

AKASHIC RECORDS AND THE HOLY GRAIL

CHAPTER 9

(EXTRACTION FROM A BOOK)

By Rachmond Howard

(rachmondhoward32@gmail.com)

PREFACE

The mysterious Grail have been described as a type of cornucopia, a chalice containing the wine from the Last Supper or the blood of Christ, a special stone, a crystal filled with sacred blood, a cup into which the lance-tip bleeds, or a silver dish with a bleeding head or even the Ark of the Hebrews mentioned in the Bible. Is there a link between the Grail and the Egyptian Hall of Records under the Great Sphinx of Giza holding the akashic records¹, as clairvoyanced by Edgar Cayce, the famous, American psychic? Cayce was right, however, the Hall of Records is ethereal found in nigh-sky realm, and the Pleiades Code, an enigma wrapped in a cryptic veil, holds the key to these two great mysteries. I did not set out to investigate the Grail or the akashic records but to examine the Pleiades conceptualisations, and during my investigations the meaning of these two riddles became self-evident.

In this book, based on 30 years of research, I invite readers to explore an entirely new understanding of two intertwining mysteries with the Pleiades holding the key. Brimming with cutting-edge research, expertly curated insights, and new and refreshing observations about wholly classic enigmas, *Akashic Records and the Holy Grail* will unveil new truths and startling discoveries about age-old ideas and traditions —which permeates religious and esoteric texts, folklore, cosmology, academia, and more. It will explore and contextualize the underpinnings of previous research and dialogue with invigorating new findings, providing both a new and necessary voice. Backed by years of academic fortitude, thoughtful and compelling evidence, my work will introduce an entirely new school of thought about the

¹ Akashic – is a Sanskrit derived word that means ether or “that which holds all”, a database of some sorts that holds all universal events and ideas of the past, present and the future.

world's most studied mysteries but perhaps least understood ancient ideas still firmly gripping humanity in contemporary times.

CHAPTER 9

Whose head is it?

In the Grail Romance, *Perlesvaus*, one of the ‘masters’ says to Perceval. There are the heads sealed in silver, and the heads sealed in lead, and the bodies whereupon these heads belonged; I tell you that you must make them come thither the heads both of the King and of the Queen.

Heads or skulls feature prominently in religious and esoteric texts and rituals, artworks, mythologies, folktales and other strange traditions of ancient and contemporary societies across the globe. Sometimes rendered in the most gruesome manner as a “cut-off head” or “severed head” dripping blood. Heads and skulls without bodies have been discovered by archaeologists. We know of the infamous crystal skulls allegedly exhibiting paranormal phenomena. And of traditions where human heads were ritualistically shrunk and revered, and severing of human heads as religious sacrifice to deities. Even in contemporary time persevered heads or skulls, adorned with gold and other precious minerals and jewellery are paraded during holy ceremonies of the Christian church. It was a common tradition in war to decapitate the heads of the enemy, especially of the chief, king or leader, as war trophies by the clan, tribe or nation who won. A related gruesome tradition involved not the severing of heads but scalping, a violent act of cutting or tearing a part of the human scalp, with hair attached from the head of a person.

European pirates’ emblem consisted of the skull and crossbones. Masons also have the same iconography; a 17th century tomb stone engraved with the skull and crossbones was identified as that of a Master Mason.² We even have a long-standing secret society, the Skull and Bones at Yale University. This society is also known as “The Order 322” or “The Brotherhood of Death”. The association of the skull and bones with a place of knowledge is to preserve the esoteric idea of associating skull/heads with “wisdom”, see later.

In some dark, esoteric rituals, often referred to as witchcraft, heads and skulls, and even hair feature prominently. Carrying a tattoo of a skull, or skull with crossbones, initially associated with prisoners, gangs and Hell’s Angels Bikers, is frequently seen as part of ordinary popular culture in contemporary societies. And it is not uncommon for astrologists or other divinatory practitioners to display artificial skulls.

² Baigent and others, plate following page 410.

The Día de los Muertos, the Day of the Dead, remains a popular celebration across Mexico. Gravesides are visited, and skeletons are retrieved and taken to families' homes, washed and displayed at the dinner-table eating, drinking and celebrating with their families. This colourful and joyful festivities, unfold over the first two days of November with millions of people taking part, including international visitors. Various skull and other skeletal artifacts are displayed.

Scholarly publications on ideas and traditions around heads, skulls and hair are vast. I will cite only a few examples of these gory cultural expressions and proceed to discuss the celestial phenomena which have inspired such human behaviour.

At Catal Huyuk, human remains were excavated from pits beneath floors, hearths, platforms within the main rooms and under beds. The bodies were tightly flexed before burial and were often placed in baskets or wrapped in reed mats. In some cases, evidence indicates that the graves were disturbed and heads removed from the disarticulated skeletons. It is suggested that these heads may have been used in some unknown ritual, as some heads were found in other areas of the community, with some skulls plastered and painted with red ochre to recreate the human-like faces, a custom more characteristic of the Neolithic sites in Syria and at Jericho.³ Mentioned was made of the more than 60 plastered skulls found around the Levant, including Jericho, dated between 7 000 to 6 000 BC but some going as far back as 8 000 BC. Females dominate finds at Catal Huyuk suggesting that the people of this place may have worshipped a Mother Goddess. Bins used for cereals such as wheat and barley contained female figurines. Although no identifiable temples have been found, the graves, vivid murals and figurines suggest that the people had a religion and since rooms suggestive of shrines or public meeting places had a concentration of religious artifacts and murals. Predominant images include men with erect phallus, hunting scenes, red images of aurochs, stags, and vultures swooping down on headless beings, and reliefs depicting lionesses facing each other.⁴

At Shimao in China, dated to 4 200-years ago, 80 decapitated human skulls were found buried under the eastern city walls. Based on the location of the skulls, archaeologists believe they are related to the construction of the city wall and may have been part of a religious ritual or foundation-laying ceremony. Most of the victims were young women.⁵ Another source notes that these were skulls of 80 young women.

³ R.Jeya Kumar, New Interpretations on Indus Valley Civilisation, Academia.edu, accessed on 19 July 2019, p. 78.

⁴ Ibid., p. 79.

⁵ Archaeologists make a grisly discovery of 80 skulls in China's largest neolithic city. Ancient-origins.net, accessed on 20 January 2023.

The find is not the first related to human sacrifice in early China. It was common for kings and emperors to be buried along with their servants and concubines, who were sometimes killed first – and on other occasion even buried alive...Sun Zhouyong, deputy head of the Shaanxi Institute of Archaeology, said the skulls “show signs of being hit and burned”. Archaeologists have also found...large amounts of jade ware at the site of the ancient city, which sits in the Yellow River basin...In 2005 archaeologists at Hongjiang in the central province of Hunan found an altar devoted to human sacrifice as well as the skeleton of one victim. A separate altar was used for scarifying animals at the 7,000-year-old site, which is believed to be the earliest human sacrificial site ever found in the country.⁶

The rest of the bodies of these 80 persons are missing. In the America's, among civilizations like the Mayans and Aztecs, religious ritualistic beheading *de jure* took on gigantic propositions. I have referred to the 360 000 tzompanti or skull-rack wall of the Aztecs.

Sacrifices to Huitzilopochtli involved marching the victim to the temple at the top of a steep pyramid, the steps slippery with blood. Thrown over a blood-soaked altar, their arms and legs were held in placed facing the sky. The priest then used a sacrificial dagger made from obsidian glass and cut the hearts out of the victim's chest. The body was then thrown down steps. Finally, their heads were removed from their corpses and added to a skull rack called tzompanti which displayed the skulls of all the victims.

Children sacrificed to Tlaloc suffered an even more painful fate. It was believed that Tlaloc required the tears of children in order to bring rain to the crops, so the victims were made to suffer the most excruciating torture [before being sacrificed these children were treated as royalty] before having their hearts removed...”⁷

Elizabeth Harper, tells us about her visit to Rome and the persistent encounter with human bones:

⁶ Archaeology.wiki, accessed on 20 January 2023.

⁷ Greg Beyer, *ibid.*

Two skulls interrupted my walk in Rome. Three times larger than their natural size, with hollow eyes and missing teeth, they were carved in stone on the façade of a building...[these were] grey skulls framing the door, a flying hourglass above their heads. This was the oratory of Santa Maria dell’Orazione e Morte: Holy Mary of Prayer and Death, [when she entered the small room at the bottom of stairs] I was surrounded by shelves and altars made of bones...Human bones are not particularly difficult to see in Rome. In room after room you can see the bones of 3,700 friars worked architectural niches of thighs and floral arrangements of pelvises...Being in the crypt was transgressive in a way that the Capuchin crypt was not...8,600 people were buried in crypt Santa Maria dell’Orazione e Morte at one point...the small crypt used to be 8 rooms.⁸

The flying hourglass⁹ above the heads is meant to convey the idea of time periods or cycles, as with Saturn but more specifically the idea of cycles associated with Kali/Shiva. As mentioned, Kali is the feminine form of Kāla (time, or periods/cycles of time), an epithet of Shiva.

The Capuchin Crypt comprises of several tiny chapels beneath the church of Santa Maria della Concezione dei Cappuccini on the Via Veneto in Rome. It contains skeletal remains of 3 700, believed to be the bones of Capuchin friars buried by their Order. There are 6 rooms in the crypt, 5 of which contains the skeleton remains uniquely displayed. Crypt one, Crypt of Resurrection, features a picture of Jesus raising Lazarus from the dead, framed by various parts of human skeletons. Then the Mass Chapel, an area used to celebrate Mass and without bones. In the altarpiece, Jesus and Mary exhort three saints to free souls from Purgatory. It also contains a plaque with the acronym DOM, which stands for *Deo optimo maximo* – “To God, the best and greatest” – “a term initially used to refer to the pagan god Jupiter, but claimed by later Christians. Next the “Crypt of Skulls,” followed by the “Crypt of Pelvises” (symbolic of the love/sex mytheme). Then you have two more crypts – “Crypt of Leg Bones and Thigh Bones” (one-leg and “thigh”, which we have discussed, are based on specific

⁸ Elizabeth Harper, A church in Rome has over 3 000 skeletons on display. They give chilling – but hopeful reminder – about death, americamagazine.org, accessed 20 January 2023.

⁹ The shape of the hourglass, like the damaru drum, is a representation of two separate star clusters, from the southern sky, combined. These same star clusters were conceptualised as many other things, including the pan of the old weighing scales.

separate celestial images), and the “Crypt of the 3 Skeletons” probably to signify the Trinity idea.¹⁰ Additional information of the centre of the three skulls are thus:

The centre skeleton is enclosed in an oval, the symbol of life coming to birth. In its hand it holds a scythe, symbol of death...while its left hand holds the scales...A placard in 5 languages declares ‘What you are now we used to be; what we are now you will be...’¹¹

As with Rome’s obsession with human bones so we have the Agori/Agohra/Aghori with a living religious preoccupation with human bones. The Agori, whose primary deity is Shiva, are fanatical over corpses (seen as an altar), particularly human skulls which they use for decorations, including hanging these in a necklace around their necks, and using these as *kapāla* (skull cups or bowls) often as eating and drinking vessels. Shiva and even other Hindu deities are iconically depicted holding or using *kapālas*. The worship of Shiva, called *Shivnetras*, is the religion of the Aghori but also of another sect that do not adhere to the macabre rituals of the Aghori, but they enjoy close ties. The Agori trace their origins to Lord Dattatreya, an antinomian form of Shiva, closely associated with the cremation ground and who appeared to Baba Keenaram, the founding father of Agori and their religion, atop Mount Girnar. Lord Dattatreya offered his own flesh to the young ascetic as *prasāda* (a blessing), conferring upon him the power of clairvoyance (seeing), and establishing a guru (wisdom/head) disciple. Lord Dattatreya is regarded as the predecessor of Aghori tantric. They believe in getting into total darkness as a path to enlightenment and are known to performed *shava samskara* or *shava sadhana* (ritual worship incorporating the use of a corpse as an altar) to invoke the mother goddess in her form as Smashan Tara (Tara of the Cremation Grounds). Tara, like Kali, is one of the 10 *Madavidyas* (wisdom) goddesses who when invoked can bless the Aghori with supernatural powers, so they believe.¹²

I have touched on only a few examples of archaeological and anthropological findings of religious rituals associated with skulls/heads and other human body parts. The next discussions will focus on the “head/skull” ideology contained in religious and mythological texts, and in other stories which some may read as light entertainment. An investigation of

¹⁰ Capuchin Crypt, Wikipedia, accessed on 20 January 2023.

¹¹ Ibid.

¹² Aghori, Wikipedia, accessed on 3 February 2023.

these religious texts and stories is to show how these gory rituals and traditions, related to the archaeological and anthropological findings, some sanctified in contemporary religious institutions, are related to the cosmo-terrestrial worldview discussed in this book.

In chapter 8, on Maha Shivrati, we encountered fascinating Hindu religious ideas (“myths”) around cut-off heads whose owners and the culprits who committed the decapitation are not identifiable. All we can say with certainty is that these narratives involved deities whose deeds were ceremonially celebrated by Hindus as some cosmic ideology, whose meaning have long been forgotten. It is within the same severed heads of Maha Shivrati in which the fierce Hindu Goddess Kali, often depicted with a red blood dripping tongue and a severed head or wearing a necklace with many skulls, should be understood.

The red blood dripping tongue of Kali, also often depicted in other cultures artworks as an old man sticking out his tongue, is disguised in Christianity as the “Tongues of Fire/Flames” which settled on Jesus’ discipline at Pentecost (Acts 2, Bible). Pentecost means 50th and is celebrated on the 7th Sunday after Easter (a reminder that this event relates to the East). It also with the same skull/head ideology that we should view the two prominent head/skull ideas in Christianity. These are, the crucifixion of Jesus on the Hill of Skulls (Golgotha) and John the Baptist’s (the water mytheme) severed head tellingly requested on a silver platter by an erotic, beautiful young lady called Salome. This female association with skulls/heads resonates with the 80 young woman skulls at Shimaou, and heads/skulls of Kali and Sati.

I have touched on Sati in the previous chapter, different versions of religious myths and ceremonies about her death exist. In the legend of Hinglaj Mata it is said after Sati immolated herself, she activated her chakras through her anger and her corpse could not burn. The wild, grief-stricken Shiva wandered the universe with Sati’s corpse and finally Lord Vishnu dismembered the body of Sati into 108 parts, from which 52 or 51 fell on earth and others on other planets in the universe which became the Shakti Peethas,¹³ that is, shrines of the Goddess. The head of Sati is believed to have fallen at Hinglaj, which became her main shrine (a cave shrine), with other shrines in Gujarat and Rajasthan. Sati then took on various names Hinglaj Mata (the Mother Hinglaj), Hinglaj Devi (the Goddess Hinglaj), Hingula Devi (the red

¹³ Peetha is a Sanskrit word that means seat, altar, shrine or dwelling. In the case of Shakti Peethas, it is a “sacred space where the Supreme Goddess rakes [scratch or scrape] a strong, well-found sear [burn or scorched surface] on Earth” and each of the 51 sites have been turned into a shrine for the goddess by people who believe in the absolute power of the feminine. Peetha cognates with teetha, ‘crossing’ but with multiple meanings. In one sense it refers to the crossing of the atman to the parmatman, from the physical to the metaphysical. These 51 sacred sites are also linked to the 51 alphabets of the Sanskrit language. In each Peethas resides Kaalbhairava, another name for Shiva. Each shrine contains a natural stone which has become the object of worship around which the temple shrine is built. (Mapping the Sacred Dwelling of Shakti, daily.pioneer.com, accessed on 19 February 2023).

goddess or the Goddess of Hingula) and Kottari or Kotavi. As Hinglaj Mata, she is said to be a very powerful deity that can grant any wish of her devotees. Her main shrine is a small natural cave with a low mud altar and a small image of the goddess Hinglaj Mata that is worship. The stone is smeared with sindoor (vermillion), which gives the location its Sanskrit name Hingula, the root of Hinglaj. The local Muslims, particularly the Zikri Muslims also hold Hinglaj Mata in reverence and provide security to the shrine. They call the shrine the "Nani Mandir" (lit. "maternal grandmother's temple"). Local Muslim tribes along with Hindus make pilgrimage to the Hinglaj Mata shrine and some call the pilgrimage the "Nani Ki Haj". Sufi Muslims also revere Hinglaj Mata and it is said that several prominent Sufi saints had visited her shrine and some have composed glorious poems to her. Legend has it that Sufi Shah Abdul Latif Bhittai undertook an arduous journey to visit the Hinglaj Mata Mandir to pay tribute to her and when he offered milk to the image, she appeared in front of him.

Once pilgrims arrive in Hinglaj they complete a series of rituals, like climbing the Chandragup and Khandewari mud volcanoes. Devotees throw coconuts, also symbolic of the hairy human head, into the craters to make wishes and thank the gods for answering their prayers. Some scatter rose petals, others paint their bodies and faces with clay. Pilgrims then take a ritual bath in the sacred Hingol River before finally approaching the Hinglaj Mata shrine marking the goddess's resting place. The annual four-day pilgrimage to the Hinglaj Mata Temple is in April. The major ceremony during the pilgrimage is on the third day, when the priests of the shrine recite mantras to invoke the goddesses to accept the offerings of the pilgrims and bless them. Offerings made by the pilgrims to the deity primarily consist of three coconuts, symbolic of the "female" Trinity. Pilgrimage to the Hinglaj Mata Temple traditionally commence from the *Nanad Panthi Akhada* in Karachi. A holy staff bearer, *chaadiar*, authorized by the Akhada (a Hindu organization of sadhus), leads the pilgrimage. An estimated 25 000 to 30 000 people undertake the grueling, annual pilgrimage traditionally walking more than 150 km by foot. Pilgrims adorn red-gold decorative headscarves and carry red banners, emblems of the Hindu goddesses.¹⁴

I have covered other ideas in which youthful females are predominant, even within the context of the seven young girls of the Pleiades. The dominance of females (at times as androgenous beings), often within the context of the love/sex theme, and associated with head/skulls is, for example, represented by Salome with John the Baptist's severed head. And John the Baptist is also strongly associated with Mary Magdalene/Magdalene, see later. The

¹⁴Hinglaj Mata mandir, Wikipedia, 3 February 2023.

royal Salome¹⁵ (the daughter of Herod the Great), often depicted in art (e.g., Gustave Moreau's *L'Apparition*) as a beautiful, sensuous, erotic young lady, requested John the Baptist's head on a silver platter/dish for her birthday (her time or cycle as in Kala). According to Josephus, a Jewish chronicler of the first-century, the triumvirate of Herod, his wife (the cunning as a fox Herodias), and his stepdaughter, Salome (also called 'Dance of the Seven Veils') were exiled to the Roman city Lugdunum Convenarum in Gaul, which is now St-Bertrand-de-Comminges. The trio constituted a trinity of father-mother (sometimes as hag or older sister)-stepdaughter and with Herod being a triumvirate (part of a group of three men holding power), comprise the hexagonal unity. Herod vanished without a trace, Salome is said to have died in a mountain stream, and Herodias in local legend is regarded as the leader of the covens of 'night-hags'.¹⁶ Salome forms part of a mytheme of beautiful *femme fatale*, like the famous beautiful Helen/Helena of Troy, Sarah/Sara/Sari¹⁷ wife of Abraham, and Mary (presumable Mary, Jesus' mother, and Mary Magdalene¹⁸). And Helen, Sarah and Mary names are tellingly linked with Salome. Helena-Salome is the wife of Simon-Lazarus and Jesus' sister is Sarah-Salome.¹⁹ Three Marys are venerated at the church of Notre-Dame de la Mer in France, Mary Magdalene, Mary Jacobi, Mary-Salome claimed to have been buried under the church. The name Mary

¹⁵ Salome may even be a reworking of Absalom, King David's third son. 2 Samuel 14:25 describes him as the handsomest man in the kingdom. He was a great favourite of his father and of the people. His beauty and love for royal pomp endeared him to the people. He had 50 men run before his magnificent chariot [Shariot]. He is said to have been born in Hebron but at an early age supported the transfer of the capital to Jerusalem [Jard+Salom]. He rebelled against his father and was killed during the Battle of Ephraim's Wood. From the biblical narrative he had three sons, and a daughter coincidentally named Tamar, a name that we will encounter with the Marys. Not only do we have Absalom as the most beautiful man, he is also associated with hair in three different ways. Firstly, the narrative being mentioned by hairy Samuel. Secondly, killed in the Wood of Ephraim (Ephraim the youngest was placed ahead of Manasseh in the blessing of Jacob which is the same story of Jacob and red haired Esau where the Jacob, the youngest got the blessing of Esau) and thirdly, being confronted by his father's 600 mercenary force he fled on his mule, and he was caught by his long locks of hair under the spreading branching of a large tree (Battle of the Wood of Ephraim, Wikipedia, accessed on 6 February 2023).

¹⁶ Lynn Picknett and Clive Prince, *ibid*, p. 111.

¹⁷ "As he [Abram] was about to enter Egypt, he said to his wife, Sarai, "Look, I know that you are a beautiful woman, and when they see you, they will say, 'This is his wife.' Then they will kill me but will let you live" (Gen 12: 11-12) – Abraham said of his wife Sarah, "She is my sister." So Abimelek king of Gerar had Sarah brought to him and took her. But God came to Abimelek in a dream one night and said to him, "You are as good as dead because of this woman you have taken; she is a married woman." (Gen 20: 2-3).

There is only one letter difference between the name Sari and Sati, which might be because of a letter switch, Sati is also Saraswati/Sarawati (Sara + swati) with the first part of this name more recognisable as the name of the biblical Sara/Sarah.

¹⁸ Magdalene, also spelt Magdalen, Maddalena or Madeleine. It is commonly suggested that Magdalene derives from the place name Magdala, with both having the same root *migdal*, meaning 'tower'. Magdala was a centre for fishing and processing of fish. The Talmud uses it longer name Magdal Nunaiya, meaning 'Fish Tower'. (Gardner, *Magdalene Legacy*, *ibid*, p. 12-13). Gardner is not convinced that, as suggested by others, that Magdalene and Magdala derived from Migdal means castle. Haskins suggests that Magdalene, is derived from Greek *Magdalini*, signifying her belonging to Mejdol, a fishing village on the north-west bank of Galilee. Mejdol was destroyed in AD 75 because of its infamy and licentious behaviour of its inhabitants (Haskins, *ibid*, p. 15). Magdalene could have all of these epithets and associations from a cosmological worldview.

¹⁹ Gardner, p. 137.

Jacobi is most likely to preserve the association of Mary with the famous sleeping Jacob whose hip/thigh was wrenched when he wrestled with God. We shall see that this high bone, the femur, is also prevalent in the human bone traditions.

Excavations under the church revealed only two skeletons declared by the Church, not proven, as that of Marys Jacobi and Salome. Several facets in these discussions will reveal that the Marys' narratives and traditions are part of ancient esoterism. One such aspect, for now, is that these Marys are associated with Sarah the Egyptian, the supposed servant (hand-maid) of the Marys.

The same Notre-Dame de la Mer, connected with the Marys, has an ancient altar dedicated to Sarah the Egyptian. And like Kali, she is believed to have been black. Black Sarah the Egyptian is mysteriously linked to the Black Madonna (also known as Black Virgins) cult, widespread in Europe, including Poland and the United Kingdom, with 65% found in France, mostly in the south.²⁰ The Black Madonna cult is central to the Priory of Sion [Zion] who particularly venerate a Black Madonna at Goult [Colt], near Avignon – she is known as “Notre-Dame de Lumières” (Our Lady of Lights).²¹ The Black Madonna, like the Black Pope, is venerated with some uneasiness by some in the Roman Catholic Church. Many of the Black Madonna sites, are also associated with Mary Magdalene, and pre-Christian goddesses such as Diana and Cybele, who had a long period of worship and were represented as black. And their blackness links them to black Isis and black Osiris, see later. Isis, Nepythys (a Greek name joining **Neptune** and **python**), is a multifaceted deity with special gifts for magic and healing, and is associated with the moon and sea. It is acknowledged that the early Christian Virgin Mary iconography was appropriated from Isis. Virgin Mary was given several titles of Isis – such as the ‘Star of the Sea’ (*Stella maris*) and ‘Queen of Heaven’. In addition, Isis was commonly depicted standing on a crescent moon, or with stars in her hair or around her head, so is Virgin Mary. And strikingly, are similarly presented in the famous mother and child iconography.²²

Black Sarah the Egyptian is the patron saint of the gypsies, also called the Roma. The gypsies, a largely despised people in western Europe, is believed to be of Asian descent.

I have mentioned the importance of March/April/May, and October in the cosmology discussed, and consistent within this period is that the gypsies every 25 May undertake a

²⁰ Picknett & Prince, *ibid*, p. 96.

²¹ *Ibid*, p. 101.

²² Picknett and Clive, *ibid*, p. 98-99.

pilgrimage to Notre-Dame de la Mer for a religious festival in honour of their patron saint.²³ and repeats the event on the Sunday closest to October 22. Gypsies from all over Europe gather, camping for 8 to 10 days for the festivities. From YouTube videos, as pilgrims enter the church, each person touches the face of the Black Sarah statue who wears a silver crown on her head, with her black hair partially veiled and the rest of her body heavily adorned in multi-layered-several-coloured wear, representing the multi-coloured robe of Joseph. A reddish “shawl” hangs on her front covering her neck and breast parts and slightly over her head. And covering the layers of garments is a golden silk-like veil over her head and shoulders still with only her face exposed. Another version of Sarah²⁴ depicts her as black with uncovered heavy long black hair, a golden crown with two precious red stones, and wearing a red “dress” with golden embroidery covering her neck and chest. As part of her dress or as a shawl are white “silken” pieces giving the impression of scales or flower petals. Around her neck are golden chain-necklaces. The same source notes that as part of the ceremony of the festival, the year’s Gypsy Queen is elected in front of the statue of the Sarah. And a craft carrying the two Mary statues (one with red hair draped in gold with hands in prayer mode, the other with black hair, wearing a blue dress with gold covers over her shoulders and arms and holding a golden ball like object),²⁵ is paraded and baptised in the sea. This celebration and baptising of the Marys (as Sarah) have some resemblance to the Hindu Navrati or nine nights festival that celebrates their Mother Goddess, Shakti (association with Sati) or Durga in India and Bengali. This festival, that takes place in the month of Ashwin/Asvina/Ashwan (September 17 – October 17 in Nepal is the harvest festival Dashain, when people are free) over 9 or 10 days during which the 9 different forms of the mother goddess is worshipped. During the festivities people wear colourful costumes and perform a special vigorous dance (garba) around an earthen lamp, and clay images or statues of the various forms of the mother goddess. This culminates in the festivities of Vijayadasham/Dussehra, where the statue of the goddess is taken through the streets in a procession accompanied by singing and dancing, to be immersed (“baptised”) in a river or sea. Durga is venerated in the form of a many-armed goddess riding atop a lion or tiger and stamping on the demon Mahishashura. In other parts of India Dussehra marks the victory of Lord Rama over the demon king Ravana. In north India effigies of Ravana is burnt on this day.²⁶

²³ Ibid, p. 89-90.

²⁴ avignon-et-provence.com, accessed on 24 January 2023.

²⁵ In another picture the same two Marys are dressed predominant in blue and green.

²⁶ Huffpost.com, Hindus Celebrate The Mother Goddess In Navratri Festival, accessed on 6 February 2023.

YouTube videos of the gypsies' pilgrimage in south of France reveal the following. A mass is held in the church, in full participation of the Roman Catholic clergy. The procession of the Sarah statute to the sea, is accompanied by musicians in black walking in front, followed by ranchers wearing black hats on white horses and carrying long wooden implements with silver sickle-moon shaped knobs.

The Roma (called Gitans by the French) believe that their ancestors were put on a boat to die, but fortunately Sarah the Egyptian took pity on them and prevented their starvation by providing food and water hence their veneration of her. So what is the rationale for the two Marys when it was only Sarah who saved them? They also believe that Sarah, arose from the sea and walked on the sea sand, hence the pilgrims collect sacred sea water and sand for blessings. As part of the ritual, they lower a big box, claiming to contain the bones of Mary Jacobi and Sarah and flowers, into the sea. They claim to feel the presence of Sarah when her statute is baptised in the sea since the sea begins to rage and foam. We also know that the gypsies, who despite their underclass status in Europe (most of them living in abject poverty) place enormous value in precious minerals, especially gold and will take most of their resources to acquire golden jewellery. Their love for music and dance is a major part of their culture and western European generally regard the gypsy women as charmers, and "prostitutes".

Spain, for a long time, has been their favourite country, and it is still evident in their family name and *kâlo* (probably linked to Kali and *kala-time*) their dialect. They call themselves "Catalans" or "Andalusian".²⁷ The gypsies consist of the Roms, the main group and another the Manouches the cousins of the former group. The Roms Asian origins is reflected in their language, which is close to Sanskrit, and in their traditions and legends. The men are mostly tinkers, coppersmiths or gilders. The Manouches' poorest are basket makers with horse drawn caravans; others are fairground sellers and iron gatherers. The Manouches stayed in Germany for a long time.

It is not known who Sara is and how her worship began in Saintes Maries de la Mer but for the Gypsies, she is "Sara-la-Kâli", a *tzigane* word which means both "gitan" and "black".²⁸

While music and dance is part of the cultural expression of all cultures, however, when considered in the context of the unfolding cosmology, Siva/Rudra/Sita's dancing on the five heads holding musical instruments, dance and singing in the Navrati festival, and the iconic "Dancing Girl" of Mohenjo-Daro, then a different interpretation should be considered for

²⁷ avignon-et-provence.com, accessed on 24 January 2023.

²⁸ Ibid.

music and dancing; after all music (also expressed as singing or musical recitations, e.g. Muslim call to prayer) and dance is still part of many contemporary religions. It is within the same context that we should view young Miriam (Mariyam), the prophetess, and sister of Moses and Aaron, playing the tambourine, and leading the singing and dancing of the Israelites as they journeyed through the wilderness – She sang, Sing to the God – what a victory! He pitched horse and rider into the sea²⁹! Moses led Israel from the Red Sea on to the Wilderness of Shur until they got to Marah (“Bitter”) water. (Exodus 15:20-27).

The small, Dancing Girl, only 10.8-centimetre-tall, copper-bonze statuette from Mohenjo-Daro is discussed for a few reasons. It's likely old age, it was discovered in the Mohenjo Daro ruins of one of the oldest civilisations in Pakistan and northwest India, the mysterious Harappan Civilizations dated to between 2600 to 1900 BC, contemporary to the Old Kingdom (ca. 2700-2200 BC) and the Middle Kingdom (ca. 2050-1800 BC) in Ancient Egypt. And in relevance to our current discussions on aspects such as “blackness,” dancing, youthful femaleness and likely association with the head/skull notion.

The “Dancing Girl” is a naturalistic free-standing sculpture of a young, nude person with prominent female genital, a high neck, large eyes, noticeable flat nose, curly hair, and a broad forehead, tiny breasts, narrow hips, very long legs and arms in comparison to her short torso. She wears a stack of 25 bangles on her left arm, the same arm touches her hip/thigh part of her leg with some object in her hand. Her right arm is bent at the elbow and held to her thigh in a triangular position. On this arm are four bangles, two at the wrist, two above the elbow. In total there are 29 bangles but purposely arranged to give the number 25, 2 and 2 (gematria 22

²⁹ This association of the horses with the sea, links to the gypsies' horses that accompany the Marys into the sea. These horse traditions, relates to the celestial horse that is part of equines depiction in cave art from about 30 000 years ago and the various rituals associated with equines, these include the Golden Ass, the donkey that Jesus rode and the two hilarious equines; Don Quixote's horse and Sancho Panza's donkey. Horse sacrifice was widespread in ancient Europe dating from the Proto-Indo-European speakers before 3000 BCE. In the Rig Veda horses were closely linked to specific gods and the sacrifice of a white horse or a champion racer (Arabian horse aka camel) was associated with events such as the coronation of a new king. Lord Indra is the Lord of the Bay Horses (Hymn II of the Rig Veda) – “Approach, O Indra, hasting thee, Lord of the Bay Horse, to prayers...To him the richest of rich, the Lord of treasures excellent, Indra, with Soma, juice outpoured...O Indra, thou of the loveliest song...The lights are shining in the sky. On both sides to the car they yoke the two bay coursers dear to him, Bold tawny, bearers of the chief.” In the hymn quoted we see three ideas also associated with King Solomon, horses (King Solomon's horse stable), treasures and riches, and love songs. The sage Aurva, was “Born from the thigh” of Brahma at the mouth of the ocean. The name Aurva signify, the submarine fire. It is also called Badavānala and Samvarttaka. It is represented as a flame with a horses' head, and also called Kāka-dhwaya. In the *Mahabharat*, Rishi Vasishtha (associated with *zeta Ursae Majoris*) the grandfather of Aurva, to appease the fierceness or anger of his grandson (who wanted to destroy the whole world), Aurva cast the fire of wrath into the abode of Varuna. And the fire consumeth the waters of the great Ocean, became like unto a large horse's head (Vadavamukha). And emitting itself from the mouth it consumeth the water of the mighty ocean (ZIOG). I discuss many more traditions and ideas from around the globe associated with equines, including burial and marriage rituals. A mature female horse is called a mare, a word that cognate with “mar” and related words associated with water such as Marduk, Mark, marine, mari (maria), Mary, Tamar (actually Tar-mar – black mari).

or 4). She wears a necklace with 3 (or 4) large pendants, and her abundant hair, is twisted to her left shoulder in a prominent crescent-crown spiral fashion, pinned at the back of her head and is visible from the front view as a prominent ball. Her big head with prominent eyes, a large flat nose, and thick lips give the face a male-like appearance. And these features together with other aspects indirectly linked to her have controversially led to the suggestion that she is modelled after a person from Africa. While the statuette is made of copper-bronze, it is black, probably due to aging or it was the intention for it to become black. The ethnicity of the figurine has been a somewhat controversial subject over the years since its discovery. Several scholars such as ECL During Casper have suggested that the lady looks African. And this theory has indirect support, evidence for Bronze Age trade contact with Africa has been found at Chanhudaro, another Harappan Bronze Age site, in the form of pearl millet, which was domesticated in Africa about 5 000 years ago. There is also at least one burial of an African woman at Chanhudaro. Others argue that the Dancing Girl, is certainly Indian, pointing to her “hairstyle is a style worn by Indian women today and in the past, and her armful of bangles is similar to a style worn by contemporary Kutchi Rabari tribal women”.³⁰ A second inferior crafted dancing girl, found in the 1930-31 excavations at site DK-G in a house in Mohenjodaro, is displayed at the national Museum of Pakistan. Also, a red potsherd, discovered at Bhirrana, India, depicts a dancing girl. These finds suggest that the Dancing Girl must have had some cultural significance. But just as controversial as her ethnicity is the item that she carries in her left arm. Jonathan Keynor thinks the figure represents a woman carrying an offering.³¹ Kumar³² supports Keynor’s claim and suggest this figure is carrying a human skull/head as part of a ritual that involves dancing and relates this ritual back to the Mesopotamian goddess, Inanna/Ishtar, and cosmology. Kumar seems a connection between a goat-seal from the Indus Valley and the Dancing Girl. This goat-seal depicts a goat with horizontal wavy horns, a human face and “fleece” neck and is somehow linked with a fish. He notes as follows:

The “goat seal” shows some human sacrifice had been done, and 7 such girls are standing in the front as if they had performed a ritual dance. Many burial pot shreds found in Tamil Nadu show such a figure of a woman keeping her left hand on her hips.

³⁰ (<https://www.thoughtco.com/the-dancing-girl-of-mohenjo-daro-171329>, accessed 3 Feb 23, Ancient Dancing Girl of Mohenjodaro, K. Kris Hirst.

³¹ Dancing girl (sculpture), Wikipedia, accessed on 23 January 2023.

³² R.Jeya Kumar, New Interpretations on Indus Valley Civilisation, Academia.edu, accessed on 19 July 2019.

It shows that she is somehow associated with a burial ceremony and its associated rituals.³³

The seven “shining” girls, arm-like hair projects behind their backs and six of them have long hooked-like “hair” that slightly bends at the top. Above the head of the third girl from their right is the stool with a head. The “priest” with goatee-beard, has long dread-lock anchor-like headdress and is sitting cross-legged with his legs forming an X shape. The “priest” seems to perform the “sacrifice to a figure with shining arms similar as that of the 7 girls but with an unusual headdress projecting to the back. At the base of this being is a large hole from which a plant, in the form of a bulbous-vase, emerges surrounding the person. Each of the two stems of the plant have 3 flowers in the form of hearts/arrows each, with two of these on the left more arrow-like in shape. Kumar goes on to argue that these 7 girls resemble the Dancing Girl figurine and are associated with some religious ceremony associated with death. Kumar further claims that the Indus Valley goat-seal depicts a priest in a typical Indus sacrifice scene. According to him, some historians have interpreted the object on the stool in front of the priest as a human head, indicative of a human sacrifice ritual. He goes on to claim, the scene as represented on the goat seal and other Indus Valley artworks, while showing actual terrestrial events and objects, nevertheless depict and relate to the astronomical views of these civilizations.³⁴ In another seal, which he relates to the goat-seal, he associates it with the astronomical constellation of Auriga (“Charioteer”), goddesses, worship, the tree of heaven and marriage:

The cloth rounding up is something like women tying a sari. This pole is identified with the goddess Inanna and thereby the Auriga Constellation. The square with the wheel in the right-side lower corner is the symbol of a sun calendar...Overall, this seal depicts the beginning of the year as well as planting season. An Asherah pole is a sacred tree or pole that stood near Canaanite religious locations to honour the Ugaritic mother-goddess Asherah. This worship looks like the worship of Inanna (Mother goddess - Kali) by a priest in the goat seal...

Most likely, the religious idea is that Inanna lives within that tree. Most probably, this constellation was visible at the time of the heliacal rising of the rainy

³³ Ibid, p. 102.

³⁴ Kumar, *ibid*, p.102-103.

season at some point of time; it may not be relevant now. That tree is symbolically planted during the marriage ceremony of the agricultural communities even now in India. This shows the importance given to this constellation because it signaled the arrival of monsoon season [late May to June] and the start of [the] agricultural season, which is very important in the life of any agricultural community.³⁵

Kumar claims that many Middle Eastern seals depict the worship of the naked goddess, most likely Inanna. In the seal which he relates to the goat, Inanna standing on a crouching goat, and arched stream of “light” or “water” is sprouting from between the U-shaped horns of the white goat’s head and encloses Inanna. According to Kumar, Hemtun concludes that this naked goddess “is representing [the] asterism Auriga because in one seal, she stands on a bovine in an Indian style...the naked goddess was the symbol of rain and fertility in [the] Levant.”³⁶

The Goddess Inanna/Ishtar, who was associated with love, beauty, fertility, war, desire, craftiness and king-maker, increasingly became associated with all sorts of treachery, lust and diabolic sexual practices. Inanna/Ishtar, like Mary Magdalene, was regarded as a prostitute, although this interpretation has been hotly debated among scholars, with a group supporting the interpretation and others against. Her most prominent symbol is the lion and the 8-pointed star. Ishtar requests Gilgamesh (a Sumerian God-Man King) to become her consort; he scorns her advances and unleashes all sorts of insults against her. Among these insults, he accuses her of leering many lovers, only to dispose of them. In her fierceness, she kills Gilgamesh’s close friend, the hairy Enkidu, who was born from a gazelle. This association of the hairy Enkidu with the gazelle, romanized in Middle Eastern poetry, links up with a jar symbol associated with death. In explaining the meaning of symbols from Indus Valley artifacts, as astronomically derived, Kumar claims that the “jar symbol”, identified as representing a deer or antelope head, were real jars molded in this form as funeral urns and was a symbol of the god Kalan/Shiva. According to him, a switch occurred where the jar symbol was subsequently replaced with an arrow sign:

...because the funeral urn was not in use for long time, a symbol followed what was currently in practice. Priests started using the arrow symbol to mean death instead of the jar symbol...Asko Parpola has interpreted this as [a] sign of life, but I feel that it

³⁵ Ibid, p.108-109.

³⁶ Ibid, p.112.

meant exactly the opposite of it and meant Death. The seals with arrow symbols should be treated as later day seals, in the last phase of Indus Valley culture. Now it is important to state here that there was a change in funeral practice, along with that, the “U” symbol [representing the gazelle head] also disappears because the corpses were not being interned in Pitthoi but being cremated. Hence, it did not make sense to use the “U” symbol; instead of that, arrow symbols were used to depict death. Most probably, after the burial of a dead body, the grave was marked by planting a spear (sign of soldier). Because of this reason, the “U” symbol became displaced by the spear symbol.³⁷

Kumar is perplexed that a death symbol is also a life or rebirth symbol. It will be out of place to go into the latter matter; readers should read *The Zodiac in Our Genes: Is God Dead* to understand the complex celestial worldview that inspired ideas of death and rebirth (reincarnation or resurrection) as simultaneous celestial events, ancient ritual where a deity or royalty’s dead is bewailed and immediately followed by joyous celebrations of the their rebirth/resurrection/reincarnation – “the King is dead, long live the King” – goes back to very ancient times.

Michael Baigent and others, in *The Holy Blood and the Holy Grail*, link the curious “heads” associated with the Knight Templars to that of John the Baptist.³⁸ The fall of the Order and the charges levelled against them, among others, is that they revered Baphomet. At times represented as a gargoyle-like, demonic, sculpture in various preceptories, and other times an apparition of a bearded head. Baphomet,³⁹ whose derivation and meaning are obscure, is speculatively said to be a corruption of Mohammed, or a corruption of Arabic *abufihamet* pronounced in Moorish Spanish as *bufihimat*, meaning “Father of Understanding” or “Father of Wisdom”. The authors make connections between Baphomet’s Head and an alchemical process called ‘Caput Mortuum’ or ‘Dead Head’ – the ‘Nigredo’ or ‘Blackening’ which is said to occur before the precipitation of the Philosopher’s Stone. It is also said to be the head of Hugues de Payen, the founder of the Order and first Grand Master who said to have been burnt at the stakes by the Inquisition. Hugues’ shield consisted of 3 black heads on a gold field.

³⁷ Kumar, *ibid*, p.147.

³⁸ Michael Baigent and others, p. 79-81.

³⁹ Dr Hugh Schonfield, having deciphered the secret Atbash Code used by the Templars and applying to Baphomet, the name transforms into the Greek word *sophia*, “wisdom”. Picknett & Clive (*The Templar Revelation – secret guardians of the true identity of Christ* – (ISBN 0-552-14330-8), associates this wisdom to the Hebrew *Chokmah* – a feminine figure who appears in the Old Testament, specifically in the Book of Proverbs [wise King Solomon is said to be the author of this Book of Proverbs]. *Chokmah/sophia* is the key to understanding Gnostic cosmology and the Kabbalah. To the Gnostics she was the Greek goddess Athena and the Egyptian goddess Isis – who was sometimes called Sophia (p. 142-143).

Baphomet's head is also linked to the famous Turin Shroud, which some claim is the burial shroud of Jesus, said to have been in possession of the Templars. Speculatively the head on the Turin Shroud have also been linked to John the Baptist who the Knights Hospitaller and the Knights Templars seem to have revered above Jesus. Following the arrest of members of the order in 1307, a head also featured in their guilt confessions at the Inquisition. According to the Inquisition records, among the items confiscated from the Paris preceptory, was a reliquary in the shape of a woman's head, thus described:

a great head of gilded silver, most beautiful, and constituting the image of a woman. Inside were two head-bones, wrapped in a cloth of white linen, with another red cloth around it. A labelled was attached, on which was written the legend CAPUT LVIII^m. The bones inside were those of a rather small woman.⁴⁰

Yet a Templar knight during interrogation when confronted with the relic, declared it had no relationship to the bearded male head, CAPUT LVIII^m – 'head 58m', used in the Order's rituals. The authors think that 'm' is not a letter but , the astrological symbol for Virgo. Consistent with the divine number analysis of the ancient cosmic ideology, the authors are correct in assigning the 'm' letter/sign to Virgo, but not necessarily in the way the symbol is understood. The 'L' could be interpreted as representing 50 most probably associated with the Jewish jubilee but also as an ideogram representing a specific star cluster and ideas. The symbol 'V'⁴¹ can stand for the number 5 but also as an ideogram representing various star clusters (including those perceived as "horns") and ideas. The III represents 3, as discussed in its various gematrical forms and related ideas. In the number form this code can be read as 50-5-3 or as 50-8 which reduces to 25-4 or 25-40 or 7-40 or 7-4 (also codified as 11).

The confusion of the heads and their genders will become clearer as we proceed. They could be male or female or representing androgenous cosmic ideas.

Michael Baigent and others' hypothesis is that the Holy Grail is the sacred bloodline, carried by the Merovingians, a bloodline from the marriage of Jesus and Mary Magdalene, a closely guarded secret in Europe that is encoded in artworks, secret documents, myths and legends and traditions well-guarded by secret occult societies. It is in this context that the

⁴⁰ Michael Baigent and others, *ibid*, p. 80-81.

⁴¹ According to Laurence Gardner, "The external chalice emblem of the female was devised as a V-glyph (a receptacle), and shrines dating from 3500 BC associated this symbol with the womb of the Mother Goddess...the reverse male symbol (an upturned V) represented a blade or horn. (Gardner, *The Magdalene Legacy*, ISBN 0-00-720085-4, p. 48).

mysterious heads/skulls are investigated. The Merovingians priest-kings, speculatively claimed to be of Jewish origin (from the lost Tribe of Benjamin), were frequently called ‘the long-haired kings.’ And like Samson were loath to cut their hair since it contained some mystical powers.⁴² The Merovingian dynasty is named after its founder Merowig (c. 450 CE). Merowig, who according to legend was fully conceived when the already pregnant wife of his earthly father Clodio — the “Long-haired” or “Hairy,” equivalent to Claudius, “lame,” as in Hamlet’s “evil,” Set-like uncle — encountered one of God Poseidon’s sea monsters, the shape-shifting Quinotaur (the prefix Quino- signifies 5-ness, 100-ness, i.e., the 5-Bull or 100-Bull), while she swam in the North Sea. The monster raped her and thus added his seed to the mix thus making Merowig a Man-god, like Jesus. Merovingians etymology points to Mérovée (Merovech or Meroveus), that in French means “mother”, and “sea” in both Latin and French.⁴³

Furthermore, Picknett and Prince, claim that the *Dossiers secrets* state that the Merovingians kings were pagan kings of the cult of Diana.⁴⁴ King Dagobert II (probably Dog-O-Bert), was murdered in 679 ending the reign of the Merovingians. He was apparently murdered at his forest retreat – Forest of Wöves⁴⁵ on 23 December, where he had gone hunting. Towards midday, the king laid down to rest beside a stream, at the foot of a tree. While he slept, one of his servants, other have it his grandson, killed the king by piercing him with a lance (the spear) through his eye – symbolic of the spearhead as an “eye.”

For some unknown reason, King Dagobert II became the object of a fully-fledged cult with his death commemorated as a feast day on 23 December - December is a gloss for the number 12, a similar ploy is used with Jesus’ birth 25 December. And Stenay, the Church of Dagobert probably with his relic, were accorded great significance over many years by various illustrious persons. During the French Revolution the Church was destroyed and his relic disappeared. However, a relic consisting of an incised skull (believed to be that of the king) in a silver vase-like dish (reliquary) is in the custody of a convent at Mons.⁴⁶ In contradiction to the first narrative, a carving in the crypt of the Basilica of Saint Dagobert, depicts two horses clashing head-to-head. One horse carries a large, robed man with his head almost floating and a strangely large bent arm, and Dagobert sleeping on his horse while a third person stabs him through his hair. Behind Dagobert is a horse or sheep’s head adorned with a cloth(?).⁴⁷

⁴² Michael Baigent and others, *ibid*, 247.

⁴³ Baigent and others, p. 246.

⁴⁴ *Ibid*, p. 62.

⁴⁵ Probably a reworking of Wolf + Aries.

⁴⁶ Baigent and others, *ibid*, p. 261-265.

⁴⁷ Dagobert, Wikipedia.org, accessed on 22 January 2023. Dagobert, probably a composite of Dog-O-Beard.

Discovered skulls of Merovingians, bear what appears to be ritual incisions or holes in the crown, similar to Tibetan Buddhists, apparently for the soul to escape. In 1653 a tomb of King Childeric I, a Merovingian ruler, was found. The tomb contained arms, treasures and regalia, characteristic of royal burials, and some unusual items associated with sorcery and divination – a severed horse head, a bull head made of gold and a crystal ball.⁴⁸ Charlemagne, credited with Christianizing Western Europe, is an ancestor of the long-haired Merovingians.

Mary Magdalene's alleged skull is displayed in the basilica of Saint-Maximin-la-Sainte-Baume⁴⁹, in Southern France. Is it mere coincident that Southern France is also the holy pilgrimage site for the gypsies' black Sarah worship and major ceremonies. This holy relic purportedly of the Christian Mary Magdalene is a black skull that protrudes from a golden burst-knight-like armour with bulging golden locks of hair flowing from the sides to the shoulders. Within the head part of the hollow-space is a red cloth against which rests the grisly looking strong-male-like skull. On the left side of the suit above the eye is a red rose. Part of the suit is a necklace with a round pendent within which is a head of a man with long hair. Analysis of the skull and hair found on it indicated it did not date from the period around which the alleged Mary Magdalene would have lived, instead it was of a woman of around 50 years old and of Mediterranean descent. The Church refused any further scientific dating of the skull. The relic has been described as "one of the most precious in all Christendom" and "one of the world's most famous set of human remains". Other holy relics of Mary, which relate to cosmological ideas already discussed, include a foot at the basilica of San Giovanni dei Fiorentini in Italy, a left hand at Simonopetra Monastery in Greece and a tooth, now displayed at the Metropolitan Museum of Art in New York.⁵⁰ A wooden carving, claimed to display Mary's skull is on a door-like panel, probably from the wood-and-glass cabinet in which Mary's skull is locked, captures further notable elements. It depicts a head and torso of a prominent female figure with a profusion of long flowing hair and holding her hands in Christian prayer-mode with her arms curving around two slight breasts. She adorns or emerges from a "robe" made of weaved "ropes" presumably symbolising weaved grass/grain/reeds and "hanging". At the left side of this lady, shoulder-height, is a tree and on her right at shoulder-level is an oar/fan-like object and moving from the latter downwards, on the same side, is a Christian cross at the base of which is a skull on waves(?). From a three-leaf-bowl-like structure

⁴⁸ Baigent and others, *ibid*, p. 248.

⁴⁹ Baume or Baumes is probably a composite word from Bau + ME(S). Bau Bau is an ancient Mesopotamian dog goddess and ME or MES, the meaning of which I discussed previously, is also from Mesopotamia.

⁵⁰ Relics of Mary Magdalene, Wikipedia, accessed on 24 January 2023.

at the base, emerges a fire and an open book (to the right and under it a vase) followed by all the other objects described. The fire flows becoming the fiery flowing hair. This entire scene is framed within a square structure with 4 opposite sickle moon-like curves. The 4 corners of the square plus the four sickle-moon-like curves totals 8.⁵¹

The parading of the Skull of Mary is a massive annual event, that takes place on July [gloss for 7] 22 in Saint-Maximin-la-Sainte-Baume. It is accompanied by many other visiting relics from churches around Europe, as if to convey the message that these other relics converge to become Mary in her trifold aspect symbolised by the three Marys but also incorporating the androgenous aspect. The Feast Day Mass is held the Sunday after the actual feast day if it does not fall on a Sunday. Before the feast day mass, costumed participants, accompanied by musicians, rifles and horses from Camargue, parade through the town calling people to the mass.

There are at least four relics believed to be John the Baptist's head.⁵² In the four gospels, John is the calling ("open mouth") hermit in the desert/wildness baptizing people in the Jordan River. One of his heads is in the major mosque in Damascus, the place where Paul fell down when he saw God as a great light and where he was converted from a warrior (killing Christians) to a repentant Christian. John is mentioned 5 times in the Quran and Muslims revere him as the Prophet Yahya, who herald the coming of Isa ibn Maryam (Mar-Yam) – Jesus, son of Mary. Like the 5 times in the Quran, the Roman Catholic and Orthodox calendars accord him 5 important memorial days: June 24th (his birthday), February 24th (discovery of his head), August 29th (memorial of the beheading), and January 7th (Feast of St. John the Baptist).⁵³

According to the Bible John was sentenced to death and subsequently beheaded by Herod Antipas around the year 30 AD, in Herod's Palace on a hilltop in Madaba, Jordan, that overlooks the eastern shore of the Dead Sea. At least four different places are said to be the resting place of his head: Rome, Amiens, Munich and Damascus. The rest of his body, except for specific body parts, is *mysterium obscura*, tradition has it that Sebastia [Sa/Za + Bes], a small village in Palestine, is the burial place of his body. His right arm and hand (the side of Mary with the skull and the other major elements mentioned above) with which he baptised Jesus, are kept in the Topkapi Palace Museum in Istanbul. The head of the Baptist preserved in Amiens, originally in Istanbul together with his right arm were among the richest treasures of the Sultans of the Ottoman Empire. Crusader Wallon de Sarton (Warrior-Monk Fallen the

⁵¹ Bridget Samantha, The Skull and Bones of Mary Magdalene, atlasobscura.com, accessed on 24 January 2023.

⁵² Daniel Esparza, The Four heads of John the Baptist, aletheia.org, accessed on 25 January 2023.

⁵³ M+G+R Foundation, John the Baptist, mgr.org, accessed on 25 January 2023.

Saturn?) apparently brought these to France in the year 1206. In another version, Bayezed II (1481-1512) sent the arm and its case as a gift to the knights of Rhodes. It was later discovered in Lefkose Castle in Cyprus and brought back to Istanbul in 1585.⁵⁴ The head/skull was presented by Mehmed II (1451-1481) to Mara Despensa, daughter of the Serbean King. This head, unlike the skull of Mary, is a dried-out blacken head with large sunken eye-sacks and a nose lacking some skin while the lower jaw-bone is missing and around the missing jaw-bone are various precious stones, prominent among these are three blue stones and 8 pearls.

The head is encased in a golden helmet. On the head is a golden crown with pearls, green emeralds, pinkish and blue stones. Above the crown is a man, presumably Jesus, within a three-quarter golden circle. The man is surrounded by blue clouds, has a halo around his head and is holding a green tree-like modified Orthodox/Russian cross in his left hand and with an open right hand (symbolising 5) gestures to some white unidentifiable object. The entire scene, as described, is in the centre of a golden silvery dish/Heater Shield surrounded by an engraved circle. Beyond this circle are 11 trifoliated/Clubs-like elements each with 3 pearls (11 x 3 = 33) equally distributed around the circumference of the circle, dispersed among these trifoliated-elements are 6 light greenish stones and 6 pinkish precious stones. At base of this circle is a blue kite/heart shield with 3 golden *Fleur de Lis* with a golden rim, and 8 pearls surround the bottom and sides with a further 6 pearls, (separated 3 and 3) with pinkish and green previous stones in between.

San Silvestro⁵⁵ in Capite, Rome, houses the second John's head. The large black head, with big sunken eyebags, indistinguishable nose and missing the lower jawbone, is mounted in a glass box on some red material at its base and behind. The glass box is on a round pedestal, separated by 4 golden pillars which in turn rest on another round base. A golden framed message "*Caput Sti Jonnis Baptistae Praecursoris Domini*" in a branch-vine flowery

⁵⁴ mgr.org, accessed on 25 January 2023.

⁵⁵ Salome demanded John's head on a silver platter. San Silvestro in Capite, houses John's second head. Silver, Silvestro or names such as Silvester or even Sylvester are related and point to cosmological ideas. We still speak of the silver moon. Sylvester was the first imperial Bishop crowned after Constantine proclaimed himself 'God's Apostle on Earth'. We also had Pope Sylvester I and Pope Sylvester II. The "silver" aspect may have been derived from *silvis* in Daphnis' funeral in Virgil's 5th Eclogue Daphnis in *silvis*, that means "Daphnis was I amid the woods". Apollo was called "the lord of the silver bow". The bow and arrows, sacred to him, is said to have been forged for him by Hephaestus. I have mentioned Mars, under his title of "Mars of the woods" as Mars Silvanus. It is not unlikely that Sylvester is a compound name where the Syl part is a switch from Sly, as in cunning as a fox, a speculation that has some grounding, see later when we discuss Canidae and their relation to priesthood. It is said that Pope Sylvester II visited Spain to study the secrets of alchemy. He believed to have received his wisdom from a talking oracle head, Meridiana, who offered him 'her body, riches and her magical wisdom'. Meridiana links her to both noon (the number 12) and the south (both *midi* in French) and has been traced to 'Mary-Diana' (Picknett and Prince, *ibid*, p. 111).

calligraphy design is displayed. “Capite” means first or in chief as in captain. This display is kept in a separate chapel to the left of the main entrance of the basilica.

The third head that came from Duke Wilhelm V of Bavaria is now in the Residenz Museum in Germany. It is wrapped in some material that is decorated with floral designs in pearls. It has deep purplish reddish flowers for eyes and nose, and silver at his mouth. On the head are white and red flowers with pearls. This rest on a pillow elaborately decorated with pearls with red flower designs and green-golden balls at the four ends of the pillow. The pearls are a clear indication that the creators are pointing us to the sea. Silver is also prominent with John the Baptist head. Is silver prominent with John meant to direct us to associate him with the “silver” moon but also to metal, the mining aspect that we discussed regarding Orion and the mine concept. Should we not also link the mining aspect to the legendary, wise King Solomon’s mine? What about King’s Solomon horses’ stable in which the Knight Templars are said to have spent some years and found some unknown treasures or secrets? This is the same King who was besotted with the young, beautiful, rich royal, hairy, “black” Queen Sheba. In Islamic tradition, Queen Sheba, had one leg of a goat and the other was human. This narrative comes from the *Kebrä Nagast*, the Ethiopian Holy Book.⁵⁶ King Solomon, is further associated with four cosmological ideas – his wisdom (“head”) is revealed when he settles the dispute between two women claiming parenthood over a child/son, “blackness,” sex/love (with young girls) and “antelope/deer” themes in the Songs (“mouth”) of Solomon.

Let him kiss me with kisses of his mouth: for thy love is better than wine. Because of the savour of thy good ointment thy name is as ointment poured forth, therefore do the virgins love thee...I am black, but comely [beautiful], O ye daughters of Jerusalem, as the tent of Kedar, as the curtains of Solomon. Look not upon me, because I am black, because the sun hath looked upon me: my mother’s children were angry with me; they made me the keeper of the vineyards; but my own vineyard have I not kept...If you know not, O thou fairest among women, go thy way forth by the footsteps of the flock, and feed thy kids [baby goats?] beside the shepherd’s tents. I have compared thee, O my love, to a company of horses in Pharaoh’s chariots. Thy cheeks are comely with rows of jewels, thy neck with chains of gold. We will make thee borders of gold with studs of silver. While the king sitteth at his table, my spikenard sendth forth the smell thereof. A bundle of myrrh is my wellbeloved unto me; he shall lie all night betwixt my

⁵⁶ The Queen of Sheba, historynaked.com, accessed on 14 March 2021.

breasts. My beloved is unto me a cluster of camphire in the vineyards of En-gedi. Behold, thou art fair, my love; behold, thou art fair; thou have dove's eyes [a change from owl eyes]. Behold, thou art fair, my beloved, yea, pleasant: also our bed is green.⁵⁷

There are several hints in the Songs of Solomon just quoted which point to cosmology, for example, the “kids” En-gedi also spelt En Gedi, meaning “spring of the kid” and the chariot link us to the constellation Auriga (the Charioteer) that was discussed earlier on. Bedouin associated Auriga with a herd of goats, similarly, did Greek mythology and astronomy, though later, the Greeks associated these stars with a charioteer along with the shepherd.⁵⁸ Ptolemy merged the Charioteer and the Goats in *Almagest* to form the Auriga Constellation. Auriga was depicted as a charioteer holding a large goat over his left shoulder and, at the bottom end, two baby goats (kids). The large goat is Capricorn (goat-fish) whereas the smaller ones are Aries the Ram. The chariot is most likely a reworking of the celestial “boat/ship/canoe/Argo” of mythology. In Ovason’s analysis of Mason symbols in Washington, it is said to be the “Car”.

It is believed that the stellar group surrounding Capella on the arm of Auriga the Charioteer represents Amaltheia as the Capra Constellation. Capra simply means "she-goat." The "goat on the arm" may represent the stormy aegis-shield of Zeus, which in classical art, was sometimes depicted as a tasseled hide slung across his arm.⁵⁹ It is also believed that the little goats (probably the doublet/"twins" Adamanthea) are the star's name, Capella, meaning “little-goat”.⁶⁰

Solomon’s exotism, revealing the love/sex theme, is interestingly associated with young females and the antelope/deer themes:

I adjure you, O daughters of Jerusalem, by the gazelles and does of the field: Do not arise or awaken my love Until she pleases. (Songs of Solomon 2:7). My beloved is like a gazelle or a young stag. Look, he stands behind our wall, gazing through the windows, peering through the lattice. (2:9). Come away, my beloved, and be like a gazelle or a young stag on mountains of spices” (8:14).

The “mountain of spices” is likely a reference to spikenard growing on the Himalayan Mountain, see later. There is a story in some Bible versions, where Solomon is the shepherd

⁵⁷ Songs of Solomon, Cant 1, Bible, King James Version, quod.lib.umich.edu, accessed on 6 February 2023.

⁵⁸ Auriga, en.m.wikipedia.org, accessed on 6 February 2023.

⁵⁹ Amaltheia, theoi.com, accessed on 6 February 2023.

⁶⁰ Amaltheia (mythology), en.wikipedia.org, accessed on 6 February 2023.

king, and a young woman called Shulamite, who falls in love with him, calls him “my beloved.”⁶¹

Solomon was anointed King of Israel by Zadok the High Priest from the lineage of Aaron (Prophet Harun⁶² ibn Imran in the Quran). Zadok poured holy oil on his head. He is also mentioned as the first one who came to support King David at Hebron, against the rebellion of the beautiful, long-haired Absalom, David’s beloved son. According to the Chronicler, a young man Zadok, joined David at Hebron and helped him win the crown of all Israel, his house then including 22 captains and Josephus expressly identifies this Zadok with the high priest of the same name.⁶³ These events being mentioned in Samuel, is probably an attempt to link Zadok to Samuel’s hairiness. At the beginning of Zadok’s priesthood, he was associated with Abiathar (2 Samuel 20:25). Abiathar in Hebrew means “father (of) abundance”. Abiathar is also the high priest who raised Samuel and was the priest during the time of the first few kings of Israel. He survived Saul’s massacre of Nob and joined David but supported Adonijah’s (probably a composite of Adonai and Jah (John)), illegitimate coronation. And is finally disposed of by King Solomon, thus ending the last priest line of Eli.⁶⁴

⁶¹ “My beloved” is a term of endearment that Jesus uses for Mary Magdalene. Interestingly, the phrase *noli me tangere* (touch me not) that Jesus uttered to Mary Magdalene after he had arisen from the dead has a long cultural and literary history of use, for example, Pliny the Elder is accredited as the originator of this phrase, which, according to him, was an inscription on a collar around the neck of the deer of “Caesar,” a deer that lived 300 years (*Noli me tangere*. Wikipedia). “beloved” or “my beloved” is a term frequently used throughout Homer’s *Odyssey*, for example Penelope refers to her missing husband (Odysseus) with a lion’s heart as “my beloved”. Readers are pointed to the interesting dialogue of owl-eyed Athene as Mentor to the rich royal young son “High-spoken” Telemachos which reveal further cosmic clues and numbers consistent with the cosmology that I am revealing. After Telemachos’ have spoken, nurse Eurykleia “cried out, and bitterly lamenting she addressed him with winged words: ‘Why, my beloved child, has this intention come into your mind?’”. The intention of going on a search for his father. This dialogue takes at Odysseus’ house where his wife is being courted by several suitors, who are after his rich possessions stored in his “father’s high-roofed and wide storeroom, where gold and bronze were lying piled up, and abundant clothing in the bins, and fragrant olive oil, 340 and in it jars of wine, sweet drink, aged [“choicest of all”]...to close it [the storeroom] there were double doors that fitted together with two halves.” This storeroom was in the “intelligent care” of Eurykleia. And Telemachos requests her to give 12 jars of wine out of the 350 jars, and 20 measures of the choice milled barley, the measures of which only she knows for his journey into Sparta and to sandy Pylos in search of his long-lost father. It is same “dear nurse” of Penelope, Eurykleia, when requested to call the old man Dolios – the keeper of orchards full of trees and servant of Penelope who retorts: “Kill me, dear girl, with the pitiless bronze, or else let me in the hall. I will not hide the story from you.”

⁶² Harun, also transliterated as Haroon or Haroun, means leader, strength, protector, chief, messenger, warrior lion. He is repeatedly mentioned in the Quran, calling him “believing servant”. Harun/Aaron, is most likely from Ancient Egyptian origin *ahw*, meaning “warrior lion”. (Harun, Wikipedia, accessed 21 February 2023). Harun cognates with Haran and it is probable that Harun became Harrod and from this to Harold or Harry or Harriet. Interesting, Harold Godwinson, also called Harold II, is depicted on the Bayeux Tapestry with a lance and left-arm robes over the head of a large dog’s head with a long protruding tongue. He was the last crowned king of Anglo-Saxon English king. (Harold Godwinson, Wikipedia, accessed 21 February 2023).

⁶³ Zadok, Wikipedia.org, accessed on 6 February 2023.

⁶⁴ The name Abiathar, abarim-publications.com, accessed on 6 February 2023.

Not only can we link King Solomon, to the head (wisdom), blackness, beauty, mouth, and love/sex themes but even his name **Solomon** connects him to Salome. Notwithstanding the possibility there might have been an actual King Solomon, but the information presented and what follows suggest he is part of an ancient esoteric tradition.

Solomon's given legitimate name was Jedidiah.⁶⁵ This name seems to have some link with Jatahara, a name of Siva. And as suggested Jatahara could be shortened to Jata, Jade, Jadi. Juda. Solomon after praying and having received wisdom was suddenly blessed with riches in amounts which carry some of the numbers I have discussed:

Now the weight of gold that came to Solomon in one year was 600 threescores and 6 talents'...And all King Solomon's drinking vessels were of gold...And King Solomon made 200 targets of beaten gold, 600 shekels of gold went to one target...And he made 300 shields of beaten gold...⁶⁶

Solomon relates to Hiram in two ways. He established relations with the Phoenician Merchants and their King Hiram of Tyre (Troy) helped him build a fleet of ships to operate the Red Sea. King Hiram shares a name with the mystical craftsman Hiram who is said to have built King Solomon's castle/palace, the latter is preserved in Mason tradition as Hiram Abif - "who was qualified by degree of knowledge and proficiency", and whose name means Excellent Father.⁶⁷ Hiram Abif is credited with mystical sacred knowledge, including sacred geometry used to construct Solomon's Temple in Jerusalem. But another version, in the Testament of Solomon (early 1st millennium), ascribed to King Solomon but not regarded as canonical scriptures by Jews or Christian, some strange stories of Solomon working with the dark forces are narrated.⁶⁸ In one tale – the demon Ornias harasses a "beloved" young man of Solomon stealing his pay and sucking his vitals from his thumb on his right hand. After praying in the Temple, Archangel Michael gives Solomon a ring, pentagram-shaped, with the seal of God. Solomon lends the ring to the lad to control the demon. Solomon also imprints Beelzebul (prince of the demons) on the ring thus giving him power to command all the demons to his bidding. By means of this magical ring he commanded all demons to build his temple. Beelzebul reveals that he was formerly the highest-ranking angel in heaven.

⁶⁵ Laurence Gardner, *Lost Secrets of the Sacred Ark*, ISBN 0 00714296 x, p. 147.

⁶⁶ *Ibid*, p. 147.

⁶⁷ Gardner, *Lost Secrets of the Sacred Ark*, *ibid*, p. 240.

⁶⁸ Testament of Solomon, Wikipedia, accessed on 20 February 2023.

Mason lore claims that this sacred geometry, of King Solomon/Harim Abif, was found and decoded by Mason St Bernard and was used for the design and construction of several Gothic⁶⁹ temples in France. Gothic Cathedrals' layout is according to the Virgo Constellation.⁷⁰ One of these cathedrals, Notre Dame, has been a focus for festivals and ceremonies of the Marys of the Christians, especially Mary Madelene and her head, and of John the Baptist and his head. Equally so, it has also been central to the Marys celebrations of the gypsies. Another important Gothic temple in France, is Chartres that is dedicated to the Mother Goddess. Contrary to other European temples, no king, bishop, cardinal, canon, or anyone else is interned in the soil of the mount at Chartres. Its sacred alter was erected above the *Grotte des Druids* that houses the sacred dolmen said to mark the "Womb of the Earth".⁷¹

Masonic lore notes that the Temple of Solomon was completed in 7 years, at the completion of which, Hiram Abif, "son of widow", the chief architect of Solomon, was murdered and placed in a shallow grave marked by a sprig of acacia. His death is attributed to his refusal to impart the sacred knowledge of the Master Mason to the 3 lesser fellowcrafts or ruffians. The slaying of Hiram Abif is a ritual of the Mason's Third Degree, symbolically enacted where a candidate is struck down and raised again from darkness of the grave using the Lion's Paw grip. The cosmological aspects of this ritual, including the Lion's Paw, regarding the Orion Man's "death" at the West were discussed. In rituals for determining the site, the method of the Templars' relocation of the Ark, "Light" and the "keystone" (corner stone) are primary. These rituals are apparently derived, according to the Royal Arch account, from an "engraved plate of gold" with the secret *Jah-Bul-On*⁷² inscription and mounted on a marble pedestal, that was discovered together with a mysterious scroll in the underground vault of the Jerusalem Temple.⁷³ Masons could have equally said in the underground grotto/cave

⁶⁹ Goth cognates with names such Goliath, Golgotha and even Gaul. The reference cited says Gothic is derived come from *langue argotique*, the guardian language of the Golden Fleece (p. 24, Laurence Gardiner – Sacred Ark). But it not inconceivable that, since we are dealing with exoteric idea and glosses that Goth is from Loth that is Lot.

⁷⁰ Gardner, Lost Secrets of the Sacred Ark, p. 240.

⁷¹ Ibid, p. 240.

⁷² *Jah-Bul-On* reveals one of the methods used to create new words or names out of syncretism that connected different celestial ideas. Linguists have study what is called agglutinative languages, which arises out of joining morphemes (units of meaning) to create words. And these joining of morphemes could be in any permutational sequences which made sense to the creators. A similar process would have happened with ideographic signs and symbols including what we now consider as alphabets. Jah is John, "Bul" is most likely from Bull and "On" a shorten version for the man-fishtailed god Dagon that goes back 4 500 years, also called dgn, Dagana, and Dagan. Dagan and dgn means grain in Semitic languages. But On might even be a letter change in the name An (heaven), also written as Anu, a very ancient primary Mesopotamian deity. Similarly, Beelzebul or at times Beelzebub, is a composite Baal + Za/e + Bull who is linked in the story of Solomon to a demon called, Orniyas, you can guess how the Orn part of this name was created.

⁷³ Gardner, Secrets of the Lost Ark, p. 275.

(older idea) or the underground stables of King Solomon, where the Templars are said to have lived and discovered some secrets which could rock the Church and for which they were apparently eliminated by the monarchy in cohorts with the Church.

In the *Hiram Keys* several photos of the Rosslyn Church are shown. One depicts a goggle-eyed head and above this head is a stand with a burst. Another photo shows a “floating head” with “non-European” features called the “wounded head”. Knight and Lomas claim, this head is a representation of the Egyptian pharaoh Seqenenre Tao as Hiram Abif - “the king that was lost”. The link to pharaoh Seqenenre Tao has been refuted, but it may still be Hiram Abif in the Mason arcana.

Continuing with the exploration of John’s head, the fourth head of John is in the Umayyad Mosque, also known as the Great Mosque of Damascus, one of the largest and oldest mosques in the world, and the fourth holiest site of Islam.⁷⁴ This mosque is believed by Muslims to be the place where Jesus will return before the end of days. The mausoleum containing the tomb of Saladin is in a small garden, by the north wall of the mosque. The mosque was built in 634 on a site where a Christian Basilica dedicated to John the Baptist already stood and according to tradition already had the preserved head of the Baptist. There are no photos of the head only a casket/tomb draped in black cloth with Arabic script and floral designs, housed in a room flooded with neon-greenish light.

In Caraggio’s painting (1610), “Salome with head of John the Baptist”, a young lady whose head is close to a hag-like old lady (as if to convey that these are the same heads) holds a silver platter in such a manner that it appears they both are holding it. The white male’s head with open mouth, beard, one reddish ear and long black hair, is pulled by the hair by a young-old man with short hair and some facial hair, and holding a shielded sword. He stands apart from the women. This young-old person combination, also seen with Mary Magdalene and Martha or with Virgin Mary (Mother of Jesus) and Elizabeth (Mother of John the Baptist), is an old myth theme. The same mytheme is also represented different combinations as a young boy-old man, young girl-old man, young girl-old woman, or young boy-old woman. These pairing constitutes one type of the “twin” concept in the arcana. For the young lady-old lady, in the Enlil and Sud myth, Sud/Ninlil is paired with Nisaba as her mother and where the words for a young and old being are interchangeably used. Rodin makes the following observations:

⁷⁴ aleteia.org, ibid.

The advising person in both [Nisaba advising Ninlil Suruppag telling his son] “The instructions of Šuruppag” and in Enlil and” is referred to by the words that most often are translated as “old wise man” and “old wise women”, abba and umma...By Black et al. we find the translation “experienced woman” in the glossary...The fact that umma was *old* woman has been disputed by Jacobsen, whereas Römer believes that the usage of this term on young women was a secondary development. The Akkadian equivalent of umma is *šībtu*, which means “die, das Graue; alte Frau; Zeugin”. Similarly, the Akkadian word corresponding to abba, *šību*, means “grau; altr, Greis; Ältester; Zeuge””. Thus, it seems as if Römer is right, although there is a possibility that the word has changed meaning over time. If we look at the instances where the word umma is used for a goddess we see it is applied to several young goddesses. In both “Enlil and Ninlil” and “Enlil and Sud” Ninlil’s mother is called Nunbaršegunu, and in the later myth she is also called Nanigbal...Nisaba is not belonging to the older generation in the pantheon, but is commonly a young woman, and particularly a scribal goddess. Also Inana, a young goddess, has the epithet, and the same goes for Nanše.⁷⁵

Classic European art is strewn with the head/skull theme. For example, Pieter Claesz (a skull on a book with a writing quill), Battolome’ Esteban Murrillo (Nicolas Omazur) and in ‘Et in Arcadia Ego’ by Guercino. In the painting of Guercino two people (identified as shepherds) appear to discover a large skull on a broken pillar. The younger of the shepherds, dressed in white, an androgyny, holds onto a long stick. He/she is likely a combination of the Orion-Man when he “rises” at the SE region and combined with the “ladies”. The shepherd in red is likely the Orion-man as Angelman at the SW region. But the two are also depicted as the White Old Man (a “combination” of the maiden and the White Old Man). The skull “belongs” to all of them. The skull is accompanied by a little mouse (symbolic of the celestial rat/mouse) and a blowfly representing the red (two red eyes) and blue-green celestial colours). The two shepherds are encumbered by two large trees. A branch is broken from the tree in the middle of the two shepards. And the broken-off branch is depicted on a tower-like structure raised behind the broken pillar with the skull. A dog with its red tongue protruding rests on the branch. Elias Rivers suggests that the phrase *Et in Arcadia ego* is derived from a line from Daphnis’

⁷⁵ (Rodin, p. 160-161).

funeral in Virgil's 5th Eclogue Daphnis in silvis, and refers to the dead shepherd [Orion-Man] within the [empty] tomb.⁷⁶

In the Grail Romance versions, "heads" feature prominently, a head is also regarded as one of the items which is said to be the Holy Grail. Parzival's⁷⁷ failure to solve the puzzle of the head had grievous consequences including for the ailing, suffering Rich Fisher King. The Grail romances, presented as lighthearted entertainment literature, is part of a long-standing tradition of hiding "religious" occult secrets in plain sight. It is said that the Grail romances are the handiwork of monks. In Chrétien de Troyes⁷⁸ *Parzival and the Holy Grail*, knight Parzival ('the Widow's son'), at the hidden Grail Castle⁷⁹ surrounded by water, shrouded in mist, in the depths of a pathless forest, is where he meets the ailing Rich Fisher King.⁸⁰ He witnesses several amazing scenes and objects, including a white lance oozing with blood and the Grail. The next day, he meets a maiden weeping beneath an oak tree, she holds a dead knight, whose head has been cut-off that morning. She informs him that the Rich Fisher King was wounded in battle by a javelin through his thigh. She rebukes him for not asking why the lance bled. The Grail has been described as different objects, a type of cornucopia (horn of plenty), a chalice containing the wine/blood of Christ, a special stone, a crystal vase filled with blood, or a cup into which the lance bleeds, or even as a dish containing a bleeding head. In another version of the Grail Romance, Perlesvaus, one of the 'masters' says to Perceval there are the heads sealed in silver, and the heads sealed in lead, and the bodies whereupon these heads belonged; I tell you that you must make them come thither the heads both King and of the Queen.

There are also subtle ways in which the same head/skull theme is played with. Zeus, on the advice of earth, swallowed his pregnant lover Metis since he was warned that Metis' child

⁷⁶ Et in Arcadia ego (Guercino), Wikipedia, accessed on 12 December 2022.

⁷⁷ In many of the Grail romances, the hero who visits the Grail Castle is called Perceval or Parcival, in the Welsh version he is Peredur = Steel Suit or Steel Armour of a knight. In other versions, the hero is called Gawain; and in others both Gawain and Perceval separately visit the Grail Castle. In the *Prose Lancelot*, there are 5 visits to the castle, successively by Gawain, Lancelot (who gets to know the Grail King's daughter very well), Bors (twice), and Lancelot again who gets cured from losing his mind (i.e., his head). Parzival or Parsifal, from Perceval means "he who breaks through the valley," from percer "to pierce", "break through + val "valley". (Etymology, origin and meaning of Parzival). While this etymology makes sense regarding the Orion Man, I am of the opinion the name is a gloss for the name Perseus, a Greek god often depicted with a bloody head, combine with "val" derived from the German word "fallen" meaning fall. In the Afrikaans (Dutch and Khoisan mixed language), val means to fall.

⁷⁸ Chrétien de Troyes is probably a gloss for Christian from Troy.

⁷⁹ The Grail Castle cannot be easily founded, to reach it one must cross a river, in another version it is approached by a long narrow causeway. They could have also said via a water channel or tunnel. The mysterious rich castle which is empty of people and where food is carried by invisible hands must be based on the castle in the story of Psyche and Eros originally from the *Metamorphosis* (also called the *Golden Ass*) that was composed in 2nd century AD.

⁸⁰ Rich Fisher King or King Fisherman or aka Gramoflanz/camouflage with long woman hair aka the King of the Woods, another alias for the older epithet, King/God of the Sea/River, e.g. Poseidon or Neptune.

if born will be more powerful than him. Herod was similarly warned about a male child, Jesus, who would be his ruin and thus to prevent his destruction he ordered the execution of all male children who were two years old or under in the area of Bethlehem (Matthew 2:16-18). Hephaestus then took an axe, split Zeus' head open (just another way of saying his head was "cut-off"), and young, beautiful, warrior Athena leaped out fully armed.

The rope around the neck or hanging from a tree of a deity, royalty or other religious or mythological figure, becomes another expression of the head/skull theme. Judas, also a play on the "twin," simultaneously dips his hand into the breadbasket with Jesus, a sign that he will betray Jesus, which he does for 30 pieces of silver, and finally hung himself from a tree.

Bilal ibn Rabah or Bilal al-Habashi from Habesha, is another interesting example, where the writers are linking several themes; the rope/cut off head, "the mouth," "blackness (salvery)," "wisdom," "beauty," "priestness," "violence" and "richness/royalty" (subtly, his mother was a princess). He could likely have been a real person but the information below suggests mythological ideas at play. He is most likely played with as the twin of the Messenger of God, as the Orion-man and then linked with one aspect of the White Old Man (Umayyah) but in the Anubis form.

Bilal ibn Rabah the most trusted companion of the Prophet Mohammed and the first mu'azzin ("the mouth") is rendered as being black. His father Rabah was a slave while his mother allegedly a former princess from Abyssinia. In the book, Bilal ibn Rabah, he is thus described "was of a handsome and impressive stature, dark brown skin complexion with sparkling eyes, a fine nose and bright skin...he was endowed with great wisdom...in his book *The Life of Muhammad*, William Muir states that Bilal "was tall, dark, and with African features and bushy hair". Muir also states that noble members of the Quraysh despised Bilal and called him "Ibn Sawda" (son of a black woman, sawda cognates with swati).⁸¹ He suffered numerous persecutions by his master including being tortured with "hot burning stones" and died in 640, about 60 years of age.⁸² In an Islamic miniature from *Siyer-I Nebi* (16th century) Bilaal is depicted as a black male dressed in a green robe tied with a blue belt and wearing a white headdress with extremely long hangings in a typical adhan posture (holding his head-ears). He is standing on what looks like the Kaaba against a reddish-orange mount, a colour that spreads to the ground on which the "Kaaba" stands. Bilaal is clearly the focus of 10 colourfully robed persons with prominent white headdresses. He is facing three bearded men

⁸¹ Bilal ibn Rabah, Wikipedia, accessed 26 January 2023.

⁸² Islamic Folklore of Bilaal Ibn Rabaah Great Warrior Muslim Warrior & Prophet Muhammad SAW Companion from Africa English Edition, medium.com, accessed on 25 January 2023.

each robbed in different colours, one in red standing next to one in blue with a white face (each holding their left hand in a similar gesture) and behind then only partially depicted is another dressed in green. Behind Bilaal are 7 person, 4 of them with beards and behind them are 3 closely aligned beardless persons (presumably suggestive of youthfulness or femaleness). The one in the middle of the 3 has an extremely white face, adorns a red robe and also aligns with two red robbed males in front of which one is holding his head gesturing with his left hand. The other two males in front are closely depicted with their headdresses almost merging. One of them in green is holding his head with his left hand while with his white right hand points down. Next to him stands (his “twin”), the only person with a sharp beard and a dark blue robe with long leaves. His head, no hands shown, a different robe design and colour appear to be intentionally to set him apart but also to join him to his “twin”. And behind these latter two, is beardless persons (one of the three beardless persons), depicted to clearly set this person apart from everyone else, he/she is the only one with a yellowish robe, yet “joined” to the other two beardless persons.⁸³

Bilaal, is forced by the Umayyah to renounce his conversion and to call upon Al-Laat and Al-Uzzaa⁸⁴, and even tortured (for 13 years) and hung to make him submit yet he continued to refuse, repeating his lasting chant instead: “One...One!” and finally his freedom is brought by Abu Baker:

“Take him, for by Al-Laat and Al-’Uzzaa if you had refused to buy him except for one ounce of gold, I would sold him to you.”...He [Umayyah] answered saying, “By Allah, if you have had refused to sell him except for 100 ounces, I would have paid it.”

After his release he continued to conduct the 5 prayers calling. He is also presented as a great warrior who participated in several major battles. In the battle of Badr led by Umayyah, his former master and torturer, Bilaal demanded Umayyah be beheaded: “the head of kuft (disbelief), Umayyah Ibn Khalaf!”

⁸³ Bilal ibn Rabah, Wikipedia.org, accessed on 6 February 2023.

⁸⁴ Al-Laat also Al-lat, Allat, Allatu and Alilat are variants of a name of a pre-Islamic Arabian goddess of war, peace, combat and prosperity. She was worshipped under various associations throughout the entire Arabian Peninsula, including Mecca where she was worshipped alongside Manat and al-’Uzza as one of the daughters of Allah. Allat or Elat has been used as a title to refer to various goddesses in the ancient Near East, including Asherah-Athirat. Al-Lat is attested in south Arabian inscription as Lat and Latan. Al-Lat with palm branch in her left arm, an open lifted right hand and a prominent open mouth and a raging lion at her rear base is engraved in a rectangle on a white stone. The artifact (first century AD) is from Ba’alshamin temple in Palmyra, Damascus, Syria. Her symbols are a lion, gazelle, crescent moon and cubic rock. (Al-lat, Wikipedia, accessed on 25 January 2022).

This takes us to another curious head/skull theme, “beheading” of Hussein, the grandson of Prophet/Messenger of God, Muhammad which up to this day has been the cause of conflict between the two major Muslim sects (Sunni and Shia). Shiite Muslims celebrates Ashura (10th day of the Islamic first month, Muharram) to commemorate Hussein. In this gruesome ceremony the men ritually self-flagellate that includes bloodletting by cutting their heads with swords drenching their white robes with blood.⁸⁵ In other words, these men identify with the “cut-off head.” The “history” which led to the beheading of Hussein and the self-flagellation tradition are littered with the divine numbers and some identifiable mythemes which I have discussed.

On the 60th year of the Hijra, Caliph/Kalif/Kali/Ali Yazid, who loved hunting, assumed power of Damascus and Hussein was the only one who dared to stand up to this tyranny and consequently he was driven from city to city. Hussein was invited to Kufa where he journeyed to with his family and dependants about 90 to 100 people. He and his companions said to be 72 or 70 fought against 4 000 men of Yazid. Hussein was the last to stand battle, his head was cut-off while in an act of prayer. He sustained 45 sword and javelin wounds, and 35 arrows pierced his body. His left arm was cut-off, and a javelin pierced through his breast. His head was lifted on a spear.

The same head/skull theme that is still persistent on some currencies – recall the story of Jesus and the head of Caesar on the coin – render unto Caesar what belongs to Caesar. Prof. Yonatan Adler, an archaeologist in a YouTube video, *When did Judaism begin? Prof. Yonatan Adler-The Origins of Judaism*, touches several noteworthy points around Judaism traditions and culture. He claims, from evidence, that one tradition that sets the Jewish people apart from others civilisation from the formation of Judaism and even during the Greco-Roman era was that they were highly opposed to the depiction of humans and animals, including the depiction of human heads on their coinage even when they were under occupation of the Greeks and Romans who engraved heads on their coins. To demonstrate the extent of opposition of the Jews to head depictions, he points to Herod - the Romans mocked Herod that he could do all sorts of evils, including killing his wives and children but pork and the representation of heads on coinage were totally taboo.

From the discussions in chapter 8 and thus far in this chapter, several major themes are emerging that we will briefly explore. I have touched on some of the themes in other chapters and have explained their cosmological origins and meanings, so I will not repeat those. The

⁸⁵ dailymail.co.uk., accessed on 17 December 2022.

reader can cross-check the discussions in relation to the major themes to be mentioned shortly. I will focus on those that I feel requires elucidation. The major themes, in no particular preference are hair, “blackness”, riches/royalty, hermit/priests/saints, male, female and androgenous beings in a not so clear association with the “prostitution” and the love/sex theme; strong water association; death/violence/renewal(rebirth, resurrection), fierceness/rage as related to beasts/demons but with specific reference to animals - mostly “dogs” but more broadly the Canidae⁸⁶, big cats, Hominidae and primates (commonly called apes).

There is a strong hair motif with Mary Magdalene, and subtle hints of “hair” with John the Baptist in the artwork mentioned. John’s “hairiness” inferred by his camel-hair garment and indirectly from his association with “hairy” Mary Magdalene.

Much have been written to identify which of the two women; Mary Magdalene or Mary of Bethany,⁸⁷ anointed Jesus’ feet (representing the number 10 and one-leg celestial image) and wiped it with her hair and is called a sinner, with a popular notion that her sin was prostitution. Heated controversy surrounds the identity of the Mary who anointed Jesus and whether the notion of sin attached to the anointing Mary was indeed prostitution. Readers interested these controversies can read *Mary Magdalen, The Templar Revelation, The Holy Blood and The Holy Grail*, and *The Magdalene Legacy*. But what is clear is that while the Bible does not explicitly mention who of the two Mary’s anointed Jesus’ feet and that this woman’s sin was prostitution, however, tradition has it that the sinful, repentant prostitute is Mary Magdalen. For the purpose of the head/hair topic that we are dealing with, the identity of the woman is not of essential importance since we are dealing with cosmological inspired ideas and we will witness, later, female “prostitution” is a pervasive and evasive theme that have engendered much scholarly debates even with other famous females and goddesses. However, given the prominence of Mary Magdalene’ head and other ideas that we will encounter, it may be relevant to summarize key enduring iconographic imagery of Mary Magdalene. Susan Haskins opens her first chapter on Mary Magdalen as follows:

WE KNOW VERY LITTLE about Mary Magdalen. The predominant image we have of her is of a beautiful woman with long golden hair, weeping for her sins, the very incarnation of the age-old equation between feminine beauty, sexuality and sin...she appears in countless devotional images, scarlet-cloaked and with loose hair, kneeling

⁸⁶ Canidae, is a family of carnivore animals that includes wolves, jackals, foxes, hyena, coyote, African wild dogs and domesticated dogs.

⁸⁷ Bethany maybe a gloss for house of horn/thorn, the little horn celestial image.

below the cross, or seated at Christ's feet in the house of Mary and Martha of Bethany, or as the beautiful prostitute herself, sprawled at his feet, unguent jar by her side, in the house of the Pharisee.⁸⁸

Laurence Gardner expands on her iconography, providing more information on her beauty aspect that we can relate to similar myth props discussed regarding other female actors in much older sources than the Mary Magdalene narrative.

A majority of religious artists painted or drew Mary Magdalene at some stage, and she appears frequently in [artworks and other media]. She is, in fact one of the most depicted of all classical figures. There are numerous portrayals of her at the cross, and at the tomb, with a favoured scene of Mary Magdalene and Jesus being the *Noli me tangere* ('Do not cling to me') drama John 20:17. In addition, images of the Penitent or Repentant Magdalene abound, even though they are unrelated to Mary's appearance in the Bible. In these scenes, she is generally alone at a dressing table, or in solitude of the wilderness grotto [the hermit idea]. The recurring props of these scenes include a mirror, a candle, jewellery, a skull and a book.⁸⁹

The enduring theme in the four gospels Mathews, Mark, Luke and John is that a woman anoints Jesus with some ointment or perfume. In Mathews 26, the anointment takes place in the house of Simon the Leper at Bethany – "a woman came up to him with an alabaster jar of very expensive perfumed, which she poured on his head as he was reclining at the table. When the disciples saw this, they were indignant. "Why this waste?" they asked. This perfume could have been sold at a high price and the money given to the poor. Aware of this, Jesus said to them, "Why are you bothering this woman? She has done a beautiful thing to me". The anointment is preceded by information that the Passover was two days away when Jesus was going to be crucified. And that chief priest and the elders of the people had gathered at the palace of the high priest, Caiaphas, to plot Jesus' arrest and kill him. The anointment takes place and then we are informed that one of the 12 disciples, Judas Iscariot went to the chief priest and was paid 30 pieces of silver to hand over Jesus. Next, we are informed of the Last Supper that ends with a hymn and them going to Mount Olives, and Jesus predicts that Peter

⁸⁸ Haskins, *ibid.*, p. 5.

⁸⁹ Gardner, *Magdalene Legacy*, *ibid.*, p. 4-5.

will deny him. This is followed by Jesus accompanied by Peter and two sons of Zebedee to pray in the garden of Gethsemane and the rest of the disciplines sitting down to wait for him. “Going a little farther, he fell with his face to the ground and prayed.” He came back to his disciples and found them sleeping. He returned to pray again and returned a second time and again he found his disciplines sleeping. The same happened a third time. After the latter, Judas accompanied by a large crowd armed with swords and clubs sent from the chief priest appears and with a kiss he betrayed Jesus. As Jesus was arrested one of Jesus’ companions struck the servant of the high priest with a sword cutting off his ear. Following his arrest Jesus appeared in from of the Caiaphas and the whole Sanhedrin. Caiaphas furious about the answers he received from Jesus tore his cloths and accused Jesus of blasphemy. They spit in his face and struck him with their fists and others slapped him. This chapter ends with Peter disowning Jesus, as Jesus had predicted, to two servant girl, sequentially and there after to others.

The story sequence and content in Mark 14 is similar to that in Mathews. There is slightly difference in the anointment scene. The woman “broke the jar” and poured the perfume on his Jesus’ head.

In Luke 7 we furnished with further dramatic details of the scene of the anointment that took place during dinner at the Pharisees house. And are informed that the woman who did the anointment is a sinner - “she came with an alabaster jar of perfume. As she stood behind him [Jesus] at his feet weeping, she began to wet his feet with her tears. Then she wiped them with her hair, kissed [the “mouth” idea] them and poured perfume on them.” (Luke 7: 37-38). If we use the “kiss” as an identifier, it could suggest an association between Judas Iscariot and this sinful woman. The content and sequence of stories are different from those in Mathews and Mark. The anointment story is immediately preceded by a story about John the Baptist “who came neither eating bread or drinking wine, and you say, ‘He has a demon’. The Son of man came eating and drinking, and you say, ‘here is a glutton and a drunkard, a friend of the tax collectors [‘the rich’, they own the money] and sinners.’ But wisdom is proved right by all her children.” (Luke 7:33-35 NIV). The word “children” is associated with music and dance, and the non-baptised Pharisees in verses 31-32 is where their non-wisdom is compared to that of children sitting in the marketplace and calling out to each other:

‘We played the pipe for you, / and you did not dance; / we sang a dirge, / and you did not cry.’

The sequence of sub-stories under Luke 17 are also relevant to note, it commences with a stranger (Jesus) coming into Capernaum where a soldier/warrior's (Centurion) servant/slave is sick. He never interacts with the Centurion or servant directly and heals the servant remotely after the Centurion/servant demonstrated the power of the voice of the Centurion. Soon thereafter Jesus goes to a town (Nain) and reaching the town gate he witnesses a dead person on a bier "being carried out" – the only son of a widow. Jesus touched (the hand idea) the bier and called for the "Young Man" to "get up" and "the dead man sat up and began to talk, and he was given back to his mother". The next sub-story is about John the Baptist intermediaries (disciples) wanting to know who Jesus was and Jesus demonstrated his powers by curing diseases, sicknesses, driving out evil spirits and making the blind see. This is followed by events incorporating the Pharisee's foolishness in verses 31- 32 discussed above and lastly the story about the anointment. The Pharisee that points out to Jesus that the woman who anointed him is a sinner, Jesus responds to him calling him Simon. And Jesus uses an example to convey the message that it is better to forgive people, like the woman with the greatest sin, extracts greater rewards (love) - he uses an example of two debtors, one owing 500 and another 50 pence and wants to know if he forgave both which one would love him more.

In John chapter 11, the sequence commences with deadly sick Lazarus (who subsequently died but is said to be sleeping by Jesus and raised from his sleep/dead) together with a reference to the anointing event. We are specifically informed Mary and Martha are sisters of Lazarus and that "This Mary, whose brother now lay sick, was the same one who poured perfume on the Lord (Jesus') feet and wiped his feet with hair." It is as if the author of John takes it for granted that the readers are familiar with the story of the anointment of Jesus by a woman and feels the needs to tell us her name (Mary) and that she is a sinner. There are no sick persons who are raised from sleep/dead in Mathews and Mark. In Luke there are two events related to the latter. Luke starts with a young servant of a centurion being sick and then dies. This is the typical play with servant/slave/warrior theme discussed in relation to the Orion Man. John starts with a single sick person who sleeps/dies and is specifically named as Lazarus. Since most scholars agree that Luke is the major source of the other three gospels it not unlikely that John is trying to convey the idea that servant/slave/warrior is Lazarus but focusing on beggar aspect of the Orion Man. This interpretation might be supported by the narrative in Luke 16 that links beggar Lazarus to sickness and dogs – "And a beggar named Lazarus lay at his gate, covered with sores and longing to be fed with crumbs that fell from the rich man's table [i.e., the Last Supper Table, also in Greco-Roman mythology is referred to as the banquet table or wedding table, i.e., the Magic Rectangle but now linking it to the rich man/woman at

the south-east region]. Even the dogs came and licked his sores. One day the beggar died and was carried by angels to Abraham's side. (Luke 16:20-22). The linking of Lazarus with Mary and Martha and then linking Lazarus with dogs, will bear significance as we proceed.

So, while the story in John 11 opens with a deadly sick Lazarus, Jesus tells them "Our Friend Lazarus has fallen asleep, but I am going to wake him up." We are also told in verse 13 that Jesus saying Lazarus is sleeping means he is dead, and that his disciples did not understand the nature of sleep Jesus was referring to. Then Jesus makes it clear that Lazarus is dead. I have already discussed this dead-sleep mytheme. When the disciples, led by Thomas (also known as Didymus) hears Jesus' pronouncement they eager to go to Lazarus, "that we may die with him". Didymus mean twin, but him leading the disciples to go to Lazarus to die suggests he is a "twin" of Lazarus. The next sub-narrative starts with Jesus' arrival where Lazarus was. Waiting to receive him outside Bethany was Marth while Mary stayed at home. And we are informed that Lazarus had already been in the tomb in Bethany for 4 days. We are next told that Marth left Jesus and returned to call her sister Mary who was at the house with Jews comforting her. And on hearing her sisters return she quickly jumps up ("the jumping one"). Here we are reminded by another jumping one, John the Baptist, who jumped in Elizabeth's womb when pregnant Virgin Mary visited her aunt Elizabeth. The Jews followed Mary assuming she was going to the tomb instead she was going to Jesus, and when reaching him she fell at his feet weeping and Jesus also wept. Some of Jews remarked, "Could not he who opened eyes of the blind man kept this man from dying?" Jesus arrived at the tomb in a cave, and emphasis is placed on the fact the stone laid across the entrance. The idea that the writer is trying to convey is that the Magic Rectangle (aka the tomb with many other aliases) laid across the path/tunnel of the Milky Way leading to the SE region. When Jesus requests that the stone be removed, Martha informs him it is pointless since "by this time there is a bad odour, for he has been there for 4 days." Jesus uses his voice to command "Lazarus, come out!" The dead man comes out, his hands and feet wrapped in linen, and a cloth around his face. What is noteworthy is when Jesus is with Mary, Martha is absent, and the reverse. Following the raising of Lazarus from the tomb, we next encounter a story of priests plotting to kill Jesus (John 11: 45-55). As with the Luke version where an association is made with the woman (Mary) and the Pharisees, this story opens with Mary also associated with "priestness" – she is again with the Jews as with the Lazarus story and some of these Jews went to the Pharisees and told them what Jesus had done. Then the chief priests and the Pharisees called a meeting. The high priest Caiaphas leads the call to kill Jesus and they plot his killing. Jesus withdrew to the wilderness, to a village called Ephraim where he stayed with his disciples until Passover.

John, unlike the other gospels, seems to place emphasis on the females, the chapter opens with sisters Martha and Mary and throughout this chapter Mary and Martha feature prominent, this association of John with females is a persistent theme in the *Mary Magdalene*, *The Templar Revelation*, and *The Magdalene Legacy*, and some aspects of this theme will be covered, as we proceed. Essentially Matthews and Mark are mainly focusing on the cosmic drama moving anticlockwise from the south-east to the west regions. Luke appears to be a cross over story linking some aspects from the later cosmic drama to the clockwise drama from the south-east to the south to the south-west hence the mention of two events of sickness and dying/sleeping. John on the other hand is specifically designed to bring out the female aspects (sin, priest, violence) related to clockwise cosmic drama.

Another observation in all three of the gospels is the persistency of Simon, featuring as Simon, then Simon with different epithets and associations. With Mathews and Mark we have the anointment taking place at Simon the Leper's house. Simon is linked to Peter and the warrior/soldier-priest-betrayer Simon Peter. In Luke when the Pharisees alert Jesus that the woman who anointed him is a sinner, Jesus immediately responds to Simon as if to convey to us, just as Mary is prominently linked to the Pharisees, so is Simon. The linking of Simon to violence and priestness (Pharisee) is to take the reader back to Jacob's blessing of his 12 sons where Simeon/Simon is paired with the Levi as brothers who are associated with "swords", violence and fierceness (Genesis 49: 5-7). But we also know that the Levites were the Chief/High priests of the Jews. In John 12, it is not the Pharisees who rebuke Mary for anointing Jesus with expensive perfume but another, most sinful betrayer Judas Iscariot, who also features strongly with priest. In this version when Jesus is being anointed "the house was filled with the odour of the perfume" (John 12:3-4). The use of spikenard, its odour that spreads, the table and female ideas are prevalent in Solomon's Songs of Song quoted above – "While the king sitteth at his table, my spikenard sendth forth the smell thereof." Haskins remarks, "this scented imagery, when applied to Mary Magdalene in later allegorical commentaries, contributed to the aura of femininity and eroticism which was to envelope her."⁹⁰ Haskins, notes the old-lady and young-lady role switching is evident with Mary and Martha – it was customary of masters to wipe or dry their hands on the heads or hair of their servants, implying that Mary switched the servant role with Martha. And further notes, the female trinity theme with the Marys - when changes were made to the Roman calendar, the western churches treated, Mary Magdalene and Mary of Bethany and Mary of Magdala, as one, celebrating them as Mary

⁹⁰ Haskins, *ibid*, p. 23.

Magdalene on 22 July.⁹¹ The Mary female trinity should be viewed in the same context as the Diana Trinity and the Tridevi (a Hindu goddess trinity - Lakshmi, Parvati and Saraswati (Sara + swati⁹²) a parallel to the male trimurti), but these trinities in some cases should not be strictly viewed as consisting of only females or males but they hiddenly incorporates androgyny, as will be discussed, later.

Shiva/Siva/Siwan is called Jatadhara, which means “heap of matted hair on his head” or Jada-dhari – one with long matted hair. Jada means hair that is intertwined (e.g. dreadlocks or weaved hair – also symbolic of weaving/spinning/dancing goddess and this aspect is at times represented by a spider or silk worm). Sannyasis and Rishis of ancient Hindu had jada, an aspect of holy sainthood which the Puranas glorified. The Jada of Shiva, known as Kapardam, is normally depicted in red. All mountains, rivers, seas and oceans in the world is in the jada of Shiva.

Haskins notes the following about nakedness and hairiness in Christian and western representations to justify, from philosophical perspective, the reason for these iconographies in relation to some religious figures including Mary Magdalene. Unfortunately, these iconographies have nothing to do with philosophy but is part of an ancient cosmologically inspired esotericism.

In cases of Saints John the Baptists and Jerome, and Anthony and Paul, the Egyptian hermits, their nakedness in the desert refers to *nuditas naturalis*, their return to the natural first habitat, akin to the animals. They are joined in this state by the fourth-century anchorites...who led lives in Thebaid, long shaggy hair covering their emaciated bodies...It is into this iconography of hirsute penitence and asceticism that Mary Magdalen and Mary of Egypt are absorbed, the only female saints to be represented naked in medieval art. Feminine nakedness also made an appearance in Christian imagery in scenes of the birth of the Virgin where she is occasionally shown naked, death scene in which the soul is shown leaving the body as a naked baby or diminutive naked adult figure...and in such Old Testament scenes as Susanna and the Elders and David and Bathsheba; and of course the prelapsarian Eve appears unclad. But whereas the nakedness infers nothing than their repentance and rejection of the

⁹¹ Ibid, p. 24-25.

⁹² Swati is probably derived from the Egyptian god Seth, see later.

world, that of Mary Magdalen and Mary of Egypt always relate to their femaleness and to their sexuality.⁹³

In the above context Haskins explores Mary Magdalene nakedness representation and rightfully makes the association of her “nakedness” to the wild hairy man of pagan myths. According to Haskins the earliest nude depiction of Magdalen in the second decade of the 13th century where she appears naked, with a few exceptions, her body is generally covered from head to foot by hair in a fresco in the chapel of the church of S. Prospero in Perugia, Italy. Eremitical elements of Saint Magdalene life is derived from Mary of Egypt’s legend, first painted in the 10th century in the rock churches of Cappadocia in Turkey where her cult was widespread. In an altarpiece (ca. 1400) of the Apocalypse, probably created for the Franciscan Magdalen cloister in Hamburg, she is entirely naked except for a tactically placed frond. Here she is paired with “St Aegidius, Giles, the patron saint of cripples, beggars and blacksmiths, who probably lived in the wilds of the Rhône valley Nîmes, fed by a tamed doe.” It is believed the naked, hairy Magdalene representations were inspired by the mythical creatures the ‘wild man’, the *uomo selvatica* or wilde Mann who became popular particularly in the alpine regions of central Europe. These creatures were said to inhabit mountainous and wooded regions, hiding from humanity and abducting children. The ‘wild man’ idea resonates with hairy Enkidu, the rival and friend of Gilgamesh. Haskins places the ‘wild man’ in the category of satyrs and fauns of Greek mythology. The wild man, like satyrs and fauns and the hairy men of pagan myth such as Enkidu, Polyphemus, Sylvanus and Silenus, was covered from head to foot in thick coat of hair with only the face, hands and feet left bare, and in the case of the feminine counterpart, the ‘wild woman’, the breast. Haskins further associates the wild man with holy hermits and saints in medieval art and with a John character with cosmic telling features:

Animal-like in his [wild man] uncouthness and violence, he too sometimes appeared depicted on all fours...he became associated with the holy hermits and penitent saints in medieval art came to be depicted in hairy garb and even, in the case of the golden-mouthed St John Chrysostom, on all fours, caught by the hunter and his hounds. (Before his election to see Constantinople, John had spent years as a hermit in the desert atoning for his sin: in German Renaissance and the baroque art...he is depicted creeping ape-like

⁹³ Haskins, *ibid*, p. 232-233.

with the source of that sin...the woman he seduced, naked also, suckling her child.) St John's lustfulness sin couples him with Mary Magdalen and, like him, she becomes affected by the imagery of the wild man in German art...That nakedness could indeed signify innocence is borne out in one of two panels by Quentin Metsys (1466-1530) where she kneels facing Mary of Egypt, both entirely naked and at the same time appearing innocent and sexless.⁹⁴

I have discussed the cosmological meaning of naked breasts. The Minoan culture (ca. 1700 BC, suggest a religion based on the worship of a goddess, and women are depicted officiating at religious ceremonies. There is artwork depicting three women standing side by side in the Knossos palace, wearing an upper garment with their breasts exposed, short sleeves and layered flounced skirts. Professor Wunderlich who conducted research at Knossos suggested that the exposed breasts were symbolic of grieving. Kumar supports his conclusion, pointing out that exposing of the breasts by women as a sign of grieving was and still is a custom among the South Indian Dravidian people. He mentions that in some communities the widowed woman did not wear a blouse but covered the breasts area with a white saree and discarded the coloured saree for a white one as a mark of widowhood. Also, widowed women gathered, mourning, crying and beat their breasts at the house of mourning daily for 40 days. This period coincides with 40 days of mummification period.⁹⁵ Another source says mummification took 70 days.

In a matter that is not directly related to the topic under discussion but which ties in with the Orion Man, the bull and youth and death/burial, Kumar says that Wunderlich, on the famous Minion bull leaping artwork, suggests this depicts a religious death sacrifice ritual where young men and women were allowed to be gored by a bull and his conclusion is consistent with the funeral games mentioned by Homer in Ulysses.⁹⁶

Hair is also prominent with the head of the gypsies' Marys, Samson and the long-hair Merovingians. Hair is associated with some mystical superpowers, an idea that we shall shortly see is also prevalent in Jewish mysticism and certain Jewish sects, Hindu sects and of occult practices, commonly called black magic or witchcraft, that persists in our time. The Rig Veda, 10-136 notes:

⁹⁴ Haskins, *ibid*, p. 232-233.

⁹⁵ R.Jeya Kumar, *ibid.*, p. 65-66.

⁹⁶ *Ibid.*, 66-67.

Long-hair holds fire [red Antares hence the idea of red hair that we have encountered even with the Marys of the Gypsies], holds the drug, holds sky and earth. Long hair reveals everything, so that everyone can see the sun. Long-hair declares the light...These ascetics, swathed in wind, put dirty red rags on. When gods enter them, they ride with the rush of the wind...crazy with asceticism, we mount the wind...⁹⁷

Some Hindu sects still offer cut hair to their gods in temples. The largest hair “sacrifice” takes place at the Balatji Temple. Legend has it that when Lord Balatji was hit on the head by a shepherd, a small portion of his scalp became bald. Neela Devi, a Grandharva princess saw the bald patch and felt “such an attractive face should not have a flaw”. She immediately cut some hair from herself and with magical powers implanted it on Lord Balatji. As hair was considered the beauty of females, he promised that all devotees who come to his abode must offer their hair to him and Neela will be the recipient of the hair.⁹⁸ Hair is associated with two related noteworthy ideas which brings together hair-severed head and Canidae. Hindu legend has it that Brahma bragged he was the equivalent of Vishnu, Shiva threw a small hair from his head that assumed the form of Kala/Kaal Bhairava (associated with 4 dogs, dog Kala is worshipped in Hinduism), who severed one of the 5 heads of Brahma. The skull (kapalla) of Brahma is held in the hands of Kala Bhairava. In the *Mahabharata*, Draupadi’s unbound hair, like wild Kali’s hair, represents her fury/fierceness. Shiva’s dreadlocks represent the potent power of mind that enables him to catch and bind the unruly wild river-goddess Ganga.

For orthodox Jews and Muslims a woman’s hair is associated with sensuality (love/sex theme) and must be covered.⁹⁹ With ultraorthodox (Haredi probably from Jaredi) Hasidic Jews some men wears two long plaits of hair, Fedora hats, skull caps or elaborate fur hats (shtreimel) and usually grow long beards. Haredi women could either shave-off all their hair, wear beautiful wigs (sheitels) or simply don’t shave their hair but women must cover their hair.

There is more fascinating information of hair offering traditions and myths in the Schatz and ohelsara publications. The association of metal, the smith, creation cosmology and water is also evident from the following information from Kalyanaraman discussing the cosmic dancer representation in the Indus Valley script:

⁹⁷ Schatz, *ibid*, p. 254.

⁹⁸ ohelsara.com, accessed on 18 December 2022.

⁹⁹ devdutt.com, accessed on 18 December 2022.

The matted hairs signify by the hieroglyph of matted hair...[mēdhā] 'a curl or snarl; twist in thread' (Marathi) Rebus: mēhēt, med. 'iron' (Mu.Ho.). This is replication of the act of creation in the smithy using a smelter or a furnace achieves the metal or metal alloy hard ingots out of mere earth and stones of mineral. This act of creation is also expanded to hold the waters from the heavens in the locks of hair of Kailasanatha who releases the Ganga by unfolding the matted hair, an extraordinary metaphor of another name for Siva, Gangadhara, the upholder of Ganga while in penance on the summit of Mt. Kailas in the Himalayas.¹⁰⁰

It is the royal, cunning, betraying, beautiful, seductress, *feminine fatale*, Dalila/Dalilah¹⁰¹ who reveals the secret of Samson's hair that leads to his self-killing. Samson¹⁰² means "of the son" probably "of the Sun". His home was near Betshemesh ('house of the sun'). He was from the tribe of Dan and a Nazirite of God and was blessed with supernatural powers residing in his long hair that should never be cut. Samson fell in love with the beautiful Philistine, Delilah is approached by 5 Philistine Lords/Kings (Judges 16:4-28 GNUK) and each offered to pay 1100 silver coins (5500 in total) to find out the secret of Samson's unconquerable strength. At the first attempt she makes Samson a "great meal" to get him to reveal his secret and three-times he deceives her – at the first attempt, he tells her he would lose his strength if tied up with 7 new bowstrings that had not been dried, she tries, and it fails. Second time, when tied with new ropes, these failed, and then to fasten his locks of hair to the loom but this also failed. The new ropes and loom are to remind us of the cosmic weaver

¹⁰⁰ S. Kalyanaraman, Cosmic Dancer, Indus Script Cipher, metal casting smithy traditions replicated in a temple, Academia.com, p. 2.

¹⁰¹ Delilah means to hang, vertical transport derived from the verb dalal meaning low or hang down. The noun *dalla* denotes drooping bundle of hair or threads of warp hanging in loom, or poor. The nouns *dal*, *dala*, and *delet* mean door but originally referred to a curtain hanging in front of an entrance. The verb *dala* means to "hang" as in the act of drawing water. (Delilah, abarim-publications.com, accessed on 7 February 2023).

¹⁰² Samson, cognates with Simon with the insertion of the letter "s" in Samson. In Genesis 49:5-7. The blessing of Simon and Levi, appears to be related to them seeking revenge for the rape of their sister Dinah [probably Diana] by Shechem (Shechem or Šekem i.e., "shoulder" probably a play on the bull's shoulder or foreleg) who then desires to marry her. The 'sons of Jacobs' were so angry about the rape and agreed to the marriage proposal on condition that Hamor (father of Shechem) agrees to have their entire village circumcised as a ploy to kill them all. Simon and Levi attack the city while the men are in pain from the circumcision and killed every man and plundered the city. While it appears all 'the sons of Jacob' were involved in these actions, but it was only Simon and Levi who wielded the sword and committed the murders. Their father cursed them in his anger, that is, in his fierceness. We have encountered Shechem associated with Ephraim and Asenath (his Egyptian mother, who was the daughter of Potiphera, priest of On or daughter Dinah born after Dinah was raped by Shechem). Potiphera's wife tried to seduce the handsome slave Joseph of the multi-coloured dream robe. When we consider that Shechem is common to both narratives and there is a link between Shechem and On then is most likely that Simon is a composite name either as Si/a (Shia) + M + On or Si/a (Shai) + Min (an ancient predynastic Egyptian god of fertility and harvest, "Lord of the Eastern Desert" often depicted with an erect phallus, a black face with the Egyptian false beard a single raised arm with a fal).

idea. The bowstring hints at his “hunter aspect”. He finally relents and tells her his secret, as he sleeps Delilah orders servants to cut his hair and delivers him to the Philistine chiefs. Guillaume Rouillé from Lyon [Lion], France, in 1553 published *Promptuarium Iconum Insigniorum*, a book containing iconographic wood carvings images. In this book Delilah is depicted in a circle with the name DALIDA inscribed. Her majestic head, elegant long neck that extends slightly below her neck-line gives her a sense royal presence. The artist is clearly drawing attention to her elaborate dressed hair tied at the back with hanging hair-cloth.¹⁰³ Josephus and Pseudo-Philo considered Dalilah as a Philistine and prostitute. The Talmud notes she used sex to entice Samson to reveal his secret, while the *midrash* claims she harassed Samson physically and verbally during sex to get him to reveal his secret.

The name Delilah, as indicated in the footnote, is derived or composed or related to verbs dalal, dala or nouns dal, dala and delet, so it not unlikely that the name Delilah is a composite (DE/A/I + LIL+ AHA) and if it is so then the LIL part connects to some other female deities/persons who are also associated with violence, cunning or other evils or a combination of these. And they are Alilat (commonly known as Al lat or Al Laat or Lat or Latan or Lilith), the pre-Islamic goddess and said to be the daughter of Prophet Mohamed, also the one who the Umayyah forced black, beautiful Bilaal to worship. The Bilaal and Al Laat story was a narrative to force the association of “blackness” with Alilat/Lilith. Lilith is linked with Zu, a bird-like demon, the cause of affliction and pestilence and who stole the Me/Mes. Some of these bird-like demons were called *Lillu* with double meaning “to howl” and “of the night” (black). Akkadian *lilu* means “evening”. These demons’ female leader is Lillitu, that is, to Lilith, who was depicted as a naked, winged-goddess with birdlike feet.¹⁰⁴ Lilith stems from *Lilû*, romanized from a Hebrew word to *Lilîtu*.¹⁰⁵ In the Hebrew language texts, lilith or lilit translates as “screech owl,” “night monster,” or “night hag”. Isaiah 34:11-14 is most likely a reference to her, as the nations who god will destroy. You will recognise familiar epithets and mythemes:

The dessert owl and screeching owl will possess it...God will stretch out over Edom [lit. red] the measuring line of chaos and the plumb line of desolation. Her nobles will have nothing there to be called a kingdom, all the princes will vanish away. Thorns will overrun her citadels...She will become a haunt for jackals, a home for owls. Dessert

¹⁰³ Delilah, Wikipedia.org, accessed on 7 Feb 2023.

¹⁰⁴ Zecharia Sitchin, *The Wars of Gods and Men – Book III of the Earth Chronicles*, ISBN 0-380-89585-4, p. 101.

¹⁰⁵ Lilith, Wikipedia.org, accessed 22 February 2023.

creature will meet hyenas, and wild goat will bleat to each other; there the night creatures will also lie down.

Another Bible version (Isiah 34:12-16 NAB)¹⁰⁶ carries much older identifiable cosmic myth hints, that is, ostriches, satyrs and kites (kites/falcon is representative of Horus):

Her nobles shall be no more, nor shall kings be proclaimed there; all her princes are gone. / Her castles shall be overgrown with thorns, her fortress with thistles and biers. She shall become an abode for jackals and a haunt for ostriches. / Wildcats shall meet with desert beasts [hyenas?], satyrs [wild goat?] shall call to one another; / There shall the Lilith repose, and find for herself a place to rest. / There the hoot owl shall nest and lay eggs, hatch them out and gather them in her shadow; / There shall kites assemble, none shall be missing a mate.

While there is almost universal agreement among researchers that a connection exists linking the Jewish lilith to the Akkadian lilītu, however, recent scholarship has disputed two sources previously used to make this connection.¹⁰⁷ Later Jewish legends identify Lilith as a demon. Lilith is said to have been Adam's first wife and was banished from the Garden of Eden for disobeying him. In the Zohar Leviticus 19a she is described as "a hot fiery female who first cohabited with a man". In the 13th century writings of Isaac ben ha-Cohen, when Lilith was banished from the Garden of Eden, she could not return because she coupled with the archangel Samael.¹⁰⁸

Yuebei in Chinese Buddhism is normally depicted as a male, but there are instances where Yuebei is represented as a beautiful young lady carrying a severed head, just like Kali, a representation which Koyot argues came to China through Iranian influence:

A strong case can be made that this Yuebei is a form of the Iranian Āl or Semitic Lilith, a demon common throughout the Near east, associated with illness, and the deaths of mothers and infants. The name Āl "apparently derives from Iranian *āl* 'red'."... "in Iranian folklore 'red ornaments' can be used also as an apotropaic means against the demoness Āl (Albasti), who, in turn, is the 'red one' *par excellence*." As James A.

¹⁰⁶ Lilith, Wikipedia.org, *ibid*.

¹⁰⁷ Lilith, Wikipedia.org, *ibid*.

¹⁰⁸ *Ibid*.

Montgomery explains, “The genus appears in the Babylonian incantations, as masculine and feminine, *lilu* and *lilit*, along with *ardat lili*.” With respect to the depiction of the deity he notes, “Nakedness and dishevelled hair are standing descriptions of the Lilith witch, etc.” The nudity of Yuebei seems to be associated with sexuality...In the Zohar (1:19b), the medieval classic of the Kabbalah, Lilith is said to seek out infants and kill them “when the moon is on the wane, as light diminishes.”¹⁰⁹

Yuebei, like Lilith, are represented as “androgenous” beings, similarly is Lat/Lot. Lat, may have become the Biblical Lot a transposition of a female name to a male, as part of the androgenous theme, but keeping the evil aspect with his disobedient unnamed wife¹¹⁰ who was turned into a pillar of salt for defiance of God’s command that no one should look back at the burning of Sodom and Gomorrah. Lot/wife are associated in a disguised manner with four themes; “blackness” – they fled Black Egypt; “riches and royalty” – he was the nephew of rich Abraham and was captured by kings; “priests” - after Abram slaughtered the four kings from the east¹¹¹ and rescued Lot and his possessions, Abram met the High-Priest King of Salem,¹¹²Melchizedek; and the love/sex and androgenous themes, as will be explained. The mysterious Melchizedek¹¹³ brought out bread and wine and blessed Abram - “Blessed be Abram by God Most High, Possessor of heaven and earth...and Abram gave him a tenth of everything [war goods]” (Genesis 14:18-20). Lot, is related to Abram/Abraham and Sarai/Sarah, as Abram’s nephew. Abraham we are told in Genesis 13:2 - “was very rich in cattle, in silver, and

¹⁰⁹ Koyot, p. 213-214.

¹¹⁰ In the Midrash and Aggadda we learn more about Lot’s wife. The Rabbis referred to her as “Idit”. It is said that she was a cunning, unhospitable, deceiving person who the visiting angels want nothing to do with. She is blamed for letting the people of Sodom [maybe another source for the names Solom, Solomon, Salome, where the l was replaced with the letter d] find out that they had guests [the angels] since she deceptively went to get salt from her neighbour. When her husband requested her to bring salt for the guest as an act of hospitality, as had Abraham done, she responded: “Do you even wish to learn this bad habit?” It is said that Moses saw the pillar of Lot’s wife when God showed him all the land of Canaan before his death. A late Aggadah relates that Lot’s wife stands in her place to the present; every day passing oxen lick her feet and every morning she rises once again to her previous shape as a pillar of salt (Lot’s Wife: Midrash and Aggadah, jwa.org, accessed 19 February 2023).

¹¹¹ Alice Deken, argues that the 4 kings, whom Abram slaughtered, are to be considered not in the physical sense but a continuation of a Mesopotamian cosmological idea – king of the four quarters first used by Naram Sin (2255-2218 BCE). (Alice Deken – Genesis 14 and “The Four Quarters”, Old Testament Essays, on-line version ISSN 2312-3621.

¹¹² Salem, cognates with Salome/Salome/Shalom/Salim.

¹¹³ Melchizedek (Mel+Chi/Shai+Zadok), in the Book of Hebrews he is thus described – “For this Melchizedek, king of Salem, priest of the Most High God, met Abraham retiring from the slaughter of the kings and blessed him...He is first, by translation of his name, king of righteousness, and then he is also king of Salem, that is king of peace. He is without father or mother or genealogy, having neither beginning of days nor end of life, but resembling the Son of God he continues a priest forever...One might even say that Levi himself, who receives tithes, paid tithes through Abraham, he was still in the loins of his ancestor when Melchizedek met him.” (Hebrews 7:1-10).

in gold.” After the three of them fled Egypt (Kemet), a rift ensued between Abram and Lot, and they and their possessions separated; Lot “pitched his tent towards Sodom,” while “Abram dwelled in the land of Canaan” (Genesis 13:12). The sex/love theme and androgenous aspects of Lot/wife is linked with the destruction of sinful Sodom and Gomorrah (Genesis 1). Two angels arrived at Sodom in the evening, where Lot was sitting in the gateway.¹¹⁴ He “bowed down with his face to the ground.” Then he offered to wash their feet, which they refused. “No,” they answered, “we will spend the night in the square.” But after convincing them they entered his house and he prepared a meal for them, baking bread without yeast, and they ate and then:

Before they had gone to bed, all men from every part of the city of Sodom – both young and old – surrounded the house. They called Lot, “Where are the men who came tonight? Bring them out to us so that we can have sex with them. [Lot responded] “No, my friends. Don’t do this wicked thing. Look, I have two daughters who have never slept with man. Let me bring them out to you, and you do what you like with them. (Genesis 19: 1-8).

Is it mere coincidence that Lot, is the name of King Arthur’s son, who is connected by Rhys with the Welsh *Ilachar*, which means ‘gleaming’ or ‘flashing’. This Lot had the habit of going to sleep on the bodies of his dead foes, explained by Rhys as a remnant of a nature myth, typifying the setting of the sun.¹¹⁵ Furthermore, it is likely that Lot was incorporated to create names of characters like Lancelot, Zealot¹¹⁶ and place names such as Camelot. Nitze notes as follows regarding Camelot, given as Kamaalot:

¹¹⁴ Lot was sitting in the gateway. This idea of some sitting or standing at the gate or sitting/ standing in the street is a frequent myth theme associated with tax collector or prostitutes.

¹¹⁵ William Albert Nitze, *The Old French Grail Romance Perlesvaus – a study of its principal sources*, a Doctoral thesis, Columbia University.

¹¹⁶ Michael Baigent, Richard Leigh & Hendry Lincoln, *ibid*, discusses some interesting points of the Zealots (p. 389-398). A Jewish militaristic (a nature of the Knight Lancelot) sect, aligned with the Pharisees, and said to have fought for freedom, against the Rome occupation of the Holy Land, until AD 70. The authors argue that Jesus from his utterances suggest he may have been part of the sect or was advancing their cause. Of interest is their association of Simon Peter, John and Judas Iscariot with the Zealots, figures who feature strongly with the sinful women including the Marys and Mary Magdalene. Simon is called *Kananaios*, a Greek name for Zealot. a so-called mistranslation of Kananaios in the King James Bible, Simon appears as ‘Simon the Canaanite’ that takes us all the way back to Kane/Cane the first born, murderous son and builder of cities – sinful dwelling places of prostitutes? In the Gospel of Luke Simon is identified as a Zealot.

It is said of the tomb at Kamaalot that Perceval had been told it is older than his great-grandfather. Later the tomb opens, and a knight, lying in full armour, comes to view; from letters found with the body, it is learned that the knight was “one who aided in taking our Lord from the cross. Of course, Nicodemus is meant...The Perlesvaus states clearly that Joseph took Christ down from the cross...If in preference to MS. B [Bern Ms], we followed the Welsh text, “and he kept it with him the spear and the vessel, in which he (Joseph) had collected the blood that was in the gore of the wounds, when He came down from the cross.”¹¹⁷

A similar switch from female to male comes with Latan to Laban/Lavan (“white”), the rich, cunning uncle of Jacob and father of old Leah and beautiful, young, cunning and thieving Rachel. Laban first appears in the Bible in Genesis 24:29-60 as the spokesman for his father Bethuel’s house; he was impressed by the gold jewellery given to his sister on behalf of Isaac and played a key part in arranging their marriage. Rachel literally means ewe (female sheep) and was the younger and favourite wife of Jacob and mother of the royal, dreamer Joseph of the beautiful, multi-coloured robe/cloak (emphasis on the weaving theme), and young sexual deviant Benjamin. Benjamin “steals” Joseph’s royal golden cup hidden in his bag of grain. Joseph, did not initially join his 11 brothers herding their father’s livestock but when he joined them, they connived to kill him by throwing him into a well in the wilderness and concoct a story for their father that a wild animal had eaten him. But their older brother Reuben (“excelling in power” who defiled his father’s bed) convinced them not to kill Joseph to place him in the infamous well so that “He’ll die without a hand on him” but with a secret plan to rescue Joseph afterwards. So, they ripped-off his beautiful cloak and put him in a well. And just as they sat down to eat, they saw a caravan of camels of Ishmaelites, Midianite traders, taking gum, balm and aromatic resin from Gilead down to Egypt. The brothers sold Joseph for 20 pieces of silver to the Midianite. They then killed a young goat and dripped Joseph’s robe in its blood and took the red robe to their father who immediately recognised the robe as that of his son and concluded “a wild animal must have eaten him.” The multi-coloured robe/cloak (emphasis of the weaver theme) became the red robe/cloak/dress of many different traditions and stories and its “multi-coloured” aspect is also displaced in images as a person/statue either wearing a garment with different colours or adorning several layers of cloths with different colours.

¹¹⁷ Ibid, p. 38.

Young Joseph's hairiness is indirectly implied in associating him with the camel traders and with sheep skin (his mother Rachel - ewe). It is the same "camel" skin that becomes the garment of John the Baptist.

Rachel stole some mysterious unknown object, called a Teraphim (Hebrew), commonly called an idol in the Bible, from her father Laban which he desperately wanted back. There has been much speculations about the nature of this idol.^{118, 119} One suggestion is that it was an oracle head since it could talk, a house-hold god of Laban. This interpretation appears to fit in with several roman literary works on the gruesome necromancy of the legendary Thessalien witch, Erichtho, with horrifying appearance.¹²⁰ Erichtho's necromancy ideas may have inspired real traditions. Some of her acts with dead bodies and corpses are reminiscent of the Agori. She is mentioned in the literary work, *Pharsalia*, of Lucan, a Roman poet. The 6th book of *Pharsalia* is seen by scholars as a reworking of the 6th book from Virgil's *Aeneid*, with Erichtho viewed as the antithesis of Virgil's Cumean Sibyl. Erichtho and Sibyl, used their powers of the underworld to help humans, however, Erichtho is old and wicked and needs a body not buried but retrieved, whereas Sibyl¹²¹ is young and pious, and insists Misenus' body be buried before Aeneas embarks on his underworld journey. Sibyl, in her rites, sends Aeneas to the underworld to bring back knowledge while Erichtho conjures up spirits from the ground to learn about the future. There are other contrasting aspects of the two in the references mentioned. This is another example of the typical play on the young and old females and their role switching. *Pharsalia* is said to be written by Lucan, which may be true, but this name drops an important hint to the Canidae "beings" which I will touch on later.

¹¹⁸ Moshe Greenberg. Another look at Rachel's Theft of the Teraphim. Biblicalstudies.org.uk, accessed on 8 February 2023.

¹¹⁹ Shiki-y-Michaels, *ibid*.

¹²⁰ Erichtho, Wikipedia, accessed on 7 February 2023.

¹²¹ A painting *Sibyl* by Domenico Zampieri Domemchino (1581-1641), depicts a sitting, beautiful, white, rosy-cheeked, red-lipped and innocent looking young girl/woman with an eastern princess appearance. Her golden hair is just visible under her ostentatious green and gold "crown". Her black eyes, slightly looking upwards, fixes a stern look. Over her shoulders is a silken, golden undergarment which ties into a knob Infront of her breasts. Her neck to just above her one small breast is naked and the rest of her breasts are covered in a white under garment. Over all these other garments is a predominant red royal shimmering robe with golden embroidery. In her left arm she holds open a musical scroll laying against an open book. With her prominent naked right hand that rest on the book, she points to the book and scroll. The book rests on a musical instrument with a question-mark shaped golden handle ending in an anticlockwise spiral with a head figure. Sibyls were female prophetess/soothsayers/oracles in Ancient Greece but unlike the Pythia unique to Delphi, they spoke Apollo's words, in many holy sites including Babylon, Egypt and Libya. A Sibyl at Delphi has been dated to the 11th century BC. (Sibyl, Wikipedia.org, Mythology – myths, legends & Fantasy, editors Janet Parker and Julie Stanton, ISBN 1 84013 595 6, p. 47-48). Sibyl of Cumae, the most favourite of the prophetesses, where littleness and youthfulness is connected to old age and time is mythologised as follow - in exchange for becoming Apollo's lover she asked the god for many years of life, instead of eternal youth and life, as the sand grains she had scooped up in her hand. She shrivelled with age until she became tiny that she was kept in a bottle. In a golden sculpture by Lorenzo Ghiberti, she is depicted as a dancing lady playing a tambourine.

Another link suggested by the “lil” or “lilah” part of Delilah is Lalita/Lilitha/Lilith. The Lalita Sashasranama lists the 1000 names of the Hindu mother goddess Lalita Devi, a manifestation of the Divine Mother (Shakti). Lalita means “She who plays”. She or her body parts have five attributes: creation (srishti), protection (sthiti), destruction (saharam), hiding (thirudhanam) and blessing (anugraham) according to the 5 sloka in Lalita Sahasranama. She is described as “pancha krtiya parayana” meaning she is an aspect of Brahma, while her srishthi aspects relate her to Vishnu, and her sustaining to Rudra during dissolution of sanghara. These 5 properties are also 5 entities (Brahma, Vishnu, Rudra, Isvara and Sadasva) and are known as “pancha-brahma”, embodied in Lilitha which she can destroy, called “pancha pretam” that is lifeless bodies. The first three slokas are also: Srimata (great mother) - srshti, Sri Maharajini (great ruler) – sthithi, and Srimat Simhasaneswari (one who sits on the lion throne) – samharam.¹²² A common image of the goddess depicts a parrot and a sugarcane, “sugarcane represents the sweetness of her mind”. Probably the bird and the sugarcane together represent her “mouth” sweet talking as in preaching, singing and love/romantic poetry, e.g., the Songs of Solomon.

The final link is “lil” as in Ninlil which I will discuss later since ideas involving Ninlil encapsulate and expose several concepts in this chapter.

The supernatural powers of hair of Samson took us on a detour around his counterpart Delilah. The detour is important as it allowed the unveiling of other related ideas which expand and corroborated several themes relevant to the topics under consideration. But getting back to the hair concept. The mystical aspect of hair in the Old Testament is extended in the esoterica of the Jewish mystical writings that also connects it with the head idea. The *Sefer Yetzirah*¹²³ notes:

The Bahir states: “what is the Teli? It is the likeness before the Blessed Holy One. It is written, His locks are hanging (taltalim) (Songs of Songs 5:11). The link with this biblical verse is highly significant. In its entirety the verse reads: “His head is a treasure of fine gold, His locks are hanging, black like a raven. In Talmudic and Kabbalistic traditions, this verse has two interpretations. First, it relates to a vision of God, indicating that when He is visualised in battle, He is seen as a young man [as the Orion-Man but also as Orion-Man the child] with black hair. The Kabbalist say that this is Zer

¹²²Lalita Sahasranama, Wikipedia, accessed 3 February 2023.

¹²³ *Sefer Yetzirah*, p. 238-239.

Anpin (Small Face, Microprosopus), the personification of the 6 Sefirot from Chesed to Yesod. The second interpretation relates this verse to the Torah. The Talmud states that the hanging (or piled) hair relates to the fact that every letter of the Torah contains “piles and piles” (teli tela’im) of wisdom. The Torah which is spoken of here is not the ordinary Torah, but the primeval Torah, which was written “with black fire on white fire”...In this picture, each letter of the Torah is seen as a hair in the beard of Zer Anpin. These are not seen as simple hairs, but as channels, through which God’s wisdom emanates from His “head.” The “head” is the concealed wisdom of God, while the letters are its outward revelation...from each hair in the divine beard of Zer Anpin, there hangs a universe...This is the axis around which the universe revolves...The Zohar relates this word [Taltalim] to Talpiot, which, as the Talmud teaches, is the “hill (tell) to which all mouths (piot) turn.” This “hill” is the mount upon which the Temple was built, which Jacob called the “gate of heaven”. (Genesis 28:17).

Of specific relevance is the substantiation and linking of wisdom to the head and hair. And like with Shive, referred to earlier on, we also encounter the mystic of “piles” and “hanging” hair. In the Agama text *Amsumadbhedagama*, Ekapada-Trimurti is like the Ekanetra and Ekarudra aspects of Shiva. Shiva wears *jata*¹²⁴-*mukuta* (a headdress formed of piled, matted hair). The hair/head/wisdom is linked to the Zer Anpin (Small Face); this “smallness” links to “lil” as **l**ittle or tiny, but also as youthfulness, an idea that was explored with the youthful females discussed above and which I will continue to explore as we proceed. It is important to understand that while this idea of small/little simply are also frequently expressed as “youthfulness” i.e., youthfulness in the context of females, it also applies to males and androgenous beings, as will be discussed. However, smallness/youthfulness is predominantly associated with females and androgenous beings. In classical European art the “youthfulness” is also expressed as chubby baby cherubims (sometimes male or female and other times sexless). And in Christian art John and Jesus are often depicted as such.

¹²⁴ It is not inconceivable that *jata* at times written as *jada* is related to “jeda”, “jade”, “jude”, Juda (Judas?), and even to Jana, derived from the root “jñāna” meaning knowledge. In the Rīg Veda, *jana* occasionally mean “stranger”. The root *jñā* cognates to the English “know”, the Greek γνῶ (as in γνῶσις – gnosis) and Lithuanian *žinoti*. Its antonym is *ajñāna* (ignorance). In Tibetan Buddhism *jñāna* refers to *ye shes* pure awareness that leads to enlightenment (Brahman) and nirvana. (*jñāna*, Wikipedia). While we are on this path it is not possible that Jon/Jahn i.e., John is from the same root. John 10:5 (NIV) notes: “But they will never follow a stranger; in fact, they will run away from him because they do not recognise a stranger’s voice.” But *jñāna* might take us further back to Inana (?). I will leave these to the etymologists to explore.

I said that scalping must be seen as another expression of the head/skull/hair idea. Herodotus notes that Scythian warriors, as part of the spoils of war, had to deliver an enemy's scalp to their king. The Anglo-Saxons and Franks practised scalping through much of 9th century and are said to have intensified scalping as a war tactic among the native American Indians, where scalping existed as a minor religious-war practice, from the 16th century onwards. Native Americans in the southeast took the scalp, often of a life enemy victim, to achieve the status of warrior and to placate the spirits of the dead. And scalping, like the head/skull, was also connected with women - "The scalp was sometimes offered as a ritual sacrifice or preserved and carried by women in a triumphal scalp dance, later to be retained as a pendant by the warrior, used as tribal medicine, or discarded."¹²⁵

Hair, has been and continues in some cultures, to be associated with supernatural powers and witchcraft. For hair's past global association with supernatural beliefs and practices, the reader is referred to Sir James Frazer, *The Golden Bough*, chapter 21. It is worthy to mention one example that is associated with the number 20, a significant number, often times doubled to 40, linked with hair witchcraft. In the Marquesan Island, people dreaded the power of sorcery. The sorcerer would take some hair, spittle or other bodily fluids or extracts of a person he wished to harm, wrapped these in a leaf, and placed the packet in a bag woven of thread or fibre (the weaving aspect) and buried the bundle with certain rites with the assurance that the victim would waste away of languishing sickness which lasted for 20 days. With the Māori, a similar practice existed with two relevant additions to our narrative, the mixture included shredded garment (symbolic of the celestial garment - weaver aspect) from the victim and the sorcerer chanted spells and curses over these in a falsetto voice (the mouth idea) before burying the bundle with the assurance of killing the victim. Even in contemporary times there are some societies who dread the prospect of their hair and other body excrements or personal items falling into the hands of another who might wish them harm and great precaution is taken to prevent this from happening.

The "hair" concept, coupled with the puzzle of the owner of the head, takes on a mysterious presentation in the Grail romances. When all the Knights gathered at Arthur's Round Table at the sea of Wales, three fair-faced maidens/damsels appeared. The events unfolded as follows: two knights Kay the Seneschal and Messire Ywain the son of the King Urien served at the table meat, to five-and twenty knights. And Lucan and Butler served the golden cup before the King. A splendorous sun filled the hall strown with flowers and rushes

¹²⁵ Britannica.com, accessed on 18 December 2022.

and sweet herbs, and gave out a smell of sprinkled balm. Straightway after the first meat had been served, three damsels entered the hall. The first lady was sitting upon a mule “white as driven snow and had a golden bridle and saddle with a bow of ivory banded with precious stones and a saddle-cloth of red samite dropped of gold.” She was seemly of body but “scarce so fair of face,” and robed in a rich cloth of silk and gold and had a “right rich hat that covered all her head. And was all loaded of costly stones that flamed like fire.” She had a great need cover her head, for she was “all bald without hair”, and “carried on her neck her right arm slung in a stole of cloth of gold.” And this arm rested on a pillow, the richest that ever have been seen, and it was decorated with little golden bells, and in this hand she held the head of a King in silver and crowned with gold. This richly decorated pillow with a head appears should remind us of John’s head from the Duke Wilhelm V. This damsel was followed by a second who “rode after the fashion of a squire”, and carried a “pack trussed behind her with a brachet [female hunting dog] thereupon”, and at “her neck she bore a shield banded argent and azure with a red cross, and the boss was gold all set in precious stones.” The third damsel followed on “afoot with kirtle tucked up like a running footman.” These two were fairer than the first, but the one afoot surpassed both the others in beauty. Probably because she was the female representative of the walking Orion-Man from the Sun. The first came before the King where he sat eating meat with the Queen. She lifted the rich hat from her head and showed the King and queen and the knight in the hall her head bald without hair and said, “My head was right seemly garnished of hair plaited in rich tresses of gold at the time the knight came to the castle of the rich King Fishman, but it became bald for the knight not demand, “nor never again shall I have my hair until such time as a knight shall go thither that shall ask the question better than did he, or the knight that shall achieve the Graal.” Sir, the damsel that bears the shield holds in her hand the “head of a queen that is sealed in lead and crowned with copper, and I tell you that by the Queen whose head you here behold was the King betrayed whose head I bear, and three manner of knights whose heads are within the car.” ¹²⁶

In essence what this story is trying to convey, is that the head is the hair and it becomes the head of the queen and king combined but it is also the head of the knight, the Orion Man and others in the cosmic drama. But there is a puzzle here since she mentions three knights. There is an emphasis on eating meat, the meat is the Orion-BullMan, at the Table of the Last Supper that was tuned into the bread and wine table symbolizing human meat and blood, probably a retention of cannibalism, inspired by Zeus eating his children, but retained

¹²⁶ The high History of the Holy Graal translated by Sebastian Evans, p. 32-34.

from older tradition in ancient cultures which still lingers on in some indigenous societies and dark occult practices, frequently called Satanism and witchcraft.

The focus in a 16-century Prussian woodcut is a floating lady, said to be Virgo/Virgin Mary, in radiant glory.¹²⁷ She wears a flagrant hairdress with long flowing hair cascading down her neck. A tiny baby held close to her face, stretches out his right arm across her neck. On either side of her, at the base, are two beings, four in total. On her right is a king in knight-armour holding a heralding banner with a speared-flagpole and behind him is a female also in armour and holding a heralding-flag almost merging with that of the bearded king. She has conspicuous eyes and a prominent 7-petaled flower on her shoulder. On her left right is a priest or prince in armour holding a heralding-flag, like that of the king, and behind him is a wild-haired person with a heralding-flag similar to that of the lady with the king. David Ovason regarding this woodcut, notes:

I shall show that Virgo of the skies is closely linked with the Virgin of the Christian Church...it will suffice if I demonstrate graphically that the 5-petalled rosette and floral device, which occur so frequently in the lapidary details of the city [Masonic Washington], are directly associated with both the Virgin Mary and Virgo. A fine example of the former is in a 16-century Prussian woodcut...where the pentalphic flower at her feet, and repeated 5 times as a large flower amidst a floral surround of 50 roses, each with 5 petals.

When you multiply the numbers, you get $5 \times 50 \times 5 = 1\,250$ which a 21th of 26 000 but could as well be 20th depending on the precessional period targeted.

Let us turn our attention to “blackness” that we have encountered frequently with the head/skull traditions. One possibility for the blackness of these heads and skulls could simply be due to the aging or embalming of these human parts, however, artworks including statues which we have been mentioned and legends, myths, folktales and religious texts specifically refer to deities and religious figures associated with these head/skulls as being black, these among others include the Hindu goddess Kali, John the Baptist and the Marys. These black heads, especially regarding John the Baptist and the Marys have been comprehensively discussed by Lynn Picknett & Clive Prince in *The Templar Revelations*, Michael Baigent, Richard Leigh and Henry Lincoln in *The Holy Blood and The Holy Grail*, and Laurence

¹²⁷ Ovason, *ibid.*, p. 97.

Gardner's *The Magdalene Legacy*. There is no doubt that such black heads, in the case of the Marys as the Black Madonna has a statistically significant presence in the European culture and revered by the Roman Catholic Church with some discomfort. They struggle to find any substantive reason for these black heads in a predominately white European society, even if one makes allowance for a darker shade for Mary Magdalene and John because of Jewish descent, it still would not justify their depiction in striking black. Another puzzling anomaly is that the same black heads are associated with light, luminescence and splendour and they have "typical European features". The origin and meaning of this "blackness" of these heads and their strong association with warrior-monks of the Crusades (ca. 1095-1291) are as mysterious and cannot be accounted for.

The Roman Catholic Church and various European monarchies financed and supported these religious Crusade wars. These wars initially started between the Muslims and Christians, primarily over control of so-called holy sites, turned into a purging instrument of the Roman Catholic Church of pagans, heretics, and used to advance the Church's material and ideological influence and dominance. This changed the power dynamic in Europe with the Roman Catholic Church welding enormous powers that led to further conflicts, wars and expansion of territories, with the most noticeable being the Reformation wars during the 16th to early 18th centuries, which had devastating consequences for the rest of the world.

I could go on citing many more examples to illustrate the blackness concept and its relationship to ideas discussed in this chapter. I have also reflected on the blackness in chapter 4. Osiris was often called 'the black one'. The patron goddess of Theban, Queen Ahmes-Nefertari, was predominantly represented as black, even though she was not of Nubian or negroid descent. Images of Min, the god of fertility and regeneration were painted with a mixture of resin and carbon dust in accordance with an ancient ritual. The funerary gods, Anubis and Khenti-Amentiu, were depicted as recumbent dogs or jackals with jet-black coats. The black god was 'lord of the white land.'¹²⁸

While "blackness" is meant to convey the ideas in chapter 4, but in the case of the heads/skulls it may have the meaning, "the missing head," that is, to say the severed head.

Youthfulness coupled with beauty finds its expression in various mythological themes. In the West these are part of popular children's stories such as Little Red Riding Hood, Beauty and the Beast, Cinderella – a beautiful, orphaned girl and her stepmother and two ugly daughters, Snow White and the Seven Dwarfs - a tale of a beauty obsessed, jealous older woman

¹²⁸ Lurker, p. 35.

and young woman fighting over who is the fairest of them all and with the older woman fighting for dominance. In all these tails the father/king is absent or sick as in Beauty and the Beast where Beauty steals a red rose from the Beast's Garden to cure her father's illness. The story of Beauty and the Beast is a reworking of the myth of Eros and Psyche. Eros, god of love, was the son of Aphrodite (Venus). Romans called him Cupid who still shoots his little love arrows into the hearts of loving females. Greeks represented him as a young boy with wings, a god of love and sexual intercourse. With the Romans he was a young man and by the Renaissance he became a chubby-cheek infant. In an artwork, dated ca. 340-340 BC, *Eros Chasing Deer*, he is depicted as a plump, naked, winged-"boy-men", with a tiny genital (a tiny penis and maybe a "virgina"(?)), an elaborate female hair-dress and black hair tied in a bun. He adorns a white tight-fitting necklace that "connects" to another or extends from the left of his neck across his plumpish female looking breast area, under his arm and around an area just above his waist. Around his wrists are 3 bangles on each arm, 3 and 3, symbolic of 33. His left thigh extends and merges with the back-leg of the deer and his prominent right leg extends with that of the right back leg of the deer. He is depicted in a sexually suggested manner with his prancing spotted pet deer. His left hand is gently holding the neck of the deer and with a "knife" in his right hand he appears, white streaks from where the knife touches the neck, to be cutting its neck. The deer prances in a field of flowers with a 12-petal flower in front of the neck of the deer. At the base where his right foot merges with the hoof of the deer is a bulbous, metallic, silvery flower object with 7 petals and with three silver stems, with two of these having 3 circles each. Out of this flower emerges another flower with 3 triangular like petals. Under the back legs of the deer is a 5-leaved flower and below the waist of the deer is a silvery-stem flower with two branches each with 7 orange leaves or flowers. From the physical appearance Eros looks like an androgynous or hermaphrodite, also suggested by the source document.¹²⁹

In the myth of Psyche and Eros, a struggle unfolds in which Psyche endures great suffering at the hands of the jealous goddess Aphrodite and strife started with Psyche's claim that she is the most beautiful, (a theme that cognates with Snow White), but extends to destroy Psyche's love for Aphrodite's god-man son, Eros. It was not Psyche who made the claim of being the fairest of all but her proud parents but worst of all insults to Aphrodite was that people in Greece and the lands around began to visit Psyche's palace to worship her instead of Aphrodite. Psyche's two older sisters got married and her parents became worried that no one came courting his youngest, most beautiful daughter, so they consulted the oracle of Apollo

¹²⁹ theoi.com. K32.12 Eros Chasing Deer, accessed on 8 February 2023.

who advised them to dress up Psyche as a bride¹³⁰ and to deliver her to a steep mountain top where she would meet her husband to be, no mere mortal but a poisonous monster, powerful enough to frighten Zeus they were informed. Unbeknown to anyone at the time he was no other than beautiful Eros in disguised. The parents obeyed the oracle and walked their daughter, crying as they went along if they were going to a funeral than a wedding, to meet the bridegroom on top of a steep mountain where they left Psyche without meeting the Monster/Eros. A gentle wind lifted her by her garment to the foot of the mountain where she entered a magnificent palace. The palace was empty, but she could hear voices and invisible hands fetched food and drinks and played music. It is the same “invisible” human hand that wrote on the wall at the feast of Belshazzar (Baal-Shi-Zar) (Daniel 5:5-12).¹³¹ We also encounter this empty place with invisible hands bringing food, drinks in the Grail Castle. There was no sign of a monster. Being tired she went to bed, and in the middle of the night she was joined by a handsome (“beautiful”) man, who she could not see because of the darkness. Without any wedding, we are told, he was her husband, who would vanish before the break of light and this went on for several nights. Despite not having had sight of him, Psyche fell in love with him. Her two older sisters visited her and was astounded and jealous to see her treasures, jewels and rich clothing. They enquired about her husband, but she confessed that she had never set eyes on him. Out of envy they insisted that her husband was a monster whose favourite food was pregnant women and was waiting for her to fall pregnant so that he would devourer both. They instructed her to use a lamp (symbolising fire/light/red) that would reveal that he is indeed a monster, something her husband had warned her against doing, and severed his head with a knife before he kills her and the child she was carrying. At the appointed time her husband got into bed, Psyche lit the lamp and saw her husband, he more beautiful than any mortal was fast asleep with a bow and arrows beside him. Compelled to kiss him, she injured herself on one of the arrows as she bent down and tipped over the lamp spilling oil that set the shoulder of Eros on fire and startled him awake. He immediately started to fly away, and Psyche just managed to cling on until she was lifted out of the palace and when she could no longer hold-on she fell to the ground. She continued to love Eros at the chagrin of Aphrodite

¹³⁰ This false marriage and disguised husband we shall meet in a much older ancient myth of Enlil and Sud/Ninlil, and it is a myth theme that has different expressions – “having sex/prostitute but still a virgin”, or “married but barren.”

¹³¹ “*Mene, mene, tekel uppersin/upharsin*” was written by “invisible” yet human hand said to be the hand of God. Mene Mene is taken to mean “to count, number”. Tekel from shekel means “to weigh” and (U) Parsin, literally means “to split,” or “to divide”, cognates with Persian. A tekel = to a shekel, 1/60 of a mina, and a parsin is probably half a mina. (Daniel 5:5-12 – What was the Meaning of the Handwriting on the Wall? Readingacts.com, accessed on 14 March 2023). With these numbers in mind you can put the message in code as 30, 30 and 60 which is 5 (hand) x 60 divided by 60 = 5.

who then subjected Psyche to many tormenting tasks to break their love with the hope to kill her but the gods conspired to help Psyche through all her struggles. In the final task, Aphrodite instructed Psyche to go to the underworld knowing that she would not return but under the pretends that Psyche should fetch beauty for her from the queen Persephone (Proserpina). Psyche knew that it was her end since no one ever returned from the underworld and this filled her with deep despair and she wanted to kill herself. As she was about to kill herself by jumping from the high tower (old idea of highest mountain/hill) that led to the underworld, the tower began to talk to her telling her not to despair, it is possible to return from the world of the dead if she followed his advice. The tower advised her to take 2 barley cakes and 2 coins, the coins as payment to the ferryman Charon (Shai-on) to take her across the River Styx, and the cakes for the three-headed dog, Cerberus, who would tear apart anyone who did not feed them. He told her she will encounter many beings requesting for her help but she should not speak or help them. She encountered on her netherworld journey, on the boat of the Ferryman, sequentially a man struggling to load a donkey with wood; an old man drowning, and children downing, each of them requesting her for help which she ignored until she came to a road where Cerberus was waiting with its heads snarling at her. At the same place was a box of beauty that the tower had warned her not to open, it contained secrets of the underworld that must not be exposed. But she felt compelled to open the box to retrieve a little of the beauty for herself. She opened the box but it was empty except for fumes, presumably the fragrance from dead spices (frankincense, myrrh and spikenard), which poisoned her and she fell down to die. As she was grasping her final breath, Eros rescued her and took her to Olympus where Zeus gave her the luscious Ambrosia transform her into an immortal with butterfly wings. She left her life as a princess to become the goddess of Olympus. I have gone into some detail in this rather innocent myth because it embodies a range of ideas which I have touched on and will continue to explore further. One of the things this myth is trying to tell us, is that we need to make several connections with the characters involved, with each linkage suggesting these are the same actors presented in alternative roles. Prominent among these are father-mother-daughter (family trinity); goddess (Aphrodite – elder female) - son (god-man, Eros androgyny) and (goddess-female, Psyche); the three sisters (the female trinity), and Psyche-Persephone as goddesses of the underworld as the dog (Cerberus). Beauty coupled with love is a central theme in this story. The beautiful loving Eros is a young warrior/hunter and a monster. We have met the whoring goddess Aphrodite in various encounters with different gods. The whoring aspect intertwined with beauty is part of the love/sex theme, that is persistent in various myths and religious ideas sometimes crudely expressed as rape or prostitution, and subtly disguised as

deflowering,¹³² or associating the same being with multiple different male or female entities, be these mortal or deities. This rape/deflowering as a cosmological idea have given rise to actual cultural expressions, for example, the “carry-off” tradition of the Xhosas like the story of Benjamin in the Bible; the persistent deflowering religious tradition in Asia; the bacha posh or dari (girls dressed up as boys) and bacha bazi (“Boy play” also commonly called dancing boys - boys dressed up as girls and raped, often by a gang of older men).

A documentary film of the latter tradition in Afghanistan, pimps scout for good looking boys (preferably virgins) enticing them with a promise to introduce them to influential, rich men who will assist them to advance in life. They are coached into play acting, sing and dancing and dressed in female cloths. A bacha boy is taken to a gathering place of wealthy men having a party where the boy entertains a group of men with song and dance and is bided for sexual intercourse by the highest bidder. The bacha bazi is also seen in the film *The Kite Runner*, where the orphanage is a place from which boys are regularly collected by the warriors (now called soldiers), dressed as girls and sodomised. The worst insult to a family in the middle and far east, is to dress-up their boy as a girl.

In the Hebrew Bible male prostitutes are called *kadesh* or *qadesh* (lit. a male who is *set apart*). The Hebrew word *kelev*¹³³ (dog) also signify a male dancer or prostitute. The Bible distinguishes between *zonah* (ordinary prostitute or loose woman) and *kedeshah* (a feminine form of *kadesh*), derived from the Semitic root Q-D-SH meaning holy, consecrated or set apart.¹³⁴

In some western occult rituals, children are similarly raped and even sacrificed to the dark lords in what is commonly called witchcraft or Satanic traditions. At the height of the HIV-AIDS pandemic, an age-old tradition of raping children, even babies, to get rid of the disease, probably previously covertly practiced, resurfaced in some societies. These cultural infernal practices must be seen as residues of a deep-seated, psychological imprint carried over from our past that was initially inspired by the cosmo-terrestrial worldview.

Let us return to the sexually insatiable, prostitute, goddess Aphrodite (Venus) and some of her many sexual exploits to unlock further relevant ideas for the sex/love-beauty theme. She persuaded Hephaestus that her 4 children from different men/deities were his. In a ruse he caught his wife Aphrodite and the war god, Mars/Aries, in a bronze net (or shall we say the net for hair or the veil for women or fishnet of the Jesus stories or the net of the rich Fisher King)

¹³² Deflowering, depriving (gloss for child rape) a young girl of her virginity by an older man.

¹³³ Kelev, may have been hidden as Levi, i.e., Levities.

¹³⁴ Sacred prostitution, Wikipedia, accessed on 1 March 2023.

making love in “Solomon’s” stable to expose them to the gods for punishment, instead of the gods punishing them, they laughed at the Mars’ sexual exploits and the ingenious ruses of Hephaestus.

Aphrodite wore a golden girdle around her waist which she used as a weapon to drive mortals, deities and even nymphs blind with uncontrolled sexual desire when they saw the girdle on a victim on whom Aphrodite had planted it. Her nymphomania was the cause of many wars. She even frequently overpowered her lover Zeus. In one ruse Zeus decided to pay her back by making her fall in love and having sex with a mortal called Anchises, the King of Dardanians, with the intention of killing him to payback Aphrodite. Love/sex, punishable by death, was forbidden between mortals and deities. In the act of making love to Aphrodite, Anchises realised who she was, and became afraid that he would die. She, in love with him, reassured him that he would not die if he kept the one-night sexual encounter a secret. But a few days later, having wine with his friends and talking about women, he let slip that he had sex with the goddess. Zeus overheard the conversation, struck him with his thunderbolt to kill him but Aphrodite with her girdle prevented his killing; instead he was paralyzed and had to lie in bed for the rest of his life without ever seeing his beautiful goddess.

The story of Aphrodite and Adonis begins with a daughter (Myrrha) bewitched by Aphrodite to be overwhelmed by lust for her father, King Cinyras of Arabia. She struggled with her feeling knowing that incest was forbidden but when her mother was away, to attend the 9-day festival of Demeter (Ceres), Myrrha in the dark slipped into bed with her father and pretended to be a servant girl, they made love and she fell pregnant. Reminds one of the drunk Noah and his daughter. This was repeated three more times when she was caught out by her father. He was about to kill her when she fled sulking across Arabia as an outcast. For 9 months she hid as her womb grew bigger and bigger. She prayed to the gods acknowledging her deserved punishment but told them of her dilemma - her mere existence brought pollution to the mortal world and if she would die, she would pollute the underworld of the dead. She pleaded to the gods to change her so that she would be neither dead nor alive. Gaia, goddess of the earth, heard her prayer and turned Myrrha into a tree (that is neither dead nor alive) and from its side her son Adonis was born. Adonis grew into the most handsome (“beautiful”) of young men, and Aphrodite when she first saw him was filled with lust. He instead loved hunting savage prey (lions, wild boar and bears) and to be close to him she took up hunting of small creatures. One day, in her absence Adonis was attacked by a wild boar in his groin and was dying. Aphrodite from on high saw him bleeding to death and cried while pulling out her hair and pleading with the fates to save him but to no avail.

Hermaphroditus was the son of Aphrodite and Hermes. While his alluring good looks came from his mother, he took after his father's love for traveling. In one of his travels, he met Salmacis (another form of Salome) at her pool of water. Immediately when she saw him, she asked him "Are you mortal or god? Surely you are Eros, Aphrodite's son, come to earth to strike me with his golden arrow. I am deeply wounded with love that I entreat you to make me your wife, or if already married to take me for your lover." She tried to kiss him but he backed away and shouted for her to leave him alone. She pretended to retreat and hid in the near bushes. He undressed and jumped into the pool. Filled with flammable desire, when she saw his naked body, she jumped into the pool, clutching and kissing him, clinging to him and refusing to let go while praying that they never separate. The two bodies intertwined and what came out of the water of Salmacis' pool was neither man nor woman but the first hermaphrodite.

In these stories the authors were trying to repackage the ancient theme where one being or deity is said to be a mother, sister and wife to suitor or husband or son in its various permutations.

It is claimed that beauty, "fairest", a contest among three goddesses Hera (Juno), Athene, and Aphrodite, sparked the abduction (some say rape) of Helena of Troy, that started the infamous Trojan war. Eris (a reworking of Osiris and changed into a female) the sly goddess of Strife, was not invited to the wedding banquet (or shall we say the Last Supper) between Peleus and sea goddess Thetis, the same goddess whom Zeus lusted after and whose son was going to overthrow his father. But upon arrival she laughingly threw down a golden apple on the banquet table, on which was written – "For the fairest". The three goddesses, quarrelled for the apple, each one convinced that she is the fairest. To stop the quarrel, Zeus sent them to a human to judge, Paris, on Mount Ida, to make the judgement. We still celebrate this idea as the beauty pageant to who is the fairest of them all. Paris, King Priam's youngest son was exposed and suckled by a she-bear and then adopted by shepherds. When Paris was in the womb of his mother, the seer Aesacus predicted that Paris would destroy Troy by setting fire to it; to avert this disaster the child should be exposed on Mount Ida. The free-living child, who did not know of his royal parentage, lived the life of a shepherd, and fell in love with a nymph, naiad (that probably changed to maid), famous for her healing skills. The three goddesses arrived at Mount Ida accompanied by androgynous Mercury (Hermes) who explained to Paris Zeus' instructions to judge who the fairest was of the three. Paris then requested the three goddesses to undress and stand naked in front of him. Hera requested him to choose her with a promise that she will make him the ruler of the whole of Asia and give him all the wealth he so desired. Later Enlil promised Ninlil/Sud the same should she marry him. Athene of the

“flashing eyes”, said “choose me, and I will give you wisdom and prudence, and you will win all battles.” Aphrodite promised him the most beautiful mortal woman in the world (Helen) should he choose her. He was intoxicated with Aphrodite’s offer and gave the apple to Aphrodite. Little did Paris know that his choice of Helen would spark the war that will destroy Troy as foretold by the oracle to his royal parents at his birth. This idea of child that will destroy a royal kingdom was reworked as the Jesus child that will destroy Herod.

This young girl love/sex imagery relates to much older explicitly depicted exposed genitals. Ramsami discusses an Indian goddess called Lajja Gauri and associates her with much older fertility depictions and goddesses. Lajja Gauri is an iconographic representation of a nude goddess of the fertility, childbirth and regeneration cult and is characteristically depicted nude, with legs apart and a prominent vulva. Lajja means shame and Gauri denotes goddess thus Lajja Gauri is a “shameless goddess” or commonly called the “shameless woman”. While most scholars date representations of Lajja Gauri to around the 3rd century AD, nevertheless, artwork with iconic characteristics of this goddess have been found that is much older. For instance, an artwork from Chandraketugarh in India, date to ca. 100 BC. The artwork depicts a squatting being, legs apart, breasts and a head with protuberant hair detached(?) from the body. There is a scorpion-like figure near the region of her neck. Another, a Kushan red terracotta depicts a squatting being with a woolly pelvic region and an opening suggestive of a vulva and most notably with a big necklace or rope around the neck lacking a head. In place of the head seems to be a lotus flower with V-designs. Ramsami traces the iconic representation to rock art and most notably to Innana. He makes the following observations regarding a typical Lajja Gauri artwork:

[S]he is sitting in a squatting position (uttanpada) with legs open, as in during childbirth...She is invoked for abundant crops (vegetative fertility) and healthy progeny. A blossoming lotus replaces her head and neck, an icon often used in Tantra...and the Goddess is often depicted in her Sri Yantra as a Yoni...most fertility goddesses of the ancient world are similarly shown headless, while giving prominent focus to the genitals. The arms of the goddess are bent upwards, each holding a lotus stem [looks like brains with stems], held at the level of the head again depicted by the matured lotus flower. There is no verifiable text in Vedic traditions on the iconography of this goddess. She doesn't seem to hold any elevated position in Hindu pantheon, despite her strong presence throughout India. This goddess is famous especially in the tribal region of Bastar [probably from Bes + Tar] in Central India and downwards to

the South, suggesting that the goddess had a cult of her own, later embraced into the mainstream religion through the myths of Sati and Parvati. The goddess is sometimes called Lajja Gauri, interpreted by some as the Innocent Creatrix, the Creator deity or at times simply "Headless Goddess", or Aditi Uttanapada by modern archaeologist, academicians and Indologists.¹³⁵

Despite her association with childbirth, these goddesses are represented with flat stomachs uncharacteristic of pregnancy associated with childbirth. It is believed that Lajja Gauri, as part of the love goddess tradition, originates from the fertility cult that venerated the goddess of love, Innana, the daughter of the moon god Nanna and the great lady Ningal. This cult is said to have been consolidated during the Uruk period (4500-3100 BC) and its influence spread to the Near East (from Anatolia to the Nile valley and Balochistan plateau), from the Mediterranean shores and islands to the Persian gulf and beyond. From about 3100 BC to Sargon, the worship of Innana and her avatars, as goddess Lamashtu, Lilîtu (Ardat-Lili for the Akkadians) became dominant. From Sumerian seals (Ur excavation III, Leon Legrain), the icon postured the goddess with two horizontal long curls of hair and bordered on either side by scorpions. In another depiction she holds the scorpion at her large head level. Inanna became Ishtar with the Akkadians and was revered by the daughter of Sargon the Great, En Hedu Anna, great priestess of the Fertility Cult whose hymns are the exaltation of love and sex.¹³⁶ The hymn, *A šir-namšub to Inana* (Inana 1), goes as follows:

16-22. When I sit in the alehouse, I am a woman, and I am an exuberant young man.
When I am present at a place of quarreling, I am a woman, a figurine brought to life.
When I sit at the gate of the tavern, I am a prostitute familiar with the penis; the friend
of a man, the girlfriend of a woman.¹³⁷

Max Le Martin says the “prostitute temples” devoted to the fertility cult were animated by priestesses who managed the religious rites whether these were at Summer for Innana, Ishtar in Babylonia, Astarte for the Canaanites and Phoenicians and others who worshipped these

¹³⁵ Jeyakumar Ramsami, Yoni symbol indicates ‘mother goddess’ and concept of ‘rebirth’, Academia.edu, accessed on 20 January 2020).

¹³⁶ Max Le Martin, Lajja Gauri, the goddess of the sexuality, from Mesopotamia to India. Academia.edu, accessed on 20 February 2023.

¹³⁷ Ibid.

goddesses under different epithets. In another hymn to Inana as Ninegala (Inanna D), Le Martin notes:

...then, my lady, like the nameless poor, you wear only a single garment. The pearls of a prostitute are placed around your neck, and you are likely to snatch a man from the tavern. The female sex, source of life, was worshipped with an obsessive veneration is seen from the many cultic representations of the periods...On a Babylonian cylinder seal, Lamashtu presides at the offering of a young nude lady, an Inanna handmaid, to a bearded man, under the patronage of Inanna – The first assistant of the nude young lady ask Lamashtu, the lion-headed and Anzu bird feet, about the presentation by the second assistant, facing the bearded man: “Where are the standard, the quiver, sexual intercourse, kissing, prostitute,.....running (?)?” My master has given them to his daughter.” / “where are the forthright speech, deceitful speech, grandiloquent speech,....., the cultic prostitute, the holy tavern?” “My master has given them to his daughter.”

Lamashu, with a scorpion between her legs and with a lion-headed and Anzu bird-feet, is suckling a pig and a dog, riding on a donkey and holding a snake. Later Lamashu became the demon of disease and sickness of pregnant women in Babylon. The nude squatting is represented as frog on a carved pedant surrounded by a “frog”. The Lajja type in various forms is presented and discussed by Max, in some cases she is the goddess of wealth, symbolised by the purse she bears. In most representations these fertility goddesses are without heads. In a Harappa (2100-1750) seal a nude, sitting figure is pulling her wild hair while a nude man plays a drum in front of her.

Fairness (as in light with a double meaning) and riches is emphasised throughout the Grail romances. Lancelot like Percival visits the Grail castle with rich entrance and guarded by two unchained lions. He is joined by two other knights with “right great joy” and later disarmed by two servants. Two damsels adorn him with a rich robe. “Lancelot beholdeth the richness of the hall and seeth nought figured there save images of saints, men and women, and he seeth the hall hung about with cloths of silk in many places.” The knights lead him before the King Fisherman in a chamber where he laid “right richly”. He finds the king, lying on a bed “so rich and fair apparelled as never was seen better, and one damsel was at his head and another at his feet.” Lancelot salute him as “one that is right worship man”. Brightness of light filled the chamber as that “it seemed the sun were beaming on all sides, and albeit the night was dark,

no candles were lighted therewithin.” The King wants to know of his sister’s son, Alain li Gros of the Valley of Camelot, Perceval. The King wants to know who he is, and he reply that he is “Lancelot of the Lake, King Ban’s son of Benoic”.¹³⁸

Not only is Lancelot’s “fairness” praised, he is dressed in a rich robe. Strangely enough while the King’s hall and chambers are filled with opulence and light, nothing is said about his beauty, but his beauty is in the Queen, thus described in Chrétien de Troyes’ *Parzival*, the Story of the Grail,¹³⁹ the Queen (Lady of Riches) in the castle of the Rich Fisher King, “she was clothed in a dress of Arabian silk. Upon a deep green achmardi she bore the Perfection of Paradise, both root and branch. That was a thing called the Grail, which surpasses all earthly perfection.”¹⁴⁰ Also, the Queen’s beauty is in the ‘fairest of the three damsels, previously discussed, especially the one holding the King’s head.

The Ancient Egyptians even had a beauty religious celebration called the *heb nefer en inet* (‘The Beautiful Feast of the Valley’), that was annually held in Kemetic during the second month of Shomu, the Harvest Season. During this festival, the sacred icons of Amun¹⁴¹-Ra, his consort Mut and their offspring Khonsu left the temple of Karnak to visit the funerary temples of the deceased kings on the West bank and the shrines of Netjeru of the West, including Het-Hert as Lady of the West and Wesir, King of the Dead. Amun-Ra travelled in his shrine, veiled from view, on a portable sacred barque carried by 24 priests. This barque then crossed the Nile on the Userhet, a long barge covered in gold and precious materials and built from Lebanese cedar.¹⁴² The festival was a time of great rejoicing for the people of Kemet, who greeted the

¹³⁸ The High History of the Graal, translated by Sebastian Evans [Http://www.heroofcamelot.com](http://www.heroofcamelot.com), p. 145.

¹³⁹ Said to be oldest of the Grail romances, is that written by Chrétien de Troyes, *Perceval, the Story of the Grail*, unfinished work written between 1181 and 1190.

¹⁴⁰ Michael Baigent and others, *The Holy Blood and The Holy Grail*, ISBN 0-09-968241-9, p- 304-310.

¹⁴¹ Amun and his wife are primeval gods mentioned in the Pyramid Texts. The Egyptians interpreted his name as ‘the hidden one’ for he was effective in the invisible wind. Libyo-Berber language, ‘aman’, probably from where we get the Christian closing of prayer, ‘Amen’, means water. It is believed that Amun was a primeval creator god and chiefly worshipped as a goose. His erect penis representation, as Amun-Min, related him as being a god of fertility. As a snake, he bore the name Kematef – ‘he who has completed his time’. In the new Kingdom, he was associated with Ra as Amun-Ra, that identified him with the sun god. Lastly, he was the god ‘he who abides in all things’, and was conceptualised as the soul, *ba*, of all phenomena. (p. 26, Lurker). He was associated with the ‘pleasant scent’, ‘divine odour’ or ‘fragrance of Punt’ that manifested the king. The delightful fragrance informed the queen that Amun was approaching to sleep with her. (p. 54, Lurker).

¹⁴² The Bible notes as follows about the Cedar of Lebanon (Laban-On) – the first trees (1 King 4:33); strong and durable (Isaiah 9:10), graceful and beautiful (Psalm 80:10, Ezekiel 17:23); high and tall (Amos 2:9), fragrant (Song of Songs 4:11) and spreading wide (Ps. 80: 10-11). The cedar became a well-known symbol of the Virgin Mary during the Middle Ages. King Solomon temple is said to have been built with cedar wood. The Phoenician ships were built of cedar wood. King Solomon made himself a chariot of the wood of Lebanon (Song of Solomon 3:9). Cedar wood was used to prepare water to purify leprosy (Leviticus 14:49-52). It was associated with flourishing of saints, the majesty, strength and glory of Christ (Song of Solomon, Ezekiel 17:22-23). It is mentioned 72 times in the Bible. On the 6th August, Christian celebrate the feast of Christ’s transfiguration and the cedars of Lebanon have always been the place for this celebration. (All About Mary, Cedar Tree as Symbol of Mary, udayton.edu. accessed on 15 March 2023).

barque of Amun on His journey and brought flowers, food and drink offerings to the tomb chapel of their loved ones. There was much celebrations and feasting, and afterwards the participants would spend the night sleeping in the funerary chapels of the blessed dead, hoping that their *akhu*, might communicate with them in their dreams.¹⁴³

During the Song dynasty, Buddhism incorporated a deity/planet called Yuebei (meaning “moon comet”). Yuebei is represented as either a man or woman carrying a sword and/or a severed head. In the Kuyōtō zuzō he “carries the head within a pan”.¹⁴⁴ In one of the artworks of Yuebei, reproduced by Koyot, he is represented as a young female Xixia and described as having a “naked red body” and “holding in her hand a skeleton.” She has prominent black hair and holds a severed blood-dripping head by its hair. In the other artwork, Yuebei with wild hair holds a sharp pointed sword and a dish containing 3 animal heads close to his own head.

In Ancient Egypt the “cut-off head” and androgen are, for example, embodied in Thoth, the Egyptian moon god/vizier, who is also the god of writing and sacred knowledge. In one of his famous black statuettes, he is sitting in a meditative Buddha pose, with a large baboon with an erect genitals sitting on a rectangle structure, at his head level on the right side. The young man with prominent wavy hair has visible female breasts. He was among others regarded as the vizier of Osiris whom he helped at burial, but also god of vegetation, and the dead. It is said that Thoth wrote the book of magic, known as Book of Thoth, which lies buried in the tomb of Memphis. The spells in the book gave him power over the gods. He recorded the verdict of the judgement of the dead in the underworld. According to one story, Thoth was requested by Ra to light up the sky at night. He is also depicted as a baboon or Ibis, said to have “sprung from the head” of the evil god Set.

The Aztec god **Xochipili** was both the patron of homosexuals and homosexual prostitutes, and **Xochiquetzal** was worshiped as goddess of sexual power, patroness of prostitutes and artisans of luxury goods. The Inca sometimes dedicated young boys as temple prostitutes, these boys were dressed in girl’s clothing and the chiefs and head men would have ritual sexual intercourse with them during holy days and religious ceremonies.¹⁴⁵ The Japanese Buddhism, have a long standing tradition from medieval times (from the 10th century) of a male-male sexual rite of passage, called “Consecration of Acolytes” (*chigo kanjō*) where pre-adult (mostly prepubescent, *chigo*) were required for various roles – as servants, performers,

¹⁴³ <http://www.hethert.org/beauriful.html>, accessed on 3 Feb 2023.

¹⁴⁴ Koyot, *ibid*, p. 221.

¹⁴⁵ Sacred prostitution, Wikipedia, accessed on 1 March 2023.

and assistant ritualists and also functioned as catamites (a boy kept for homosexual practices) in what today is called pederasty from a western perspective. In medieval Japan such relationships were called *nyakudo* (“the way of youths) – “indicating adult male reflecting on a youth’s beauty and appeal”.¹⁴⁶

There are suggestions that the life-size, olive wooden statute of Athena was male but “might have been seated, looking like a “woman’s Goddess. Due to its garments, and the rituals surrounding it.”¹⁴⁷ This man-woman nature of Athene is also evident in the Homer’s *Odyssey* where Athene switches between the genders.

In Chrétien de Troyes, *Parzival, the Story Grail*, androgyny, as one example, is played with by representing the Fisher King with long hair, and “pairing” him with “off -with-his-head Queen.” Similarly, Yahweh is depicted side-by-side with his “spouse” Asherah to represent the androgyny nature.

Ovason, represents a star figure called Spica, that is, Virgo, from the *Phaenomena* of Aratus and points out the male-female aspects of this representation:

The distinctive pair of scales in the right hand of the woman is what we would now days recognise as the constellation of Libra, which in ancient maps is almost always represented as part of the image of Scorpius. In some mediaeval images Virgo, the ear of corn is virtually in the form of a palm-branch, held almost as a pointer across the ecliptic. The celestial Virgo [as depicted and with the palm branch held as a feather penis-sword (?) at the navel]...looks distinctly male, and it is the gender which gives away its true origins, and reveals a confusion in the text. The Latin manuscript offers a description of Libra under Scorpius, yet, in spite of this, depicts Virgo holding, as though the stars of Libra belongs to Virgo.¹⁴⁸

Ovason suspects the representation of a female Virgo as a man is a scribal error by a monk due his misunderstanding of the astrological traditions and confused Virgo with the archangel Michael, however, it is not an error but a play on the androgyn theme.

¹⁴⁶ The Flower of Dharma Nature: Sexual Consecration and Amalgamation in Medieval Japanese Buddhism. A Doctoral Thesis, Or Porath, University of California, Santa Barbara, p. 1.

¹⁴⁷ Halland, *ibid*, p. 114.

¹⁴⁸ Ovason, *ibid*, p. 194.

However, he [the monk] was intimately familiar with the Christian tradition, and knew the standard image of the masculine archangel Michael, who holds in one hand the balance (in which the souls of the dead will be weight) and, in the other the golden sword, with which he drives back the demon who strives to obtain the newly dead souls, to carry them back to hell. Under the brush of this medieval monk, the Spica of the corn-stalk...has accidentally become a sword-like palm.¹⁴⁹

The earliest depiction of Virgo, with wheat on gems considered to be magical, is the goddess Ceres, the Greek prototype of the Virgo astrology. A white sardonyx engraving depicts the veiled head of Ceres with some hair visible and a wreath of wheat with two ears in the formation of horns.¹⁵⁰ In astrology, the androgynous planet Mercury is the ruler of Virgo and it is the same Mercury who accompanied the three goddesses to Mount Ida for the beauty pageant contest. The latter association of Mercury with the three ladies is for the reader to think of Mercury as “composed” of three beings, one of which is an androgenous being. Cicero gives Mercury the title of Hermes that associations him with Hermes Trismegistus – “Hermes the Thrice-Greatest” in Greek and Classical Latin – *Mercurius ter Maximus*. The Greek Hermes was combination their god of communication with the androgenous Thoth, the god of wisdom. According to Cicero, Mercury was “the son of the Nile, whose name may not be spoken by the Egyptians.”¹⁵¹ But Thrice Greatest could have other cosmological meanings as well.

A 17th century image of the Delphic Sibyl¹⁵² shows a large figure adorning several layers of overflowing robes with one foot showing, a cornucopia with wheat and fruits under his/her right arm (right hand is not shown), and with his open left arm gesturing towards a mount on which a shining Christ is sitting. This figure although claimed to be female, have an elaborate headdress overflowing with long white hangings and a profusion of long flowing black hair and what looks like a moustache. His appearance and clothing suggest a Persian - Arabic representation. According to Ovason, this representation is a depiction of pagan mediaeval belief where Sibyl prophesied the coming of Christ.¹⁵³ Sibyl as an older male another version of the “twin” of the young, beautiful Sibyl discussed earlier

The transgender Indians in the southern India, marry in mass the “groom” Hindu God Aravan/Arawan/Iravan/Irawan, the son of Arjun (the world’s greatest archer), at an annual 18-

¹⁴⁹ Ibid, p. 194-195.

¹⁵⁰ Ibid, p. 195.

¹⁵¹ Hermes, Trismegistus, Wikipedia, accessed on 15 March 2023.

¹⁵² Ibid, p. 210.

¹⁵³ Ibid, p. 211.

day festival, in spring according to the Tamil calendar. In 2011, the festival took place on 20 April. The story in the Mahabharata begins with Draupidi who is married to 5 pandava brothers with a strict rule that only one pandava is allowed with her for a year, during this time no other pandava is allowed to enter the palace. Arjun breaks the rule, enters the palace while she is serving his brother and is forced into exile (becomes a hermit) where he meets and falls in love a Naga (snake) prince who is also a great warrior and from this union Aravan is born. Aravan is born 'Parakshetra' which means in a region belonging to another person. Aravan, a young warrior, undertakes to take the place of Krishna in a battle in which he would be killed, on the agreement that three of his wishes be fulfilled before he goes into battle. One of the wishes was to have sex with a woman; unable to find a woman who was prepared to be widowed, Lord Krishna transformed himself into a woman called Mohini and spent the night with Aravan. In this transgender wedding day, the bride is dressed in a sari mainly red or blue with gold or silver lined silk and adorns real gold earrings, a necklace, bangles and anklets and jasmine flowers in her/his hair. The bride accompanied by sing and dancing enters a tiny drab temple for her "marriage" to a small statue of Aravan decked with flowers. The priest ties a thaali (wedding necklace) made of yellow thread around her neck, making her Aravan's bride. A few hours after the wedding the group of happy brides dance around a bonfire while a male crowd lustily cheer them on. The evening unfolds in wild sexual coupling. In the finale, groups of brides walk to a field near the temple where a priest with a knife slice the yellow thread and flung it onto the statue of Aravan. Then the priest smashes off the bride's bangles with a husked coconut (symbolic of the head/hair), signalling she had been widowed by Aravan's battle. Mourning begins, where the widowed brides sit on the ground, beating their breasts and wail – "oh mother, oh sister, woe is me, poor me". One sobbed loudly, "I have no father, no brother, no one, only god."¹⁵⁴ In a YouTube video,¹⁵⁵ Aravan is depicted as a large head with large beaded ears, a moustache, wide open eyes, open mouth with teeth showing and forehead adorned with white, red, green, yellow beads/precious stones(?). In the centre of his forehead is a prominent green jewel surrounded by 8 red beads. His head is covered with layers of cloth.

There is a persistency of linking heads (wisdom), beautiful young females, riches, priests, death and violence in some of the examples discussed above. As explained wisdom is a reference to the "head" but there are also other ways in which wisdom is represented in these esoteric idea-play - a scroll or book, a scribe (feather and ink pot) or a scribe, poet/priest

¹⁵⁴ Joy and pain as transgender Indians 'wed' Hindu god, dawn.com, accessed on 3 March 2023.

¹⁵⁵ YouTube video, The Hindu God of Transgenders – Origin of Transgender in Hinduism, The Hindu Saga, accessed on 3 March 2023.

(including, a hymn-maker, a praise-singer to royalty, delivering of messages from deities/ancestors, or calling people to prayers). I have lumped poet with priest, in some cases this could be justified but in other cases it might not be acceptable. I am using priest in a broader sense to include shamans, seers, buddha, gurus, hermits and in the Christian sense as clergymen/women with their various ranks and titles and monks. We also know that generally priests, except for ancient shaman, are closely associated with writing, learning, wisdom, and “poetry” (the mouth) and “seeing,” - an idea associated with the eye concept as represented by “owl eyes” – owls are also associated with wisdom. With this understanding let us explore the connections among heads/wisdom, beautiful young females, riches, priests, death and violence.

There is Masonic art that depicts astrological symbolism of the Third Degree, *The Weeping Virgin*, or at times *the Beautiful Virgin*, as representations of Virgo. According to Ovason *The Weeping Virgin* idea originates from the crying of the Egyptian Isis over her slain husband, Osiris. Isis is commonly depicted with her dark twin Nephthys. Hermetic literature refers them as the “weeping sisters”. One such masonic representation is a scene of a young lady holding a sprig of acacia, myrtle or tamarisk in her right hand, over an open book with writing. Acacia, in Masonic lore symbolises death and more specifically death of wise Hiram Abif who is linked with King Solomon. The book is on a conspicuous broken pillar, the sprig is held suggestively of a writing feather above the book – I, guess “The Book of Dead,” that contains the name of every person. Close behind her is a willy, old man with a long beard and wings, holding a scythe and playing with the lady’s long flowing black hair. They are standing on 3-step podium.¹⁵⁶ In another similar representation by Mason Robert Hewitt Brown, *the Beautiful Virgin*¹⁵⁷ the scene is as described for the first artwork but with some distinguishing features. The scene described in the previous artwork is encircled with clouds at its base and a arched, like a rainbow, bents from outside the circle spreading into the circle and out again. The arch of white light has stars and 4 zodiac signs. Over the head of the lady is the sign for Virgo, over-head of the younger, top-naked-winged-male is a sigil for Saturn which he is pointing at with his right hand. In the second artwork there is distance between the Saturn-figure and the lady. And in a third portrayal of *the Beautiful Virgin*, one leg of a bearded old man is naked, he is playing with the lady’s hair and the blade of the scythe, which in the previous two artworks was at the feet of the humans, is now prominently depicted in the reverse. The handle with the blade crosses over the neck of the male and the blade hangs over

¹⁵⁶ Laurence Gardiner, *sacred Ark*, p. 214.

¹⁵⁷ *Ibid*, p. 213.

his head and its point is “cutting” the lady’s hair. They are standing on a rectangular base, in the previous two they were standing on round stepped bases. A sand-clock is depicted behind the old man.¹⁵⁸ The great Mason, Albert Pike, while being aware that *The Weeping Virgin* symbolism had connection to ancient Egypt, remarked thus:

[Masonry] still retains among its emblems one of a woman weeping over a broken column, holding in her hand a branch of acacia, myrtle, or tamarisk, while Time, we are told, stands behind her combing out the ringlets of her hair. We need not repeat the vapid and trivial explanation...given, of this representation of Isis, weeping at Byblos, over the column torn from the palace of the King, that contained the body of Osiris, while Horus, the God of Time, pours ambrosia [should remind us of Mary pouring nard on Jesus’ head/hair] on her hair.¹⁵⁹

As with the Mason’s, Saturn is also of significance in the Grail romances. Weigard has looked at the Grail romance link to cosmology, and notes that Saturn is of high importance. A question is posed as to why Wolfram Eschenbach’s¹⁶⁰ version of Chrétien narrative is changed awkwardly to motivate Arthur’s setting out in search of Parzival. The meeting between the two is about 24 hours after Parzival’s departure of the Grail Castle. This timing was a matter of “cardinal importance; for the snowfall [symbolic of the Milky Way and Magellanic Clouds at the 30 year cycle], that Chrétien mentions as a casual occurrence, needed for the setting of Perceval’s love trance, assumes with Wolfram a mysterious astrological significance: it is the Earth’s reaction to the sinister chilling influence of the culmination of the planet Saturn,” which caused Knight Amfortas to endure excruciating agony of his long martyrdom 24 hours earlier; we are not given an explanation until a point some 6 000 lines further along in the story. The exact timing of the snowfall had to align with Saturn for the mystery of the bloody lance to be revealed.¹⁶¹

In arcane ideas, grain is symbolic of both dead and resurrection/rebirth or if you so wish reincarnation. Mason Cross was concerned over the original Mason Third Degree representation, associated with the dead of Hiram Abif and introduced changes in some

¹⁵⁸ Ovason, *ibid*, p. 227.

¹⁵⁹ *Ibid*, p. 213.

¹⁶⁰ Wolfram combines two celestial images – the lamb and wolf/dog. Eschenbach means “ash-tree at a river”, that is, a “white tree” with the additional meaning of a snow-covered tree in a celestial sense.

¹⁶¹ Hermann, J. Weigard. *A Jester at the Grail Castle in Wolfram’s Parzival?* Cambridge University Press, PMLA 67(4), p. 509.

symbolism in *The Weeping Virgin* to produce the ‘*the Beautiful Virgin*’.¹⁶² Ovason notes that Robert Hewitt Brown explanation of masonic symbolism by Gross of Virgo’s representation “does not explain the words ‘Autumnal Equinox,’ which offer symbolic reference to the West (the descent points of Libra), towards which Virgo looks as she brandishes her acacia.”¹⁶³

In the above discussions of the Masonic symbolism, beautiful young females, hair, wisdom, exotism (men curdling the hair and Virgo’s love of men) and dead/violence are linked. As discussed, beautiful young Sati is similarly associated with these themes, her father is buddha and despite having riches choose to be a hermit. It is same rich royal prince Buddha, the founder of Buddhism, who gave up is royal states to become a hermit and reached nirvana (so-called spiritual enlightenment) under a tree? The same myththemes are present in the wood carving of beautiful Mary Magdalene’s skull on a door-like panel, long flowing hair, priestness (hands in prayer mode, a Christian cross), two slight breasts (exotism), her adorning or emerges from a “robe” made of weaved “ropes” presumably from grass/grain/reeds (rich robe – weaver idea), a tree (presumable the tree of wisdom or enlightenment) and an open book (wisdom).

I have mentioned Pieter Claesz’ painting of a skull on a book with a writing quill. Androgenous Thoth, is the god of writing and sacred knowledge and is depicted sitting in a meditative Buddha pose (priestness) with a large baboon with an erect genitals (love/sex theme) and was associated with the dead. Sibyl embodies the same themes, with female priestness featuring strongly. Diana and the Marys are also strongly associated with priestness. For the Mary’s and specifically Mary Magdalene, the priestness theme are extensively discussed in the following books: *Mary Magdalen*, *The Templar Revelation*, *The Holy Blood and The Holy Grail*, and *The Magdalene Legacy*. A few pertinent points regarding Mary Magdalene, will be discussed, to reveal the extent of her priestness.

In discussing the head/skull ideas of the Marys, in particular Mary Magdalene, it is obvious that these ladies were closely associated with places of worship and venerated by the Church. Mary takes on super stardom on her holy Christian day celebrations, July 22, where holy relics and pilgrims from other European churches gather at Saint-Maximin-la-Sainte-Baume, the place of her goldilocks-encased-black skull, considered “one of the most precious in all Christendom,” is housed. Iconography of Mary Magdalene, previously discussed, associate her with wisdom as broadly defined.

¹⁶² Ovason, *ibid*, p. 213-14.

¹⁶³ *The Secret Zodiacs of Washington DC* – was the city of stars planned by Masons, David Ovason, ISBN – 0 7126 7909 X, p. 217-218.

Mary Magdalene in name is first referred to in Chapter 15 of Mark's Gospel. Most scholars agree that Mark's Gospel, probably written about 66-8 AD, was the source for narratives regarding Mary Magdalene in Matthews and Luke. Mark paints a desolate, painful scene after the crucifixion, where you have Christ nailed to the cross between two thieves on the Mount of Skulls, the centurion (warrior) watching him breath out his last breath, and 3 ladies (Mary, mother of Jesus, Mary Magdalene, Mary of James the younger and of Joseph), watching from a distant. (Mark 15:40). Mary of James the lesser and Joseph is also called Mary Jacobi probably to alert the read to make a link between Joseph of the multi-coloured robe (weaver theme), the favourite son of Jacob and Rachel. We are informed of his burial in a tomb cut of rock and Mary Magdalene and Mary the mother of Joseph saw Joseph of Arimathea taking down his body, wrapping the body in linen, laying the body in the tomb and rolling a stone against the entrance of the tomb (Mark 15: 42-47). It is as if the writer wants to draw our attention to the name Joseph by mentioning Joseph Arimathea and his association with linen, probably to alert the reader to weaver idea as in the multi-coloured dream coat of Joseph. Joseph also features with Mary of James the younger and of Joseph. The Greek name for Joseph is Joses which may have been a gloss for Moses. In a narrative leading up to Jesus' resurrection, three ladies are at the tomb to anoint Jesus - Mary Magdalene, Mary the mother of James, and Salome who brought spices to anoint Jesus (Mark 16:1 ESV).

It is said that Mary Magdalene, fleeing the holy land with the Grail, landed in the south of France hence the reason for her strong veneration in this region which allegedly hides the Grails, the inspiration behind Chrétien de Troyes *Le Roman de Perceval*, an unfinished work written before he died around 1188. Mary Magdalene is portrayed as having a special relationship with Jesus, which some argue, see the books mentioned, suggest that she was his wife and that they had children who were the ancestors of the long-hair Merovingians.

In the Gospel of Mary, Peter says to Magdalene, "Sister, we know that the Saviour loved you more than the rest of women. Tell us the words of the Saviour which you remember – which you know but we do not."¹⁶⁴ One of the disciplines replies to Peter who questioning whether Jesus would have told Magdalene more than them his disciplines – "Surely the Saviour knows her very well. That is why he loved her more than us." The Gospel of Phillip says Mary his mother and her sister and Magdalene, the one who was his companion – "And the companion of the Saviour is Mary Magdalene. But Christ loved her more than all the

¹⁶⁴ Baigent and others, *ibid*, p. 403.

disciplines and used to kiss her often on her mouth...”¹⁶⁵ Apart from Virgin Mary, Mary Magdalene is the only woman mentioned by name in the four Gospels. She first appears during Jesus’ ministry in Galilee as one of the group of women who followed him – and ‘ministered unto him of their substance’.¹⁶⁶ According to Picknett and Prince, the Council of Nicaea, censored out most Gnostic material including texts regarding the true relationship between Jesus and Magdalene and her exalted position – “Jesus gave the Magdalene the title of ‘Apostle of the Apostles’ and ‘the Woman who Knew All’...he also called her ‘Mary *Lucifer*’ (‘Mary the Light-Bringer’).¹⁶⁷ Her priestness, like her skull veneration, is prominent in southern France, where she is portrayed as a preacher converting pagans to Christendom, revealingly with her holy sanctuaries built on previous holy pagan sites. Legends, with variations, says that shortly after the infamous Crucifixion of the Christ, Mary Magdalene, together with Martha and Lazarus and several others (identities vary), took a boat-trip, like the Sarah of the gypsies, voyaged to Provence, where they disembarked at a place now called Saintes-Maries-de-la-Mer. You would have notice that this boat/ship idea features significantly with other religious and mythical characters including in the Enlil and Ninlil/Sud love boat. Once in Provence the Magdalene group split up to spread the Gospel, with Mary preaching throughout the region converting the heathens before becoming a hermit, like Sati, in a cave at Sainte-Baume. The cave at Sainte-Baume was a centre for the worship of the goddess Diana *Lucifera* (the ‘light bringer’ or Illuminatrix’). Some legends have her spending 40 years repenting her sins (probably her 7 deadly sins which Jesus had previously cast out of her) and meditating on Jesus in the cave. All but naked for 40 years, except for some mysterious abundant hair covering her in a way reminiscent of John the Baptist’s and Samuel’s camel hair garments. At the end of her life, she was carried by the angels to St Maximin (the Bishop¹⁶⁸ of Provence) who gave her last rites just before she died. Her body is said to have been buried at Maximin a town named after the bishop where her famous skull is housed in the basilica of Saint-Maximin-la-Sainte-Baume.¹⁶⁹

The nearest populous town where Mary Magdalene is said to have embarked was a major centre of the Isis cult and home to several other goddess worshipping groups. Picknett and Prince argue that Mary Magdalene iconic appearance and representations including prostitution, the boat trip, hermit life are a blueprint of St Mary the Egyptian influenced by Isis:

¹⁶⁵ Ibid, p. 404.

¹⁶⁶ Picknett and Prince, *ibid*, p. 78.

¹⁶⁷ Ibid, p. 344-345.

¹⁶⁸ Bishop is a composite word from Bes + Kop (head).

¹⁶⁹ Picknett and Prince, *ibid*, p. 86 – 87.

In fact, the metamorphosis of the once splendidly voluptuous Magdalene [Venus figurines] into the gaunt, tearful hermit was deliberate Christianisation of a much more ambivalent story: all the key elements taken from the legend of the fifth-century St Mary the Egyptian, who was also a prostitute turned hermit and whose penitence in the wildness of Palestine lasted for 47 years. (obviously, however, old habits die hard, because she financed her boat trip there by providing her usual personal services for the sailors [or shall we call them the Merchant ships and sailors, back to the Phoenician Merchants of Tyre of Solomon and even further to the Argo and Ra' boat of a million years] – and even more remarkably, she was actually considered extra holy for doing so...).¹⁷⁰

In Marseilles where Mary Magdalene is believed to have preached, there are two sanctuaries with decorations celebrating her. The older of the two, *Vieille Major*, apparently contains authentic depictions of her saintly life and work in the area. The ceiling has been decorated to look like a giant spider's web similar in design to the dome of the Cathedral of Notre-Dame de France in London. The *Vieille Major* was built in the 12th century on - "the site of a fifth-century baptistery, redolent of ancient Magdalenism". It has a chapel dedicated to Mary Magdalene but also St Serenus' chapel¹⁷¹ with a series of bas-reliefs depicting her life – commissioned by René d'Anjou¹⁷² (the King of Naples and Sicily who was a passionate devotee of Mary Magdalene). One scene shows her preaching, reinforcing the Gnostic Gospels' image of her as an Apostle. Local traditions have her preaching on the steps of an old temple of Diana. Abbey of St. Victor is another important religious site associated with Magdalene. The current abbey was built in the 13th century. On the same site was a 5th-century building built on a pagan cemetery. The crypt contains many ornate sarcophagi from the Roman era including a chapel dedicated to Magdalene and a 13th-century black statue of Notre-Dame de Confession holding a child in her arms.¹⁷³

This priestness of Mary Magdalene should be related to the Canidae, often skilfully disguised in Christianity and western mythology. But the Canidae association with religion, as

¹⁷⁰ Ibid, p. 87-88.

¹⁷¹ The name Serenus seems to be a reworking the ancient Celtic and Gallo-Roman god Cernunnos. And chapel may be from shi/chi + pole. Chienne (feminine) and chien (masculine) is dog in French.

¹⁷² René d'Anjou – René is a shortened form of Renard (fox) and Anjou is probably gloss of Aja + On where the "n" of On was placed between Aja – remember Ajax the dog.

¹⁷³ Picknett and Prince, *ibid*, p. 90-91.

will be discussed later, have also been disguised in other religions since its emergence in the Mesopotamian and Ancient Egyptian mytho-religious traditions. As a fore taste, the nature of dogs is associated with a “beloved” daughter who rise to prominence as a priestess. The Mandeans has a legend of a woman called Miriai (Miriam or Mary) who elopes with a lover whose family desperately seeks their daughter who they call ‘bitch in heat’ and a ‘debauched trough’. It is the same daughter of ‘the rulers of Jerusalem’ who goes and live with her Mandaean husband at the mouth of the Euphrates where she becomes a prophetess, seated on a throne reading from ‘the Book of Truth’.¹⁷⁴ The priestly theme and others discussed in this chapter, as part of western culture, are very old indeed and originated from a melting-pot of ideas from other ancient societies:

Both Gnosticism and hermeticism can be traced back to the same time and place – the ferment [syncretism and reworking] of ideas that took place in Egypt, most especially in Alexandria, in the first and second centuries BCE. This huge melting pot of religious and philosophical ideas drew on the beliefs of many cultures – Greek, Persian, Jewish, ancient Egyptian, even the religions of the Far East – to create ideas that underpin our [western] culture...The cosmology of the *Pistis Sophia* – the Gnostic Gospel in which Mary Magdalene has such a key role – does not differ in any essential from that of the Renaissance magi...the same ideas, and the same culture, time and place gave rise to alchemy. Although it also drew on much earlier concepts...¹⁷⁵

Kumar,¹⁷⁶ who also proposes a cosmological origin for cultural beliefs, provides some interesting insights into the spread what he terms a ‘Astro-symbolism’ which became a type of “lingua franca” in the ancient world commencing with the Ritual Age in 4 200 BC.¹⁷⁷ He discusses several examples and draws on the research of Benght Hemtun to support his hypothesis. Hemtun was interested in “ancient ideas” from the perspective of symbolism as contained in ancient texts. He, according to Kumar, concluded: “that the civilisations of Middle East and Egypt were the sources of all civilisations of Asia and ancient Europe...Hemtun states that symbols used in Sumeria, Egypt and Indus are interrelated...”¹⁷⁸

¹⁷⁴ Picknett & Prince, *ibid*, p. 434.

¹⁷⁵ Picknett and Prince, *ibid*, p.175.

¹⁷⁶ R.Jeya Kumar, *ibid*.

¹⁷⁷ *Ibid*, p.110 -119.

¹⁷⁸ Kumar, *ibid*, p.110.

Albert Churchward, unsung scholar and Freemason, pretty much comes to a similar conclusion as Picknett and Prince, Hemtun and Kumar but traces back the “universal” signs and symbols back to Africa.¹⁷⁹ I agree with the ‘Astro-symbolism’, origins and spread but none of these writers and others who have written on signs and symbols and even their relationship to myths and religion, understood the cosmology which informed these. In ZIOG and this book, I reveal the celestial phenomena from which sign and symbols were derived and how these found expression in various cultural ideas, behaviours, and actions.

The Enlil and Ninlil/Sud myth contains several of the major themes discussed in this chapter and cast light on similar themes discussed from Greco-Roman, Judaism-Christianity-Islamic and Hinduism sources. In a fragmented tablet Enlil and Sud Version A and Version B translated texts (with some themes going as far back as the early dynastic 111b period – 2450-2340 BCE) we encounter Ninlil and her “double” or “twin” Sud. Sud cognates with Set/Seti/Sati. It is in these texts where we encounter Ninlil/Sud embodying or associated with youthfulness and beauty, sex/love/“prostitution”, her mouthiness, association with riches, royalty and power, “blackness”, her link to priest/messenger/minister/intermediator (Nuska and holy Nisaba), and three women (Sud/Ninlil, Aruru her sister-in-law, Nisaba – the elder and mother of Sud/Ninlil), and finally her connection to flowers (fragrant) and wisdom.

Ninlil youthfulness and beauty is frequently repeated – “the young girl burgeoned, and she became full of flourishing beauty”; “at the gate of the E-zagin,...she stood, the object of admiration, like a tall beautiful shaped cow”; on Enlil’s first encounter with her he says to her – “How impressed I am by your beauty” – “Kiss me, my lady of the most beautiful eyes”. The mother (Nisaba to her daughter Ninlil) – “May he embrace you, the most beautiful of all and tell you: “Beloved, open wide!”. And when Enlil made love to Sud/Ninlil he says – “When you appear in the furrow [should be linked to the Biblical Ruth/Rude lying in the path of the King or the idea of standing or sitting at the street or gate] like a beautiful young girl...”.

Love/sex/prostitution/ and yet a “pure one” (virgin) – “at the gate of E-zagin, she stood, the object of admiration...”; when Enlil first met her – “I will make you perfect in a queen’s dress, after standing in the street, you will be.....How impressed I am by your beauty, even if you are a shameless person”; Sud/Ninlil responds with outrage – “If I want to stand proudly at our gate, who dares to give me a bad reputation? What are your intentions? Why have you come here?.....from my sight!” Others (?) had already tried to deceive.....and made her (?) angry; Enlil....answered Sud,.....standing closer to her: “Come, I want to speak to you!...about

¹⁷⁹ Albert Churchward, Signs and Symbols of Primordial Man, ISBN 1-5645-9105-0.

your becoming my wife. Kiss me, my lady...Nanigal called.....and gave her [Ninlil/Sud] advice: My little one, asleep indoors(?).....your pure.....; the pleasant private quarter....”; Nisaba to Sud/Ninlil – “May you be Enlil’s favourite wife (1 ms. has instead wife of Enlil’s heart), and may he speak to you sweetly”; “Beloved, open wide!” May the two of you never lose the pleasure (?) of excitement; make it last (?) a long time...You two.....on the hill, and have children afterwards!; After he Ninlil made love to her, he says – “from now on, a woman shall be the...; a foreign woman shall be the mistress of the house. May my beautiful wife, who was born by holy Nisaba.”

Association with riches, royalty and power – She is associated with Enlil’s enormous riches listed in the article, who gives her mother gifts including jewellery. Enlil promised to make her queen if she marries him - “I am Enlil...the noble, the lord of heaven and earth.” Enlil promises Ninlil – “I will present her with the Ja-jic-cua as her storehouse. I will give her the Ki-ur to be beloved private quarters. She shall sit with me in the E-kur, my...august dais. She shall determine fates. She shall apportion the divine powers among Anuna, the great gods. And as for you, I will place in your hands the lives of the black-headed people,”the harvest crop.....the great festival of Enlil....the measuring rod, the making of boundaries, and the preparation of canals and levees are fitting in your hands. The farmer entrusted cultivation in your hands. Proud woman, surpassing mountains! You who always fulfil your desires – from now on, Sud, Enlil is the king and Ninlil is the queen. The goddess without a name has a famous name now....May it be you who determines that destiny.....attends to it....”

She is associated with her mother’s august house, the “House of Nisaba’s wisdom. ...Nusaka is knowing and wise.

Ninlil is association with flowers and fragrant – “She is brought into the shining E-Kur, and poured the best perfume over her face. In the sleeping quarters, in the flowered bed fragrant like cedar forest, Enlil made (?) love to his wife and took great pleasure.”

It is imperative to digress and elaborate on Ninlil’s association with flowers given prominence flowers/fragrance in religious and mythological ideas, and in general traditions such as weddings, valentines, birthdays, burials and other events of significance, still in contemporary time. Ninlil’s link to flowers should be viewed in the context of Virgo and flowers discussed in the context of *The Weeping Virgin* / ‘*the Beautiful Virgin*’ and several examples above. Flowers, as we know even today is associated with love/sex (e.g., Valentine’s Day), the church and dead (those who attend funerals or memorial services brings flowers to place on graves and churches are decorated with flowers). In the Indian custom garlands are

hung around the neck of statues of deities, persons attending various religious ceremonies and visiting foreign guests of note.

Let me start by saying that flowers are inspired by a particular group of stars associated with Scorpio. This celestial flower is depicted in various Egyptian art and has been interpreted as various types of terrestrial flowers by the Egyptians and other cultures, the favourite being the holy lotus, and the red rose of the Rosicrucian (red rose of Beauty and the Beast). For example, the famous boy king Tutankhamun, in a painted wooden artwork (c. 1354 BC), is depicted as a head emerging from a lotus flower, as Nefertem. Nefertem was often depicted with a lion's head or standing on a recumbent lion.

But the same flower celestial image has other aliases, the Chinese lady's fan often with flower motif on it, a small umbrella, mushroom stool, a fruit (e.g., apple, peach (goddess Xiwangmu), fig, or pomegranate) to name but a few but also as the symbol 6.

I have touched on the fragrant oil and the alabaster jar from the anointment of Jesus by Mary. On a tour in Egypt in 2001, we visited an essential oil manufacturer, we were informed that in ancient Egypt, a heat fragrant oil extraction method, that continues today, involved placing flowers in alabaster jars and burying the jars in the desert. The information discussed below is primarily sourced from an article entitled *Indian Nard* by Fred Suriya.¹⁸⁰

In the Old Testament, spikenard is mentioned several times. Spikenard is mentioned twice in the biblical love poem, the 'Song of Songs of Solomon' (1:12 and 4:13). It is not mere coincident that Jesus' anointing with nard is mentioned in the Book of John where it underlined that it 'filled the house' and its costliness is specified, 300 denarii.

This ancient nard plant was one of the 11 herbs used as an incense in the Holy Temple in Jerusalem and part of the composition of the Seven Royal Oils used to consecrate and anoint monarchs and Jewish priests. Also, priests used it during religious rituals and embalming. In the Roma Church, nard was considered the ultimate symbol of humility as only by living in total humility (hermit) human could reach holiness. The costliness of nard highlighted in the story of Mary's anointment of Jesus is mentioned by the Roman Pliny in *Naturalis Historia*:

The Oil of Spikenard was not only in great request as an article of luxury amongst those who could afford to purchase it, but was also in great estimation on its account of its valuable medicinal properties. All ancient writers on medicine and surgery such as

¹⁸⁰ Indian Nard by Fred Suriya ITHMA, London, March 2016.

Hippocrates, Celsus, and Galen recommend the internal and external use of it for pains in the stomach and bowels.

In some Islamic traditions, the forbidden fruit which Adam ate in Paradise, is believed to be powdered root of nard.

In the Iliad, Achilles used spikenard as perfume in Petroklos. But Petroklos links to Patroklos or Patroclus from Pátroklos (meaning ‘glory of the father’) was a childhood friend, close wartime companion, and presumed by some to be, the lover of Achilles.¹⁸¹ During his childhood, Patroclus killed another child in his anger. He was a role model for Achilles and a wise counsellor to Achilles. Patroclus convinced Achilles to let him lead the Myrmidons in the famous Trojan war, he impersonated Achilles in wearing Achilles’ armour in the battle and killed many Trojans. Arawan impersonated Lord Krishna in battle and had sexual intercourse with Lord Krishna who transformed into a woman. Patroclus was killed by Hector who stabbed him in the stomach with a spear, it could have just as well been in his side - just as the Roman soldier stabbed Jesus on the cross. Achilles retrieved the body lying on the sea sand and refused to bury the body until the ghost of Patroclus demanded his burial for him to pass into Hades. Patroclus was then cremated on a funeral pyre, which was covered in the hair of sorrowful companions. The ashes of Achilles are said to have been buried in a golden urn along with those of Patroclus.¹⁸²

Hippocrates used nard in sweetened and spiced wine. This plant, like all plants mentioned in ancient mythological or religious texts, was chosen for reasons supportive of the celestial and terrestrial integrated thinking.

The scientific name of spikenard is *Nardostachys jatamani* DC. Notice the genus name *jatamani* preserves the jata/jada/jade link, which connects with the hairiness of plant – a dwarf, hairy, rhizomatous herb. Flowers are rose-purple to whitish with 5 lobes and a single plant can have up to 20 - 21 ramets in a dense cluster. This species is endemic to the home of the gods, the Himalayan Mountain range, rising on the slopes of the ‘Roof of the World’. During winter, it sheds all leaves and is buried under the snow only to rebirth in summer. Flowering takes place in June to July and fruiting during August to October when leaves turn yellow. According to collectors and traders the mid-September to mid-October gives the highest yield of oil that resinifies on exposure to air. The worst yield of oil is from plants collected mid-July to mid-

¹⁸¹ Patroclus, Wikipedia, accessed on 25 February 2023.

¹⁸² Ibid.

August when Jatamansi turns black. Its natural habitat varies from dry open pine forests, especially in eastern Tibet, to stony or grassy slopes. Its recorded Ayrurvedic use dates to around 1000 – 800 BC, and it was valued for its medicinal properties in Unani in ancient Greece, Arabia, Egypt and Rome where it no doubt found its way into other Middle Eastern countries and beyond. It appears to have been formed into an ointment by addition of other fragrant substances such as *Costus Orientalis*, *Amomum*, *Myrrh*, and *Balsam of Gilead*.

The lady deities/mortals, considered to be responsible for dead and disease and yet could also heal, their healing is possibility due to their association with healing herbs such as nard. For instance, Picknett and Prince notes:

In the Epic of Gilgamesh, the sacrificial kings are told: ‘The harlot who anoint you with fragrant oil weeps for you now’, while a similar phrase was used in the mysteries of the dying Tammuz, whose cult was prevalent in Jerusalem in Jesus’ time. And significantly the ‘seven devils’ that Jesus allegedly cast out of the Magdalene may be seen as seven Makim [and also the 7 judges] Sumero-Akaddian spirits who ruled the sacred seven spheres and who had been *born of the goddess Mari*.¹⁸³

Let’s resume where we let off with Enlil and Ninlil/Sud. Ninisi is the sword carrier/butcher of E-kur (“house (of the) netherworld/mountain”) and the E-kur is the same house of Enlil and Ninlil.¹⁸⁴

In a mural from Susa, Enlil as a bull-man is holding some human-shaped-dressed object with 5 projections (branches) for its head and a cup collecting some flowing substance from what looks like the object’s breasts(?). Ninlil stands on the opposite side clasping her hands under her chin.¹⁸⁵ In other texts mentioned in the latter reference about Enlil and Ninlil, they are described as being a “young man” and “young woman” inhabiting Nibiru with Id-sala the holy river and Kar-jectina its quay. And Kar-asar is it’s other(?) quay where boats make fast. Id-nunbir-tum is its branching canal. From the canal to the cultivated land is 50 sar. But while the Enlil and Sud Version A and Version B translated texts paint a picture of marriage, other texts suggest otherwise. After Enlil makes love to Ninlil, Enlil walks in the Ekur where he is arrested for something to do with Ninlil and exiled from the city for being ritually impure. As Enlil leaves the city, he speaks to the city gate/tower (Psychic does the same and the tower is

¹⁸³ Picknett and Prince, *ibid*, p. 344.

¹⁸⁴ Rodin, *ibid*, p. 138.

¹⁸⁵ Enlil and Ninlil, Wikipedia, accessed on 12 February 2023.

also associated with the etymology of the name Magdalene), the man who guards id-kura – the Sumerian river of the underworld and the ferryman (Psychic and others are also ferried in a similar manner) and each time Enlil tells them “When your lady Ninlil comes, if she asks after me, don’t tell her where I am!” In the Christian narrative this searching of a lady after “someone”, in this case the Christ, is thus recorded. Mary Magdalene discovers the tomb is empty and starts to weep bitterly, when two angels appear enquiring after her distress – “They ask her, “Woman, why are you crying?” She responds – “They have taken my Lord away...and I don’t know where they have put him.” (John 20:13-14). Ninlil follows him asking each “When did your lord Enlil go by? To this, Enlil (in disguise) tells her “My lord has not talked with me at all, O loveliest one”, upon which Ninlil offers to have sex with him and each time conceived another god. Mary Magdalene is the only one you “see” the arisen Jesus who responds to his “beloved” – “Do not cling to Me.” (John 20:18). Hermaphroditus also do not want Salmacis to cling to him, which she does anyway.

Ninlil disguising himself to have sex, finds resonance with Zeus disguising himself and raping his daughter or other females.

It appears that Ninlil, like Mary Magdalene, is of a character type - repentant, redeemed prostitute. Miguel Civil makes the following observation:

The straightforward marriage plot is complicated by the case of mistaken identity. Enlil finds her ‘standing in the street’...and mistakes her for a prostitute. Nowhere are we explicitly told that Sud is taken for a kar-kid, but the expression sila-a-gub-ba, the way she is treated by Enlil, and her repeated use of the verb šu-kár ‘to smear the reputation’, as well as the need for the insult to be corrected by marriage, leave no doubt that Enlil took her for a lady of the street.¹⁸⁶

From the manner (left hand taboo) in which the “bridal” gifts are offered and the lack of mention of anything edible for the supposed marriage, Civil use to argue that no marriage actually took place and further that Enlil continued to believe Sud/Ninlil was a prostitute. Therese Rodin in her doctoral thesis dealing with the mother goddess in Mesopotamia myths and subsequent traditions, discusses various issues including concepts around the love/sex theme. Ideas of marriage, causal sex and prostitution are not as straight forward as our now

¹⁸⁶ Miguel Civil, Enlil and Ninlil. *Journal of American Oriental Society*, vol. 103, No. 1 <https://doi.org/10.2307/601859>, p. 43-66.

technical definitions. About Sud/Ninlil, compared to similar mythemes in the Enki and Ninisi narrative, Rodin observes that there was an obsession of Enlil with Ninlil's virginity and this after his first encounter with her where he considered her a "prostitute" and yet also after intercourse, she is still considered a virgin. The discussion between Enki and his vizier that precedes the intercourse between Enki and Ninisi is similar to that of "Enlil and Ninlil" with the exception that the discussion between Enlil and his vizier is about the virginity of Ninlil:

Someone, the virgin, this lovely, this shining / Ninlil, this lovely, this shining / did someone make love to her, did someone kiss her?" / The vizier brought something like a boat to his master.../ My king.....it me who will navigate. / He verily made love to her, he verily kissed her. [Ninlil preceding the above says] – "her vulva is young and does not know pregnancy; that her lips are young, and does not know kissing."¹⁸⁷

Rodin suggests that Enlil raped Ninlil based on two grounds; he is charged for some crime immediately after his "marriage" sexual encounter with Ninlil, and the manner in which the intercourse is described. But it still does not explain why after the sexual encounter, Ninlil is still a "virgin". In the *Enlil and Ninlil* myth a group of gods, the seven gods decree destinies and a single deity (The shepard = Enlil) decides all destinies which is a departure from the *Enki-Ninhursaga* myth. In the "Enki and Ninhursaga" they (gods who declare fates) they do this for the fox whereas in *Enlil and Ninlil* myth it is as the result of a crime or transgression – "Enlil has raped Ninlil, and shall be expelled from the city."¹⁸⁸ In *Enki and Ninhursaga* we are told about the births but in the *Enlil and Ninlil* there are no births. Instead, we are just informed that Enlil "poured the seed of [deity's name] in her [Ninlil's] womb". With regard to this seed it is thus noted – "My royal semen may go to heaven, my semen may go to earth! / My semen, like that of my royal semen, may go to earth!"¹⁸⁹

Virginity in the esoterism/religion and mythology may not necessarily be speaking of a biological characteristic but a cosmological concept. Rodin notes that in an early Dynastic IIIb/Pre Sargonic period, ki-siki (weaver) occurs when Uttu was posed in the myth. It is suggested that perhaps ki-sikil (virgin) is "being at the ki sikil (pure place)". Siki (wool, hair) occurs when Ninhursaga cures Enki, she heals his head creating Nin-siki-lá.¹⁹⁰ And Nin-siki-

¹⁸⁷ Therese Rodin, *The World of the Sumerian Mother Goddess, An Interpretation of Her Myths*, Doctoral Thesis, Uppsala University, 6 September 2014, p. 143-144.

¹⁸⁸ Ibid, p. 170-172.

¹⁸⁹ Ibid, p. 222.

¹⁹⁰ Ibid, p. 156.

lá/la, the “lord of hair” is related to the top of the hair (pa-siki) and ascribed to be the “lord of Magan”. He is related to the healing of the pa-siki which is a part of the hair. Attinger mentions in his footnote that “^dnin-ski in An-Anum, there is a goddess.”¹⁹¹

With regard to femaleness and wisdom, Rodin argues females carried significant power in Mesopotamia and scribing (as in wisdom) were held by women, but these were subsequently usurped by males:

Nisaba ruled over writing and calculations in Summer. Even the goddesses under Bēlet-ilī, Mama and Aruru, is said to be mistresses of writing in an Old Babylonian dedicated to her (mother goddess?) Ninlil or Inana). But over time Nisaba’s role as scribe was taken over by a male god Nabû [cognates with Nabi – prophet] incorporating the traits of Nisaba.¹⁹²

Like Athene, in the “Nergal and Ereškigal” myth, Ereškigal is overwhelmed by sexual cravings and had a lot of power which she is finally strip-off because her sexual cravings were somehow regarded as sexually defiled:

In one version she willingly hands over power of the netherworld to Nergal. In another version she is pulled from her throne to be understood as “violet passion”. In the Amarna version, Nergal does this with the intention to cut off her head. She offers him marriage, though, and says: “I will let you seize kingship on the wide earth, I will put the tablet of wisdom in your hand.” Common in both versions is the great power of Ereškigal. Initially she is judging for the great gods in the Sultante-pe version, and she seems to have had the power of all the earth. Furthermore, she owns “the tablet of wisdom” in the Amarna version.¹⁹³

In the *Enlil and Ninlil/Sud* myth, it is the male Enlil which makes a similar offer to power to Ninlil should she marry him.

I have mentioned the broader sense in which we need to understand the concept “priest” as used in ancient ideas. Allusion was made that “priests” are closely associated with writing,

¹⁹¹ Ibid, p. 207-208.

¹⁹² Rodin, ibid, p. 86.

¹⁹³ Rodin, ibid, p. 139-140.

learning, wisdom, and “poetry” (“mouth” – prophets/prophetess) and “seeing” (“eyes” - seers). I also indicated the elements which should be considered in understanding the religious and esoteric meaning of wisdom, in this section “priestness” is added to the wisdom definition. Females, as discussed from Mesopotamia links females to wisdom and other elements in this broad definition of wisdom. The link of females and wisdom is a persistent idea in religion and the arcana where it is elevated to the realms of mysticism that inspired traditions and practices of sacred sex to attain enlightenment:

In the *Old Testament* and the *Kabbalah*, wisdom in the form Hokhmah is feminine in nature. The *Book of Proverbs* (8:2-3) tells us that wisdom ‘standeth in the top high places, by the way in the places of the paths. She cried at the gate’. We have encountered a similar idea of the ladies of the night standing or sitting at gates and paths, often associated with prostitution. And she/wisdom proclaims that the Lord has brought her forth before all else and, after Creation, she ‘was by him, as the one brought up with him: [she] was his delight. Rejoicing always before him; rejoicing in the habitable part of the earth; and [her] delights were with the sons of men’ (vv. 30-1). When the Old Testament was translated into Greek, *hokhmah* was translated as *sophia* (‘wisdom’). In the *Wisdom of Solomon*, *sophia* is said to be the emanation of God’s glory, the Holy Spirit, the immaculate mirror of his energy, and spouse of the Lord (Sept. 8:3). The Gnostics revered Her/Wisdom as *Pistis Sophia* (Faith Wisdom, or The Wisdom of Faith or Faith in Wisdom but I think *Pistis* is a gloss for Pisces – the fish – the sign of Jesus).

The *Pistis Sophia*, the central myth of the Valentinian system, tells of her fall, repentance and restoration, the first feminine principle which emanates from the Supreme Being/God. Deserting her spouse, or *suzugos*, she follows a light which she thinks will take her from the realm of Light to the highest place, the Treasure House, where she hopes to find greatness. Her punishment for this presumption is to be set upon by the material powers who deprive her of her light, and she falls into darkness of the Aeons below, the world of matter or Chaos, unable to return to her place in the 13th Aeon until she repents and is redeemed by the Saviour. In the *Pistis Sophia* Jesus travels through the cosmos to bring enlightenment to the universe and to banish the evil powers of fate, magic and astrology, assuming ‘vestures’ (celestial garment/transformation as explained) which enables him to travel through the boundaries of the upper and lower spheres (these spheres should be interpreted as the levels of the wall model, as previously explain) incarnating and taking on the form of the Angel

Gabriel.¹⁹⁴ As Gabriel, he (Jesus) tells his disciplines, “‘I looked upon the World of mankind [sic] and I found Maria this whom they are wont to call my body according to matter...and I...cast into her the first power...the body which I wear in the Height.’ In this way too he has impregnated (‘sowed a power into’) the mother of John the Baptist so that the latter may ‘prepare my road and baptise in water for forgiving sin.’” The ideas mentioned above is a mystification and gloss for the rawer sexual/wisdom idea witnessed in the Mesopotamian myths. The mouth aspect is wonderfully emphasised when *Sophia* as Mariham ask Jesus if she may speak ‘in boldness’. Jesus replies immediately distinguishing her from the rest of the disciplines: “Mariham, Mariham [this double calling is to draw the reader’s attention to the twin idea], the happy, this whom I shall complete in all the mysteries of the things of the Heights. Speak in boldness, because thou art she whose heart straineth towards the Kingdom of the Heavens more than all brothers.” The first document of the *Pistis Sophia* ends with Sophia, her head surrounded by light sent by Jesus to protect her from her enemies.¹⁹⁵ Picknett and Price sees the anointment of Jesus, connected to the sacred marriage rite of the goddess/priestess coupling with the god/priest to gain *Sophia*, a rite that relates to the sacred prostitution as covered by Qualls-Corbett in *The Sacred Prostitute*.¹⁹⁶ They start their analysis from verses from the Song of Songs (1:12) – ‘Beloved says; While the King sitteth at his table, my spikenard sendth forth the smell thereof. A bundle of myrrh is my well-beloved unto me; he shall lie all night betwixt my breasts,’ and commence thus:

¹⁹⁴ The Angel Gabriel [Geb + Ra + El] is associated with a small dog in the Hadith. The Prophet is in a sad mood since Gabriel, who have always honoured an appointment at night on time, had not done so the previous night. The Prophet realised a small puppy was under their cot. He removes the puppy and sprinkled water with his hand where the puppy had been. Gabriel then arrives and Muhammad ask him the reason for his previous absence. Gabriel says they do not enter a house that has a dog or picture of it. Then on that every morning he commanded the killing of all dogs but later made an exception that the dog for the orchard not be killed – the dog meant for the protection of the fields or big garden. Hadith #5248. The same story is narrated by Salim’s father Bukhari vol. 7, # 843. (Silas, Muhamad and The Dogs, answering-islam.org, accessed on 27 February 2023). There are many thought provoking sayings from the Hadith about dogs and comments on these in the reference cited. Frequently, the verses refer to the killing of jet-black dogs, which is associated with evil. The dogs are a particular nuisance to the people of Medina but the Prophet permitted the keeping of dogs for hunting, protection of the herds, and of the cultivated land. When dogs lick utensils the people should wash these 7 times and rub it with earth 8 times. A slave practised cupping (probably collecting blood from a dog) whose instruments are destroyed. The Prophet forbade the acceptance of the price of a dog or blood. Dogs are also associated with prostitution – Abu Masud reported that Allah’s messenger forbade the charging of a price of the dog and earning of a prostitute and sweets offered to a kahin. Narrated by Aisha - Prayer is annulled by a dog, a donkey and a woman if they pass in front of the praying people. Aisha says “You have made us (i.e., woman) dogs. I saw the Prophet praying while I used to lie in my bed between him and the Qibla. Whenever I was in need of something, I would slip away, for I disliked to face him.” Al-Nasa’I, Said wa’l-dhaba’ih, bab 9-14, - but as “Allah does not create anything in which there is not a trace of His wisdom (al-Sindi, commentary on this passage), this rule is applied only to black dogs. “Muhammed himself promises a woman a divine reward for a kindness which had done a thirsty dog...and al Kazwini (p. 403) characterise the dog as “a particularly intelligent, very useful animal...”. The Arabian Nights have some interesting ideas which associate dogs with women.

¹⁹⁵ Haskins, *ibid*, p. 48-50.

¹⁹⁶ Picknett and Prince, *ibid*, p. 340-343.

Qualls-Corbett also cites the connection between the Sacred Whore, Sophia and the Black Madonna...This multifaceted personification of the Female Principle sheds light on the great, and jealously guarded erotic secret of the Western occult tradition. For Sophia is the Whore, who is also the 'Dearly Beloved of the sacred marriage, and who is Mary Magdalene, the Black Madonna and Isis. The sacred sexuality implicit in the alchemists' Great Work is a direct continuation of this ancient tradition...Sacred sexuality – anathema to the Church of Rome – finds expression in the concept of the sacred marriage and 'sacred prostitution', in the ancient Oriental systems of Taoism and Tantrism, and in alchemy.¹⁹⁷

The Simonians worshipped Helena as Athena (Goddess of Wisdom and who falls in the category of "prostitutes"), who in turn was identified with Isis of Egypt.¹⁹⁸ Huge Schonfield links Helena with Sophia and Astarte. I have already discussed the sexual escapades of Athena who won the title of the fairest from Paris when she promised him the most beautiful mortal lady – Helen of Troy. It is the same Helen, that is linked to Simon, but as Simon Magus, that is, Simon the Magi or Magician. In Acts of the Apostles (8:9-24), he was a Samaritan, who had been using sorcery to 'bewitch' the people of Samaria. The people of Samaria gave him immense power - 'This man is the great power [Gr. *Dynamis Megale*] of God'. When Apostle Phillip (the donkey or horse – filly) preachers in Samaria, Simon wanted to be baptised as cunningly ploy to acquire the power of Holy Spirit for his own devious motive. He offers to buy the power from Peter and John and is soundly rebuked; when his ruse is discovered he repented and is baptised. Simon Magus is said to have travelled with a woman called Helen, a former prostitute from the Phoenician city of Tyre, who he called the First Thought (*Ennoia*), the Mother of All. *Ennoia* is a gloss, for Athene rising from the head of Zeus, when his head was split open.

Karl Luckert traces Simon's *Ennoia* concept incarnated in Helen back to Isis. Georgy Ashe agrees, seeing in Helen the glory of *Kyria* ('Heavenly Queen'). In a source dated to around 185, Helen is described as 'black as an Ethiopian' and has her dancing in chains – 'The whole Power of Simon and his God is this Woman who dances.' Irenaeus writes that Simon's initiated priests, like that of Innana, 'lived immorally'.¹⁹⁹ Justin and Irenaeus where the first

¹⁹⁷ Picknett and Prince, *ibid*, p. 342-343.

¹⁹⁸ *ibid*, p. 419.

¹⁹⁹ *Ibid*, p. 419.

creators of the Simon and Helen myth, which became the foundation of the Simonian doctrine. Epiphanius of Salamis (cognates with Salome), makes Simon speak in the first person in *Panarion*.²⁰⁰

‘Sacred sex’ or ‘sacred sexual rites’ with different variations under the categories of fertility rite or divine marriage (*hieros gamos*) and sacred prostitution (also called temple prostitution, cult prostitution or religious prostitution)²⁰¹ have been widely practiced in the past and continue in contemporary time in some societies. The article *Sacred Prostitution* provides a broad overview of sacred sex. Herodotus remarks as follows about one type of sacred sexual rite that was performed in Babylon:

The foulest Babylonian custom is that which compels every woman of the land to sit in the temple of Aphrodite and have intercourse with some stranger at least once in her life. Many women who are rich and proud and disdain mingling with the rest, drive to the temple in covered carriages drawn by teams...but most sit down in the sacred plot of Aphrodite, with crowns of cord on their heads; there is a great multitude of women coming and going. Once a woman has taken her place there, she does not go away to her home before some stranger has cast money into her lap and had intercourse with her outside the temple; but while he casts the money, he must say, “I invite you in the name of Mylitta.”²⁰²

According to the *Sacred Prostitution* article the anthropologist James Frazer and Henriques distinguished two major forms of sacred sexual rites: temporary rites of unwed girls (with variants such as dowry-sexual rite, or as public defloration of a bride), and lifelong sexual rite. The Hittites practiced sacred prostitution under certain cult deities that included the worship of a mated pair of deities, a bull god and a lion goddess. Prostitutes performed sacred functions within the temple of Aphrodite and these included burning incense in honour of their goddess. In Minoan Crete was a building known as the “East Building” but also as “the House of the Ladies” believed to have been a place for sacred prostitution. Vases and other vessels covered in motifs related to sacrilegious rituals, such as the sacral knot and the images of birds flying freely, were discovered.²⁰³

²⁰⁰ Simon Magus, Wikipedia, accessed on 28 February 2023.

²⁰¹ Sacred Prostitution, Wikipedia, accessed on 1 March 2023.

²⁰² Sacred Prostitution, *ibid*.

²⁰³ *Ibid*.

Arun Kumar Acharya in his research article *Impact of Cultural and Religious Practices of Prostitution on the Trafficking of Women in India*²⁰⁴ focuses on the horrendous crimes of women trafficking which is made worse due to entrenched traditional and religious practices. Various traditions and religious practices including sacred sex as highlighted in the Sacred Prostitution article are presented. I want to highlight a few relevant aspects from Acharya's article. He notes that sacred prostitution, especially with royalty/riches, is entrenched in the religious texts of Hinduism:

In the sacred books of Hindu religion, including Ramayana and Mahabharata, there are frequent references to prostitution. In this age, when the king returned to their kingdom from war and journey were received by an escort of honour consisting of armies and Ganikas [old name for prostitute in India] and also in this time marriage with a prostitute was not looked down upon. The dancing girls were part of the king's court and were called as Raja Veshya (Royal Prostitute) [bold my emphasis to highlight the Shi/Chi cognate]...during the Buddhist period in spite of adverse public opinion and punishments, courtesans existed and commanded a certain amount of respect. They were accommodated in royal palaces, were highly paid and occupied a recognised position in the social scale.²⁰⁵

Emperor Akbar (1556-1605 AD), to regulate prostitution, confined prostitution to a palace outside the capital city, known as *Shaitanpura* or place of the devil's quarters. Despite the many regulations by the Mugal emperors to curb the practice, "prostitution received great encouragement from the rich and middle class people." The support of the rich of prostitution, if understood in the context that links riches with prostitution (a few examples were discussed), then it is not surprising that the rich would have encouraged such practice. Even the soil from a brothel was treated as religious pure. During religious ceremonies like Dasera (festival of the Goddess Durga) the soil from which her idol was made had to come from a brothel since it was believed that "the soil from the brothel is pure."²⁰⁶ Lord Brahma took the young girl Savitri as his consort for a "special worship" in the absence of his wife Saraswati.²⁰⁷ Since ancient times different broad categories of prostitution existed in India these included 'Ganikas' at the top,

²⁰⁴ Arun Kumar Acharya, *Impact of Cultural and Religious Practices of Prostitution on the Trafficking of Women in India*, Trayectorias, ISSN: 2007-1205, p. 95-114.

²⁰⁵ Ibid, p. 96-97.

²⁰⁶ Acharya, p. 97.

²⁰⁷ Ibid, p. 98.

‘Kulata’ married women involved with other men, ‘Paricharika’ – a mistress in the house of nobles and ‘Kumbhadasi’ – the lowest form. During the 18th and 19th century ‘Nautch girls’ (‘dancing girls’) became popular providing recreational and sensual pleasures to the rich, especially in the Bengal Province.²⁰⁸ Female prostitutes – “dancers and singers” attached to the temple are referred to as ‘Devadasi’ (literally, ‘female slaves of the deity’), yet like nuns in the Christianity, they were regarded as married to the deity. This cult of dedication of young girls to the temple is still widespread in India and has various epithets and traditions: Devadasi, Maharis, Natis, Murlis, Jogins, Thevardiyar and Bhavins. In Devadasi, a young girl (mostly a beautiful young low-caste girl from as young as 4 or 5 years old (preference) or older before the onset of puberty), is identified by the rich or powerful people in the community or by the girl’s parents. The highest bidder, finance the dedication ceremony, where the community members are invited guests and the little girl is marked as Devadasi, Jogin or Bhavin, etc., and subsequently, sexually violated (‘deflowered’). The man who deflowers the girl can decide to keep her for a while or let her pass on to another, usually to a priestly institution where the girl is further sexually abused, ritually raped by different priests in the duration of her stay. These girls cannot demand any money and are forbidden to marry any mortal man but when they reach puberty (around 12 or 13 years) they are cast out into the streets and continue to be prostitutes. In the Devadasi system girls are dedicated to the goddess Yellamma on the full moon day of Chitra (March-April), the now consistent cosmological period, or on *Magha*²⁰⁹ (December-January), which falls outside any period I have discussed.

In the Basavi (‘female bull’) system, dedicated girls, historically, were forbidden to marry and spent their lives performing religious duties for Lord Hanuman (Monkey God) - who from my celestial observations is at the south-west to south and is an alternative form of the eastern lion image. Dedication of girls as Basavi is believed will bring economic prosperity and bless the family with a son.

Girls are dedicated to the God Ganesh (Elephant God) in the Bhavins system. Ganesh is a zoological form the celestial being I call Angelman. Girls dedicated in their infancy, among others perform duties of ensuring Ganesh’s oil lamps are kept filled. On attaining puberty, a dedicated girl is formally married and thereafter works as a prostitute.

Historically certain tribes’ girls were reserved to be dedicated for prostitution for specific institutions, for example, in the Bedia tribe, girls since childhood engage in singing,

²⁰⁸ Ibid, p.100.

²⁰⁹ Magha may even have become Magda, as in Magdalene.

dancing and prostitution serving the prince' army men. Whereas in the Rajnat (Raj can mean king or ruler in general), these girls must have a traditional profession, and were prostitutes for the upper castes such as the Rajput royalty and were rewarded with money and land. In the Rajnat villages, a female is the head who controls these activities in what is called the 'Kukus house'.²¹⁰

This deflowering of young girls has become attractive to rich foreigners, including some rich, married Arab men who travel to India to engage in the Devadasi ritual, despite Islamic prohibition.

These sacred sex should also be related to *The Songs of Isis and Nephthys*²¹¹ (dated 4th century BC). It is unfortunately a lengthy text, a recital for some ritual celebration linked to the Osiris temple. Here follows a few stanzas which capture several ideas encountered in this chapter:

Here begins the stanzas of the Festival of the Two Kites which is celebrated in the Temple of Osiris, First of the Westerners, the great god, Lord of Abydos...The entire temple shall be sanctified, and there shall be brought in [two] women pure of body and virgin, with the hair of their bodies removed, their heads adorned with wigs,...tambourines in their hands, and their names inscribed on their arms, to wit Isis and Nephthys, and they shall sing the stanza of this book in the presence of this god...[they recite to Osiris] Some one is brought in dead (?) / And our eyes are weeping for you...O you who are fair of countenance, lord of love, / O Bull who impregnates cows. / Come, O Sistrum-player, gleaming of countenance, / O you who are uniquely youthful, beauteous to be hold, / Lord among women...[a protective rite -recitation by the long-haired ones: O Osiris, Bull of the West, / The one enduring, exalted above the gods.../ eldest son of Geb / Offspring a god among gods. / Come you to the Two Widows... [The Great Rite of Protection, unseen, unheard. Recitation by the Lector]... Their heads are taken away for love of you, / They mourn for you in dishevelment (?), the hair of their heads disordered (?). / O King Onnophris, lord of provisions, Sovereign, you most majestic....

²¹⁰ Acharya, p. 100-106.

²¹¹ The Songs of Isis and Nephthys, Ancient Egyptian Text : 1:10, P.BM 10118, attalus.org., accessed on 4 March 2023.

The scene found in the Tomb of Nebamun (ca. 1350 CE) entitled “Banquet guests wearing head cones and amber-tinted head cone outfits” may be a depiction of the ritual celebration in the Temple of Osiris as described in *The Songs of Isis and Nephthys*. The painting consists of two scenes. The scene below depicts two young, naked females with long-braided hair/wigs (?) tied with white bands, bangles around their wrist and a string around their waist dancing in front of four sitting, dressed women with elaborate long black hair.²¹²

An alternative or counter to these Hindu “sacred sex/prostitution” practices, is the nun institute, brides of Christ in the Catholic Church; and in Nepal the Kumar (princess) Devi (goddess) where a prepubescent girl is selected as a living goddess who is believed to have the female energy (Shakti, gloss for Sati) within them. During her reign the Royal Kumari (Kumari, probably as the Ka of Mari) is not supposed to touch the bare ground, she is believed to carry the entire cosmos in her womb. While this tradition is said to have arisen from the 17th century, evidence points to virgin worship in Nepal for more than 2300 years. There are several legends explaining the origins of the Kumari, the popular one is that a Nepalese King and his friends were playing dice late one night when the goddess Taleju (probably a gloss of Kalaju) approached and offered to always play with the King on condition that the King do not reveal their secret, nightly meetings. The Queen being curious of her husband’s nightly escapes, one night sneaked behind him and saw Taleju. In her fierce anger she lashed at the King telling him that from then on that if he wished his country to be protected or to see Taleju again, he will have to search for her among the Newari, where she will incarnate as a little girl. Each year the Nepalese King seeks the Kumari’s blessings at the 8-days festival, the Kumari Jatra (chariot festival), that coincides with the Indra Jatra religious ceremony. The procession of Kumari, is like that of Indra or Sakra, taking Indrani to his celestial abode as his bride. On the first day of the festival (Mata Biya – offer of butter lamps) Newars (probably from Naurôz) honour their deceased family members and friends by offering them small butter lamps. The procession led by a man in a mask (with elaborate flower decorations), accompanied by a musical band, begins in the south-west corner of the Maru square and passes by the western side enacting the goddess Dagin’s search for her son. The Bau (note this name in terms of the dog goddess Bau of Sumeria) Mata effigy, carried in the procession is made of long reed snakes on which rows of oil lamps are tied, and the procession starts at 9 pm. Fierce-looking masks (elaborately decorated heads) of Bhairava representing Shiva are displayed at various places in Kathmandu throughout the eight days festival. The largest of these masks/heads, Sweta Bhairava or Akash

²¹² Head cone, Wikipedia, accessed 6 March 2023.

Bhairava, has a pipe sticking out of its mouth dispensing alcohol and rice beer, one type of soma, on different days.

At the first menstruation, it is believed that the goddess Durga leaves the body of the Kumari. Serious illness or lost of blood from any injury also causes forfeiture of the deity.

It is believed that a mother's dream of a red serpent portends that her daughter is chosen as a Kumari.²¹³ I have mentioned that Madam Blavatsky linked Kritika to Kumara, the virgin born son of Rudra who in turn arose from the seed of Siva.

Textual records, some supported by archaeology, show that female and male "priesthood" institutions or practices existed in the ancient world. The equality of males and females is still evident in surviving practices of shamanism and other divination institutions, precursors to the grandiose priesthood. But there is a differentiation in their initiation, methods of adornment and practices. For example, in the Zulu culture you have males and female diviners; *inyanga* are often associated with males and the dark occult practices, and *sangoma*, more female inclined practices of divination and healing (mostly using herbs). But nothing stops males or females to be initiated in any of the two. In the Sotho culture Baloyi, literally witchdoctor, can be male or female. But in those societies regarded as ancient civilisations that formalised shamanism/divination into priesthood, subsequently changed the gender of priesthood as they moved towards contemporary time, and with female "priesthood" increasingly demonised, marginalised and in mainstream religions such as Judaism/Christianity and Islam was totally obligated. In Hinduism and other religions female "priesthood" survives on the fringes with males still dominating. The later movement was followed by a decline and even total obliteration in some societies of female goddesses. The impact of this was a social order of patriarchy, where female liberties and rights were suppressed, and they treated with less respect, dignity and generally denigrated and abused. Also, generally speaking, males and females in ancient ideas have been associated with fierceness and violence but with a clear distinction that with males these have been exalted whilst with females such were regarded as unacceptable almost to a point of being sinful, perceptions which are largely still prevalent in contemporary society. And yet history, biology and behavioural sciences tell us differently, males are more fierce and violent. How are we to understand the female "priesthood" and its decline, and the difference in fierceness and violence perceptions of the genders from a cosmological perspective and its subsequent

²¹³ Kumari (goddess), Wikipedia, accessed on 3 March 2023.

translation into esoteric ideas with the resultant impact on the social order of the past, continuing still today.

In the Grail romances a knight, beauty, queen, a priest (hermit) and sin are associated. Lancelot finds a hermit at the foot of a hill, confesses his sin, shortly before visiting the Grail Castle. While confessing he is called Fair Sir. “Sir,” saith Lancelot, “This sin will I reveal to your lips, but my heart may I never repent thereof.” And immediately confesses his love for the Queen of the King Fisher. “Ala!” saith the hermit, “Sinner of mortal sin, what is this that you have spoken? Never may no knighthood come of such wantonness that shall not cost you right dear! A traitor are you towards our earthly Lord, and a murder toward Our Saviour. Of the 7 deadly sins, you are labouring under whereof the delights are the falsest of any, wherefore dearly shall you aby thereof save you repent forthwith.” He refuse and reply: “Ha, Sir,” saith Lancelot, “She hath in her such beauty and worth and wisdom and courtesy and nobleness that never ought she to be forgotten of any that hath loved her!” the hermit respond: “The more of beauty and worth she hath in her,” saith the hermit, “so much more blame hath she of that she doeth, and you likewise. For of that which is of little worth is the lost not so great as of that which is much worth. And this Queen, blessed and anointed, that was thus thereof, in her beginning vowed to God; yet now is she given to the Devil of her love for you, and you of your love for her...[the hermit continues to press him to repent of his affection for the Queen and he refuses].²¹⁴

Consistent with the cosmo-terrestrial model, cosmological elements and their interpenetrations have given rise to “priestness,” fierceness and violence. Priestness, often linked with monarchy, and human sacrifice and violence go hand-in-hand, this became entrench in general conflicts and wars. The two articles from which the summary below is extracted discuss several examples which informed the latter general observation:

Human sacrifice, inspired by religious ideology, has been the hallmark of many civilisations throughout history and involved various methods, cutting of the victim’ head or heart, burning victims, headhunting, cannibalism, throwing people from cliffs, burying people alive, ritual murder, and drowning.²¹⁵

²¹⁴The High History of the Graal, translated by Sebastian Evans [Http://www.heroofcamelot.com](http://www.heroofcamelot.com).

²¹⁵ Greg Bayer, Gory Offerings to the Gods: Human Sacrifice through History, the collector.com, accessed on 20 January 2023.

The Aztecs priests flayed human victims and wore their skins in worship of their god Xipe Totec.²¹⁶

From the ethnoastronomical research on the Barasana, hair is linked with heads and young women as part of their cosmology. The cutting-off of a head by a young lady is a celestial event in which the “Milky Way” was called a hunk of hair (nyokoa hoa hani). In pre-Islamic Iranian tradition, eight parts of the human body including skin, blood, sinews, veins, bones, flesh and hair were associated with celestial bodies, and “hair” was specifically linked to Saturn. Babylonians had a constellation called ‘*Bristle*’, upright hair or fur. Man (ŠU.GI) Constellation in Sumerian and Babylonian astronomy texts is identified as Enmešarra and Enlil. The epithet Asalluhi, frequently cited with or in reference to *Marduk in the Marduk’s Address to the Demons* tablet, links both Enmešarra and Enlil to the Old Man constellation. And the Old Man Constellation is also the youthful, sword-wielding Perseus who triumphantly holds the blood-dripping Medusa’s head in one hand. In Greek mythology, Alcor is at times associated with Electra, the lost Pleiad (a female), who is said to wandered in this region and became Aopex, or the Fox (sometimes represented as a dog). Algol is nicknamed the Demon Star since it is associated with the revered head of the Medusa, a female.

Pre-Islamic Iran was part of Mesopotamia, a geographic area generally credited as the birthplace of western defined civilization, but also a place with myths and traditions, which relate to the topics (several specific examples were referred to) discussed in this chapter. Other examples of hair and skulls/heads were also discussed from other societies linking these ideas and traditions to their cosmologies.

Just as there were celestial animals and other phenomena associated with the concept of beauty, there were also ethereal animals/phenomena associated with fierceness and two prominent forms of priesthood types. Heavenly animals which most prominently gave rise to “beauty/fairness” are the deer/antelope, peacock and pussy cat (puss in the boot or the pole cat) each with many aliases. The phenomena “skin/head/hair/net/veil” (roughly the stars in the Lupus, Centauris with the whiteness of the Milky Way and Magellanic Clouds), and the “flower stars” and the awesome image, the snake-tree-lady equally contributed to the “beauty/fairness” concept. The skin/hair/net/veil/head phenomenon was also called the fleece (as in the Golden Fleece but also the glorious hairy garment). The “spottiness” of the skin/hair/head/net/veil phenomenon was also interpreted as resembling the beautiful but fierce

²¹⁶ Mexico finds Flayed god Temple; priests wore skins of the dead, <https://apnews.com>, accessed on 20 January 2023.

animals such as the African leopard, cheetah or even the African wild dog and non-African snow leopard, and the fierce, but ugly African hyena. And with the African wild dog and hyena also associated with the heavenly Canidae, to be discussed shortly. On the Asian continent the spotty animals were represented by the tiger but with this animal also representing the African lion in their cosmology. Besides these fierce animals, two other ethereal animal forms also gave rise to the “fierceness” theme. For this book, I will only deal with the animals classed as Canidae which under the dog classification will include the hyena and African wild dog.

When the stars between Lupus and Centaurus with the whiteness becomes oriented as described for the White Old Man’s head in relation to Scorpius stars, two prominent celestial images besides the human head are just about visible in the upper regions of his head. These are the small dog/wolf and the large dog/fox. But if you recall, the White Old man’s head in relationship to other stars formed a large eagle-vulture bird creature. So if you consider all the creatures described in relation to the large eagle-vulture creature you could have various bird-animal permutations, for instance a lion-eagle creature, lion-vulture creature, a dog-man/woman-bird creature and so on. In the Lupus and Centaurus constellation there are 10 prominent specific stars with have been invariably thought of, before becoming the head of the Old Man, as a small young male or female (or child), one type of androgenous being or as several different animals, the prominent among these being a frog and the turtle/tortoise. But these stars were also seen as the kissing stars, owl eyes (when they associate to become the Old man), a doll or small teddy bear. The beings associated with these stars before becoming the head of the Old Man, were often times said to be self-born without mother or father, dancing or spinning (as in the weaving goddesses, e.g. Neith²¹⁷) because of the “rapid” spinning and

²¹⁷ The goddess Neith, (nt) or nrt (“she is the terrifying one”) is also spelt Nit, Net or Neit. She is said “had one the longest spans of import in the ancient Egyptian pantheon.” She was worshipped from early in the Predynastic era through to the Roman rule. She is a goddess of creation, wisdom, weaving, water, rivers, cosmos, fate, hunting, war and also worshipped as a funerary (mummy and cloth) goddess. Neith is said to have been there at the creation of the world and others even call her the mother of Ra, the Sun god, the mother of Sobek and creator of birth. As goddess of wisdom, she was accredited with settling disputes among deities. In the afterlife she was said to shoot arrows at the enemies of the dead, in addition to dressing them with woven cloth. She is generally depicted as a fierce deity, a woman wearing the Red Crown. Her symbol was two arrows crossed (black) over a shield (green) displayed on top of her head. And part of her hieroglyphic sign bore resemblance to a loom. She made weapons for warriors and guarded their bodies when they died. She is associated with the creation of both primeval time and the daily “re-creation”. As a protector of the Royal House, she is represented as a uraeus, and functions with the fiery fury of the sun. With evolution of the Ancient Egyptian culture, she became a male-female twin paired with Ptah-Nun. She also evolved as Mehet-Weret conceptualized as streaming water, related to the verb *sti* [see this root as the base of the name Sati and several variations of this name], meaning to pour. Later syncretisation of Egyptian myths with those of Greece, her role as a creator was conflated with that of Athena/Athene, the Greek goddess who wove all the world and existence into being with her loom. She is said to have been “born the first, in a time when there had been no birth.” Presumably when there was not the planet Saturn period NW-SE alignment. Some scholars have interpreted her as being ‘androgynous’, and in this regard was asexually, however she always appears as feminine. (Deities in Ancient Egypt – Neith, egyptianmuseum.org, and Neith, Wikipedia,

movement of these stars from SE to SW and declining at the left-foot-level of a heavenly being, I call the Angelman, at the SW region. This is where these stars take on the form of a howling sitting dog having started at the SE region as two different Canidae.

I want to focus on the dog/wolf and the large dog/fox in relation to one or two types of priesthoods. But let me start by indicating that the protruding red tongue, as for example, with Kali is meant to represent the fierceness theme of the Canidae, leopard and lion and to preserve the redness of Antares associated with these celestial animals. The imagery of a protruding tongue goes back to the deformed predynastic dwarf-like god of Ancient Egyptian, Bes. One bluish figuring depicts him as a swatting god with a large head, prominent eyes, a fierceness-look (often associated with a lion), a protruding tongue and large female breasts.²¹⁸ He was a popular god that was associated with merriment (laughter - “mouth”), childbirth (really a man giving birth, also symbolised by the big stomach of Buddha), fertility, nursing mother, war and protection. He had a female counterpart known as Beset, who is depicted on wall reliefs alongside him. In the same, latter reference, a small figurine of Beset is shown, she has a large head with prominent hair and wearing a 5 or 6 prominent plumped-headdress, a jolly face more male in appearance and tiny breasts - compare this to the large breasts of the male Bes, described above. A late Ptolemaic or Roman period, small, bronze cippus depicts a young naked Horus, with small genitals, breasts and a prominent side-lock of hair standing on two crocodiles. Hanging in the air over the head of Horus is a massive chubby, Christmas-father-like head of Bes.²¹⁹

Bes may be a switch of Seb or sAb (‘jackal’). Seb or sAb is linked to Geb, one of the oldest Egyptian ithyphallic gods, sometimes his name is written as Seb who is then depicted as a young man sitting on a low throne. As the son of Shu he was known as ‘father of gods’, although the god of the earth, he was also the god of burial and dead.

Let us now focus on the dog/wolf and the large dog/fox as related to priesthood/religion. While I am limiting our discussions to these two Canidae, there are other celestial images which may have been associated with the priestness theme, with this in mind and the mountain of information available on Canidae, ideas in mythology and disguised in religious texts and traditions, a separate book would be required; I can only briefly discuss some aspects of this

accessed on 17 February 2023). Her Chinese counterpart is the androgyne Magu – the “the Hemp Damsel” – “(Note also her shimmering, multicolored gown “not of this world”; but we are told that it was *not* woven, at least not in an ordinary way.) I know of no attempt to explain the name Ma gu (literally, “the Hemp Maiden”). Magu (deity), Wikipedia, accessed on 2 April 2023.

²¹⁸ Bes Mythology & Facts, study.com, accessed on 17 February 2023.

²¹⁹ Lurker, *ibid*, p. 67.

topic to provide some context for the ideas encountered in this chapter, especially in relation to females.

When Canopus as related to the White Old Man was discussed, Agastya as a name or title emerged. The root Aj that cognates with Aja, said to be a root for the Agastya, occurs alone or in combination with other letters or words in Hinduism, Buddhism and other Middle Eastern and Asian cultures. In Hinduism Aja, is first of the 11 emanations of Rudra,²²⁰ it is an epithet for “women of goat type – [that] is thin [with] small arms and breast, moving red eyes...covered with fine hairs...shy of water, fond of forests, restless, swiftly moving...[and] has the nature of a goat.”²²¹ In Dharmashastra, Aja refers to a type of goat (mostly a she-goat) whereas in Jyotisha, the name refers to a sheep. Aja is still a popular unisex name with the Hindus. Aja is dog in the Yoruba language. The Ekapada form of Shiva originated from the Vedic deity Aja Ekapada or **Aja**ikapada. The Ekapada-trimurti is represented as a white, one-footed, four-armed deity from whom on either side emerges two beings (one reddish-triple headed and the other bluish in colour, Vishnu and Brahma). Orissa Ekapada is considered an aspect of Bhairava – the fearsome Shiva associated with blood sacrifice. In the Agama text *Amsumadbhedagama*, Ekapada-Trimurti is similar to the Ekanetra and Ekarudra aspects of Shiva. He wears *jata-mukuta* (a headdress formed of piled, matted hair) and white silken garments. In the Uttara-Karanagama, he stands erect on one leg on a lotus pedestal. He is depicted in sheen-green and blue. He has 3 eyes and 4 arms (representing the number 20) and is clear as crystal colour. He carries a trisula or miriga (deer) in one of his rear arms. The one-leg is also said to be his penis (Linga), Shiva’s aniconic symbol. In South Indian Temples, Ekapada, is accompanied by the vahanas of the Trinity: Brahma’s hamsa (swan/goose), Vishnu’s garuda (eagle-man) and Shiva’s Nandi bull. In Orissa iconography he has one-leg, matted hair and wears a crescent moon. He may have two or four arms, an open mouth with fangs (probably symbolic of his Canidae or primate (Hanuman) nature), bulging eyes (symbolic of owl eyes), with an erect phallus and wearing a tiger skin. He wears various ornaments and a long sacred thread (symbolic of the spinning goddesses, e.g., goddess Neith). In later images, Ekapada, becomes more terrifying, with a ‘garland of skulls, serpentine

²²⁰ Rudra cognates with Ruha. In the Mandaean Book of John when Jesus is baptised, Ruha – the goddess of darkness appears in the form of a dove (a gloss for the vulture/eagle of the White Old Man) and throws light across the Jordan. (Picknett & Prince, p. 434). Ruha rules over the realm of darkness but ironically is also regarded as the Holy Spirit. (p. 430). Can there be a relationship between the Black Heads in Europe associated with darkness but also with Light (an epithet for the Holy Spirit). The Mandaeans has a legend of a woman called Miriai (Miriam or Mary) who elopes with a lover whose family desperately seeks their daughter who they call ‘bitch in heat’ and a ‘debauched trough’. A bitch, is still used as slang for women, especially young so-called “slutish or whoring” type.

²²¹ Ekapada, Wikipedia, accessed on 24 December 2022.

ornaments, the scared thread, and a corpse beneath his foot. His other attributes may be an akshamala (rosary), a trident, a serpent and a deer. Sometimes he is accompanied by a female attendant and his vahana Nandi.²²² Shiva, cognates with Shiite, Shiba/Sheba and Shiva. Shiba Inu is a wolf-like Japanese dog breed. Shiba in Japanese means “turf” (green mat of grass with a layer of earth) and “brushwood (thicket).” Sheba, also reminds us of the extraordinary beautiful Ethiopian Queen who wise king Solomon fell in love with and who stole the famous mysterious Ark that kills all men except the priestly Levites. In the *Kabbalah* and *Zohar*, Queen Sheba was considered one of the queens of the demons, and identified with Lilith. Babylonian texts depict her as a prostitute of the goddess Ishtar and whose breasts are suckled by a pig and a dog. Arab myths maintain she was actually a jinn, half human and half demon. Shih Tzu is a toy dog breed originally from Tibet and known for their short snouts, large round eyes, long hair and floppy ears. The Chinese describe their head shape as “owl head” or “lion head.” In Mandarin, Shih Tzu is generally known as the “Xi Shi dog” where Xi Shi was regarded as one of the most beautiful ladies in ancient China.²²³ There are several traditions in Hinduism where dogs are revered/worshipped.²²⁴ In keeping with the theme of beautiful women and dogs, we have for example, in Nepal a special day, Kukur Tihar, dedicated to the worship of dogs during Dwali (Festival of Lights). Worshippers place tilak (a mark – made from a paste of ash, sandalwood, vermilion, clay or turmeric) on the dog’s forehead and adorns it with garlands of flowers. Dogs are offered delicious food and blessed. It is believed that feeding black dogs, in contrast to Islam where they are demonised, and treating them well will remove extreme maleficence of the planet Saturn and Rahu. Dogs are also “worshipped widely in many parts of Sikkim and North Bengal. In India, there is a custom where young girls [are] made to marry Dogs who have a Mangal Dosh in their horoscope.”²²⁵ Planet Mars is known as Mangal or Kuja in ancient Sanskrit. In astrology, when the planet Mars is in the 1st, 2nd, 4th, 7th, 8th, and 12th house of a person’s horoscope chart, it is called a Mangal Dosha. Mangal dosh ends after 28 years, as soon as the 29th year begins, probably initially based on the 29.5 years of Saturn’s orbit. Many Hindus believe that if a person is born under the Manglik star or Mangal Dosha, there will be serious marital problems. Many priests say that the marriage will end in divorce or even worst that the husband will die after the marriage. The curse can be mitigated by performing a Mars purification Pooja or Kumbh Vivah (a full marriage performed where the

²²² Ekapada, Wikipedia, accessed on 24 December 2022.

²²³ Shih Tzu, Wikipedia, accessed on 17 December 2022.

²²⁴ <https://rgyan.com/blogs/dogs-are-gods-a-major-belief-in-hinduism>, accessed on 23 December 2022.

²²⁵ <https://rgyan.com/blogs/dogs-are-gods-a-major-belief-in-hinduism>, accessed on 23 December 2022.

bride or groom marries a pot, for a girl she has to change her clothes and remove all threads – the weaver theme) after consulting an astrologer and worshipping Hanuman (Monkey God) and Muruga²²⁶ on Tuesdays and fasting on the first Tuesday of every new month during the waxing moon phase and eating only split pigeon dal. Some other practices include, among other, the person should chant Gayatri mantra every day 108 times; visit Hanuman temple on Tuesday and offer sweets and vermilion and light lamps of ghee; find some workers working with sharp iron materials and donate red clothes to them; and on Tuesday, donate sharp objects like knives, food made of red gram dal, wheat breads, red clothes and red stones.²²⁷ It is also said that various combinations of the above rituals may reduce or nullify the curse: if Saturn is present in the House of the partner's horoscope where Mars is, it reduces Mars' Dosha; if Rahu and Mars are conjunct; and if Mar is the owner of the same House, i.e., if Mars is placed in Aries or Scorpio Ascendant or if Mars is placed in the signs of Taurus or Cancer in the 7th House.²²⁸

In one Islamic account, God created a peacock which sat on a tree and prayed for 70 000 years using prayer beads. God put a mirror in front of the peacock, who was so pleased at its own beauty that it prostrated itself to God 5 times. Its eyes have been associated with the “beauty of the beloved Nabi” and a fox.²²⁹ Nabi means prophet, and the linking of Nabi with a fox, is to convey the idea that Nabi is a fox, and other words, the celestial image for a fox had become one type of priests or had taken on the epithet priest.

King Solomon is also associated with a peacock. In Proverbs, 26:17: King Solomon says “a passerby who become embroiled in a quarrel that is not his, is like one who grabs a dog by its ears”, this is interpreted as figurative speech. Even the wise judgement where the “sword” of King Solomon settles the dispute between the two women who made claim to the remaining infant son, the other having been smothered to death (1 Kings 3:16-28), has been studied by scholars who have shown this story is a reworking of folktales.²³⁰ The children are the cosmic children and a dispute of their parentage between two or sometimes three ethereal ladies. In Song of Solomon 2:15, in the middle of a romantic talk of the Shulamite lady and her beloved, foxes appear – “Catch for us the foxes, / the little foxes / that ruin the vineyards, / our vineyards that are in bloom.”

²²⁶ Muruga relates to the war-god Murugan, son of Parvati and Shiva, and refers to Kartikeya (the Pleiades).

²²⁷ The Times of India, The effects of Manglik dosha and suitable remedies, timesofindia.indiatimes.com, accessed on 23 December 2022.

²²⁸ ganeshaspeaks.com, How Terrible is Mangal Dosha Could be? Accessed on 23 December 2022.

²²⁹ hurriyetdailynews.com. The peacock: A symbol of royalty, accessed 9 December 2022.

²³⁰ Judgement of Solomon, Wikipedia, accessed on 19 February 2023.

There are some noteworthy verses related to dogs in the Bible.²³¹ Verses which on the surface may be interpreted as figurative speech referring to actual persons and events, however, these verses are celestial talk - a claim that is supported when these verses are read in the context of the cosmo-terrestrial worldview in this book. Here are some biblical verses relevant to the topic under discussion. Jesus says: “Go tell that fox [Herod], ‘I will keep on driving out demons and healing people today and on the third day I will reach my goal.’” (Luke 13:32). In Judges 15, Samson ties and torches 300 foxes and release them to destroy the grain of the Philistines. In 1 Samuel 17:43 we read – “The Philistine said to David, “Am I a dog, that you come to me with sticks?” And the Philistine cursed David by his gods. So here we have hairy Samuel, King David, a dog, the Philistines who we met with the cunning as a fox, Delilah and hairy Samson. In Judges 7:5 “So he brought the people down to the river. And the Lord said to Gideon, “You shall separate everyone who laps the water with his tongue as a dog.” 1 Kings 22:38 – “They washed the chariot by the pool of Samaria, and the dogs licked up his blood (now the harlots bathed themselves there), according to the word of the Lord which He spoke. Samaria should immediately trigger an association with the sinful Samaritan woman that Jesus met at the well, near the ground that Jacob had given to his son Joseph. He meets her about noon (signifying the number 12 or middle), and while he is a stranger to this area, he knows she had 5 previous husbands and now living with a man who is not her husband. This story is a reworking of the Gilgamesh myth, specifically his interaction with Ishtar, the lady who attracts many lovers only to destroy them and is constantly on the prowl for a new one, like Athena. In the Eastern Orthodox tradition, the Samaritan woman is venerated as a saint with the name Photine, ‘luminous [one]’. Older Roman Martyrology list a martyr named Photina of Samaria on March 20. She is remembered on the Sunday four weeks after Pascha, which is known as “the Sunday of the Samaritan Woman”.²³² Such great veneration for a random sinful woman would make no sense.

We read in 2 Kings 9:10 – “The dogs shall eat Jezebel in the territory of Jezreel, and none shall bury her.” Then he opened the door and fled.” Jeremiah 15:3 – “I will appoint over them four kinds of doom,” declares the Lord: “the sword to slay, the dogs to drag off, and the birds of the sky and the beast of the east to devour and destroy. 2 Samuel 16:9 – Then Abishai [A-Bes-Shai] the son off Zeruiah said to the king, “Why should this dead dog curse the lord the king? Let me go over now and cut off his head.”

²³¹ bible.knowing-jesus.com, 19 February 2023.

²³² Samaritan woman at the well, Wikipedia, accessed on 20 February 2023.

In older societies and ancient civilisations there were no strict distinction in religion, rulership and civilian life all were intertwined. Islamic societies, especially in Saudi Arabi, are one example that provides us with a sense of the later. Islam is a way of life where religion pervades every aspect of life, dedicates societal structures and culture, behaviour and actions permitted, even in the individual's "private" life with strict prescriptions, especially for women, in the numerous hadiths. The Vatican City is another good example, an absolute, theocratic monarchy, where the Pope is "King" of the independent state (Vatican City) and head of the Church, that is the old Priest-King rulership model.

In Ancient Egypt there are several Canidae deities. Most people are aware of the larger than life, Anubis or Anubes (probably a combination of Anu plus Bes). He was the god of the dead and of embalming with the epithet 'lord of the hallowed land'. He usually had canine form, species unknown, dog or jackal. As a recumbent black jackal, he appears on the doors of numerous tombs, as a guardian of the dead. Priests wore jackal masks, representing Anubis, during the embalming ritual of the corpses. The wearing of these musks is to convey they as Priest are Anubis (Priest = Anubis = jackal/dog).

After the rise of the Osiris cult, Anubis conducted the 'Weighing of the Heart' in the Hall of Judgement (He is the Judge) before Osiris and 42 gods.²³³ Anubes is not only a vizier (advisor to the ruler), but a chief priest and chief judge. His mother is said to be Nephthys ('Lady of the House' or 'Lady of the Temple'), the sister of Isis and wife of Seth. Nephthys was associated with mourning, the night/darkness, service (specifically to do with temples, and it is within in this context that we should understand the idea of serving servant or handmaid so prevalent in myths and religion), childbirth, death, protection, magic, health, embalming and beer. Nephthys, together with Isis, Neith and Selket, was a protector goddess of coffins and canopic jars. Often, she and Isis are depicted together, sometimes as a pair of hawks or kites. They are also represented with Anubis as he embalms the body on a bier. Nephthys is carved on the outer head end of a royal New Kingdom sarcophagi kneeling on the hieroglyph for gold, with Isis at the foot-end.²³⁴ On a greenish pendant (c. 400-250 BC) she is depicted as part of a trinity – Harpocrates (another form of Horus) in the center is depicted as a nude boy with a prominent side-lock, a big stomach with a large navel, male genital, big ears and women breasts. To his right is his mother Isis and left Nephthys.²³⁵ She is best known to have cheated on her sister (Isis), being the wife Set, she disguised herself as Isis to seduce Osiris.

²³³ Lurker, *ibid*, p. 28.

²³⁴ Lurker, *ibid*, p. 86.

²³⁵ Nephthys, Wikipedia, 19 February 2023.

The Egyptian deity Sopdet, also known as Sothis by the Greeks, sometimes represented as a dog, was also an androgyny. It is wrongly believed that this deity as Sothis is a personification of the star Sirius (in modern time), the “Dog Star”. Sopdet was the wife of Sah or Sahu (“the hidden one” and Sahu cognates with Rahu). She was conflated with Isis. Sopdet continued to remain central to depictions of the year and celebrations of the Egyptian New Year. She was also venerated as a goddess of fertility brought to the soil by flooding. Sah is said to be a personification of Orion. Sopdet and Sahu gave rise to the child Venus, as the hawk god, Sopdu, ‘Lord of the East’. By the Ptolemaic period Sah and Sopdet almost completely were conflated with Osiris and Isis. Sopdet was also depicted as a woman with a 5-pointed star on her head, usually with a horned hedjet crown like that of Satis (cognates with Sati). In the Ptolemaic and Roman period she was sometimes represented as a large dog or a woman riding one sidesaddle. The male Sopdet was conflated with Anubis. A Hellenic white burst syncretisation of Sopdet as Isis and Demeter, depicts a female head with a long neck. Her head is veiled with a long draping and with some hair visible.²³⁶

Wepwawet was represented as a standing canid, jackal or wolf. Wepwawet means ‘opener of the way’. His emblems were a mace and bow. As the ‘leader of the gods’ he opened and led the royal procession. Not only did Wepwawet precede the king but also Osiris. “Osirian mysteries and symbolism of resurrection contained therein were an impetus to many Egyptians to place the following wish on the stelae: ‘behold the beauty of Wepwawet during the procession.’” He was also a guardian of the dead.²³⁷

‘Shi’ as related to dogs was discussed, we have a similar word ‘sha’ as a canid of Set.²³⁸ It is my contention that shi/sha is related to ‘she’ or even Chi or Cha. A dog in French is chien.

In ancient Egyptian art, the set animal or sha, is the totemic animal of the god Set. The sha is usually depicted as a slender canid, resembling a greyhound or a jackal, with three distinct features, a stiff tail, often forked at the end, erect ears usually depicted as squarish or triangular, and a long nose, often with a slight downward curve. It is normally depicted as black, but also reddish. The Sha, Gardiner E20, E21, is not easily identifiable with terrestrial animals. The linguistic use of this hieroglyph is a determinative for portraying ‘items with chaos’, example words related to ‘suffering, violence, perturbation’, and ‘violent storms’ (‘tempest’). According to Egyptologist Richard H. Wilkinson, the first use of the Set animal

²³⁶ Sopdet, Wikipedia, 19 February 2023.

²³⁷ Lurker, *ibid*, p. 129.

²³⁸ Egyptological: Sutek - swth – sth or Greek: Seth, is a god of the desserts, storms, disorder, violence and foreigners in ancient Egyptian religion. He was lord of the Red Land symbolised by the desert. There is probably a linked wit Set, the third son of Adam and Eve and with Sati.

was upon the Scorpion Macehead of the Scorpion II of Naqada III. Soon thereafter it is portrayed mounted upon the serekhs of Set-Peribsen and Khasekhemwy, in the 12th Dynasty tombs at Beni Hasan; and in the form of Set, in the royal cartouches of the 19th Dynasty pharaohs Seti I and Seti II and the 20th Dynasty king Setnakhte and his descendants.²³⁹

Cosmology, that inspired Pawnee sacrifice to the Morning star (Venus), was explored, where a captured beautiful maiden was guarded by ‘man who howled like a wolf’ until she was sacrificed. Her guardian then painted her whole body red and dressed her in a black skirt and robe. His face and hair were painted red, and a fan-shaped headdress of 12 eagle feathers was attached to his hair. The chief priest then ‘painted the right half of his body red and the left half black...At the moment when the Morning Star appeared two men came forward bearing firebrands.’ The breast of the girl was cut open and her heart taken out, and ‘the guardian thrust his hand into the thoracic cavity and painted his face with blood.’ This means that chief priest was acting out his Canidae behaviour but at the same time he became the young lady hence the smearing of her blood on his face.

Similar as in Ancient Egypt we have deities associated with Canidae. Ninazu is a vegetation god of decay and growth, also “Lord of healer”. Active against snake bites, Asag-disease, he is also connected to death. In an early Dynastic IIIa hymn he is a black dog lying at the tavern.²⁴⁰ The dog as part of the Canidae in Ancient Egypt was also commonly associated with death. The dog was also a symbol of the healing goddess Gula. A fox says to Enlil: “(If) I bring Ninhursaga, back [to convince the fox to reverse the death sentence of Enki, probably earlier expression of resurrection] – what will be my present?” Enlil answers the fox: “(If) you indeed bring Ninhursaga back / I will plant two (?) *kiškanu* trees in my city for you, (and) your name will be famous.” / To start with, the fox anointed his fur, / To start with, it released its heart (?), / To start with, it put antimony on its eyes.²⁴¹ The fox prepares itself to carry out the task. It collects its fur (?), and shakes out its [x] (?), and puts kohl on its eyes [in footnote – it is not clear whether the fox is female or male]....[about four lines break] and then the fox says it has been to Enlil, Nanna, Utu, Inana, but... (fragmentary)...After a lacuna of about eight lines Ninhursaga ran towards the [temple (?)] and there the Anuna gods “slipped off her garment”,

²³⁹ Set Animal – Wikipedia – 3 Feb 2023.

²⁴⁰ Tavern, inn or ‘beer house’ is a common mytheme. It relates to the harvest of crops such as barley and grains and associated ideas, which were discussed. The only difference is that these crops instead of being linked to the holy bread are now associated with fermented holy alcoholic drinks, just as with wine in the Christian Church or ambrosia, the drink of the gods.

Nin-ka-si “lady beer brewing” is related to the mouth (*ka*), she is called “the lady who fulfils the desires”. Ninkasi is said to have been born from running water and nursed by Ninhursaga. It is said that Enki is her father and mother. (Rodin, *ibid*, p. 207-208).

²⁴¹ Rodin, *ibid*, p. 336.

made something (lacuna), and made a decreed of destiny. The whole passage ends with Ninhursaga putting Enki in her vulva. The deity that the fox turns to and gets help from has the same role as Enki in “Inana’s descent.” The fox itself seems to have the role as Inana’s vizier Ninšubur; both turn to several deities in a row with the aim to bring a deity (Enki/Inana) back to life. The first deities Ninšubur turns to are not willing to help bring Inana from the netherworld, but when she comes to Enki, he accepts to help her bring Inana from the netherworld. He creates two creatures...from the dirt under his fingernails, and then furnishes them with the plant and water of life. They go to the netherworld where they comfort its tormented mistress...they ask for Inana’s corpse. They get the corpse and revive it by sprinkling the plant and water of life upon it.²⁴² The two creatures created (*kurgara* and *galatura*) from dirt, are argued to be the same as the *Asušnamir*, the *assinnu* in the Sumerian and Akkadian versions of “Inanna’s descent” and had similar tasks in the rituals. And they were both functionaries in the cult of Ištar, and one of their distinctive features was their effeminate appearance. “The *kurgarrú* used makeup just like women, and the *assinnu* wore women’s clothes in the rituals. Their main tasks seems to have been that they were to establish relations to the netherworld to bring healing...Moreover, in the myth “Ninurta’s exploits: a *šir-sud* (?) to Ninurta” these officials are related to Ninhursaga...There Ninurta decrees a good destiny for [three stones specifically mention but which are also one stone]: The hero turned to *kurugarrû*-stone, / he spoke to the “stone of change”, / the lord to that stone of green kohl / Ninurta, son of Enlil, decreed a destiny: [...] “The man...You turn into a eunuch...(?) / May the [ga]šamtura speak sweetly! / For [the feast of the de]ad may he make it sweet. / On the ninth [day of the month] the man of the new moon indeed made a [door-po]st for you.” (?) / This he put [as part of the ri]tes of Ninhursaga...Inana uses the ^{na4}*simbi-sig7-sig7*-stone as in the hieros gamos rites. According to van Dijk, *bal* refers to the changing (*šu-bal*) of sex, which as we know is also related to Inana’s cult. “He maintains that this cult originally belonged to Ninhursaga, and was later inherited by Inana...if the fox correspondence to the *assinnu*/*kurgara* and *galatura*, these cultic functionaries are related to Ninhursaga both in “Ninurta’s exploits: a *šir-sud* (?) to Ninurta” and in our myth.”²⁴³ Inana wore *šimbi* kohl during the hieros gamos rites, but she applied it before she was heading towards the netherworld. Ninhursaga is a mother goddess giving birth, but at the same time she is able to bring death” - “Both taker and giver of life.”²⁴⁴

²⁴² Rodin, *ibid*, p. 177-178.

²⁴³ *Ibid*, p. 179 - 180

²⁴⁴ *Ibid*, p. 180.

The fox, while gender neutral (androgynous), displays characteristics which we have seen are more consistent with those of the goddesses and females which we have discussed in terms of the beauty, love/sex, priestness, hair (fur), wisdom, and is an intermediary to bring back beings from the world of the dead or to heal. In addition, in the *Fable of the Fox*, it is also associated with cunning and sorcery/magic. Some of these characteristics, which we now call traditions and rituals, can still be seen in shamanism/witchcraft and modernised version of the latter as priestly institutions. We have touched on the complexity of the love/sex and wisdom themes as holy ideas and practices. Shamans/divinators and priests still act as advisors and intermediators between deities/dead ancestors-spirits and humans, are involved in rituals to do with the dead to ensure safe passage of the soul and they claim to have “powers” to heal (some through prayers and “laying of hands” or through calling upon spirits of dead ancestors and still other through the use of herbs with the help of unseen forces), to change weather conditions (some through prayers and others through rituals), to perform miracles, etc. These ideas and traditions are different versions of the ancient basic idea of magic/sorcery which were revised and repackaged.

The *Fable of the Fox*, written in Akkadian, consists of 13 fragments, one of Middle Assyrian date, nine of Late Assyrian date, one of a Late Babylonian date, and one of unknown place and date. Just as in the *Enki and Ninhursaga*, the fox in the fable intervenes when something devastating has happened. Here it angrily speaks to Enlil that he shall not keep back the rain and destroy what he had created. A direct parallel that happens in the *Enki and Ninhursaga*. The deity that destroys its own creation is also found in the flood Story of Gilgamesh and in the Bible, the infamous Noah flood. The mother goddess admits she ordered the destruction of people that she had given birth to. There is not only a similarity between the *kurgarrū* and *assinnu* and the fox, or Inana and the fox, but also between the fox and Enki – the cunning of Enki and that of the fox are everywhere, Enki is also seen when the fox is called “the wise one, the sorcerer” in the fables that relates to Enki as the magician. Enki, the fox, travelled to the netherworld. Like *Ninhursaga* and Enlil, the fox has a high ranking but with Enki the fox equals Enki.²⁴⁵

China/Shina has one of the world’s most multifaceted images and symbolism of the Canidae, especially of the fox.²⁴⁶ It is the same with India but hidden in all sorts of complex religious names and mind-blowing “philosophical spiritual” ideas. But fortunately for us, to

²⁴⁵ Rodin, p. 183.

²⁴⁶ gis-reseau-asie.org, The Fox in Chinese Culture, accessed on 17 February 2023.

uncover the real Canidae and other celestial creatures' ideas given as per the latter point, is that in Asian countries they continue to represent their deities in artwork and legends, folktales and myths, which can be directly linked to the religious ideas and reveal the true cosmological elements.

Huxian – ('Fox Immortal') also called Húshen ('Fox God') or Húwáng ('Fox Ruler') is a deity in the Chinese religion. Its cult is present in provinces of north China, from Henan and Shandong upwards, but especially in northwest China where it is the most popular deity. Like the fox in Mesopotamia, Huxian can be either male or female but most frequently identified as the female Húxiān Niángmiáng ('Fox Immortal Lady'), represented as a nine-tailed fox.²⁴⁷ The 9 tails probably symbolic of 10 stars which are present in the cosmic hair (fur/skin/celestial garment) as mentioned, but these could also signify the 9 months period (February/March to October/November) or the "stars" normally represented as being 8 in number (and/or as an ideogram) but which could also be 9 or 10 depending how these are constituted. In Mesopotamia the latter, extremely important stars, were represented as a circle with eight segments. Because of the complexity of these stars, they would require a separate book to fully explain their different representations and their reverence in the ancient cosmology.

Huxian is related to the Japanese Shinto cult of Inari Ōkami, gods or goddesses of foxes or fox spirits. The fox deity is also represented as a couple, male and female, called the Great Lord of the Three Foxes and the Great Lady of the Three Foxes. As a goddess, the Fox Immortal is related to Xīwángmǔ, 'Queen Mother of the West', the great goddess guardian of Mount Kunlun (axis mundi). In parts of Hebei, every newborn is assigned his or her patron god, a manifestation of Huxian. The marriage of a boy and girl is also a marriage of the Huxian since their foxes are brought together to sit side-by-side during the ceremony and for the duration of marriage life of the couple. In a survey of popular shrines and temples in Manchuria, Fox Gods overwhelmed.²⁴⁸

Huodou, shares blackness with Anubis, but is a dog that emits fire from its mouth. As a definitive black dog, it is similar to the god Ninazu in the Sumerian myth mentioned above. The dog that emits fire, is, as I have suggested is one of the reasons deities like Kali is depicted with a protruding red tongue, and this link of tongues with fire has been reworked as the holy

²⁴⁷ Huxian, Wikipedia, accessed on 17 February 2023.

²⁴⁸ Ibid.

ghost descending on the Jesus' disciples as "tongues of fire" by the authors of the New Testament in the Bible.

It is not clear whether Huxian is the same being as Huli Jing since like Huxian it is nine-tailed and said to be the original symbol for a sage, a person of wisdom but of a spiritual or religious kind, just another rendering of priestness. In general, when it is said that something is a symbol, epithet, emblem of another, in ancient ideas, the authors are alerting the reader that the two things are the same. For example, that a dog is a symbol of a sage (priest) is that the terrestrial priest "is" is the celestial priest that is the celestial dog.

Huli Jing, like other Chinese foxes and even Lycaon, could shapeshift (has magical or sorcery powers), an idea like the werewolf in Europe. Persons during the Inquisition claimed these creatures as transformation of humans were real and were created through witchcraft or magic. The shapeshifting, like with Leucon, was gradual. Huli Jing needs to age to shapeshift into a human. At 50 years of age Huli Jing can transform into a man or an old-age woman and at 100 into a beautiful young woman. Huli jing symbolised many things over the years, changing from one era to the other. Like Kitsune and Kumiho, Huli Jing symbolised fear of beautiful young ladies. This fear was combined with the fear of the wildness.²⁴⁹

In Greek myth Alcor is at times associated with Electra, the lost Pleiad, who was said wandered in this region and became Aoex, or the Fox (sometimes represented as a dog). In Norse myth, Alcor represents the toe (the Bushmen' slipper/little horn or Cinderella's glass slipper) of the frostbitten giant, Orvandil. These two stars were associated with hunting by the Mi'Kmaq and the Chickadee.²⁵⁰ I also think Alcor and Algol were confused. Algol, the Demon Star is associated with the head of the Medusa. In the famous statue by Benvenuto Cellini in Florence, the gruesome blood dripping head looks like Perseus' head, therefore the head represents his female/demon "twin".

Tiangou, lit. Heavenly dog, is a legendary creature, said to resemble a black dog or meteor and eats the Sun and Moon. Its name and associated ideas link him/she directly to the Scorpius-Centaurus Complex including Antares that is part of the larger constellation called the Ship by the Chinese and Arabs, or Argo/Navis of the Greco-Romans, Ra's barge of a million years of the Ancient Egyptians and Noah's ark. If we then assume that Tiangou is just an alternative representation of Huli Jing who is also associated with the numbers 50 and 100 beautiful maidens, then the Chinese fox ideas further links up with the 50 virgins and 50

²⁴⁹ Who are the Huli Jing – The Chinese Original Nine-tailed Fox, Yordan Zhelyazkov, symbolsage.com, accessed 19 February 2023.

²⁵⁰ star-facts.com/alcor/, accessed on 18 December 2022.

Argonauts of Argo. Furthermore, the same Scorpius-Centaurus Complex/Canopus is also associated with sages Suhail and Agastya and the Virgo Constellation – the Mason’s “Weeping Virgin” or “Beautiful Virgin”. And Hiram Abif, the son of the Phoenician Merchant King Tyre/Troy who helped to build a fleet ship for sage King Solomon. There is a persistent idea that Mary Magdalene travelled by boat to southern France where she disembarked. And the Gypsies travelled by boat to the same region where they were rescued by Mary of the Gypsies. There is an interlinking of many ideas, previously discussed, around the celestial boat/ship Scorpius-Centaurus Complex which further links with dogs.

Tiangou despite said to resemble a black dog, as a good spirit, has the appearance of a white-headed fox that brings peace and tranquillity, and protects. Astrologically Tiangou is the constellation guardian of welfare. This constellation consists of 7 stars and was called “Dog,” in the constellation Ship. As a bad spirit it is a black dog that eats the sun. Legends, that somehow relate to the lunar eclipse, note that after Houyi shot down 9 suns in the sky, Queen Mother of the west Wangmu Niang Niang awarded him with a pill of immortality. But before he could take the pill, his wife Chang Er ate it hoping to maintain her youth (a different version of Psychic/Athene and the elixir of beauty/youth) but instead got lighter and flew away. Houyi seeing Chang Er flying away went into her room and licked on the remains of the pill. Houyi chased after her increasing in size as he moved. The terrified Chang Er, hid the Moon. Houyi now as a black dog and ate the Moon along with her. After seeing this, Wang Niang Niang captured the dog, and was surprised to see he was actually Houyi and assigned him to guard the gates of heaven thus becoming Tiangou.²⁵¹ This story is linking the now familiar old female and young female/male theme with the dog.

The white nine-tailed fox appears before Yu the Great, a legendary saviour-king and founder of the Xia dynasty, on Mount Tu, to inform him to marry a lady from that area. In the *Classic of Mountains and Seas*, a nine-tailed fox in the “green hills” in the north of the country, whose howl sounded like a baby’s cry, was also devouring humans. Eating the flesh of this creature is said to drive out demons and give immunity against poisons. His terrifying image gradually evolved into him becoming emissary or vizier of the “Queen Mother of the West”, who ruled over Paradise of the West. Several bas reliefs of this creature depict a fox besides a three-footed crow, a frog and a white hare grinding the elixir of life. This mythological creatures’ earthly representative, the red fox, was admired by the Ancient Chinese for its intelligence and they were prepared to pay a fortune for “white fox furs”, made from the hair

²⁵¹ Tiangou, Wikipedia, accessed on 20 February 2023.

of its underbelly. Supernatural powers were attributed to the red fox. Many ancient texts tell of foxes eating abandon corpses or prowling through cemeteries to eat the bones of the dead. Contradictory it was considered a bad omen to see a fox, since it was the mount of demons and could make fire by striking its tail on the ground. Taoists believed that the fox have powers to change into human form. In its metamorphosis it adopted the features of a dead person, whose skull it places on its head²⁵² to become a 'fox spirit' by choosing one of two ways. Studying, especially the occult, to transcend its animal form to become a "celestial fox" or by the way of demons by feeding of the vital energy of human victims with whom it copulates during the night. This is the Taoist's sexual principle of "using yin energy to strengthen yang". Ideas which have inspired cannibalisms. Taoists also believe females victims sometimes lose their minds (I guess as in head/skull) but rarely their lives while male victims lose their health and eventually die.

The obsession of the Canidae with sex, also find expression in the Americas' indigenous people folktales and religious customs, a good example is of the Ojibwe tale of two star lovers.²⁵³ Victims fall prey to the succubus fox surrendering their body and soul when bewitched by its beauty and mastery of the bedroom arts.

Ideas of demon possession by foxes in China flourished during the first millennium CE and there are numerous instructions to recognise and exorcise evil spirits (uttering incantations, inscribing willow or peach branches with charms, calling on Taoist priests, etc.). Male fox characters declined during the second millennium and were replaced by vixen characters that appealed to members of the middle and upper classes who have been unlucky in love and marriage. Numerous stories abound of the devastating effects a liaison with a vixen would have on one's family, career and health. But other stories portray virtuous and loving vixens who gave both physical and emotional satisfaction with those they mated with. Pu Songling wrote 76 tales featuring demon foxes, and beautiful and heart rendering vixens such as *Lotus Fragrance*, *Red Jade* and *Phenichette*. Foxes also formed part of animal divinities who were worshipped. The veneration of animals that started in northern China gradually spread to the rest of the country where every sector of society including merchants and bureaucrats revered them. Rituals were conducted by seers and sometimes sorcerers who were said to have great powers, notably the ability to predict the future and heal. Fox cults' influence grew to such an extent that authorities responded by threatening and banning these and destroying their temples

²⁵² The fox placing of the skull on its head probably became the skullcap, but there are stars associated with Angelman which may have also inspired the skullcap worn by some Jewish sects, Muslims and even the pope.

²⁵³ Mythology, *ibid*, p. 448-449.

during Emperor Xuanzong of Tang (712-756) but these cults resurfaced again during the 14th century attracting numerous devotees. The Maoist's regime made great strides in wiping out fox cult ideas and traditions as dangerous superstition.²⁵⁴ But they have since resurfaced.

In contrasting Sibyl and Erichtho from the *Pharsalia*, Lucan was mentioned as the Roman poet of this book. It appears it was a poetic device where an author wrote anonymously but their nom de plume was a way of alerting the initiated reader about the main exoteric character or idea under which the narrative must be understood. A similar device was used for the book titles. The name Lucan or Lukan cognates with Luke, Leucon, Lycaon. Leucon, was the son of Themisto by either Athamas or Poseidon, who died of a sickness. He is also one of the 4 dogs of Acteon. Lycaon is from the Greek word lykos meaning wolf and the story of the abhorrent Banquet of Lycaon (shall we call it the Last Supper of Lycaon and Ly-Caon may have been shorten as Caon that cognates with Cain, but Caon may have been changed to Saon/Zaon/Zion), tells the tale of the transformation of a man into a wolf, the so-called werewolf. The poem *Ysengrimus* composed around 1149, apparently by a Ghentish author, sometimes referred to as Magister Nivardus, is a satirical work of 12 episodes featuring stories of Reynard the fox and Ysengrim the wolf. Ysengrim, is presented as a rapacious monk-abbot-bishop who constantly take advantage of the other creatures around him.²⁵⁵ Sypher sees numerous similarities between *Ysengrimus* and Ovid's *Metamorphosis* and while the this work is seen as humorous satirical polemic against the greed of Church, it is more than that, the author wants to draw our attention that Ysengrim the wolf is the priest.

The shapeshifting of humans into wolves or the reverse occurred during full moon. People in Europe, in the infamous Catholic Church's Inquisition - witchcraft trails from the 15th century until the 18th century, testified that sorcerers, especially witches could change people into werewolves or shapeshift themselves or others who could through their own volition shapeshift. Evidence of such believes can be traced back to the 11th century.

The trials described both males and female enchanters involved in instituting or becoming wolves. In a trial in Neider-Hauenstein near Basel a man claim to have seen a female witch ridding a wolf to the a sabbat, commonly known as the witches sabbat or black sabbat. Else van Miersburg, a witch from Lucerne, was accused of ridding about not only of a wolf, but also on an enchanted dog. She was found guilty, and she, her dog and a wolf were burnt. She was also accused of using sorcery of invoking bad weather, especially hailstorms. In a

²⁵⁴ gis-reseau-asie.org, The Fox in Chinese Culture, accessed on 17 February 2023.

²⁵⁵ F.J. Sypher, Actaeon's Dogs in Ovid's *Metamorphoses*, and the Wolf Pack in *Ysengrimus*, *Connotations*, Journal for Critical Debate, DOI: 10.25623/conn002.1-sypher-1.

group trial (January 20 to May 12, 1459), a group of witches were accused of raising storms, enchanted wolves and foxes, rode these and caused avalanches. The records also contain testimonies of traditional deeds of *maleficia*, such as harming children and farm animals, they could also transmute themselves into wolves and other animals such as foxes and cats. Peter Stubbe, a notorious German werewolf was tried in 1589 for a number of heinous acts, including several murders, incest with his daughter, keeping several women as “wives,” cannibalism, and lycanthropy. He achieved his transformation into a wolf by means of a magic belt (presumably Athene’s belt) which he had received from a pack with the Devil. The trial records outline his guilty conviction and punishment:

...his body laid on a wheel, and red-hot burning pincers in 10 several places to have the flesh pulled off from the bones; after that, his legs and arms to be broken with a wooden axe or hatchet; afterward to have his head struck off from his body; then to have his carcass burned to ashes...²⁵⁶

A quote from the trial records of Jean Grenieron, 1592, tells of his entry into the coven of werewolf shapeshifters:

When I was 10 or 11 years old, my neighbor Duthillaire introduced me to the depths of the forest, to the ‘Master of the Forest,’ a black man, who signed me with a nail and then gave me and him a salve and a wolf skin. From that time I run about the country as a wolf.²⁵⁷

Another example is the trial of a family, which mostly likely involved incest and other dark occult rituals:

During the Amersfoort and Utrecht witch trial of 1591-1595...Folkert Dirks was accused of sorcery with his daughter Hendrikje (17) and his sons Hessel (14), Elbert (13), Gijsbert (11) and Dirk (8). Elbert claimed that he, his father and siblings could all sometimes turn into wolves or cats by the command of Satan, and they had also seen

²⁵⁶ Jane P. Davidson and Bob Canino. Wolves, Witches and Werewolves: Lycanthropy and Witchcraft from 1423 to 1700. *Journal of the Fantastic in the Arts*, vol. 2. No. 4 (8), 1990, p. 47-73.

²⁵⁷ Werewolves and Witchcraft, llewellyn.com, accessed on 23 February 2023.

other people who did, and gathered with them to dance with the Devil and kill other animals.²⁵⁸

There are many other records of confession of people claiming to have shapeshifted or seen others doing so. Llewellyn notes that besides these confessions Europe was littered with shapeshifting practices and ideas:

Animistic and Pagan shapeshifting practices were very common in the ancient world in Norse, Celtic and classical cultures. Greek historians like Herodotus and Roman historians such as Livy firmly believed in werewolf shapeshifters claiming to have witnessed such rites...and aside from the trail documents, we have many folkloric references to wild “werewolf” gatherings and festivals, often at Midwinter, that even now still continue in rural feral festivals that includes horned gods and werewolves.

These traditions continue to be spread through innocent stories, like Little (Liltle) Red Riding Hood – a story that attempts to preserve the link between a beautiful young, dancing girl, mother and an old female (shapeshifter grandmother), that is female trinity, the blood theme (as the red cloak/wings), the wolf, a huntsman/wood cutter with an ax or shall we say the carpenter with a wolf skin), flowers, the forest (wildness), weaving (the basket), bread/cake and wine.

In the case of the Romans, the Canidae is the she-wolf that nursed the twins Romulus and Remus, founders of Rome, when King Amulius ordered that they be thrown in the Tiber [Tiger] River in retribution for their mother’s broken vow of celibacy. A servant took pity on them, placed them in a basket on the river where it entangled in the branches of the legendary wild fig tree. They were rescued and cared for by a she-wolf in a cave at the base of the Palatine Hill where Rome was founded. Numerous artworks depict the suckling of the twins by a she-wolf. Also founded in Rome was diabolical Lupercalia that was held on February 15, the origin of the now famous lovers day, Valentine’s Day. Unlike the Valentine Day, the Lupercalia that can be traced as far back as the 6th century, “was a bloody, violent and sexually celebration awashed with animal sacrifice, random matchmaking and coupling in the hopes of warding off evil spirits and infertility.”²⁵⁹ Lupercalia was also influenced by the diabolical Banquet of

²⁵⁸ Werewolf witch trials, Wikipedia.org, accessed on 23 February 2023.

²⁵⁹ (Lupercalia, history.com, accessed on 7 February 2023).

Lycaon. The story of the banquet in summary goes as follows, after the gods had won their war with the Titans, they turned to war with humans, with the first humans said to have been created by now identifiable Prometheus. Reasons for this war was that humans were disrespectful to the gods and refused to worship them and even the tyrant, Lycaon, from Arcadia refused to worship the gods mocking people who did. Zeus, disguised himself as an mortal to witness the disobedience of the people. People somehow realised he was an immortal and turned to worship the gods. Furious Lycaon, on hearing about this immortal, promised to stab him to death to prove he was no immortal, instead, he invited the guest to his house, where he had slit the throat (cut-off the head) of a person (some say it was a baby and worst his own baby) who he held in a prison cell and carved up his body, some parts he roasted and others he made stew of to serve to his guest. When the guest arrived he prepared the table with the meat and freshly baked bread and wine. He wanted mortal (disguised Zeus) to pollute his mouth and stomach by eating defiled food, an abhorrent, evil act of defiance to the gods. Zeus immediately struck the meat and the table with his thunderbolt burning the house and Lycaon fled. But as he was fleeing, he slowly transformed into a wolf.²⁶⁰

In Gaelic/Celtic/Irish ideas and traditions, the magician/wizard was also a sage/priest, like for example Merlin and it is within this context that we should understand the stories related to the great Ulster hero, Cú Chu/Shi-lainn, that is Culann's Dog. In the following example of a story related to Cú Chulainn, we meet up with now familiar myththemes, dog, flowers/fragrance, hair, virginity, sage/magician/priest and with the killing aspect glossed over.

Lugh or Lug, who was mentioned in the beginning chapters of this book, is a favourite mythological character in Celtic and Irish mythology. Lug's son, or rebirth, according to Irish belief, was the great Ulster hero, Cú Chulainn, that is Culann's Dog. Lug as Llew²⁶¹ Llaw Gyffes, in Welsh mythology, had a strange birth. His mother, the virgin goddess Aranrhod ('Silver Wheel'), when her uncle Math,²⁶² the great magician, tested her virginity she

²⁶⁰ Mythology, *ibid*, p. 31.

²⁶¹ Llew from derived from Proto-Celtic **Lugus*, the exact meaning and ethology still hotly debated among scholars. Several scholars think Lugus is from Proto-Indo-European (PIE) root **leuk*, ('white light') as in sun god. Others content its root is of Proto-Celtic **lug-rā* ('moon') – the origin of Welsh *lloer* – that cognates with the Latin *luridus* ('pale yellow'). Another possibility is the PIE **leug* – meaning 'blackness, dimness, darkness' (from the ill-attested Gaulish word *lugos* for 'raven'), or **leug* – 'swamp, peat bog'. Proto-Celtic **lugus* maybe related to **lug* meaning 'oath, pledging, assurance, and on the other hand 'deceive' derived from PIE **leugh* – 'avowal, deception'. Juliette Woods interprets Llew, as derived from Proto-Celtic **lug* – 'oath' which support this identification of Mercury as god of contracts. In Old Irish *lug* 'lynx' [another stand-in for fox] denoting an animal with shining eyes, from PIE **leuk* – 'to shine. Another possibility is that **lugus* is related to the Latin *lūgubris* 'mournful' from *lūgēre* 'to mourn' from PIE base **leug* 'to break' (cf. Greek *lugros* 'mournful, sad'). (Llew Llaw Gyffes, Wikipedia).

²⁶² Math is Math fab Mathonwy, the Venedotian king. His nephew Gilfaethwy becomes obsessed with his uncle's virgin foot holder, Goewin who he rapes. When Math hears about the rape, he turns his nephews into a series of

immediately gave birth to a “sturdy boy with thick yellow hair” (Dylan), who was instantly whisked-off by Gwydion (‘Born of Trees’) and reared by him. Aranrhod repeatedly refused to name the boy and attempted to kill her son but was prevented by her brother, Gwydion, powerful magic. Gwydion disguises himself and the boy as cobblers luring his sister Aranrhod to come to them for shoes. On this occasion, the boy throws stones and strikes a wren “between the tendon and bone of its leg”, causing Aranrhod to remark: “it is with a skilful hand that the fair-haired one has hit it” (Lleu Llaw Gyffes – ‘the fair-haired one with skilful hand’), thus is tricked to name the boy. Because she did not want to give him a human wife, Gwydion and Math created a wife for Lleu Llaw Gyffes from flowers:

[take] the flowers of the oak, and the flowers of the broom, and the flowers of the meadowsweet, and from those they conjured up the fairest and most beautiful maiden anyone had seen. They baptized her in a way that they did time and named her Blodeuwedd.²⁶³

In a doctoral study on *Perlesvaus*, William Albert Nitze²⁶⁴ notes two relevant associations. One brings together, a stag, a hound, Perceval and the fair damsel – “For the stag-hunt, which Perceval undertakes on behalf of the Damsel of the Chessboard (night and day, black and white) he is given a valuable hound. After overtaking the stag and cutting-off its head, he is robbed of the hound by a “maid of ill-chance.” He succeeds in getting it back, but only to have both it and the stag’s head stolen by a knight who is ridding by. Finally, Perceval recovers the head and the hound, and they are delivered to the damsel.”²⁶⁵ In another association, he connects the Fisher King, the black knight, King Arthur, the hermit, and the fair damsels – Arthur is not long in reaching the chapel, and from the outside (he cannot enter because of an invisible barrier) listens to a mass and has a vision of Christ as Child and Saviour. When the mass is over, he is allowed to go in. The celebrant, a hermit, who knew Arthur’s father, Pendragon, exhorts him to renounce his bad ways. The cure of the King is now accomplished except that he must still sustain the attack of a black night, as foretold by the

mated pairs of animals. Gwydion becomes a stag for a year, then a sow and finally a wolf. Gilfaethwy becomes a hind, a wild boar and a she-wolf. (Gwydion, Wikipedia).

²⁶³ Gwydion, Wikipedia, accessed on 20 February 2023.

²⁶⁴ William Albert Nitze, *The Old French Grail Romance – Perlesvaus – a Study of the Principle Sources*. A doctoral study, Columbia University.

²⁶⁵ *Ibid*, p. 74.

hermit. The knight is overcome, and Arthur undergoes fresh danger in getting his head for the damsel at the edge of the wood. This damsel is in search of Perceval.²⁶⁶

In conclusion, chapter 8 and this chapter have been the most challenging to write given the multi-faceted and complex ideas involved. Some of the issues covered in this chapter were long footnotes to chapter 8 since most of the themes belongs to the cosmological landscape and celestial actors and elements discussed in chapter 8 but I felt that such topics required a distinction and a more detailed exposé hence the need for this separate chapter. We started of exploring the head/skull traditions and ideas and uncovered some gruesome cultural expressions, predominantly of a religious nature associated with the head/skull. Females were primarily both literally and allegorical sacrificial and diabolical victims and yet glorified characters. Hair, as in its biological definition, but also as in sculpting was shown to be related to the head/skull and must be understood to be part and parcel of head/skull theme, gave rise to a single association head/skull/hair. While the predominant hair idea can rightfully be associated with the head/skull, however, there are two separate hair celestial images and ideas that I have not covered. Head/skull/hair was considered endowed with supernatural magical powers and wisdom. And also, increasingly became associated with riches and royalty. These associations sparked the gnosis as in esoterism and the dark occult. Given the complex and multi-faceted high-sky images associated with the cosmic head that I described in the previous chapter in relation to the White Old Man, its formation and subsequent transformation, and its further linkages with other multiple forms and other elements led to “cultural dynamite” – a rich and variety of ideas which found expression in the prolific works of artists, poets, philosophers, architects, writers, dramatists, musicians, choreographers, and garment-makers. And inspired major social changes in rulership and the organisation of society – the establishment of various institutions (e.g. priesthood, slavery, monarchy, brothels, harems, eunuchs, war, marriage, human sacrifice, change in funerary practices, nuns, monks, etc.), creation of a new gender identity (effeminacy and third gender), and deviant sexual practices (rape, sodomy and even bestiality, child-rape as deflowering), and a change in human behaviour. And the concept of beauty, exemplified by females and effeminate males. Female deities, equated to or even more powerful than gods since they “created” the male deities, came into being in this region, yet the resulted deities were always male in appearance or of other complex forms (e.g. snake-lady-tree-bird) that meant goddesses would always be the veiled power behind the godly throne. An aspect also reflected in the human social order. The celestial

²⁶⁶ Ibid, p. 44-45.

elements; “virgin”, “menstrual blood,” “beauty”, and “birthing” were also associated with celestial creatures including beautiful non-dangerous animals (antelope/deer/lamb/kid/calf, hare/rabbit, birds, frog, fishes), dangerous beautiful (leopard/lion (one type of lion), snake, fox, wolf and dog) and ugly creatures (hyena as a replacement for the leopard/lion, crocodile/lizard) in appearance and character, gave female deities more powers. And yet the predominance of dangerous beautiful or ugly creatures in appearance and character associated with goddesses meant that they and their human counterparts became increasingly feared and demonized. Reinforcing the latter was the female cults, such as Inanna/Ishtar and Kali, which encouraged all sorts of diabolic behaviours and actions which only added to the goddesses and females’ perception as evil beings. And it is within this context that we should view sinful or evil characters, for instance, Jezebel – a queen, high priest and the most demonized of all biblical characters, her deeds know no equal.