

# Samudra Manthan (EN)

*Samudra Manthan (The Churning of the Milky Ocean) in Bangkok Intl. Airport*



*In the year 2002 Wim Roskam was inspired by his recently deceased girlfriend to create a curious symbol that would later be given the name 'Akaija'. He had no idea that this symbol was connected to some of the most mysterious buildings on Earth.*

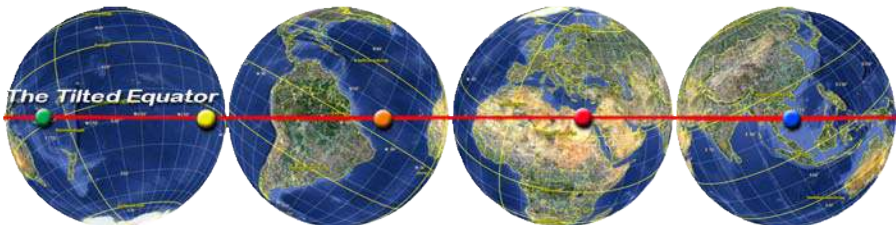


*Left: Painting - Aura Healer, made in 2002, with a reversal symbol.*

*Middle: Wim made an 3-dimensional object of this in 2005, which also was given a name by Spirit: **Akaija**. A left and right rotated Akaija together form an **Akaija-Iloa** (2009).*

*Right: a normal Akaija is a jewelry-tool with healing capabilities.*

*Then in 2011 Wim and his girlfriend Marianne found the website of Jim Alison<sup>1</sup>, which is dedicated to a remarkable alignment of very old megalithic buildings. This is a zone of about 100 km wide that runs as a straight line around the world, at an angle of 30° to the Equator. On this line are dozens of ancient structures and sacred sites. Five locations are extra interesting because they are exactly 72° longitude (1/5 Earth circumference) apart:*



1. Aneityum (green dot). 2. Angkor (blue dot), 3. The Great Pyramid (red dot), 4. A lost or disappeared island on the map of Piri Reis (orange dot), 5. Easter Island (yellow dot). If circles are drawn around each point with a radius to the next point, a 3-dimensional star shape or pentagram is created, which is the same shape as the Akaija-Iloa!



Although the island of Aneityum does not have megalithic buildings, it is special, since in the language of this island the word 'akaija' means: We all! In 2012 Wim and Marianne visited this island, spoke with the indigenous inhabitants and received more evidence that this **Tilted Equator of Antiquity** and the Akaija symbol are connected to each other.

Then some questions arose: What is the purpose of this alignment? Who made this? What role does the Akaija play in this? What is the connection with the message from Spirit, which symbolizes the Akaija: **We are one?**

Encouraged by what they learned at Aneityum, Wim and Marianne decided to visit the other 4 anchor points. In early 2018 they visited the second point: the temple complex Angkor in Cambodia. There they found a curious bas relief with the name: **The Churning of the Ocean of Milk**. This relief is based on an epic called **Samudra Manthan**, which is part of the **Mahabharata**, an important Vedic writing for the entire Far East. Wim felt that this epic speaks about unity and duality, but that the current explanation does not adequately illuminate it, partly because people were not yet aware of the Tilted Equator theory and Angkor's special position on this. In search of answers, Wim and Marianne have immersed themselves in Angkor and Samudra Manthan, and as a result Wim wrote this article about it.

# Angkor Wat



*The Northern gateway to the central part of Angkor Wat*

In February 2018, my friend Marianne and I visited the temple complex Angkor in Cambodia and we spoke with an ex-tour guide from Angkor, Mr



*The new-year stars in Cambodia are very similar to the Akaija-Iloa, including the tilted equator (the decorated ring)*

Tee Tam, now owner of a mini-golf course<sup>2</sup>, but still very connected to Angkor, and personally acquainted with almost all tour guides. Angkor is the calling card of Cambodia, and attracts millions of visitors every year. All tour guides from Angkor are therefore given a thorough education and must be able to speak several languages fluently. He told us that during the Khmer New Year's Eve, around mid-

April, 3-dimensional 5-pointed stars surrounded by a decorated ring illuminate all houses in Cambodia. He told us that these stars on Earth are meant to welcome the new *fairy (angel)* that will assist the people in the New Year. These stars also indicate that people on Earth are connected to the Cosmos: they symbolize





the stars in the sky. Our language fails to give the correct translation for fairy. *Angel* is probably not the right word, but is perhaps better than fairy, which sounds too fairy-tale and comes across as fantasy. There are 12 angels and every year another angel takes over.

Angkor is an ancient temple complex scattered over hundreds of square miles. Angkor Wat is the most famous temple, recaptured at the end of last century on the tropical jungle that Cambodia was rich in at the time.

Walking through the colonnades of Angkor Wat you can find many endless bas reliefs, including an 80-meter long relief titled *The Churning of the Ocean of Milk*. The Vedic title of this relief is **Samudra Manthan**. And to those who understand Hindi: समुद्रमन्थन.



Fragments of 'The Churning of the Ocean of Milk'. This relief is 80 meters long and can not be photographed in a single shot.



The god Vishnu is in the centre

much older date. The text is written in lines of poetry and contains 1.8 million words. Because of this popularity, it is not surprising that Samudra Manthan has been portrayed thousands of times by Eastern artists, as witnessed by the countless online illustrations of

This epic is described in various Sanskrit texts, including the **Mahabharata**, a writing that is not very well known in the West, but in the East, and especially in Hinduism, it is of great significance, and in terms of popularity it compares to the Bible and the Quran.

The Mahabharata, however, is of



Samudra Manthan – free artist interpretation  
(source: [https://en.wikipedia.org/wiki/Samudra\\_manthan](https://en.wikipedia.org/wiki/Samudra_manthan))

it, a story very easily visualised.

So visually it looks like it is about a tug-of-war contest involving all kinds of creatures in various gears and functions. What is striking is the central rock around which the rope is wrapped, but if you look closely it is not a rope but a snake. According to the usual explanation, it is an epic about gods, demons, angelic beings, people and animals, seen from a Hindu perspective. But what did the writers mean to tell us?

## Common explanation of Samudra Manthan

Samudra Manthan usually is explained more or less like the online version of the *Encyclopaedia Britannica*<sup>3</sup>:

***Churning of the ocean of milk**, in Hinduism, one of the central events in the ever-continuing struggle between the devas (gods) and the asuras (demons, or titans).*

*The gods, who had become weakened as a result of a curse by the irascible sage Durvasas, invited the asuras to help them recover the elixir of immortality, the amrita, from the depths of the cosmic ocean. Mount Mandara—a spur of Mount Meru, the world axis, was torn out to use as a churning stick, and was steadied at the bottom of the ocean by Vishnu in his avatar (incarnation) as the tortoise Kurma. The asuras held the head of the naga (half-human, half-cobra) Vasuki, who was procured for a churning rope, and the gods held his tail. When Vasuki's head vomited forth poison that threatened to fall into the ocean and contaminate the amrita, the god Shiva took it and held it in his throat, a feat that turned his throat blue.*

*In the churning of the ocean many wonderful treasures that became the prototypes for their earthly and heavenly counterparts were brought up from the depths: (1) Chandra, the moon, (2) Parijata, a beautiful and fragrant tree now planted in Indra's heaven, (3) the four-tusked elephant Airavata, Indra's mount, (4) Kamadhenu, the cow of plenty, (5) Madira, the goddess of wine, who became Varuni, the wife of Varuna, (6) Kalpavriksha, the wish-fulfilling tree, (7) the apsaras (celestial dancers), (8) the celestial horse Uccaihshravas, (9) the goddess Lakshmi, who became Vishnu's wife, (10)*

*Panchajanya, Vishnu's conch, (11) Vishnu's mace and magic bow, (12) various gems, and (13–14) Dhanvantari, the physician of the gods, who rose up out of the waters carrying in his hands the supreme treasure, the amrita.*

*When the amrita appeared, the gods and the asuras fought over its possession, although they had originally agreed to share it equally. After many adventures, it was finally consumed by the gods, who were thus restored in strength.*

## Take a different perspective

I have gone into this story, and while searching, reading and thinking, I came to the conclusion that the current explanation does not fully cover it. Well, that sounds kind of smart, because who am I but a western artist who has never seriously studied Hinduism. However, whilst searching and reading the various statements, I kept feeling that this explanation is inadequate and ... that there is a link with the Akaija. I did not understand this, but whatever I read ... that feeling remained to the result that I went looking for a better explanation. Now I do not want to say 'this is it' with this article, but I hope to contribute insights so that other people can come up with new ideas.

To understand Samudra Manthan you need to walk in the shoes of the original writers. What did they mean? And who were those writers? Unfortunately, they are no longer alive, and history is shrouded in mystery. These mysteries have partly arisen because Western science, like Islamic science, ignores parts of our history. Civilizations or cultures that have been ahead of the present mankind in certain respects have *officially* never existed, because the history books of national educational institutions do not mention them, else such spectacular information would be widely documented. Take for example the Great Pyramid, which we're taught at school that it is only a tomb for a pharaoh. Someone with an open mind who delves into the geometry of the pyramid soon discovers that this cannot have been the only goal of the Great Pyramid. This structure is so complex that modern architects still cannot copy it with the most modern means. Let us not even talk about them being able to create it from scratch. Moreover, with the construction of such a tomb-pyramid, using the tools the workers then officially had to their possession (stone chisels, wooden shovels and rolling

tree trunks handled by countless slaves), they would have had to start ages before the pharaoh was born. It simply makes no sense.

As a tourist you have a special perspective on the country you visit: you look differently at things than the people who have lived there for life. The trick is to be unprejudiced and not to see what you see as less, primitive or pagan. The reverse is also not smart: to put what you see on the pedestal of better or more advanced, with which you bring down your own culture. If you do not understand something yet, it is better to keep an open mind and examine it before you draw conclusions. Open-minded means that you dare to let go of everything that you have learned so far, to perceive uninhibitedly and to try to understand what you perceive from that capacity. Writer Arthur Conan Doyle, creator of Sherlock Holmes, put it this way: "Once you eliminate the impossible, whatever remains, no matter how improbable, must be the truth". Before you can do that you first have to dare to think of all possibilities, including the unbelievable and also the unrecognized possibilities, otherwise you cannot omit anything; but if your glass is already full, nothing can be added. Better to empty that glass before starting.

Now it is impossible and unnecessary to pretend that you are a *tabula rasa* or blank page, because nobody is. Everyone already has a background or perspective from which he or she perceives the world, and it is good to be aware of this for starters. Speaking from ourselves, our background is determined by the following 3 aspects:

**Firstly** we are convinced that the *designers, Founders or The Ancients*<sup>4</sup> of the megalithic constructions that you encounter most often on the Tilted Equator of Antiquity, were a race that came to Earth from the stars, or they were in any case capable of observing the Earth from space; otherwise it is impossible to achieve this alignment on a global scale. However, such a thing is totally inaccessible to hunters and collectors in animal skins, as people are supposed to have lived in bygone times. Perhaps the designers of these structures were of the same race that left behind the Vedic scriptures in Sanskrit, but we do not know for sure. Anyway, Angkor could be built in its original form by ... let's call them the Vedic race or Sanskrit writers for convenience.

**Secondly** we assume that we are a soul, and that we temporarily use a body on Earth, where the Earth (the material, physical world) serves as a learning school in Love, which we visit several lives in succession. We have learned

from our own experience that we are guided and inspired by beings from an invisible dimension, which I conveniently call the *Hereafter*: where we came from before our birth and to which we return after our death. This is not a question for us but an inner knowing. The Akaija would not even exist without the inspiration from that dimension.

**Thirdly** we have been working more than 10 years with the concept ‘Akaija’, in which unity and duality are central. The similarity between the shape of the Akaija-Iloa and the shape of the Tilted Equator with the 5 anchor points is clearly visible. Moreover, the word ‘akaija’ plays a major role on one of these 5 anchor points. This concept has been provided to us from the Hereafter and we see this as a great gift, but we also consider it a task that has been laid on our shoulders to work this out further and thus to lift the edge of the veil. For that reason we are now looking for other links with the Tilted Equator theory. In doing so, we focus primarily on the language and traditions of the residents on site. We don’t delve into the mathematical aspects and the related *Sacred Geometry* that are already extensively studied by other people. Of course we use this knowledge gratefully.

These backgrounds are our personal perspective, and armed with that we try to understand what is being told with Samudra Manthan.

## Was Angkor Wat rebuilt?

There is a wealth of astronomical and mathematical knowledge hidden in Angkor. The German structural engineer, Axel Klitzke<sup>5</sup> has performed numerous measurements on the Great Pyramid, and is often asked to travel as a source of knowledge during travels in Egypt, as he is like a walking encyclopaedia in the field of sacred-geometric principles. When he was asked to look at Angkor Wat with his technical



*Ta-Phrom, the jungle-temple*



background, he found various similarities between the Great Pyramid and Angkor. Both buildings are built according to the principles of the Golden Mean Section, or Sacred Geometry, and both are aligned with the stars, taking into account Sun, Moon and stars. What Klitzke also noticed was that parts of the Angkor temples seem to be of a later date. Angkor researcher, Graham Hancock<sup>6</sup> also writes: "The Angkor as we see it now is less than 1000 years old, but the pattern of the temples on the ground reflects the constellation Draconis from 10,500 years ago."

It seems that the current Angkor is built on the foundations of an older temple complex. The question then is what was left of the original temples when Angkor was built or rebuilt in its current form. The current inhabitants of Cambodia, the Khmers, probably came to Cambodia about 4000 years ago. It may be assumed that the builders of the current Angkor are a different race than the original builders. But they obviously had access to the *Mahabharata* of which Samudra Manthan is a part.

The Khmer religion is a mixture of Hinduism and Buddhism. It therefore seems to be an Eastern religiously oriented version of a Vedic Epic that plays a major role not only in Cambodian Khmer culture, but also in the neighbouring countries of Vietnam, Laos, Thailand, Burma, China and Japan. The fact that the same epic as a huge sculpture was placed in the International Airport of the Thai capital, Bangkok (see photo at the top of this article) shows how important it is. But nowhere in the world is it depicted as grand as in the colonnade in Angkor Wat.

## Translation from the Mahabharata

सौते कथयतामेतां विस्तरेण कथां पुनः।  
आस्तीकस्य कवेः साधोः शुश्रूषा परमा हि नः ॥१॥

*Śaunaka uvāca*

*Saute kathayatām etāṃ vistareṇa kathāṃ punaḥ/  
āstīkasya kaveḥ sādhoḥ śuśrūṣā paramā hi naḥ /1/*

**TRANSLATION:-**

“O Sauti this legend must be told plentifully again for us on account of the extreme desire to hear (the story) of the saint, wise Āstīka”.

By staying as close as possible to the original Vedic text, I found an interesting translation of a man named San Sarin<sup>7</sup>, a Sanskrit specialist, with the title *Samudramanthana*. Doctor Gautam Patel, ex-president of the Sanskrit Sahitya Akademi in India, wrote the preface. The date on which this preface was written caught my attention: 11-11-11. That was because the word 'akaija', numerological viewed, also comes to 111111 (a = 1, k = 11, a = 1, ij = 1, a = 1), where 'i' (= 9) + j (= 10) to one figure will be reduced. Only in the Dutch language is that possible because we once had the 'ij' in our alphabet as the 25<sup>th</sup> character. Now that's the 'y'. Maybe that date is by chance, but it did mean that my attention was drawn, besides, look at the message that carries the word 'akaija'. It means 'We all' and numerically there are 6 ones: We all are one.

Then it is explained per strophe and per word how it is pronounced phonetically, what meaning each word has and what alternative meanings are possible before going to the next verse. The writer has therefore worked extremely scientifically to exclude nothing and this work counts no less than 548 pages. After a few dozen pages, I began to understand that there are several language problems, a cultural gap of thousands of years and possibly a gap between different levels of consciousness. Assuming that the Earth is a school in the matter, it might be that the Sanskrit writers were in a higher class than the average person today.

Apart from the translation, San Sarin noticed something that he was most surprised about. To the left of the rock, 88 gods pull the snake and on the right 92 demons pull the snake, so the demons would be on the winning hand. Moreover, some 'rope pullers' are shown larger than the rest. He did not believe that the makers of the relief had made a capital mistake, so he started playing with these and other numbers that he encountered in the relief. It goes too far to explain his findings here, but it is significant that he found special connections and spent no less than 10 pages on this in his foreword. Looking further, I found a slightly different explanation from Samudra Manthan of Doctor Melody Rod-Ari<sup>8</sup>. She writes:

*Perhaps the most important narrative represented at Angkor Wat is the Churning of the Ocean of Milk(below), which depicts a story about the beginning of time and the creation of the universe. It is also a story about the victory of good over evil. In the story, devas (gods) are fighting the asuras (demons) in order to reclaim order and power for the gods who have lost it.*

*In order to reclaim peace and order, the elixir of life (amrita) needs to be released from the earth; however, the only way for the elixir to be released is for the gods and demons to first work together. To this end, both sides are aware that once the amrita is released there will be a battle to attain it.*

*The relief depicts the moment when the two sides are churning the ocean of milk. In the detail above you can see that the gods and demons are playing a sort of tug-of-war with the Naga or serpent king as their divine rope. The Naga is being spun on Mt. Mandara represented by Vishnu (in the center). Several things happen while the churning of milk takes place. One event is that the foam from the churning produces apsaras or celestial maidens who*



*A left and a right-oriented Akaija, if combined into one single object, form an Akaija-Iloa*

*are carved in relief throughout Angkor Wat (we see them here on either side of Vishnu, above the gods and demons). Once the elixir is released, Indra (the Vedic god who is considered the king of all the gods) is seen descending from heaven to catch it and save the world from the destruction of the demons.*

To this end: The Akaija-Iloa as a symbol is a merger of a left and a right twisted normal Akaija. Moreover, *Akaija-Iloa means: We all - I Am.* If we are indeed *one*, then it is: *I Am.* This includes everything: good / bad, left / right, white / black, up / down, yin / yang. Now we sometimes get people's comment that they see a thing called 'inverse pentagram' in the Akaija and that scares them off. Our answer to that is that the pentagram as a symbol is not negative, only what some people or groups do with it. The Akaija stands for 'We are one' and you cannot say that unity only applies to the 'good' half of mankind and that a criminal does not belong to it. The same applies to ourselves: both our positive sides and our negative sides are part of us. Incidentally, the Akaija symbol is carried with the tip up because this is technically easier :-). And if you look at the photos with the Cambodian New Year stars, you can see that they are usually hung down with the tip down.

We do not know why this is the case, but they certainly have a good reason for it, and we heard an interesting explanation: the point facing down to Earth means that it refers to help given from the spiritual realm given *down* to Earth.

Now I read about this epic all the time that it is a *battle* between *good* and *evil*, between *gods* and *demons*. I did not understand that word 'battle', for I regard a god as a perfect being, perfect in Love, creator of the Universe, source of life. Why do such a perfect beings want to fight? Fighting seems to me something of still-not-perfected souls who are still learning. Are they gods then? Or in other words: is the choice of word *gods* correct? In the West we do not have as many words for all spiritual beings as in the East and so misunderstandings can arise. And the other question remains: Is it really a *battle*?

If you talk about a battle between gods and demons then you obviously want the gods to win. Those stupid demons have to lose and after that preferably need to be banned from the face of the earth. But now suppose it is about duality? That is two-unity ... polarization within unity. Your body is one whole, but you have a left and a right half of the body and you need both. No one will say that the left is good and the right is bad and thus cut off his or her right hand. By the way, if you cut an object through the middle, you keep two objects that each have left and right sides.

Duality is an interesting concept. You can ask questions on which the answer can be *yes* or *no*.

In the choice between *life* and *death* the answer is obvious, ostensibly ... Because from the perspective of a deceased person you may not want to return to Earth.

When choosing *inside* / *outside* it becomes more difficult: Do you want to go in or do you want to go outside? That probably depends on the weather

By *day* you are active and at *night* you rest to get energy.

Of course we would rather be positive than *negative*, even if there are those moments ... :-). But talking about *plus* (+) and *minus* (-) it suddenly becomes different, because without plus and minus poles we would have no electricity. And talking about electricity ... My father was an electrician and I have learned from him that if you do not use electricity from the wall socket, then

there is a static situation. There is voltage on the socket, but nothing happens, because everything is in balance; but if you put a finger in the socket, you will disturb the balance, and the energy will find its way through your body, with all its consequences; though if you plug a lamp into the socket, that lamp will light up. If you want to use the energy you disrupt the balance between + and –.

It gets even more interesting when we look at the rotating Earth that, believe it or not, turns left and right simultaneously! Imagine that you float above the North Pole in the StarTrek spacecraft Enterprise, and you look down at the rotating Earth below you. It rotates clockwise. Now you ask the captain to ‘float’ with the space ship above the South Pole. There, the Earth rotates counter-clockwise under the spaceship. So it depends on your perspective what you perceive. Another example: if you are in front of a junction, traffic from the right has priority, but for the waiting traffic on the other side of the intersection, that same traffic comes from the left ... from your perspective.

Now let me make it even more difficult...

With a revolving Earth, there is only left or right rotation when the spaceship is floating ‘immovably’ in space. If the spaceship had stood still on the ground at the North Pole and then ascended vertically, then the Earth would become smaller under the spaceship, but apparently not rotate! Only when the helmsman would point the nose towards the Sun, the Earth will start rotating. You might even wonder whether the Earth is actually rotating at all. Perhaps the whole universe is rotating around the Earth. If you see the sunset at Angkor Wat, you say: "The Sun goes down". I have never heard anyone say at such a moment that Earth is turning away from the Sun. It is a matter of perspective.

## Is Samudra Manthan out of balance?

Well there are 88 *devas* or gods on the left of Vishnu, but on the right there are 92 *asuras* or demons. In other words: the gods are on the losing hand ... but only if it is a snake pulling **contest**. It may look like a contest, but is it? This is what I mean by the knowledge gap: our society is fixed on competitions, taught to us by the Romans with their *Divide and Conquer* politics, *Bread and Games*. We love the Olympics, football, rugby, tennis, skating, X-factors, singing and dancing competitions. Who is better? Our



fixation at competitions unwittingly gives a translator or interpreter of Samudra Manthan the idea that if there are two parties pulling a rope there is a contest going on; but if you are aware of your background, that you live in a society in which competitions play a major role, then you can imagine that societies may exist that do not concern themselves with that. By being aware of this, you can move in a different perspective and come up with other possibilities to explain Samudra Manthan.

Let us forget the modern dictionary and the modern meaning for now, and stay with the facts: *on the left 88 creatures and on the right draw 92 other creatures pull a snake wrapped around a rock*. Artists who have copied it show other numbers of beings, but the original text speaks about 88 and 92. So there is imbalance. Now look at the picture below ... Is this also a tug of war where one end of the bow wins and the other end loses?



*Making fire with the help of a bow and stick (source: <https://www.survival.org.au>)*

Could this epic also be about *balancing*? Then, as Dr Rod-Ari writes, you talk about **cooperation** between devas and asuras to achieve a certain result which in the picture is making fire. First left pulls, then right pulls, causing the stick to generate heat and finally fire arises. Or in dairy terms: by churning, butter is made in the raw milk.

If our goal is to walk then we also shift our balance, because if you divide your weight evenly on both feet you do not make any progress on your road. So you lean slightly to the left, raise your right leg, take a step, you tilt slightly to the right and you continue step after step. You cannot lift your left

leg until you are on your right leg. The difference in number 88 and 92, instead of 90/90, then is no longer strange, because if the numbers are the same, nothing happens.

Light beings and perfected souls do not think in terms of: I am better than you. With them all is about Love, because we are one! I do not mean to say that the writers of Samudra Manthan were light beings, but perhaps they had a different idea about competitions. Instead of going into battle with someone else and saying that you are better than others, you can also try to enter into the struggle within yourself so that you improve yourself, rise above yourself; that is growing in consciousness, and maybe that is what is meant by making Amrita ... purifying your soul in the Ocean of Milk, where the ocean is like a universal soul.

A researcher who has been involved with Sanskrit for life was *Helena Blavatsky*<sup>9</sup>. One of her books is *The Secret Doctrine*, an almost unreadable book full of complicated Sanskrit words that our language is often not synonymous with and can therefore only be explained by using many words. One Sanskrit word is *Alaya*, which means *World Soul*.

Blavatsky calls *Alaya* the sixth cosmic layer that, viewed from a mystical perspective, is identical to *Akāśa* (Akasha), the fifth cosmic principle. Then there is *Mūlaprakriti*, the *essence of Alaya*, which can be regarded as the seventh cosmic principle. However, Blavatsky says that this is seen from a material, physical perspective. You can not really explain the concept of *oneness* if you live in *duality*, as we all do, no more than you cannot express some dreams. Just to give a crazy example ... People sometimes dream something that simply seems an erotic dream, but this can be an experience at a higher level of consciousness where you stepped out of your body and had an intensely loving and safe encounter with a like-minded soul, a kind of unity experience that has fully charged you as a battery and that stays with you all day long, but which can in no way be compared to the pure physical scenes on the TV. Trying to retrieve that experience, you probably have no images, no words, only that very special feeling of warmth and safety. Words then fall short.

Note also the word *Akāśa* or *Akasha*. The sound, which is more important than the script, is very similar to *Akaija* (phonetic: Akà: ya, in Dutch), but on the island of Aneityum it is pronounced Akà: dsja. *Akaija* consists of 5 or 6 letters (depending on how you read the ij) or numerically speaking 6 digits

(111111) and means 'we are one', or *We* in the very largest context. The function of the Akaija as a symbol is that it brings the energy field of people in harmony with the omnipresent energy field, the cosmic energy of *We*.

## Axis-Mundi (World-axis)

Mr Tee Tam from the mini golf course told us something else, namely that Angkor Wat was built as a floating island. If you would remove the water around the Angkor temples or if the land would dry out, then the temples would collapse. The entire foundation of Angkor consists of so-called *laterite* rocks that are very porous and look spongy. They can absorb large amounts of water. As long as that water remains in the stone Angkor floats, as it were, on water. If you remove all that water then laterite is too weak to carry the temples and it will collapse under its own weight. That story is exactly right with Samudra Manthan, where the *home of the gods* floats on the water. In addition, all balustrades around Angkor Wat, and also around the other temples we visited, are huge long snakes. Could it be that the temple is wrapped in the body of a huge snake, so that Angkor Wat is, as it were, the central rock, the churning stick with which butter or Amrita is made in the ocean of milk? Incidentally, other Angkor temples are made in this way: surrounded by water and long snake balustrades.



*The access road is located between two snake bodies wrapped around Angkor Wat. The snake heads are located at all ports.*



Dr Melody Rod-Ari: *The five stone towers are intended to mimic the five mountain ranges of Mt. Meru—the mythical home of the gods, for both Hindus and Buddhists. The temple mountain as an architectural design was invented in Southeast Asia. Southeast Asian architects quite literally envisioned temples dedicated to Hindu gods on earth as a representation of Mt. Meru. The galleries and the empty spaces that they created between one another and the moat are envisioned as the mountain ranges and oceans that*

*surround Mt. Meru. Mt. Meru is not only home to the gods; it is also considered an axis-mundi. An axis-mundi is a cosmic or world axis that connects heaven and earth.*

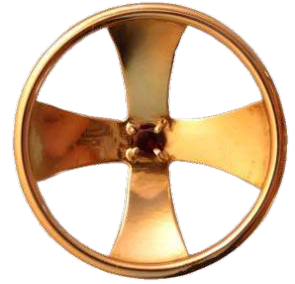
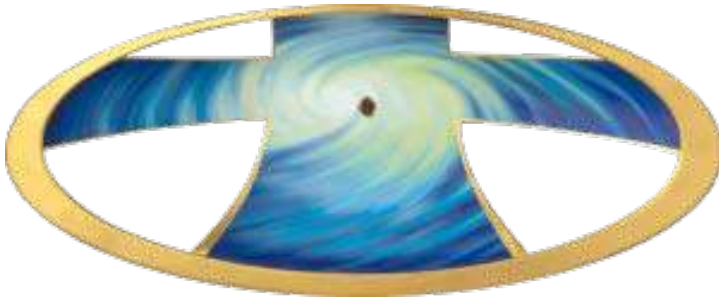
Dr Rod-Ari, like the Encyclopaedia Britannica, also mentions that same word: *axis-mundi*. Interesting, because Graham Hancock has written that the foundations of some of the Angkor temples together form exactly the star system Dragon or Draconis. One of the stars of Draconis is called *Thuban* (Alpha Draconis). Around 2750 BC. Thuban was the pole star. Every 72 years the imaginary axis of rotation of the Earth shifts to 1°. That shift is called precession. Currently Polaris is the North Star, but over 4750 years ago it was Thuban.

Dr Rod-Ari also says Angkor is a ‘mandala’: *According to ancient Sanskrit and Khmer texts, religious monuments and specifically temples must be organized in such a way that they are in harmony with the universe, meaning that the temple should be planned according to the rising sun and moon, in addition to symbolizing the recurrent time sequences of the days, months and years. The central axis of these temples should also be aligned with the planets, thus connecting the structure to the cosmos so that temples become spiritual, political, cosmological, astronomical and geo-physical centres. They are, in other words, intended to represent microcosms of the universe and are organized as mandalas—diagrams of the universe.*

Ms Deborah Houlding, author of an article about star constellations, starts her article with these words: *Draco (Latin: 'dragon') is depicted as a very long serpent which is coiled around the heart of the precession circle, along which the north pole rotates over 26000 years.*

Coming back to the story of the Samudra Manthan and the unequal numbers of devas and asuras, it *seems* that the world axis is out of balance. Still, imbalance causes energy to start flowing. Perfect balance is a static position. You will only start walking if you disturb the balance.

# Two Roads – Balancing the Good Red Road



*The painting Faith and the symbol Two Roads symbol are the same symbol, seen from a slightly different perspective. It is a fusion of the Christian, Coptic and Celtic cross, the Holy Grail and the Native American Medicine Wheel*

We discovered something that caught our attention that we did not expect to encounter in Cambodia. The *Two Roads* symbol seems to play a role here. This symbol is a cross within a circle and is known in the West by many other names such as the Coptic cross or the Celtic cross. The Maltese cross is



*Coins with the quincunx / Two Roads.  
Bron: British Museum (art. AN753224001)*



*Angkor Wat is built like a giant quincunx*



● ● also very similar. The Lakota in North America use the medicine wheel, and the Lakota-Sioux holy man Nicolas Black Elk had a vision on this during a coma that lasted 9 days, in which he was given the symbol and concept of the Two Roads. It is remarkable that in 2004 I was inspired to make this same symbol in the form of the painting / object Faith. In 2011 we

● ●  
● ●  
*Quincunx*



came in contact via Facebook with the Northern Irish Shaman and Medium Eliza White Buffalo, who is spiritually connected to Nicolas Black Elk. She knew about the Two Roads Symbol, but we had never heard of it until then.

Black Elk<sup>10</sup> explains that the Medicine Wheel, which is related to The Two Roads, is an extremely important symbol for the tribes of North America. Within the circle, the world-hoop, two roads cross each other in the middle. That is a sacred place, the place of the Heart, with the Red Stone of Power. The four arms refer to the four directions: East, South, West and North. If you then imagine a *vertical* axis going through the centre, the centre is also connected to Mother Earth and Father Sky. The child, you, comes from the connection of the mother and father, and is in the centre. You can see the vertical axis as the *Axis Mundi*, and the horizontal cross as the earth's surface on which we live with the 4 wind directions.

We find the same ground pattern in Angkor Wat. Usually you see the familiar statue with the 3 towers of Angkor Wat, but from above it appears that it consists of 5 towers: a central tower surrounded by 4 towers, placed so that they are aligned on the 21<sup>st</sup> of March and 21<sup>st</sup> of September on the sunrise and sunset. The pattern of the towers seen from above is called *Quincunx*. This shape is shown both in a square and in a circle, as witnessed by the coins held by the British Museum.

Black Elk said that the road from South to North is the *Good Red Road of Spirit*, the way to the Light. Straight across, connecting East and West, is the Dark Road, the dangerous way. If you want to move forward on the spiritual path, you will not get away from also walking the dark path. That is our way on Earth. If we keep connected to the Heart, you can safely walk that difficult path. If you lose contact with your heart, you will probably make 'mistakes', which means falling and getting up again.

In fact, we are drawn back and forth between the extremes of duality on Earth, and we have to make choices; that does not always have to be the choice between good and evil, but can be as simple as choosing to turn left or right. By *daring* to walk the dark road, and *daring* to make mistakes, we gain experiences through which we grow in consciousness, and thus we continue on the spiritual good red road. If you would never walk the dark road you will see the Light in the distance and you will walk endlessly, but you will not get any closer. Making choices can be done from all sorts of considerations, and aspects play a role that can make it difficult for us to

choose. Do you opt for financial wealth? Or fame? Do you want to be the best? Do you choose out of fear? Or do you act out of anger? Money is not bad, it is a form of energy and you need it. Whatever you do ... your choices have consequences, and you will sooner or later face them. This way you are pulled back and forth between extremes, you are like the churning stick that makes Amrita. Not choosing means standing still. What we sometimes say to people is: if you do not know what way to choose, simply go left, because your heart is slightly to the left in your chest. Maybe this appears to be the 'wrong' choice, but you only know that when you move. A boat that does not sail cannot be steered, while a boat that sails can make course corrections.

There is yet one more interesting detail to be found in Samudra Manthan that I like to mention. The snake threatens to drop poison in the Ocean of Milk. My idea is that the Ocean of Milk refers to the World Soul, the soul group that we all form on Earth. Shiva absorbs the poison from the snake, so that the ocean is not poisoned. You could make the comparison with Jesus, who takes on the sin of mankind.

The central axis, *Mount Meru*, is rotated by the tugging of the devas and the asuras. Angkor Wat is like a floating mountain in the Ocean of Milk. By turning, the milk is churned, and there is the life elixir that is explained in our modern times as the elixir of *immortality*. Yet there comes another modern idea into view. What is immortality? Officially it is denied in the Western world that there is such a thing as a spiritual world or hereafter, because clairvoyants who claim to be in contact with said world are ridiculed. Only the ecclesiastical institutions are still tolerated, but it is precisely those that are fierce against, for example, clairvoyance, magnetizing, healing with your hands and everything in which people use the energy that is available to us from the invisible dimensions in any way other than ecclesiastically approved. You even might get afraid to die at the end of your life, and so people like to become *immortal*.

It can be that the Sanskrit writers or the Vedic Race did have that contact with Spirit, and therefore also thought very differently about immortality. From that perspective, immortality may not mean the eternal continuation of your earthly body, but the survival of your soul in ever-purer form.

In 2002, half a year after my beloved partner Linda died, I had a unique experience, during which I had contact with her during a conscious dream or out-of-body-experience. That meeting has changed my life thoroughly from

that moment on. Moreover, I had the feeling that there was a huge download of data in me. That is why we visit the 5 anchor points, to download that data via my feet into the Earth and to upload what is there. Our idea is that in this way we help to bring the Tilted Equator of Antiquity back to life. The concept 'we are one' plays a central role here. The experience I shared with Linda could best be described as a oneness-experience: there was no separation between her and me, what she thought were my thoughts and vice versa. That is not the same as *telepathy* in which thoughts are transferred from one to the other, but *universal communication* from oneness. We were one at that time. Perhaps that is still the case, but I now experience, just like everyone here, the Earth reality of duality.

Let's go back to observing from a different perspective: from Linda's perspective, or ... in your case ... from the perspective of a deceased loved one. Perhaps they are more immortal than we, as we cannot see what is hidden beyond our physical eyes. Could it then be from that perspective that Samudra Manthan, the Churning of the Ocean of Milk, could say something like:

*The purification, perfection of the Soul, by gaining experiences in physical, earthly form, drawn back and forth between the extremes of duality, but helped by the heavenly beings and earthly life forms?*

If that is correct then Samudra Manthan tells about the road, the Two Roads, the soul's struggle to gain unity consciousness. Akaija means: We are one. Samudra Manthan seems to symbolize the way to get there.

# Resources

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1 Jim Alison's website: <http://home.hiwaay.net/~jalison/>

2 <https://www.angkorwatputt.com/aboutus.htm>

3 <https://www.britannica.com/topic/churning-of-the-ocean-of-milk>

4 Apart from Jim Alison there is another researcher who studies the tilted Equator theory: Jacques Grimault. Director Patrice Pooyard used his evidence to create a very professional documentary: <https://vimeo.com/78582062>

5 Axel Klitzke's website: <http://hores.org/>. Also see <https://www.youtube.com/watch?v=cNle5SaDm5M>

6 Graham Hancock's website is: <http://grahamhancock.com/>

7 <https://archive.org/details/SamudraManthanSanSarinRashtriyaSanskritSansthan>

8 Doctor. Melody Rod-ari is Contributing Editor for Southeast Asian art. She earned her M.A. from Boston University and her Ph.D. from the University of California, Los Angeles. Her article can be read here.

9 *The Secret Doctrine*, by Helena Blavatsky. This website (<https://blavatskytheosophy.com/alaya-the-universal-soul/>) is based on her work and mentions 'Alaya' and 'Akasha', words very similar to 'Akaija'. Also see <https://theosophy.wiki/en/Alaya>

10 Black Elk Speaks, by John Neihardt