

KAILASA CYDONIA STAR MAN MARS TRIANGULATION PATTERN

Dedicated to the Cosmic Character

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As one who has and believes in the Bible Narrative of Creation, one is aware that before the Flood Noah, there was 1 Language since Adam. It is not known what that Language was. The Earth was smaller and the Climate was that of a Greenhouse Effect. This is why, to an extent, Humans and Animals grew Taller. The Atmospheric Pressure on Earth was different. The Canopy of Water served to protect the Earth and Humans from the Harmful Radiation of the Sun, etc. It never had rained.

The Continents were all fused together as there was 1 Landmass. This is why Animal Fossils from all Continents can be found and are being found to have existed in all Continents that are separated. The Bible teaches that it was not until the Days of Peleg that the Earth was Divided. One is interpreting this to be related to how the Continents separated and became Isolated, to an extent. But the Civilization, Language and Technology that existed before the Flood of Noah was all Uniform, in one's Estimation.

This is because the same Pattern of Construction and Techniques were used. And the Cydonia Mars Triangulation is 1 Proof. It was not until the Tower of Babel that the Human Race, all inclusive, suffered a set-back and a loss of this Uniformity of Knowledge and Technology. As Humans before the Flood are said to have lived nearly 1000 Years, consider what type of Technology existed. And consider that despite the Fall of Adam, the Intellectual Capacity was far superior than it is now. What is happening, contrary to Evolution, is that there is a Devolution of Humanity going on.

It is from Adam in Eden to the Flood of Noah that the Ancient Myths of the Lost Continents of Atlantis, Lumeria and Mu perhaps existed and are not Legends of Old. And then consider that as the Flood of Noah occurred, the entire Planet was one Big Ball of Blue Water. It must have been a Sight to see from Space. But the Flood came due to what Lucifer and the Fallen Angels were doing. They were mixing their Seed with that of Humanity. Their ability to Shift into Flesh and Procreate is a Great Mystery and one Day that will be revealed and understood.

But realize that such Days have come as Jesus forewarned that His 2nd Coming would be characterized by the same conditions that existed before the Flood. And that was? Primarily the Genetic Manipulation of Humanity through Abductions. Realize that the World before the Flood had Giants that ruled the World. They were Evil because they were literally the Spawn of Satan. And why? It was and still is to contaminate and disqualify the Human Race from maintaining it being purely Human. It is because YHVH foretold how a Human would Destroy Lucifer and his Angelic Rebellion and end the War.

The following is a brief Synopsis for Context of the Historical Significance of the Ancient Site of the Kailasa Temple in India.

The Kailasha (Kailāśa) or Kailashanatha Temple is the largest of the Rock-Cut Temples at the Ellora Caves near Aurangabad District, Maharashtra of Maharashtra, India. This Megalith is carved from a Cliff Face. It is considered one of the most remarkable Cave Temples in the World because of its Size, Architecture, and Sculptural Treatment. It has been called the 'Climax of the Rock-Cut Phase of Indian Architecture. Archaeologists believe it was sculpted from a Single Rock.

The Kailasa Temple (Cave 16) is the largest of the 34 Hindu, Buddhist, and Jain Cave Temples and Monasteries known collectively as the Ellora Caves, ranging for over 2 Kilometers (1.2 Miles) along the Sloping Basalt Cliff at the Site. Most of the Temple is generally attributed to the 8th Century Rashtrakuta King Krishna I (756 – 773 AD). The Vadodara Copper-Plate Inscription (c. 812–813 CE) of Karkaraja II states that the King constructed a Temple so wondrous that even the Gods and the Architect were astonished.

No major part of the Monolithic Temple appears to have been an After-Thought. Architectural Evidence suggests that the entire Temple was planned at the Beginning. Quarrying a Monolithic Temple would have actually involved less effort than transporting large Stones to build a New Temple of similar size. The Kailasa Temple is notable for its Vertical Excavation—Carvers started at the Top of the Original Rock and excavated Downward.

A Medieval Marathi legend appears to refer to the construction of the Kailasa Temple. The earliest extant text to mention this legend is Katha-Kalpataru by Krishna Yajnavalki (1470-1535 AD). According to this Legend, the Local King suffered from a Severe Disease. His Queen prayed to the God Ghrishneshwar (Shiva) at Elapura to cure her Husband. She vowed to construct a Temple if her Wish was granted, and promised to observe a Fast until she could see the Shikhara (top) of this Temple.

After the King was cured, she requested him to build a Temple immediately, but multiple Architects declared that it would take Months to build a temple complete with a Shikhara. One Architect named Kokasa assured the King that the Queen would be able to see the Shikhara of a Temple within a Week's Time. He started building the Temple from the top, by carving a Rock. This Queen give up her Fast and the Temple was named Manikeshwar after the queen.

The entrance to the Temple Courtyard features a Low Gopuram. Most of the Deities at the Left of the Entrance are Shaivaite (affiliated with Shiva) while on the Right Hand Side the Deities are Vaishnavaites (affiliated with Vishnu). Some of the most famous Sculptures are Shiva the ascetic, Shiva the Dancer, Shiva being warned by Parvati about the Demon Ravana, and River Goddess.

Within the Courtyard, there is a Central Shrine dedicated to Shiva, and an Image of his Mount Nandi (Sacred Bull). The Central Shrine housing the Lingam features A flat-roofed Mandapa supported by 16 Pillars, and a Dravidian Shikhara. The Base of the temple has been carved to suggest that Elephants are holding the Structure aloft.

Source: https://en.wikipedia.org/wiki/Kailasa_Temple,_Ellora

The Cosmic Star Man

Now one will identify the 3 Main Structures in Kailasa that one is convinced correspond to the 3 Structures found on Mars in the Cydonia Region. These 3 Structures on Mars are the Face of Mars that corresponds to the Rebel King of Planet Nibiru. Then there is the Giant Pentagon Fortress called the D&M Pentagon. Then there is the 7 Pyramid City that is outlined like the Pleiades with its 7 Stars, corresponding. Coincidence? No.

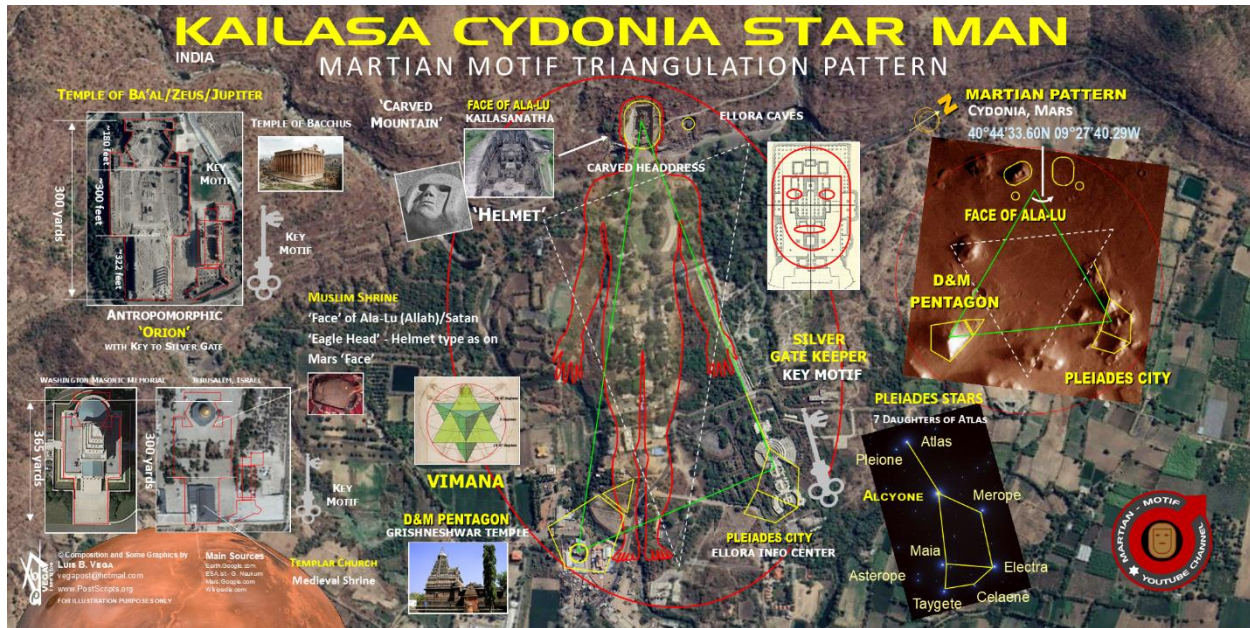
What is also not noticed or discussed is now in the various Reliefs on the Sides of the Temple, there are Depictions of Battles. And the People that are shown, in some cases are clearly Giants in comparison to the Common Warriors and/or Fighters that are engaging in the War. One is reminded of how Humans etched these Celestial Battles as Reliefs in their Temple, like in Pergamum. In the Temple dedicated to the Altar of Zeus, one sees how the Humans were depicted helping the Giant Olympians defeating the Giant Titans, etc.

The Technology to carve such a Temple with such Detail and Precision is that of the Knowledge before the Flood, in one's Estimation. This Technology is not 'Lost' but suppressed by the Luciferian Elites that have commandeered it for themselves. Then the Ellora Information Center corresponds to the Pleiades 7 Pyramid City. Consider how this is what is depicted in the Orion Constellation. And precisely corresponding to the 'Key' Motif is the Dragon Nebula. It is mis-named by being called the 'Horse Shoe' Nebula. Nonsense.

In this Sacred Site, the D&M Giant Pentagon is not that easily revealed. The only concrete feature that is corresponding is how there is a Religious Compound with the Hindu Temple named Grishneshwar at the Base. There is a sort of Pointed Pentagon Outline in that area and that is the best one can attribute the Site to the Cydonia Mars Triangulation. What is more astonishing is that one sees how the Layout is configured to be that of the 'Cosmic' Star Man'.

What the Cydonia Mars Triangulation layout does is that this 'Cosmic Man' is enclosed in the Hexagram Geomatic Configuration. And if one sees it in a 3-Dimensional Ratio or aspect, it becomes a Vessel, a Craft of Motion that can and perhaps does transcend Dimensions, Time and Space, etc. It becomes a Merkavah, Vimanas in which the 'Gods' of the Gardens travel from 1 part of the Earth to the next and into the Stars and Heaven itself. This is one's Working Theory. It is based on Biblical Iconography. You have the Merkavah of YHVH as riding on the Clouds in His Chariot. Then there is Ezekiel with the 'Wheels within the Wheels' that held-up the Movable Throne of YVHH.

And this Man Motif is one that is associated with the Silver Gate and thus, the Pleiades will represent the Silver Key. It is 1 of 2 Keys that opens the Star-Gate to get into Heaven, etc. It is why the Face or Façade is also in a Silver Color. This same Cosmic Man is found in Ba'albek, the Washington Memorial and the Temple Mount in Jerusalem, etc. As mentioned, the carved Head of the Cosmic Man corresponds to the Face on Mars. And who is this Deity or 'God'? It is Orion in the Astrological Sense. But to the Indians in this Sacred Site, it is Shiva, the Destroyer, the God of War, Mars, etc.



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