




# CRep233


Tue, Apr 14, 2026 12:17PM 2:18:32


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Are

 00:17  
coming to you from the city of the weird

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exploring topics from the esoteric and unexplored to dimensions unknown,

 00:28  
shining a light of truth on the darkest corners of our reality.

 00:34  
Welcome to the curious realm. You

 00:40  
Paul,

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well, hello everybody, and welcome to this incredible pre recorded episode of The Curious realm. This is the last of our fully pre records. While I am on the road, I'm currently bilocating in Las Vegas, Nevada. This evening, we have an interesting show. In the second part, we will be talking about Stephen Myers. We will be talking with Stephen Myers rather of the Pharaoh's pump foundation regarding construction of the pyramids, as well as the idea of

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false pyramid paradigms. So the the ideas of things like the pyramid is, is a tomb that kind of stuff, things, things that seem falsified, but but seem to be carried on in Egyptology. What? What were those things? We don't know, but we know what they aren't by classical Egyptology and what they define themselves. So we'll be getting into some of those pyramid paradoxes this evening in the second part, in our first part, good friend and guest, Jason quit his website is the crystal sun. We have had him on to talk about everything from auralite 23 to sacred alignments to his books, you know, gates of the Anunnaki, and more, even even Celeste or astral Genesis. Today we will be talking about sacred geometries and sacred alignments. So welcome back to the show. Jason, how are you today? I'm good. Always a pleasure to be back and to share with you and your audience. Absolutely, man, I love our conversations because they always go way beyond the tagline of what what the episode segment is about. And since meeting, I first met you at stairway to the stars Jimmy Church's event in Vegas, actually, and since our dinner that night and going over things, just diving into your research over the last few years and seeing the new things that you have released and the regular volume at which you release data Jason is more than impressive. But your research into sacred geometries and how they have transitioned through time, how they have transitioned through esoteric cult after esoteric cult, using the same kind of geometry to convey the same message is truly fascinating, and I think stands above a lot of people in in this field. So thank you for all that you do regarding this? Oh, thank you. Thank you. Absolutely. Let's, let's start at the beginning. How did you first come to studying sacred geometries and alignments, things like that? What first brought you into this field of study? Jason,

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that's a good question. I think it was back in the day when I started to go through, you know, just trying to learn everything,

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there was a teacher here by the name of Robert Gilbert



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and Dr Karim. Now we're going back like, Oh my god. How long ago is this? It's got to be almost 20 years ago, if not more.



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And so Robert Gilbert had the Vesica Institute, I believe. And he would come up to Toronto with Dr Karim and talk about bio geometry, sacred geometry, things like this.



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And this was before Gaia, before any of these yeah things, yeah and so I became friends.



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I became friends with them. I went down to the Vesica Institute



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in Asheville, North Carolina. Spent some time there.



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So this take, this is like, almost like, way back in the beginning, I was very curious about dowsing, you know, like I have, you know, the different pendulum, pendulum, yeah, so I



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thank you, Arcturus Ra, you.



05:00

Yeah, so I would, you know, I was really into that kind of scene back then. And I would just get into all these really obscure books,



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I think what was his name. John Mitchell



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was very famous in writing sacred geometry books, big fan of his, and that kind of opened me up to into this kind of language of sacred geometry, frequencies angles, and how it's almost like a language of the universe, and how we could translate different physical forms



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as these building blocks



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for even esoteric teachings, symbology, things like that. So that's really where my background is in sacred geometry.



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So I'm very grateful to all my teachers in the past that kind of led me down this road. So now I'm kind of like fluent a little in, you know, seeing these and then and then understanding what's behind certain artworks. And this is why I love like Leonardo da Vinci and a lot of these painters who use sacred geometry to literally build their art. And we don't see how they use it, but if you have the right eye, you understand their proportions and where they place things. And you go, okay, they're using this type of knowledge in the paintings, yeah. And it goes, it goes beyond. And you know, for anybody that studied generalized art history, things like that, or even even fine art in college, you definitely learn some of these principles. You you learn some things like Fibonacci sequence and how that relates to the ratios of, you know, the diagram of man, things like that, however, and even even the ratios in which, like even, even, as a videographer and photographer, the rule of thirds is a prime example where, where you position the object to be focused at in thirds of the screen. You know that's why, whenever you look at people in interviews, stuff like that, whether slightly offset, it forces your eye to look at them, to look at that. Now, when you marry these perspectives that are used in art



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with the sacred geometry, that's when you really start getting a message. That's when you move beyond the mundane of, Hey, you look at this seashell and what the meaning of that seashell is, yeah. And the beautiful thing about art and these initiations into this knowledge is that you can tell a story to two different audiences. So you know, you could present an image that is very straightforward, and it tells a story to, let's say, the general public, but then you show that image to someone who has been initiated into seeing



08:03

the structure of the painting, and suddenly there's a whole other story embedded in that picture that only those that can see it can see it. Yeah, yeah. And I've just popped up on screen for listeners out there the what's called the pentagram of Venus, that if you look at this, this is, this is the way that Venus actually rotates



08:24

in the in the cosmos and in our solar system, around the sun, things like that. When you, when you see this in front of you from an omniscient view like this. This is sacred geometry and and when you see these rosette patterns, things like that, expressed like, yeah, that's frequently. What they were doing was showing you that this, this pattern, exists in the cosmos. Yes. And you know, the number 21.6 degrees actually helps create that. So it's like you have to know these sacred numbers and how they relate to, let's say Venus to get the pentagram. Yeah. So you have this kind of sacred geometry language. And the whole thing with sacred geometry, and why they call it sacred to begin with, is because it's like you're trying to learn the fingerprint of creation. And by knowing the fingerprint of creation, you now know the hand of the artist. So it's like that is the creator, because it follows a very specific law of geometry.



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And when you go into alignment with that, then you're speaking the language of creation itself. And this is why you know artwork or buildings or architecture that is set up with these sacred numbers has a very dramatic impact on you and your subconscious and your energy, because it's set up with the ratios and the angles and geometry of creation itself, like the Fibonacci.



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Yeah. Sequence, yeah. Well, and, you know, it's interesting. I'm gonna, I'm gonna reference a conversation with my friend, Anne Selene. Hey, Anne Selene, we were, we were literally talking about sacred spaces. Not too long ago, she'd stepped into a Catholic church, and is not a Catholic, not a church goer or anything like that, Jason, but she messaged me, and she was like, I don't know why it is, but whenever I step in to a Catholic church, I am always so deeply spiritually moved. And I was like, because the construction is literally based on sacred geometry, like, if you go into a cathedral, it is, it is based on the geometry of the Temple of Solomon. Like it is, it is based to



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geometrically connect you with the Divine and to put you in that space and vibration, like it's, it's made to do. So, yeah, and then when you have the prayers and the songs and the mantras and the music, it's oscillating the air and bouncing it reverberating it off the sacred geometry. Yep, you know, you're putting yourself into a very sacred space. Yeah, yeah, yeah, to the to the point that,



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because of the distances and cubed cube, cubic resonance of the room, the rooms resonate at a certain frequency. They reverb at a certain frequency that helps only support this and move it into the auditory as well as the visual and the vibrational so it's it's fascinating when you start getting into how long this kind of technology has been used. One of the one of the main examples that I give regularly is



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the the giant stuff in Corsica, where it's the the



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huge cave that has been built that specifically resonates at 19 hertz, you know, Malta, rather, in Malta.

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And, yeah, yeah, the idea that these things bring on states. They they transport you. You can. You can call them a stargate if you want. You can whatever, whatever terminology you like,

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but the resonance of the space itself can do that for you. I mean, there's patents out right now that you can anybody could look up, even from DARPA and different places where they know that certain oscillations from Delta so like very low, low frequencies to like you're saying about 20 hertz, those definitely have effects on our subconscious and conscious minds. They could put us to sleep. They could do hypnotic suggestions. They could do altered states just by being in those low frequency oscillations. Yeah, yeah, precisely. And the idea that, once again, these geometries are key understanding the because it's not like it's being done like in a modern because even in a modern day space, even in a modern studio,

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we have amazing computer programs where you can drop in the dimensions of your space and the speakers that you want to use, and it will give you the prime placement so that you don't have reflection off the back wall and things like that. We have all kinds of audio treatments, and, you know, huge foam cubes you can put in the corner to stop bass frequencies and all kinds of in my window right now, I've got a baffle to keep part of the neighbor's noise out, you know. But they, they didn't necessarily use things in that kind of way. At that point, they use the actual raw resonance of a room,

 14:07

yes, and then again, it's like, what knowledge did they have to understand this concept? It's, you know, these are not random things that you know. They're just placing it and then, like, trial of error, they're just putting it together and saying, Oh, this works, or this doesn't work. It's like they have to go in with a plan and say, If we build it to these ratios, or if we hollow out this cave to take out this amount of volume and space, we're going to get this effect. So how do they know this information? You know this, this is stuff that's,

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you know, we would figure out with computers right now, to try to figure out how this would work and how this would reverberate, yeah, and I mean, even binaural beats, I want to say it was



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late 1800s it was the beginning of radio trade.



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Transmissions and things like that, where, where they figured out that two separate frequencies would induce that effect.



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But it was, it was the beginnings of radio that kind of stuff. It wasn't till way later.



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Then, then things like Malta, like I was just showing on the screen, or, you know, and now we have



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oscillators and synthesizers where you take two oscillators and tune them to get that



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slightly off detuned effect and beat frequencies. Yeah, so that's also why I love music and oscillators and synths just like you. Is because



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it is math. It's, it's by taking these frequencies and putting them together and getting these incredible harmonics.



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Yeah, yeah, no, exactly, exactly. And, and you get to play with that you can, I mean, if you get into certain reverbs and effects like you can, you can dial in the dimensions of the room. And you could, you could simulate what it's like for you to do an audio track inside of the Sistine Chapel, you know, things like that, because you can dial in the exact dimensions of the space that you're dealing with. So, yeah, yeah, interesting. Well, let's start getting into some of these geometries. You've got some great data to share here with us. Jason, sure we could do this, bud.



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All right, now I'm trying. I want to try to, like, break it down as simple as possible. All right, you know so and I'm gonna relate to, like, sacred geometry as



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going back to esoteric knowledge, basically. And you know, when you read



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ancient esoteric knowledge, especially, let's say, like Egyptian



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or actually most religious texts, they always say, before creation, there's this void. Yeah, it's the space, the abyss, dark waters. In Egypt, it's the dark waters of nun. And from this, you get



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the separation of light. So Ra, for example,



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he becomes aware, he says his name, and suddenly he becomes a point of light. All right, so I'll just put this as the sacred geometry of the circle, sure, and the Godhead, which is like the infinite portal of creation, point of light, and this is the emanation or source. So. So from that separation of nothingness, you get this kind of sacred geometry, or first symbol of atom or RA, and it's just a circle now for creation to happen,



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we get into what we were talking about before, which is the Vesica Pisces and in esoteric knowledge, it's this kind of splitting. It's this polarity, male, female, spirit and matter. In Egypt, raw basically spits, or atom. Raw spits, and he creates something called the twins of atom, which is shoe and Tefnut. It's the first of creation, which is air and water, these elements. And it's from this Vesica Pisces that now all creation comes from all right? So basically, a vesica pisces is two circles that are spaced evenly into the center, so the left and the right of the circle meet in the in the middle. And you can see, I put those points so you can see where they meet.



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Now, the vesica pisces is really interesting because we see it in a lot of religious artwork, especially in Christianity. So whenever you see, let's say Jesus or Mary or saints, sometimes they'll put them in a Vesica Pisces,



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which is very revealing. And even, you know the Vesica Pisces fish, you know, this was the first symbol of Christianity, and this comes from the two circles separating creating



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this creation.



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So, yeah, called the Yoni, and some some traditions, things like that, correct,



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correct. And so this is just the basics of sacred geometry, where everything comes from. So if we just draw a line down the center of this, just to show you,



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you get all types of geometry. Here's the 60 degree triangle. And from these angles, you get all the divisions and the golden means and Fibonacci sequence. So all mathematics will come out of this right here, just the simple joining the dots of this to create the 60 degree triangle. But I'm going to show you the secret teachings,



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the things that we don't I'm.



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Are usually, so you're not really taught now, because the vesica pisces is kind of like this eternal creation. It's kind of like a fractal. So you can take a vesicle Pisces, and now we can place it in the center so we shrink it down so it fits perfectly in the center, just like this.



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Now, if we put a red at the top of the inner Vesica Pisces vertically, and then we go to the outer



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Vesica Pisces on this straight line access. And we connect the dots, we get the 51.8 degree pyramid. All right. So this is like the sacred pyramid or the sacred triangle, and it's the same angles as the Great Pyramid of Egypt,



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all right. So that one not even, not even by doing math or doing just by drawing, just connecting the dots, you get this secret pyramid, which is the angle. So I would argue that the designers of the pyramid, they understood that this is the key, the secret key of the Vesica Pisces.



21:12

Now, if we take a circle and we join from this dot and we expand it until it touches the edges of the upper vesicle Pisces. Here we get the moon ratio, and I'll describe that, and I'll just show you that. So, so you have the the outer circle, the secret pyramid, or the secret triangle, and the Secret Circle that is created from the Vesica Pisces. You see this looks familiar, doesn't it? That looks awfully familiar to something I see on my screen regularly.



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There you go.



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So let's take these three shapes. Okay, so I just, all I did was I took this circle, this ratio circle, and the outer circle, and I'm just putting them together right here. Now, this is really fascinating, because this ratio is the exact same ratio as the Earth and the Moon.



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So how is that possible? Wow. It makes absolutely no sense



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to our human minds. But just by, just by building the geometries in the Vesica Pisces, you get the exact ratios of the earth and the moon



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so and that is, that is pretty phenomenal. That is pretty phenomenal. And even, even if you consider, because we've we've brought it up before and numerous times that once again, the the pyramid



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does is not what everybody says it's used for. It's just, it's just not it's used for something else. Jason and and, yes, there have been thoughts for a long, long time that it's been used to carry on an esoteric tradition and an esoteric knowledge. And when you consider it, the fact whether or not the pyramids of Egypt are actively aligned to the Belt of Orion or whatnot,



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the question comes to bear, could it be that the actual geometry of the pyramid itself is expressing that that you're showing right there, which is the fact that basically the geometry of the pyramid, if you could bring that up again, I'll bring it back up, that the geometry of the pyramid itself is an expression of the distance



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from the Earth to the Moon, and the ratio of the Earth to the Moon, yes, that is, that is huge, yes, and you can that's a, that's a, that's massive. Yeah, it, it is the for me, this is the key that opens up the mysteries. Yeah. So if you take that 51.8 degree triangle, I have never heard this. Jason, no, no, I can't say I cannot say that I have, I've heard it the the ratios of the pyramid tied to all kinds of things, but I have never seen it so easily explained that it is the ratio of the Earth to the Moon. Yes, geometric. So, So geometrically, if we take the 51.8 degree triangle and we put it through the center of this of this circle, you can see that the pyramid sticks out at the top of the circle. Now if we go to the center point and we do the radius of what this line is right here. This is the ratio of the moon, the Earth and the pyramid all together in one.




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And it's an 11 by seven ratio. Wow. And so if you get the numbers of the Earth,





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7920


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miles, you.


 25:00  
Also get the diameter of the Moon, which is 21,000

 25:04  
sorry, 2160

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miles. So it's like we're saying sacred geometry reveals the blueprint of creation, and we can literally see it in the ratios of the Earth and the Moon through the 51.8 degree triangle. Now it gets even crazier, because the distance between the Sun, the Moon and the Earth is it's

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about a 400 to one ratio in both size and distance, all right, so we get this incredible geometry between distances and sizes that it's perfectly set up in orbit, that when you have a solar eclipse, the sun and the moon are the exact same size. Yeah.

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All right, so you get all this incredible geometry by understanding this image I'm showing you right here.

 26:05  
Okay, so let's, you know, let's just draw a square where the circle is, okay, and then let's expand this circle to the tip of the pyramid.



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Okay, I jumped ahead of myself. I'll have to switch the slides.



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But if you take the actual pyramid itself, from Giza, the Great Pyramid, and they've measured this to the base of the pyramid is 440 royal cubits, and the height is 280



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royal cubits. And when you divide these numbers together,



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or when you multiply 444



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times four, you get 1760



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royal cubits. The height 280



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royal cubits, when you divide them, you get 6.26



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which is two pi, okay, so it's called the tau. So each side gives you half a PI.



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Half the pyramid gives you pi.



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And so



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two radians is 360 degrees. Okay, so that's 6.26



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so the number of the pyramids give you two radians, or 360



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degrees. And this is calculations that we use today. It's on our calculators, yep.



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So the Great Pyramid deliberately embodies the solutions to the squaring of the circle through proportions with its base approximately the circumference of a circle whose radius equals the pyramids height. So it's exactly two pi or tau, and it links the square base, like the earth material, directly to the circle. Heavenly Cosmos, often interpreted as the symbolic or encoded marriage of heaven and earth. What you're actually looking at is the solution to the squaring of the circle.



28:13

So you remember these old Pythagorean How do you square the circle? Yep, oh yeah, this is how you do it. So what you're doing is you're building the secret 51.8 degree pyramid, or triangle, placing it in the circle as it sticks out, you get the ratios of the moon and the earth. Then what you do is you join, you create the circle from the point of the 51.8



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degree pyramid and the square from the circle within it, and this gives you the squaring of the circle ratios. So that is the solution. So the pyramid itself,



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the Royal qubits, actually give you the solution to the mathematics of squaring the circle.



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And in that you know, once again, goes to all kinds of math. Jason, it's not only



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just sacred and esoteric math, like you're talking about for alignments, that kind of stuff, but we're getting into the world of Platonic solids. We're getting into the world of



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straight geometry. It's, it's pretty fascinating because, yeah, that was, that was always one of the the shows of geometry was the square inside the circle, square and the triangle in the square in the circle. Sorry, yeah, my brain couldn't get that out for a second. So, and, you know, I discuss all of this in the



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what is it? The book I wrote, The gates of the Anunnaki, is the one I wrote. So all of this is in the gates of the Anunnaki, but I think I'm explaining it a little more simpler, right?



30:00

Right now. Now,



30:03

Leonardo da Vinci knew this,



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all the sacred numbers, the square in the circle, the 51.8



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degree triangle, the circle of the moon. All of this is encoded within vitrious Man by Leonardo da Vinci All right, so he knew what I'm talking about, obviously. And if you take a square, if you take a section of the pyramid, and you put the insides of the pyramid structure two dimensionally in this layout. And this is also in the gates of the Anunnaki,



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all the sacred numbers that we were talking about with the moon and the earth, and all the sacred geometry of the platonic solids. And these sacred numbers,



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ratio wise, you see them perfectly in the structure of the pyramid itself, the Great Pyramid.



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And so



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the human body itself is reflection of the heavens. It's a reflection of the sacred geometry. And this is what Leonardo da Vinci was trying to show. And you know, I put these angles here because, you know, nobody really talks about these angles, except for me recently.



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But basically, if you, if you draw the angle of his arms,



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it's exactly 23.5 degrees from his chin to his legs to the centers of his legs. Is all the same as 23.5 degrees, which is the tilt of the earth. So even the tilt of the Earth is represented in this geometry structure



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that we see in the pyramids, the Vesica, Pisces, the human body, and the squaring of the circles. So these are not random numbers that people are just coming up with. There's a sacred geometry formula into figuring all of this out



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well. And here it is, right here, from, from your book,



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where, where it begins, breaking all of that down.



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And it's it once again, is a massive point to show the fact of a their knowledge of the cosmos, their deep knowledge of the cosmos, their knowledge of the ratio of the size of the Earth to the size of the moon.



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That that cannot be understated enough.



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Yeah, it's really like once you see this information,



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and you see the ratios. It's the ratios that are really important here, because, you know, you can, you can take it and you can scale it down to something very small, like you can make like a ring with it, with the ratios, it still holds the power and the knowledge. If you blow it up into a cathedral or a pyramid, it's still the same knowledge. It's just different scales of the same ratios. Yeah, yeah. And they'd be



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almost akin to a lower key on the piano, you know, something like that, where it is, where it is, a similar vibration, but, but just below it, yes. So the human body is basically a key or a measuring tool that has been used in the past for sacred geometry. So if you even look at the sacred number of the human body through its bones, you know the skull has 22 bones, a cranial 14 facial. So number 22



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is a very important number.



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The spine is 33 we have 33 vertebrae. The ribs is 24 like 24 hours, 12 and 12 ribs on each side. Now here's ones that's not really talked about. It's the hands and arms and the legs and feet, the the hands, plus



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the the arm bones, gives you a total of 30 bones on each side. So you got 30 bones in your arms and hands, interesting on each side, which gives you 60. Is the same thing with the legs and feet. So you have 60 and 60, and you got 10 fingers and 10 toes. So these are very interesting numbers that we hear over and over again in, you know, secret societies. You know, you talk about Skull and Bones, or you talk about the Masons, and they're always using these specific numbers.



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So, you know, we think of the Sumerians and we say, Oh, how do they come up with base 60?



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You know, how do they come up with these numbers? Why is it 360 a circle? Like, why isn't it not just 100 like, you know, there's certain reasons for this, and it comes from these sacred numbers because we're the measuring tool.



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All



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you know. For example, you know you learn in Boy Scouts



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that basically, if you want to know the time, a great approximation is just hold outstretch your arm. So again, you're using the geometry of your arm.



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And you put your hand in front of your eye to the horizon, and it basically equals like one hour of time, or about 15 degrees in the sky,



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right? So think about this for a second. You're using your hand as the clock, just like a regular clock. You have your hands, your arms. They use the same I love that. That's great, man.



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And so, no, it's true, but it's true, right? Absolutely, absolutely. It's just so beautifully and elegantly demonstrated in this, in this image, yeah, so basically, think about it. I'll just stop sharing. So you put your hand like this, and let's say you're measuring time, and this is one hour you use, you put your arm up, let's say six times, and you're above your head,



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all right. So you have six hours of of, yeah, daylight from morning till noon, and then you turn around and six hours from noon



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to dusk, you know. So, so you're like the clock, you're you have your own arm, and you're counting. And so to count the 180 degrees, another very special number, 118 degrees, 1818.



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Is considered the number of life, right? I ever heard that high. So it's very ancient knowledge that the number 18 is like the number of God. It's the number of life. It's the secret key is 18. It's 180 degrees of the sky.



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So yeah, basically you can count 1212, hours with your hands from 180 degrees. And it's interesting, because the that that works because of the ratio of the human body. So like my son could do the same thing. He's He's eight, his arms are a third the size of mine, you know, but, but the same measurement still works for him because of the ratio of the shoulder to the end of the arm period, yes, right? And it's interesting. And like you were saying, as far as, like, why did they choose this number? They chose it because of humanity. But not only that, but because of doesn't matter if you're three feet or 18 feet tall, if you're a human, these are the number of bones there. That's right. So you can just count. It's a solid measurement, right? You can just take the bones of your arms and fingers and arms and hands and count them, and it comes to 60, you know? And so it's the same division. Now it gets even crazier, because, like I said, our body is the measuring tool. So let me get into this.

 38:03

Now. I'm going to get a little maybe I'll skip. Nah, I'll, because I want to get to that point. But anyways, so here's like, finding the directions with the sun. So, so simple, so simple. You just stick, stick a stick in the ground. Okay? And it casts a shadow. All you have to do is place a stone on that shadow at the tip of it, and then you wait like 1520, 30 minutes, an hour, whatever that time is, and the shadow will change. So then you just take another rock, you put it at the end of that shadow. Let's say after 30 minutes,

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well, you join those two and you get your directions, east, west, north, south. Okay, very, very simple, but there's also another way of tracking the sun. So basically, you're standing here. Let's say you put a rock on the ground, and let's say you go to the summer solstice,

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and you put a stone down right when the sun reaches its limits on the

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eastern horizon, so it goes north on the eastern horizon. And so you put a stone right there. And then every full moon or new moon, you come outside during the morning and wherever that sun is rising on the horizon, you put another stone, and you just follow the sun across the horizon until it gets, let's say, to the Winter Solstice. You put the stone right at the edge there. Now, if you just measure from where this is, where the spring equinox is, when you get 12 hours of light and 12 hours of dark,

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you get this plus 23.5 degrees and minus 23.5 degrees. All right, so you're measuring the time it takes to go from the solstice to the solstice and the equinox is in the center. It's the balancing between the fighting of summer and winter, or dark and light.



40:00

It's this, yeah, this balance between it. Now they've actually found calendars like this in sites like Peru, yep, where they would actually carve it out of mountain cliffs or hills. And so when it would rise and set on these hills, you would actually know what time of year it is. It's a very simple way of tracking time or tracking cycles. So, you know, I just put, I threw this image from Abydos of holding the staffs. And they're, they're angled mathematically to 23.5



40:34

degrees, you know. So it's almost like the staff putting this down. So I believe that they were tracking the sun with these tools and the geometry



40:44

going back 1000s and 1000s of years. Here you can see it with



40:50

a Dendera ceiling



40:53

in Egypt, where you would have the was scepters placed at these 23.5 degree angles, and Caffrey holding the sun disc, you know, pushing the sun across the sky. You know, all these alignments have this kind of code in it. So, like we were saying, if you understand the geometry, you understand



41:16

the secret teachings behind this. So if we take it at the base and go straight up this mummy with the sun above his head,



41:25

it's the same angles over and over again. It's 23.5 degrees either side shows the sun could be summer, winter solstice. And this other degree, which goes through the eye of the serpent and goes straight into the eye of whoever is holding or pushing the sun. It's at 15 degrees, which is takes 15 degrees per hour to move the sun across the sky. Yeah. So there's all this incredible knowledge here, but this is what I was trying to get to, and going back to time, okay,



41:59

now



42:01

there's these ratios that calculate time, and how do we get these numbers right? Well, if you take a pendulum,



42:10

all right, and you take, let's say, a protractor, and you pull this back 15 degrees, all right, so you're holding the pendulum at 100 centimeters, so one meter, and you have a like so you have a string of one meter, holding it at 15 degrees, and you let that pendulum go, it'll swing 15 degrees. So you get 30 degrees total of swing, yeah, and it measures 52.4



42:38

centimeters, all right. So this one string letting go equals one second of time. So it takes one second for this pendulum to swing. So you can calculate time by one second by 15 degrees at one meter long, and the distance between the swing at 30 degrees is 52.4 centimeters, which is the exact size as the Royal cubit.



43:05

Okay, wow, wow. And the royal cubit, again, is from your elbow to the tip of your finger, plus a palm. That's a royal cubit. And that's what the pyramids are measured by. Okay, so this is how they divided the heavens, just like with the hands, in 30 degrees, the sky is divided into 12 sections by 30 degrees. Each 30 degree is called a house containing a constellation representing a sign of the zodiac. It takes two hours of time for each sign to move through the sky, taking 24 hours to make a complete rotation, 360



43:41

degrees. So none of these numbers are random, is what I'm trying to say. They're all measuring,



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using our secret measurements of the human body, our ratios, and applying them to time and space and dimension.



44:01

So for the Egyptians, they use their their arms and their hands. They called it



44:10

the cubit, or royal cubit. The cubit is seven sorry, the cubit is six palms. So you could put six palms up and down your arm. It's from your elbow to the top of your finger. And then seven would be the royal cubit,



44:27

which is about 28 fingers. So if you counted like your fingers, and you measured, counted how many fingers it took to go up, it's usually 28 fingers. Regular cubit is 24 fingers. And, you know, I put this scale here so you can see each palm. So from one palm all the way to eight, which is a pole. So this was the standard measuring stick of ancient Egyptians. It's what the pyramids are laid out. And what they did was they hid this, and they use this in every.



45:00

Single, what I want to say every single, but they use this in technical art. All right, so if you know what you're looking for, you can find this code in the Egyptians artwork. For example. Here's Toth, who is the god of measure and cosmic order. And you can see he's holding that staff. The was staff, and if you measure it, just measuring it with the cubit and royal cubit, you can see that this entire image is actually created using these numbers of palms and cubits. All right, so everything is a teaching, and I'll just show you simply that like so from the base of his head gear to his top, it's six. So this is just a regular cubit. From the base of his hand to the top of the was sector. It's called the pole measurement.



45:56

And so you get the cubit, Royal cubit and pole numbers, okay, and it's the same in this is another Toth from Abydos, and I'm just showing you that when you divide and know his cubit so seven palms, you divide it, his whole body is created using these mathematics and even those angles that we spoke about earlier, that the 23.5 degrees, it's used throughout his whole construction.



46:29

So this is how we're getting these sacred numbers. So you know, for example,



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in the descent of Inanna, you have



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the god. Here's the God of Nana. She went to the underworld, and it talks about she holds in her hand a lapis measuring rod and line. These were used as astrological tools to measure the heavens and the earth, right? So everybody looks at these and go, What the heck is this circle and



46:58

Rod thing? They think it's some magical alien device,



47:03

yeah, but in reality, they're measuring tools.



47:07

So it's using the qubit angles. It's using the qubit and the angles to understand the yearly Solstice tilt of the earth and the hours that the sun travels in the sky. And if you understand these geometries, you can see that the entire image itself is laid out to express these very simple



47:32

angles. All right, so the whole image is created



47:38

for the sun and the moon declination, so they are highly advanced in this knowledge, and they hide it in artwork.



47:46

Now, if you go to like the tablet of Shemesh, you know he's also holding this tool, which is this staff and this circle, yeah. Now, if you measure the staff, which I did in red, I put it in red. It goes from the tip of his finger to his elbow, which again, follows the cubit. So this is like a cubit rod, one cubit, and the circle gives you the royal cubit size.



48:13

All right, so this is like the key to open this up and you find the exact same ratios. We're always talking about ratios in the UNK.



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So you have this exact same ratios in the UNK



48:27

and even in the artwork. So here's the exact same ratio side by side, and it shows you that whoever designed these images, they understood how to use the qubits, how to use these sacred geometry signs. So if you go to, let's say



48:46

Shamash, he's sitting on his throne, he's holding his staff or his rod and his circle, and it's angled, right? So if you calculate that exact angle, it goes right to the center of this star, which is star of Ishtar, which is the god Venus, right? Yep. Now you get an angle of 21.6 degrees. Now



49:09

you need to know this angle 21.6 degrees to calculate the eight year cycle of Venus, which creates the Pentagon, the pentagram. Yep. So what you're actually looking at is this geometry, which you actually started with at the beginning,



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you know, it's, it's this orbit of Venus, and he's basically expressing it, showing that He's measuring the sky, and he's pointing it exactly at the star of Ishtar, which is Venus,



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you know. So what I'm trying to say in this very, very simple presentation that I'm showing you is that just by understanding the Vesica Pisces and understanding how to build this 51.8 degree pyramid, we start to get all.



50:00

All these sacred ratios of the human body.



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And from the ratios of the human body, we start to measure time and space. And this is where we get all our sacred numbers from. This is how we start to calculate everything and all the Masters, what they did is they would depict this information directly into the artwork. They did it all to scale using these ratios, just so that it can pass on to future generations when they understand this.



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So there's a there's a quick preview of



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of how it works. I don't know, like, I'm just testing this out on you and your audience. And once again, it is an



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amazing, amazing body of work, Jason, and when you start breaking down, once again, the sacred geometry that is used by numerous esoteric societies across time,



51:04

you start finding these things. You start finding the fact that one leaned upon the other. You know that this information was passed down in this kind of way. So,



51:17

yeah, the the symbology that is put behind the artwork and the meaning that's put there for the learned to know. Once again, it was typically an initiated few that were making such artwork, things like that, so they would have been taught this along the lines and been passed down so that they could bring in the next priests and teach them the sacred alignments and everything else. And, you know, I don't know exactly the force that's driving me to, like, keep looking at this information, because it's just really obscure stuff. But, it, you know, I hear a lot when, when people are talking about



52:05

our ancestors, for example, and it's kind of like saying, you know, they had primitive tools or primitive ideas, and you know, they were just figuring stuff out.



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When I'm starting to look at this with this type of perspective, it tells a completely different story. Yeah, it tells a story that they had a knowledge that was so profound, using mathematics, using geometry, using ratios, that basically, this goes back even before Plato, even before pythagrius, it goes all the way back. So you know, when someone comes up and says, Yeah, this is all great information, Jay, but don't you think it's just maybe coincidental, that it's just something they just, you know, put together?



52:56

I don't think it's a coincidence. I think that



53:00

there is like a foundational knowledge here that was already highly advanced, yep, and that there were groups or orders or secret societies or whatever you want to call them, this elite wisdom keepers that knew that the whole world wouldn't understand this, so that they had to kind of keep it in secret and transmit it in a way that it will carry from generation to generation, and going back to the Great Pyramid of Egypt, which is absolutely a wonder of the world and encodes this message of Geometry, of sacred geometry, right? In that one pyramid that, for me, it's, you know, you can, you can debate how the pyramids were built. You can debate if they were tombs or not. Like, yep, those things are, you know. They can go any direction, whatever your belief system is. But you cannot debate the math.



54:00

It's there.



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The only debate is, is it a coincidence or not a coincidence? Yeah, yeah. But once you understand the concept and the building of sacred geometry, it the coincidence thing goes out the window. It's like, wow, this is a very highly formed understanding of the ratios and the the fingerprint of creation itself and it's it's organizing it in a way to encode that information just just in that one pyramid alone will give you the key to unlocking all this other geometry, all this other esoteric knowledge which is built directly into the artworks, directly into their Pyramid Texts, their coffin text. All this information is built within the mystery schools that have always been there and they're still being taught today.



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So this is just a way.



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Simplifying it and saying, look, there's some other thing here that we could be exploring. We can fight all we want on what we believe things are, but there's certain things you just can't fight against. Well, and here's the thing that I bring up all the time, Jason, I am. I am one of the few researchers I know that says more red circles Bring me more red circles. Because the more we understand what's in the red circles and can explain what's in the red circles, then the better we understand the known quantitative and that only narrows down the anomaly. If 23.5



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degrees was an anomaly amongst this research. It'd be something different, but it's a data point that keeps popping up again and again and again and again and again and again, and it goes into Grecian architecture. It goes it goes into, once again,



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the Fibonacci ratios that are used in other art and and even ratios that are used to move our eye to things. So it's, it's one of those. I don't, I don't think it can be dismissed as an anomaly amongst the data set.



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Yeah, yeah. And it's all over the world, like, you know, we were talking about Venus. There's a temple in Mexico, an ancient temple that's dedicated to Venus, and the doorway is a 72 degree



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triangle. The doorway that looks at Venus, it's 72 degrees. That's exactly



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the degrees of the



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pentagram that it follows in its orbit. Yeah, so it's like they designed the building with the geometry of Venus in it. Okay? It wasn't a mistake. It wasn't a coincidence. If they understood the orbit, they understood the geometry and the movement in the sky, and they mapped it, and they took those reflections, and they put it directly into the architecture,



57:05

yeah, yeah. And that's just it even, even, you know, whenever you start getting into the actual geometry of chits, and it's a and it just is an audio engineer, the way that the echoed sound works that is meant to work and meant to mimic something



57:25

that that cannot be done by accident. No, it's, it's, it is intentional placement of things to make things



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react in such a way. So and you know, we can even talk about symbolism of that of like the step pyramids as time keeping devices themselves. And you know, with the shadow play and the work,



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if you look up ancient shadow clocks in Egypt, they actually had clocks that were shaped like the letter T or tau, and they had clocks that were shaped like steps, like a step pyramid. And all you had to do was see where the shadow was on the steps to count the hours of the day. You know, it would go up six steps, and there's six hours, you know, go down six steps. There's your other six hours, you know. So they knew how to follow the sun, using shadows, creating steps.



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All these, there you go. They marked, yep, you can see them right there.



58:33

So wherever the shadows. So they had this information and knowledge, and it became their symbology. So if you see, let's say like, go to temples. And you see, like the shape of a T. You're like, Okay, well, this is the tower the cross of the Sun,



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which is like a universal symbol of time keeping



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if you see, like the steps that go up and then go down, it's also a symbol of the sun and the progression of the hours of the day. You know, even you know, Horus. The name Horus is the god of the sun, yep. And Horus travels the sky. You know, it's the same thing as, like the 12 labors of Hercules, like the 12 houses of the Zodiac, zodiac, it's, it's all or the 12 Disciples and the solar god? You know? Yeah, all you're all we're saying



59:27

is that, well, even Horus, they just rearrange one letter and it's ours, so it's the 12 hours instead of the 12 horses.



59:38

Why is this important today? I don't know, but I think it's a knowledge that the human race will always have, because if all, if we lose all technology, we have all this knowledge built in stone all around the planet.



59:54

Yeah, yeah. And that's honestly that that's the main reason to build it in.



1:00:00

Stone. The main reason to build it in stone is because stone lasts, you know, yeah, I mean, building this, building this into a wooden monument,



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doesn't, doesn't stand the test of time, doesn't pass it down for numerous generations in that kind of way. And when you build things on scale that represent the scale of the cosmos, stuff, stuff like, once again, just to loop it back around that, that image of the the



1:00:32

ratio of the Great Pyramid being the ratio of the size of the Earth to the size of the moon.



1:00:39

It's an amazing and beautiful representation. Jason, well, I just want to share one more thing. Go ahead and just just to show you here. So here you have Toth. He's holding the Woz scepter as a pole. We call it a pole, and our staff. And you can see that the head of the Woz is exactly two palm lengths, all right. So you see how he's holding it, and you see how his eye is kind of looking directly over it. Yeah. Now, if you were to take this staff where it's equal, so this is exactly a palm width, so it's exactly the size of his hand, and his pole is exactly the same measurement of his arm right the cubit. So what do you think would happen if someone is holding this rod that has the mathematical ratios in it to their body's geometry, and they hold it up in front of them and look in front of them? What can they do with that rod?



1:01:42

I guess they'd be able to measure, measure and keep time by the sun, at the very least. Yeah, exactly. So they can. They can actually tell a scale, distance, ratio, time. So they can. That is like a measuring tool. Just by having the rod in your hand and putting it out in front of your body, you will have that ratio, like you say, to measure the sky, yeah, to measure the earth. So these are, these are actual tools. So it's what I believe. They're not just symbolic tools. They're actual tools of measurement, yeah, actual, actual, like, you know, carry it with you surveying tool, absolutely,



1:02:28

absolutely. And it's the same thing with, like, the ankh. These are, these are tools that are mathematically created in these ratios so that we can use them to, let's say, hold them up to the sky and get measurements.



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Yeah, yeah. And I think that's, I think that's a lost technology that people have just lost that understanding, and then now it's just, oh, there's symbolic tools that mean something. But no, I think they're really actual that is a measuring devices, dude. That is a really fascinating concept, especially whenever you back it up to what we were talking about with the fact of, doesn't matter if it's my hand held out at arm length or my eight year old son's Yeah, who is, who is a third, maybe half the arm length of me, that ratio maintains the same, which means you could get the exact same precise measurement using that exact same tool, and you know how? So, wow, wow, that's huge. Well, think about it. And my Bible might be a little off, because it's been a while since I read it, but wasn't it Aaron or Moses, who carried the the staff and the rod to get them through the desert? Yes, well, then what does that mean? He has a staff and a rod to get them through the desert. Yeah, yeah, because he could measure, he could hold the rod and measure the sun in the sky, the stars know exactly where to lead them. Yeah, wow, wow. Jason, man, you, you never cease to blow my mind whenever you're on the show you, you have some appearances coming up, actually, once, once again, you have released nothing but amazing material over the last few years. So to see you out and speaking on it is fantastic, because that really is the way to get this information out to the masses as much as possible. Let everybody know where they can catch you coming up all that kind of good stuff.



1:04:35

I am going to be presenting this and a whole lot more at contact in the desert at the end of May in Palm Springs, California. And this is one of my favorite shows of the whole year. So if you can get tickets, come out and see me and see there's so many other incredible speakers come to contact in the desert, it's it's something that I would love to go and.



1:05:00

Every single year, yeah, it's definitely a party, and you learn so much and meet so many incredible people. So I can't say



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there's so many good things about this conference, so come out, and I'm going to be expanding what we spoke about here today



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and getting into the stars and the mysticism and the gods, and how it all relates to this kind of sacred geometry and the movement of the stars and the sun and the moon.



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So I can't wait to share that with everybody, and I'll be talking about even crazier things, which is like out of body experience, altered states of awareness, contact, things like that. So it's it's a fun, fun time, yeah, well, Jason, once again, always great chatting with you, always great catching up, always amazing information whenever you come on the show God speed at contact in the desert this year. I hope that goes well. I hope the remainder of your appearances go well. Hold the Line real quick while we close things out for this segment, while you are online, checking out everything for contact in the desert and getting your tickets to go see Jason quit and other amazing speakers. Folks stop on by the crystal sun.com



1:06:21

that is Jason's website. That's where you can get if you're looking for auralite, 23 folks, that is the actual location to go get it. Don't trust it from anywhere else. There's so many but, like we did a whole episode on that,



1:06:35

but that's also where you can find



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Jason's books, astral experiences, astral Genesis, as well as Egyptian postures of power.



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Make sure, while you're there, to stop on by curious realm. Curious realm.com, forward slash stories, where you can find all of Jason's books, as well as other books from all of our guests. When we come back from this quick break, everybody, we will be joined by our friend Stephen Myers from the Pharaoh's pump Foundation. We will be talking about



1:07:09

pyramid misunderstandings, misconceptions, things that people get wrong when looking at Pyramid, pyramid construction, things like that on the guise of plateau when we come back right after this,



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the key to good science is good research. At the heart of good research is a good data set with the field observation and encounter log from curious research, you can easily keep track of your investigative information all in one place, making it easier to review cases and readily see comparisons and contrasts between them, whether out in the woods, squatching in a back room, gathering EVPs, or using high tech gear to track UFO, UAP activity, this easy to carry, pocket size, scientific data log is the perfect companion for any field researcher. You can find your copy of the curious research field observation and encounter log@amazon.com



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you.



1:08:45

Well, hello everybody. Thank you so much for staying with us through that quick break. Also, thank you so much to our sponsors, especially true him science, if you are a user of CBD products like I am, stop on by true him science today, Christopher Lynch and true hemp science make an amazing spigeric product using nothing but whole hemp plants. Every part of the plant is used, combusted, reused, every part, seeds, stems, leaves, buds, fiber, everything is used, reused and combusted and reused until nothing remains except that amazing spideric product, complete on their website with terpene profiles and all stop on by true him science today. Check them out. They are some of the best product that I have found at any dispensary across the country, made right here in the heart of the hill country in Texas.



1:09:41

Their product is great. Curious. Seven is the code that you want to use to save 7% off your entire cart of \$50 or more. And as well as getting inedible on the way out the door, our guest in this segment is our good friend Steven Myers. He is the head of the Pharaoh.



1:10:00

Pump foundation. You can find out information about him and the Pharaoh's pump foundation at the pump.org That's where you can also get your link to his fourth book, The Orion correlation theory is valid. Why that theory is wrong. That book is officially available right over at Amazon, folks, you can find it right there on the homepage of the pharaohs pump foundation at the pump.org Welcome back to the show. Steven Myers, how are you? My friend? I'm very good. And thank you for letting me come back on your show. I really appreciate it. I adore our conversations, man, because there, there is,



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there is a big thing that I have when it comes to a data and when it when it comes to B, belief in where those two things meet and conflict, you know, and the willingness to accept the fact that they will meet and conflict, not only as a believer in things, but as as somebody with The scientific mind, somebody with a critical mind, you have to be willing to accept those things. And before I even knew about your new book, I had titled this segment pyramid fallacies,



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because one of the big fallacies we regularly talk about is the idea that



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the Pyramid was built in the way that we believe it was, like you were just saying pre show, the idea that a ramp was inside the pyramid, that it was built via ramp was all the way through the 80s, you know.



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And it wasn't until recent scans of the pyramid that it showed not the case. The point that I bring up on the show all the time, whenever you're on, is



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obviously by everything that Egyptology tells us of the sacred rite of burial and the necessity of scribblings from the Book of the Dead on the wall and spells and everything else that that that tomb chamber,



1:12:05

the king's tomb, ain't a tomb, if it was whoever they put in there, they had zero intent of them ever hitting the afterlife, if, if it was used as an actual tomb. So those are the fallacies that I'm talking about. And the big one that we're going to get into tonight



1:12:23

is your new book, one that I I lovingly share all of your posts whenever you put them up on social media. You are, you are regularly making meme images of the Orion, the Ryan the Orion correlation theory being false.



1:12:39

And I love the fact that you Herald this from the top of the mountain regularly, Steven, because it is, I think, a point where, once again, the confluence of data and belief gets so muddled for people that they they don't know how to draw the water anymore. You know?



1:12:58

Yeah, I do know.



1:13:02

So how did you, how did you come to the world of Egypt, Egyptological study, to begin with, Steven, what brought you to the world of studying Egypt in the pyramids? To start off with, let's, let's start there, before we fully get into the book here. Well, I have quite a technical background and some technical degrees that type of thing. I've always been that way. I collect anti gasoline engines, the old one, Lunge engines. And I like historical technology, that type of thing. And if you like history and technology, ultimately, you will at least have an interest in the Great Pyramid, being a 45 story skyscraper that was built in ancient times. So I had an interest in it and that type of thing. And when I when I started quite a few years ago, you'd go down to the library and look in the card catalog, pick out a book that's in the library by Egyptologists. And they tell you, you know, in detail, how the Great Pyramid was built. And so I Well, that's, that's wonderful, you know, they tell you all about it. So then I found out something about Egyptology that a lot of people don't know, which is, they don't perform demonstrations. They'll tell you these stories about a ramp and the strong back muscles, but, but they've never moved a 70 ton payload one inch. Or they'll tell you how they made casing stones. The workers all day long. They made them, you know, with hammers and chisels and but Egyptology has never made a casing stone like those at the Great Pyramid? So I thought that was strange a science that doesn't engage in the scientific method. And then I read the alternative books. You know that the Great Pyramid was a weapon or a beacon for aliens so they can find their way home.



1:15:00

Home,



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that type of thing. And,



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you know, all the other ones. And I finally found a book privately published, originally in 1962 calls Pharaoh's pump. And the guy that wrote that, Edward Kunkel,



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just talked about how the Great Pyramid was assembled. You know, he didn't talk about gods or language or sacrifices or mummies. He was interested in how the Great Pyramid was assembled, and he he thought it was built to be a massive infrastructure, a water pump. So that got me, got me going. And then ultimately, we started a nonprofit foundation. I've been to Egypt several times now, and that type of thing so. And then here I am on your talk show well. And you know, once again, your your videos. I remember when you sent me the DVD series A few years ago, I sat and I watched them, and



1:16:01

the the videos explaining how the pyramid was possibly built. Abs, absolutely awesome. I think it really explains a much better groundwork, as opposed to things like, yes, a winding ramp, or a ramp half a mile to a mile long,



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things like that. So it is.



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It's great to see somebody logically thinking their way around the situation, instead of just following the paradigm of a



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aliens did it,



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or aliens helped us. I, you know, don't get me wrong. Could it? Could it have possibly, possibly been something built to honor the sky captains. Sure. No doubt we, we did a lot of things to honor sky captains across cultures, across humanity.



1:16:53

But I also think that we are ingenious enough as people, there doesn't matter the culture.



1:17:03

There is always that one guy that, when you stick him on the island with everybody else, he's going to be the professor, you know, like he's the guy that give give him some string and some coconuts, and he'll figure some things out, you know, yes,



1:17:19

yeah. What presupposition I have about the Great Pyramid is that it was built by geniuses, and ancient geniuses got together and created this massive structure, and it had a even bigger return on investment, which was to be a functioning machine that provided prosperity for the civilization that built it, and that's kind of the premise of the direction of research I'm following. Well, let's, let's get into that real quick, because I think that that is important to bear a what what you believe that the



1:18:00

the complex was used for to begin with. Before we get into the actual book,



1:18:07

The Orion correlation theory and why it's not



1:18:12

what the Orion correlation theory says it is.



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Well, what I think was that the Great Pyramid was built using water locks like those at the Erie Canal, and the purpose of the Great Pyramid was to pump water. And we have a video series about both how it was constructed using water, and a video series on how it actually pumped water. All those complex passages and chambers were a water pump. So that's



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that's the direction of research I'm following, and you could watch both of those. Video Series is on YouTube for free, so



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that is available to watch. There a series of rather short videos that people can watch, and we've certainly generated a lot of interest in how the Great Pyramid was built and how how it was actually used as a functioning machine



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well. And once again, that subtle your your book, Great Pyramid, prosperity machine goes into that very, very well. And the idea that



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it was used as a means by which to basically provide water for the area, to



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to help pump water for crops, all kinds of things,



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right? Yes, they used the



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pumped water for many purposes. They used it to, certainly for irrigation, but also to power heavy machinery to create



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compressed air and do a whole host of things. I think that.



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The Great Pyramid water pump was the centerpiece of a industrial park or a science center instead of some sort of a mausoleum.



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Well, and once again, if a mausoleum



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not not an incredibly beautiful structure, don't get me wrong, but far from the most decorative mausoleum around for what would have been a king.



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Yeah, there's no ornamentation or anything inside or outside the Great Pyramid, and that's because it's a machine. There's no ornamentation in a car engine, because it's a machine. It doesn't need ornamentation, no ornamentation on a hydroelectric dam. It's a machine. It doesn't need writing about the Book of the Dead or anything like that. So that's, yeah, that's why it's the way it is. It's about the only thing in ancient Egypt that doesn't have writing all over it. All the temples have writing on the ceilings and the columns everywhere else, but the Great Pyramid is devoid of original writing. Certainly, there's some graffiti. But other than that, there's no writing at all. Yeah, exactly. And, you know, here's just some images, folks, of the actual King's Chamber. And you can tell there's, yeah, there ain't, there ain't nothing in there.



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It is. It is strict granite. And even whenever you talk about the construction of the pyramid itself there, there are parts that you know, much like that. If you look at the structure of this room,



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very tight fitting seams, very well finished, very well put together. But that is not actually the case for the rest of the pyramid necessarily. You know whenever, whenever you talk about the main chambers themselves, the hallways, things like that, to connect them, yes, whenever you're talking about the outer casing stones, yes, but the area between those two is basically just like a stack of rubble



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it is that they piled up. Yeah, it's every part of every machine is as precise as that needs to be. And you know, if a water pump on a car, the surface that it connects to the engine is very precise, but the rest of the casting is quite rough. So yeah,



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the passages and shapers were made to be water tight, but the structure itself is not it's just, it's just to hold everything in place. Yeah, yeah, exactly, to provide the weight needed, the the compression on the outside of the chamber needed, what, what have you, to hold the bits and pieces in place. Yeah, there was a lot of kinetic energy going on inside the Great Pyramid, and they needed the whole thing to



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to keep it together. Well. And you know, with with that in mind, the especially the kinetic energy,



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break down, how this would have operated as a pump in that kind of way for the audience, real quick,



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water entered the upper end of the descending passage and went down to the Subterranean Chamber. And the nature of how the Subterranean Chamber was built caused the water to move in a powerful Whirlpool, like a vortex, and that process in the Subterranean Chamber, used the



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implosion that Victor talked about in his research, and ultimately water moved up through the Grotto and up into the



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lower end of the



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Grand Gallery, and the upper end of the Grand Gallery



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was used. Let me start over. In the Grand Gallery, they used electrolysis to separate oxygen and hydrogen from water. Those two gasses combined are quite volatile. They ignited those gasses, and the result was a powerful vacuum, which helped move a water piston up the



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Grand Gallery. Then ultimately water moved that that vacuum was broken through valves and linkages, and water moved into the Queen's Chamber, ultimately into the king's chamber, and the output of the



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Great Pyramid water pump was the king's chamber vents. So that's a very,



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you know, simple explanation, but it the water.



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Idea gives functional purpose to many of the enigmatic features that exist inside the Great Pyramid well, and there are numerous things specifically inside of the king's chamber that point to what you're talking about. Stephen number one, whenever, whenever you look at, let me bring up that image of the King's Chamber again,



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whenever you look at the actual image itself, of



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of the sarcophagus, the the huge part that is chunked off of the side, the the scorching that is along the inside. And even, even the idea that



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that there is salt



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inside the king's chamber,



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there is a sediment layer of salt on the walls. Yeah, there was in the king and queen's chamber, salts deposited on the walls. And we think that was the result of the electrolysis process inside the Great Pyramid. So, you know, there's a lot of features about the Great Pyramid that are consistent with an interpretation of water being inside the passages and chambers well, and especially whenever you're talking about, once again, electrolysis, you do not need a massive amount of voltage



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for



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for that, yeah, no, you don't. You're



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micro volts literally to electrolyze water. When you're talking about water flowing through granite to begin with, it would already be carrying a charge in that kind of way right



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here in here, in the modern world, we separate oxygen and hydrogen several ways, but with electrolysis, but then we use the hydrogen like in An internal combustion engine. Yep. This is, is a machine that was designed to use the combustion of those two things, hydrogen and oxygen, in a very efficient manner, right right inside the machine. So I think it's, it's quite efficient. A lot of people say, well, hydrogen is not a fuel, you know, it's, it isn't, but it, it worked inside the Grand Gallery in an efficient manner and to create a powerful vacuum, which lifted this massive, 300 ton water piston up that chamber. So it was a efficient and powerful water pumping system. Well in the two being there, specifically number one, yes, while, while hydrogen is even, and most people will be like, Oh, look at the look at the Hindenburg. The hindenburgs Hydrogen burned off almost immediately.



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The gas once there was a tear in the fabric, like the gas escaped, it burned off. What you saw was doped fabric covered in lacquer that was floating to the ground so effortlessly,



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the hydrogen had burned off long ago. It was the heat of the air, of the fire inside of the structure that kept it up.



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So the idea of hydrogen being there, a small electrical voltage being there once again, whether it's something like a Baghdad Battery, what have you we know that they had process like that. We know that there is electro plated gold in Egypt.



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All you need is a small, micro voltage and an electrolyte like salt,



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which, once again, is coating the inside of the Queen's Chamber. So



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there is evidence of this process being there.



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Yes, that's true. And you know, a whole host of types of evidence to indicate there's a profound link between water and the Great Pyramid. Sir Flanders Petrie found what he called Nile Earth inside the passages, but it was sediment. Yeah, so, so it's interesting, interesting to think about, well, in the whole reason that I predicate our conversation on this, Stephen



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is is because we're about to get into something that is very near and dear to the beliefs of a lot of people's hearts and a lot of communities, and that is the Orion correlation theory. And what I want to drive home, more than anything to everybody, is the fact that you are an open minded individual, you are willing to court the concept that the Great Pyramid is literally a pump, to pump water, yeah, and to give, and to give hypothesis as such, and to give it, to give experimentation as such, and to show, show digital models.