucleus, the site of contralateral integration

of auditory input.² Human brainwave patterns of waking or beta states generally fluctuate within the range of 14–25 Hz, while alpha wave patterns are observed during tranquil, meditative, or introspective states of consciousness where creativity blossoms.³ As the brain is incessantly entrained by the acoustic and luminal environment, self-induced alpha states can be developed only in quiet spaces. Psycho-acoustic whistles create an alpha wave environment that immediately brings the frequency of the human mind into its most propitious state,⁴ while the whistler themselves receives the strongest binaural experience. Although many double-tone combinations do produce beat frequencies in the human brain, precision tuning can be achieved using harmonic frequencies, so the audible tones are multiples of the desired beat frequency (e.g. 7 Hz beat = 77 Hz, 84 Hz audible). Induced low-level beta states have been demonstrated to improve human memory.⁵ The fundamental frequency of the Earth's vibration, known as Schumann Resonance, fluctuates irregularly between 7.3 and 8 Hz on the alpha/theta brainwave border, capable of entraining the human brainwave pattern only in the absence of industrial acoustic pollution.

The rediscovery of the physiological effects of this ancient class of instruments occurred through the research of S. Garrett and D. Statnekov.⁶ The researchers studied the frequency variation in 73 whistling ceramics from 9 distinct Andean cultures, spanning some 2,000 years. The tuning of instruments was determined to be culture-specific, as all of the instruments of any one culture were tuned together into precise frequency ranges. A general trend observed was a steady increase in the chosen frequency over time, the earlier Vicus, Moche and Huari near 1320 Hz, the Recuay near 2000 Hz and the later Chancay, Chimú and Inca bottles near 2670 Hz. The fact that all cultures of the region employed this instrument, each with its own specific frequency range, attests in itself to the significance of the group frequency identity. Further experiments in playing several instruments from one culture showed an increased effectiveness, often inducing extraordinary personal experiences and group reflections. The prime number of instruments in any group is said to be 7, sacred to Andean belief. The achievement of unified group consciousness may also be reflected in deeper ways in the societies who shared in their use. The collective result of this kind of societal tuning is that *one brainwave pattern is simultaneously shared by all*. Enhanced states of telepathic and remote viewing capability have been achieved by modern research, revealing coherent thought transfer can occur between individuals during induced brainwave synchrony.⁷ Ancient neural synchrony technologies are indeed the prime key to enhancing human consciousness, opening another dimension of awareness and communication.



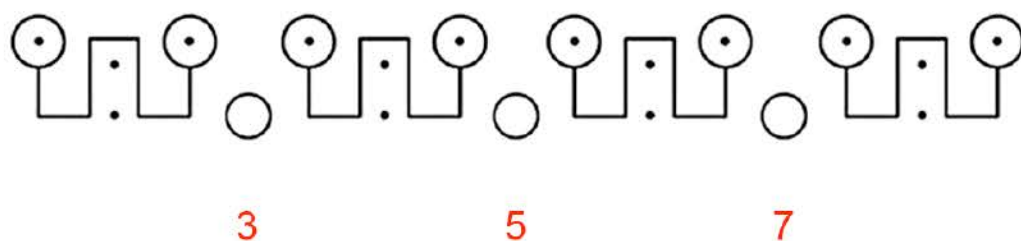
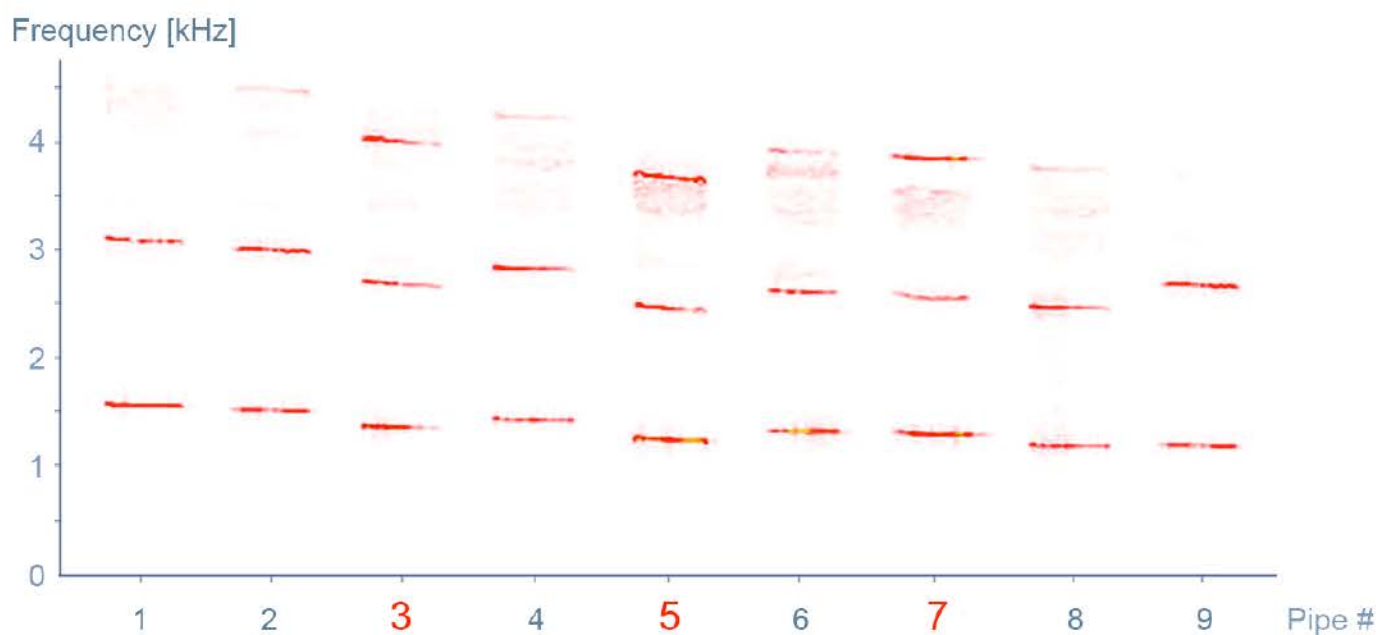
Moche vessel with nested semicircles

Often used in conjunction with psychotropic plants, breathing and fasting methods, the central role of consciousness synchronization in the spiritual life of ancient Andean cultures is made remarkably clear by the staggering numbers of instruments produced and entombed with the mummified practitioners. This profound ancient psychoacoustic technology remains largely forgotten, as deep a secret as the one emanating from within every living cell. The experience of inner resonance induced by the difference tones is felt by many to be profoundly transformative in nature, in that it increases the coherence of neural function by synchronizing the left and right hemispheres of the brain. The full potential of this unified state of modified neural functioning is not known, but has been shown to allow increased visual and creative ability.⁸ Hemispheric synchrony is the concept behind the modern entrainment research of R. Monroe, who has produced binaural recordings called Hemi-Synch.⁹ Andean textile and masonry patterns present diverse variations of nested semicircles (2.3) that are quite clearly seen as symbols for the hemispheric synchronization of the brain. The acoustic wave environment has also been shown to effect neurochemical balances, just as techniques using wave induction derived by Patterson and Capel, reported in 1980.¹⁰



Inca psychoacoustic portrait vessel with double bird imagery, double waveforms and arching waves shown in red





Stone masks with inlaid turquoise details and a ten-tone panpipe with hero twins and two pumas (opposite)
 Sonogram of the 9-tone panpipe revealing the tri-frequency output of the prime 3rd, 5th and 7th pipes (above);
 9-tone panpipe with oculates, songbirds, square waveforms and engraved diagram of the prime pipes (below)

Recent findings on the Bolivian altiplano have included a more ancient form of psychoacoustic instrument, rendered in stone. A group of several intricately designed and engraved black stone relics was collected from an area of brushy highland, including a smoking pipe, two ceremonial cups, five psychoacoustic panpipes and five inlaid masks of which one is also a whistle. The set of unique artifacts appears to be carved from a finely grained type of black stone that eludes scientific identification. The stone masks are thin, yet still quite heavy, the eyes inlaid with turquoise irises. Elaborate psychoacoustic symbols lace the black stones' polished surfaces, including zigzag, diamond, and square waveforms. Two of the masks also have three dots of the same inlaid turquoise extending below each eye, perhaps symbolic of the penetrating gaze of a supernatural being, distinguishing them from the other masks of the group. This pair of masks seems to represent oculate and human beings in opposition to each other. One appears to be an oculate being with characteristic triangular head, bearing its teeth as snake-like patterns exude from its eyes. By sharp contrast, the other being appears very human-like with a long face and mouth open in chant, and a whistle at the crown. Symbolic psychoacoustic animals grace the whistling mask, including the hummingbird and the cat, as well as a pair of spirals engraved near the ears of the mask's wearer. The head of a llama forms a comfortable handle at the chin.

These five black stone panpipes are perhaps the most sophisticated psychoacoustic instruments yet discovered, and despite having sustained some minor damage they can still be played to profound effect. These strangely designed stone panpipes have resonators formed by interconnecting holes unlike the typical Andean open-ended panpipes used today. In fact, all five of these black stone panpipes have been fashioned with small holes connecting adjacent resonators at the bottom of their 2' drilled depth, allowing air blown into one pipe to exit through each of the two adjacent pipes. This curious feature requires very high air-pressure to produce a tone, perhaps more than double the amount required to play contemporary panpipes, as noted by an expert Bolivian panpipe player after much exertion. My own experience in playing the psychoacoustic stone whistles of the Chinchorro was adequate training to allow me to produce and record the tonal ranges of the Bolivian stone panpipes.

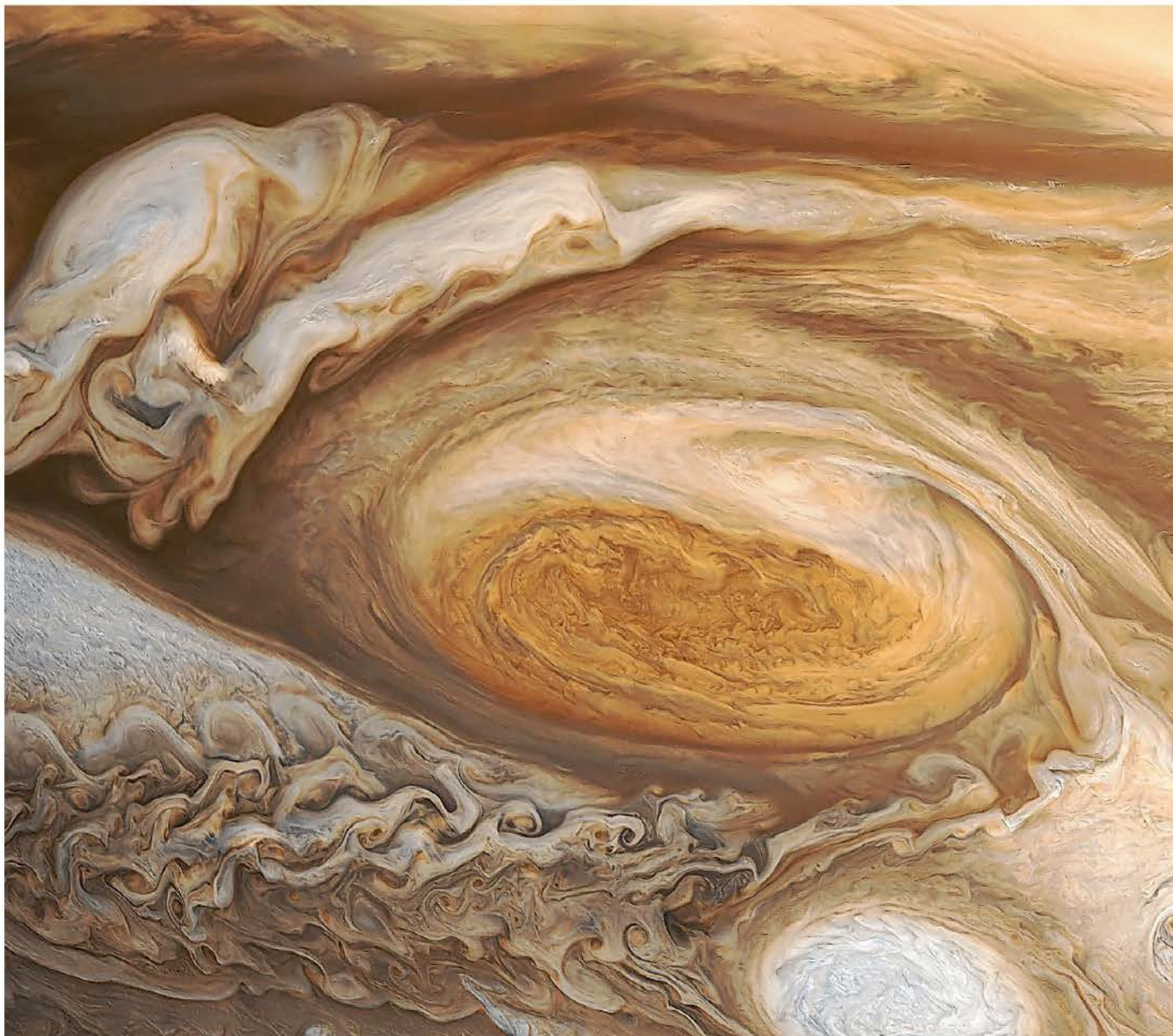
Interestingly, the panpipes' tonal progressions are not ascending but staggered such that each tone is adjacent to two higher tones or two lower tones that receive airflow from the central tone being played. The curious result of the tunings of the connected air passages is the simultaneous production of *three harmonic tones* that entrain consciousness. Sonograms of the stone panpipes reveal their complex frequency output, including which resonators can produce the special triple-tone. The tonal sequence of the 9-tone oculate panpipe ranges between 1240–1500 Hz, presenting a structure that emphasizes prime numbers 3, 5 and 7 as resonant numbers, for only these three resonators can produce the high-frequency third harmonic. The row of geometric patterning just below the resonators visually describes their linked airflows, yet also emphasizes the special harmonic output of 3rd, 5th and 7th tones. The oculate panpipe is so named for its patterned depiction of the triangular-headed oculate being, above a row of square waveforms and another of songbirds. The set of three harmonics achieved by these unique panpipes informs the meaning of the pattern of three dots observed below the turquoise eyes of the supernatural masks, the subtle acoustic levels given symbolic form rising from the mouth to the enlightened eyes above. The symbolism and location of these finds suggest an association with the advanced megalithic ruins of Pumapunku and Tiwanaku.

The 10-tone hero twins panpipe (opposite) presents an identical tonal range of 1240–1500 Hz, with harmonics above due to the linking of the airflows through adjacent pipes and a similar staggered tonal sequence, suggesting that it was likely tuned and used with the 9-tone oculate panpipe. The triple harmonic tone is also observed of the prime 3rd, 5th and 7th tones, marked on this instrument by the dotted circles at the heads of the hero twins. The 5th tone is emphasized by the figurative designs as it has no borderline (unlike the surrounding resonator pipes) and sits along the carved hero twins' axis of symmetry. The 10th tone is also left borderless, an additional resonator cavity perhaps added to provide an airflow exit for the 9th tone, achieving the critical highest harmonic like the 3rd, 5th and 7th of the set. While both the hero twins and oculate panpipes have two damaged resonators, the unplayable tones can easily be inferred from the mirrored symmetry of odd numbers centered on 5. The especially resonant prime tones are each adjacent to higher notes on either side, perhaps also contributing to their enhanced harmonic output. The reverse side of the hero twins panpipe bears another unmistakable reference that

underscores the deepest purpose behind the psychoacoustic technology: kundalini stimulation. This most complex panpipe depicts an infant whose spinal column is flanked by spiraling waveforms (below) that seem to move energy upward and out of the infant's outstretched arms. Kundalini is an ancient Sanskrit concept of an energy cord within the body that moves upward along the spinal column towards the top of the head, just as presented in the panpipe's engraving, part of a complex system of belief thought to have originated in sub-Himalayan Asia that seems quite out place in the Andes. Extensive further evidence from the Andes exists to support the enigmatic presence of Sanskrit cultural ancestors in the distant antediluvian past, a context that illuminates the veiled origin of these psychoacoustic traditions. The tonal structures of these complex panpipes encode the mathematics of prime numbers that unfolds as a defining feature of an advanced culture made coherent through neural synchrony. The repeated use of dotted circles seen throughout this collection of Bolivian artifacts reference the resonant effect of these psychoacoustic instruments that unify the collective consciousness.

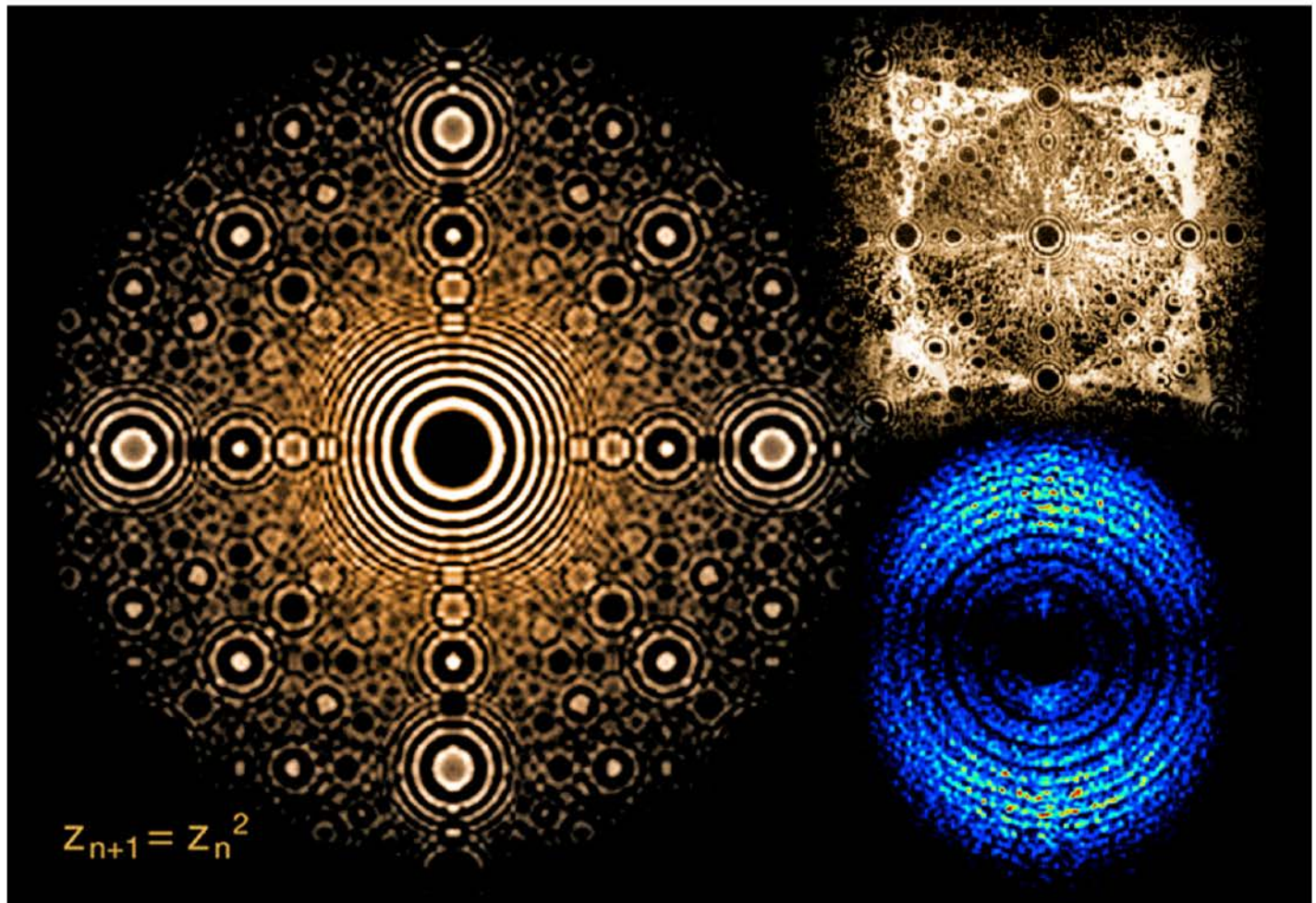
Stone smoking pipe with a handle formed as an infant holding a panpipe; a 5-tone panpipe engraved with 5 meditating figures; and an infant engraved on the reverse side of the 10-tone panpipe (overleaf)





The electro-acoustic theory of planetary resonance was developed by Serbian American Nikola Tesla and identified by German physicist W. Schumann in 1952. Referred to as Schumann Resonance, the Earth emanates a set of fluctuating ultra low frequency standing waves that can be measured at varying levels around the world. The physical structure of the standing wave resonances has not been previously detailed, a process made difficult by their constant fluctuation. Earth's planetary resonance is generally thought to find its origin in the electromagnetic pulses produced by lightning resonating in the atmosphere. The hypothesis underlying the structural theory of Magnetic Resonance given herein is that the Earth is resonating in sympathy with the sun –the planet's piezoelectric stone, magma and core transducing the solar electron storms into a deep hum.

Schumann Resonance is generally inaudible to humans, being comprised of a fluctuating set of infrasound wavelengths between 0 to 50 Hz. Earth's current base frequency fluctuates near 7.8 Hz and progress in frequency steps of approximately 5.9 Hz, extending to 50 Hz.¹¹ The base resonance fluctuates irregularly between 7 and 8.5 Hz. To calculate the shifting set of resonances using the base frequency of 7.30 Hz, the 5.9 Hz progression of resonances follows: 1.4, 7.3, 11.8, 19.1, 25, 30.9, 36.8, 42.7 and 48.6. The inversion of this linear number series shows a reflective quality shared by another intriguing number series explored by Leonardo Fibonacci.



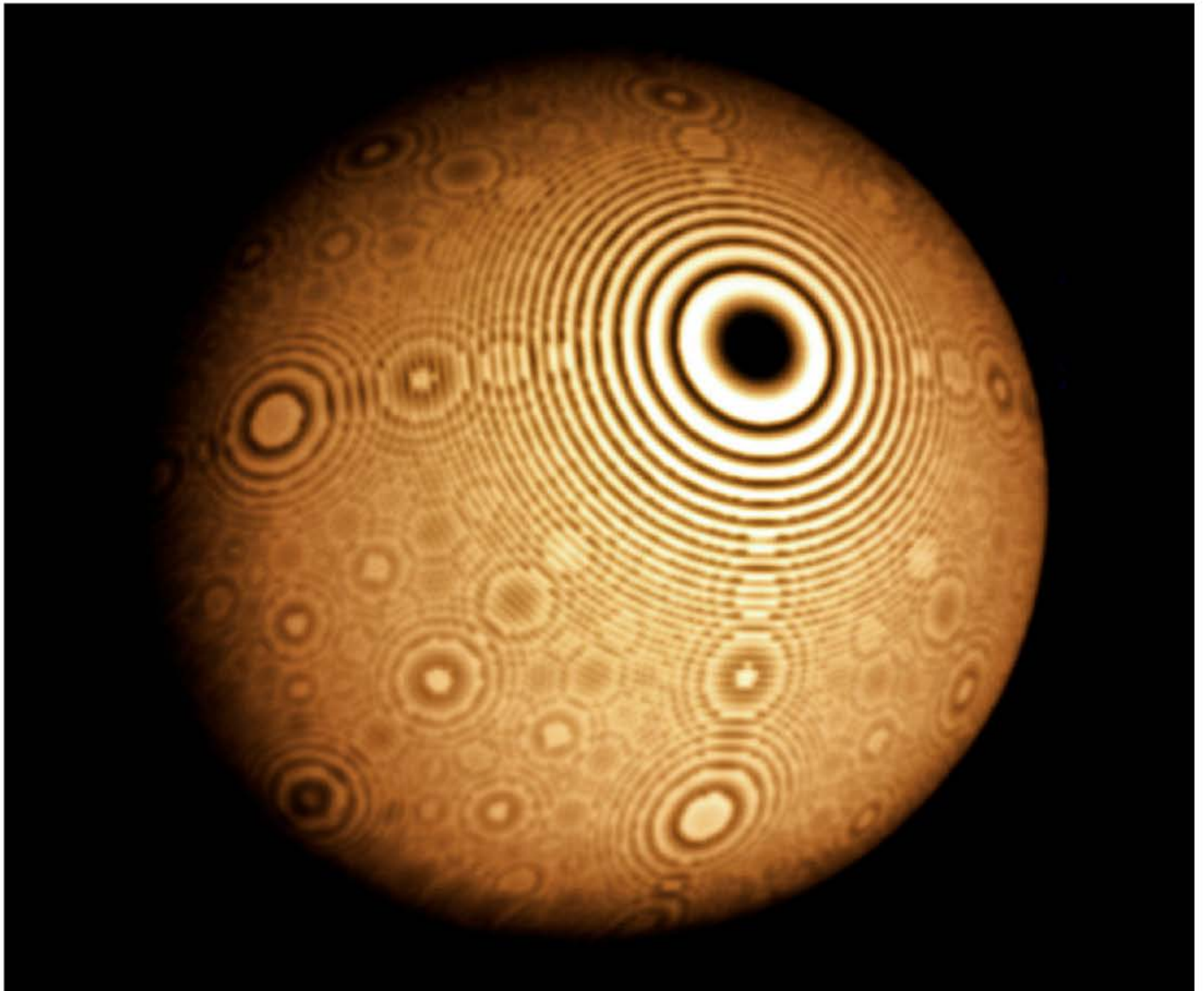
Quantum fractal (left) describes calcite refraction (top right) and the structure of the electron (bottom right)

Fibonacci order is displayed by quadratic equations that precisely reflect quantum structures observed throughout the fabric of the cosmos. The quadratic function $[z_{n+1} = z_n^2 \text{ modulo } n]$ is a seed formula from which is rendered a complex fractal map identical to the crystallography of calcite mineral (top right, above). The phi-proportioned sizes and distribution of concentric circles along the octagonal axis is identified as the Square Fibonacci Tiling, defined in the equations of Lipshitz.¹² This mesmerizing nonlinear octagonal tiling is observed not only in the refraction pattern of calcite, but is also reflected in the array of giant storm vortices turning the atmosphere of Jupiter and even in the composition of atoms themselves.

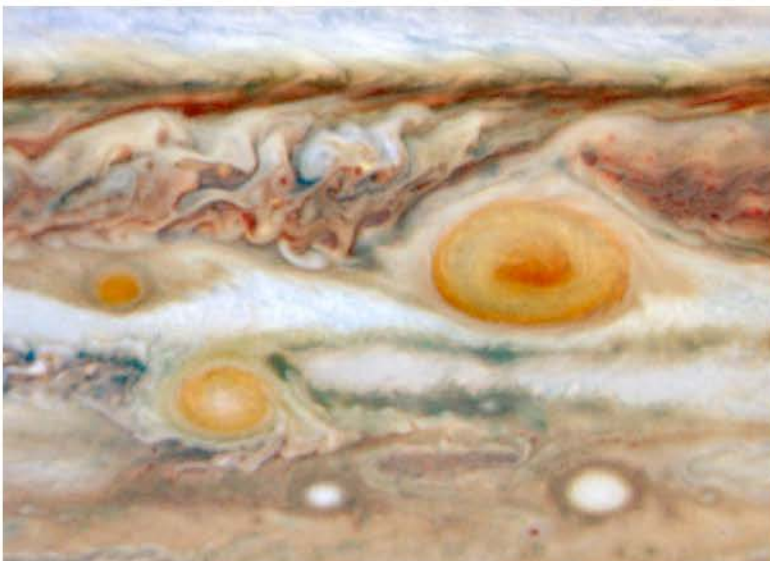
This fascinating quadratic quantum map also defines the structure of *the electron* recorded for the first time in 2008 (above). Researchers in Sweden have demonstrated an attosecond quantum stroboscope that releases individual electrons into the field of an infrared laser at exactly one electron per laser cycle:

The resulting electron momentum distributions are recorded as a function of time delay between the IR laser and the attosecond pulse train using a velocity map imaging spectrometer... This technique has enabled us to image the coherent electron scattering that takes place...¹³

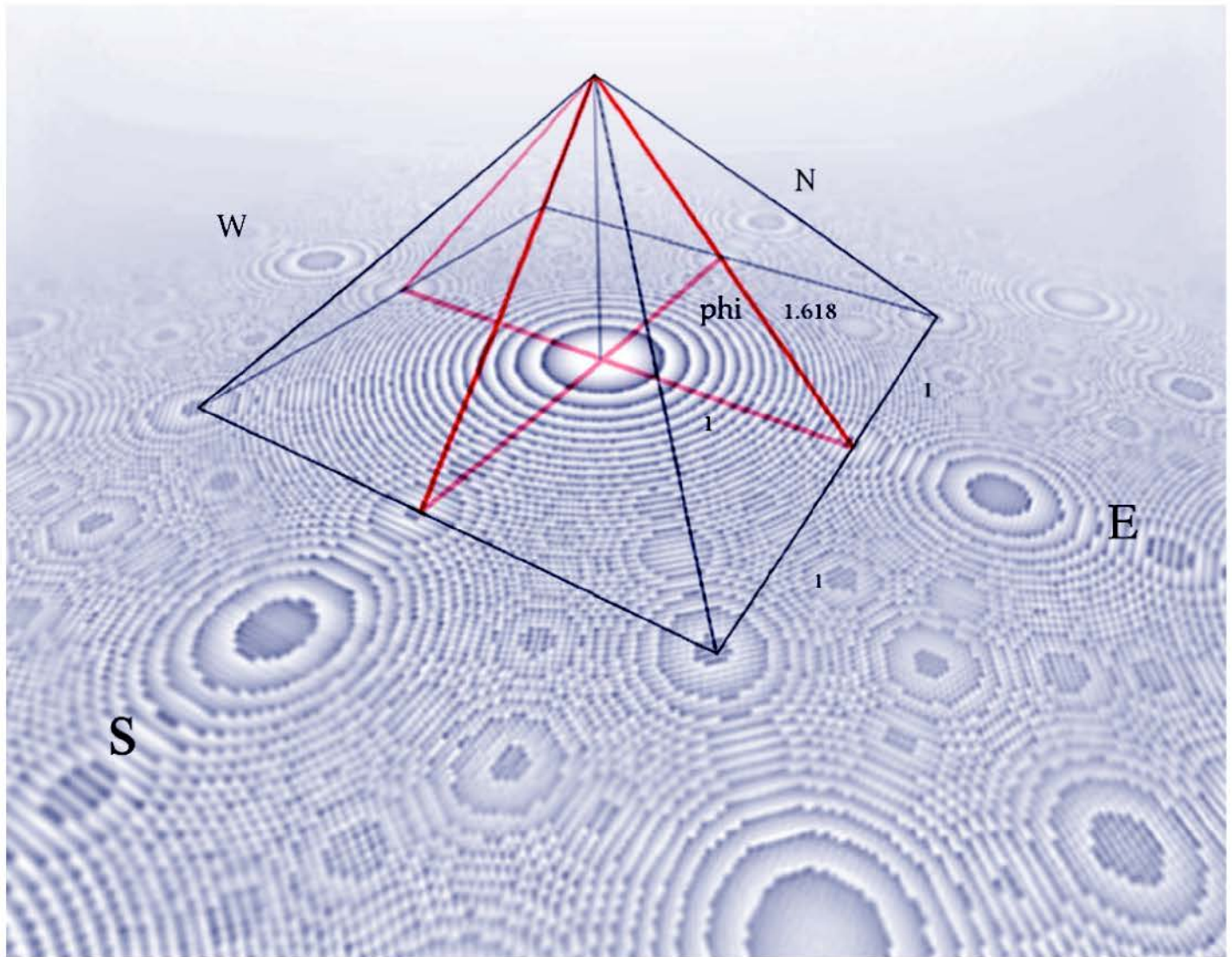
The newly developed stroboscope enabled the team to capture scattering images that form an oscillating animation of the electron. This detailed mapping of the electron's structure is precisely encoded by the seed formula $[z_{n+1} = z_n^2]$ —a fact that has not been recognized until this writing. Further applications of the quantum stroboscope promise to reveal more of the subatomic structural framework generally thought to be composed of standing waves and now seen for the first time in single electron scattering as Fibonacci-proportioned concentric circles. This remarkable quantum map embodies the unit of electric charge, the crystallography of calcite and the atmospheric resonance patterns seen on Jupiter.



Spherical projection of the iterated function $[z_{n+1} = z_n^2]$ defines the nonlinear structure of Magnetic Resonance
Hubble telescope images from May of 2008 reveal nonlinear vortical alignments in the atmosphere of Jupiter



A spherical rendering of the quantum map has been generated to investigate the distribution pattern of the world's pyramids (above). This spherical model will be applied to Earth's geography to reveal the complex Fibonacci alignments of the world's network of pyramids—a theory of planetary infrasound that will be defined here as *Magnetic Resonance*. The inspiration to apply this quadratic formula on the planetary sphere originates with the identification of Fibonacci order underpinning Jupiter's array of swirling vortices that have become more dramatic in recent years. The size and distribution of standing storms reflects an identical nonlinear octagonal structure.



Giza Orion pyramids' quadrupolar phi angle (red) and acoustic pressure distribution of infrasound standing waves

The phi ratio defines the angles of the world's largest pyramid complex. From the central vertical axis of each of the Giza Orion pyramids the phi ratio is expressed in the four cardinal directions: north, south, east and west. The ratio of the apothem, or face slant height, to half a base side = phi. The angles of the phi triangle are 51.85° , 90° and 38.15° . The limestone blocks of the Orion pyramids consist of mostly calcite mineral, possessing an octahedral structure. Each of the Giza pyramids is apparently designed as the top half of an octahedron, accurately reflecting the microcrystalline structure of calcite crystal on the monumental scale. The refraction of *light* through calcite crystals encoded by the quadratic equation $[Z_{n+1} = Z_n^2]$ informs the refraction pattern of *infrasound* wavelengths through the giant pyramids (above).

The pyramids' limestone blocks contain crucial information regarding the construction methods of the pyramid builders. Research by J. Davidovits into ancient geopolymers has demonstrated through chemical X-ray analysis that the casing stones of the Giza pyramids are synthetic, being of lighter density than any quarried stone due to trapped air bubbles and consisting of 85-90% calcite with other exotic mineral constituents like opal-CT, hydroxy-apatite and silico-aluminates.¹⁴ CAT-scans of the core stones of the Great Pyramid have revealed hairs deeply embedded in the matrix of the stone, another clue that the pyramid blocks were cast using liquid stone, though RC¹⁴ dating of hair samples contained in the stone have not been reported. This type of test could establish accurate construction dates for the stones, although the likelihood of later facade reconstruction is strong. Corroborating ancient evidence of the use of advanced geopolymers has been documented in Mesopotamia's synthetic basalts.¹⁵

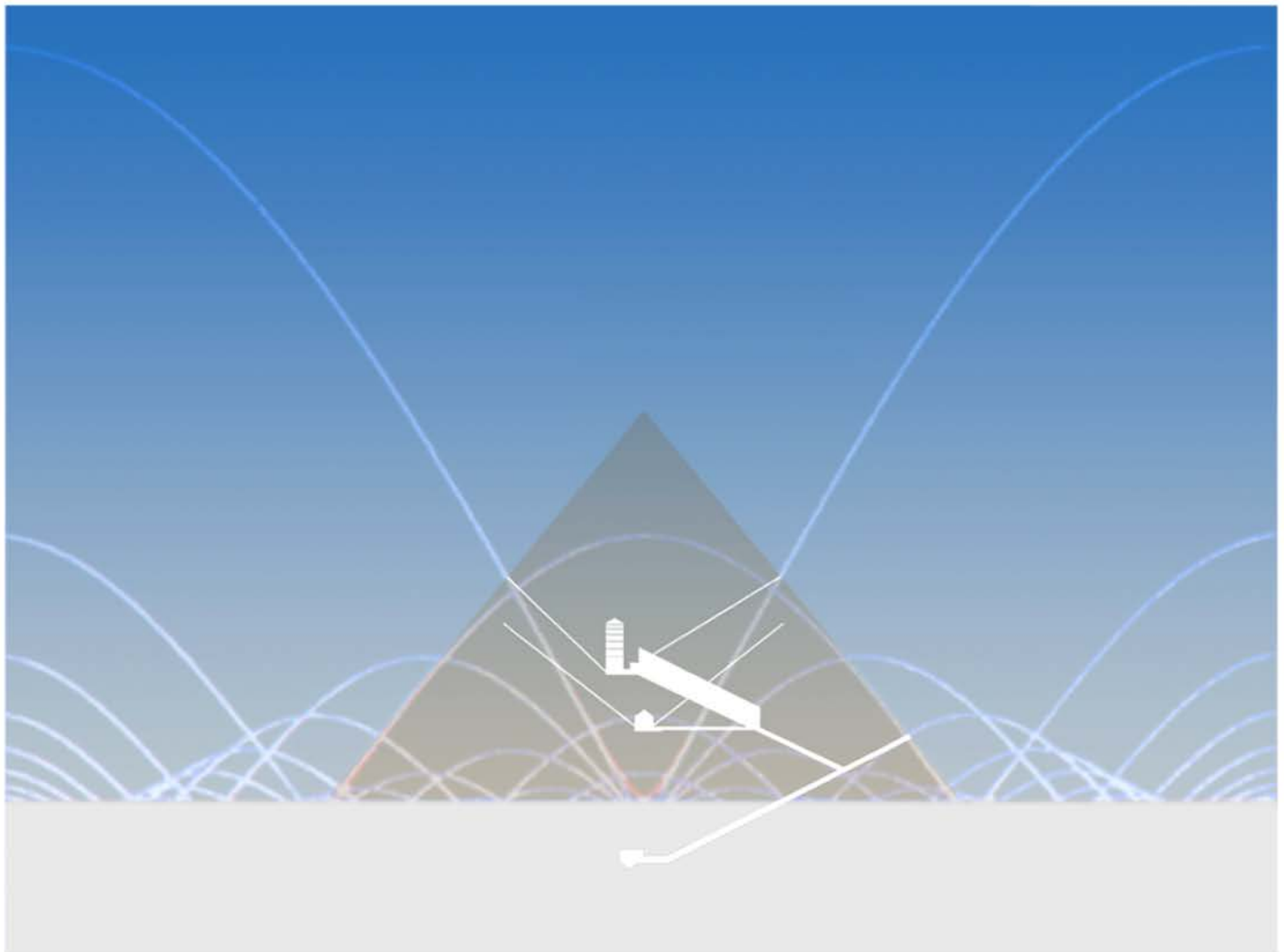


Cross-section of nonlinear standing waves (in pink) and their acoustic pressure distribution pattern (in blue)

Recent acoustic resonance experiments have illuminated a connection between the phi ratio and the nonlinear structure of standing acoustic waves. Cervenka, Bednarik and Konicek¹⁶ at the Czech Technical University in Prague have modeled the structure of nonlinear standing waves excited in a cylindrical resonator. Driven by periodic oscillations a resonant cavity can be stimulated to its fundamental resonant frequency producing both harmonics and subharmonics. When the standing wave is driven into high amplitude the nonlinear effects couple energy from low to high-frequency modes. This increase in harmonics can create a shockwave, diminishing the quality of the resonator dramatically. Multi-frequency driving of the resonant cavity has been used to increase energy storing in the system. If the energy is coupled to lower frequencies, or subharmonics, less acoustic dissipation is observed allowing for a more efficient system. Bednarik describes Resonant Macrosonic Synthesis:

[T]he interactions of acoustic waves at some fixed frequencies without the energy losses in the higher harmonics is of considerable interest in acoustics. Such interaction creates the possibility of direct transformation of coherent sound at the given frequency by sound of another frequency without an electromagnetic energy source... For a region of three modes with given angular frequencies, if the sum of two of them is equal to the remaining one [reflecting the Fibonacci ratio], the interactions of these modes can be obtained from the nonhomogenous Burgers equation for nonlinear standing waves.¹⁷

These findings inform an understanding of the three-pyramid design of Orion as resonators of three base frequencies, thereby generating subharmonics to store vast amounts of energy in Earth's atmosphere.



Nonlinear standing waves define the Great Pyramid's design function and resonant chamber alignments

The phi ratio describes the relative proportions of the three frequencies used to stimulate the nonlinear standing wave, such that the sum of two of the wavelengths equals the third (e.g. 20Hz, 30Hz, 50Hz). Fibonacci order is also observed in the distribution of acoustic pressure of standing waves along the resonant cavity (opposite). This standing wave structure informs the phi geometry of the Orion pyramids, as revealed by the superimposition of the pattern onto a cross-section of the Great Pyramid taken along the north-south axis (above). The high-amplitude transduction of the piezoelectric limestone blocks of the pyramids generates a strong electromagnetic field around the structures. A tri-frequency infrasound resonance continually generated in the base chamber of the Great Pyramid would take about 4 hours to circle globe and return to the pyramids, thereby generating standing waves after the initial build-up.

Each face of the pyramid distributes the electric charge as it alternates between negative and positive. The base length dimension of the Great Pyramid informs the fundamental resonant tone created by the structure. Each base side has been roughly calculated at 765', creating a fundamental frequency of 1.45 Hz when the pyramids are stimulated into high amplitude. The periodic pulsation of the pyramids at full operational capacity creates a Fibonacci standing wave resonance of subharmonics of the 756' wavelength bounded by the base of the pyramid. The angles of the standing waves exactly correspond to the slope of the pyramid's faces, showing the phi angle of 51.85° . This psychoacoustic baseline frequency of 1.45 Hz has been shown to induce the *tri-thalamic* synchronization of the hypothalamus, pineal and pituitary gland with the heartbeat. This frequency is also the lowest frequency of Schumann Resonance, thus the function of the pyramids may indeed be to shift the fundamental frequency of the Earth down from its fluctuations near 7.3 Hz to the tri-thalamic frequency of 1.45 Hz.





Logographic Sanskrit tablets from Glozel, France and Rotan, Texas

A growing number of collections of stone and metal artifacts from many parts of the globe can only be categorized as '??'. Some anomalous artifacts cannot be included in museum displays without undermining the authority of the institution. Some of these artifacts directly contradict the notion of modern technological advancement, instead forcing an admission that we do not understand the high technology of ancient people strewn all around us in megalithic architecture. Only if one accepts that ancient humanity attained a technological knowledge far greater than today, can one open the door to learning from our advanced ancestors of the deeply veiled past. Yet the acceptance of this fact by the discoverers and private collectors of anomalous relics has preserved a small portion of ancient cultural knowledge outside of museums. Testing done on these items can certainly provide more details.

Comparative study of these disparate collections has revealed startling commonalities that in themselves form the basis of a previously unrecognized cultural context. Some basic similarities are found among many unattributable artifacts: they are made of stone, ceramic or metal, and have been discovered in underground tunnel systems. These factors present a host of problems for modern scientific analysis. Stone and metal objects are inherently difficult to date, although continual advancements in dating methods provide new possibilities yet to be applied. While scientific institutions ignore these unusual finds, independent researchers attribute them to a global antediluvian civilization – Atlantis, or Aztlan.

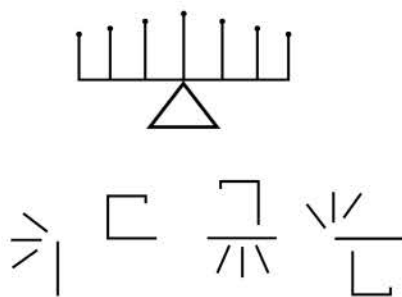
Discoveries made in caves or underground tunnels deny the easy stratigraphic information provided by placement in geologic layers, yet can allow for millennia of exquisite preservation in sealed chamber environments where weathering is not a factor. Subterranean finds also beg the question: were the artifacts purposely hidden underground for preservation, or did inhabitants of the tunnels use these artifacts in situ? Both scenarios likely contribute to the abundance of these anomalous finds, though convincing evidence is rarely collected to support either hypothesis. This is certainly true of the enigmatic collections described here, yet their precise designs confer a wealth of information regarding the complex nature of advanced ancient technology.

As archaeological studies have expanded globally, new cultural links have been understood to provide cultural contexts for these unusual artifacts. A telegram-style script has been found on ancient stone and ceramic tablets in Malta, at Tal Qadi temple; Valle della Caria, Italy; Glozel, France; Alvao, Portugal; Fuenteventura, Canary Islands; Indus Valley, Pakistan; La Maná and Cuenca, Ecuador; Sutatausa, Colombia; as well as Illinois and Texas in the US. The worldwide distribution of sites and Neolithic origin of the hundreds of artifacts reveal an astoundingly advanced worldwide civilization.

The ceramics from Glozel, France have been consistently dated to the Magdalenian period of the ice age approximately 16,000bp, and those from the Illinois cave have also been confirmed as many thousand years old by thermoluminescence testing of quartz sand in the clay.¹⁸ German linguist Kurt Schildmann has been able to decipher the logographic characters. The script's similarity to early Sanskrit, when compared to the Magdalenian dates of the Glozel tablets, provided for Schildmann's designation as logographic pre-Sanskrit. This strong body of evidence elucidates the previously inexplicable occurrence of sub-Himalayan cultural practices in southern Africa, or the Andes. The records of ancient Sanskrit traditions have been protected in the millennia since their creation and their extant traditions find many forms throughout the world. Schildmann has concluded that they are our "only authentic source for evaluating a decisive phase of humanity's history that preceded all other recorded phases such as in cuneiform Sumer or, hieroglyphically attested, in Egypt..."¹⁹ This most ancient form of script must belong to a culture with global communication and transportation, capabilities necessary for its preservation in a globally consistent form. The mother heritage of a global culture was thus passed down in the ancient Sanskrit writings collected in the Vedas, books recording knowledge that had been preserved from ancient times by primarily oral traditions. Sanskrit wisdom traditions were practiced globally before a flood-wave of cultural collapse, after which the kundalini teachings were primarily preserved in the temples of Southeast Asia.

There is a huge difference between texts in authentic paleographic writing and those based on oral tradition. Here now Indus and Burrows Cave texts versus Vedic and Classical Sanskrit literature, the latter recorded after millennia of oral tradition. The former ones are written in their own original script (Indus deciphered 1994, Burrows Cave [Illinois] deciphered 1997), both composed in archaic Sanskrit, in telegram style, while the subsequent later ones reached recording in an already sectarian India, having suffered from mystification, adaptation [and] poetical manipulation...²⁰

Schildmann clearly distinguishes between the ancient Sanskrit logographic script (with its descendent forms seen in the cultures of Egypt, Sumer and the Maya) and the Classical Sanskrit and contemporary alphabetic scripts. While the logographic style is literally a 'picture word' that incorporates images from reality, the alphabetic style draws its characters from a totally abstract realm of otherwise meaningless letters. Anthropologist P. Radin poignantly characterizes the holism of the paleographic mind by contrast with the modern literary mind: "the disorientation in our whole psychic life and in our whole apperception of the external realities produced by the invention of the alphabet, the whole tendency of which has been to elevate thought and thinking to the rank of the exclusive proof of all verities, never occurred among [indigenous] peoples."²¹ The simplicity of the logographic Sanskrit script is strongly contrasted by the complexity of their geometrically designed stoneworks, suggesting that *geometry* was their central sacred language. The holistic intertwining of language with geometry is repeatedly seen.



u la - pa aś-r^au^a Vi-iṣ-nu

a murmur whispering inaudibly, Vishnu

Dozens of paleographic Sanskrit texts deciphered by Schildmann include pyramids, octagonal mandalas and various references to infrasound standing waves. One poignant reference to infrasound from Burrow's Cave, Illinois, includes a candelabrum with a pyramid base that is quite reminiscent of the Hebrew Menorah, also seen in various other stones from the collection. Presented at left, Schildmann provides the translation: "a murmur whispering inaudibly, Vishnu."²² As Vishnu is the 'World Giant', his head the sky and his body the globe, we can understand this inscription as a reference to pyramids resonantly focusing terrestrial infrasound, which is *inaudible* to normal human perception. The prime number 7 is seen in the candelabra structure emanating from the pyramid – a number associated with Jupiter, encoding the planet's synodic year of 399 days as $7 + 7^2 + 7^3$ ($7+49+343 = 399$).²³ Prime numerical relationships serially encoded in these ancient Atlantean texts reference the holographic capacity of human minds operating in psychoacoustic resonance.



Engraved stoneworks from Illinois present logographic Sanskrit script, octagonal mandalas and a kundalini cobra

In various other inscribed masterworks from Burrow's Cave we find further unmistakable evidence of a worldwide Sanskrit kundalini culture. One engraved stone actually places the octagonal mandala on a hemispheric protrusion to suggest its application to the spherical form of the planet (above, left). On this same stone we find the *tridaśa* symbol –three horizontal lines connected by a central vertical line, the sign for '30'– a likely reference to the '30 resonances'. Dr. Schildmann's cipher provides the reading:

kar-ra^{hā} kar-as ka-ma-aśu-hā kar-as
 ta nau-ca ka tridaśa-aśu
 ha-m^{ai} ka-hā si-hā
 u tridaśa Indra aśu-hā tridaśa
 ta cakra ca-kar-as mahā

"Creator of the action of desires in this life, its workings"
 "The (space-)ships of the 30 resonances of life force"
 "Causing a dwindling of these (forces) you are"
 "Oh, 30 resonances, Jupiter's life-giving 30 resonances"
 "The celestial wheel and workings of the great"

Incised into another stone from Burrow's cave site is a hooded kundalini cobra (2, right), the sacred snake native only to Southeast Asia, representing the coiled energy cord that rises through the spinal column to the crown chakra in deep meditative states induced by infrasound at sacred temple sites. On either side of the cobra are the symbols for *cakra*, the 'celestial wheel' or chakra –the vibratory centers of the body. According to Schildmann's epigraphic cipher, the two vertical texts read: *ra-ka-si* "granted this you are" (at left), and *ya-su-ma* "(here) begins my good path" (at right). The horizontal text below the kundalini cobra reads: *ai kara-as Indra a-asu* "yes, the works of Jupiter granting life." The Great Red Eye vortex of Jupiter symbolizes the 'third-eye' of Sanskrit traditions linked with the Orion pyramids' infrasound resonance. The transduction of infrasound acoustic energy through resonating stone chambers into the meridians and electromagnetic fields of the human body allows an adept, or *yogi*, to generate *laghima*, a Sanskrit term for the body's vital force that allows levitation when focused by will.



Perhaps the most astounding stone artifact from Burrow's Cave, Illinois is engraved with a complete map of the Mississippi River valley (5.3). In its smoothly carved forms can clearly be seen the Gulf coast, Lake Pontchartrain and the main Mississippi tributaries –the Black River; the Arkansas; the Wolf; the Missouri and Platte; the Ohio, Wabash and Little Wabash; and the Illinois River (flowing towards the cavesite). Distances between the river junctures are given in numerical form with dots and lines, while several Sanskrit sacred sites are also denoted. One earthen mound site is shown to the west of the Mississippi, while along the Ohio River two archways describe the locations of the riverside Cave-In-Rock (near Elizabethtown, Illinois) and the Garden of the Gods, a great sandstone outcropping of unusual, flowing forms including various towering, totem-like pinnacles.

Near the two sacred sites, depicted as archways, a subtext reads: *vi-ra tsa-pa, t.o.ra-na* "hero trembling, arched portal." ²⁴ The resonant limestones of Cave-In-Rock and sandstones of the Garden of the Gods, comprised of calcite and quartz respectively, are receivers of focused infrasound pulsations –kundalini energy that induces the 'hero trembling'. Cave-In-Rock (37.46°N 88.16°W) and Garden of the Gods (37.63°N 88.37°W) are both 6,360 miles from Giza, or 25.55% of the Earth's circumference distance. The Mississippi Map stone details a network of resonant cave sites in infrasound alignment.

In a related find from 1872, a highly geometric Sanskrit stone carving was discovered in a farmer's field in Meredith, New Hampshire (5.4).²⁵ The brown stone is a precisely hewn egg form (4" x 2.5") covered with various Sanskrit sacred symbols. Drilled holes are found at the top and bottom of the egg; evidence that it was turned on a lathe – a complex machining process that allows for the precision of symmetrical form by rotation. The egg form shows a human face in meditation, representing the sacred effects of fetal development by infrasound heartbeats: the power of the circle nurtures all life. Above the circle we see a pyramid shining light from its peak. On the reverse side are two crystal diffraction patterns and a spiral.

5.4. Sanskrit lathe-turned stone carving with a face, circle, spiral and other geometric symbols, from New Hampshire





Vertically-elongated, giant humanoid skull from Mexico compared with Rapa Nui's giant Moai statues (Opposite) Entrance, geometrically engraved ceiling panel and giant skeletons from an Oklahoma cave

An altogether different subterranean system at an undisclosed location in southern Oklahoma has yielded the textile, wood, stone and metal artifacts of giant humanoids over nine feet in height (opposite). Two fully intact male skeletons have been documented along with the oval cave entrance and a geometrically engraved ceiling panel that depicts the Sanskrit octagonal mandala.²⁶ The unusual anatomy of the giants' skulls distinguishes them as a completely separate species of humanoid, showing a significant variance from human norms in every bone. Unmistakable similarities can be observed in the forms of an artificially elongated skull from a cave find at an undisclosed site in Mexico (above, left), with hooked protrusions at the temples, a very square, protruding lower jaw with no chin, narrow eye sockets and huge nose with an extra nasal bone not found in humans. The extreme vertical elongation is made even more pronounced by the miniscule occipital portion of the skull that extends only marginally beyond the mastoid processes. The distinctive facial architecture of this giant humanoid species may have inspired the giant Moai statues of Rapa Nui, also known as Easter Island, that bare the same giant stature, giant noses, square jaws and vertical crania. The genetic make-up of this giant humanoid species will eventually be revealed by DNA retrieved from organic residue in the bones, inevitably exposing any mixing with human populations.

In 1960, J. Padilla discovered a set of fine artifacts within a tomb near Guerrero, in Oaxaca, Mexico (overleaf).²⁷ Several small gold plates engraved with Archaic Sanskrit texts were among the collected artifacts, further confirming Schildmann's epigraphic research. While this style of telegram is much more fluid than the harsh geometric symbols made famous in finds near Glozel, France, the same advanced Sanskrit heritage is apparent. Despite the lack of a complete translation of this text, we can clearly make out symbols relating to global infrasound resonance –in the top row a double soundwave, a line with hash-marks implying measurement and a hemisphere with concentric circles; in the middle row, at left, is a hemispherical head turned sideways with three arcs representing infrasound reception. As well, the sign seen at the center of the bottom row presents a nonlinear standing wave pattern with three lines above, representing the tri-frequency resonance by which such standing waves are generated.

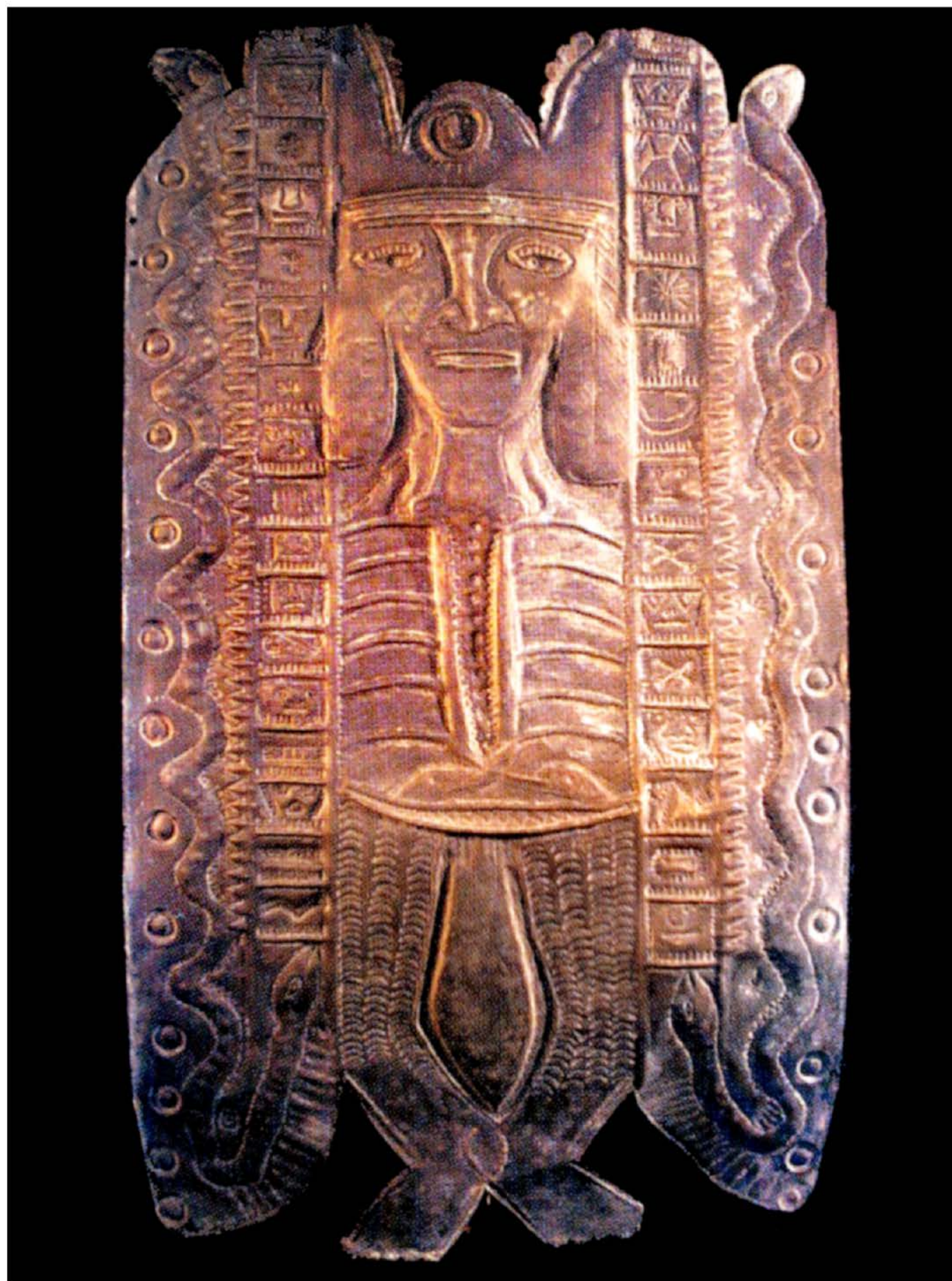




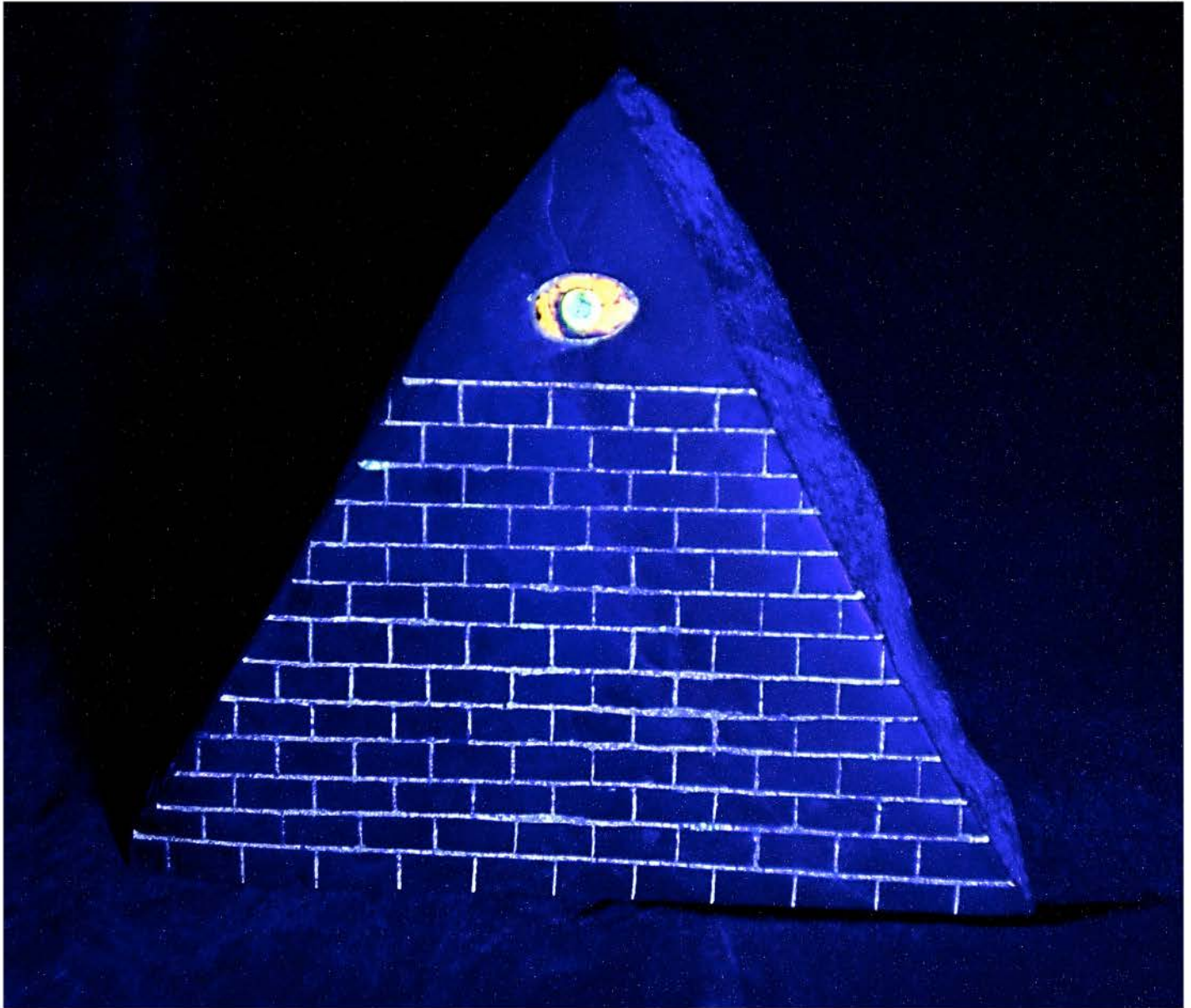
Sanskrit scripts adorn gold plates from Guerrero, Mexico, and an elephant listening for infrasound in the Earth (Opposite) A copper plate from cave systems near Cuenca, Ecuador depicts standing waves and DNA ladders

Similar infrasound references are presented on a gold disc formed like a water droplet (5.7). Surprisingly, the disc depicts an elephant—an animal not native to Central America, but to Africa and Asia—in a standing position that is truly specific in its implications. Modern biology has only recently rediscovered the elephant's use of infrasound communication over vast distances. The ultra low vocalizations of these large pachyderms can carry around the globe coherently, and are used to send messages between herds across the great continent of Africa. Biologists have only recently filmed elephants standing with a front foot touching the ground only by the sensitive toenails, just as positioned on the Guerrero gold plate! The ancient Sanskrit artists of Oaxaca have depicted the inaudible infrasound signal as zigzag waveforms traveling through the ground to be received through the elephant's toenails. The ancient Vedic hymns reflect this same advanced use of natural logic and symbol to express highly complex concepts.

Another famous collection of antediluvian Sanskrit artifacts is known from Cuenca, Ecuador, under the protection of a priest, Padre Crespi, now deceased. The very large group of figurative artifacts includes worked bones, ceramics, stones and many engraved copper plates. Various sizes of plates include many images of pyramids, snakes, elephants, skeletons, healers and meditating figures, some even large enough to be worn as ceremonial chest-plates. The most remarkable of these hammered copper sheets presents a fascinating visual description of the Sanskrit kundalini process of bioelectrification using sacred ayurvedic water (5.8). The barefoot figure wears a headband with a radiant circular face at the third-eye location. *Above the circle are arching cloud-forms in the unmistakable shape of standing waves.* On either side of the figure rise double-headed serpents that make waves along a column of evenly spaced circles. The sacred ayurvedic process of drinking purified colloidal water containing nanoparticles of gold and silver, a combination known as *electrum*, to conduct subtle curative electrical currents through the human body. The serpents represent the electrical current rising through the chain of spherical nanoparticles, creating waves of movement up the figures legs and his spinal column. DNA strands are also seen on either side of the kundalini figure, like straight ladders also shown as electrified by zigzag lines. Recent studies show DNA to be helical only in fear states, but like a ladder when at peace.²⁸







Third-Eye Pyramid presenting prime numbers in 13 stone layers, 3 sides and 1 eye, seen fluorescing under UV light

Perhaps the most strikingly familiar imagery to have been reproduced among the artifacts from La Maná, Ecuador is a triangular stone that has been finely polished and inlaid –the Third-Eye Pyramid. This remarkable stonework is immediately recognizable as a representation of the Great Pyramid of Giza, 7,470 miles away; the only one of the world's many pyramids that presents a pure geometry of 4 planar faces, lacking the stepped façades common to most Mesoamerican pyramids. Interestingly, this South American artifact records the 'third-eye' symbol for the psychoacoustic attunement of the pineal gland.

Ultraviolet fluorescence effects are a well-known quality of calcite and other minerals found in natural abundance. Mineral calcite has been mixed as a mortar and inlaid into the lines incised upon the stoneworks' faces. Visible light is emitted upon exposure to longwave ultraviolet light (365 nanometer wavelengths) when electrons fall back to their initial or ground states, causing some of the exciting energy to be lost as heat, resulting in a shift in the wavelength of the energy to lower energy (longer wavelength) visible light. Many minerals possess this quality, also observed upon exposure to shortwave ultraviolet light (255 nanometer wavelengths). Scheelite can produce a bluish-white and willemite a bright green under shortwave. Fluorite emits a blue, scapolite an orange-yellow and hyalite and autunite produce a yellow-green under longwave ultraviolet.

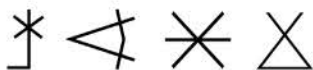


u mahā-ta upama

oh greatness, the highest

Bottom face of the Third-Eye Pyramid bears an inscription in logographic Sanskrit and the Orion's belt in gold inlays

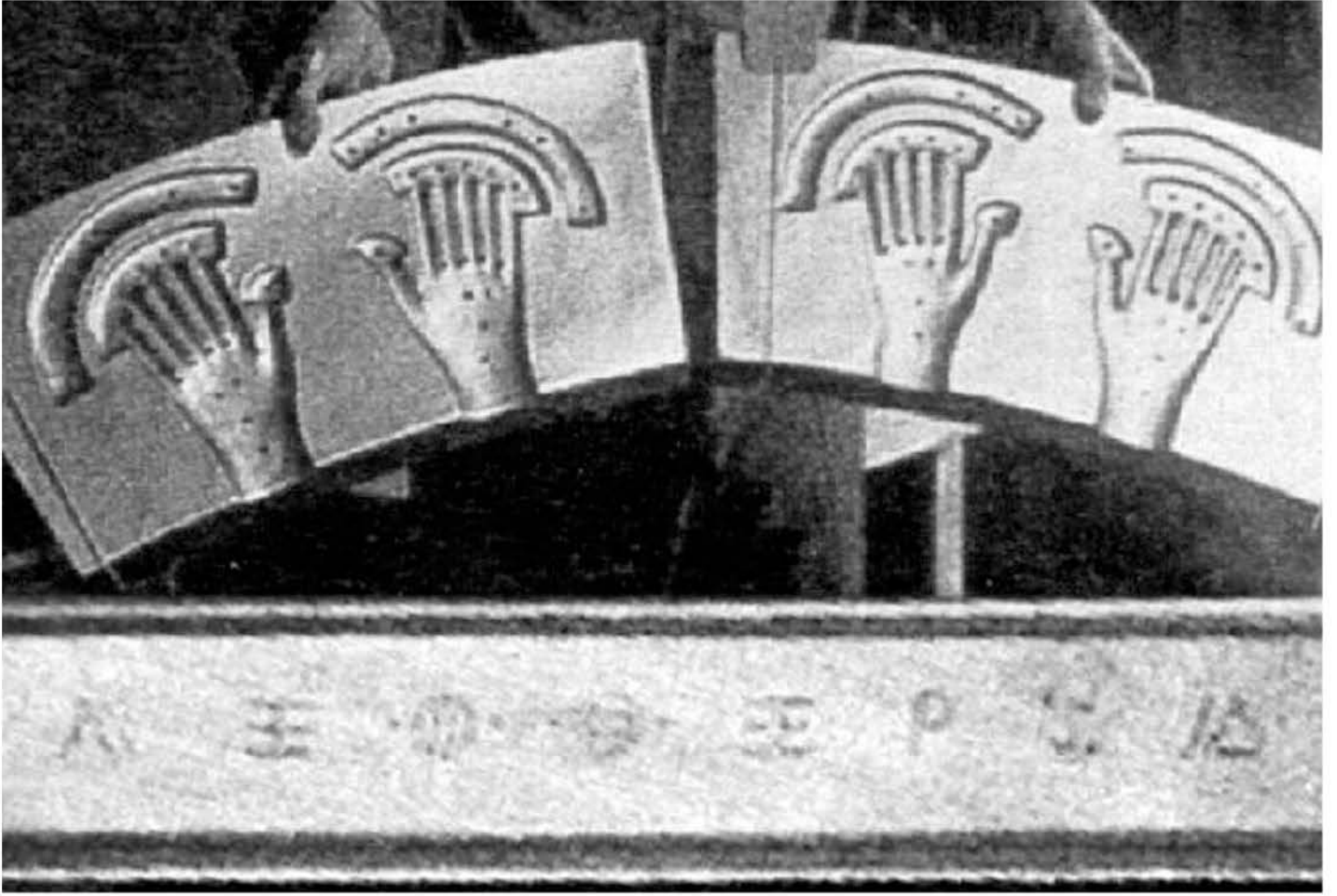
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u mahā-ta upama

oh greatness, the highest

According to Dr. Kurt Schildmann's logographic Sanskrit decipherment²⁹ the inscription on the base of the Third-Eye Pyramid stone (5) reads *u mahā-ta upama* meaning "oh greatness, the highest." This Archaic Sanskrit text is inscribed into only one of the La Maná artifacts, yet the information conveyed by the geometric patterns repeated throughout the entire group far exceeds the capacity of words, suggesting this culture defined itself by the four-dimensional mathematics reflecting the unity of universal consciousness...



Electroluminescent metal alloys discovered in the debris field of a vimana disc crash in New Mexico, 1947

The Atlantean Sanskrit origin of vimana spacecraft *seen throughout Earth's skies today* is revealed by crashed aerial discs collected by military forces in many parts of the world. The most famous incident of this kind occurred on July 2, 1947 –allegedly near Roswell, New Mexico. Leaked US military documentary photographs and films of the New Mexico disc crash wreckage³⁰ include dwarf humanoid corpses with *large eyes, grey skin and six fingers*, as well as fragments of highly reflective metal alloys imprinted with small six-fingered hand consoles and hieroglyphic Archaic Sanskrit inscriptions (above). Schildmann's epigraphic decipherment reveals the meaning of a fragmentary text from an I-beam:

Λ Ξ ·⊙· ·⊙· Ξ ρ ι Δ

kar-as tridaśa yoni śani tridaśa ku-p^a_i^a as-upama

“workings of 30 resonances, female and male, 30 resonances whereby approaching the highest”

The New Mexico I-beam text directly confirms the Sanskrit origin of the pyramids and ‘UFO’ phenomena. On rare occasions terrestrial humans like Mexico’s Carlos Diaz and Switzerland’s ‘Billy’ Meier have been invited to photograph and film visiting antigravitic disc craft and also enter the spacecrafts’ resonant HHO plasma environment. Voluntary contactees as well as unwitting abductees describe levitation in ultraviolet beams emitted from transdimensional spacecraft just as plasma beam experiments have replicated at MIT (Ketterle, et al).³¹ Recently reported transdimensional experiences include riveting descriptions of intense sensations of heat and light that are consistent with advanced HHO plasma beam technology, and when analyzed in the context of the latest human technological developments one finds a profound synchronicity. Twenty-first century science has completed both the mathematical and experimental groundwork enabling a new comprehension of high-energy realms beyond common human experience.



The Fibonacci standing waves that comprise Earth's resonant energy cocoon are artificially generated for the acoustic propulsion of spacecraft. A beamships' alteration of the normal infrasound environment of Earth likewise alters the consciousness of human beings, potentially undermining natural learning cycles:

Semjase: ...[C]oncerning control of the gravitational forces... natural cosmic laws order a unitary and harmonic development in compass to all concerns of all levels able for evolution. This means that the spiritual as well as the material development proceed constantly in harmony with one another, and always complete one another by unison of the consequence in all matters. In the case of the mastering of gravity, the regulations of the laws are arranged in order, that primary is the spiritual evolution, of most decisive meaning, for the elaboration of technical means with the aim of mastering the gravitational forces. Here normally at first appears the exercise of spiritual forces in paralyzation of the forces of gravity, by which a human being is able to move weightless through space... [G]enerated by spiritual force state... a levitation process takes place. From the very primary side, this status is evoked within an unknown to the human being form, and just step-by-step, he learns to master it and to control it suitably. When the human being has then learned to control these forces, and only then, the way is cleared for him, by this, to consider technical means and to build them. So the control of gravity consists in its first-primary form on the evolution of spirit and feelings, meaning that the told forces can physically be controlled just then when the human creature has delivered himself from the "weight" of the non-spiritual condition...

Exceptions witness the standard, even if these exceptions cannot easily be recognized and proceed in a way which often does not come to appear. Such an exception does the Earth human being represent. Except for a few, he is still not able to master levitation, and nevertheless he is already able to see clearly a great amount in the field of gravity research. This exception consists of the confusing fact of a very rare misdevelopment, which basically has shifted the potential of parallelization of the spiritual and the material, by which the material

[aspect of awareness] has become overweighted and dominates the spiritual. So this means that the Earth human being has become governed by the material side, by which the evolution runs in this direction, while the spiritual steps badly injured behind, as you yourself have once said. From that it appears that the technologies are more developed than the spiritual evolution. In this it has to be considered that especially since the year 1937 the strong influence of the new cosmic age have led this wrong burden of the material side in the whole world toward more gentle and harmonized courses, by which the differences between spiritual plenty and the material is no longer as strong as is generally thought.

Many forms of spiritual direction have led to spiritual recognitions of enormous meaning and value, which decisively appear in the development of technologies, and as an interesting fact, lead to success although the normal sequence of observance of the law was disturbed. But this can also be explained by, the otherwise newly gathered spiritual cognitions do nearly compensate for the lawful rule, which means, that in spite of barbarism the Earth human being has proceeded in both directions since 1937, and gets closer, though often unconsciously about this, *and advances by the cosmic oscillations*, rapidly towards the real evolution and begins to comply with it. This course of development can already be seen in the first days of entering the Waterman Age, in the 3rd of February 1844, and during the following time until the year 1937, when since the 3rd of February the second half of transgression of time began to offer its powerful working, from which it can be said by great probability, that the temporal aim of Earth humanity in respect to his determination by evolution, will have been reached after a time of about 800 years.³²

This concise explanation concerning human control of the gravitational forces given by Semjase contains many profound truths, which reach to the core of the present predicament of our Earthly humankind. The Plejaren comprehension of the Creational Laws reveals the natural evolutionary process whereby each civilization overcomes all barriers to interstellar space-travel: from the cognition of an internal spiritual process of levitation involving resonant infrasound standing waves and water crystallization. The ancient Vedic spiritual practice of levitation was referred to as one of the great attainments. Known as '*laghima*' in Sanskrit, it is understood as an internal electromagnetic force generated by infrasound standing waves that are transduced and focused by the piezoelectric human body into an enveloping antigravity field. Earth's present-day scientists have learned to overcome the gravitational force using acoustic levitation, as an effect generated by the focusing of high-frequency acoustic waves into a concave resonator. Biophysicists have demonstrated the levitation of various insects, and even gone so far as to successfully complete the gestation cycle of a frog egg entirely within a levitating water droplet!³³



Just as concave resonators artificially generate the force of *laghima* in a beetle, an artificial gravity field is generated by Plejaren beamships for their levitation by acoustic resonance. While high-frequency oscillations are used to levitate beetles in laboratory experiments (at left), interstellar spacecraft apply ultra-low frequencies for the acoustic generation of gravity. When describing the rebalancing of the evolutionary growth of spirit with the growth of technical means, *Semjase identifies changes in 'cosmic oscillations' as the underlying cause*. The movement of our entire solar system into a highly energetic region of our galaxy is presently inducing the profound advancement in consciousness due to the relative increase of planetary infrasound resonance, effecting a dramatic rebalancing of the Earth's very sensitive vibratory envelope. These cosmic oscillations are transduced on Earth by the world's network of pyramids into a resonant field of infrasound standing waves that converge at focal points defined by the axis-symmetrical octagonal geometry of the Great Pyramid of Giza, Egypt. The Fibonacci-ordered distribution pattern of resonant infrasound focal points dictates the precise locations where human consciousness becomes enhanced by the heightened '*cosmic oscillations*' increasingly inundating the Earth since 1844, according to information provided to Meier.



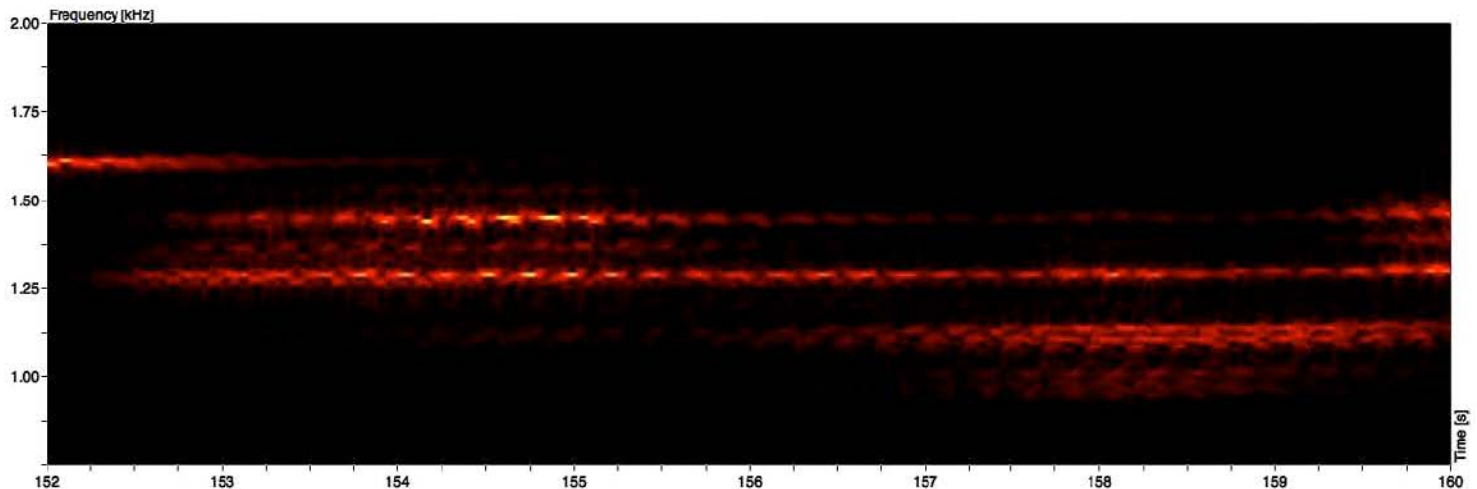
Several of Billy's contacts occurred in Ober-Sätelleg, Switzerland, where he was able to photograph Semjase's beamship on March 8, 1975 (above). At this same location on July 7, 1980 Meier was simply instructed to record the acoustic resonance of Semjase's beamship during a demonstration flight.³⁴ Meier took up a position below the low-hovering beamship, near the trees beyond the log piles, while his wife Kalliope, two of his children and several close friends also made recordings on the greenway about 488m away. *Thorough analyses by acoustics experts confirm the beamship sounds to be genuine recordings that are impossible to replicate using any known equipment, being truly unique in three significant aspects:*

1. There were at least thirty or more discrete frequencies in a random and constantly shifting mix that ranged from 4 to 2170 Hz, but varied on average between 470 and 1452 Hz.
2. The amplitude of these frequencies was also constantly changing, whereby the dominance alternated.
3. The wave shape was also constantly changing in a random, periodic rhythm that caused a characteristic beat.

The wave pattern in the oscilloscope showed this constant and random shift in frequency, in which the principal waves of all frequencies came together in perfect synchronization at one moment, only to travel at the next moment in different directions and stages, thereby generating different patterns— at one moment seemingly moving in a cluster in one direction and, at the next moment, in the other direction. Then they gradually expanded until, for one moment, they formed a mutually precise and evenly distributed pattern, only then to move again into different relationships. Although these changes appeared to be random and were not repeated in a particular order, they always appeared in geometric relationship to one another. Two other sound engineers and a synthesizer sound specialist joined the analysis team, and the sounds were reexamined, this time for possible duplication. All of these specialists agreed that the character of the sounds was unique and that any type of synthesis, if in fact such was possible, could produce only portions of the recordings we had examined and that duplicating only part of the sounds, even in a short linear segment, would be impossible. The number of traveling and constantly shifting discrete frequencies and constantly changing amplitudes, which were shifting in relative dominance, exhibited duplication problems that exceed the abilities of a current state-of-the-art device!"

Normally, Meier does not hear such loud ship noises, certainly not for such a long time. At the most, there is usually a very short noise when the spaceship lands or takes off. This demonstration was intentionally given for the purpose of the tape recording... None of the other eyewitnesses saw any type of spaceship, but Meier said that he could see it from below and observe a strange effect. *As the sound went up on the scale, the ship became more transparent, and when the pitch became lower, it looked denser again...*

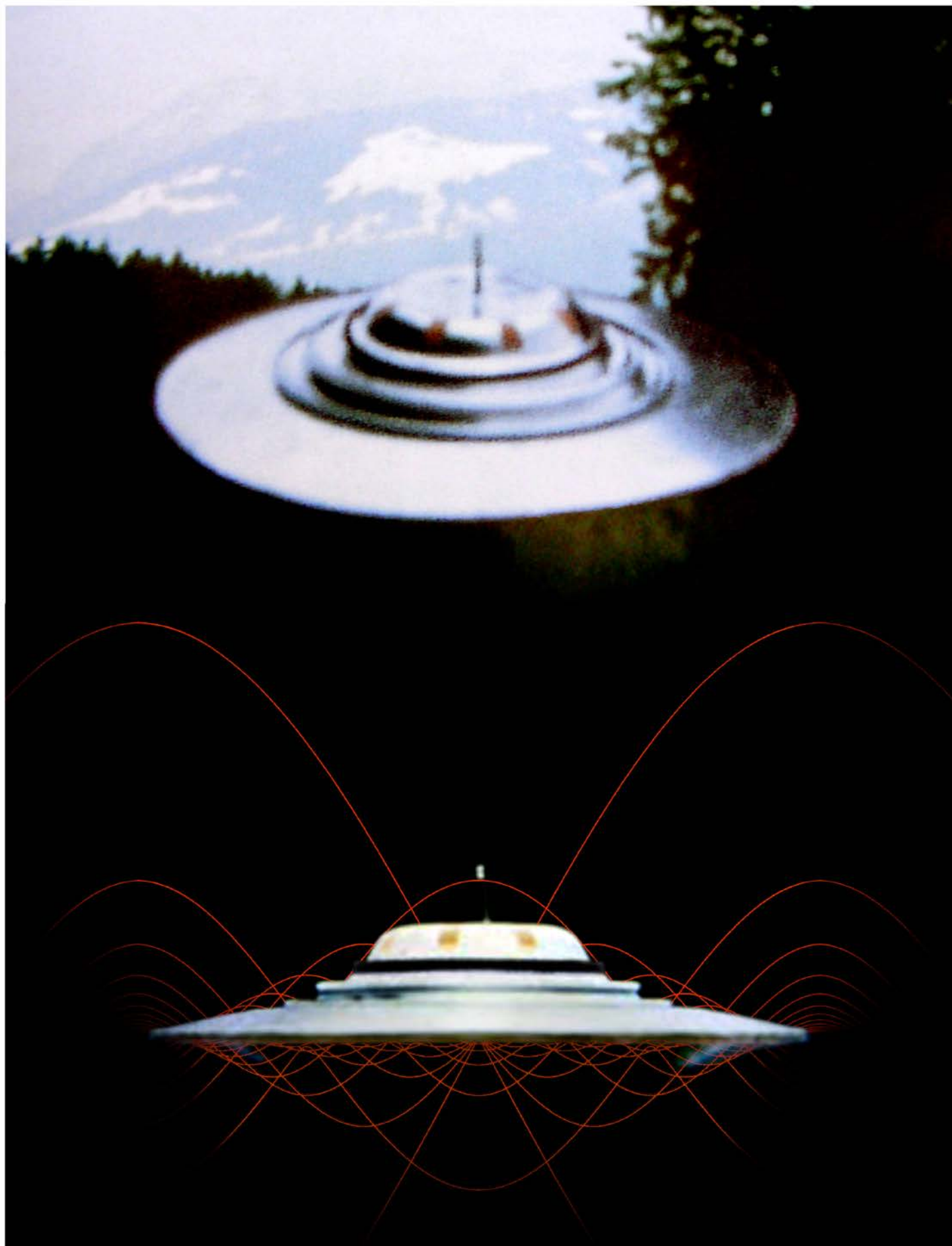
Jim Dilettoso, our research consultant, took samples of this noise to Peter Gimer and Rick Coupland of Micor in San Francisco. There they performed tests in the audible range, from 20 Hz to 2000 Hz. They found twenty-four characteristic frequencies within the audible range and eight outside of it. They found all thirty-two frequencies concurrently at different amplitudes and volumes. All thirty-two tones are somehow produced simultaneously. In a time matrix, the amplitude of some frequencies increases, while that of others decreases. It was observed that the amplitude periodically increased by ca. fifty decibels and then decreased by ca. forty, and at other times, just the opposite was the case, which produced the characteristic beat that was audible. Other normal sounds were audible on the recording, but there were no signs of a tone-on-tone tape dubbing. All frequencies were clear and stable, and they were regularly lined up along the frequency scale [in the sonogram, below].

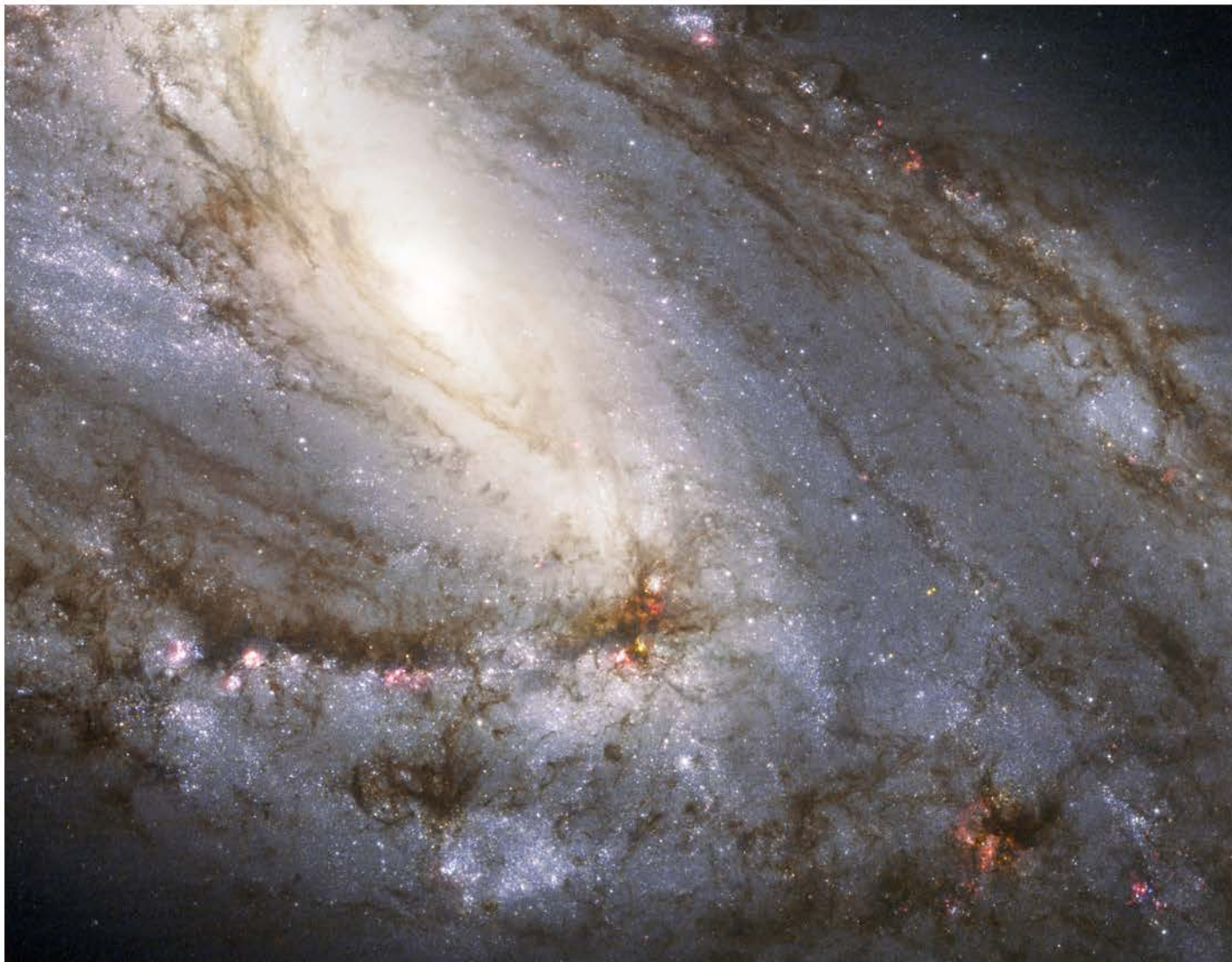


The demodulation showed that one must be dealing with a rotating device — 249.6 U/min. modulated at 4.16 Hz... The high-speed device produced a sound that began at 520 Hz and increased in steps up to 990 Hz, only then to decrease again down to 520 Hz in the same frequency steps. The tonal groups comprising 520 Hz disappeared together at 520 Hz and reappeared at 600 Hz, only to disappear again at 720 Hz. At 990 Hz, however, they reappeared and were very strong. The same occurred in the other direction. The condition remained stable for a moment and then shifted again. This shift was somehow random, but nevertheless constant. At certain times, the high-speed device was still, and a deep, throbbing beat was audible; and then the high-speed rotation began again, and the sound increased rapidly to a high vibrating crescendo in the upper 50,000 U/min. range or higher. Simultaneously, the slower 249.6 U/min.-rotation again became audible. The vibration was produced by the high-speed rotation of approximately 29,000 U/min., which accelerated to over 59,000 U/min. This was most certainly not a normal sound!³⁵

While acoustic experts have identified several key features of the beamship sounds that are impossible to reproduce with any known equipment, their archive search for related sounds failed to recognize these same key features in a sound that we are all constantly exposed to, but only very rarely conscious of — *the sound of our mother Earth!* The over 30 fixed frequencies of Semjase's beamship, whirring in constantly shifting amplitudes, very closely replicate the much lower infrasound harmonies of Earth's planetary resonance. Earth's base frequency presently fluctuates near 7.8 Hz and harmonics progress in frequency steps of approximately 5.9 Hz, extending from below 2 Hz upwards to about 50 Hz.³⁶

Subtle fluctuations observed in the deep resonance of Earth are seen as rather dramatic shifts in the multi-frequency oscillations of the Plejaren beamship, as dominance constantly shifts up and down the frequency scale in regular stepped intervals visible in the sonogram above. The various circular rings and domed elements of the beamships' hulls are designed to generate this standing wave resonance through highly structured crystalline metals that transduce and amplify the omnipresent song of the cosmos, referred to by the Plejaren as the 'Symphony of the Spheres' during the 223rd contact of May 1, 1988:





Meier: You, as well as Ptaah and Semjase, once played the strange humming sounds of the Earth to me through your apparatuses, which I can't perceive in nature, unfortunately, because my hearing senses aren't so sensitive that I could hear these sounds, which should very well be possible for other people, however, as you've explained... You named the sounds "Symphony of the Earth" or "Symphony of the Planets" as well as "Symphony of Space," which is also entirely incorporated into these sounds, like also the atmospheres of planets and suns and even all material and immaterial things of every kind, concerning which you've spoken of a "Symphony of the Spheres." This symphony, i.e. these sounds, are, so far, still unknown to the Earthly scientists in particular and to the people in general, other than just the exceptions to the rule, even those people who perceive these humming sounds, i.e. "Symphony of the Earth," and who are of the opinion that something isn't right in their heads, and thus, not that real things are going to and fro. Can you once again officially explain what it actually concerns with these humming sounds, if it shouldn't remain a secret?

Quetzal: It does not have to remain a secret because in about 10 to 15 years [1998-2002], a portion of the Earthly sciences should also encounter these things. Moreover, it concerns the fact that every planet, every comet, every larger asteroid, meteor, and every sun, as well as the nebulae and clouds in space and space itself, as well as every black hole and all material and immaterial things existing at all produce certain tones and sounds, which we, as you said, actually call Symphony. Within the entire realm of the Creation or of the Universe, nothing exists that would not be incorporated into these symphonies, so therefore, all material and immaterial things vibrationally generate certain tones and sounds and even symphonies, which usually cannot be perceived by the human ear because these move in too low or too high frequencies for this. Only through abnormal, degenerative, physiological changes can these sounds or symphonies be perceived by human life forms, whereby these then become effective in an extremely consciousness-impairing, nerve-racking, and psyche-damaging manner.

The frequencies of these symphonies or sounds reach into all levels, so thus, the lowest sounds, like humming sounds, as you say, are given as well as the highest whirring sounds and shimmering sounds, etc. As the frequencies are virtually countless in their number, these are also the sources of the sound symphonies, for these relate to all that exists of the material and immaterial. Thus, if one starts from the Earth, then these sound sources are, for example, the waters, in terms of the deep-sea movements as well as the movements of the waters of the lakes, rivers, streams, creeks, and springs.



Even the roar of the waves, the small and mighty storms, the tectonic movements of the Earth's interior, the bubbling of magma in the Earth, and the eruptions of the volcanoes belong to these, as well as the rain, hail, and the various layers of the atmosphere, which rub against each other, as well as the winds against the trees, grasses, flowers, houses, mountains, sand dunes and deserts, steppes, icebergs, glaciers, and surfaces of ice, as well as against windmills, wind turbines, ships, aircraft, rockets, missiles, and vehicles of all types, against land surfaces and everything else that materially exists. Also to be noted are the voices and sounds of humans and animals, insects, birds, and fish and any other water creatures.


All sounds together form the actual "Symphony of the Planet," as we call it. And as this happens in the purely material realm, so this also happens in any immaterial sphere in the entire Universe, each of which also produces its own symphony, like also fog flowing on the Earth or nebulae existing in space and all other formations that are absolutely impossible to cite in their number because everything is so immeasurable that it could neither be grasped by purely human understanding nor by technological possibilities of any kind.³⁷

Given as a precise description of cosmic resonance, the comprehensive explanation of the 'Symphony of the Spheres' provided by Quetzal penetrates to the unified vibratory essence of the cosmos. My own direct perception of the resonant symphony during deep meditative states formed the impetus for my years of study of infrasound standing waves. I discerned that the deep throbbing pulsation that fills my consciousness during the darkest hours of the night was induced by ayurvedic pyramids for heartbeat entrainment at specific nodal points around the globe where sacred ancient temples still exist, yet having suffered terrible cataclysm. The cosmic symphony is absorbed through the resonant metals of plasma beamships to be converted by interior HHO plasma chambers into ultraviolet-A and infrared light for all power needs. The over 30 distinct frequencies observed in the infrasonic bands of Earth's resonant symphony are exactly replicated by spacecraft for acoustic levitation on the arches of standing waves.

Analyses of the resonant humming of the Plejaren beamships recorded by Billy Meier exactly echo hieroglyphic Sanskrit scripts on highly reflective silver-alloy metal debris recovered from the 1947 aerial disc crash near Roswell, New Mexico. Embossed text on an I-beam fragment reads: *"workings of 30 resonances, female and male, 30 resonances whereby approaching the highest..."* Meier's beamship recordings prove the Roswell texts describe the 30 resonant frequencies of standing waves generated by plasma ships for both antigravitic propulsion and the maintenance of life onboard.

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Appendix II

The Schildmann Decipherment

Als das Raumschiff 'Athena' die Erde kippte— Indus-, Burrows-Cave- und Glozel-Texte entziffert

Kurt Schildmann

ISBN 3-933817-15-3, pp. 362
CTT-Verlag, September 1999

This 55-page selection from the ultimate work of expert epigrapher Kurt Schildmann comprises *the definitive decipherment* of Paleolithic texts from Indus, Pakistan; Burrow's Cave, Illinois; and Glozel, France.

Unparalleled insights related in this text regarding the highly advanced technologies of our ancient Sanskrit world culture, including the related phenomena of 'alien' abduction, subterranean bases and cattle mutilation, place this work in the class of '*sensitive*' material marked for censorship.

Schildmann's epic completion of the greatest linguistic challenge facing humanity has been systematically suppressed. The manuscript was never properly edited or produced, and is currently out-of-print with no physical copies available in any part of the world. *This photographic reproduction was made as a digital backup copy, while the extremely rare hardcopy of the book was stolen in 2010 by agents of the global censorship system.*

For these extraordinary reasons, Schildmann's out-of-print manuscript has been selected for digital online republication by Alexander Putney, appended to his latest work *Sanskrit* (2013), offered as a free e-book available online at:

www.Human-Resonance.org/sanskrit.html

www.human-resonance.org
www.resonanceoflife.org
www.resonanciahumana.org

Excerpt Burrows Cave USA Texts

C o n t e n t s

Sign-List Cuenca (Peru)/Burrows Cave USA/ Glozel (France)/Related Indus Script Cuenca (Peru), 2 pages: Elephant Pyramid, Moon and lotusses, Crescent and ploughing, Moon as Mistress of the Night	215'
Solar System Tablet Burrows Cave VII-1-A	216-A, 216-A'
Solar System Tablet Backside, 7-day-week Annex: 7-day week in Indus Culture, 7x Letter Aug. 20, 1998, from Midwestern Epigraphic Society, MES-Editor Mr. John J. White	216-B, and 216-B' 215-B'
Indus Culture Admiral, B.C.VII-1-C	217
Where to Life-Ship Earth Sails? B.C.VII-2	217
Sarcastic Anagram, B.C.VII-3	217-A
Vertical: Si-ra vi ala-pa a ⁿ -artha - Read without speech-power (is a) disadvantage Annex: 11 instances of 'disadvantage' in Indus Seal texts, 2 pages	
ra-ni = 'queen', Moon-Goddess, B.C.VII-4	218-B
Tablet with cartouche, Mercury, B.C.VII-5	218-1
Tenth Avatars of Vishnu, B.C.VII-6	218-2
Vishnu-World-Tablet, B.C.VII-7	218-A-1
Jupiter aiming at peace, B.C.VII-8	218-A-2
Voyage to America, Frontside, 2 pages, B.C.VII-7-A 3 months, with families and archers	219-A, 219-A'
Voyage to America, Backside, Blood-Feud 2 pages, the Dioskouroi's Mare, B.C.VII-9-B	219-B
Priest, torch in hand, grasping the tail of a fox or dog (reference to Mercury), B.C.VII-10	220
Rāma id Sītā Text, B.C.VII-11	221.1
Map . Mississipi-System = Mapstone, B.C.VII-12	221.2
Elegy A, Frontside, Ship Lost in Storm, with Emblems and Cartouche, VII-13-A	222-A
Elegy B, Backside, Father of War: Jupiter, Life sweeping storm, B.C.VII-13-B	222-B
After Cataclysm, Lament, B.C.VII-14, 3 pages	223
Jupiter and Lord Rāma, his Sword, B.C.VII-15	224
Room Story, Night-Killer, B.C.VII-16, 2 pages	225-A/B
Skipper of Indrapura, B.C.VII-17, 2 pages	226
Jupiter and Saturn, Frontside, B.C.VII-18-A	227
Backside: Jupiter, Mercury, Moon, VII-18-B	227
Ship Indrapura, a, b, c, B.C.VII-19-A	227
Annex to VII-19: 'abyss' in Indus Seals	227'
Intelligence Test, Backside of 'Ship Indrapura - B228.1-a and 228.1-b B.C.VII-19-B	228
Rāma and Sītā (his wife), B.C.VII-20	228
Boar, - Expanse-Killer, B.C.VII-21 'stepping the swell of exuberance' -a, -b	228
Seven Candlesticks (Jupiter), B.C.VII-22	229

ship on ocean, B.C.VII-23	229.1
Third Degree Admiral, B.C.VII-24	229.2
One/Metal-Fleet, B.C.VII-25	229.3
Swift Messenger Boat, B.C.VII-26	229.4
Candelabrum (Jupiter), B.C.VII-27	229.5
B.C. Script a later version of the Indus Script 14 examples as contained in the above 5 texts	229.6
Outside the Cave, B.C.VII-28, The Hating Ones, facing destroyer Jupiter	230.1
Moon is a Sapphire, B.C.VII-29 and the Night-Killer (recurring)	230.2
Again B.C. Script a later version of the Indus Script with 8 examples in Texts 31/32	230.3
Whisper, inaudible, is /does Vishnu (rap-/lap- 'whisper, murmur' B.C.VII-30	230.4
Once more ore/metal, B.C.VII-31 ore: search satisfying	230.5
Mother of the Army of Souls, B.C.VII-32 Picture of a Divine Lady	230.6
Moon and Sun Devotion, B.C.VII-33 Picture of a beautiful young Leader	231.1
Mother of all Kindling, B.C.VII-34 Out of energy arises the crescent and Sun	231.2
Mercury Announcer/Herald of the Supreme (= Jupiter), Bāhna (= Jupiter), his 'fish' announcing a deluge, B.C.VII-35	231.3
Time-teller Moon, waning/crescent, dying and re-born, B.C.VII-36	231.4
Small list of identic Indus and Burrows Cave Signs A new deciphering period started on Jan. 24, 1999.	

The above is an advance list of Burrows Cave (= B.C.)
Tablets deciphered since 1997. It seems, as Luc
Bürgin, in his 1998 book 'Geheime Archäologie',
has revealed, that many more have illegally been
sold or stolen by irresponsible adventurers and
looters. What is much more precious than gold or
jewels, or pictures or sculpture, are the texts,
especially now where deciphering has begun.
It is in the interest of researching humanity
that reliable photographs or hand-drawn copies of
all inscribed Burrows Cave artifacts or tablets
should be carefully handled, registered, and made
available for deciphering. Incidentally, a non-
profit-guided old linguist (90 in March 1999) in
Germany (Weissdornweg 91, 53177 Bonn) is at present
the only authority for deciphering Indus Culture
and B.C. Culture Texts: Kurt Schildmann, President B.C.

34 more Burrows Cave Texts USA
and (same script and language)
29 Glozel/Cromagnon Texts, France

C o n t e n t s

Towards Father (Jupiter), B.C. VII-37	232.1
Sītā's Husband (Rāaa), B.C. VII-38	232.2
Scribe (deified Mercury), B.C. VII-39	232.3
My Life Tribute (to Jupiter), B.C. VII-40	232.4
Serpent Mound Imagery (Jupiter causing tremb- lings, he the Star-Killer) B.C. VII-41	233.1
Famous Mother of Men (witness of the cataclysm, reproducing new life) B.C. VII-42	233.2
Seven-Seven-Seven (Basic Number of Jupiter, the creator of orbs) B.C. VII-43	233.3
Life is Lagging (tributes to punisher Jupiter in a cataclysm, woe) B.C. VII-44	233.4
Immortal Son (= Rāaa, ruler of the globe, husband of Sita, representing Venus) B.C. VII-45	234.1.a-f
One more Cuenca Text: Cuenci Puma Pyramid (the Boar as Expanse Killer, deluge) Cuenca 5-	235.1
Deified Crocodile, divine devourer, B.C. VII-46	235.2
Oh, works for magic, without working, B.C. VII-47	236.1
Space-ship "Jupiter"/Bird Garuda, B.C. VII-48	236.2
Luxuriously Distributing, creator Jupiter, Jupiter-Protector, B.C. VII-49	236.3
Space-ship, reappearing/disappearing, B.C. VII-50	236.4
Highest Protector (= Jupiter), protecting space- -ship guarding the riches, B.C. VII-51	237.1
Inspiring Dioskouroi, 30 Gods, ans Shiva's poets (Text praising the benevolent Diosk.) B.C.VII-52	237.2
Warrior's Lord, B.C. VII-53	237.3
My Seed as Tribute, B.C. VII-54	237.4
Highest of the Highests (= Jupiter), B.C. VII-55	237.5
Eternal Moon, make flourishing life, B.C.VII-56	238.1
A Zodia ? 4 quadrupeds, 1 serpent, B.C. VII-57	238.2
Boar, Avatara of Jupiter, as Expanse Killer, - Space-ships on the Moon, B.C. VII-58 a-e	239.1.a-e
Father Swell-Killer (= Jupiter), B.C. VII-59 a-f	240.1.a-f
Boar Avatara (su-kara) of Jupiter, B.C. VII-60.	241.1.a-e
Space-Ships and Moon, swell of life ending thundering and sharp flood, B.C. VII-61	242.1.a-e
Sun's Equine Spouse, The Mare Aśvinī, B.C. VII-62	243.1.a-d
The Dangerous Moon, Ships Operating, B.C. VII-63	244.1.a-d
Boar and Makara-Monster, B.C. VII-64	245.1.a-e
Cataclysm to-morrow, Thunder, Purge, B.C.VII-65-a	246.1.a-d
Cattle Devouring, Tributes in Children B.C. VII-66-a	247.1.a-d
Killed are the Races, through Pipru, B.C. VII-67	248.1.a-e
Lesson for Children, B.C. VII-68	249.1.a-e
Boar (Avatara of Jupiter) and Flood, B.C. VII-69	250.1.a-d

20 Days no Sun, no Moon; out of place being the
actions done again by the Uma-cherishing
races ... Bad tribute to Jupiter, B.C. VII-70 251.1
Fish announcing Deluge, B.C. VII-71 252.1

Maya Beginning : Area of the Burrows Cave Contemporary and
 Subsequent Mound Builder Empires, or Great Valley Empires of America
 - Survey Map of Part of the Mississippi Basin



**Absolute/relative Chronological Table paradigmatically based
on the terms 'eye' and 'sun' as protogrammatically built**

Eternity or 100,000 aC - 10,000 aC	Parallel Terms: ka-mti 'empty/black eye-hole' a-ka-mti 'a New-Moon-Term' pu-mti 'protruding insect eye' a-pu-mti 'star = celestial insect eye' tu-mti 'pupil of the eye' a-tu-mti 'giant-eye' = 'sun' tu'u-mti'i 'a thorax nipple' a-tu'u-mti'i 'nipple in landscape'	The Proto-Grammar Cosmica (= PtoGraCo) produces Millions of written words of which the reading and understanding is as easy as that of decadic written numbers. Some archaic tribes in North America and in Northern Europe have made attempts to speak PtoGraCo-constructed words thus producing curious sounds and strange consonantal clusters. East of Europe paalatal k becomes Slavic s and Aryan ś, Iran NE s, SW θ, t
10,000 aC - 5,000 aC	su-ni/su-li 'eye' (in Europe) cf. Celtic sul/suil 'eye' a-suli/a-suni 'giant eye = sun' by analogy a-swen/a-swel- 'sun' predominant a-swel-/a-sul-o-s	
5,000 aC - 3,000 aC	The km̥tom (= '100') Branch ===== Latin *a-suelios 'sunlike' becomes *auselios, Aurelius Etruscan *ausel- becomes uil = 'Sun' or 'Sun-God' Celtic *a-sul becomes saul. 'sun' Greek *a-hwel becomes hawel-	The śatam (= '100') Branch ===== Aryan, Burrows Cave, Glozel have a-suara and In Proto-Iranian survives a-hura Ahura-Mazda and Avestan hwan- (genitive)
3,000 aC - 2000 pC	sun- generalization in the North, in Latin *swel- becomes sol then French soleil, Spanish sol, Italian sole, = 'sun'	Aparallel to Greek *hwel- 'sun' Sanskrit svar = Iran. hvar Sumer. *hbara, bar, bar-bar, Egypt *hvar becomes hor = 'sun'

The Universe is a Sphinx, imposing riddles. All those who claim to be smart, exceedingly intelligent, but who fail to solve the riddle will be killed. A Burrows Cave Anagram: Head without power of language is a disadvantage. To the Proto-Grammar, the head is the key to fixing lexically the Universe. A Medusa head subjecting the Universe. First by mastering all its parts and functions, then, by analogy, mastering the body's parts and functions; then, virtually, seeing, inter alia, a world giant, whose head is the celestial vault, right eye = 'sun', left eye = 'Moon' etc. in whose head-hair are suspended the stars/insect eyes pu-mti/a-punti (see above); and whose body is the globe, belted by the oceanic serpent. etc. He who has learned the PtoGra-rules has solved the Sphinx riddle. Thus he is capable of communicating with those of outer space or inner Earth

The above suffix -nti means 'sharp nose bridge', then 'blade, sword'. Cf. IE (Indo-European) nsi- 'sword' = Lat. ensis, Skt. (= Sanskrit) asi- 'sword'. Said -nti is, lateral to the eye, a locative to eye-terms built in analogy to mouth-terms. Somatic -nti'i means sternum and functions similarly in respect of thoracic 'eyes' = nipples. Some very archaic, mostly circum-pacific languages retained correct terms: Japanese fosi 'star' = *oposi/*a-pu-nti, cf. Uto-Aztecan pusi 'eye', even Tubatul. punsi 'eye'. And many many more.

Dear reader, forget it, forget about all what is said above :
It is nonsense, is unreal just like UFOs, abductions, animal mutilations, para-psychology, dangers of exploding population etc. etc.

Cuenca, Peru
South America

normal and mirrored

a	1	1
ā	1	1
ā-ā	1	1
al	1	1
au	1	1
b	1	1
b..	1	1
ca	1	1
da	1	1
e	1	1
f	1	1
g	1	1
h	1	1
i	1	1
j	1	1
ka	1	1
ku	1	1
ki	1	1
la	1	1
ma	1	1
mu	1	1
na	1	1
ni	1	1
o	1	1
pa	1	1
pi	1	1
sa	1	1
su	1	1
ta	1	1
ti	1	1
va	1	1
vi	1	1
ya	1	1
10	1	1
3	1	1

Burrows/Glozel
(USA/France)

normal and mirrored

a	1	1
as	1	1
asu	1	1
ara/	1	1
ala	1	1
b	1	1
b..	1	1
ca	1	1
da	1	1
di	1	1
e	1	1
f	1	1
ga	1	1
gu	1	1
gi	1	1
h	1	1
i	1	1
ira	1	1
is.nu	1	1
ka	1	1
ku	1	1
ki	1	1
la	1	1
see ra	1	1
ma	1	1
mu	1	1
ni	1	1
na	1	1
ni	1	1
na	1	1
ni	1	1
o	1	1
pa	1	1
pi	1	1
sa	1	1
su	1	1
si	1	1
ta	1	1
ti	1	1
va	1	1
vi	1	1
ya	1	1
400	1	1
30	1	1
10	1	1
3	1	1

Indus Script
India

a	1	1
as	1	1
asu	1	1
b	1	1
bba	1	1
bhu	1	1
bhi	1	1
ca	1	1
da	1	1
di	1	1
e	1	1
f	1	1
ga	1	1
gu	1	1
gi	1	1
h	1	1
i	1	1
ira	1	1
is.nu	1	1
ja	1	1
ji	1	1
ka	1	1
ku	1	1
ki	1	1
la	1	1
lu	1	1
li	1	1
ma	1	1
mu	1	1
ni	1	1
na	1	1
nu	1	1
ni	1	1
nau	1	1
o	1	1
pa	1	1
pu	1	1
pi	1	1
sa	1	1
su	1	1
si	1	1
ta	1	1
ti	1	1
va	1	1
vi	1	1
ya	1	1
400	1	1
30	1	1
10	1	1
3	1	1

The Ligatures
Burrows Cave / Glozel
normal and mirrored

a-a	1	1
a-l, a-r	1	1
aiva-as	1	1
as-pa	1	1
asu-as	1	1
as-is	1	1
as-ra	1	1
as-vi	1	1
asu-as	1	1
ca-na	1	1
da-u-da	1	1
catur-000	1	1
INDRA-pa	1	1
is-nu	1	1
ka-as	1	1
kai-as	1	1
kar-as	1	1
kar-ya	1	1
ku.v-as	1	1
la-as	1	1
na-as	1	1
na-na	1	1
nau-kar	1	1
pa-pa	1	1
pi-pi-ru	1	1
ra-as	1	1
sa-as	1	1
sa-as	1	1
sa-as	1	1
ta-pa	1	1
ta-ta	1	1
va-i-as-va	1	1

Pictograms

YONI / races
INDU / Moon
INDRA / Jupiter
BUDEA / Mercury
SANI / Saturn

The Indus Message that reached America (7000 years ago ... ?)

It is clear that one should abstain from deifying a piece of fertile land but some people did it somewhat by analogy with a fertile maternal womb whom they were taught to venerate by their own mothers. Ultimately, humanity is free to deify everything physically or mentally existing. On the other hand, humanity is also free to denominate and describe objectively every phenomenon existing or thinkable. The latter freedom and entailing action makes mankind a power endangering the whole world, every individual, every system and even mankind's existence.

I said: to denominate and to describe. That implies verbal creativity. The history of humanity comprises this type of creativity. It is constantly expanding. How did it start? A virtual vision of the world was implanted. By whom? Life probably came from outer space, grew up in cosmic genetic exchange. And that virtual Vishnu-vision of our world seemingly also. Call that archaic virtual World Giant (whose body is the terrestrial globe and whose skull is the celestial vault) either Vishnu, or Purusha, or Pancov, or Yair etc., the type of vision supplies, by analogy, the terms and concepts required to verbally define our world.

Forests are the Giant's body-hair. Rivers are arteries or veins. A mountain range is the World-Giant's backbone, etc. etc. That vision made forests not more mysterious than hairs on the skin of humans or animals, it made rocks to bones etc., and it made navigators to global body surroundings, millennia before Copernicus and Galilei.

The Vishnu-Vision made the world conquerable. It helped to de-mystify the world, is an ultimately dangerous way of thinking, see above. The Indus culture, as presented by its written legacy, speaks in sober and realistic ways, but is already in some parts undermined by those irrational deifications prevailing in the other civilizations.

The pre-Indus-Culture-Period was devoid of celestial deifications. In that period, the Vishnu-World-Giant-Vision excluded terrestrial and celestial deifications.

Then followed the historical Indus-Culture-Period (of 1000 years?) with its 33 Gods (= Prote-Hinduism) which was transitory to the next global religious period, that of global chaotic pantheism.

In Western Asia, this provoked a first monotheistic, then atheistic upheavals, presently prevailing.

Now, the ultima ratio is the so-called 'nature'. Some people admit the activity of a cosmic spirit.

The upper class members of the Indus culture were certainly still familiar with pre-Indus-Wisdom

The Indus message in America

From their teachers they had been given tablets showing the solar system with dates of the planets useful for transoceanic navigation.

Copy of a copy of a copy of such a tablet happened to be stored in the Burrows Cave (in the USA). Cosmological ignorants call it a fraud. I deciphered the tablet a few days ago. Its Indus nature is transparent.

The writing runs from left to right. Numbering is, like Indus, decadic (not vigesimal or sexagesimal). Low numbers are written like Indus. Annotation of numbers variable in the manner of the Indus notations.

A circle plus diacritical affix denotes various celestial bodies like in the Indus writings. Agreement is also transparent in the field of chronological symmetry ruling the synodic years of the planets:

$7 (+7^2 + 7^3) = 399/400$ is Jupiter

$8 (+8^2 + 8^3) = 584$ is Venus

$9 (+9^2 + 9^3) = 819$ is pre-Trojan Mars

The sum of the 1st, 2nd and 3rd power of 4,5 = 115,875 is Mercury,

in Babylon depicted as a flat hand = 4 fingers and a half one = 4,5, = 4



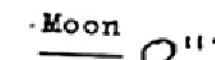
The Burrows Cave Tablet with on top the shining sun then followed by 7 lines
line nr.1: the moon,
line nr.2: Mercury,
line nr.3: Venus,
line nr.4: Mars,
line nr.5: Jupiter,
line nr.6: still Jupiter,
line nr.7: Saturn.
All lines are readable from left to right like those of the Indus way of writing.

A closer study of the seven lines will be found on next page.

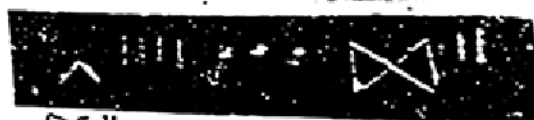
Please keep in mind that this tablet is the most archaic readable document of humanity so far discovered. I am

happy to present it here.

Sun 02



Venus



7 X

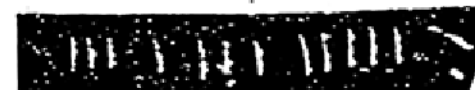
Mars 10

Burrows Cave VII-1 5.7.97
Solar System EXTRACT*219-A-6


Jupiter "C



still Jupiter



Burrows Cave VII-1 5.7.97
Solar System EXTRACT *219-A-7

Saturn 

Perfectly clear it states:
'the third outer planet'. The long vertical stroke with point may mean 'long distance' in combination with '1' - '3' - the one using about three Jupiter revolutions, that is 30 years (correct would be 36 which Saturn doesn't use for one sidereal revolution). The fact that the 2 combined synodic years of Jupiter and Saturn result in 777 (= 399 + 378 days) was too difficult for the scribe to make understandable. It is in support of the glorification of Jupiter's holy basic number '7'.
The readings of $\wedge \vee = 5$; $\times = 9$; $\text{IX} = 12$ will again be discussed.

Kurt Schildmann
12.10.1998 Bonn

Indus Script Deciphering / ISD
Chapter 3: Celestial Deifications

216-B

Note that Aryan, tri/tra in paleo-American Sanskrit changed via tra/eri into sa/si, as in pisi = pisi- 'father', or (last item below) si-patha = tri-patha.

Burrows Cave VII-1-B
Solar System Tablet
Backside

*216-B-1

12.10.1998

Burrows Cave VII-1-B-a
Solar System Tablet

*216-B-a

12.10.1998

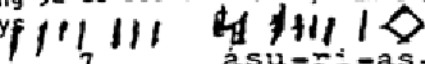
Below I submit the long-missed backside and its reading. It continues telling, numerically, and lexically, the archaic Indus Culture cosmological vision, here focusing on Jupiter and the Sun. A good photo reached me on August 24, 1998 (copy of the letter under 216-B"). I saw at once that, here again, Jupiter's basic number 7 was solemnly celebrated, since earthlings know that $7 + 7^2 + 7^3 = 399$ days, = Jupiter's synodic year. In honor of Jupiter the Indus Culture millennia ago instituted the 7-day-Jupiter-week as attested on p216-B', annexed, implying 6 days of work and one day of reposing.

This ruling was also valid for Vishnu and his wife Uma. Regularly and in passion she waited for him 6 days.

The backside here under review makes it clear that 52 (first line 11, 2nd 13, 3rd 15, 4th 13) 7-day-weeks (= 364 days) do almost cover the length of a terrestrial year of the Sun = genitive, pre-Vedic asu-ri-as-ya, Sanskrit sūrya-sya, Indo-European a-sul/swel-yo-syo that is the World Giant's eye, as marked by the a- prefixed. Cf. proto-Celtic sul-i-s 'eye'.

Backside line 1-4: 52 (= 11+13+15+13) weeks

line 5 runs from left to right explaining 52 as weeks of 7 days in a solar year

= 364 days  asu-ri-as-ya

7 days (= week) of the Sun

(364 = 52 weeks of 7 days of the sun's annual orbit)

Of the Sun: written in perfect Indus script)

Pre-Vedic archaic Indo-European a-sulyo-svo

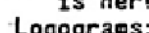
'of the Sun', in a-grade a-swelyo-svo

Celtic sul-i- 'eye', *a-sul-i- Giant's eye = 'Sun'.

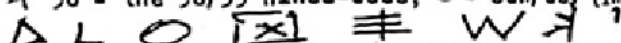
Burrows Cave VII-1-B-b *216-B-b

Solar System Tablet 12.10.1998

Backside script runs from right to left, is here normalized

line 6 Logograms:  400/399 = Jupiter;

≠ 30 = the 30/33 Hindu-Gods; ○ = Sun/day (Indus)

 ma-ha SVAR ta-400 '30' BUDHA

Great Sun, Jupiter, 30, Mercury & Logographic recapitulation of main deities.

A.A. Macdonell 1893, London: p220-c; māhā 'great';

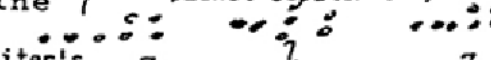
p371-b: svar (& sūryah) 'sun'; ta- 'article';

p51-b: catur-śata- '400'; p113-b: tridaśa 'the 30 gods'; p197-b: Budha- 'Mercury'; p33-a: &

Burrows Cave VII-1-B-c *216-B-c

Solar System Tablet 12.10.98

Backside This is the 7-7-7 formula of line 7 planet Jupiter's synodic year

 Jupiter's 7 7 7
which means that $7 + 7^2 + 7^3 = 399$ days, his year, makes 7 to his basic number, just like 8 is the basic number of Venus ($8 + 8^2 + 8^3 = 584$ days, a synodic Venus year; and more such celestial numbers

Burrows Cave VII-1-B-d *216-B-d


Solar System Tablet 12.10.1998

Backside The text runs from right to left, line 8 but is here normalized

 vi-ra dvi-pa as teṣam

hero-country being theirs

2 logograms composed of ligatures, vi-ra = vi- and dvi-pa (= continent) two (= dvi) times

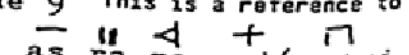
pa =  Macd. 1893: p293-c: vi-ra 'hero, god';

p33-c: as- 'to be'; teṣam (*ta-sya-m) 'their'.

Burrows Cave VII-1-B-e *216-B-e

Solar System Tablet 12.10.1998

Backside The text runs from left to right, line 9 This is a reference to Vishnu

 as ra-ma si (= tri-)pātha being Rāma, 3-paths/steps, namely Vishnu's famous 3 steps and his avatars, reincarnation in the hero Rāma, ruler of the world, being the sole human being, of divine origin, frequently mentioned in the Indus Culture texts, comprising also his two sons and more details



Kurt Schildmann
14.08.1997 Bonn

VII-1-C

Indus Script Deciphering ISD

The Vishnu-Tenth-Avatar-Emblem
of the Indus Script

217

217

Burrows Cave, USA, VII-1-C *217.1
coin-shaped picture (Kaanstein) of an
Indus culture Adairal 8.5.97

vi-tta-da 400 sa ra - vi

(stemming) from the known 400,
- Jupiter, the thundering one
(abstammend) vom bekannten 400-er,
- Jupiter, dem Donnernden

= cf. Jupiter tonans
The last line is a transliteration of the Burrows
Cave script into Indus Catura script, the latter
being more archaic. The Adairal wears a sort of
necklace consisting of 4 ship-glyphs, 2 right side,
2 left side, recurring in Indus script, - nau 'ship'.
The Indus script tetragon/square
means 400 and Jupiter round
for 399 days, Jupiter's syn-
odic year.

A.A. Macdonnell 1893 Lond.

p232-b: vittā 'known, fa-

mous', recurring in

'known rapid death';

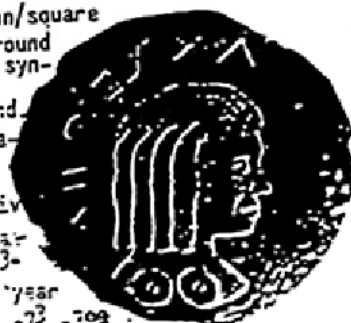
(vittā = an old adative

'seven' is Jupiter's syn-

dic number: 7 + 9 = 243

- 399 days, the synodic year

globally known: 7 + 9 = 243



Burrows Cave, USA

Text VII-2

Where to life-ship Earth (sails)?

*217.2
10.08.1997

The sixth line is a sarcastic anagram

VII vi-ra 'hero' /
being life,
the stars

as asu tā-rā

Lord you are

pa asi 400

400 = Jupiter

Where to life-

ship Earth sail-

ku-ha asu nau si

It follows the answer:

woe, (and) Moon = Earth's Top?

vi IRBU si-upana

FA-UZ

u sa-as-sa-dha
oh, wise man /
oh, weiser Mann

daśa-ma

(To) 10th Avatara
(Vishnu's 10th last)

Line 6, as anagram,
says:

U-P

da-sa-as sa-u
'demons create
confusion'

This is exactly what
presently happens
with Atomic Bombs etc.
Madd.: p119-a: desa
'demon'; p236-b:
maun/moh 'create
confusion'



Burrows Cave VII-2

Where to life-ship Earth (sails)? *217.2-a
10.08.1997

Line 1-3

vi-ra as asu tā-rā
hero, being life, the stars

pa asi 400
Lord you are, Jupiter

The first 3 lines
are boustrophedon
the sixth line is a
sarcastic anagram
Herr, seiend Leben, der
Sterne Herr bist du,
400/399 days of the syn-
odic year of Jupiter
The invocation is fol-
lowed by a question

A.A. Macdonnell 1893: p293-c: vi-ra 'hero, man of might';
p108-c: tāra 'star'; p35-a: asu 'life, breath, vitality';
p158-c: pa 'protecting, lord'; p33-c: as- 'to be', 'as-si';
Indus pictogram = 400, round for 399 days, a synodic
year, in other texts = 400-pa = 'Lord of the 400' Jupiter

Burrows Cave VII-2

Where to life-ship Earth (sails)? *217.2-b
10.08.1997

Line 4 and 5

ku-ha asu nau si
Where to life-ship Earth (sails)?

The Moon (IRBU) where men-
tioned in Indus texts,
is mostly a symbol for de-
lay, for lagging (its
delay of about an hour).

Just like in Indus, the
Pyramid-glyph means 'to,
highest, uppermost'.

vi, IRBU si-upana

here si is Iranoid -
'tri, as in other
cases

woe, (ans) Moon = Earth's Top?

A.A. Macdonnell 1893: p71-c: ku-ha 'where'; p35-a: asu 'life';
p148-c: nau 'ship'; For si = tri, think of triloka, tri-ksa
meaning Earth, planet 3; Old Sanskrit vai = Lat. vae;
The Indus script's Moon-glyph is IRBU, in Burrows Cave -
The end of the Indus Empire - beginning of misery, wars.
The question is addressed to the wise man - zarzha.

Burrows Cave VII-2

Where to life-ship Earth (sails)? *217.2-c
10.08.1997

Line 6 and 7 Line 6, as anagram, says: da-sa-as sa-u
'demons create confusion'

FA-UZ DE = Z
u ma-as-sa-dha daśa-ma / tāra
oh, wise man (to the) tenth (Ava-)

Text-segments are partly written in boustrophedon/in plow-
ing manner writing, implying some mirroring of signs.

A.A. Macdonnell 1893: p47-a: u (interjection) 'oh';
p235-b: medha 'wise', from mazda, as proved by Avestan/
Old Persian mazda 'wise', cf. the Iranian deity Ahura-
mazda/Moruzd, Sanskrit 'Asura-madha' 'wise deity'.
The above text is thus pre-classical/pre-Vedic Sanskrit.
Now the answer of the wise man: the Tenth (- the last)
reincarnation/avatara of Vishnu (the virtual World Giant
whose body is the Earth/planet nr.3, and whose head is the
sky, the thousand-eyed, in the headhair are suspended
the celestial bodies (si-ki-ya in Indus script) the celestial bodies
that were in post-Indus time deified. Vishnu's tenth Ava-
tara means his reappearance in final victory, riding on a
white horse may mean that white people at that period
(horse - 360, in days the mare's pregnancy) have initiated
high tech civilization. Macd.: p119-a: daśa 'demon'; p236-b:
maun/mah 'create confusion'

Intelligence Test

The Burrows Cave Site, Illinois, USA/America

Burrows Cave VII-3
Sarcastic Anagram
Basic Sentence and Head Line

*217-A-1
21.10.98

The anagram's left side 7 vertically placed signs do function (though having a sentence value of their own... being the 'basic sentence') as initial signs of sprouting horizontal lines. The lines can't be numbered being partly by the scribe intentionally 'intermingled', so that, what the reader believed to have read, may have served as prayer or omen. The basic sentence:

Read without power-of-language (is) disadvantageous

+ si - ra vi ala-pa an - artha & 11 V H > ⊗

Right side: The Indus Culture version

There are about 10 Indus sentences ending: 'disadvantage'. see page 217-A1.

The horizontal Head Line

You are Jupiter, oh, the luck

+ + □ F >

a - si 400 . :u su-na

A.A.Macdonell 1893:

p313-c: si-ra 'head';

p279-b: vi 'without';

p42-b: ala-pa nt.

'talk, conversation, power of discourse';

p13-a: anartha 'dis-

advantage';

u33-c: as- 'to be';

400/399 days = Jupiter-

er's synodic year;

p47-a: u (interj.) 'oh';

p316-c: su-na 'luck';

Burrows Cave VII-3 *217-A-3
Sarcastic Anagram 21.10.98
Third, Fourth, and Fifth Sprouting

For almost 100 years, the combined 'intelligence' of India and the West was unable to decipher the Indus Script. This is due to the arrogant, foolish, and partly alcohol or drug-insoiled denial of proto-historic and cosmic intelligence. A Burrows Cave scribe, with the basic statement (power of language - supreme intelligence), anticipated mankind's doom due to stupidity. See now a modern science, the elites, the majorities worshipping money and financial Nobel awards. Allegedly looking at meeting cosmic intelligence, though being hopelessly incapable to evaluate documentation (on Earth) already extant. Do you believe that Cosmic Societies do pay salaries to their members? Do you pay a salary to your faithful dog or horse or other good animal friend? Or do you brutally claim a divine right of misusing faithful beings of the bio and human cosmos?

(3) Vishnu, breath of the gods V X O Y I >

(4) metal you are, oh wealth of Jupiter vi-is-nu asu dāi-vā-na

(5) Varuna/ether, H + & & □
pa - si āra_a-si, u dhana 400 ⊗

(4) and (5), sproutings of H and □ do refer to the twofold wealth of the supreme deity, by naming the extremes, crystal/metal/gold and ether/light/electricity, = Varuna.

India's 'god' Varuna represents the ethereal ocean of light, splendour, etc. as such (John Dowson, 1950, Hindu Mythology, p3 (Aditya) and p336, A.A.Macdonell 1893 London: p262-b: Vishnu, 2nd of the divine triad; p35-a: asu 'breath, life'; p124-c: daiva/ deya 'god'; p41-b: āra 'ore, metal'; p33-c: as- 'to be'; p47-a: u 'oh'; p129-a: dhana 'wealth'; -rebus of shooting -bow = dhanus; p162-a: pāsin 'eponym of Varuna'.

Burrows Cave VII-3 +217-A-4
Sarcastic Anagram 21.10.98
Sixth and Seventh Sprouting
Final Statement

Remember that, in India, there are detailed reports about arrivals of giant space-ships, with millions of inhabitants, 5,000 or 6,000 years ago. The Indus culture, led by the emperor Rama, of divine origin, sojourn around the globe, as attested by Cuenca, Peru, and the Burrows Cave texts, of Illinois, North America.

The initial a- serves to start (6) and (7)

(6) breath of Saturn: blackness +1 ⊗ ↑
Saturn's, olvoh: circle a-su sāni kal-as
plus belt or ring

(7) Oh announcer Mercury: (the message:) life, ...
care-taking of the 30 gods above mother Venus
has to be Y X N
a sa-as BUDHA asu hasta 30
Y I & Y / I
u-pa na-tri KAVI as-as

Note: Mercury -X, Venus -M. The hand-glyph is in Indus texts about 30 times used to denote 'care-taking'. Final Statement: ⊗ :

Expressed by a sole glyph: the wheel, now in the sense cakra - eternal recapitulation in the Universe.

A.A.Macdonell 1893 London: p35-a: asu 'breath'; p347-b: sāni 'Saturn', symbol of death; p67-b: kala 'black, dark blue'; p36-a: ā 'ah, oh'; p305-a: sāsa- 'announce, sing, recite'; p197-b: Budha 'Mercury' - messenger of Jupiter; p376-b: hasta, hastaka 'supporting hand, help'; p224-b: sātr 'mother'; p67-a: kavi 'planet Venus' - Solar System, Mercury is and Venus in Indus culture. It is the fig-tree leaf that denotes planet Venus.

Burrows Cave VII-3 *217-A-2
Sarcastic Anagram 21.10.1998
First and Second Sprouting

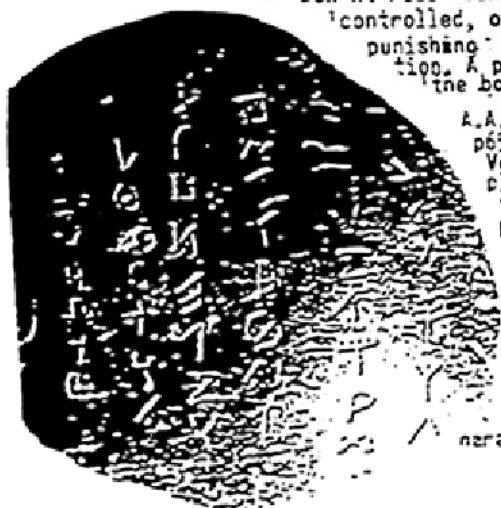
Be you, you are Piuru (= Flood/Deluge), given by the (celestial) ship, wind, hundred spirits

+ 1 / r N m = ⊗ ⊗ I T >
si - as as-i asu Piuru ra nau Ira sa-ta nā

(the signs si/si and ra/ra do actually start 2 lines)
It is with the -la of pi-a-la 'fig-tree' that the second line starts. As to Piuru, cf. Macd. p163-a: Piuru, a demon vanquished by Indra = Jupiter. Etymologically, this is 'pru/piu- 'inundation', with broken initial reduplication.

Don't read 'vanquished, read better 'controlled, ordered' by Jupiter punishing explosion of population. A parallel is seen in the boar - vara-na, su-kara.

A.A.Macdonell 1893 London: p65-a: kavi 'wise, planet Venus'; p33-c: 'to be'; p35-a: asu 'breath, life, vital spirits, vitality'; p163-a: piopala 'sacred fig-tree, Peepal, ficus religiosa'; p371-b: svar 'sun' - sūryas, asūryas etc.; p47-b: ira 'wind' (causes rotation of the globe); p306-c: tata 'hundred'; p157-a: nā, nara 'man, spirit';




Kurt Schildmann
05.11.1998 Bonn


Indus Script Deciphering / ISD
Single Lexical Items: here :

disadvantage (1)

In the slightly differing Burrows Cave-Script Sanskrit an.artha is written

 aⁿ-aⁿ-rtha

ratha 'wheel' in rebus

+  aⁿ-aⁿ-rtha ratha 'Wheel' rendering in rebus artha 'advantage'

Burrows Cave VII-3

*217-A.1

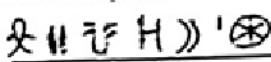
21.10.98

Sarcastic Anagram

Basic Sentence and Head Line

The anagram's left side 7 vertically placed signs do function (though having a sentence value of their own... being the 'basic sentence') as initial signs of sprouting horizontal lines. The lines can't be numbered being partly by the scribe intentionally 'intermingled', so that, what the reader believed to have read, may have served as prayer or omen. The basic sentence :

Head without power-of-language (is) disadvantageous

+ si - ra vi ala-pa an - artha 

Right side : The Indus Culture version

There are about 10 Indus sentences ending : 'disadvantage'. see page 217-A.

The horizontal Head Line

You are Jupiter, oh, the luck

a - si 400 su su-na

A.A. Macdonell 1893 :

p313-c: śira 'head' ;

p279-b: vi 'without' ;

p42-b: ālāpa nt.

'talk, conversation, power of discourse' ;

p13-a: anartha 'disadvantage' ;

p33-c: as- 'to be' ;

400/399 days = Jupiter's synodic year ;

p47-a: u (interj.) 'oh' ;

p316-c: śuna 'luck' ;

M-372 : The protector-logogram means also shepherd. The proverb has a political background. A nation without ruler, a tribe without chief, a flock of sheep without shepherd is of no use/ of no profit/ of no advantage .

M372 (p93, Corpus 1, Mohenjo) *1.4.

 15.12.1994

vi trā-tra HOLDING avi aⁿ-aⁿ-rtha

without protector HOLDING sheep is useless / ohne Beschützer (ist die) HÄLTUNG von Schafen nicht vorteilhaft

Sanskrit-English Dict. by A.A. Macdonell, 1893, London: p279-b: vi 'without' ; p113-a: trātr 'protector' ; the glyph that follows is rare, it should mean 'keeping' ; p30-c: avi m. 'sheep' ; p13-a: anartha m. 'disadvantage, damage etc.' (not so much goats, mainly sheep herds are mentioned)



M-662 (p30, Corpus 2, Mohen.) *72.2,

 23.02.95 KSchi uncertain

catura₂ bhū aⁿ-aⁿ-rtha

rapid growth, a disadvantage
schnelles Wachstum, ein Nachteil

Sanskrit-E.D. Macdonell:

p91-a: catura 'quick' ;

(catur '4' in rebus)

p207-c: bhū f. 'growth' ;

p13-a: an-artha 'damage,

disadvantage, misfortune' ; but the glyphs are ambiguous since a- before RATHA could here mean '1' so that the translation should say: rapid growth during 1 cakra/cyclos/world-age. Numbers are lowered (1, 11, 111) and a-, an- is lifted (1).



M-1264 (p160, Corpus 2, Moh.) *90.5

 13.09.95 KSchi

vi JANĪ *samtridaśa₂ aⁿ-aⁿ-rtha

without a wife, all gods (causing) disadvantage / ohne Ehefrau, alle Götter (bewirken) Nachteile

Macd.:

p279-b: vi

'without'

p98-c:

janī f.

wife

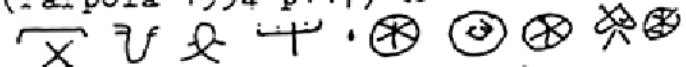
p335-b: sam- 'together' + p113-b: tridaśa '30, or 30 gods, *divine' ; p13-a: an-artha 'disadvantage'.



Helsinki 2069 18.6.95

*187.6

(Pärpola 1994 p117)-a p90-a: cakra₂ ling



Sam-taⁿ v^ai-ś^ai^a pañca aⁿ-aⁿ-rtha.
*aha-pat *cakra-Rāma-cakra

a district of a clan, extended, disadvantageous, west of touring Rāma
Bezirk eines Clans, ausgedehnt, nachteilhaft, westlich des im Kampfteilhaft, westlich des im Kampfteilhaft reisenden Ramas

A.A. Macdonell 1893: p335-b: sam- 'together/zusammen,

p11-b: tan- stretch, extend', cf. con-tin-ent ;

p295-a: veśa, p289-c: viśa 'homestead, *clan' ;

p149-b: pañca 'extended' (= 5 in rebus) ; p150-c: pat 'fall

p13-a: anartha 'disadvantage' ; p36-b: aha 'day'

Burrows Cave VII-4

*217-B

ra-ni 'queen', moon-goddess

This Burrows Cave tablet was published by Dr. Horst Friedrich, D-82257 Northsee, in his paper 'Jahrhundert-entdeckung Burrows Cave', published in *SPRACH Synthesis* TSSM 0045-1260, May/June 1994, p. 3-8, Abb. 5 (p. 5).

ra-ni
rājñi 'queen'

A.A. Macdonell 1893, London, Sanskrit-C. Dict.
p253-c: rājñi 'queen'
p22-b: carā 'moving'

ca-ra-a ka-as-
moving in whatever operations being at


u ka-la-as
on proper times (showing)


p67-b: kala 'right time, proper time for';
p35-a: āsura 'divine, deity';
p35-c: asrā nt. 'tear, blood';
p146-c: nīla 'dark blue';
Kōnigstein, wandleind in






as-a-ra
goddess

śa-ra su-nī-la
tears (in the) beautiful blue (of the night)

The other Sanskrit moon name, *indu*, means also 'tear, drop'. Interestingly, some Indo-Aryan/Sanskrit long *ā* are denoted by doubling, -ā-ā-

In the Indus texts (moon not yet deified) the moon symbol  is about a hundred times used to mean 'delay' on account of its daily delay of about 13 degrees, almost an hour. It is also

called the hare-star (so in America as well). Indus  sa-gin used about 5 times.

The picture  is 'crescent' and  is 'waning moon'. The per rebus phonetic signs. But the sign  -ā-ā, may also mean *ās* 'moon'. As it reappears in the moon glyph , it follows that the glyph  is better called *ās* 'moon' than *indu* 'moon'.

Note that in the Quenya/Feru texts the moon is also a female, *pa-t-ni* 'mistress' in Text (4). Vedic/Sanskrit cosmology changed the gender. That means that the American tablets are more than 5,000 years old.

Burrows Cave VII-4

17.8.97

Extract from ISTT p217-A *217-B line 1 and 2 Invocation of the moon as

as a female deity, post-Indus, but typical for Ancient America. The rather dialectal appellative *rā-nī* 'queen' (Hindi *rānī*) stems from Skt. *rājñī*; A.A. Macdonell: p253-c: rājñi; moving in whatever operations being at with f. -ā;

(Moon (= female) is more than a darkness-killer/night-killer. We will see that she (the Moon) harbours fleets of celestial ships/spacehips capable of causing deluge and whirlstorms at proper times. This is told in about 50 Burrows C. (USA)-Texts and Glörel (France)-Texts in identical script and language (= Sanskrit).

Burrows Cave VII-4

17.8.97

Extract from ISTT p217-A *217-B line 3, 4, and 5 This segment continues moon-praising, calling the moon-goddess the

u ka-la-as
on, proper times (showing)

as - ā - ra
goddess

śa-ra su-nī-la
tears (in the) beautiful blue (of the night)


The other Sanskrit moon name, *indu*, means also 'drops, tears'. The brilliant moon in the beautiful blue night-sky;


Burrows Cave VII-4

17.8.97

Extract from ISTT p217-A *217-B Footnote: Moon a female deity

patni 'mistress', ra-ni 'queen', mā-tri 'mother'

In BC-VII-4 the moon is *ra-ni* 'queen'. The above female appellatives are addressed to the moon called/written *ās*, *nā*, *indu*, , so in the post-Indus-Culture inscriptions of Ancient America.

In the Indus-Culture texts (moon not yet deified) the moon-symbol  is about a hundred times used to mean 'delay' on account of its daily delay of about 13 degrees, almost an hour. The moon is also called 'the hare-star' (or rabbit) according to the assignment of animal pregnancy periods to the periods of celestial bodies, see the relative table added to the discussion of the single planets plus sun and moon, all having been deified in post-Indus time.

In Indus texts the moon/harestar is written *śa-gin* (cf. Latin *cūnis* 'grey' from *hān-*; *geru. hān* pl.)

Kurt Schildmann
18.08.1997 Bonn
Materials from the
Burrows Cave, Illinois, USA

Indus Script Deciphering ISD Chapter 3: Celestial Deifications

218.1

Burrows Cave VII-5 18.8.97
Tablet with Cartouche *218.1

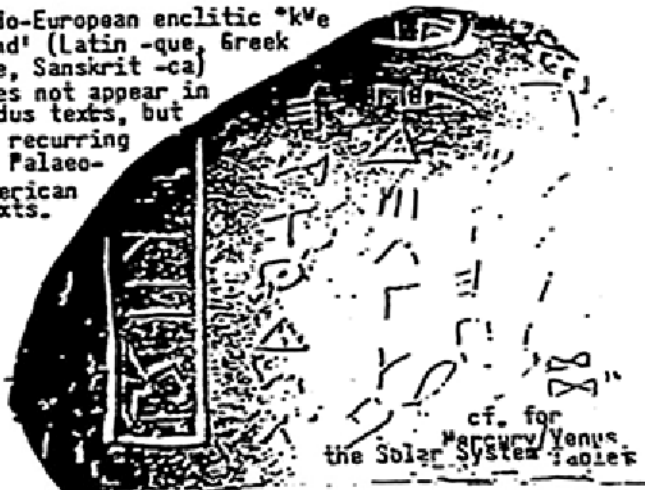
u-pa pra-i SUDHA, upana as-si-ca
till here heading Mercury, and top,
the cartouche included
(-si-ca-) - n-ra. nau-kar-pa-as
(-are-and) . great skipper's slaves
upana ai-u-as asu u pa-as
highest eternal breath, oh slaves
ta kar-ya si-ddha
the duty accomplished

The original's
script runs in
all lines from
left to right,
the cartouche
included

The main deity
is here Mercury,
in the cartouche
called
Rauhinaya after
his mother
Rohini
(John Dowson,
1950, p65)

INSIDE Cartouche: pa-da Ra-u(hi-na-ya) -
Mercury at the feet of Rauhinaya

Indo-European enclitic *kve
'and' (Latin -que, Greek
-te, Sanskrit -ca)
does not appear in
Indus texts, but
is recurring
in Palaeo-
American
texts.



Burrows Cave VII-5,6 etc. 18.8.97
Mercury glyph *218.1c
in Indus Script and
in Palaeo-American Script

(In the Burrows Cave Solar System Tablet the
glyph with ' prefixed means Mercury, and with
' postfixed means planet Venus)

The Indus sign is and so in Burrows Cave;
it depicts the planet's orbit always near the sun.
The synodic year is 115,875 days. A pre-Indus planetary
system assigned pregnancy periods to the moving celest-
rial bodies: moon, 30 days (hare, rabbit, mouse, glo-
bally known); sun, 360 days (mare, steed); chariot
drawn by 4 horses marks the 4 year intercalary peri-
od; 2 cows - Venus 584 days; 2 bitches - Mercury's
115,875 days of synod. year; etc.; bitches/she-vores
- howling quadrupeds, ulams-kar, later misread Skt.
uram-ga 'hast-goer/snake'; the 'snakes' reached
Greek Hermes, his staff was a pencil (after becom-
ing the divine scribe/messenger - the 'fastest planet').
John Dowson, 1950, London, Dict. of Hindu Mythology,
p282: the 2 dogs Sarameyas have been compared with
the Greek Hermes (= Mercury); - Note the Indus series
ra ii, ry iii, ri iii; a-ra ii, u-ra ii, i-ra ii
and the variants ara ii, ura ii, ira ii, -r/l-

Burrows Cave VII-5 18.8.97
Tablet with Cartouche *218.1a
line 1 and 2, EXTRACT from 7 lines

u-pa pra-i SUDHA upana as-si-ca
till here heading Mercury, and top you are

A.A.Macdonell 1893: p158-a: pavitra 'purifying';
p17-a: u 'on'; p197-b: Sudha 'Mercury'; p198-c: as-
'to be', as-si 'I am', 'as-si etc. p199-a: -ca 'and';
This is evidence that the virtual Indus-World Giant
Vishnu has lost importance as compared with increasing
deification of his Head-decor: zodiac, planets etc..

Burrows Cave VII-5 18.8.97
Tablet with Cartouche *218.1b
line 3 and 4, EXTRACT from 7 lines

(-si-ca-) - n-ra. nau-kar-pa-as
(-are-and) . great skipper's-slaves
A.A.Macdonell 1893: p174-b: ura- 'broad, 'great';
X you are likewise; p199-a: -ca 'enclitic -and';
X - a triangle, unclear here; p198-c: nau 'ship';
p172-a: kr-, kar- 'make', kara 'maker' or 'builder';
p152-b: pas- 'to bind, fetter' *slave. recurring;
After the invocation of 'God' Mercury the slaves start
praising accomplishment of duty.

Burrows Cave VII-5 18.8.97
Tablet with Cartouche *218.1c
line 5-7, the last of 7 lines

upama ai-u-as asu u pa-as
highest eternal breath, oh slaves
A.A.Macdonell:
p152-b: upama 'su-
preme, highest, ta kar-ya si-ddha
uppermost'; the duty accomplished
p41-b: ayu, ayus nt. 'life, age, long life'; p155-a: asu
'breath, life'; p158-b: pas- 'bind, fetter, *slave';
(a ship the slaves are building with survival qualities)
signature kar-ya 'to be made'; p350-a: si-ddha- 'accom-
plished, effected, fulfilled, realized, successful'.
Merging of kar- and -ya- - 'duty' is recurring.

Burrows Cave VII-5 18.8.97
Tablet with Cartouche *218.1d

The Cartouche and Survey
It seems that in the
cartouche the as-
pa-da Ra-u(hi-na-ya) - Mercury
at the feet of Mercury/Rauhinaya

Mercury is mentioned. And the slaves express their devotion
to him by lying at his feet: p160: pa-da- 'bowing down
to the feet of ...'

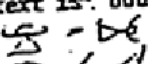
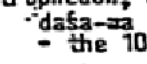
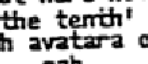
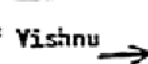
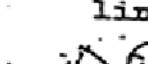
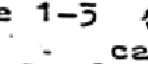
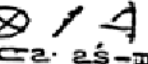
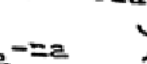
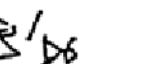

The ship-glyph is exactly that one used in the
Indus script, cf. the relative pictorial bilingual,
picture of a ship with a text stating:
'without ships no longer ruler of the world'
(Hohenjo Daro, H-1429, p194, Corpus 2. 112.1)
nara vi nau-nau vi-i-ti-tri, triloka -
'man without ships no ruler of the world'

Burrows Cave VII-6 18.8.1997

10th Avatara, 1

*218.2


The text is boustrophedon, but here normalized





- 1          








Burrows Cave VII-7












*218-A-1
20.8.1997



Vishnu-World-Tablet



A marvelous event happened today when I was given the opportunity of scrutinizing a picture sent to me by my friend, the noted author and researcher in the field of humanity's proto-history Dr. Horst Friedrich, 82237 Wörthsee. See copy below. At the basis is a photograph of an inscribed artifact, 5,000 years old, belonging to the treasures of the Burrows Cave, Louisiana, USA, comparable (but exceeding in value!) with a medieval Italian mural where sacrosanct personalities, symmetrically positioned, are represented in painting. In a matter of minutes I deciphered this most archaic Vishnu World picture symmetrically structured by means of well-known Indus script symbols. In the center appears, in a cartouche, 400-pa = Jupiter, the -pa ruler, of 399/400 (days of his synod. year) 






On top the symbol marking Vishnu's tenth/last reincarnation, known from the longest Indus Vishnu text M-391 (p26 Corpus 1, Mohenjo Daro) *60.1 tain-gila-Vishnu, line 7, ligature  properly  emblematic  daśa-a 'tenth' (avatara) (styled)  well-known also and/or ending Burrows Cave inscriptions.

At 400-pa's  vi- vertical, vi-ra = hero, and below the global  = 30 (gods) left side:  -ra Next vertical  = mi-y-as 'minor' (deities) as stated below:  da- Sanskrit devah 'gods'  aiva-as 'gods' refers to  = 30.

the main sign  '30', means: the famous Indus and Sanskrit phrasal 'the 30/33 gods', =   The -aiva-sign  is recurring. It reappears at 400-pa's right side here rendering aiva- 'the Eternals/die Ewigen' (cf. proto-Greek aifon 'era', Goth. aivs 'eternity', Latin aevum, etc. In Sanskrit survived ayus 'life'). What follows is, well-known, 'sun' and 'moon'   (Indus  and ). Below the central 400-pa Emblem we find  which I read sa aha 400 = 'the great Jupiter'.  400 (= 399, days of Jupiter's synodic year) recurring in Indus texts and Burrows Cave texts. 

At the extreme right side is Indus gā-gā Budha  here written  marking the 2 interior planets of go-go/rapid movement, Skt. gā 'go, come'.

At the extreme left side, illegible appears most likely 2 of the outer planets: Sani 'Saturn' , Mars, XA, .

Two signs below sun and moon  , denoted as ara readable as 'si-pra, properly ksipra, 'swift', pointing to Mercury, the swiftest of all planets. Crescent  and Moon  are not forgotten. Thus the text says: Eternal sun and moon with swiftest Mercury (and Venus ).

Beverley
Moseley
Midwest
Epigraphic
Society

For more
see p218-
A


Burrows Cave VII-7

Vishnu-World Tablet

Left Side

20.8.97
*218-A-1a
EXTRACT from ISTT p218-A

An ancient artist created a 400pa emblem, including a styled reference to Vishnu's tenth Avatara/reincarnation, placing around it the deities and deified celestial bodies which he revered.


read vertically:  vi-ra 30 mi-y-as da-aiva-as hero, 30 minor divinities
A.A. Macdonell 1893 London, p293-c: vi-ra 'hero, esp. Indra'; p113-b: tridasa 'the 30 gods'; number for 33'; p229-a: mi 'diminish' VANIN; p124-c: devā, 'daivā 'god'

Burrows Cave VII-7

Vishnu-World-Tablet

Center EXTRACT from ISTT p218-A

On top the emblem of the tenth and last Avatara of Vishnu, in center the Jupiter emblem




 Below the two daśa-ma 400-pa sa ma 400 emblems tenth AVATARA 400-lord the big Jupiter
A.A. Macdonell 1893: p117-b: daśa '10', daśaca 'tenth' (avatara) p262-b: Vishnu, second of the tried husband of Uma/Laksai or Sri/Sarasvati. p324-a: sa 'this, the'; p220-c: aha 'big'; 400/399 days = synodic Jupiter year = Jupiter

Burrows Cave VII-7

Vishnu-World-Tablet

right side EXTRACT from ISTT p218-A


The -aiva-sign of 1a above recurs here, meaning eternal


 aiva : svar is  INDU eternal Sun; Crescent, Moon
A.A. Macdonell 1893, p41-b: āyus 'life' the variant aiva- has got lost in Sanskrit, cf. Latin aevum, Greek aifon, German ewig 'eternal', and Gothic aivs 'eternity'; p371-b: svar 'sun'; p45-c: indu 'moon, drop'; p227-b: aas 'moon'; Indus Script has is  'crescent', and phonetic is

Burrows Cave VII-7


Vishnu-World-Tablet







Extreme right (and left) Side
The left side of the tablet is illegible EXTRACT from ISTT p218-A

 gā-gā Budha the go-go Mercury
A.A. Macdonell 1893: p81-a: gā 'go',

Mercury is si-pra- or rather ksipra- the 'swift' messenger in one line with  'the great Jupiter' in the lower region of the tablet.

Burrows Cave VII-8 *218-A.2
Jupiter aiming at peace 20.8.1997

This tablet is geometrically shaped as far as its text is concerned: 6 lines, each with 4 signs, written regularly boustrophadon (in plowing banner). It states: Mercury, Jupiter, Sun / nourished / in beauty shaped / father-peace / they are required / father of good fortune. ... normalized to run from left to right: 

- 1)  Remarkable is a-svar 'sun',
Budha 400 a-svar IE (Indo-Europ.) *a-swel-,
2)  dha-ya-ⁿta-as Greek hēlios from a-swel-
3)  su-ru-pa-ta^s ios, not from *sa-velios, cf.
Latin Aurelius from *auselios
4)  pi-si-saⁿ-ya *a-swelios; Skt. has svar
and śūrya.
5)  i-ra-dhi-ru (= -ra²i) Recurring is in Indus and
Burrows Cave the Budha/Mercury
6)  pi-sa ai-as sign and the ॐ-400/Jupiter
sign.

Interestingly, it has come to light that Sanskrit -tra and -tri have in the text-language studied here undergone a change into -sa and -si which has a parallel in SW-Iranian, namely Old Persian and Sumerian. Via Avestan/MW-Iranian -θra and -θri OPers. reached -ssa and -ssi, Sumerian -ša and -ši. Note here pi-sa, pi-si = pitra, pitri 'father'. As original print of the artifact's photograph (see hand-drawn and xero-copy below) is held by Dr. Horst Friedrich, 62257 Northsee.

A.A.Macdonell 1893 London, Sanskrit-Engl.Dict.:

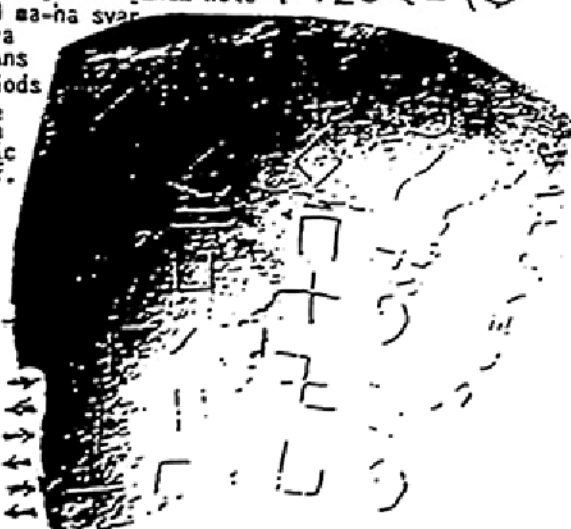
- p197-b: Budha 'Planet Mercury'; p91-b: catuh-šata
'400' round for 399, days of Jupiter's synodic year;
p171-b: svar 'sun' (per rebus 'to sound');
p132-b: dhāyas 'nourishing'; p257-b: rūpatas 'in out-
ward form'; p355-a: surupa 'good looking';
su-rupata f. 'beauty'; p162-b: pitr 'father';
p312-a: śanya 'peaceful'; p46-b: iradh- (irregular
intransitive) Yradh-, 'seek to gain', middle/medium
iradhira 'they have been brought to attain' -u = -i,
p26-a: aya n. 'good fortune; course, going'.

The eight signs-marginal note ॐ ॐ ॐ ॐ ॐ ॐ ॐ ॐ
sounds 30 ma-ha svar

na-ru-i-ya
which means
'The 30 gods

(and) the
great sun
the heroic
ones'. Cf.
Sanskrit
narya =
'heroic,
manly'.

ॐ ॐ ॐ ॐ
ॐ ॐ ॐ ॐ
ॐ ॐ ॐ ॐ
ॐ ॐ ॐ ॐ
ॐ ॐ ॐ ॐ
ॐ ॐ ॐ ॐ



Burrows Cave VII-8 20.8.97
Jupiter aiming at peace *218-A-2a
Line 1 and 2 EXTRACT from ISTT
Mercury, the messenger of Jupiter,
is, being close, nourished by the sun *218-A-2



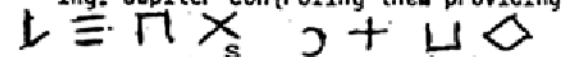
Budha 400 a-svar dha-ya-ⁿta-as
Mercury Jupiter Sun nourished

An interdependence of Mercury and Jupiter appears occasionally. Jupiter is Chief, Mercury his messenger. This means that both are personified/deified, contrasting with Indus cosmology where stars are decorations of Vishnu's celestial skull, hanging/suspended in the head-hair. The Budha-Mercury sign is 'globally' valid, 400/399 days = Jupiter's year; a-svar 'sun' is archaic. Macd.p132-b: dhayaz 'nourishing'

Burrows Cave VII-8 20.8.97
Jupiter aiming at peace *218-A-2b

Line 3 and 4 EXTRACT from ISTT

The scribe praises the planets as 'in beauty shaped' or in splendour shining. Jupiter controlling them providing for peace


su-ru-pa-ta^s pi-si śam-ya^s peace
in beauty shaped, father aiming at

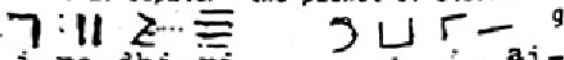
A.A.Macdonell 1893: p257-b: rūpa nt. 'appearance, color, form, dream or phantoms'. p162-a: pitr 'father'. p312-a: śanya 'aiming at peace'.

The scribe writes in some cases hyper-correctly as to he believed that it sounded. In one case he wrote heroic = narya (Sanskrit, 'manly') na-ru-i-ya. For more see the main page in ISTT/Indus Script Translated Texts p218-A, with a fuller discussion of VII-8

Burrows Cave VII-8 20.8.97
Jupiter aiming at peace *218-A-2c

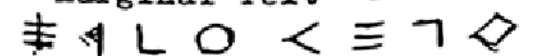
Line 5 and 6 EXTRACT from ISTT
p218-A

'They are required' that is the planets are by the Chief Planet Jupiter required; that is kept orbiting properly and protected against intruders from outer space. So is Jupiter the planet of stable course and of good fortune.


i-ra-dhi-ri pi-sa ai-as
they are required (by) the father of good fortune

A.A.Macdonell 1893: p46-b: iradh- (irregular, intransitive, cf. rādh-) 'seek to gain', middle/medium: iradhira 'they have been brought to attain'; p26-a: aya n. 'going, course, good fortune'.

Burrows Cave VII-8 20.8.9
Jupiter aiming at peace *218-A-2d
Marginal Text EXTRACT from ISTT
p218-A


30 ma-hā svar na-ru-i-ya
30 GODS, great Sun, the heroic one

The ॐ 30-gods-sign, recurring in India/Indus culture and in palaeo-America. Macd. p237-a: mahā 'great, big'; p371-b: svar 'sun'; Sanskrit narya 'manly' is here 'heroic' written hypercorrectly by the scribe.

Burrows Cave VII-9-B *219-B'-a
Backside: blood feud 18.10.1998 col.1
C as su-ta asu-as su-kar-ya
nu life's noble duty
Indeed, oh son, Sohn, des Lebens edle
In der Tat, oh Sohn, des Lebens edle
Pfllicht
tridaśa
the divine one, killed father
eine göttliche, getötet der Vater
A.A.Macdonell 1893 London: p147-a: nu 'indeed, now, still';
p32-b: suta 'son'; p35-a: asu a. 'life'; p351-b: su- 'good';
p37-a: karya 'duty'; p113-b: tridaśa '3 gods, divine';
p364-a: hata pp. 'killed, wretched'; p105-a: tata 'father'

Burrows Cave VII-9-B *219-B'-b
Backside: blood feud 18.10.1998 col.1/2
as-kara-as aha asu ta-sya kārā-sya
sweeping thereupon life of author
hinweglegen dann das Leben des Urhebers
asu-as mi-as-is śa-as kar-ma-na
life's fixing on punishing (is) fate,
Leben fixiert auf Bestrafen (ist) Schick-
A.A.Macdonell 1893 London: p29-b:
as-kara 'sweeping'; p9-c: adha 'then, thereupon, therefore';
p35-a: asu 'life'; p9-b: kara a. 'maker, author'; p237-b:
(sic) Veda) 'ayaksis 'fixing'; p312-c: śas- 'punish'; p64-a:
kārān nt. '(object of an) action, fate'

Burrows Cave VII-9-B *219-B'-c
Backside: blood feud 18.10.1998 col.2
u kari-kr kārā-as 400
Oh, making tribute to works of Jupiter
Oh, zollen Tribut den Werken Jupiters
ta-as-mat ta-nu-mat Budha
thus embodying Mercury,
derart verkörpernd Merkur,
A.A.Macdonell 1893 London: p47-a: u 'oh'; p63-c: kari-kr
'to make tribute to'; p66-b: kārā- 'work'; p91-b: catunśata
1400 = 399 days, Jupiter's synod. year'; p108-a: tasmāt
therefore'; p108-b: tanumat 'embodying'; p191-b: Mercury'

Burrows Cave VII-9-B *219-B'-d
Backside: blood feud 18.10.1998 col.2/3
kārā as-viⁿ sa-ac. teśam
work of Dioskouroi because of the space-
das Werk der 2 Dioskuren wegen der Raum-
nausa: ka - as - ca kari-kr as-viⁿ
ships and whatever else, (is) tribute of
Schiffe und was sonst the Dioskouroi
A.A.Macdonell 1893
p3-b: kārā- 'work'; p33-b: asvin 'charioteer, divine twins';
p22-a: saca 'follow'; teśam - 'tasyam'; p137-b: nava 'new';
p14-c: nau. f. 'ship'; p90-a: -ca 'and, too'; p63-c: kari-kr
'to make tribute to'; p60-a: kas 'what, who'

Burrows Cave VII-9-B *219-B'-e
Backside: blood feud 18.10.1998 col.3
As-viⁿ-ī ta-ta-a-dha āt INDU
Asvinī (and) father, then also Moon
Asvinī (und) Vater, dann auch Mond
u śi-śa-u-a² ka is-ī
Oh children, whatever comfort
Oh Kinder, welcherlei Genugtuung
A.A.Macdonell 1893: p33-b: Asvinī 'the mare, mother
of the divine twins'; p105-a: tata 'father'; p9-c:
adha 'then'; p38-a: āt 'also'; p45-c: indu 'moon';
p47-a: u 'oh'; p374-b: śiśu 'child'; p60-a: ka 'what'

Burrows Cave VII-9-B *219-B'-f
Backside: blood feud 18.10.1998 col.4
as-viⁿ-au² ta-ta pra kari-kr
2 Dioskouroi's father by making tri-
2 Diskuren-Vater, durch Zoll bute
400 ta-ra Vi-is-nu-3
to Jupiter conveying, by Vishnu-3
an Jupiter, zufließt, durch 3 steps
A.A.Macdonell 1893: den 3-Schritte-
p33-b: asvinau '2 Dioskouroi, divine twins' Vishnu
p105-a: tata 'father'; p171-b: pra 'forward, for';
p63-c: kari-kr 'make tribute to'; 400/399 days = Jupiter;
p107-b: tar- 'come across'; p262-b: Visnu 'the creator'

Burrows Cave VII-9-B *219-B'-g
Backside: blood feud 18.10.1998 col.4/5
as-viⁿ-au²-as ha-yī āt
2 Dioskouroi's mare inclusion
der 2 Dioskuren Stute Einbeziehung
si-ā^t su-kar-ya dur-as-āⁱ-i-ta
be it, noble duty's evil thoughts gone
sei es, der edlen Pflicht übles Den-
A.A.Macdonell 1893: karn (ist) vorbei.
p33-b: asvinau 'the divine twins'; p375-a: hayi 'mare'
- Asvinī 'mother of the divine twins'; p38-a: āt 'and';
p369-c: svāt 'be it'; p67-a: karya 'duty'; p126: duras-
ay- 'evil thoughts'; p45: ita 'gone'

Burrows Cave VII-9-B *219-B'-h
Backside: blood feud 18.10.1998 col.5
as, asu pra vi-ra TARA. 4
Oh, a life for the hero (= Jupiter)
the star with four moons
Oh, ein Leben für den Helden
(= Jupiter), der Stern der 4 Monde
A.A.Macdonell 1893 London: p43-c: as 'interjection of
joy, oh'; p35-a: asu a. 'life, breath'; p171-b: pra 'fo-
ward, for'; p293-c: vi-ra 'hero, man of might, Indra'
(the planet of Indra is Jupiter); p198-c: tarā 'star'
the circle denoting planets in VII-1 (solar system).
Number 119 = 4 obviously referring to 4 moons,

Men mostly think what they have been taught to think

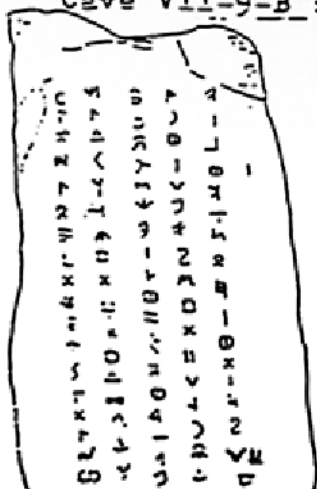
Burrows Cave VII-9-B *219-B-1
 Voyage to America 17.10.98
Backside: blood feud

Indeed, oh son, life's noble duty, a divine one: (being) killed the father (is) sweeping, thereupon, the life of the author. Living fixed on punishing (is) fate. Oh, rendering tribute to the works of Jupiter, to (his) Herald /Announcer embodied in Planet Mercury, the work of the 2 Dioskouroi, combining the recent cries too; rendering tribute to the 2 Dioskouroi's Ašvinī (their mare-mother, and the) father, then likewise the Moon. Oh children, whatever comfort the 2 Dioskouroi's father, by rendering tribute to Jupiter, conveys. by the three-step-Vishnu's, by the 2 Dioskouroi's mare's (= their mother) inclusion, be it, the noble duty's insufficient thought has gone. Oh, a life for the hero (= Jupiter), the star with 4 moons.

In der Tat, oh Sohn, des Lebens edle Pflicht, eine göttliche, getötet der Vater (heißt) hinwegfegen das Leben des Erhebers. Leben fixiert auf Bestrafen ist Schicksal. Oh, zollen Tribut den Werken Jupiters, und Herald verkörp. Merkur, das Werk der 2 Dioskuren, einbeziehend die kürzlichen Schreie gleichfalls; zu zollen Tribut der 2 Dioskuren Ašvinī (ihrer Mutter-Stute), dann auch den Mond. Oh Kinder, was auch immer an Genugtuung des Dioskuren-Vater, durch das Entrichten von Tribut an Jupiter, zufließt, durch des 3-Schritte-Vishnus, durch der Dioskuren-Stute Einbeziehung, sei es, der edlen Pflicht unzulängliches Denken ist vorbei. Oh, ein Leben für den Helden (= Jupiter), des Stern der 4 Monde.

Contrast: Humanity presently evolves towards a mass of indifferent human beings. If somebody's father, mother, brother, sister, son, daughter or other related clan member is killed, this is only an accident. The killer is given psychological excuse. If he is a specialist, he may serve a penalty, then continues to cooperate within humanity's supergoals that allegedly need tremendous amounts of money. But actually money replaces all human moral values and virtues: increasingly, children grow up without caring parents and relatives, and become, by schooling, either monsters or robots. Grown up, a great number are working as scientists.

Text Burrows-Cave VII-9-B:



Burrows Cave Text VII-9-B is so far the only one which does several times mention the divine twin known as Dioskouroi (Greece) and Ašvins (India). For more see p219-B with Indus Culture instances.

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Burrows Cave VII-9-B *219-B-1
 Voyage to America 17.10.1998
backside: blood feud

The text is written in 5 vertical columns.

1
 C as IX' NI IX' =
 nu as su-ta asu-as su-ka-ya triāsa
 indeed on son life's noble duty the divine one
 L X X E T S N X A
 ha-ta tā-tā ājā-kararas-āba asu ta sya kārā sya
 killed father sweeping thereupon life of the author.
 Ni (i)
 asu-as zi-as-iš (- miakṣiṣ)
 life's fixing on punishing ...

2
 Sāṣ kar-ā-na u kari-kr-ka-ā 400
 punishing (is) fate. Oh, making tribute-work Jupiter, (his)
 X T X O A X A V Y
 tā-ā-as tā-nu-mā^t Buha kara aš-viⁿ sā²ā
 herald embodied in Mercury, work of Dioskouroi combining

3
 tesam nā^a ku.v-āⁿs - ca kari-kr aš-viⁿ.
 of the recent cries too, making tribute to Dioskouroi
 ā^a āš-viⁿ-ī tā-tā-ā-dha zt INBU
 -twins' Ašvinī (and) father, then likewise Moon.
 (= their mother, a mare)

4
 u si-sā^a-ā^a ka is-ī aš-viⁿ-ā^a tā-tā
 on children whatever comfort 2-Dioskouroi's father
 pra kari-kr 400 tā-rā vi vi-is-nu³
 by making tribute to Jupiter conveying, by Vishnu-3-steps

5
 aš-viⁿ- ā^a-as ha-yī zt si-ā^t.su-ka-ya
 the Dioskouroi: -twin's mare inclusion be it noble duty
 (their mother)
 ā^a āš-viⁿ-ā^a ā^a āš-viⁿ-ā^a ā^a āš-viⁿ-ā^a
 dur-āš-āⁱ-i-tā as asu pra vi-rā
 insufficient thought: (has) gone. Oh, a life for hero
 (= Jupiter), star with 4 moons

Indus Script and Burrows Cave:
 Jupiter hero 𑀭𑀸𑀓 = 𑀭𑀸 - 400 𑀭𑀸𑀓
 Mercury 𑀭𑀸𑀓 = 𑀭𑀸 asu, asu-as 𑀭𑀸𑀓 = 𑀭𑀸𑀓
 kara 𑀭𑀸 = 𑀭𑀸 ka-ya 𑀭𑀸 = 𑀭𑀸
 tā-tā 𑀭𑀸𑀓 = 𑀭𑀸 mi-as-iš 𑀭𑀸𑀓 = 𑀭𑀸𑀓
 kari-kr 𑀭𑀸 = 𑀭𑀸 aš-viⁿ 𑀭𑀸 = 𑀭𑀸
 nu, nau, nava 𑀭𑀸 = 𑀭𑀸 aš-viⁿ-ā^a 𑀭𑀸 = 𑀭𑀸
 tā-rā 𑀭𑀸𑀓 = 𑀭𑀸 Vishnu/vi-is-nu³ 𑀭𑀸 = 𑀭𑀸
 dus/dur-as- ā^a = ā^a
 Three 𑀭𑀸, 𑀭𑀸 = 𑀭𑀸 as 1-1 𑀭𑀸 = 𑀭𑀸 tā-tā = 𑀭𑀸
 Moor 𑀭𑀸 = 𑀭𑀸 ā^a = ā^a 𑀭𑀸 = 𑀭𑀸
 mi 𑀭𑀸 = 𑀭𑀸 ā^a = ā^a 𑀭𑀸 = 𑀭𑀸
 sa 𑀭𑀸 = 𑀭𑀸 ā^a = ā^a 𑀭𑀸 = 𑀭𑀸

Burrows Cave VII-10-1a 9.9.97
Vishnu and his alter ego Rama *220.1a

^ + 卐 卐 卐 卐 = < (X) (X)
kar-si 6-AVATARAS Ra-ma ratha-ratha
creator (=Vishnu) 6 reincarnations
(then the seventh:) Rāma (the hero's)
(touring in his beautiful) chariot
卐 tridaśa = 'thirty (gods)'

Sanskrit kar-tri 'creator', dialectal (and Old Pers.)
kar-si = Vishnu. His tenth Avatara is the last one,
marks the present time.

Burrows Cave VII-10-1b 9.9.97
In text VII-2' Indra means Jupiter, *220.1b

^ = X □ ◇ Y
kar-ra-ta 400/399 (Jupiter) yā-tri₂
elephant-temple Indra's, the pursuer
A.A.Macdonell 1893 p53-a: karāja n. 'elephant's temple'
the elephant is Indra's animal, it is thus here a byname
of planet Indra/Jupiter (John Dowson 1950 p124-127).
P244-a: yātri 'marcher, pursuer, revenger'.

Burrows Cave VII-10-1e 9.9.97
Center Picture *220.1e

Priest, torch in hand,
grasping the tail of a fox

The segments Burrows Cave VII-10, - *220.1-a/b/c/d
with the center picture *220.1-e belong to a single
Burrows Cave artifact as a line drawing published
in the Midwestern Epigraphic Journal (USA), vol.10,
no.1, 1996, page 62 by Kenneth E. Zisnermann, Fellow
MES, Columbus OH. The inscription running around the
center picture starts at the right side, proceeding
below from left to right, then ascending at the
left side and ending on top with the well-known
Mercury/Thoth/Daud/David-star symbol.
The artifact provides an overall view of post-Indus
proto-Hinduism (some deities, the 30 gods, some dei-
fied celestial bodies, well-known, but not deified
in the Indus Culture). Most remarkably the large-
sized DA-u-DA-Mercury-symbol at the inscription's
end. This large Mercury symbol explains the mean-
ing of the center picture. We remember that most
archaic 2 cows draw the Venus-wagon (2 bovine preg-
nancy periods = about 2 x 292 = 584 days = the length
of the synodic Venus year); and we remember also:
2 bitches/2 she-wolves/2 vixens draw the wagon of
Planet Mercury = 2 canine pregnancy periods =
2 x 58 = 116 days, the length of a synodic Mercury
year (or taking another Mercury symbol: = flat hand
= 4 fingers and a half (the thumb) = 4,5, of which
the addition of the 1st, 2nd, and 3rd power = 115,825.
which is the more correct length of the Mercury year).

Burrows Cave VII-10-1c 9.9.97
Five celestial bodies *220.1c

+ (X) □ = V X
si (= tri-ksā) BUDHA 400/399 ra-vi
KAVI (= planet Venus)

planet nr 3, Mercury (= nr 1), Jupiter
the Sun, planet nr 2 = Venus

*si 'earth' as dialectal/Old Pers. tri(-ksa) 'third planet';
sand clock = Mercury (recurring in Indus); likewise
the tetragon = Jupiter; Sanskrit revī 'sun' (inter alia);
the Venus-glyph in Indus is a fig-tree-leaf but in the
Burrows Cave Solar System tablet it is Mercury glyph + 2.

Burrows Cave VII-10-1d 9.9.97
Here again Sanskrit mās 'moon' *220.1d
(IE mnsi-, Lat. mensi-) is a mother.

△ + △ III (□ ◇ X
mā-si mā-tri₁ MI (waning) DA-u-DA

Moon-Mother, WANING (MOON), Mercury
Sanskrit mātṛī 'mother', or in *116-(2) patni 'mistress'.
Moon, in post-Indus, a female, recurring in archaic
times, no longer in later India. The 2 triangles of the
sand-clock/hour-glass shrunkened make the David-star.

Burrows Cave VII-6 (= *218.2)

says (line 6): this (is) the sun, (line 7) burnt(are)
the 2 *snakes (urān-ga, orig. *ulān-kar = 'howl-maker
& dogs) of (planet) Mercury. Here the confirmation:

Planet Mercury, being the one closest to the Sun,
was in Mythology/Astrology assumed to be so hot
that the 2 canine animals of his were believed
to suffer from the heat, at least their tails.
The person holding the torch is obviously the
personified Sun. Remember furthermore that 100
years ago the Greek god Hermes (= Mercury), as
to his name, was accepted to be cognate of
Sanskrit Sarameya, the 2 Mercury bitches in India.
IE/Indo-European *s(k)ar-an 'a scarred text',
whence Akkadian sar-u 'to write'; Mercury, as
Jupiter's messenger, 'invented script and wrote his
letters addressed to the other gods (all that is
post-Indus poetry).
Mercury's ancient Near Eastern/Old Egypt. name -
da-u-da = d and d, is based on the fact that inci-
dentally the d of the Semitic consonantal alphabet
looked like a triangle.; Sem. -u- means 'and'.
A sort of pun, rather cabballistic.






50 After a line drawing by BH Haseley




54

Burrows Cave VII-13-A *222-A
Elegy A, Frontside 24.10.1998
Ship lost in big storm







On top of the Text are 3 emblems:





 kar-raⁿ creating/creator
 cakra celestial wheel (cosmos/universe)
 daśama the tenth Avatara

In the left side cartouche : atri 'devourer' is common in Indus. Indus renders asu 'life' and asu 'rapid'. Obviously, asu-at-ri is an epithet of Kali




 i-da
 asu
 - at-ri
 praising life's devourer

Next: 4 vertical columns/lines : /Durga.

line 1:      
u BUDEA, ta nau - ma
oh Mercury, to the ship of mine









   
 asu i ta
 life has gone





The word asu 'life, breath, vitality' stems from as- 'to be'.
Macd. 1893: p35-a

line 2:        

pra mā-tri kāl-ī ava kar-ya
for mother Kālī a favor had to be
(Kālī, the black Goddess made -
an alter ego of terrible Durgā) p67-a: to be done, ligature




line 3 and 4

       
 tris punar, u pa-śopha-ta
 three times again, oh Paśu-pata
 (= cattle or wealth-protector, written with the infixed picture of a swelling or tumour ś = śopha)




   
 kar-śiⁿ pi: jihva
 inviting also the tongue (for invoca-
 ('tongue' is rendered -tion)
 by means of a pictogram)




The Text as a whole:
Praising life's devourer (Kali/Durga); oh Mercury, to the ship of mine life has gone; for mother - Kali (Durga) a favor had to be made; three times again, oh Paśu-pata (wealth-Protector) inviting the tongue (to perform implorations for granting help).

The Text is of late Indus culture type. Indeed, a goddess Kali nowhere mentioned in any Indus Text. The Indus








sign  punar 'again' has been retained, of course with many others, such as  nau f. 'ship'. See the next page where nau 'ship' has, as a suffix, the 'female' glyph  (= vulva) =

Burrows Cave *222-A-a
Elegy A, Frontside 24.10.1998
Emblems and carouche:

 kar-raⁿ creating:creator
 cakra celestial wheel
 daśama tenth Avatara of Vishnu

 i-da
 asu
 - at-ri
 praising life.devourer or quick devourer,
 In Indus, it is Durga (later - Kālī) who appears about 10 times as Durga.a-tri - D. devouring
 Macd. p47-b: id 'praise'; p8-c: atri 'devouring';








Burrows Cave *222-A-b
Elegy A, Frontside 24.10.1998



line 1:       
u BUDEA ta nau-ma asu i ta
oh Mercury, of the ship of mine life (has) gone
(see next page: in a big wind, sweeping life)

A.A.Macdonell 1893 London: p47-a: u 'oh'; p197-b: Buḍha 'Mercury'; p105: ta- demonstrative; p148-c: nau f. ship; p35-a: asu 'life, breath'; p218-c: ma- 'ay'; p44-a: ita

Burrows Cave *222-A-c
Elegy A, Frontside 24.10.1998







line 2: a statement of resignation after loss of ship





      
 pra mā-tri Kāl-ī ava kar-ya

for mother Kali (the black) a favor had to be made
Kali is another name for Durga, the terrible goddess.
As usual, .u denotes au^a = ava, 'favor' here.
As in other Burrows Cave texts, kar-ya 'duty; what has to be done, a gerund' is written by a ligature of  kar- and  -ya. Macd.: p171-b: pra 'for', and 'forward'; p224-b: mātri 'mother'; p67-c: Kālī 'a form of Durga'; p29-b: ava 'favor'; kar/kal

In Indus and Burrows Cave, l/r are interchangeable

Burrows Cave *222-A-d
Elegy A, Frontside 24.10.1998
line 3 and 4

     
 tris punar u pa-śopha-ta
 three times again, oh Paśu-pata (= Wealth-Protector)

   
 kar-siⁿ pi jihvā
 inviting also the tongue (for implorations)

Macdonell 1893: p174-a: tris 'thrice, threefold'; p164-b: punar 'again, back, home, anew'; p47-a: u 'oh'; p158-b: paśu-pata etc. 'cattle-lord/protector etc.' infixed is: p319-a: śophaś 'swelling, tumour'; p64-b: karsin 'dragging, inviting'; p162-a: pi, api 'near, likewise'; p101-c: jihvā f. 'tongue' pictor

Preisend die Lebensverschlingerin (Kali/Durga).
Oh Merkur, meinem Schiff ist das Leben vergangen;
der Mutter Kali (Durga) war Gunst zu erweisen;
erneuert, oh Reichtumsschützer, besteht Einladung
für die Zunge (zur Erflerung von Gnade).

Burrows Cave VII-13-B *222-B
Elegy B, Backside 6 columns 25.10.1998

First the 2 Texts A and B in English

Text A Praising life's devourer (Kali/Burga); oh Mercury, to the ship of mine life has gone; for mother Kali (Burga) a favor had to be made; three times again, oh Paśu-pata (Wealth Protector) inviting the tongue (to perform imploration for granting help). Text B

(Invocation:) Waning Moon;
life to the Chief, hero, lord of the era;
waning moon, without ship f., father is punishing thus; big wind, life sweeping; Mercury announcing: Jupiter is tribute imposing to old riches of the era's life, by approaching the father of woe, Jupiter (and) works of caring of whatever kind to Mercury; ai, my life's woe, by the thirty Gods protection be made!

Emblems: Waning Moon Uluks owl death:
line 1-2
asū śi-ra vi-ra pa-ti cakra
life to the chief, hero, lord of the era;
ma vi nau f. pi-si śa-as ca
waning moon, without ship f., father is punishing thus;

line 3-4
ma-ira asu ava-kar-as BUDEHA śa-a's
big wind, life sweeping; Mercury announcing:

400 kari-kr sa-na dha-na cakra asu
Jupiter is tribute imposing to old riches of era's life;

line 5-6
pi u-p^ai² pi-si v^ai 400 kar-as hasta
by approaching the father of woe, Jupiter (and) works of caring

ke BUDEHA
of whatever kind to Mercury.
ai ma' asu-v^ai
Oh, my life's woe,

30 traya kara
by the 30 Gods protection be made!

Outside the tablets picture there are 2 notes:

(of mysterious meaning)
ma-la-si-ya a-na
'of the dirt the face'
ca a-karat vi-ra
look, (this) created the hero

Burrows Cave VII-13-B
Elegy B, Backside
Emblems and line 1-2

*222-B-a
25.10.1998

ma - was 'moon'
renders here incorrectly
line 1-2 'waning moon' -
ULUKA 'owl'
symbol of death in Indus texts

asū śi-ra vi-ra pa-ti cakra
Life to the Chief, hero, lord of the era;
ma vi nau f. pi-si śa-as ca
waning moon, without ship f., father is punishing thus.
(no boat-shaped moon sickle). Macd.: p35-a: asu 'life';
p313-c: śira 'head'; p151-a: pati 'lord'; p90-a: cakra
'wheel, era'; p227-b: was 'moon'; p279-b: vi 'without';
p148-c: nau f. 'ship'; p162-b: pitr 'father'; si - tri

Burrows Cave VII-13-B *222-B-b
Elegy B, Backside 25.10.1998

line 3-4 Macd.: p129-a: dhana 'wealth' dhanas
ma-ira asu ava-kar-as-BUDEHA śa-a's
big wind, life sweeping; Mercury announcing:

400 kari-kr sa-na dha-na cakra asu
Jupiter is tribute imposing to old riches of era's life
A.A.Macdonell 1893 London: p220-c: maha 'great'; p47-a:
ira 'wind'; cf. ara 'army, ore'; ura 'broad, sheep';
p35-a: asu 'life' (and asu 'rapid'); p29-b: ava-kara -
'sweepings'; p197-b: Budha 'planet Mercury, Jupiter's
messenger'; p305-a: śams- 'announce';

Burrows Cave VII-13-B *222-B-c
Elegy B, Backside 25.10.1998

line 5-6 Ligature kar-as - kar, as
pi u-p^ai² pi-si v^ai 400 kar-as hasta
by approaching the father of woe, Jupiter, (and)
works of caring
ka BUDEHA
of whatever kind to Mercury
ai ma' asu-v^ai
Oh my life's woe
30 traya kara
by the 30 Gods protection be made!

*400/399 days - synod. year Jupiter; p277-b: vai 'woe';
p63-a: kara 'making'; p376-b: hasta 'hand, help, care';
p66-a: ka 'what, whatever'; p59-a: ai 'interj. of ad-
dressing'; p113-a: traya 'protecting, - tri/reeds';

Burrows Cave VII-13-B *222-B-d
Elegy B, Backside 25.10.1998

Marginalia Outside the tablets picture there are 2 mysterious notes:

ma-la-si-ya a-na - 'of the dirt the face'
ca a-karat vi-ra 'look, it created the hero'
A.A.Macdonell 1893: p219-c: mala a. 'dirt', -ya
is genitive-suffix; p219-c: mala a. 'face'
p66-c: kar-, kr-
'make, create'; p293-c: vi-ra 'hero, deity etc.'

Emblem: Jupiter, Star

with basic number 7.

Hero : shining (is) Moon 20 (days), then darkness ;
 oh Sun ; oh Jupiter-lord ; hard life, woe ; neither
 container of nourishments, nor ship being remembered.
 Very little bit of food between the jaws of warrior and
 ship-commander; oh human race of Jupiter, a life of
 bitter tears is it; Jupiter-Lord, throning, the
 body inspired is; the ship to be built : whereto
 ploughing, creatures hating. The son's activity (is)
 that of destroyer-top ; fulfilling duties for the
 devourer (= goddess Kali/Durga), and the life of
 (his) father to be stopped below twenty and eight.
 From seeing life gone at below near 20 (years) as
 good food divine : The 30 Gods (see in) this tri-
 bute of twenty (year old young men) punishing the
 swell of life. Jupiter (is) granting a path to the
 mother of the 30 Gods leading to life's life-trib-
 ute. Brilliant music f. to father Hero, pleasing,
 to Jupiter (is) the about 20 (years old) nice bucks
 unripe ones, utterly. - ..Oh in swelling greatness,
 in blisses (existing) Jupiter-Protector; oh, ay, ...
 father's father, duties granting; oh Mother of 100
 brilliant lives, juice soending, strong the wealth
 of 20 times 20 = 400 (Jupiter-)Lord, Hero, Jupiter,
 universe you created, leading to relaxing, too .

The above proves, since no such texts exist in the 2000 Indus texts, that the Indus culture ended in a cataclysm with shocked survivors. The language being Sanskrit in both areas, India and America, and a nation of global seafarers being involved, the above document refers to a global disaster.

All lines run from left to right YU
yi-ra 'Hero'
Emolea: Star of

1) γ_{II} \odot \ominus \equiv ∇ \triangleleft 7 - Jupiter
v_I-r_a i_a^s THOU ?0 a_{II}a asas-as

Shining (is) Moon 20 (days), then eyelessness
 E to ㄗ ㄅ ㄣ 2) ㄝ ㄣ ㄨ ㄛ
 u a-surya u 400-ga dus-asu, vai nau
 on Sun, on Jupiter-Lord, hard life, woe, not

7 0 2 8 1 + A 110
pi-dhana pra nau nau as si-aa-ra-na
container of food, not ship being remembered.

3) 1 x 3 7 7 1 x 11 10 5
su-u^a-la *pa pi-su aⁿ-t-ra ha-nau-asa
very little bit of food between the jaws of
U x x x 4) 5 ÷ 11 7 10 11
ss-tua at NAU - si - ra u YONT 400
warrior and ship-commander, oh human race of Jupiter

4) 1 7 2 ÷ 5) ☐ ☐ ☑
 asu as-i as-ra-as-i 400-pa YOGI
 a life of bitter tears is it . Jupiter-Lord YOGI,
 x o v z l r u c 6) ✱ q
 ta-nau vi-gra as-i sa nau kar-ya ku
 the god inspired is, the snip to be built, whereto
 ^ v ~ i i ^ x d ↑
 kar-sas tras - as-as su-ta²-ya kara-as
 ploughing ? creatures hating. The son's works

VII-14

7) as-as ta kar-ttri/tara UPAPA ra
being those of the highest destroyer . Fulfilling
kar-ya.a-tra at asu ta-ta
duties für the devourer (Kali/Durga) and life of father

8) pi-dhana a_{ua} 20-as-ta.a -pa ai-is
to be stopped below twenty-eight (years). From seeing
asu na-a_s a_{ua} pi 20 su-psu UPANA:
life gone below near. 20, good food divine

tridaśa (= 30) ta-as kari-kr viśati (= 20)
The 30 gods (see in) this tribute of 20 (year-youngsters)

śa-as p-i asu 400-ra ai-ea
punishing the swell of life. Jupiter (is) granting a path
na-na 30 ni (?) asu asu-kari-kr
to the mother, the divine, leading to life's life-tribute

11) la^s taⁿ-tri-i (f.) adhi ta-ta vi-ra pra-i
Brilliant music f. to father-Hero, pleasing to

12) 400 pi 20 su ? urī
Jupiter (is) the about 20 (years old) 'nice' ducks
ā-aa sa UPANA u pi/pāia :aa si-vi-su
unripe ones utterly. Oh in swelling greatness, in blisses

400-traya u a_i ta-ta ta-ta as
Jupiter-protector, oh, ay, father's father being

14) kar-ya ra u na-na śa-ta la^s asu
duties granting ; oh mother of 100 brilliant lives

15) pāia-as adhi pi (?) ta-dhana 20 16) as 20 = 400
juice spending the wealth of 20 times 20 = 400
(400)-pa vi-ra 17) 400 sa ca-kar-si (= Jupiter)

(Jupiter-)Lord, Hero, -Jupiter, Universe you created

18) ni (?)
leading (?)
+ C
si-dhi-la
to relaxing,
pi
likewise.
The text has
3 picto-
grams, top
star of 7
= Jupiter,
line 4:
a snip,
line 5:
yogi-
picture

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

U U J O = A T A B D R O N
E I V O R O Z B I A H J
I Y O J O S U X
+ = A O D R G C
O R D X O V Z I F U O
Q Q A M P I I C X O T
I I X A P A I I X W X N X
C O Y = F I I Z X I Y F
F I U Δ E X M F Y F
Z F R D E F A Y M
O X Y O \ F V I I Z F
O R = A E I A U Δ F
A + V I O Y A I
Q I I F X U X C Y
I U I X B =
I = C R V I I
O U A A +
K T C 7

71 X
-22 mi-is
From seeing

p162-a: pi 'too, likewise'.
2.

p57-a: karya 'duty'; p8-c: atra 'devourer'; p35-a: asu 'life'; p105-b: tata 'father'; p162-c: pidhana 'be closed'; p25-b: awa 'below'; p4-c: acchas 'near'.

Burrows Cave VII-15

Jupiter and Rama

A, line 1-5

*224.1-a

28.10.1998

1) $\overline{A} \overline{Y} \overline{h} \overline{a} \overline{k} \overline{a} \overline{s} \overline{v} \overline{i} \overline{t} \overline{t} \overline{a} \overline{t} \overline{i} \overline{k} \overline{a} \overline{s} \overline{v} \overline{i}$ 400

Great era's work is famous; these works by Jupiter

$\overline{s} \overline{i} \overline{k} \overline{a} \overline{r} \overline{a}$ 3) $\overline{p} \overline{i} \overline{s} \overline{i}$ (-tri) kar-as ma-lā-
are (done). The essence of father's work (is) impurity-

4) \overline{L} Das Werk einer großen Ära ist berühmt:

-ha Es sind Jupiters Werke. Die Essenz des väter-
-killing; lichen Werks ist die Ausrottung von Unreinheit

A.A.Macdonell 1893 London: aiva 'era', IE aivom, Latin aevum; cf. Sanskrit Macd. p41-b ayus nt. 'life, age'; that archaic aiva did exist is proved in that the aiva-sign is used to render da-aiva Skt. deva 'god' in several other instances; p220-c: mahā 'great'; p66-c: karah 'work'; p282-b: vitta (vid-ta) 'known, famous'; p105-a: ta- demonstrative, here ta-i = Skt. te 'those/these' nom./acc. pl.; (masc.) karās 'Werke'; p279-b: vi 'through. *by'; 400/399 round number for 399 days, synod. year of Jupiter, cf. 20 x 20 in VII-14; p33-c: as- 'to be', asti 'is', -ti = -si 'it is', 'is done'; p64-a: karman- 'function, effect; action, deed'; p162-c: pitr, pitri, pitā 'father', (-tri = -si); p279-c: mala 'impurity'; p374-a: -ha 'killing, killer, IE g'whg, g'whon- = Greek -phon-o-s 'killing';

Burrows Cave VII-15

Jupiter and Rama

A, line 4-12

*224.1-b

28.10.1998

$\overline{d} \overline{u} \overline{s} \overline{s} \overline{a} \overline{p} \overline{i} \overline{s} \overline{i}$ 5) $\overline{h} \overline{a} \overline{v} \overline{i}$

the evil-cursing father (is he); invoking

$\overline{k} \overline{a} \overline{r} \overline{a} \overline{s}$ 400 $\overline{j} \overline{i} \overline{s} \overline{u}$ $\overline{s} \overline{a} \overline{s} \overline{s} \overline{i}$ (-tri) as
the work of Jupiter Victor (is) the Herald being

7) $\overline{t} \overline{a} \overline{p} \overline{a} \overline{i} \overline{s} \overline{a} \overline{r} \overline{a}$ 8) $\overline{k} \overline{a} \overline{r} \overline{s} \overline{i}$ $\overline{l} \overline{a}$ 9) $\overline{p} \overline{i}$ $\overline{k} \overline{a} \overline{r}$ = kar-as
heat-lord implying eloquent tribute to

11) \overline{x} 12) $\overline{r} \overline{a}$

Der das Übel Verfluchende Vater

the stars ist er. Das Preisen der Werke Ju-

piter's, des S:eg ers, (obliegt) dem Herold (Mer-

kur), dem Herrn der Hitze (planet Merkur als Nachbar

der Sonne), nach sich ziehend beredten Tribut, gezollt

den Sternen. A.A.Macdonell 1893 London:

p128-a: duṣ-/dur- 'evil'; p307-b: śap- 'curse, curser';

p162-c: pitr, pitri, pitā 'father', with -tri = -si;

p376-a: havin 'invoking'; p66-c: karah 'work'; 400 round

number for 399 days = the synodic year of planet Jupiter;

cf. 20 x 20 = 400 = Jupiter in Text VII-14.

p101-a: jisnu 'victor' epithet of Jupiter as leader of

the celestial armies, cf. Dowson p127 in the context

of Indra = (planet) Jupiter. The Burrows Cave scribe

omitted the initial j- the rest being perfectly Indus

writing, cf. Indus vi-is-nu 3) \overline{o} = Vishnu.

p305-a: śas-, śaas- 'announce' śaṣṭri 'herald' with

-tri = -si, as usual; p107-a: tapas 'heat', tao.īśvara

'heat-lord'; p64-b: karṣin 'implying'; p257-a: lāoin

'deciding', 'eloquent'; p374-b: karṣikr 'bring as tribute';

p108-c: tārā f. 'star' p63-b: karṣikr 'bring as tribute';

from *stārā, Pers. sitara

Burrows Cave VII-15

Jupiter and Rama

B, line 1-4

*224.1-c

28.10.1998

1) $\overline{a} \overline{t} \overline{i} \overline{s} \overline{a} \overline{r} \overline{a}$ $\overline{r} \overline{a} \overline{a} \overline{i} \overline{s} \overline{a}$ 400 \overline{B}

and to Lord Rama, Ruler Jupiter ('s son to vhaa)

2) $\overline{x} \overline{n} \overline{u} \overline{y} \overline{l} \overline{v}$ 3) $\overline{r} \overline{a} \overline{r} \overline{a}$ $\overline{s} \overline{a} \overline{u} \overline{a}$ $\overline{v} \overline{i}$ $\overline{r} \overline{a} \overline{r} \overline{a}$ 400 $\overline{r} \overline{a}$

the passage of command through Lord Jupiter is

4) $\overline{s} \overline{n} \overline{k} \overline{u}$ $\overline{s} \overline{i} \overline{r} \overline{a}$

(for) the protection of the head. Und gezollt des

Herrn Rāma (Sohn)

des Herrschers Jupiter. Übertragung der Befehlsgevalt
(an ihn) durch den Herrn Jupiter (erfolgte) zum
Schutz des Oberhauptes.

A.A.Macdonell 1893 London: p38-a: āt 'and';
p47-c: īśvara 'ruler, lord, prince, king, supreme god';
p254-b: Rāma 'hero of the Rāmāyana, who broke Śiva's
bow; his wife is Sītā, not 'furrow', but *āṣita, IE
*okūto '8', Lat. octo, = Planet Venus/Lakṣmī with
basic number 8 cf. 8+64+512= 584 days, synod. Venus-
year p47-c: īśa 'ruler, lord'; 400/399 days, synod. year of
planet Jupiter'; p107-b: tara a. 'passage, ferry';
p342-c: sava- 'command'; p279-c: vi 'through'; p47-c:
īśvara- 'ruler' written i-śa-ra; follows Jupiter anev;
p33-c: as- 'to be', asti 'is', -ti = -si, dialectal;
p180-c: prarakṣa 'protection'; p313-c: śira 'head'.

Burrows Cave VII-15

Jupiter and Rama

B, line 5-11

*224.1-d

28.10.1998

5) $\overline{p} \overline{i}$ $\overline{u} \overline{h} \overline{a}$

after understanding

6) $\overline{t} \overline{a} \overline{p} \overline{a} \overline{i} \overline{s} \overline{a} \overline{r} \overline{a}$ 7) $\overline{s} \overline{i}$ $\overline{v} \overline{i} \overline{r} \overline{a}$

of mine. Moon, night's lord is he, Hero

8) $\overline{t} \overline{a} \overline{p} \overline{a} \overline{i} \overline{s} \overline{a} \overline{r} \overline{a}$ 9) \overline{x} 10) $\overline{r} \overline{a}$ 11) $\overline{s} \overline{i}$

400 pi as- -tā-rā, a-kar-rā

Jupiter also the stars created.

... nach meinem Verständnis. Der Mond, Herr der Nacht
ist er. Der Held Jupiter erschuf auch die Sterne

A.A.Macdonell 1893 London: p162-a: pi 'in, near' but
cf. IE/Indo-European api/opi 'after'; p36-c: uha 'under-
standing'; p218-c: -aa, -ae 'ay, of mine'; p45-c: indu
'Moon'; p77-c: kṣapīśa 'Moon = night's lord' a classical
epithet in Sanskrit; p33-c: as- 'to be', asti 'he is';
-ti = -si dialectal; p293-c: vīra 'hero, god' Lat. vir;
400, round number for 399 days, the synodic year of planet
Jupiter, see 20 x 20 = 400 sub VII-14 and in Maya-land;
p162-a: pi/api 'near, in, also, likewise'; p108-c: tārā
'star', orig. *stara, cf. Pers. sitara, whence Aztec
citlal, Old Aztec sital/sitar, a loan word, since Uto-
Aztec has *a-pusi 'world giant's eye', posī 'eye',
related with Proto-Japanese/Mongol. posī, from pausi/posi
'star' = 'world giant's eye', with the Vishnu/Vair/Paśu
giant-prefix a- as in oka 'snake' (Aztec. and global)
from *oka/pauka/a-ouka, protolanguage pu- 'fauchen,
pusten'. p72-a: kr-, kar- 'make, create, script a-kar-
'he made, he created'.

Burrows Cave VII-16

*225-A

Moon Story

29.10.1998

Emblem: 400- = Jupiter-Lord
-pa

Garland-moon, changing beautiful moon, pleasant goddess
night-killer, the splendour (in) hard-headed constella-
tions, oh, performer of a feast, who (is) walking re-
garding Jupiter (= Indra)'s work, advancing by 10 horses,
quite tame ones; oh herald Mercury of mine, oh mother
of the host of enemies making a moon boat, a waning one,
and the sharp shine stopping, (then) riding on a bird
back to tribute making, attaining delight, ay, speaking
without sound. JUPITER throning, the holy Triad, and
the banners abounding in the after-walkers.

The work of the ploughing hero, ha, the slave of Jupiter and the man who being chief of potion of the hare-star (that is: the Soma beverage of the Moon) , 20 (days) barely, (for) attaining the 30 Gods, (is) the duty of mine.

Girlanden-Mond, phasenwechselnder schöner Mond, liebreizende Göttin, die Nacht tötend, so prachtvoll unter den dickschädeligen Konstellationen, oh, gestaltend ein Fest, einherziehend blickend auf Jupiters (= Indras) Werk, im Vorspann zehn Pferde, durchaus zahm. Oh mein Herold Merkur, oh Mutter der Armeen von Feinden, die aus dem Mondschiff ein schwindendes machen, und das helle Leuchten beenden. (Dann wieder wie) auf einem Vogel reitend, zurückkommend um Tribut zu zollen, erreichend Hochglanz, ja, sprechend lautlos : Jupiter, die heilige Dreifalt, und die Banner wogend in der Gefolgschaft : Das Werk des pflügenden Helden, die Diener Jupiters, der Mann - Chef des Tranks des Rasensterns (= des Soma-Getränks vom Mond) - 20 (Tage) kaum bis zur Ankunft bei den 30 Göttern, dem all bin ich verpflichtet.

4309 11011 Δ 2
 X0 JIV nK #217
 3 114 1 7 7 X 0 7
 2 X 1 7 Δ 2 4 3 4 4
 3 2 1 0 (7 1 7 7
 2 7 1 7 7 7 7 7 7
 1 1 7 4 4 5 2 1

$\wedge = \Lambda + V || \downarrow \Delta \Gamma X O Y J = P I$

(C) Beverlay H. Moseley
Midwestern Epigraphic Society

7) 4 3 Q V 1 n 1 Q 11 8 2
ma-la INDU, vi-su su-INDU ra-ma da-xiva
Garland-Moon, changing beautiful Moon, pleasant Goddess

2) ✕ ⊙ J I V 4 X # 2 1 □
 ta -i - ha sa -wi-asu-at dus-wala su-la
 night-killer, the splendorⁱⁿ hard-headed constellations

Oh performer of a feast who (is) walking regarding

400 kar-as kar-ya 10 ašu-as
Jupiter's works, advancing (by) ten horses




quite tame ones, oh herald Mercury of mine

quite tame ones, on Herald Mercury of mine

5) \bar{u} na-na ara-ara \uparrow kar-as \bigcirc nau




Wh mother of the host of enemies making a moon-shin

ch mother of the host of enemies making a moon-ship
 C ʌ ʌ ʌ^s Y
 mi at asu la^s nu
 a naming one and sharp shine stopping

6)  vi-va  punar  kari-kr

(then like) riding on a bird back to tribute making

$\leftarrow a \rightarrow$ $a_i \sqsubset \sqsupset \rho \searrow b \swarrow$
 na-aʃ ra-ma la-piⁿ vi-ʃa-da

na-as ra-ma 1 la-pi vi-sa -oa
attaining delight, ay, speaking without sound
7) JUPITER   * 4 4 5 a 
therefore at (pict.) pra pi-kar-a

8) $\Lambda = \Lambda +$ $\vee \parallel \perp \wedge \neg \times \square$
kar-na kar-siⁿ vi-na-ha ca-ita 400

kar-ra kar-siⁿ vi-ra-ha, ca-i-ta 400
The work of the ploughing hero, ha, slave of Jupiter,
4 >= P1 + E C U T
9) siⁿ siⁿ

at na-ra ku as 9) ši-ka i-ra ša-šiⁿ
and the who being chief of potion of the hare-star
(hnat is: the Sowa beverage of the Moon)

20-ca, na-si 30
20 (days) barely, (for) attaining the 30 Gods,

20 (days) barely, (for) attaining the 30 Gods,
 ^ x A
 kar-ta-ma line 10) :
 is the duty of mine

is the duty of mine o m
10) the sacred syllable om
e.g. at the beginning and end of Vedic recitation

(Macdonell 1893, p59/60). The only instance where the
o(u) so far has been met with is in the Cuenca/Peru
elephant/pyramid text, third line, with h-o-s-t-i

elephant/pyramid text, third line, with h-a-s-t-i rendering Sanskrit hasti, hastin- 'elephant'.

Notes: Line 2: Moon - night-killer, Sanskrit Dict. f. 'night': The scribe writes ta-mā (-ī being the fa

f. 'night'; The scribe writes ta^h-i (-i being the suffix) by using, strangely enough, the yonⁱ-vulva-pictogram, a device recurring, instead of writing 7 - i, the 7 was added improperly. Saakmit - ha - i = 'killing/kill

than added properly Sanskrit -ha, -I = 'killing'
- IE/Indo-European g^hh, Greek phon- IE g^hon-
Furthermore, same line, the Skt. fem. article sā re-
appears, known from Eurases. Rev. Text (2) line 1, writ

appears, known from Cuenca Peru, Text (2) line 1, with
 I, the Moon being addressed: \bar{a} $\bar{s}\bar{a}$ p-a-t-ni u-ca =
 'oh, the mistress, high, (of lotusess)' For ligatures see
 sign list p.215! Cuenca: \bar{a} $\bar{s}\bar{a}$ p-a-t-ni u-ca =

sign list p215. Cuenca. II I 7 1 X 5

Burrows Cave VII-18-A

*227.1-a

Frontside A

/2.11.1998

Jupiter and Saturn

Orbiting through strength, mighty,
broad shining Jupiter, and in field
also Saturn, also Jupiter, tribute
be brought to the rulers.

Kreisend durch Stärke, mächtig,
breit scheinend Jupiter, und in Feld
auch Saturn, auch Jupiter, Tribut
sei gezollt den Herrschern.

A novelty in this text is that
planet Saturn is mentioned being
indeed occasionally seen to be
the father of Jupiter. Saturn's

pictographic glyph shows the famous
rings that was probably by extraterres-
trians by a tablet revealed to earthlings.



Burrows Cave VII-18-A

*227.1-b

Frontside A

02.11.1998

Jupiter and Saturn

Note that
the pictographic Saturn

glyph reveals here the famous Saturn-rings

kāla vi pā-a-as ta-vi-ta-as ura la³ 400 āt
orbiting through strength, mighty, broad shining Jupiter &
kreisend durch Stärke, mächtig, breit scheinend, Jupiter

pā-ta oi šani pi 400 karī-

in the field also Saturn, also Jupiter, tribute to be
in Feld auch Saturn, auch Jupiter, Tribut sei

↑ si-tara
brought to the rulers
gezollt den Herrschern

A.A.Macdonell 1893 London:
p67-b: kāla 'turn, cycle,
period, 'orbit, year etc.'
p279-b: vi 'through'; p109-b:
pi/paya- 'swell, strength';

p108-a: tavas 'strong', IE tu-, tow-, cf. thousand,
thump, pp tu-tō-/tow-a-tō 'have become strong'; p53-a:
ura 'wide, broad'; p261-c: las- 'shine'; 400/399 = Jup.
p159-a: pāta 'section, 'field'; p47-c: ištir 'ruler'.

Burrows Cave VII-18-B

*227.1-c

Backside B

02.11.1998

Jupiter, Mercury, Moon, Snake

Dominant in this backside picture of
Text VII-18-A is again Jupiter with
his basic number 7 (7+49+243+399/400)

the addition of the 3 powers of 7,
being 399. Accordingly, assigned
to him is the Menora - the candle-
stick with 7 candlesticks, recurr-
ing, see e.g., Text VII-22 where the
planet Mercury does also appear in
same context. In the present

picture, Mercury is incorrectly de-
picted. His original 3 triangles (3
(later merged to form the David Star
(3)) are here depicted as ap-
proaching -> and then in part cov-
ered by a disk (3). Uppermost is the
auspicious crescent-sickle with pho-
netic value is 'strength'. The stick-
holding person is rather Jupiter, not a priest,
standing on the celestial wheel (3) plus
celestial snake symbolizing the col. ocean.



Burrows Cave VII-19-A *227.2-a

Frontside A

02.11.1998

Ship Indrapura All lines run from right to left
The prefixed sign E implies reduplication.

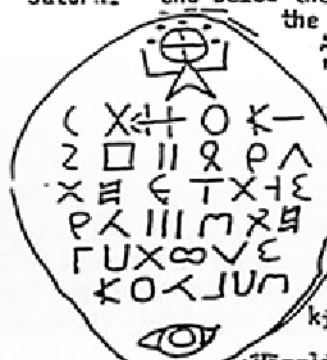
Emble on top is a sarger of celestial wheel, the
superfixed 5 dots are Mercury, Venus, Mars, Jupiter and
Saturn. and below the well-known glyph meaning

the tenth Avatara of Vishnu
At the bottom appears

'Big Brother's (= Indrapura's) Eye

Translation:

Celestial ship, swimming to
the Moon-sickle, built by
skipper, granted by Indra/
Jupiter, providing an abyss
of stone to evildoers, to
Pipru (a demon vanquished by
Indra/Jupiter), after the woes
of the dark times. Oh thirst-
killer, high-built ship of mine!



Himalisches Schiff, schwimmend zur
Mondsichel, gebaut vom skipper, gewährt

von Indra/Jupiter, bewirkend einen Abgrund aus Stein
für die Übeltäter, für Pipru (= ein von Indra/Jupiter
besiegter Dämon), nach den Schrecken finsterner Zeiten,
Oh Durstlöcher, mein hohes Schiff.

For other details see Text VII-17 and Comment below.

Burrows Cave VII-19-A

227.2-b

Frontside A

02.11.1998

Ship Indrapura line 1-3

as-aaⁿ nau si-si-na-ta INDU karah pi

Celestial ship, swimming to Moon-sickle, built by

nau-kar ra 400/399- -da ata- a - ta si-na
skipper, granted by Indra/Jupiter, giving abyss of stone

A.A.Macdonell 1893 London: p33-a: asna- 'heaven, rock'
p148-c: nau f. 'ship'; p366-c: snā-, redupl. si-si-
'bathe, swim'; p45-c: indu 'Moon'; p66-c: kara 'sack'
p162-a: pi/api IE epi/opi 'after etc.'; Aryan naukar
'skipper, captain'; p252-b: rā- 'grant'; p115-a: -da
'giving'; p7-c: atata n. 'abyss'; p33: asna 'stone'.

Burrows Cave VII-19-A

*227.2-c

Frontside A

02.11.1998

Ship Indrapura line 4-6

dus-ta pi-ipi-ru - ca
to evildoers, to Pipru (a demon)-and, after woes

tesao ta -sa y pi-ipa-sa - ha cca nau - sa

of dark times. Oh thirst-killer, high-built ship since

A.A.Macdonell 1893 London: p128-a: dusta 'transgres-
sor, evildoer'; p163-a: pipru 'a demon vanquished by
Indra/Jupiter' - pi-pru - (globe is) near full, non pl.

exploding population: p90-a: -ca (enclitic) 'and'
IE/Aryan vai 'voe', Lat. vae; with redupl. -sign

tesam 'of the' gen.pl.; p107-b: tavas 'darkness';
p59-a: ai 'oh'; p162-c: pipāsā-ha 'thirst-killer';
p48-a: ucca 'high, lofty'; p218-c: -sa, -ae 'my, mine'

Comment: The Government of the Indus Empire withheld
top secret tablets received by Rama, then Arjuna, from
father Indra/Jupiter, with information about his ab-
scond global cataclysm every time population has ex-
ceeded (- pi-oru, see above); in new craters/abysses (line 3)
the transgressors anguished. Facing after millennium
a new global crisis, archives being spotted, you see, the
survivors deposited copies in Burrows Cave.

Burrows Cave VII-19-B

*228.1-a

Backside B

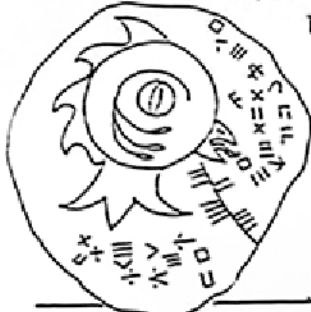
03.11.1998

Intelligence Test

Out of somewhat dispersed signs
- around a monster bird - a clear statement should be found

Right upper side: Jupiter, my inflictor of punishment,
father of the broad field, oh broad Jupiter, punisher-

Left lower side: Hundred musicians (sing it): famous one of
mine, Chief Jupiter, punishing.



The monster bird may be a merger of
a crested dragon, bird and fish,
referring to Indrapura - the giant
ship, ruling the 3 realms, air,
land, water. Big Brother's Eye is
in the center. The '0gaa'-script
denotes rather the melody adhered
to by the hundred musicians.

Burrows Cave VII-19-B

*228.1-b

Backside B

03.11.1998

Intelligence Test

400 nāi-tri-mā pi-ta u-ra pa-ta u ura 400 śa-as-
Jupiter my inflictor father broad field, oh broad Jup.
of punishment punisher

UX X ≡ V+ ≡ K > ↑ □ U
śa-ta ta-lāṇḍ, vi-śi-rāṇḍ-aa, nā-kar-as 400 śaś
100 musicians: the famous mine, men-creator Jupiter-pun-
A.A.Macdonnell 1893 London: p45-c: Indra, Vedic: Chief of
the gods (his planet is Jupiter); p147-b: naitri 'leader',
hero, guide, punisher'; p162-b: pitr/pitri/pitā 'father';
p159-a: pata 'section, *field'; p47-a: u 'on'; p53-a:
ura 'broad'; p312-c: śa- 'punish'; p306-c: śata '100';
p108-a: talava 'musician'; p290-c: vi-śrava 'famous';
p218-c: -aa, -me 'ay, mine'; p138-b: nā. oblique-mar-, nara
'man/men'; p66: kara-creator', in ligature kar-glus -śś;
400/399 recurs a hundred time in Indus and Burrows Cave
as glyph meaning (planet) Jupiter, arithmetic wonder:
basic number 7. (3 powers: $7 \cdot 49 \cdot 243 \cdot 399 / 20 \times 20 = 400$,
'circulating' the 12 zodiac signs in 12 years.

Burrows Cave VII-20

*228.2-a

Rāma and Sītā (his wife) 03.11.1998

All lines run from right to left, here normalized:

Archer (= Rāma), revenger's (Indra's)
son, being untimely in a life of
darkness, famous is the life of the
elephant of mine, a fate of woe
in darkness, sharply twinkling (is)
Sītā's varath. p331-a: Rāma's wife
p107-a: tapas 'varath'
ca-viⁿ ya-tri su-ta 'as a-kala
Archer, revenger's son, being untimely

N X 4 I ≡ X / H ^ X 4
asu ta - ma su-ru-ta as asu kara-ta-aa
in life of darkness, famous life of elephant-wine,
kar-aa va^s-ya ta-aa āsu lāṇḍ ... si-ta-as ta-pa
fate of woe in darkness, sharp twinkling Sītā's varath

A.A.Macdonnell 1893 London: p93-c: cāpin/cāvin 'araed
with a bow'; p244-a: yātri 'avenger, punisher'; cf.
'181.12, *171.8; p352-b: suta 'son'; p33-c: as 'to be';
p1-b: a-kālā 'untimely'; p33-a: asu 'life'; p107-b:
taas 'darkness'; p321-c: śruta 'famous' cf. '123.1';
p53-a: karaṭa/in 'elephant'; p64-a: karman- 'fate';/sharp
Aryan vi 'woe'; p261-c: lava 'twinkling'; p43-b: āsu

Burrows Cave VII-21

*228.3-a

Boar = Expanse-Killer 03.11.1998

Sanskrit (Macd.p270-b) vara-ha 'boar', - vara- 'expanse'
and -ha 'killer'; The picture
is a pictorial bilingual.
John Govson, 1990, p34: Praja-
pati 'the creator', later
Brahma, took the form of a
boar, so did also Vishnu.



The person in the picture
whose leg has been cut off
represents exuberant humanity,
doomed to perish, but the stem
(= tree grasped by the person) will
survive. Indra/Jupiter, 7-rayed (beard), basic number
is 7 (3 powers: $7 \cdot 49 \cdot 243 \cdot 399 / 400 = 20 \times 20$) looks at the
scene. 2-line-legend runs from left to right:

Text: Indra/Jupiter-destroyer, wise and (globe-)bathing,
stopping the swell of exuberance, (this) Jupiter, you are
Indra/Jupiter-Zerstörer, weise und (den Globus) Badender,
Seender der schwellenden Fruchtbarkeit (dies) Jupiter, du
bist.

Burrows Cave VII-21

*228.3-b

Boar = Expanse-Killer 03.11.1998

The legend of the boar-scene VII-21:

400/399 k^{si} ... vi-da si-na-ca

Indra/Jupiter destroyer, wise and (globe-)bathing

Y I P a P O □ 1 +
mu as-ph^aya pi-nau 400/399 as-si

stopping the swell of exuberance, Jupiter, you are (doing)
A.A.Macdonnell 1893 London: p45-c: Indra, Chief of the gods
(Vedic) and - planet Jupiter; p78-a: ksi- 'destroy';
p282-c: vida 'knowing, wise'; p366-c: snā- 'bathe, *swim';
p90-a: -ca (enclitic) and, cf. IE -k^{we}, Latin -que;
p232: mū- 'close, bind, stop'; p368: sphaya- 'swelling'
p162: pinv-, pinav- 'cause to abound, overflow'; p53-c:
as- 'to be', asoi 'I am', asi 'thou art', asti 'he is'.

Burrows Cave VII-22

*228.4

Seven Candlesticks 03.11.1998

On this tablet we see, depicted and written, a standard
recapitulation of eminent deified planets. As recurring,
the menorah candelabrum with 7 candlesticks refers to

7-times holy Jupiter (addition of
3 powers of 7: $7 \cdot 49 \cdot 343 = 399$
= Jupiter's synodic year, in days
The 8-rayed star is planet
Venus, 8-times holy (addition
of 3 powers of 8: $8 \cdot 64 \cdot 512 =$
584, in days the synodic
Venus-year; finally the 2 tri-
anglas that later merged



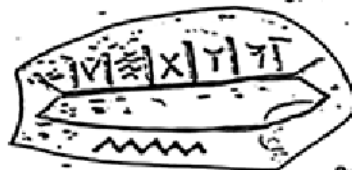
into the Solomon or David Star
as a glyph denoting Mercury, see Text VII-10. The ad-
dition of the 1st three powers of 4 and a half (4
fingers and thumb) results in the synodic year of Mer-
cury, symbolically expressed/depicted by 2 birch-
canine pregnancy periods within a planetary animal
pregnancy system. The legend: Col. A runs downwards,
Col. B runs upwards.

u 400/399 ta-ra 30 vi-śi-vā-yoni, i-sa - ma
Oh Jupiter, Stars, 30 Gods, Creator Universe, Lord-nine
A.A.Macdonnell 1893 London: p47-a: u 'on'; p107-b: tārā f.
'star'; p113-b: tridaśa '30, round number for 33 gods';
p291-a: viśva-yoni 'creator of the universe'; the yoni
vulva-glyph marks also fem.-s; p47-c: iśa 'lord'; p218-c:
-sa 'my, mine'.

Burrows Cave VII-23
Ship on Ocean

*229.1
04.11.1998

This time not a sailing ship, perhaps one rowed by six or 12 oarsmen. Anyhow, the motto was



vi 30 ta-ma-u-u
without 30 gods, darkness, oh

A.A. Macdonell 1893 London:
p279-b: vi 'without';

p113-b: tridaśa '30, round'

number for 33 gods in classical Sanskrit';

p107-b: tama(s) 'darkness'; p47-a: u (interj.) 'oh'.

Burrows Cave VII-24
Third Degree Admiral

*229.2
04.11.1998

The person on this tablet is, according to the legend, commander of mauh-nau YO 'warships'. Macdonell, p236-c, explains Sanskrit moh/mauh-



as meaning 'perplexing magic chara for bewildering an enemy', comprising 'magic arrows'. On top of the tablet is, meteor-shaped, a nine-rayed star. Bowson, p196, says that planet Mars is 9-rayed.

The pre-Trojan Mars, not yet injured by Athena, needed

819 days for his synodic year,

that is the first 3 powers of

9 added = 9.81+729 = 819 days.

(presently 780 days). Globally 9

being retained (Greece, Rome, Maya).

The 10 strokes on the headwear's feather may mean: commander of 10 war-ships. Ibidem, the inverted octagon may refer to planet Venus.

The necklace has the glyph which usually means 'sun/year of 4 seasons'. Then follows the legend:

^◇III YO N + S II
kār-yā frayas mauh-nau - āsu asi-dha-ra

duties 3rd class war-ship-rapid, sword-bearer

Pseudo-Ogam right side below: music notes when attacking. Macdonell 1893 London:

p67-a: karya 'duty'; p111: trayas 'three'; p236-c:

moh/mauh- 'magic warfare' see above; p148-c: mau

f. 'ship'; p43-b: āsu 'rapid'; p34-c: asi 'sword';

p130-a: dhara 'holder, bearer';

Burrows Cave VII-25
Ore Fleet

*229.3
04.11.1998

The person portrayed is richly decorated. Head, on top 10 balls, headwear 30 triangles (skull = sṣy)

referring to the 30 gods?

Ear-ring: the sun-year-

4-season-glyph; nose-ring:

an as-pi-ligature; cheek-

bone has a spiral etc. etc.

The upper text sounds:

A + O +
mahā mahā nau assi

great great ship is it

30 / 400 tau karāh

30 gods and Indra, the 2 creators

vertical row: O ∞ H O X

nau tesam ara nau-ta

ship of the ore (=metal) fleet

A.A. Macdonell 1893 London: p220-c: mahā 'great';

p148-c: nau 'ship'; p33-c: as- 'to be' -si -ti;

tau 'dual, nominative; tesam 'of the, pl.; p41-b:

ara 'ore, metal'.

Burrows Cave VII-26
Swift Messenger Boat

*229.4
04.11.1998

XX4 X7=X LH-477 X7477
He is called 'father-swift' - ta-ta aiva, and is the

commander of 'rapid vessels' - āsvas sthālas, used

for 'furthest removals' - āpāna

apaūna. His headwear is the rapid

bird falcon. On its vertical bands

appears five times the sign ya

= pañca ya '5 ya', properly pañca-ya

in rebus meaning 'extended trip'.

XX4 X7=X LH-477 X7477

ta-ta aiva a-su-as as.t.h.ala-as

Father-swift, rapid vessels (for)

477 X7477

aiva.a-pa-uh vi-tta.a-pa-uh

swift removal, famous furthest

A.A. Macdonell 1893 London: removal

p105-a: tata 'father'; p59-a: eva/aiva 'speedy, swift';

p43-b: āsu 'rapid, quick'; p316-a: sthāla nt. 'bowl, dis-

pot, caldron, 'vessel' hypercorrectly written -XLR-

as-ta-ha-ala/ara-as; p21-b: apaūna a. 'removal' Indo-

Europ./IE apo-uegn- 'off-way/ab-veg'; p252-b: vi-tta (via-

'known, famous'; p19-b: āpāna 'furthest'; p149-b: pañca

'5' and 'extended'; p26-a: aya a. 'going, course, good fr-

-tune'; illegible are the 2 signs near the nose.

Burrows Cave VII-27
Candelabrum

*229.5
04.11.1998



left right rather like graffiti.

The candelabrum is recurring,

the 7 candlesticks refer to Ju-

piter's basic number 7 (7.49.44.

= 399/400, his synodic year).

Da-u-da - Mercury is a Semitic

neologism, meaning 'da' and 'da'.

Arabic 'da-u-du, Hebrew Da-vi-da, Egypt. Tha-u-th/Thoth

= Hermes/Mercury, messenger and scribe of Jupiter and Gods

Seemingly: Ship (behind) Moon, Mercury mine; Elephant,

Elephant (= Rāma); Father of the Moon

O X S Y S + 477 + S J - P m is-x

nau is-pi da-u-da - ma, hast-i siⁿ-dhu-ra-ppi-tri

ship, crescent Da-u-da-mine, Elephant, Elephant, Father of

waning the crescent/waning

A.A. Macdonell 1893 London:

p148-c: nau f. 'ship'; Indus: is 'crescent'; si 'waning,'

Sanskrit diminishing; Da-u-da, see above = Mercury (Semitic

p218-c: -ma 'my, mine'; p376-c: hasta 'hand, eleph. trunk';

p376-c: hasti 'elephant', oldest eleph. term in Rig-Veda;

p350-c: sindhura 'elephant'; epithet for heroes and gods;

p162-c: pitri 'father' with -tri/three in rebus, = Indus.

Why the Burrows Cave Script is a
later Version of the Indus Script

*229.6
04.11.1998

	Burrows	Indus		Burrows	Indus
vi	✓	✓	is	✓	✓
30 gods	✗	✗	ai	✓	✓
ta	✗	✗	u	✓	✓
ma	✗	✗	da	✓	✓
nasta hand	✗	✗	as	✓	✓
ara/ala	✗	✗	ura/ula	✓	✓
ira/ila	✗	✗	nau shio	✓	✓

Burrows Cave VII-28
Outside the Cave

*230.1
05.11.1998



The rigorous divine government created in outer regions the 'hating ones' (endangering the obedient ones). The Text says: The hating-hating ones; oh my thirty Gods, listening to the thirty gods:

Destroying (is) Jupiter and the stars also the swelling (= exploding population)

XE II redupl. as-as, as-as ones
ta-i sigc (pl.) hating-hating
the

TA Δ # kar-na kara
ā ma 30/33, listening
oh my 30-gods,

30-# / 33 kṣi 400/399
to 30-gods destroy- ing is Jupiter

STAR/STAR/STAR-ca, at ap-ph'a
the stars-and, also swell (of

the stars-and, also swell (of

the stars-and, also swell (of

the stars-and, also swell (of

the stars-and, also swell (of

the stars-and, also swell (of

the stars-and, also swell (of

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the stars-and, also swell (of

the stars-and, also swell (of

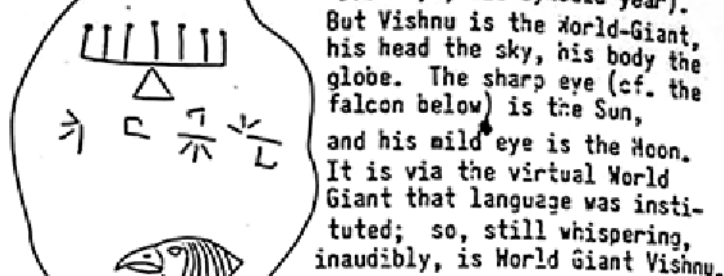
the stars-and, also swell (of

the stars-and, also swell (of

Burrows Cave VII-30
Whisper, inaudible

*230.4
05.11.1998

The recurring candelabrum with the 7 candlesticks is in honor of Jupiter's basic number 7 (7+49+343+399 days, his synodic year).



But Vishnu is the World-Giant, his head the sky, his body the globe. The sharp eye (cf. the falcon below) is the Sun, and his mild eye is the Moon. It is via the virtual World Giant that language was instituted; so, still whispering, inaudibly, is World Giant Vishnu.

U la-pa a.s-r'aua Vi-iṣ-nu
oh, whispering, inaudibly, (is) Vishnu

A.A.Macdonell 1893 London: p251-a: rap- 'whisper';
p47-a: u 'oh'; p252-a: lap- 'speak, murmur etc.';
p33-a: a.s'ra'va(na) nt. 'non-mention, inaudible';
p262-b: Viṣṇu 'second deity of the triad, has the bird
Garuda for his vehicle' (planets and stars being sus-
pended in his head-hair) See Indus-Texts for more.

Burrows Cave VII-31

*230.5

Once more ore/metal

05.11.1998

I saw this portrait with legend as Cover Picture of

volume 8, 1994, Mid-
western Epigraphic
Journal /MEJ.



My reading:

O F N X # A
a'ua u-p.a-tta 30 karāh
new received (for) 30 gods
The vertical line says:
the creator.
O ∞ H S
n'ua teṣam āra, iṣ-pa

The new one of ore, search-

A.A.Macdonell 1893: -satisfying

p137-b: nava 'new';

ūṣā-b: upaatta 'received'; 30 gods (re-
curring); p66-c: karāh 'maker, creator';

p105-a: ta- 'article' tasya 'of the' sg; Greek toio;
teṣam (*tasyam) 'of the' pl.; p41-b: āra m.pl. 'ore'

p46-b: iṣ 'search'; p171-b: -pra '-satisfying';

Burrows Cave VII-32
Mother of Souls

*230.6

05.11.1998

Properly: The Mother of the
Army of Souls, here interlinear:
horizontal: vertical:

U Δ X - ∞ || 2 < -
sā mā-tā as tasya.a-ra pra-na-as
the mother being of the army of
souls

A.A.Macdonell 1893 London:
p324-a: sā-, female article sā
p224-v: mātā/mātri 'mother';
p33-c: as- 'to be'; p105-a: tasya
'of the'; p41-b: āra nt. 'array';
p185-a: prāṇa m. 'soul'.



Burrows Cave VII-29
Moon id a Sapphire

*230.2
05.11.1998

This is a poetical hymn praising the Moon, of course
beginning with the 30 gods.

In line 4 the scribe committed a slight
error: he wrote Δ Φ L instead of X Φ L
Here the interlinear translation

30/33 30/33 ā asu-ra-as ma-sā-ara
30 gods, 30 gods, oh, deities: sapphire

X Φ L (- Moon) C H T
ta-i-ha la-as.u-t.tha

(is) the night-killer; splendour arising

A.A.Macdonell 1893 London: p113-b:
tridaśa '30, and round number for the

33 gods'; p36-a: ā 'oh'; p35-a: asura
'god, later: demon'; p220-b: masāra

'sapphire or emerald'; p107-b: tamī
f. 'night', classical: tamī-ha 'night-

killer' - Moon, recurring; p261-c:
las- 'shine, be brilliant'; p49-c: ut.tha

'arising'; note that the fem. -ī of tamī is rendered,
regularly, by means of the yonī/vulva glyph Φ

'arising'; note that the fem. -ī of tamī is rendered,
regularly, by means of the yonī/vulva glyph Φ

'arising'; note that the fem. -ī of tamī is rendered,
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'arising'; note that the fem. -ī of tamī is rendered,
regularly, by means of the yonī/vulva glyph Φ

Why the Burrows Cave Script is a
later version of the Indus Script

*230.3

05.11.1998

	Burrows	Indus		Burrows	Indus
ra	il	il	ru	m	iii
kar	Δ	Δ	400	Φ	Φ
asu	Δ, N	Δ, N	yonī	iii, Y	iii, Y
ya	Δ	Δ	tri		

94

Burrows Cave VII-37
Towards Father

*232.1

07.11.1998

cakra upama ya-tri, pra pi-tri
career (towards) highest revenger,
towards the father

Karriere (zum) höchsten Rächer,
zum Vater
Depicted is a hybrid deified being, with a young
female body and the head of a lioness. Head-wear
looks Egyptian. The right hand carries the Egyptian
ankh (= 'life') sign; the left hand holds a Z-
shaped staff. In Indus Script this sign has the

Courtesy of B.H. Moseley



value da being used as an
abbreviation for da(iva)
= 'god'. John Dowson, Hindu
Mythology, 1950 London, p87,
tells us that Devī/Mahādevī
is, i.e., victorious as
Sīāha-vāhinī 'riding on a
lion'. var. Sīāha-rathī :
Mild she is goddess Umā;
terrible she is goddess
Durgā. In Indus texts, Durgā
is an alter ego of Umā.



above, enlarged, on mouth
level, the inscription :
A.A. Macdonell 1893 London :
p20-a: cakra 'wheel, career';
Pyramid-shaped pictogram
meaning upama = highest, up-
permost (in Indus Δ).

p24-a: yatri 'revenger, aven-
ger' recurring as an eponym of
the chief of gods, also Indus.

p171-b: pra 'forward (to)';
p22-b: pitri/pitā 'father';
The nominal suffix -tri is ren-
dered in rebus by the number
-tri/three, in ya-tri/pi-tri.

Burrows Cave VII-38

*232.2

07.11.1998

Sita's Husband (Rāma)

Sitā-na-ra kal-i-ha, ai-pa
Sitā's man, blackness-killer, oh
Sitā's Mann, Schwärze-protector:
-Töter, oh Beschützer

An eponym of the famous hero Rāma calling his 'man' &
husband of his Venusian wife Sitā (from Annā-Asitā
= 'mother of S' = basic number of Venus (8+64+512=584)
(IE *annā oketo, Latin octo '8'). Rāma wears a crested
helmet, his thorax is protected by a cakra-sign (= 'wheel',
'career, era', he being the hero of the era),
in his right hand a huge club.

Courtesy
of Mr.
Beverley
Moseley

This club is
probably the
thunderbolt vajra
a weapon of var-
ious deities.

A.A. Macd. 1893:
p157-a: nara
'man'; p67-c:
kali-ha 'black-
ness-killer';
p5-a: ai 'oh';
p148-a: -pa 'pro-
tectant'

Burrows Cave VII-39
Scribe (= Mercury)

*232.3

07.11.1998

di-vi-ra, ya-ta, ya-ta, ya-ta
Scribe (Mercury), silent, silent, silent
Schreiber (M.), still, still, still

This is a picture of god Sudha/Mercury, the deified
most rapid planet most close to the Sun, thus suitable
to function as the scribe/messenger of the biggest planet
- chief of the 12, deified planets, Jupiter. The three
pens/feathers sticking to his ear(s) symbolize his scrip-
bal activity. His head-wear com-
prises a serpent being wound around
symbolizing his wandering around
the zodiac. As a head-wear, this
is in agreement with countless
head-bands, doing the same. Re-
member: Virtual World-Giant, his
body = the globe, his head = the
celestial vault. A.A. Macdonell:
p120-a: divira 'scribe';
p239-a: yatā 'silent, restrained'



Burrows Cave VII-40

*232.4

My Life tribute

mai asu kari-kr ya-tri, 400-pa
my life tribute (to) the revenger,
(to) Jupiter-protector
mein Leben als Tribut für den Rächer
(für) Jupiter-Beschützer

p24-a: ya-tri


The term ya-tri 'revenger' is here written sophisticatedly
by repeating 'three/tri' times ya- = $\diamond \diamond \diamond$
just like in the Indus-Vishnu-text the term
kar-tri 'creator' by 'three/tri' times = $\wedge \wedge \wedge$
(thus written, this way on the thigh of the Vishnu picture)
The procedure is recurring. A.A. Macdonell 1893 London :
p218-c: me/'mai 'mine'; p35-a: asu 'life'; p63-b: kari.kr-
'bring as a tribute'; 400/399 = Jupiter; p148-a: -pa
'protector'.



picture of a dignitary
Courtesy of Mr. Beverley M. Moseley, MES President

Burrows Cave VII-45 *234.1-a
Immortal Son 09.11.1998

Top, 4 signs run from r. to l.,
here normalized to run from l. to r.



 su - ta.a - ma - ara

Sandhi/merging.
sutāma -
suta.amara


Son immortal / Unsterlicher Sohn
A.A.Macdonell 1893 p253-b: sutā 'son'; p25-a: amara
'immortal'; maybe captain of the space-ship.

Burrows Cave VII-45 *234.1-b
Immortal Son 09.11.1998

Right side vertical column, 9 signs

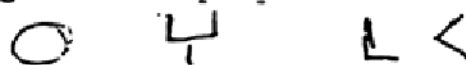
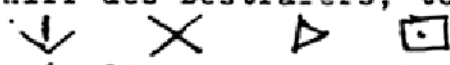

 as 400-pa u upama.e- -śi - ta

Oh Jupiter-protector, oh sublime Venus
Oh Jupiter Beschützer, oh hohe Venus

 (= Sita, ...)
 yoni- female) 19, 30 (tridaśadevāh)
 (Rama's wife), crescent, thirty gods
 (Ramas Frau), zunehm.Mond, 30 Götter
 Rāma (= Vishnu), his wife Sita (= Venus), from *āsita
 A.A.Macdonell 1893 (London): IE okato, Lat. octo '8'.
 343-: as (interjection) 'good heavens, oh (joy);
 400-: round for 399 days of Jupiter's synodic year;
 p248-c: -aa 'protector'; p47-a: u 'oh'; p23-b: upama
 'uppermost'; p46-c: is- 'crescent/recreate'

Burrows Cave VII-45 *234.1-c
Immortal Son 09.11.1998

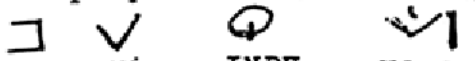
Right side proper first column


 nau śa-as ha - na
 ship of the punisher, killing ...
 Schiff des Bestrafers, tötend

 a.ś-vai-ta ma - 400

un-white (= darkness), my Jupiter
das Un-weiße (= Finsternis), mein
A.A.Macdonell 1893 (London): Jupiter
p148-c: nau f. 'ship'; p312-c: śās- 'punish'; p374-c:
hana 'killing'; p323-c: śveta 'white, bright, a-śveta
'not white'; p218-c: -aa, -ae 'ay'; 400/399 synod.Ju

Burrows Cave VII-45 *234.1-d
Immortal Son 09.11.1998

Central proper vertical column


 ra - vi INDU va-as
 Sun (and) Moon's will

(der Sonn und des Mondes Wille)
the virtual World Giant's 2 eyes (Sun/Moon) watching.
A.A.Macdonell 1893 (London): p251-c: ravi 'Sun';
p-3-c: indu 'Moon', in Indus: 'lugging' (daily delay);
p273: vas- 'will';

Burrows Cave VII-45 234.1-e
Immortal Son 09.11.1998

Left side proper vertical column


 vi - ra YONI - da - as

hero, humanity's servant/demons
Held, der Menschheit Diener

A.A.Macdonell 1893 (London): p293-c: vira 'hero';
p248-b: yoni 'lap, vulva, womb, origin, source, race,
family, 'human race'; p119-a: dāsa 'servant, demon, foe'

Burrows Cave VII-45 *234.1-f
Immortal Son 09.11.1998

Bottom, 6 signs run from r. to l.
here normalized to run from l. to r.


 śa-ni vi - ala su- ma - diā

Saturn, treacherously well-gladdening
Saturn, verräterisch wohlerfreuend

A.A.Macdonell 1893: p307-b: śani 'planet Saturn';
p304-a: vyāla 'treacherously, wicked'; p351-b: su- 'well';
p225: madin 'gladdening'; Indus Script Signs in use here:
Courtesy of Beverly H. Neseley
400 □, u Y, upama △
is), 30 gods
vi V, ra R
da I,



Cuenca Peru Text 5 *235.1-a
Cuenca Puma Pyramid 24.01.1999
Luc Bürgin 1998 p184, Fig.35

long serpent The Sun long serpent
whirlpool puma PYRA- whirlpool
Four Ships MID Puma Five Ships

Fifteen Layers

The Bottom Inscription runs from r./l.

- (1) sa sū-kara (2) o ku-u nau i-ta
(3) hā ka i-ta (4) u ku nau i
(5) o ta-hā mā nau vai-vai kar-as
(6) u ku-hā ra-u sa-i

- (1) The boat (= expanse-killer/deluge)
(2) oh, where the (space)ships gone to?
(3) leaving what (is) past
(4) oh, where the (space)ships are going? Δ
(5) oh, the vanishing ships of woes are
operating (6) oh, where roaring thou art!

normalized

Der Eber (= Abschaffer der Bevöl-
kerungsexplosion zur Zeit der
Sintflut); oh, wohin sind die
Raumschiffe gegangen? Ver-
gessen, was vergangen. Oh, wohin
gehen die Raumschiffe? Oh,
die verschwindenden Schiffe der
Schmerzen operieren. Oh, wo
bist du brüllend?

U1A

E9YOTX

L9TX

9907

EXLQOY

X9L=7UF

Cuenca Peru Text 5 +235.1-b
Cuenca Puma Pyramid 24.01.1999
Bottom Inscription Segment 1-3

U1A E9YOTX L9TX

sa sū-kara, o ku-u nau i-ta, hā ka i-ta
The boat (= expanse-killer); oh, where the ships have gone
A.A.Macdonell 1893 London: leaving what (is) past?

p32-a: sa = male article, sg. 'the'; p330-c: sū-kara =
= kola/kaula = vara-hā = 'expanse-killer' = 'boat', supreme
Avatar; p376-c: hā 'bound away, oh'; p69-2: ku 'where';
p748-c: nau f. 'ship', 'spaceship'; p44-2: ita 'gone, past';
p376-c: hā 'leave'; p50-2: ka 'what'; Bürgin 1998 p16/35

The original Text runs from right to left (here normalized)
at the bottom of the Cuenca/Peru Puma-Pyramid-Tablet.

Cuenca Peru Text 5 *235.1-c
Cuenca Puma Pyramid 24.01.1999
Bottom Inscription Segment 4 - 6

9907 3XLQOY

u ku nau i-ta u ta-hā mā nau vai-vai
oh, where the spaceships are going? oh, the vanishing

kar-as u ku-hā ra-u sa-i ships of
operieren; Oh, where roaring thou art?

A.A.Macdonell 1893 London:
p47-2: u'on'; p69-2: ku 'where'; p748-c: nau f. 'ship';
p44-2: u, e, aya 'po'; p105-2: tan/tās 'female article,
nom. pl. 'the, these'; p229-2: mā 'diminish, written by
means of the waning moon glyph, = Indus mā, in phon. use.
here it means the vanishing ships, nau-as, f. causing woes.
p271-c: vāyate 'gets tired', stems from IE/Arayan vai/vai
a pictal vae-terā, Lat. vae, Persian vai 'woe', etc.;
p72-2: kar 'work, act'; p71-c: kupa/kudha 'where';
p259-c: -ava 'roaring'; p259-2: sa = 'sa' 'thou art';

Burrows Cave VII-46 235.2-a
Deified Crocodile 24.01.1999
A Pictorial Bilingual
Luc Bürgin 1998, p48, Fig. 10

The legend is written in perfect
Indus Script and, accordingly,
in Sanskrit. In Indus, the cro-
codile is named, i.a., kumbhi-ra,
written by kumbhi. 'pot' = \cup
adding -ra \parallel = $\cup\parallel$ or \cup , \cup
In Burrows Cave, , cryptographi-
cally, appears kumbhi-kumbhi,
implying 'two' = \parallel , thus ren-
kumbhi-ra $\cup\parallel$, \cup , \cup
along the line of kar-kar-kar
= kar-tri = 'creator/Vishnu'.
It follows $\Delta\parallel$ = kar-ra =
= 'acting as', ya-tā as $\diamond X$ -
= 'revenger he is', $\omega\Delta\parallel\diamond X$ -



Photo in
(inter a-
lia) Luc
Bürgin,
1998,
Geneva-
akte Ar-
chäologie,
Herzog/
Bettendorf
Munich,
p48, Abb.
/Fig.19

USA-researchers erroneously see a connection with Old Egypt. In the Indus culture almost all corpses had to be devoured by crocodiles on grounds of clean environs.

Burrows Cave VII-46 *235.2-b
Deified Crocodile 24.01.1999
A pictorial Bilingual $\diamond\parallel$, \diamond
Cf. sindhura elephant

A vertically written legend

$\cup\parallel\cup\parallel\Delta\parallel\diamond X$ - ti
kumbhi-ra kar-ra ya-tā as
crocodile acting, revenger he is



Crocodiles/elephants in Old
Indus Area were named sindhu-
ra and kumbhi-ra, written
by the sindhu (= river)-glyph
plus -ra or by the kumbhi (= pot
/vessel)-glyph plus -ra.
Macd. p70-b: kumbhira crocodile
= \cup , \cup or 2 x kumbhi \cup
as in the deification-photo.
p66-c: kara 'working, acting';
p71-c: yatri/yatā 'revenger';
= supreme god Jupiter
p33-c: as- 'to be, asti 'he is';

Burrows Cave VII-56 *238.1

Eternal Moon 27.01.1999

aiva-as INDU kara sū asu-as
Eternal one, Moon, make flourishing
lives / Ewiger Mond, mache die
Lebewesen blühend

This is seemingly an invocation addressed to the Moon
after a cataclysm praying for a new fertility in favour
of human beings. The aiva-sign 'irhas' as infixed.

A.A. Macdonell 1893: p41-b: ayu-, aiva 'long life';

p45-c: indū 'the
Moon'; p64: kara
'make'; p356-c:
su 'be fertile';
p35-a: asu 'life'.

Courtesy of Mr.
Beverley H. Moseley,
President KES, Columbus
Ohio



Burrows Cave VII-57 *238.2-a

A Zodiac ? 27.01.1999

A Tablet with on top a row of pic-
tures, mainly animals, Sun first.

All lines (and the row) run l. to r.

buffalo, antelope, roebuck, serpent
and camel. The initial Sun due to
follow this row ? A sort of Zodiac ?

kar-tri, kar-tri, kar-tri
creator, creator, creator / Schöpfer

asu-as 30 asu upama / highest,
lives of the 30 gods, life of the
Beim Leben der 30 Götter, beim Leben

A pious invocation addressed to
the 30 gods and their highest chief

A.A. Macdonell 1893
p63-c: kartri 'creator'; p35-a: asu
'life'; 30/33 gods; Pyramid-glyph = upama 'highest';

Burrows Cave VII-57 *238.2-b

A Zodiac ? 27.01.1999

u 30 sa ka-as

on 30 gods, this who ?

on 30 Götter, dies (ist) wer ?

asu-as 30 asu p35-a: asu 'life', with
-as infixed
lives of the 30 gods (may receive) life
das Leben der 30 Götter (empfangen) Leben
A.A. Macdonell 1893: p47-a: u 'oh'; p32-a: sa 'this';
p60-a: kas 'who' (a ligature of ka-4 and -as l.)

Burrows Cave VII-57 *238.2-c

A Zodiac ? 27.01.1999

upama, ma (*asu) pra upama
the Highest, my (life) for the Highest
der Höchste, mein (Leben) für den

A.A. Macdonell 1893: Pyramid-glyph = Höchsten
= upama 'highest'; p218-c: ma 'my, mine'; p171-c: pra 'for';

Burrows Cave VII-57 *238.2-d

A Zodiac ? 27.01.1999

oh pra nah kar-as kari.kr upama
for our (*evil) works tribute be
made to the Highest

für unsere (*bösen) Taten Tribut
sei gezollt dem Höchsten

u pra pra nau upama-nah
oh for : for the ship of our Highest

oh für : für das Schiff unseres
Höchsten

Macdonell 1893: p47-a: u 'oh'; Höchsten

p171-b: pra 'for'; p135: nah 'our'; p66-c: karah

'works, *sins'; p63-b: kari.kr 'bring as a tribute';

Pyramid-glyph = upama 'highest'; p148-c: nau 'space-
-ship'

Burrows Cave VII-57 *238.2-e

A Zodiac ? 27.01.1999

nah upama, nah asu upamam u pra

our Highest, our life to the

Highest, oh for (him)

unser Höchster, unser Leben für

den Höchsten, oh für (ihn)

upama traya ma^m upama u-asu ...

(to the) highest protector, my

highest good / (Dem) höchsten

Beschützer, mein höchstes Gut

A.A. Macdonell 1893: p135: nah 'our'; Pyramid-glyph =

upama 'highest'; p35-a: asu 'life'; p47-a: u 'oh';

p135-b: pra 'for'; p135-a: traya 'protecting';

p135-c: vasu 'wealth, good, riches';

Burrows Cave VII-57 *238.2-f

A Zodiac ? 27.01.1999

upama-na^m upama, u, aiva ka-as

of the Highests the Highest,

life of whomever for the Highest

Von den Höchsten der Höchste,

das Leben von wem-immer für

den Höchsten A.A. Macdonell 1893

Pyramid-glyph = highest; p53-b: upamānas upama

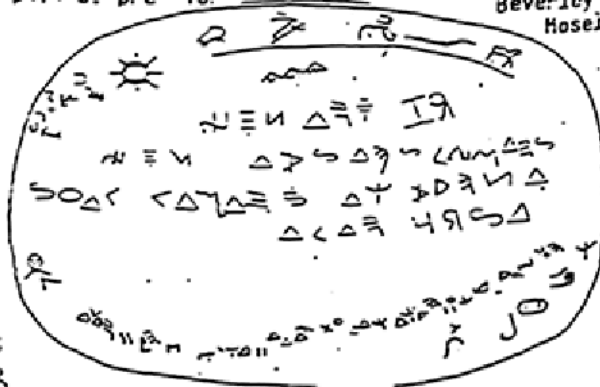
genitive plural: of the Highests (the Highest).

p47-a: u 'oh'; p47-a: ayu, aiva 'life'; p60-a:

ka 'what', kas 'who(ever)';

p171-b: pra 'for'

Courtesy of Mr.
Beverley H.
Moseley



02.03.1999

VII-58

The Earthly Moon with Bases of Aliens Der Erdenmond mit Basen der Aliens

Here a message about the imminent ²³⁹ end of humanity's growth: recommended: absolutely negligible in prevailing mentality.

Recap. : The Boar (= The Growth-Killer)
Rekap. : Der Eber (= Wachstumstöter)

= Brahma, or Indra, or Vishnu,
or Jupiter, or the Highest

Burrows Cave VII-21 *228.3-a
Boar = Expanse-Killer 03.11.1998

Sanskrit (Macd.p270-b) vara-ha 'boar', = vara- 'expanse' and -ha 'killer'. The picture is a pictorial bilingual. John Dowson, 1950, p34: Prajapati 'the creator', later = Brahma, took the form of a boar, so did also Vishnu.



The person in the picture whose leg has been cut off, represents exuberant humanity. doomed to perish, but the stem (tree grasped by the person) will survive. Indra/Jupiter, 7-rayed (beard), basic number is 7 (3 powers: 7+49+243=399/400 = 20 x 20) looks at the scene. 2-line-legend runs from left to right:

Text: Indra/Jupiter-destroyer, wise and (globe-)bathing, stopping the swell of exuberance, (this) Jupiter, you are Indra/Jupiter-zerstörer, wise und (den Lobus) Badender, Beender der schwellenden Fruchtbarkeit (die) Jupiter, du bist.

A new confirmation of the above,
eine neue Bestätigung des Obigen :

Burrows Cave, Illinois VII-58

Boar = Jupiter, 400 *239.1-a
Spaceship Bases on Moon 02.03.1999

Line 1 of 5 lines

cakra mahā 400 karah 30

Era of the Great Jupiter, creator of the 30 gods / Ära des Großen Jupiters, Schöpfers der 30 Götter

u nau-kara kari-ka śa-as ya-tri

on spaceship-skipper, tribute be made to the punisher, the revenger; on ihr Raumschiff-Skipper, Tribut sei gezollt dem Bestrafer, dem Rächer

A.A.Macdonell 1893, London: p90-a: cakra 'wheel, era'; p220-c: mahā 'great'; 400, round nr.fo399, synodic Jupiter year; p66-c: karah 'author, creator'; p113-b: tridasa '30, round number for 33 gods'; p7-a: u 'on'; p148-c: nau f. 'ship' + -kar 'maker'; p53-c: kari-ka 'bring as a tribute to'; p312-c: śas 'punisher'; p244-a: yatri 'avenger, revenger';

Out of the context it appears from various texts that ship means 'spaceship' and nau-kar means skipper or commander of a spaceship. Furthermore, spaceship and Moon often belong together (*niding behind the Moon), Identity Indus Burr. Identity Indus Burrows

Jupiter
30 gods
asu, asu
Mercury
cakra
u nau, nu
upaka

Burrows Cave VII-58 *239.1-b
Boar = Jupiter 02.03.1999
Spaceship Bases on Moon

Line Nr.2 of 5 lines

W + 4 B O ~ 0 A H

asu-u si-r,ava ka-ula 400 kara.vi 30 nau kar-rah
life's harassing down under the boar-Jupiter, done through the 38 gods, the spaceship skippers

A.A.Macdonell 1893: p35-a: asu 'life'; p313-c: sir: 'harassing'; p29-b: ava 'down under'; p75-b: kola 'boar'; 400 = Jupiter, 30/33 gods; kara-vi 'made through'; p148-c: nau f. ('space-)ship' + kar. cap 'makers'.

Burrows Cave VII-58 *239.1-c
Boar = Jupiter 02.03.1999

Spaceship Bases on Moon, Line Nr. 3 of 5 lines

at u tãh nau-ah nau-kar(ānam) sthā Indu. Upama tata

and, oh, the ships of the spaceship skippers stay on the Moon. Highest Father, shining ...

Macd. 1893: p38-a: at 'and'; p75: u 'oh'; tãh 'these'; p148-c: nau f. ('space-)ship'; nau-kar 'ship-maker'; p364-a: sthā- 'stay, endure'; p45-c: indu 'moon'; p53-b: upama 'uppermost, highest'; + 4 p 10,20,30; p261: las- st

Burrows Cave VII-58 *239.1-d
Boar = Jupiter 02.03.1999

Spaceship Bases on Moon, Line Nr.4 of 5 lines

si-nu ura-na, u asu-pa mahā 30 kar-as asi karaⁿ

providing milk of sheep, oh, life-preserving great 30 gods, working most effectively ...

Macd.1893: p367-a: snu- 'yield milk'; p35-a: urana 'she'; p75: u 'oh'; p35-a: asu 'life'; p148-a: -pa 'guarding'; p220-c: mahā 'great'; 30/33 gods (class.Skt.); p66-c: kar- 'making'; p6-a: ati, dial. asi 'over, very'; kar- 'make

Burrows Cave VII-58 *239.1-e
Boar = Jupiter 02.03.1999

Spaceship Bases on Moon, Line Nr.5 of 5 lines

māhē 400 Budhā kar-ān tās-5-u nauah-las māhē 30 upama
Great Jupiter's messenger (= Mercury), builders of beautiful spaceships, sninig great 30 gods, the highest
Macd.1893: p220-c: mahā 'great'; 400/399 Jupiter; p197-b: Budha 'messenger Mercury'; p66-c: kara 'building'; tās 'these'; p351-b: su- 'beautiful'; p148-c: nau f. ('space-)ship'; p261: las- 'shine'; 30/33 gods; p53-b: upama; 'highest' - Published by Luc Bürgin 1998.

Hand-drawn copy re-quired;bb.7



Burrows Cave VII-59
Father 'Swell-Killer'

*240.1-a
12.03.1999

All 8 line run from right to left

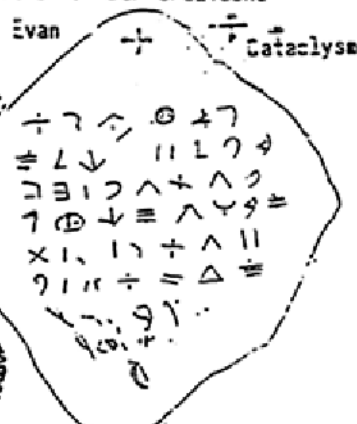
- 1) i-ma cakra kar-as pi-si
- 2) ma^{ha} pi-ha - las aś-viⁿ-ha^y 30
- 3) ra^s kar-si kar-ra aś-ru-as.s-ra
- 4) 30 ka śa-as kara 30 aś-viⁿ YONI-i
- 5) aś-as kar-si dhi-as as-thaⁿ
- 6) 30 upama ra-s^{aj} aś-as aś-ri
- 7) u ka-as i-ma
- 8) tri.y.-as pa.a-ma as-ti

- 1) This era's works of the father, of
- 2) the great swell-killer, the shining
Dioskouroi's mother (= the mare),
(of the) thirty gods,
- 3) moving hither thither the authors of
making tears flow
- 4) the 30 gods, whatever punishable work,
the 30 gods (and) the Dioskouroi's
mother (= the mare)
- 5) (are) cursing the authors of thoughts
out of place,
- 6) the 30 gods, the highest. pronounce
a curse of mishap:
- 7) Oh, who is he?
- 8) The threefold protector he is.

Ein Vergleich zwischen den Werken der Götter und den strafbaren Handlungen und Gedanken der Menschen:

Dies sind des Zeitalters Werke des Vaters, des großen Unpöigkeitstötens, und der Mutter (= der Stute) der leuchtenden Dioskuren, und der 30 Götter: Hin und her bewegen sich die Urheber des Tränenstromes; für was immer an strafbaren Taten die 30 Götter und die Mutter der Dioskuren, sie verfluchen die Urheber unstätter Gedanken; die 30 Götter, (und) der Höchste, artikulieren einen Fluch für Unglück. Oh, wer ist er? Der dreifache Beschützer ist er.

Courtesy of Mr. Evan Hansen, HC 76,
Box 25P, Beryl
UT 84714 -
9700



Remember the pregnancy table giving details of the duration of animal pregnancies and their assignment to the duration of appropriate planetary synodic years. 30 days (rodents) and the Moon, 360 days (mare) and the Sun. The Dioskouroi's mother is thus an alter ego of the Sun, her 2 sons are (= dawn) Sun's forerunners.

Burrows Cave VII-59
Father 'Swell-Killer'

*240.1-b
12.03.1999

Script runs from right to left, is here normalized

Line 1 and 2

Line 1 and 2: $\uparrow \downarrow \uparrow \downarrow \uparrow \downarrow \uparrow \downarrow$
i-ma cakra kar-as pi-si ma^{ha} pi-ha las aś-viⁿ-ha^y 30
This era's works, of the father, the great swell-killer, the shining Dioskouroi's mother. (= the mare = the Sun's animal), (and of the) 30 gods
A.A. Macdonell 1893:
p46-b: ima 'this'; p90-a: cakra 'wheel, era, career';
p63-a: karah 'work'; p162-c: pitri 'father' (-si = -tri);
p220-c: mahā 'great'; p109-b: pī 'abound, swell, exult';
p375-a: -ha 'killer'; p261-c: las- 'shine';
p33-b: aśvin '2 Dioskouroi, = horsemen, charioteers' the sons of the mare/steed, an alter ego of the Sun, announcing the dawn (deified day + night in Greece)
p375-c: hayi f. 'mare, = Aśvinī = mother of Aśnav.

Burrows Cave VII-59:

*240.1-c
12.03.1999

Father 'Swell-Killer'

Line 3 and 4, runs from r. to l., here normalized $\uparrow \downarrow \uparrow \downarrow \uparrow \downarrow \uparrow \downarrow$
ra kar-si kar-ra as-ru-as.s-ra 30 ka śa-as kara 30 aś-viⁿ
moving hither thither the authors of making tears flow
the 30 gods, whatever punishable work, the 30 gods
(and) the Dioskouroi's mother (= the mare, Sun's animal)
A.A. Macdonell 1893 London: p262-b: lās 'move hither thither'; p63-c: kar-tri 'creator' (-si from -tri); p64-b: karaⁿ 'making'; p58-c: aśru 'tear/trāne'; p340-b: sara 'flowing'; p113-b: tridaśa '30 gods (round nr. for 33)';
p60-a: ka 'what'; p312-c: śās- 'punish'; p33-b: aśvin = horsemen, Dioskouroi'; p248-b: yonī 'mother, vulva'.

Burrows Cave VII-59:

*240.1-d
12.03.1999

Father 'Swell-Killer'

Line 5 and 6, runs from r. to l., here normalized $\uparrow \downarrow \uparrow \downarrow \uparrow \downarrow \uparrow \downarrow$
ra kar-si dhi-as as-thaⁿ 30 upama ra-s^{aj} aś-as aś-ri
(are) cursing the author(s) of thoughts out of place, the 30 gods, the highest, pronounce a curse of mishap
A.A. Macdonell 1893: p32-c: aśas 'cursing'; p53-c: kar-tri 'creator' (-si = -tri); p134-c: dhyai- 'think';
p35-c: asthan 'out of place'; 30 (= 33) gods; p53-b: (pyramid-glyph) p53-b: upama; p254-c: ras- 'yell, cry';
p33-a: asri f. 'mishap'

Burrows Cave VII-59

*240.1-e
12.03.1999

Father 'Swell-Killer'

Line 7 and 8, runs from r. to l., here normalized $\uparrow \downarrow \uparrow \downarrow \uparrow \downarrow \uparrow \downarrow$

u ka-as i-ma tri.y.as pa.a-na as-ti
Oh, who is he? The threefold protector he is
A.A. Macdonell 1893 London: p47-a: u 'oh!'; p60-a: ka 'what'; kar 'who'; p46-b: ima 'this, he'; p113-c: tri- '3 times'; p148-a: -pa 'protecting'; p11-b: ana 'he'

Burrows Cave VII-59:

*240.1-f
12.03.1999

Father 'Swell-Killer'

Identities Indus	Burrows C.	Identities Indus	Burrows C.
ma	$\uparrow \downarrow$	cakra	$\uparrow \downarrow$
kar	$\uparrow \downarrow$	as	$\uparrow \downarrow$
ra/la	$\uparrow \downarrow$	30 gods	$\uparrow \downarrow$
ru	$\uparrow \downarrow$	vi	$\uparrow \downarrow$
YONI	$\uparrow \downarrow$	ta/tha	$\uparrow \downarrow$
upama	$\uparrow \downarrow$	ra/la	$\uparrow \downarrow$
a	$\uparrow \downarrow$	tri	$\uparrow \downarrow$

Burrows Cave VII-60
Boar Avatara su-kara

*241.1-a
13.03.1999

All 6 lines run from left to right
Three ambiguous signs on top

- 1) kar-ra su-ta su-kar-as mi ra
- 2) is-as kar-ra mu-ta rai mu -su-
- 3) -ra 30 kar.karas ta-su cakras sa-na-
- 4) la^s da(aiva) sa-as upama kara ra-sat
- 5) upama kara dha
- 6) ta-ta sa-as at rai upama kar-ra
- 7) as-su-as sa-ta pra-si URAMGA

- 1) The work of the son, as a boar,
- 2) decrease granting,
- 3) seed-making is stopped, wealth ending,
- 4) the gods, the 30, praising aras of old,
- 5) a shining god announces sublime work,
- 6) cries out sublime work done by the
- 7) father, the punisher, wealth top-maker
- 8) Lives a hundred in favor of

*THE COSMIC FLOWER

Das Werk des Sohnes (als Avatara), in
Gestalt eines Ebers, Minderung bring-
end, Fruchtbarkeit stoppend, üppig-
keit endend. Die Götter, die 30, prei-
sen alte Zeiten, ein strahlender
Gott verkündet das höchste Werk,
ruft laut aus das höchste Werk ge-
leistet von Vater, den Bestrafer,
Erbringer des höchsten Reichtums;
Hundert Leben zugunsten der

*KOSMISCHE BLUME

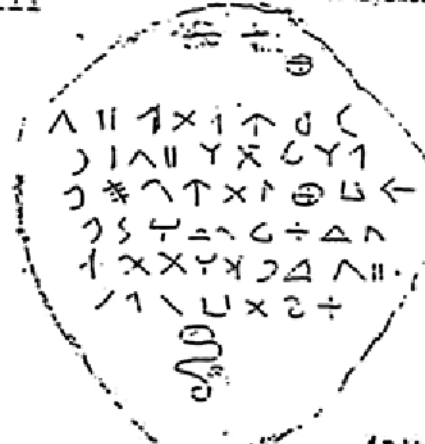
The 'ambiguous' signs on top of the tablet
can now be identified as meaning 'hold, stop, end'.

as supported by the decipherment of texts

Mr. Hansen has
sent me a readable
print of his photo
of the inscribed tab-
let. Unfortunately,
the photocopy of Han-
sen's print is resul-
ting illegible, per-
fectly black, so I will
await better copying
opportunities, mean-
time referring to my
hand-drawn copy here
submitted.

VII-64, VII-65, VII-66. The range
varies from 4-rayed, 6-rayed, and 8-
rayed 'stars', each ray seeming-
ly rendering the sign mu
meaning 'hold, stop, end'.

Die oben auf der Tafel er-
scheinenden 'zweideutigen'
Zeichen bedeuten 'Kataklysmus'.



Burrows Cave VII-60 -b *241.1-b
Boar Avatara su-kara 13.01.1999

Line 1 and 2 p255-a: rai 'wealth'
kar-ra su-ta su-kar-as mi ra
The work of the son (as Avatara), as a boar, decrease
is-as kar-ra mu-ta rai mu -su-
seed-creating is stopped, wealth ending,

This is the 3rd time that the Boar Avatara recurs.
At first the boar was called vara-ha 'expense' (in VII-21), then his name was ka-ula/kola (VII-53),
and here the boar's name is su-kara. Macdonell 1853:
p255-a: kara 'work'; p255-b: suta 'son'; p255-c:
su-kara 'boar'; p229-a: at 'decrease'; p252-b: rai
'grant'; p256-b: is 'strength'; p252: mu 'stop'.

Burrows Cave VII-60 -c *241.1-c
Boar Avatara su-kara 13.01.1999
Line 3 and 4 p255-a: rai 'wealth'

ra 30 kar.karas ta-su cakras sa-na-
the gods, the 30, praising aras of old

la^s da(aiva) sa-as upama kara ras-
a shining god announces sublime work, cries out sub-
line work done (by the)
Macdonell 1853:
p254-b: sura 'god'; p173-b: trisaśa '30 gods' (round a
number to 30); p253-b: karika 'render tribute, praise'
p105-a: ta-, tasu accusative plural, article;
p250-a: cakras 'wheel, era, career'; p252-c: sana- 'old'
p254-c: aiva 'god'; p255-a: sa-as- 'announces'.

Burrows Cave VII-60 -d *241.1-d
Boar Avatara su-kara 13.03.1999
Line 5 and 6

ta-ta sa-as at rai upama kar-ra
father, the punisher, wealth top-maker

as-su-as sa-ta pra-si URAMGA
Lives a hundred in favor of *THE COSMIC FLOWER
Macdonell 1853, London:
p105-a: tata 'father'; p312-c: śas- 'punishing';
p38-a: at 'and, also'; p255-a: rai 'wealth, property';
p53-b: Pyramid-glyph = upama 'uppermost, highest';
p66-c: kara 'maker'; p35-a: asu 'life'; p306-c: tata
'/satam '100'; p172-c: prati (dialect: prast) 'in favor'.
The symbol at the bottom may be a flower or a serpent
of eminent importance, its value amounting to
'a hundred lives'.

Identities	Indus	Burrows	Identities	Indus	Burrows
kar	^	^	ra	= =	
ta	X	X	as	1	1
ai	((is	2	2
30 gods	3	3	cakras	@	@
as	5	5	upama	Δ	Δ

Burrows Cave VII-61 *242.1-a
 Spaceships and Moon 14.03.1999
 The 6 lines run from l. to r.

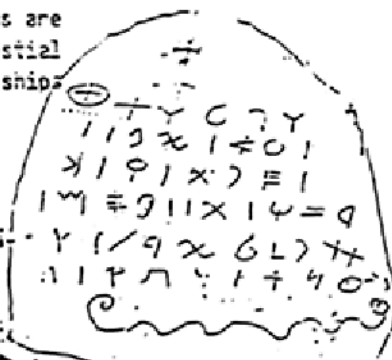
- 1) cakra śī mū raⁱ pī mū
 2) aś-as rā dai(vas) aś-man nau-as
 3) āt as INDU as-ta iś aś rava-as
 4) aś plava-as 30 rā ta-as 3 la-k^{sa}
 5) u-aś :ka tari-ha iś ta-ta
 6) aś-as a-pa^h u si-a.su nau-as na^h

on top a mū-cross : End-End-End-End
 at the bottom: a swallowing serpent

- 1) The era inclining, stopping wealth, swell ending;
- 2) a curse given by gods of space-ships
- 3) also being Moon (their) abode ; increasing sharp thundering ;
- 4) sharp floods ; 30 gods give to 300000
- 5) a statement: that ferry-killing (will) increase; the father
- 6) (is) cursing the waters; oh, may the beautiful spaceships be bound.

Die Ära neigt sich, zu Ende geht Reichtum, mit Üppigkeit ist's aus; Ein Fluch erteilt von Göttern der himmlischen Schiffe - auch auf dem Mond ihre Station - macht ansteigen scharfes Donnern, scharfe Pluten. Die 30 Götter geben den 300.000 eine Botschaft: daß das Vernichten der Fährschiffe gesteigert wird. Der Vater verflucht die Gewässer. Oh, mögen die schönen Raumschiffe gebunden werden.

In line 2 above, space-ships are called aśan-naus - 'celestial ships', and at line 6, the ships are called su-naus - 'beautiful ships'. Line 3 tells us that these ships are stationed on the Moon, in agreement with the findings of Mr. Steckling.



Courtesy of Mr.
 Evan Hansen, RC 76
 Box 258, Beryl,
 UT 84774-9700
 USA

In 1996, the German Kopp-Verlag published Frank Steckling's Book 'Extraterrestrial Bases on the Moon' (in translation), first published 1981 in the USA (with 120 NASA-Moon Photos).

Burrows Cave VII-61 -b *242.1-b
 Spaceships and Moon 14.03.1999
 Line 1 and 2 p109-b: pī, pāva 'swell, abound';
 cakra śī mū raⁱ pī mū

The era inclining, stopping wealth, swell ending,
 a curse given by gods of space-ships (- heavenly ship)
 A.A. Macdonell 1893, London: p50-a: cakra 'wheel, etc'; p315-a: śī 'recline, lie' or p315-a: śī 'perish'; p232: mū 'close, stop'; p258-a: rā 'wealth, property'; p32-c: aśas 'cursing'; p232-b: rā 'give'; p124-c: dāiva/deva 'god'; p33-a: aśman- 'stone, heaven'; p148-c: nau f. 'ship, spaceship';

Burrows Cave VII-61-c *242.1-c
 Spaceships and Moon 14.03.1999
 Line 3 and 4 p38-a: at 'and, also, then';

āt as INDU as-ta iś aś rava-as
 also being the Moon (their) abode; increasing sharp thundering
 aś plava-as 30 rā ta-as 3 la-k^{sa}
 sharp floods ; 30 gods give to 300,000 (lakṣa = 100,000)

A.A. Macdonell 1893, London: p43-c: as- 'to be, being'; p45-c: indu 'Moon'; abode, setting'; p46-c: iś- 'recreate, grow'; p32-b: aś- 'bite; sharp'; p255-c: fu-, rava- 'roar, thunder'; p189-b: plu- 'bathe, inundate; flood'; p113-b: tridaśa 30, and 'thirty gods, round number for 33'; p232-b: rā 'give'; p105-a: tās 'these'; p255-a: lakṣa '100,000';

Burrows Cave VII-61-d *242.1-d
 Spaceships and Moon 14.03.1999
 Line 5 and 6

u-aś :ka tari-ha iś ta-ta
 a statement: that ferry-killing (will) increase; the father
 aś-as a-pa^h u si-a.su nau-as na^h
 (is) cursing the waters; oh, may the beautiful spaceships be bound

A.A. Macdonell 1893, London: p272-b: vaś 'declaration, statement'; p60-a: ka 'what, which'; p107-c: tari 'boat, ferry'; p374: ha 'killing'; p46-c: iś 'grow'; p105-a: tata 'father'; p37-c: aśas 'cursing'; p19-a: ap, apah 'water'; p47-a: u 'oh'; p309-b: syāt 'be it, it may be'; p138-a: naḥ- bound

Burrows Cave VII-61-e *242.1-e
 Spaceships and Moon 14.03.1999
 Igns Identity Indus Burrows Identity Indus Burrows
 cakra ① ② nau ③ ④
 as/aś ⑤ ⑥ da ⑦ ⑧
 di/dai ⑨ ⑩ ma ⑪ ⑫
 INDU ⑬ ⑭ iś, is ⑮ ⑯
 30 gods ⑰ ⑱
 ru, rava ⑲ ⑳
 ra/la ㉑ ㉒

Burrows Cave VII-62 *243.1-a
Sun's equine spouse 15.03.1999
rodents pregnancy 30 days = Moon
equine pregnancy 360 days = Sun

The mare and the Sun: = parents
of the 2 Dioskouroi, day-announ-
cer, night announcer

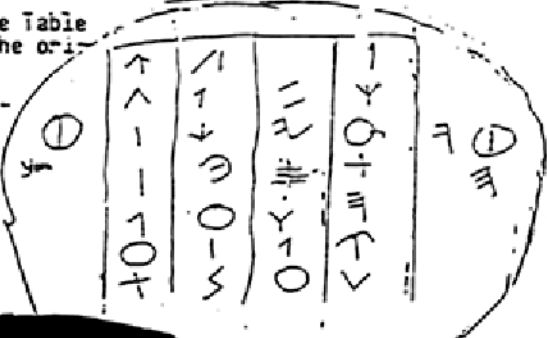
The Text consists of 6 vertical lines:-

- 1) YONĪ (= vulva, mother, spouse, mare)
- 2) kar-as-kar-as as su-nau-as
- 3) kar-as as-viⁿ YONĪ nau-as da(ivānam)
- 4) // dai(vah) 30 muⁿ su nau-(as)
- 5) as trāya nau-as śī, u pi-pi-ru vāi.
- 6) u YONĪ u.

- 2) Tributes be made to sharp beautiful
- 3) (space-)ships; tribute to the 2 Dios-
kouroi's mother (= the mare), to
the ships of the gods;
- 4) // The gods, the 30 ones, release
the beautiful ships
- 5) being protecting ships, in Station ;
Oh (demon) Pipru (= flood), woe !
- 6) Oh Mother (= Spouse of the Sun), oh !

Tribute seien gezollt den scharfen,
schönen Raumschiffen; Tribut der
Mutter der 2 Dioskouron (= der Stute),
den Schiffen der Götter; // Die 30
Götter entließen die schönen (Raum-)
Schiffe, diese beschützenden Schiffe,
hier stationiert; Oh (Dämon) Pipru,
(= Flut), wehe ! Oh Mutter (Gattin
der Sonne = die Stute), oh !

The copy of the Table
below is bad. The ori-
ginal photo is
readable. The ca-
tactylomatic
Text deserves
serious atten-
tion in the
series of new
Hansen photos.



Courtesy of Mr. Evan
Hansen, HC 76
Box 258, Beryl
Ut 84774-9700
USA

Mr. Hansen for-
warded 21 photos
to Dr. Horst
Friedrich,
B-82237 Würthsee
Germany, in Febr.
1999 for e-
valuation.
most co-opera-
tively 1 of these
21 photos, 12
are inscribed

Burrows Cave VII-62
Sun's equine spouse *243.1-b
Column 1 and 2 15.03.1999

YONĪ kar-as kar-as as su-nau-a
MOTHER tributes be made to sharp beautiful (space-
ships)

A.A.Macdonell 1893 London: p248-b: yonĪ
'lap, vulva, womb, lair, origin, source, receptacle,
seat-place, birth, stock, race, family, caste etc.'
Out of the context it appears that YONĪ means here
the mother of the 2 Dioskouroi, being a mare. But
the mare is the Sun's course counterpart, that
is 360 days length of pregnancy, it follows her
2 sons are, virtually, 'sons of the Sun', and their
mother being a supreme mother.

See the animal pregnancy table with length-of-synodic
planetary year interrelations. The Moon's rodent/
hare/rat 30 days pregnancy equation is global, even
in Mayaland. The Sun's mare (360 days pregnancy) is
logically the MOTHER of the Dioskourai-twins.
The Time-Table Animal/Synodic Years/Periods at the
bottom of most archaic global wisdom proves chrono-
logical stability of the solar system over millions
of years. p63-b: kari.kē- 'bring tribute to';
p32-b: as- 'bite, sharp'; p351-b: su- 'beautiful';
p148-c: nau f. 'ship' (here always 'space-ships')

Burrows Cave VII-62 *243.1-c
Sun's equine spouse 15.03.1999
Column 3 and 4

kar-as as-viⁿ YONĪ nau-as da(ivānam)

tribute to the 2 Dioskouroi's MOTHER, to the ships
of the gods

// dai(vah) 30 muⁿ su-nau(-as)

// the gods, the 30 ones, release the beautiful
ships

A.A.Macdonell 1893 London:
p124-c: 'daiva/deva 'god'; p63-b: kari.kē- 'bring
tribute to'; p33-b: asvin '2 Dioskouroi, - horsemen,
charioteers, sons of the mare, here called YONĪ - vul-
va, for more see VII-62-b. p148-c: nau f. 'ship';
p193-b: tridaśa '30, the 30 gods (round number for
33); also a classical Sanskrit formula.
p230-b: auc- 'release'; p351-b: su- 'beautiful'.

Burrows Cave VII-62 *243.1-d
Sun's equine spouse 15.03.1999
Column 5 and 6

as trāya nau-as śī, u pi-pi-ru vāi
being protecting ships, in station; oh, deluge, woe,

YONĪ A.A.Macdonell 1893 : p43-b: as-
'to be, being'; p113-a: trāya 'pro-
oh MOTHER oh 'resting'; p148-c: nau f. 'ship';
p315-a: śī 'to be placed, lie, rest'; cf. IE kei-
as in Greek keita. 'it is placed, lies, is situated'
p47-a: u 'oh'; p163-a: pipru 'a demon vanquished by
Indra' = 'piplu 'flood, IE plu-, pleu-, plou- 'flood';
p277-b: vay- becomes tired; 'vai = Iran. 'woe', global
p248-b: yonĪ 'vulva, etc. see VII-62-b, 'the mare'.

Burrows Cave VII-63 *244.1-a
The dangerous Moon

Of the 6-line text, the first
3 lines run from r. to l., but
their second 3 lines from l. to r.

- 1) INDU aś-viⁿ-as iṣ-^a rā^ua
- 2) i-ta nau-as karaⁿ
- 3) as-su-ha mi-as aś-as kar-as cakra
- 4) / asu as pañca-ta aś-ri
- 5) asu-ca mī ra-ya-as vai-as-va INDU
- 6) taⁿ kar-as-kara as-ta āt kar-ra

(1) Moon (and) Dioskouroi getting strong
(and) thundering; (2) departed the
ships operating; (3) as life-killers,
minimizing the works of the era.

(4) Lifelbeing 5-fold (in) mishap, (5)
and life going down; the ardours
all (from) the Moon; (6) The tri-
butes (are) abode and achievements.

(1) Mond und Dioskuren werden stark,
(und) donnern. Ausgelaufen (sind) die
Schiffe, operierend als Lebenstötter,
reduzierend die Werke der Ära.

(4) Das Leben (zeigt sich) 5-fach im Un-
glück, und das Leben sinkt ab; der
Eifer (geht aus) ganz vom Mond. Die
Tribute (sind) Wohnstätten und
Errungenschaften.

As in numerous other Burrows
Cave texts, the Moon is here
also referred to as harbouring
giant space-ships ready
to quit the moon and
to engage in life-
killing operations.

To a certain extent, in
order to keep swell down.



Mr. Hansen has
sent me a readable
print of his photo
of the inscribed tab-
let. Unfortunately,
the photocopy of Han-
sen's print is resul-
ting illegible, per-
fectly black, so I will
await better copying
opportunities, mean-
time referring to my
hand-drawn copy here
submitted.

Courtesy Mr. Evan Hansen,
HC 76, Box 258, Beryl,
UT 84714-9700, USA

Mr. Hansen forwarded
in Febr. 1999 about

21 photos of Burro-
ws Cave artifacts

to Dr. Horst Frie-
drich, D-82237

Wörthsee, for e-
valuation. Their

quality was 50 % good.

Reading of about 11 was
easy.

Burrows Cave VII-63-b *244.1-b
The dangerous Moon 16.03.1999
Line 1 and 2 (normalized)

INDU aś-viⁿ-as iṣ-as rā^ua
Moon (and) Dioskouroi getting strong (and) thundering
i-ta nau-as karaⁿ
departed (are) the ships, operating
A.A. Macdonell
1893, London:
p45-c: Indu 'Moon';

p33-b: aśvinas/aśvinau 'the 2 Dioskouroi - horsemen,
charioteers'; their mother is the mare (the animal-
of the Sun, virtually spouse of the Sun); announcer
of the day, the other is announcer of the night. Old
Indo-European. p46-c: iṣ (crescent-sign) 'recreate,
get strong'; p257-c: ru/rava 'roaring'; p44-a: ita-
'gone, departed'; p148-c: nau 'ship'; p66-c: kara 'making,
performing, operating'.

Burrows Cave VII-63-c *244.1-c
The dangerous Moon 16.03.1999
Line 3 and 4 (normalized)

as-su-ha mi-as aś-as kar-as cakra
(as) life-killers, minimizing the works of the era

/ asu as pañca-ta aś-ri
life being five-fold (in) mishap
A.A. Macdonell
1893 London:
p35-a: asu 'life'; p374-a: -ha 'killer', hata 'killed';
p229-a: mī (= the waning Moon sign) 'diminish, get less';
p32-c: aśas 'cursing'; p66-c: karaⁿ 'the work';
p90-a: cakra 'wheel, era, career'; p33-c: as- 'to be,
being'; p149-b: pañca '5' (sign: a flat hand),
pañata 'fivefold'; p33-a: aśrī f. 'mishap'.

Burrows Cave VII-63-d *244.1-d
The dangerous Moon 16.03.1999
Line 5 and 6 (normalized)

asu-as-ca
asu-ca mī ra-ya-as vai-aś-va INDU
and lives go down. The ardours all from the Moon
taⁿ kar-as-kara as-ta āt kar-ra

the tributes (are) abode and achievements
A.A. Macdonell 1893 London: p33-a: asu 'life';
p90-a: -ca 'and' (enclitic, IE -k^{ve}, Latin -que);
p229-a: mī 'diminish, go down' (= waning Moon sign);
p251-c: raya 'ardour, vehemence, rapidity, speed';
p298: vaiśava/viśva 'all, entirely'; p105-a: ta-
demonstrative and article, tas/tah 'the' pl. f.;
p63-b: karti.kt 'to bring a tribute to';
p35-b: asta 'house, abode'; p38-a: āt 'and, also';
p66-c: kara- 'work, performance, achievement';

Burrows Cave VII-64 *245.1-a
Boar and Makara-Monster 17.03.1999
All 8 lines running from i. to r.

- 1) 6-rayed star, mu mu mu mu mu mu *
- 2) 30 at cakra u sa-at
- 3) asu-u-na-ku dai(va)-na cakra u-
- 4) ka-ula u ma-kara aiva .
- 5) u-as 30 , mud-ha 30 , ka - ma
- 6) da-na nau dai-da kar ka-da ura u-
- 7) -na i-m^au u cakra nau-kara ku-da
- 8) as-viⁿ 4-RAYED pi-pi-ru 4-RAYED

- 1) 6-RAYED-End-End-End-End-End-End
- 2) The 30 gods and the Era, oh actual
- 3) life lagging badly; divine Era, oh
- 4) boar, oh Makara-monster, just
- 5) thundering 30 gods, joy-killing
- thirty gods, desiring
- 6) the gift of the ship: purge-giving
- work; whenever broad lagging;
- 7) These two, oh Era, skippers, whereto
- 8) the two Dioskouroi (are heading) ?
- 4-RAYED-mu. Demon Pipru (= Flood),
- 4-RAYED-mu

- 1) 6-strahlen-Stern, 6-mal Ende
- 2) Die 30 Götter und die Era. Oh, jetziges
- 3) Leben säumig sehr; Götter-Era, oh-
- 4) Eber, oh Makara-Monster, Die just
- 5) donnernden 30 Götter, Freude-töten-
- den 30 Götter, sich wünschend
- 6) die Gabe des (Raum)schiffs: ein Sä-
- berungswerk; wann jeweils Säumen;
- 7) Diese zwei, oh Era, Schiffer, wohin
- 8) die zwei Dioskuren (gehen sie)?
- 4-Strahlen-Ende, Dämon Pipru
- (= Flut), 4-Strahlen-Ende

*CATACLYSM



Courtesy of Mr. Evan Hansen,
Box 258, Beryl,
UT 84714-9788, USA

The original photo is much bet-

A.A. Macdonell 1893,:

p55-c: ūna 'lacking, *lagging, incomplete, too little,
not quite, less than; IE un-/ven-/von-, to wane, wenig
vinzig; Maya u 'waning Moon'; cf. is/yas- 'sieden';
p46-b: imau 'these 2 (males)'; p47-a: u 'oh'; p90-a: cakra
'wheel, era, career'; p148-c: nau 'ship'; p17-c: kuha -
IE kudhe 'where'; p33-b: asvin '2 Dioskouroi'; p163-a:
Pipru 'a demon vanquished by Indra'; - 'flood'.

Burrows Cave VII-64 *245.1-b
Boar and Makara-Monster 17.03.1999
Line 1 and 2

* = Y Y Y Y Y Y
6-RAYED-STAR, 6-mu-endings : (End)
≡ > ⊗ 7 U X
30 at cakra u sa-at
The 30 gods and the Era: actual
p232: mu- 'bind, fasten, close, *end, *stop';
p90-a: cakra 'wheel, era, career'; p330: sat 'being, actual'

Burrows Cave VII-64 *245.1-c
Boar and Makara-Monster 17.03.1999
Line 3 and 4

N < Q S < ⊗ E
asu-u-na-ku dai(va)-na cakra u
life lagging badly; the divine Era, oh
ka-ula, u ma-kara aiva
boar, oh (see-) monster Makara; just
p35-a: asu 'life, breath, vitality' (āsu 'rapid' same
glyph); p55-c: ūna 'lagging, lacking, too little, not
quite, less than' cf. IE un-/ven-/von- as in 'wane/venig';
p69-a: ku 'pejorative, badly' norm. prefix.; p64-c: dai-
vana 'divine'; p30-a: cakra 'wheel, era, career';

p75-b: kola (- kaula) 'boar' (appearing here for the 4th
time), cf. VII58 - vara-ha 'expanse-killer - boar',
and su-kara 'boar'; p12-a: makara 'a fabulous sea-monster'
allegedly being the vehicle of god Varuna, but obvious-
ly the mark of the deluge, see Pipru (= flood) below.

Burrows Cave VII-64 *245.1-d
Boar and Makara-Monster 17.03.1999
Line 5 and 6

Y I ≡ Y L ≡ A A
u-as 30 mud-ha 30 ka-ma
thundering 30 gods, joy-killing 39 gods, desiring
da-na nau dai-da kara ka-da ura u-
the gift of the (space-)ship: purge giving work, when-
A.A. Macdonell 1893, London: ever broad lagging
p278-b: vaś 'roaring, thundering'; p113-b: tridāsa '30,
the 30 gods' (round number for 33); p231-a: mud- be merry'
p374-a: -ha 'killer, killing' hata- 'killed'; 'gift, giv-
ing, distribution'; p148-c: nau f. 'space-ship, ship';
p125-c: dai 'purify, purge' var. dā; p115-a: -da 'giv-
ing'; p66-c: karah 'work'; p64-a: kada 'when';
p33-c: ura 'broad, wide', the graph belongs to the Indus
series ara H, u ura B, ura B, ura B, ura B, ura B
all recurring in Burrows Cave

Burrows Cave VII-64 245.1-e
Boar and Makara-Monster 17.03.1999
Line 7 and 8

E < 7 Y E ⊗ O A 9 Z
u -na i-mau, u cakra, nau-kara, ku-da
lagging. These 2, oh Era, (space-)skippers, whereto
as-viⁿ 4-RAYED-mu pi-pi-ru 4-RAYED-mu
the 2 Dioskouroi (are heading) ? 4-RAYED, Demon Pipru
pi-pi-ru (= Flood), 4-rayed, mu-mu-
-mu-mu

Burrows Cave VII-65-a *246.1-a
Cataclysm to-morrow 18.03.1999
6 Columns

- 1) (ra-u-kar-ra-CATACLYSM)
- 2) ra-u-kara CATACLYSM, dai u punar da
- 3) asu-ara maha 30 as-viⁿ pi-ra-d^{as}
- 4) 30-vi-ra u-as asu CATACLYSM-tak
- 5) su-as CATACLYSM dus-maⁿ ku as-ta-ma
- 6) (CATACLYSM CATACLYSM CATACLYSM)

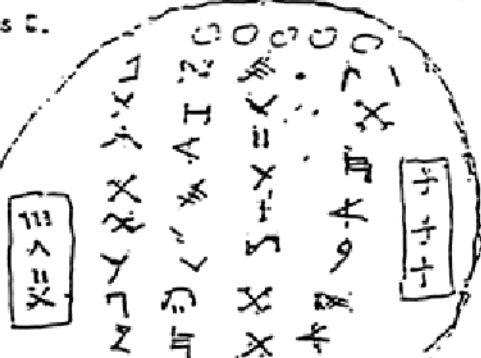
- 1) (Thundering works, CATACLYSM) III ^ II
- 2) Thunderwork CATACLYSM, purge, oh, again given; 3) The Sun, the great 30 gods, the 2 Dioskouroi (in) tumult! 4) The 30 gods, the heroes scream at life: CATACLYSM-rushing!
- 5) to-morrow CATACLYSM, enemy where? in the house of mine!
- 6) (CATACLYSM CATACLYSM CATACLYSM)

- 1) (Donnerwerke, KATAKLYSMUS)
- 2) Donnerwerk KATAKLYSMUS, Läuterung, oh, wiederum gegeben! 3) Sonne, die großen 30 Götter, die 2 Dioskuren (in) Tumult! 4) Die 30 Götter, die Helden, anschreien das Leben: KATAKLYSMUS rast herbei!
- 5) Morgen ist KATAKLYSMUS, Feind wo? in meinem Haus!
- 6) (KATAKLYSMUS KATAKLYSMUS KATAKLYSMUS)

Identities Indus Burrows C.

u
kar, kara
dai
punar
da
asu, asu
ara
as
30 gods
vi

The original
photo is
much
better



Courtesy

of Mr. Evan
Hansen
HC 76,
Box 258
Beryl,
UT
84714
-9700
USA

Burrows Cave VII-65-b *246.1-b
Cataclysm to-morrow 18.03.1999

Line 1 and 2

- III ^ II X p47-a: u 'oh';
p115-a: -da 'giving';
(ra-u-kar-ra CATACLYSM) The punar-sign
(Thundering works, Cataclysm) is an Indus-sign
ra-u-kara CATACLYSM dai u punar da
Thunderwork, Cataclysm, purge, oh, again given

A.A.Macdonell 1892: p255-c: ru/rava 'roaring, thunder';
p66-c: k'arah 'work'; A special sign denoting CATACLYSM
is the form of a 4-rayed star, the rays being mu-signs
Y. This mu-sign in its meaning mu denotes 'bind,
hold, stop, end' of recurrent use. In the Text VII-
64, the 4-rayed, also 6-rayed mu-star is seen for
the first time, likewise referring to 'cataclysm'.
p125-c: dai 'purge' cf. VII-64-c; p164-b: punar 'again'

Burrows Cave VII-65-c *246.1-c
Cataclysm to-morrow 18.03.1999

Line 3 and 4 p253-c: vira 'hero';

- N H X X IV p278-c: vas- 'scream at';
p35-a: asu 'life, breath';
asu-ara maha 30 as-viⁿ pi-ra-d^{as}
The Sun, the great 30 gods, the 2 Dioskouroi (in)
tumult

30 vi-ra u-as asu CATACLYSM-tak
The 30 gods, the heroes, scream at life: cataclysm
A.A.Macdonell 1893 London: p371-b: svar
'Sun', and sūrya 'Sun' in Sanskrit, but in some
archaic Burrows Cave-Sanskrit Texts does recur asvara

quite often meaning Sun. In Indo-European this
sounds a-svelo-s and a-svel-yos, cf. Old Latin Aurelios
from *auselios/a-svelios 'sun-like', while common Lat.
sol 'Sun' from *svel is the preform of Skt. svar,
zero-grade sur-, -Iran. hur-, hvar-, Sumer. *hwar/bar
as in Babbar/Barbar 'the Sun-god, white'.
p220-c: mahā 'great'; p113-b: tridaśa '30, the 30 gods';
p33-b: asvin 'the Dioskouroi'; p178-c: pradoṣa 'tumult'

Burrows Cave VII-65-d *246.1-d
Cataclysm to-morrow 18.03.1999

Line 5 and 6

- VI X H + 9 IX X
su-as CATACLYSM dus-maⁿ ku as-ta-ma
To-morrow: Cataclysm, Enemy, where? In the house of
mine.

(Cataclysm Cataclysm Cataclysm)

(cataclyse, cataclyse, cataclyse)

A.A.Macdonell 1893 London: p323-b: svas 'to-morrow';
CATACLYSM, see VII-65-b above: p123' dus/dur-san- evi-
'minded, enemy' - Iran. Sumer. suaur - dzu?-mupa-;
p73-c: ku 'where', variant kuha, from *kudna, whence
- retaining the archaic form - Burrows C. ku-da
p35-b: asta 'house, abode' (cf. VII-64-c);
p218-c: -as 'my, mine' Skt. mama, -as; Sum. -sa;
For the 4-rayed CATACLYSM-sign see 65-b above.

Identities Indus Burrows C. Identities Indus Burrows C.

ra II = II = ru/rava lil = lil =
dus = as, as =
ta, tha X X X 20 = =

Burrows Cave VII-66-a *247.1-a
Cattle Devouring 19.03.1999
On top an 8-rayed CATACLYSM-star
4 Vertical Columns

- 1) śi-r³u² vi-ās
- 2) nau kar-ra-kar-as kara śi-śu-su
- 3) pa-aś-śu a-tri sa^h kar-ra nau
- 4) ra-sa iś-as ra-as ra-as vī 400 punar
rā pa kara

- 1) Famous separation : 2) To the (space-)ship-skipper tributes be made in children, 3) cattle devouring the maker of the (space-)ship ;
- 4) feeling strengths, feeling approaching Jupiter again giving protection, make it !

- 1) Berühmte Trennung ; 2) Dem (Raum-)schiff-Skipper (sei) Tribut gezollt in Kindern ; 3) Vieh-verschlingend der Macher des (Raum-)schiffs ;
- 4) Fühlend Stärke, fühlend den nahenden Jupiter wieder gewährend Schutz, mache es !



Courtesy of
Mr. Evan Hansen,
HC 76, Box 259, Bery,
UT 84774-9700 USA

Identities Indus Burrows
ru, rava ||| = ||| =
vi, vāi U V
as, aś I I
nau O O

The above Text is a document of resignation. The space-ships require the tribute. The ALIENS make the choice and they implement it by force (cf. abductions). It is nonsense to assume that the community celebrates voluntarily rituals of sacrifice. This is a practice later introduced by so-called priests who misused cruel antecedents for their personal subsistence and enrichment, allegedly acting by divine orders.

Identities Indus Burrows Identities Indus Burrows
ra || = || = kar, kara ^ ^
iś, iśa > > 400/Jupiter □ □

Burrows Cave VII-66-b *247.1-b
Cattle Devouring 19.03.1999
Line 1 and 2 CATACKYSM-star

+ ||l V -
śi-r³u² vi-ās

Famous Separation

⊙ ^ || · ^ ^ + ↑↑
nau-kar-ra-kar-as kara śiśu-su
To the (space-)ship-skipper tributes
be made in children

Remember the modern abductions
by UFOs especially in the USA
=====

A.A.Macdonell 1893 London: p320-b: śrava- 'famous';
p303-a: vyās- 'separate, divide'; p148-c: nau 'ship';
(often = spaceship); nau-kar 'skipper'; ⊙ ^
p63-b: kari-kr- 'bring tribute to'; p314-b: śiśu
'child, infant' with -su = locative plural.

Burrows Cave VII-66-c *247.1-c
Cattle Devouring 19.03.1999
Line 3

□ - < T Ψ I ^ || ⊙
pa-aś-śu a-tri sa^h kar-ra nau
Cattle-devouring the maker of
the (space-)ship

Remember the modern mutilations/
of cattle by UFOs in the USA
=====

A.A.Macdonell 1893 London: p158-b: paśu 'cattle'
IE psku. Goth. fainu 'Vieh'; p8-c: atri 'devouring';
p324-a: sa^h/sas 'male article, the, this';
p66-c: karan 'maker'; p148-c: nau f. 'ship'.

Burrows Cave VII-66-d *247.1-d
Cattle Devouring 19.03.1999
Line 4

= U > | = - V □ I Π ^
ra-sa iś-as, ra-as vī 400 punar
ra pa kara
feeling strengths, feeling approach
ing Jupiter again granting protec
tion, make it !

A.A.Macdonell 1893 London: p252-a: ras- 'taste, feel';
p46-b: iś, iśa f. 'strength, juice'; p293-b: vī
'approach'; Jupiter/Indra, 400/399 days synodic year
of the planet (□ = 400), has got synonymous with
the highest (= ucasa ^) deity of the creation.
p154-b: punar 'again'; written by the Indus-glyph;
p252-b: rā 'give, grant'; p158-c: pā 'protect, guard';
p63-a: kara 'make' (imperative in -a);

Der obige Text ist ein Dokument der Resignation.
Die Raumschiffe fordern den Tribut. Die
ALIENS treffen die Wahl, und setzen sie durch unter
Anwendung von Gewalt (vgl. Abduktionen). Es ist Un-
sinn anzunehmen, dass die menschliche Gesellschaft
freiwillig Opferrituale zelebriert. Es ist dies eine
später von sogenannten Priestern eingeführte Praxis
bei der frühere grausame Vorgänge als Brauch
für den persönlichen Unterhalt und die Bereicherung
der Priesterklasse, die angeblich aufgrund göttlicher
Gesetze agiert.

Burrows Cave VII-67 *248.1-a
Killed are the races 28.05.1999
7 normal lines, 1. to r.

- 1) nan nan
 - 2) kar-ra-kar-ra 30 su-pi-as nau-ca
 - 3) ha-ta su-us YONI las kara
 - 4) na-tha-as-asu ta^h 30
 - 5) pi-kara pra ru-d^a-ra (?)
 - 6) ri^s-kar-as YONI ma^m dhī
 - 7) cakra kar-as sa-kal-la
ship ship
- 2) Tribute be made to the
30 gods, and the well-grown ships.
3) Killed (are) the whizzing races
in flaming operation;
4) The lords of life = the 30 gods,
5) = the swell-makers for storms,
6) (have) dislocated the races.
My thoughts 7) circle around
the operations in all their parts.

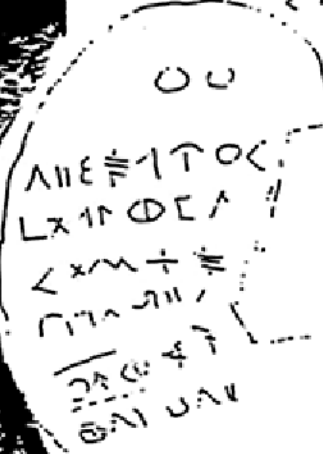
Schiff Schiff

- 2) Tribut sei gezollt den
30 Göttern und den gut ent-
wickelten (Raum-)Schiffen;
3) Getötet sind die wimmernden Rassen
in flammenden Operationen;
4) Die Herren des Leben = die 30 Götter
5) die Anblaser der Stürme
6) haben entwurzelt die Rassen;
Keine Gedanken 7) umkreisen
die Operationen in all ihren Teilen.

Identities	Indus	Burrows
nau	○	○
kar/kal	∧ =	∧ =
ra/la	≡	≡
30 gods		

Identities	Indus	Burrows
as/as	1-	1-
ta/tha	X	X
YONI	◇	◇
asu/asu	~	~

Killed are the races in
deluge, here not called
plavita or *plunā (cf.
plutā 'flood'), but
*deponified by the
the term Pipru & (?)



Burrows Cave VII-67 *248.1-b
Killed are the races 20.05.1999

Line 1 and 2 p351-b: su- 'well-'; p371-b:
pya- 'abundant';

○ ○ ∞ ∞
nan nan (= pl.) kar-ra-kar-ra 2
(space)-ships Tribute be made to ., p390-a: 'and'
30 su-pi-as nau-ca (= end)
the 30 gods, and the well-grown (space)-ships
A.A. Macdonell 1893 London:

p148-c: nau f. '(space)-ship'; p66-c: karan
p162-a: pi 'in, near'; p163-a: Pipru = *pi-pi-ru m
from IE *plu- 'flood' with broken reduplication, 'a
'a demon vanquished by Indra'; p173-b: tridasa '30 gods';

Burrows Cave VII-67 *248.1-c
Killed are the races 20.05.1999

Line 3 and 4

LX 11 ⊕ ⊔ ∧
ha-ta su-us YONI la^s kara
killed (are) the whizzing races in flaming operations
< X / ∞ X ≡
na-tha-as-asu ta^h 30

the lords of life = the 30 gods A.A. Macdonell 1893:
p375-a: nata- pp. 'killed'; p377-c: śusa Resounding';
p246-b: yoni 'lap, womb, vulva, origin, race, caste';
p261-c: las- 'shine, flash, glitter'; p66-c: kara 'mak-
ing'; p138-c: nātha 'lord, protector'; p35-a: asu 'life'
p173-b: tridasa '30, the 30 gods, round number for 33';

Burrows Cave VII-67 *248.1-d
Killed are the races 20.05.1999

Line 5 and 6 p246-b: yoni 'lap, womb, vul-
va, origin, race
caste'

∩ ∪ ∞ ∞ S III Z II
pi-i kara pra ru-d^a-ra (?)
the swell-makers for storms

○ ↑ ⊕ ⊔ ∧
ri^s-kar-as YONI / ma^m dhī
have dislocated the races
A.A. Macdonell 1893 London: p109-b: pi 'swell, be ex-
uberant, overflow, abound'; p66-c: kara 'maker, making';
p177-b: pra 'before, *for'; p256-a: Rudra 'terrific, rag-
ing, Storm(-god)'; p255-b: ri^s- 'dislocated';

Burrows Cave VII-67 *248.1-e
Killed are the races

Line 7

* ∞ ∞ ∞ ∞ ∞ ∞
(ma^m dhī) cakra kar-as sa-kal-la
(my thoughts) circle around the operations in all their
parts
A.A. Macdonell 1893 London:
p148-c: ma^m, -as, -ae 'ay, mine'; p173-a: dhī f. 'thou-
ght, conception, intention'; p390-a: cakra 'circle';
p66-a: karan 'work, operation'; p327-a: sakalā 'as a
whole, in all its parts';

TELEGRAM STYLE TEXT

VII-68

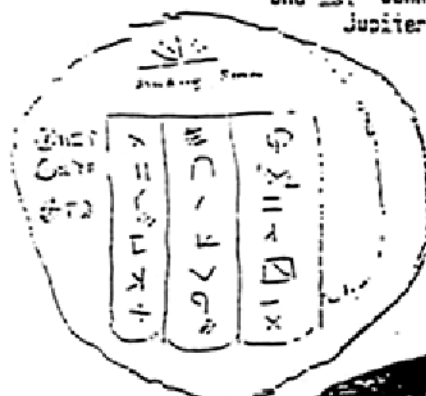
Burrows Cave VII-68-a *249.1-a
Lesson for Children 21.03.1999
Line 1 to 3: from l. to r.
Line 4 to 6: 3 Columns

- 1) YONI la^s la^s-su { on the top :
2) YONI taⁿ-di-ra { a sinking star }
3) YONI i-is^a
4) ta-ra di-ru la^s at si
5) 30 pi-as as-viⁿ vi ku-la
6) INDU as-ta^m-ha la^s-ca 400 ta-as-ta

- 1) Races appearing in jumps
2) Races getting weary
3) Races getting strong
4) Stars moving glittering, then repo-
5) 30 gods, near being 2 Dioskouroi
inspiring families
6) The Moon : night-killer and hither
thither shining, Jupiter artificer

- 1) Rassen erscheinend in Sprüngen
2) Rassen, die ermüden
3) Rassen, die stark werden
4) Sterne, die glitzernd wandern, dann ausruhen ;
5) Wie 30 Götter, ihnen nahe die 2 Dioskuren, Familien-be-
6) Der Mond ist der Nacht-Töter geisternd
und ist dann und wann scheinend,
Jupiter der Schöpfer

Identities	Indus	Burrows
YONI	o	①
ra/la	ii =	ii =
ta/tha	X x	X
si/si	c	c
30 gods	≡	≡
as/as/as	—	—
ru/lu	iii	iii
vi	v	v



Courtesy of Mr.
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This Text
simply enu-
merates
stars, the
30 gods, the
2 Dioskouroi,
the Moon as
night-killer,
and Jupiter

Burrows Cave VII-68-b *249.1-b
Lesson for Children 21.03.1999
Line 1 to 3

- ① || [1 ① X 1 ||
YONI la^s la^s-su YONI taⁿ-di-ra
Rassen, erscheinend in Sprüngen; Rassen, die ermüden ;
Races appearing in jumps ;
YONI i-is^a Races getting weary ;
A.A.Macdonell 1893 London :
Rassen, die stark werden p248-b: yoni 'lap, vulva,
Races getting strong womb, origin, race, caste'
p261-c: las 'shine, appear'; las- 'jump', -su locative pl.;
p106-c: tandra 'grow weary'; p46-c: is- 'strength etc.';

Burrows Cave VII-68-c *249.1-c
Lesson for Children 21.03.1999

- Line 4
-X || Y ||| [X +
ta-ra di-ru la^s at si
stars moving glittering, then reposing
A.A.Macdonell 1893 London: p106-c: tarā 'star';
p127-b: dru 'run, walk, go'; *diru with infix 'parasitic'
-i- to crack the consonantal cluster, as in similar cases;
p261-c: las- 'to shine, to glitter etc.'; p38-z: at 'then'
p375-z: si 'lie, recline, rest, sleep, repose, lie down'

Burrows Cave VII-68-d *249.1-d
Lesson for Children 21.03.1999

- Line 5
≡ 1 / V V 9 || p293-b: vi
30 pi as as-viⁿ vi ku-la 'inspire';
30 gods, near being 2 Dioskouroi inspiring families ;
A.A.Macdonell 1893 London:
p113-b: tridaśa '30, the 30 gods (and number for 33);
cf. 1 '10', 2 '20', 3 '40' etc. The glyph '30 gods'
means also in a few cases 'divine, holy'; recurring in
Indus Texts, Burrows Cave Texts, Glözel Texts 100 times;
p162-z: pi 'in, near'; p33-c: as- 'to be, being';
p33-b: asvin '2 Dioskouroi, the charioteers, the 2 horsemen';
2 proto-Indo-Europ. very familiar heroes'; p70-c: kula 'family'

Burrows Cave VII-e *249.1-e
Lesson for Children 21.03.1999

- Line 6
① 1 X L = λ [X - X
INDU as ta^m-ha la^s-ca 400 ta-as-ta
The Moon, being night-killer and hither thither shining
Jupiter artificer
A.A.Macdonell 1893 London:
p45-c: indu 'Moon', the moon-glyph is axiomatic also in
Glözel-texts (France); p33-c: as- 'to be, being';
p107-z: tam f. 'night' plus -ha 'killing, -killer',
a recurring Sanskrit poorvashethor;
p261-c: las- 'to shine hither thither'; p90-z: -ca 'and'
the sa/ke/khe, enclitic, cf. Lat. -que, Greek -te = 'ce'.
400/399 days = synod. year of Jupiter = Jupiter glyph;
p108-z: tastē/tastri 'artificer';

Burrows Cave VII-69-a *250.1-a
Boar and Flood 22.03.1999

- 1) The circle atop = nau 'ship'
(the lines run from l. to r.)
 - 2) kar-ra ta-piⁿ as kar-ra-as
 - 3) / ta-as ās-thā mī--iṣ sū-pi 30
 - 4) nau ra-ta-as kar-as as-ta / u-
 - 5) -ās-tā / kar-as pi-lu-nā YONI
 - 6) tri-ṣu sū-kar-ra
 - 7) ka-ta.su pi su-ta-ha ās-as
 - 8) ās-ās ās-as
- 2) The works causing pain are operations
 - 3) The interest in dwindling-growing
is innate in the 30 gods.
 - 4) The (space-)ships, the loud-proclaim-
ing ones, (their) work of imminent
death, by
 - 5) command, is work of drowning races
 - 6) (It is) greedy the boar Supreme Aṣ-
tara,
 - 7) in corpses, in son-killings, cursing,
 - 8) cursing, cursing

- 2) Die Werke, verursachend Schmerz, sind Operationen;
- 3) Das Interesse an Schwinden und Wachsen ist eigentlich
den 30 Göttern; 4) Die (Raum-)schiffe, die
laut-proklamierenden, (ihr) Werk nahen Todes, auf
- 5) Befehl, ist das Werk der Ertränkung der Rassen.
- 6) (Es ist) gierig der Eber (eines Höchsten Avatara)
- 7) auf Leichen und auf das Töten von Söhnen, verfluchend,
- 8) verfluchend, verfluchend

Courtesy of Mr.
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	Identities	Indus	Burrows
nau, nu	○	○	○
kar, kara	^	^	^
ta, tha	X X	X X	X X
as, aṣ			
pi, mī	(((
iṣ, is)))
30 gods	≡	≡	≡
ra, la			
ru, lu	≡	≡	≡
u, u	Y	Y	Y
YONI	○	○	○
tri-	Y	Y	Y

Burrows Cave VII-69-b *250.1-b
Boar and Flood. 22.03.1999
Line 2 and 3

kar-ra ta-piⁿ as kar-ra-as
The work causing pain are operations

/ ta-as ās-thā mī--iṣ sū-pi 30

The interest in dwindling-growing is innate in the 30
A.A. Macdonnell 1893 London:
p63-a: karah 'work'; p108-b: tapin 'causing pain';
p33-c: as- 'to be, being'; p65-c: karas 'operations';
p44-b: āsthā 'interest'; p229-a: mī 'diminish, dis-
appear, be lost; destroy; *to dwindle'; the relative
pictogram is the waning moon; p46-b: iṣ- 'advance',
'to grow, increase', the relative pictogram is the cres-
cent; p356-c: sū 'beget etc.'; p162-a: pi 'in';

Burrows Cave VII-69-c *250.1-c
Boar and Flood 22-03.1999
Line 4 and 5

nau ra-ta-as kar-as as-ta / u-

The (space-)ship, the loud-proclaiming
ones, (their) work of imminent death, by (command)

-ās-tā / kar-as pi-lu-na YONI

(by) command, is work of drowning races

A.A. Macdonnell 1893 London:
p148-c: nau f. 'ship', in Burrows Cave and Glozel usu-
ally 'space-ship'; p249-c: raj- 'proclaim aloud, yell';
p63-a: karah 'work'; p35-c: astā 'going to die';
p272-c: vaṣtas 'by command'; p189-b: pluta / pluna 'e-
verflowing, inundation, 'drowning waters';
p248-b: yoni (pictogr.) 'lap, vulva, womb, race, caste'

Burrows Cave VII-69-d *250.1-d
Boar and Flood 22.03.1999
Line 6, 7 and 8

tri-ṣu sū-kar-ra

(It is) greedy the boar (= a supreme god's Avatara)

ka-ta-su pi su-ta-ha ās-as

in corpses, in son-killings, cursing

ās-as ās-as

cursing, cursing

A.A. Macdonnell 1893 London:
p111-c: trsu 'greedy/gierig';
or popular = trisu- with the
numeral sign tri 'as phon. value

p356-c: su-kara 'boar, hog; archaic variant is vara-ha
'expansive-killer' and the recurring Skt. kola = ka-ula.
See John Dowson, 1950, London, Hindu Mythology, p33, sub:
Avatara, where the boar represents supreme deities (Brahma
or Vishnu) in times of deluge killing excess population.
p61-a: kata 'corpse'; -su = locative plural; p162-a:
pi 'in, near'; p352-b: suta 'son'; p364-a: -ha 'killing,
killer, destroying'; p32-c: ās-as 'cursing, hating';

clay texts focusing on the
vara-ha/kola = ka-ula, or
sū-kara = 'expansive-killer'
= boar-Avatara, attacking explod-
ing population by command of the supreme deity (Brahma, Vishnu)

Telegram Style Text

VII-71

Burrows Cave VII-71-a *252.1-a
Fish announcing Deluge 24.03.99

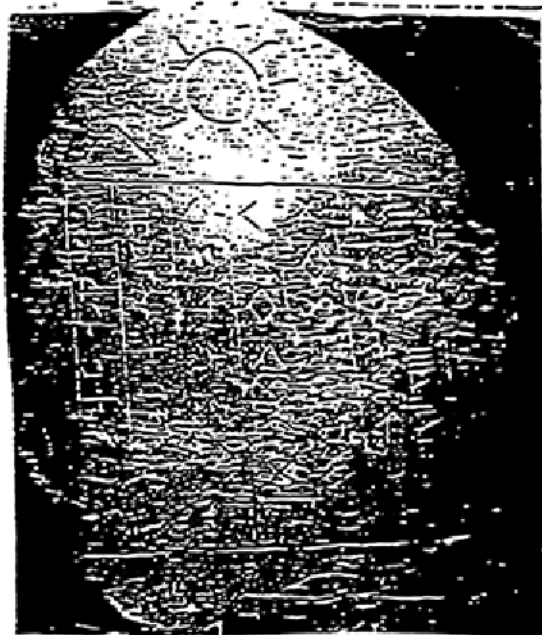
One more Text with the picture of that fish which announced to Kanu an imminent deluge. Atop we see an 8-rayed celestial body, next line, left, a pyramid meaning upaz = 'highest', and at the right, a rising wave/water picture = 'the highest flood'. At the bottom we see the fish-picture (recurring)

The Text consists of 6 columns; the 7th column tells us something in a pseudo-Ogar-script, = musical notes?

- 1) pī āt mī INDU nau si^{at} karaⁿ cakraⁿ dausa 2) ura ša-as-ma si^{at} cakraⁿ ū-ma-a-su-kara 3) pī PLAVIT-as ka aⁿ a-asu kar-ma 4) na tra-ya kara cakra kar-as PADI-SIRA
- 5) tab ya-di aš-as 400 vā lava šani
- 6) mī sa cakra u kā-ma ša-as si^{at}

- 1) Swelling and dwindling Moon; the (space-)ships be acting in an era of failings 2) Broad punisher of mine, be in the era of Uma the bear (= expanse-killer); 3) Swelling inundations, what end of life's conduct? 4) No protection-provider; the era's achievements in helter-skelter 5) (All) this: is cursing Jupiter (is) like the reaping Saturn. 6) Dwindling the era, oh, the desires (under) punishment, be it.

- 1) Schwellender und schwindender Mond: Die Raumschiffe mögen agieren in einer Ära der Verfehlungen. 2) Kein breiter Bestrafer, sei in Zeitalter der Uma der Bär (= der Ausbreitungstäter). 3) Steigende Überflutungen, weich ein Ende der Lebensführung. 4) Kein Schutzgewährer; die Leistungen der Ära stehen Kopf; 5) All dieses, wenn der verfluchende Jupiter ist wie der mähende Saturn (= Todesgott); 6) Verschwindendes Zeitalter, oh, die Wünsche unter Bestrafung, sei es.



After a photo published by Luc Bürgin 1998
Geheimakte Archäologie Abbildung Nr 21, p96-
Herbig Munich
bettendorf



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Burrows Cave VII-71-b *252.1-b
Fish announcing Deluge 24.03.1999
Column 1 and 2, 8-rayed star

7 4 (0 0 + ^ 8
pī āt mī INDU nau si^{at} karaⁿ cakraⁿ dausa
swelling and dwindling Moon: ships be acting in an era of failings

ura ša-as-ma si^{at} cakra ū-ma-a-su-kara
Broad punisher of mine, be in the era of Uma the bear
A.A.Maddonell 1893 London:

p109-b: pī 'swelling'; p58-a: āt 'and'; p229-a: mī 'dwindling, diminishing'; p43-c: INDU 'Moon'; p148-c: nau f. '(space-)ship'; p309-b: syāt 'be it, it be'; p63: karaⁿ 'making, acting'; p90-a: cakra 'wheel, career, era, circle'; p126-a: *dausa = dosa 'failing'; p55-a: ura 'broad'; p312-a: šas- 'punish-'; p218-c: -ma, -ae 'ay, nine'; p55-a: frivolous goddess Uma; p69-d: su-kara 'boar'; expanse-killer

Burrows Cave VII-71-c *252.1-c
Fish announcing Deluge 24.03.1999
Column 3 and 4

C M 4 7 W A <
pī PLAVIT-as ka aⁿ tea-asu kar-maⁿ
swelling inundations, what end of life's conduct?

na tra-ya kara cakra kar-as PADI-SIRA
No protection-provider; the era's achievements in helter-skelter
A.A.Maddonell 1893 London:
p109-b: pī 'swelling'; WATER-pictogram; p60-a: k2 'what'; p17-b: anta 'end'; p35-a: asu 'life'; p64-a: karzan- 'function, fate, effect, rite'; p135: na 'not, no'; p113-a: trā, trāya 'protect'; p63: kara 'maker, provider';
The horizontal Mercury-glyph, in vertical position, may mean 'helter-skelter' or 'upside-down'

Burrows Cave VII-71-d *252.1-d
Fish announcing Deluge 24.03.1999
Column 5 and 6

X 0 7 T 0 7 0 0
tab ya-di aš-as 400 vā lava šani
(All) this: if cursing Jupiter (is) like the reaping Saturn
(1 0 7 4 4 7 +
mī sa cakra u kā-ma ša-as si^{at}
Dwindling the era, oh, the desires (under) punishment, be it

A.A.Maddonell 1893 London:
p105-a: ta, tah/tas 'these, the (pl.)'; p241-a: yadi 'if'; p32-c: ašas 'hating, cursing'; Jupiter = 400/399 days = Jupiter's synodic year, the square = 400 is his glyph.
p274-c: vā 'like'; p261-c: lava 'cutting, plucking, reaping'; p307-b: šani 'Saturn, god of death'; p229-a: af 'diminish, dwindling'; sa 'article, the'; p90-a: cakra 'wheel, career, era'; p47-a: ša-as: kama 'desire'; p312-a: šas- 'punish-'; p309-a: syāt 'it be, be it'; *252.1-e

Identitie	Indus	Burrows	Ident.	Indus	Burrows	Id.	Ind.	Inc.	3e
INDU Moon	0	0	cakra	0	0	ya	0	0	0
nau/nu	0	0	ka	4	f	ura	0	0	0
kar/kal	0	0	sa	1	1	da	0	0	0
šus/dausa	0	0	as:as	1	1	400	0	0	0
30 gods	0	0	tra/tri	0	0	ni	0	0	0
as/aku	0	0	cakra	0	0	20	0	0	0