Acoustic Levitation Of Stones
by **Bruce Cathie**
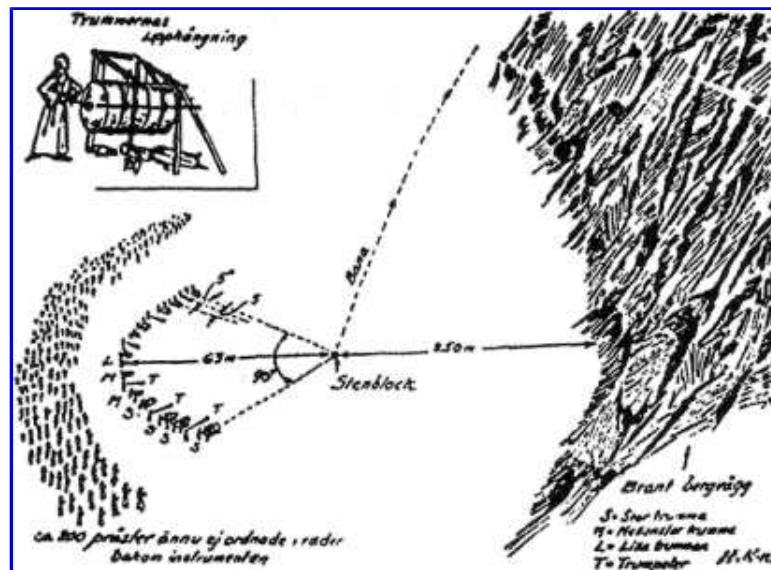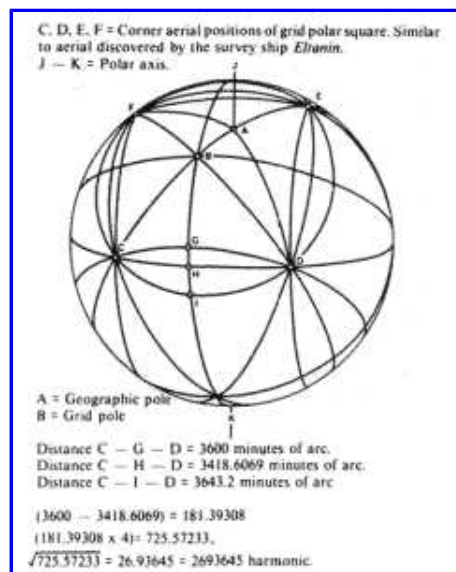
Monastery construction, Tibetan style
according to Swedish Designer Henry Kjellson

The steep mountain side is on the right. In the centre is the stone block, and on the left are the priests and musicians. S=big drum, M=medium drum, T=trumpeter. Inset shows method of suspending drum, and gives an idea of its size.

As shown here, Kjellson says, the 200 priests are waiting to take up their positions in straight lines of 8 or 10 behind the instruments, 'like spokes in a wheel.' Unlikely as it may seem, this operation has an intriguing precision, made slightly more so by Kjellson's meticulously detailed description.
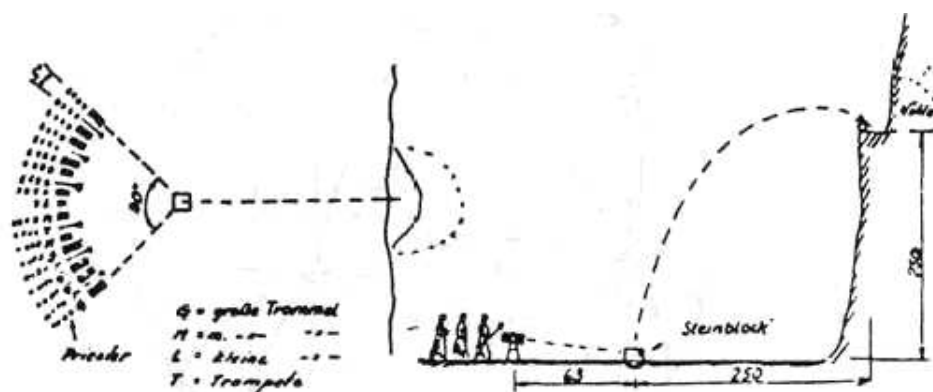
Tibetan Monks levitate stones by using an acoustic levitation technique with the aid of drams in this 1939 sketch by Swedish aircraft designer Henry Kjellson.

A New Zealand scientist recently gave me an intriguing extract from an article published in a German magazine, relating to a demonstration of levitation in Tibet. After obtaining a translation by a German journalist, in English, I was amazed at the information contained in the story, and was surprised that the article had slipped through the suppression net which tends to keep such knowledge from leaking out to the public.

All the similar types of stories that I had read up until now were generally devoid of specific information necessary to prove the veracity of the account. In this case a full set of geometric measurements were taken, and I discovered, to my great delight, that when they were converted into their equivalent geodetic measures, relating to grid harmonics the values gave a direct association with those in the unified harmonic equations published in my earlier works.

The following extracts are translations taken from the German article: 'We know from the priests of the far east that they were able to lift heavy boulders up high mountains with the help of groups of various sounds... the knowledge of the various vibrations in the audio range demonstrates to a scientist of physics that a vibrating and condensed sound field can nullify the power of gravitation. Swedish engineer Olaf Alexanderson wrote about this phenomenon in the publication. Implosion No. 13.

The following report is based on observations which were made only 20 years ago in Tibet. I have this report from civil engineer and flight manager, Henry Kjelson, a friend of mine. He later on included this report in his book, The Lost Techniques. This is his report:

A Swedish doctor, Dr Jarl, a friend of Kjelsons, studied at Oxford. During those times he became friends with a young Tibetan student. A couple of years later, it was 1939, Dr Jarl made a journey to Egypt for the English Scientific Society. There he was seen by a messenger of his Tibetan friend, and urgently requested to come to Tibet to treat a high Lama.

After Dr Jarl got the leave he followed the messenger and arrived after a long journey by plane and Yak caravans, at the monastery, where the old Lama and his friend who was now holding a high position were now living.

Dr Jarl stayed there for some time, and because of his friendship with the Tibetans he learned a lot of things that other foreigners had no chance to hear about, or observe.

One day his friend took him to a place in the neighborhood of the monastery and showed him a sloping meadow which was surrounded in the north west by high cliffs. In one of the rock walls, at a height of about 250 meters was a big hole which looked like the entrance to a cave. In front of this hole there was a platform on which the monks were building a rock wall. The only access to this platform was from the top of the cliff and the monks lowered themselves down with the help of ropes.

In the middle of the meadow, about 250 meters from the cliff, was a polished slab of rock with a bowl like cavity in the centre. The bowl had a diameter of one meter and a depth of 15 centimeters. A block of stone was maneuvered into this cavity by Yak oxen. The block was one meter wide and one and one-half meters long. Then 19 musical instruments were set in an arc of 90 degrees at a distance of 63 meters from the stone slab. The radius of 63 meters was measured out accurately. The musical instruments consisted of 13 drums and six trumpets. (Ragdons).

Eight drums had a cross-section of one meter, and a length of one and one-half meters. Four drums were medium size with a cross-section of 0.7 meter and a length of one meter. The only small drum had a cross-section of 0.2 meters and a length of 0.3 meters. All the trumpets were the same size. They had a length of 3.12 meters and an

opening of 0.3 meters. The big drums and all the trumpets were fixed on mounts which could be adjusted with staffs in the direction of the slab of stone.

The big drums were made of 3mm thick sheet iron, and had a weight of 150 kg. They were built in five sections. All the drums were open at one end, while the other end had a bottom of metal, on which the monks beat with big leather clubs. Behind each instrument was a row of monks. The situation is demonstrated in the following diagram:

DIAGRAM 21
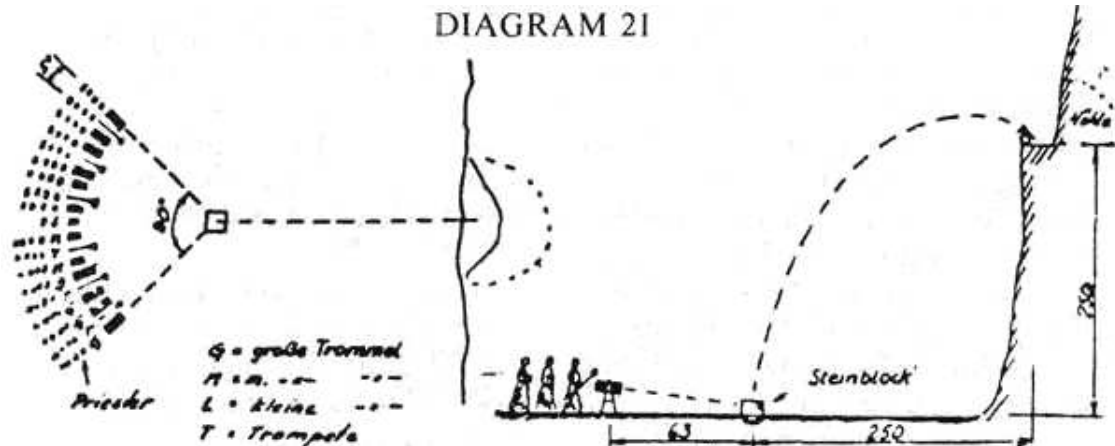
When the stone was in position the monk behind the small drum gave a signal to start the concert. The small drum had a very sharp sound, and could be heard even with the other instruments making a terrible din. All the monks were singing and chanting a prayer, slowly increasing the tempo of this unbelievable noise. During the first four minutes nothing happened, then as the speed of the drumming, and the noise, increased, the big stone block started to rock and sway, and suddenly it took off into the air with an increasing speed in the direction of the platform in front of the cave hole 250 meters high. After three minutes of ascent it landed on the platform.

Continuously they brought new blocks to the meadow, and the monks using this method, transported 5 to 6 blocks per hour on a parabolic flight track approximately 500 meters long and 250 meters high. From time to time a stone split, and the monks moved the split stones away. Quite an unbelievable task.

Dr Jarl knew about the hurling of the stones. Tibetan experts like Linaver, Spalding and Hue had spoken about it, but they had never seen it. So Dr Jarl was the first foreigner who had the opportunity to see this remarkable spectacle. Because he had the opinion in the beginning that he was the victim of mass-psychosis he made two films of the incident. The films showed exactly the same things that he had witnessed.

The English Society for which Dr Jarl was working confiscated the two films and declared them classified. They will not be released until 1990. This action is rather hard to explain, or understand. : End of trans."

The fact that the films were immediately classified is not very hard to understand once the given measurements are transposed into their geometric equivalents. It then becomes evident that the monks in Tibet are fully conversant with the laws governing the structure of matter, which the scientists in the modern day western world are now frantically exploring. It appears, from the calculations, that the prayers being chanted by the monks did not have any direct bearing on the fact that the stones were levitated from the ground.

The reaction was not initiated by the religious fervor of the group, but by the superior scientific knowledge held by the high priests. The secret is in the geometric placement of the musical instruments in relation to the stones to be levitated, and the harmonic tuning of the drums and trumpets. The combined loud chanting of the priests, using their voices at a certain pitch and rhythm most probably adds to the combined effect, but the subject matter of the chant, 1 believe, would be of no consequence.

The sound waves being generated by the combination were directed in such a way that an anti-gravitational effect was created at the centre of focus (position of the stones) and around the periphery, or the arc, of a third of a circle through which the stones moved.

If we analyze the diagram published with the original article, then compare it with the modified diagram, we become aware of the following coordinates, and the implications, when compared with my previously published works.

The distance between the stone block and the central pivot of the drum supports is shown as 63 meters. The large drums were said to be one and one half meters long, so the distance from the block to the rear face of each drum could be close to 63.75 meters considering that the pivot point would be near the centre of balance. My theoretical analysis, by calculator, indicates that the exact distance would be 63.7079 meters for the optimum harmonic reaction.

By mathematical conversion we find that this value is equal to 206.2648062 geodetic feet, which is harmonically equal to the length of the earth's radius in seconds of arc (relative to the earth's surface) 206264.8062.

This also leads us to the following associations: (206.2648062 x 2) = 412.5296124

This number squared: = 170180.68 which is the theoretical harmonic of mass at the earth's surface.

The four rows of monks standing behind the instruments in a quarter circle added to the production of sound by their loud chanting and must be taken in to account in regards to the geometric pattern. If we assume that they were standing approximately two feet apart, we can add a calculated value of 8.08865 geodetic feet to the radius of the complete group. This gives a maximum radius of: 214.3534583 geodetic feet.

The circumference of a complete circle with this radius would be:1346.822499 geodetic feet. Which is a half harmonic of:2693.645 (unified field) The distance from the stone block to a calculated point within the cliff face and the height of the ledge on the cliff face from ground level is given as 250metres. If we can now imagine that the raised stone blocks pass through a quarter arc of a circle during their flight from ground level to the hole in the cliff face, then the pivot point of the radius would be coincident with this position. See diagram. The theoretical radius was found to be:249.8767262 meters which very closely approximates the estimate. This converts to:809.016999 geodetic feet. The diameter of the full circle would therefore be:1618.034 geodetic feet.

A circle with this diameter has a circumference of 5083.203728 units, which can be divided into three even lengths of 1694.4. It therefore appears that the levitated blocks, once resonated to a certain frequency, would tend to carry out a flight path that is coincident to one third of a circle. The spatial distance being equivalent to the mass harmonic at the centre of a light field, 1694443.

The instruments used by the group, in theory, would also have been tuned to produce harmonic wave forms associated with the unified fields. The given measurements are in rounded off parts of a meter but in practice some slight variations from these measurements would be expected in order to create the appropriate resonating cavities within the instruments. The geometric arrangement, and the number of instruments in the group would also be a most important factor.

If the given measurement for each type of drum is modified fractionally and converted to its geometric equivalent an interesting value for the cubic capacity is evident.

> The large drums:
> 1.517201563 meters long, 1.000721361 meters wide
> = 58.94627524 geodetic inches long, 38.88 geodetic inches wide.
> = 69984 cubic geodetic inches capacity
> = 40.5 cubic geodetic feet capacity.
> Therefore the cubic capacity for eight drums:
> = 324 cubic geodetic feet.

This harmonic value is built into the world grid and is equal to half the harmonic 648.

> The medium sized drums:
> 1.000721361 meters long, 0.695189635 meters wide
> = 38.88 geodetic inches long, 27.00948944 geodetic inches wide
> = 22276.59899 cubic geodetic inches capacity
> = 12.89155034 cubic geodetic feet capacity.
> Therefore the cubic capacity for four drums:
> = 51.56620136 cubic geodetic feet.
> 14.97414932 centimeters
> = 5.895334377 inches
> -5.817764187 geodetic inches = 0.484813682 geodetic feet.

As the dish-shape was focused upwards towards the stone block to be levitated it would be expected that some type of reaction would take place which had an effect on the mass. The geometric shape of the cavity does seem to be engineered in such a way that the projected frequency vortex causes a reciprocal reaction to the mass harmonic of each block.

> The reciprocal of: 0.484813682
> = 2.062648055 Twice this value:
> = 4.12529611
> The square of this value:
> = 17.018068 (the harmonic of mass at the earth's surface, 17018068)

I believe that there is not much doubt that the Tibetans had possession of the secrets relating to the geometric

structure of matter, and the methods of manipulating the harmonic values, but it we can grasp the mathematical theory behind the incident, and extend the application, then an even more fascinating idea presents itself.

In my last book I mentioned the flying machines described in ancient records, that flew through the air with a melodious sound, and theorized that the sonic apparatus was tuned to the harmonic unified equations.

Now the Tibetans have given us a direct indication of how to construct a sonically propelled anti-gravitational flying machine. All that is necessary is to complete the circle of sonic generators, indicated by the drums, trumpets, etc., and we have a disc which creates an anti-gravitational lifting force at the centre, (see diagram 23).

To create this diagram I made four photo-copies of the original illustration showing the arrangement of drums, trumpets etc. and then cut out the 90 degree segments and fitted them together into a circular pattern. This was then photo-copied a second time in the relationship with a disc-shaped vehicle. When the circular pattern was formed it became evident that the Tibetans had placed the drums and trumpets on the arc of a quarter circle, but the placement of the Priests behind the drums tended to form a spiral. This conforms with the concept of the formation of matter due to the spiralling, vortexual, wave motions in space, discussed in my earlier works. Similar wave motions would have to be created in order to manipulate matter.

The inner diameter of the sonic generators in the theoretical vehicle would be 412.5296 geodetic feet, with the previously described harmonic associations. The outer diameter, estimated from the placement of the Tibetan priests, would be 428.7069166 geodetic feet. If we square the inner diameter we have the harmonic of mass 17018068 relative to the earth's surface, and the outer diameter would give a circumference tuned to the unified equation. The lift vectors through the centre would resonate at harmonic frequencies in opposition to the mass value at the centre of a unified, or light, field = 1694443.

From this it would appear that a vehicle could be constructed that would resonate at frequencies in sympathy with the unified fields demonstrated throughout this work.

It is my opinion that our own scientific establishments are far ahead in this type of research, and that many experimental vehicles have already been constructed. High frequency generators have probably taken the place of the low frequency sonic methods, and electronic systems produced which would allow complete control of movement.

With this type of research going on, I would say that the days of the conventional aeroplane are numbered.
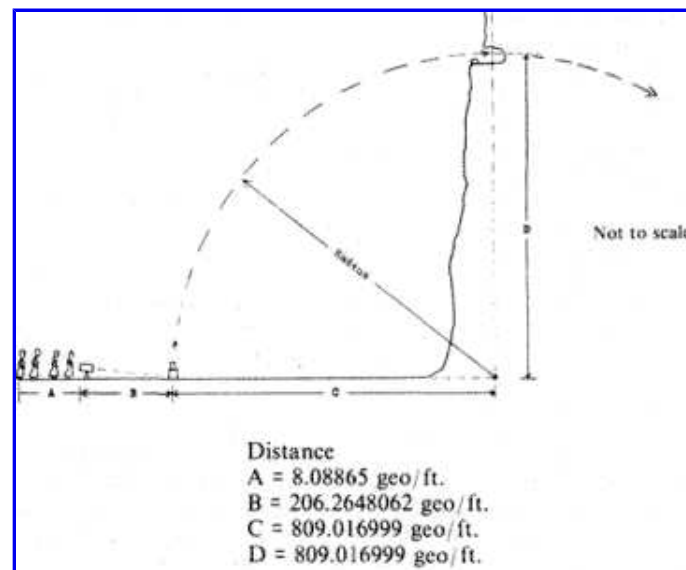

Distance
A = 8.08865 geo/ft.
B = 206.2648062 geo/ft.
C = 809.016999 geo/ft.
D = 809.016999 geo/ft.

DIAGRAM 22
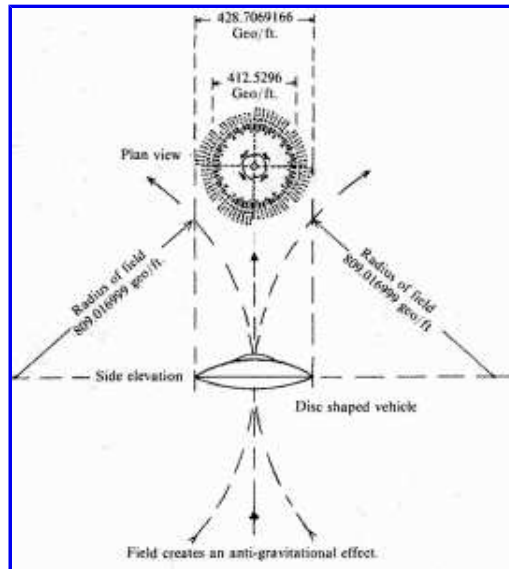**Showing relationship of Priests, drums and stone blocks, to the hole in the cliff face.**

DIAGRAM 23
Diagram showing how the geometric pattern of sonic generators created by
the Tibetan Monks can be combined in a circular, or disc, shape,
the resultant forces of the harmonic fields set up would combine into a doughnut shapedanti-gravitational field
which would levitate the disc, or vehicle.

412.5296 squared = 170180.68 = mass harmonic
428.7069166 diameter = circumference of 1346.822499
                          = half harmonic of 2693.645 (unified
equation)

Back to Contents - Antigravity And The World Grid