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## The Foundation of Myth: A Unified Theory of the Link Between Seasonal/Celestial Cycles, the Precession, Theology, and the Alphabet/Zodiac

### Part II

by  
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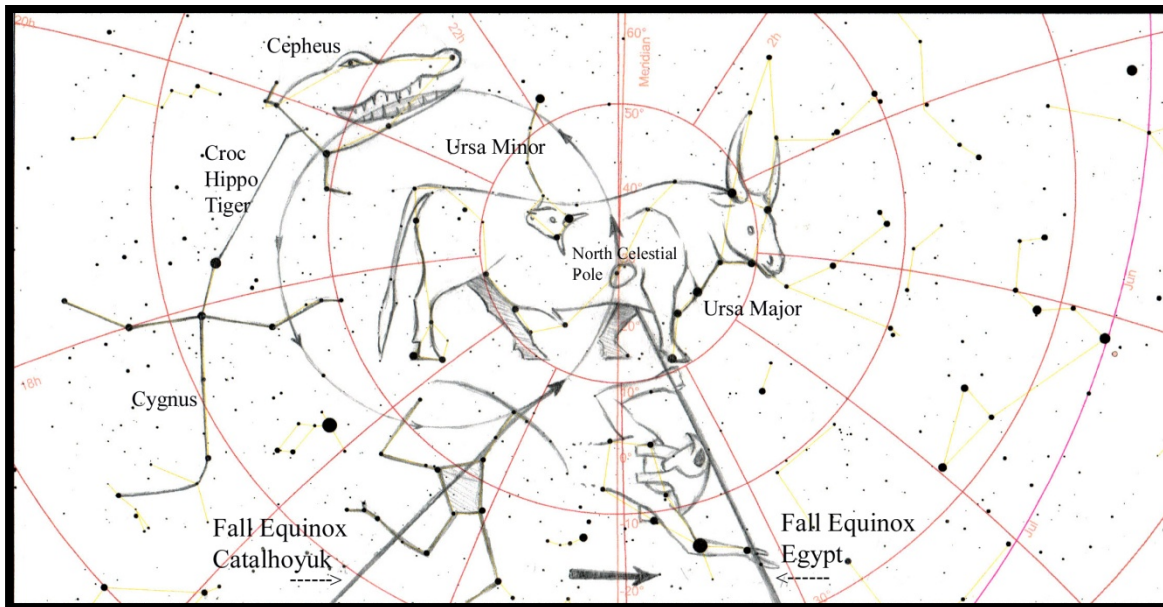
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## THE FOUNDATION OF MYTH, PART II



**Figure 1. Top:** the Great Bull and calf/sun as made up of the constellations Draco, Ursa Minor, and Ursa Major (illustration by the author). **Second row** from left to right: Bull at Lascaux; Marsoulas; Catalhoyuk; Susa (rotated 90 degrees); Mesopotamia; and Indus Valley. **Third row** from left to right: Egypt; Egypt – Senemut (reversed to show proper orientation); Egypt – Seti (reversed); Egypt – Heter; China; Egypt – Dendera; and Rome. The images in this figure are discussed in both Part One and Part Two.



The Foundation of Myth:  
A Unified Theory of the Link Between Seasonal/Celestial Cycles,  
the Precession, Theology, and the Alphabet/Zodiac

Part II

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## ABSTRACT

From at least 2900 BC (the Age of Taurus) to the early fourth century AD (the demise of Mithraism), the north celestial pole, via the precession, was recorded as moving up and cutting through a large northern circumpolar constellation of an androgynous bull (Draco/Ursa Major), resulting in and explaining the later Egyptian images of a partial bull (Ursa Major). This constellation of a Great Bull (or Great Bear in northern cultures) symbolized and provided the blueprint for the celestial, lunar, terrestrial crescent horizon/gate that received and gave birth to a calf/sun/son (Ursa Minor) and, later, seed/logos via an arrow, spear, knife as the fall equinox whose tip was the celestial pole/axis mundi as depicted in whole or in part on northern walls, vessels, figurines, sky charts, images, and in the alphabet/zodiac. This resulted in an astro-theology centered on a monistic goddess as a vessel needing to be first “opened” by a solar god/predator for both the sowing and birth/resurrection of the sun as son, seed, logos that rises in light, consciousness, and wisdom. From its possible rudiments in the upper Paleolithic caves of France, to its roots in Neolithic Catalhoyuk, to its complex later stages in ancient Mesopotamia, Egypt, China, and Rome — here is Part Two of this great story.



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## AUTHOR'S NOTE

It has been several years since Part One of “The Foundation of Myth” was published (*Sino-Platonic Papers* no. 219, January 2012, hereafter referred to as Part One), and I think it would therefore be prudent to offer a brief summary of the discussion of the planned Part Two that appeared there. I also want to highlight a couple of key discoveries that I made subsequently, in hopes of bringing a greater focus to them.

Part Two of “The Foundation of Myth” opens with a discussion of what I feel to be a critically important painting from the Neolithic as well as one of the most important paintings of antiquity. (The images discussed in the following paragraphs are collected in Figure 1.) It is a relatively little known painting, and it was found at what James Mellaart called Shrine A.VI.6. This wall painting depicts what I believe to be the birth of the sun/son/seed at the horizon from a goddess figure, thus helping to explain and illuminate not only the many goddess figurines found throughout the Neolithic, with their associated enigmatic markings (such as the “V” chevrons at the neck and groin that indicate the birth of the sun/son/seed/Logos from the body/vessel of the goddess), but also, and more importantly, the idea that consciousness is resurrected like the seed/head of a plant whose body/vessel has died. To explain the latter, after researching the connection between the shape of the crescent womb and the crescent bull's head (as noted by D. O. Cameron), I have created a diagram that explores and shows the rudiments and evolution of the lunar crescent/womb imagery as it was transformed from primarily a lunar crescent symbol to a solar double horizon one (see Figure 29A).

After discussing this wonderful wall painting and its relevance to Neolithic goddess figures, I then examine a series of paintings found on northern walls at Catalhoyuk. Though my conclusions are speculative, I feel that there is enough compelling evidence to link these bull images to the constellation of the Great Bull (Ursa Major/Ursa Minor/Draco, discussed in Part One) in the northern circumpolar region of the sky, as well as to early constellations of the zodiac. Figurines found at Catalhoyuk of young men riding bulls/animals (identified, I believe, with the sun riding the horizon/goddess) are then looked at in the context of the larger tradition of images of bull riders from the Neolithic to Rome. After this discussion of the Neolithic, I then move back in time to the



Paleolithic. I look at several key paintings of bulls in caves at Lascaux and Chauvet and explore a possible connection to northern constellations. I also discuss some of the interesting work of Chantale Jeques-wolkiewicz and others. My paper ends with a discussion of the many mythological symbols and numbers that have come down to us through the ages that might possibly correlate to the celestial north pole and the northern circumpolar region of the sky, where, as I relate in both Part One and Part Two, many ancient civilizations placed their high gods. Chief among these symbols is a discovery that I made that might shed some light on the location of the Biblical garden of Eden, with its two trees and snake corresponding to the celestial north pole (moving/mortal; tree of knowledge), the pole of the ecliptic (stationary/immortal; tree of life), and the constellation of Draco (the snake), among other things.

I then conclude with a speculative discussion of how the movement of the north celestial pole out of key areas of the northern circumpolar region might have had an impact on the religious and political institutions of ancient Egypt and China (it should be noted that this work includes a plethora of Chinese romanizations from different periods and different places. I follow my sources exactly and do not attempt to normalize the various transcription systems).

As I noted in my introduction to Part One, this work is an exploration of astro-theological ideas that I hope will spur further inquiry into this fascinating area of study. As I attempt to link religion to our neglected astronomical birthplace as seen by science (our new window to knowledge), I realize that even asking these questions, particularly those dealing with the role that a monistic goddess might have played in the evolution of religion, might provoke hostility or at best disregard from many, including some professionals in the field. In the end, however, my aim is simply to present the seeds of some ideas. May one or two of them find good ground.

Brian R. Pellar

January 8, 2016

## THE FOUNDATION OF MYTH, PART 2



## 1. CATALHOYUK: SHRINE A.VI.6

### A. SHRINE A.VI.6: EAST WALL

One of the truly enigmatic and overlooked discoveries in all of archaeology is a painting found on an east wall by Mellaart at Catalhoyuk in the early sixties in what he called “Shrine A.VI.6,” which is dated to approximately 6400 BC (Figure 2).

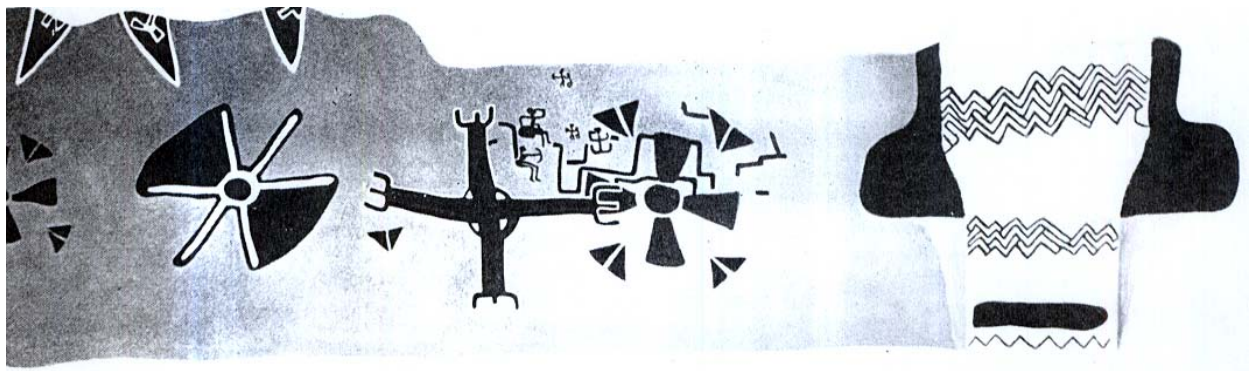


Figure 2. Copy of the wall painting from “Shrine A.VI.6” that shows, from the far right, a bull’s head, stars and crosses, a large cross with human figures, and, at the far left, what Mellaart writes could be interpreted as a “double-axe” (Mellaart, 1962: Plate VIII).

Introducing this painting with a follow-up comment that the “meaning” of other paintings is often “unknown,” Mellaart remarks, “Hardly less strange is a panel from house AVI, 6 (Pl. VIIIb)...,” (Mellaart, 1962: 54). Mellaart then notes that the images in this particular painting show a “stylized bull’s head,” “stars and crosses,” a possible “double-axe,” a “cross,” and “small red human figures,” which he notes were, “at the moment, the earliest representations of the human figure at Catal Huyok” (Mellaart, 1962: 54). He notes a man with a bow and that the far right figure is a “female with arms and legs uplifted, in a position of childbirth, which occurs on a monumental scale in the plaster relief in the first shrine (E VI, 8) in the lower area (see p. 61 and Pl. Ixa)” (Mellaart, 1962: 54). However, he then moves on to another area of the site, having restrained his remarks about this painting to the purely

descriptive, never attempting to decipher its meaning and place it in the larger context of the buccrania and other figurines representing goddesses giving birth that have been found. Its meaning, like that of the previous painting on which he commented, must have been puzzling to him—thus “unknown.”

However, a closer examination of this painting shows that the scene being portrayed (and it is clearly a painting that depicts an action/dramatization involving multiple figures/components) is none other than the goddess as the crescent horizon being opened up by the arrow (later spear/knife) of a hunter/predator to release the sun/son/seed from her womb/gate at the eastern horizon (as summarized briefly in Part One). This pattern, which will be discussed in more detail, is the key to deciphering not only other prominent paintings and figures found at Catalhoyuk, but more importantly, the meaning within the plethora of mysterious paintings, illustrations, goddess figurines (in the thousands), star charts, and sculptures that follow this same unique pattern across Southern Europe, Mesopotamia, Egypt, and Asia for the next 6400 years. To put it simply, *the goddess as vessel must be opened in order to give birth to life, to nourish and protect life, and, more importantly, to resurrect life*. Furthermore, the birth of the sun/son/seed, as the head of the goddess rising up from the crescent horizon of her body is key to understanding not only the many figurines found at Catalhoyuk with their purposely-made detachable heads, and the skull cults found at Jericho, but, more importantly, the many later Neolithic goddess figurines with their mysterious markings., as well as the later enigmatic goddess/bull images of Egypt/Rome. See Figure 3.



**Figure 3.** Examples of the opening of the goddess as the vessel (bull) of the horizon to release the sun/son/seed (logos). Life must be opened to give birth to and nourish life. Top row, left to right: Shrine A.VI.6, Catalhoyuk; Sardinia vase, with head of goddess as sun rising from her shoulders as crescent horizon; Susa seal, with lion as archer opening the bull to release Ursa Minor as the son/sun/seed (note this parallels the image of the archer opening the goddess in the painting at Catalhoyuk; Bottom row, left to right, Chinese bronze, with tiger opening the bull as crescent horizon to release the calf as sun/son/seed; Egypt, tomb of Senemut (reversed to account for true perspective), with Anu as predator opening up the bull as crescent horizon to release the sun/son above its back. Ankh sign, with chisel beneath cutting the knot to release the sun/son/seed/head, Mesopotamia, with Utu cutting open the crescent horizon to release himself as the sun: Mithras, the sun, on the back of the bull, cutting it with a knife to open it to nourish life.

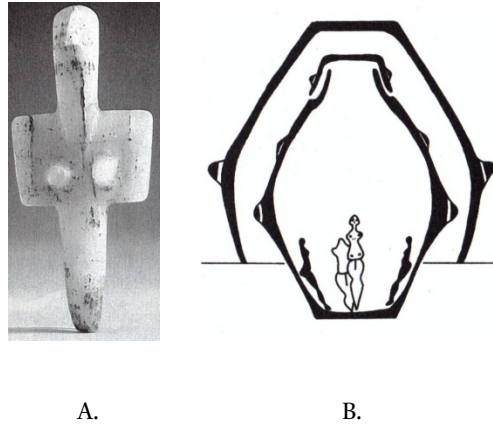
Links between the goddess as horizon and bulls, etc., in these figures are shown in detail below. First, however, I feel it is important to be able to “see” graphically this pattern played out in various, but similar, iterations down through millennia, as the key idea of the goddess as vessel/horizon needing to be opened to be inseminated and to give birth to the sun/sun/seed as the head/vessel and locus/depository of consciousness/logo, and wisdom rising from a monistic body that shapes, protects, nourishes, and resurrects life, is central to understanding and following my thesis as these chapters unfold. As strange to modern sensibilities as this theology seems, the evidence I’m

about to present seems to support this. But what is important to remember is that what may seem quite alien or even bizarre, to us might have made perfect sense to these older cultures; the “facts,” as they understood them, meshed nicely with the specific environments and myths that explained them.

A great place to begin deciphering this important image in Shrine A.VI.6 is the painting's center: the large cross-like image (which resembles the later Cross Potent or Jerusalem's Cross, and may represent the earliest cross known. See the section on China, below) with a large circle at its center that Mellaart describes as being “bright orange and purple manganese” (Mellaart, 1962: 54). Note the group of figures to the right of the upper/northern arm of the large central cross that appears to parallel the “dark red” (Mellaart, 1962: 54) lines that sweep from the northern arm of the cross to the eastern arm, where a slightly smaller “orange and white” (Mellaart, 1962: 54) cross-like object (which resembles, for clarification purposes, our modern symbol for radiation — other than that it has four arms instead of three) — is situated within the bounded center of a large, dark red mountain-shaped object. A close analysis shows that this smaller cross-like image, situated exactly at the eastern end of the larger cross, is none other than the sun with triangular rays rising up from within the cavern/womb of the eastern horizon. Thus the orange and white colors, which seem to symbolize its rising color and its light.

Accordingly, the central, larger cross-like image appears to represent the four seasonal/cardinal points of the earth as the goddess, and the prominent bright orange circle at its center is symbolic of its womb, which gives birth to the orange rising sun. This four-point image is not surprising, as the goddess was often later shown abstracted into strong verticals and horizontals, and in fact, four small later Neolithic goddess figurines were found in a vessel symbolically set into the earth, with each of the goddesses situated in a cross pattern to the four cardinal directions (Figure 4).





**Figure 4.** A. Cross-shaped goddess figurine. Sardinia, fifth millennium BC (Gimbutus, 1989, plate 16). B. Four goddesses oriented to the four cardinal points. Romania, 4000–3800 BC (Gimbutus, 1989: 172).

Furthermore, the pronged ends of the arms of the central cross in Figure 2 resemble the upturned crescent arms of the goddess as shown in the small form of the splayed goddess seen just above the eastern arm of the cross and in the many images of the splayed forms of the goddess found as reliefs on many walls at Catalhoyuk (see Figures 5 and 6).



**Figure 5.** Detail of wall painting figures found in Shrine A.VI.6. The splayed goddess is seen at the far right.



**Figure 6.** Splayed pregnant goddess mimicking the shape of horizon/bull's horns found in Shrine VII.23. Note the circle painted on the swollen womb (Hodder, 2006: 157).

Ian Hodder, however, feels that these splayed images might represent an animal such as a bear (Hodder, 2006: 201). But the evidence weighs in favor of the notion that this splayed figure is a female human or goddess figure, and not an animal (the unnatural, upturned crescent shape of her legs, along with the upturned crescent shape of her arms, however, are clearly influenced by the splayed, upturned crescent shape of the horns of her principal animal, the bull, and its link to the crescent moon, discussed below). The splayed form in Figure 5 is clearly a thin, humanoid shape in the process of giving birth, with its hand touching a clearly human head (note the triangular shape to the head, with the large cranium and thin jaw), which parallels the other clearly humanoid creature in Figure 5, touching her head in concert (thus, attributing a clear parallel connection to these two). Thus, the splayed goddess in Figure 6 seems to be closely associated, via shape and symbolism, with the goddess in Figure 5. Furthermore, the shape of the goddess in Figure 6 does not negate the symbolism of a monistic goddess as the vessel of all forms, including animals such as the bear and, more importantly, the bull. This symbolism of the goddess as the vessel will be discussed in greater detail shortly. In addition, Pels concludes that since it was human heads at Catalhoyuk that were usually separated from their bodies (the animal figurines usually kept theirs), “the splayed figures Mellaart identified as goddesses were humanoid, since their heads were removed on abandoning a building” (Pels, 254). Lastly, and more importantly, note that in Figure 6, there is a circle painted on

the swollen womb of the figure. This circle not only reflects the circle at the center of the larger goddess cross/figure on the wall painting of Shrine AVI6, but also reflects the circle at the center of the large butterfly figure (this figure will be discussed later) just to the left of the large goddess cross on that same painting.

Thus, in looking at the splayed goddess in Figures 5 and 6 in relation to the other, clearly human figures, it is apparent that they are indeed an image of the goddess as the horizon, which she manifests in both human and animal form, and these two images in Figures 5 and 6 being primarily her human form. Thus, the splayed goddess is both the larger image that comprises the cross as the earth itself (which will be later shown to be a common goddess motif), as well as the four smaller crescent images at the ends of the arms of the larger cross that personify her as the four cardinal points/horizons as fertile/active extensions of her greater monistic body as a whole. Notice the three figures next to the splayed goddess, and how this whole group follows the flow of lines emanating from the northern arm of this cross to the eastern cardinal point. Also note the small inverted triangle/womb symbol just beneath the western arm that appears to indicate the direction that the sun follows after it enters the western horizon and travels towards the east during the night (I discuss these small triangles below). Notice first that a single line moves down to the figure of a man from the northern arm of the larger goddess. This figure is a hunter aiming his bow and arrow at the groin/womb of the splayed goddess figurine across from him who, as mentioned, has her legs open in an upturned crescent and whose body, in turn, is situated between what appears to be two peaks of a crescent mountain formed by the red lines taken as a whole. *This male figure with a bow seems to be symbolically opening the groin of the goddess as the crescent horizon with an arrow to release the sun on the eastern horizon* (a theme demonstrated and repeated in Part One). Thus, the fact that this scene was painted on the lower panel of the east wall of the room is significant. (The lower panel, often painted red on the east wall [Mellaart, 1962: 61], possibly symbolizes the lower terrestrial sphere). This archer opening the goddess to both inseminate and release the sun/son/seed appears to have its rudiments in this painting, and will be shown to be associated with the constellation Hercules with a bow, which was the fall equinox at this time (this will be discussed in more detail in the next section). It will be next seen in Susa as the lion with arrow opening the bull of the horizon, and then as the image of Anu in Egypt with the spear opening the goddess/bull of the horizon, as the tiger opening up

the bull in China, as Utu in Mesopotamia opening the horizon with his knife, and then seen as Mithras opening the goddess as the bull. All of these images are symbolic of specific northern constellations that depict the opening of the great bull with an arrow/spear/knife, whose tip is the fall equinox. See Figure 3 for a short visual summary, and see Part One for a discussion of this theme, which is repeatedly demonstrated beyond coincidence.

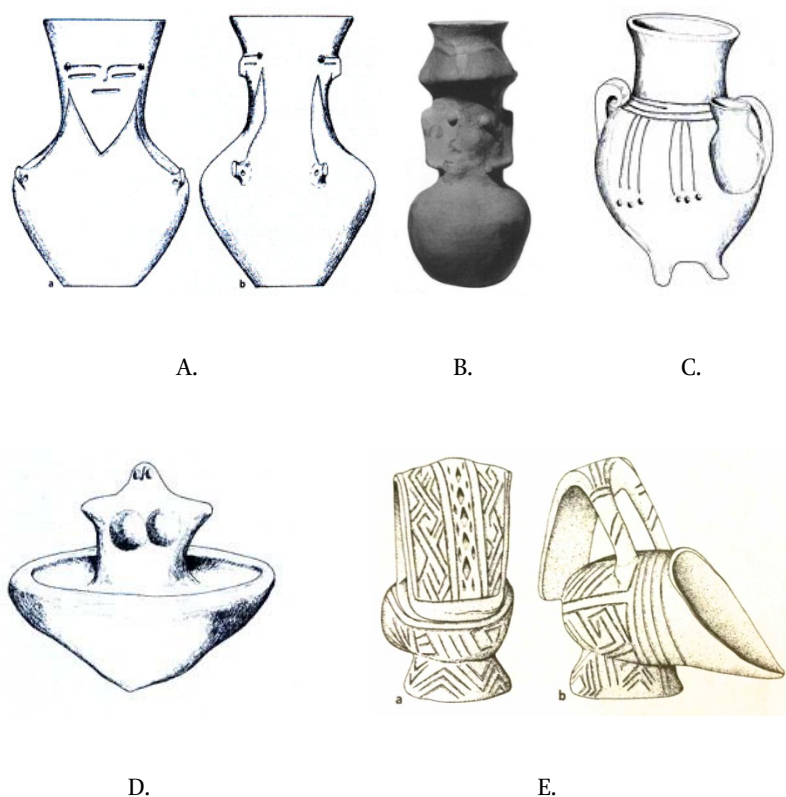
Notice then, the seated female figure just above this male figure (shooting a bow) with one hand on her head and the other on her swollen hip or womb area, with a large loop that rises up from her groin. Furthermore, notice that her lower body is abstracted with hard angles, which is in complete contrast to the smooth contours of the figure of the hunter below her. The reason for this abstraction can be explained when she is seen as being symbolic of the goddess as a vessel. This image of the body of the goddess shown as a vessel or pot is very common in the later Neolithic, and it seems to have its rudiments in the transition from wall internments to wall paintings, stamps, seals, and more “narrative art” and pottery production that was found between Levels VI and V at Catalhoyuk Pels, 238). But more importantly, as also pointed out by Pels (Pels, 240), “pottery production from Level V onward suggests that this shift in material culture may not have been that different from the shift from houses as containers to pots as containers....” That is, this idea of the *house as a container* is crucial to what I believe is an understanding of the symbolic role of the goddess in the Neolithic as a monistic vessel/container, for the Neolithic was a time when vessels/pottery and walls were first created, and accordingly they took on a significant meaning, in terms of storage, protection, and nourishment; this understanding mirrored the actions and role of the female womb and body as storer, protector, and nourisher, and, in turn, this mirrored the earth itself as womb/vessel, progenitor/protector, and nourisher of life. Thus, as the idea of a anthropomorphic goddess that monistically symbolized the earth, the moon, and the sky as vessels most likely originated in the Upper Paleolithic or earlier, this idea of a monistic goddess as the vessel of all matter took hold in the Neolithic mind because the people saw the walls of their houses as vessels/containers *extending* upward from the material body of the earth goddess—as vessel, as matrix, creator, nourisher, and destroyer of life. In other words, it must have been an easy leap to notice how the earth gave birth to and nourished life, with life then maturing and dying and dissolving back into it, to seeing the female body as an analog of that larger vessel duplicated in the miraculous life-giving and supporting process.

Even the act of killing and eating life must have been seen as the body, like the earth, transforming death into new life. Thus, with the transition to sedentism, wherein the clay, earthen walls were, as David Lewis-Williams and David Pearce theorized, symbolic of the walls of Paleolithic caves (Lewis-Williams and Pearce, 106), and which were seen as the womb/inner domain of the goddess, it doesn't seem far removed to realize that a focus on the walls of the houses at Catalhoyuk as an extension of the body or womb of a monistic goddess must have re-oriented the Neolithic mind/perspective from an older one that was focused on "without," or outside the goddess as vessel (where the goddess herself was the main agency of creation, nourishment, and death) to one more focused on "within," where they were an active and conscious extension of her very body giving birth to and creating further extensions/forms of itself. The inhabitants must have realized that not only were they, themselves, an extension of the goddess as creators, protectors, nourishers, and killers, as they shifted their focus after Level VI from creating walls to creating more complex wall art with narratives, stamp seals, and vessels that symbolized the goddess herself, but that they were also performing the same functions as the goddess as vessel. In this function they created vessels that stored food, protected it (as the earthen walls of the goddess's body did themselves), begat and nourished life, killed it, and transformed it, as they were also doing to their immediate physical surroundings. This idea of killing and ritually focusing on dangerous wild animals as a role that the goddess performs is not mutually exclusive. Hodder feels that the focus on dangerous wild animals is a male idea, but this doesn't seem to fit the evidence from Catalhoyuk, where the transition from Level V to VI shows a focus on female figurines and gender roles along with paintings of what he calls the teasing of wild bulls and animals. As others have pointed out many times, the role of the goddess has not just been one of fertility and nourishment, but also one of death and destruction. Even the famous figurine of a goddess sitting between two leopards, found by Mellaart in a grain bin, with the twin predators that are dangerous and consume life being symbolic of the "double" nature of the goddess with her two arms, hands, legs, breasts, eyes, ears, lungs, etc., are ignored.

These ideas of their walls, their vessels, and their own bodies as extensions of a monistic goddess as earth seemed to mature as the physical and social fabric of the community took hold and grew and their mythological ideology shifted in tandem with these new changes and self-awareness. In fact, the Neolithic was seen as the rudiments of individualization, and this, no doubt, must have

been further reinforced by their realization of their new roles as creators/protectors/nourishers/killers as manifested as an extension of the goddess as vessel herself. In fact, Pels, commenting on During's idea that the common practice of removing the heads from the bodies at Catalhoyuk (and elsewhere) — as the heads might have been seen as something that had a temporality, agency, or life cycle that was different from that of the body — noted that “this seems logical if the head of an elder was perceived as a transcending container in which knowledge about the house was stored” (Pels, 254). This “transcending container” is not only relevant in the idea of the “vessel” as a symbol of the goddess, in which consciousness/information/wisdom resides in the smaller vessel of the head that is resurrected like the sun/seed from the body as the horizon, but, as will be seen shortly, it is strongly linked to the head of the bull, which played a huge part in the cult of the goddess as vessel.

This idea of the goddess as the vessel is clearly seen and crystalized in the later Neolithic in pottery found in Southern Europe (Figure 7).



**Figure 7.** Goddess portrayed as vessel: A. Hungary, 5000 BC (Gimbutus, 1989: 22). B. Hungary, 5000 BC (Gimbutus, 1989: 37). C. Anatolia, third millennium BC (Gimbutus, 1989: 91). D. Romania, 4500–4300 BC (Gimbutus, 1989). E. Greece, 5000–4500 BC (Gimbutus, 1989: 6).

As can be seen in the images of Figure 7, of which there are hundreds and hundreds of other examples, not only are vessels clearly seen molded in the silhouettes of humans, but, more importantly, they were molded in a distinctly female form. This correlation between Neolithic pottery and the female figure, with a link to the goddess as the vessel of the horizon, will be discussed shortly.

Thus, returning to the image of the upper female figure in the wall painting from Shrine A. VI. 6 (just above the archer), we note that her lower body seems to form the image of a large elongated vessel with a handle that is being tipped by her own lower right hand and is pouring out its contents, as seen in the line flowing down from between her legs.

But more significantly, note that her upper left hand is touching her head (possibly mouth, the origin of the word/logos that becomes flesh. Also, see Figures 17B, 17C, and 17D, and Figure 43 for



similar images and a further discussion). This image of the goddess with one arm raised to her head and the other to her womb/groin is another common motif that can be seen in many images of the Neolithic goddess (and maybe even the Upper Paleolithic, if one counts the upraised arm of the Venus of Laussel as holding in her upraised hand a crescent bull's horn as symbolic of the head of the fertilizing celestial moon bull, with her other hand symbolically on her womb), and is the rudiment of the idea of the word made flesh.

Thus, a continuum is presented from her upper hand touching her head to her middle groin/womb, to the exit between her legs. This action mirrors the action of the larger goddess herself as symbolized by the large cross: that is, the action moves from the vertical northern cardinal point of the cross as the goddess as conceptual and celestial begetter, to the central circle or womb of the goddess as the cross/earth, to the right horizontal crescent exit point that symbolizes the eastern cardinal direction and the birth of the sun/son. This birth from the eastern horizon is further symbolized and reinforced by the action of that second goddess figure immediately above the eastern horizon in a crescent birth posture, and who is also touching her head.

With her hand to her head and her other hand to her mid-section, the upper female figure (above the archer) seems to be associating her head (or mouth) with the source of the sun (or logos), or, as I will soon show, the sun itself that rises from the crescent of her shoulders; that this latter aspect is indeed the case can be seen, once again, at the tip of the right horizontal arm of the large goddess in the shape of the cross, where a headless (a common pattern at Catalhoyuk, which will be discussed in detail later) smaller goddess with her arms upraised in the crescent eastern horizon is shown (similar to the four goddesses personified as the four cardinal points in Figure 4b, but whose collective presence is but an extension of the larger monistic vessel of the Great Goddess in which they are situated. This smaller goddess at the eastern horizon parallels the other three smaller crescent goddesses — the northern, western, and southern tips of the large cross). But as this smaller goddess at the tip of the eastern horizontal arm only has a neck and upraised crescent arms, where, one wonders, is her head? It is, of course, the sun itself, which is shown to her right in the form of the large cross that reflects the larger shape of the goddess as the large cross/earth. The idea that this smaller cross is the birth of the sun/son is further reinforced by four triangles around it. These four split triangles around the sun/son appear to be symbolic of the genitalia of the goddess (as triangles

have been shown countless times to be the shape of the pubic triangle/vulva of the goddess, with the tip of that triangle also having a double crescent shape, discussed below. See Figure 29), thus reinforcing the other four crescent horizons giving birth: 1. The smaller goddess with her hand to her head above the archer pouring out the sun from between her crescent legs from the vessel shape of her lower body. 2. The small goddess with the upturned crescent legs/arms just above the eastern horizon. 3. The upturned crescent arms of the goddess of the eastern horizon at the tip of the right arm of the larger goddess cross. 4. The crescent horizon shape that the mountain (which gives birth to the sun/son) forms.

As the goddess is shown with four smaller aspects at her directional ends (north, east, south, west) in the large cross, these four triangles thus surround the rising eastern sun/son as symbols of her vulva giving birth as the crescent of the horizon.

Again, this idea of the sun as the head of the Great Goddess rising up from the double or crescent horizon of her shoulders is key to understanding not only the many figurines with detachable heads and the skull cults found at Jericho, but more importantly, the many later Neolithic goddess figurines with their mysterious markings. However, before I turn to a discussion of the head of the goddess as the sun, I would like to touch on the distinct levels of perspective in this painting, and then discuss the large bull's head to the right, or east, of the central image.

It turns out that there are three overlapping layers/levels to the central cross image and figures of the painting. The first layer is a perspective that is closest to the viewer. This layer comprises the large cross shape itself. The second layer is clearly seen as the smaller cross or sun immediately "behind" the eastern arm of that first, large cross layer (that is, the larger cross is clearly seen to overlap the smaller cross/sun, thus the smaller cross/sun is behind it). The third layer comprises the double mountain and cavern/womb that is "behind" the smaller cross/sun/second layer. That is, the sun overlaps the mountain/cavern/womb as it rises from within it (note that the image of a mountain containing the sun is a very common image among many cultures across time. See discussion section). Both the woman with her hand to her head and the archer just beneath her appear to be sitting on the first hump of the crescent mountain. And yet, this first hump of the crescent mountain seems to emanate from the northern arm of the cross of layer one. This appears almost purposefully ambiguous as it shows that all levels are indeed just manifestations of the same central image of the goddess

(giving birth). As discussed, that woman touching her head (above the archer) shows a continuity from her hand/head to her hand/womb, which reflects the birth of the sun/head from her body/earth as seen on the eastern horizon. It is as though she's pouring out the sun from the womb of her own body.

There could indeed be a fourth or even fifth layer to the image. The archer's position appears to be on the same plane as the woman above him, but if one follows the line of his arrow/bow, it targets the groin of the second goddess with the upturned arms/legs, who sits in front of another line that might be another mountain behind her. A possible last layer/level from the viewer is indicated by the lines furthest to the right, which appear to indicate that the whole scene is within an even larger cavern — the vessel of the cosmos itself. But these last layers are hard to make out and there might be only three distinct ones. There are also two small infant figures just in front of the small goddess touching her head (just above the archer), and they could be in this last layer — possibly personifications of the seed/sun descending between the double mountain and into the womb/cavern?

Thus, a continuum is shown: from the seed descending from above, to the man shooting an arrow to open the goddess (with the upturned legs), to the sun/seed/head being born from the eastern horizon of the larger goddess (cross) closest to the viewer (layer one). Remarkably, this same progression of the birth of the sun is also seen on that same wall painting in the image that Mellaart identified as a bull's head (it is just to the right of the main one just discussed). It has been long known that bull's horns are symbolic of the moon, which has crescent horns that project out from the black body of the night sky as vessel. And just as the moon is mortal and waxes and wanes, dies and resurrects, so, too, does the bull as it is consumed by the solar predator/feline/hawk/hunter as mentioned earlier in Part One (considering this, it is important to note that the hunters wear the pelts of spotted, star-like or celestial, leopards at Catalhoyuk. This will be discussed later. Also, see discussion section for the link between the hunters and predators/cats). It is also important to note that the moon doesn't generate any light of its own, but rather, it reflects/receives the light of the sun. Thus, like the goddess, of whom the bull is the animal, the moon is a vessel of light that fills up and pours out its inner nourishing light as the sun/son/seed/logos. This latter aspect will be discussed later in greater detail.

Thus, in looking at this image of the bull's head a bit closer in Figure 2, it is apparent that it has

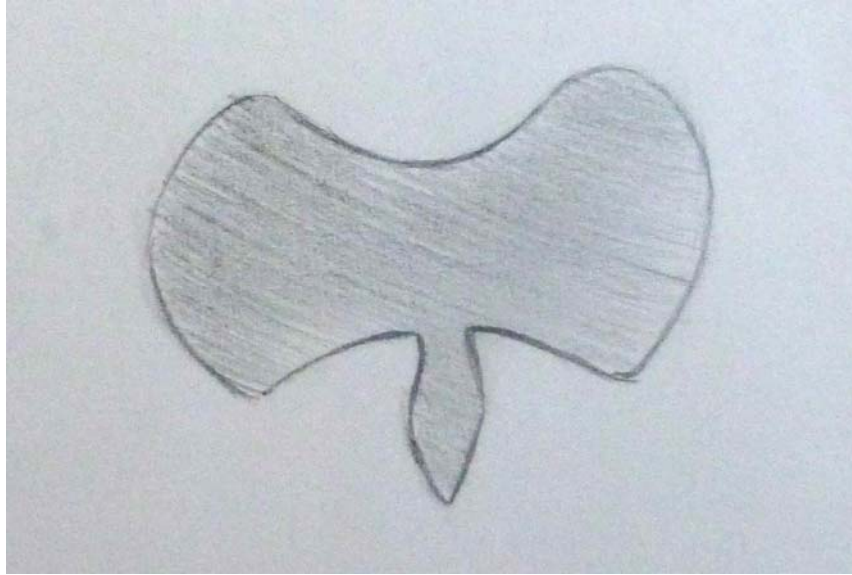
a wave-like line that seems to emanate up in size at three different places from (1) a single line just below the mouth at the throat level, to (2) a central/middle area with several lines, to (3) the crescent horns with 5 to 6 large lines between them, which seem to all reflect the waxing/waning aspect of the light within the moon itself. But what is rather interesting here is that these three areas within the bull's head appear to roughly mirror/respond to the three main points on the cross/body of the goddess as earth where the seasonal colures are located. That is, the lower and smaller point/wave at the bull's throat is the winter solstice on the southern horizon. This would correlate to the crescent horizon/shoulders at the tip of the lowest or southern arm/cross of the large earth goddess. This lower point is where the sun is at its lowest point on the horizon and where it is at its weakest state — thus the winter solstice is the "birth of light" as the sun begins to move north again from this spot. This smallest line then seems to be symbolic of the birth of light and is located just beneath the throat of the bull's head (where sound is born, the Logos of the goddess). The second point in the middle of the bull's head is equivalent to the spring/fall equinox, where the sun intersects the celestial horizon at the cardinal points of east/west. This correlates well to the middle east/west arms of the large earth goddess. This would be equivalent to her womb, the center of her body, where the circle is on the large cross. And lastly, the upper, and larger area between the bull's horns is equivalent to the summer solstice. This is where the sun is at its furthest point north and is at its strongest. Thus the large wave-like lines at the top of the bull's head. This point corresponds to the crescent horizon/shoulders on the northern arm/cross of the large earth goddess.

This movement of the wave-like pattern up and through the bull's head seems to be merely a subset of the larger pattern of the sun/son moving up and out of the body of the goddess as the crescent horizon (which will be explored later in a discussion of the goddess as the splayed reliefs found on the walls, and the later goddess figurines found in Neolithic Europe).

Thus, in addition to mirroring the sun moving up (south to north) and down (north to south) the horizon of the body of the goddess at her three significant points, this image of a bull's head also seems to be symbolic of light as consciousness/wisdom that rises like the sun from within the vessel as body, thus reinforcing the idea of the head as being equivalent to the sun at the highest point of the goddess as horizon — her shoulders/head. This is why the bull's head is situated on the east side/arm of the goddess, as it was clearly meant to symbolize the birth and rising of consciousness/wisdom.

Lastly, just as the bull's head is symbolic of the rising sun/light/son/logos is shown on the east side of the central goddess image, another goddess image in the form of what Gimbutus calls a "butterfly" or "double-axe" (commonly seen later in Crete) is seen on the west side, symbolizing the setting sun/light/son/logos as it enters into the body/horizon of the goddess (note the small partial cross/sun to the far left of it). It has a star shape, which might represent both a celestial/northern origin, and/or the death/soul of the sun as it dies in the west, engendering the birth of the night/stars in the sky. Thus a possible continuum of the sun dying/entering the earth/goddess as seed/logos/spirit in the west to be reborn in the flesh in the east, which mirrors the smaller figure of the goddess (above the archer) touching her head (upper) on the western hump of the crescent horizon and the sun being born below her from the eastern hump. Thus, the images of the large star/upper aspect of the goddess to the west of the large cross and the image of the large bull/lower aspect of the goddess to the east of the large cross is just another iteration of the idea of the sun/son/logos made flesh, with the body of the goddess being the vessel of that transformation (as above, so below).

Furthermore, the peculiar body shape of the large star/butterfly goddess to the left of the large cross might also be a symbol of the crescent horizon, the earth itself, a precursor of the ankh symbol, and should thus be seen as a "horizon" aspect of the goddess instead of the "butterfly" or "double-axe" aspect. Interestingly, an early form of this is seen in the Paleolithic Chauvet Cave in the shape of what appears to be a red bird as horizon, with its hidden head being symbolic of the rising sun/son from its body that symbolizes the womb/vessel of the cave itself (a symbolic, iterative, creative/birth act by the artist within the earth/womb of the goddess). See Figure 8.



**Figure 8.** Bird (?) figure found in Chauvet Cave, France. 28,000–30,000 BC. Drawing by author.

Comparing this star/butterfly goddess image in Figure 2 to a couple of “horizon” images of the goddess seen later in Crete (for other images, see figures 429–432 in Gimbutus’s *Language of the Goddess*), note the similarities between the shapes, as well as the prominent separated bull’s heads that also give rise to them (a juxtaposition that is seen thousands of years earlier in Shrine A.VI.6). See Figure 9.



**Figure 9.** Vases from Crete that show the goddess as the crescent horizon: **A.** Goddess in center-right of vase with her hair and fingers splayed upward like the rays of the rising sun (note the upward direction of the chevrons of her skirt and how this parallels the upward direction of the chisel/obelisk in the Egyptian Ankh symbol). Late Minoan I, 1400 BC (Gimbutus, 1989: 274). **B.** Goddess at top center with sun as head and body as very large double crescent horizon that symbolizes the round earth itself as it almost forms a circle within which the sun as head is harbored. Note large bull's heads on both sides with goddess as double crescent rising as the sun/son/seed from between the moon crescent of the bull's horns. This image is repeated at the top of the vase in a symbol that mirrors exactly the Egyptian Ahket symbol of the rising sun on the horizon. Late Minoan, sixteenth century BC (Gimbutus, 1989: 274).

In the Catalhoyuk wall painting (Figure 2) of the star/butterfly goddess, the horizon portion is dark in color and thus represents her body as the crescent double horizon (thus the mirroring of the crescent of the bull's head). The vertical line that emanates up/down from her body as the horizon is really a reflection of the masculine neck/penis/tail/spout forms that characterize many of the earlier



goddess figurines (to be discussed shortly). She is also missing her head (like the earlier image from Chauvet Cave). But since there is a large white circle at her center (which, once again, mirrors the circle seen at the center of the larger cross-shaped goddess in the center of Figure 2 and the circle on the womb of the goddess shown in Figure 6), and this image is on the west/sunset side of the large cross-shaped goddess, this inner circle might be a symbol of the sun as her head/seed sinking into the western horizon, and thus into her body as earth/vessel. Thus the death of the sun and day and the birth of the stars and night.

Comparing this to later images from Crete in Figure 9 (along with other Neolithic images in Figures 11 and 14 that clearly show her head as the sun), it is evident that her head should indeed be a radiating sun, as Figure 9B, center, indicates, as does Figure 9A, center-right. Figure 9B, center, not only shows her body in a large circular earth shape, with her head as the sun harbored within the crescent horizon of her upper body, but it also shows two large bull's heads with crescent horns on either side of that central image. Amazingly, between the bull's horns rises a smaller, but similar, horizon-shaped body that mimics the sun rising from the bull horns of the Egyptian gods. Figure 10 shows a close-up of the top of the vase (its opening, or gateway into/out of the vessel) that is shown in Figure 9B. Note that it resembles not only the earlier "butterfly" image in Figure 2, but also the later Egyptian Ankh and Ahket symbols, which, as previously noted in Part One, are really just iterations of the goddess as the horizon.



**Figure 10.** Goddess as horizon. Detail from the top of the vase shown in Figure 9B.  
Note the similarity to the Egyptian Ankh and Ahket symbols.

Also note that the shape of the vase itself in Figure 9B mimics the large bull's heads shown on the vessel, which in turn, show the same connection to the central image of the goddess as a vessel/horizon on the center of the vase in the same way that the large bull's head in Figure 2 does to the central body of the large cross/goddess as earth/vessel/horizon on the center of the wall.

Other images of the goddess in the form of a horizon and/or with a sun/head and rectangular body are seen in Figure 11.



**Figure 11.** A. star-shaped sun/son in the shape of horizon that is in turn within crescent horns above the head of goddess figure. Late Minoan II, fifteenth century BC (Gimbutus, 1989: 273). B. Two goddesses with heads as radiating suns. Ozieri culture, Sardinia, fourth millennium BC (Gimbutus, 1989: 48). C. Goddess with head as the sun and rectangular body as the earth. Mont Bego rock engraving, France, date uncertain (Gimbutus, 1989: 127). D. Goddess again with head as sun, with rectangular body as earth. Late Minoan III, fourteenth–thirteenth century BC (Gimbutus, 1989:

227). E. Goddess with same rectangular body. Early Hellenic Crete, ninth century BC (Gimbutus, 1989: 227). F. Goddess with rectangular image on rectangular lower body. Karanovo IV (Gimbutus, 1989: 81).

Figure 11A shows the goddess again with a butterfly/horizon shape over her head that is similar to that from Catalhoyuk in Figure 2. This, once again, symbolizes the rising sun/son from her body as the horizon. Note the crescent horizon form in the shape of bull's horns on her head mirroring this same crescent form (note her double raised arms and the double raised wings all mirroring this crescent/horizon). Figure 11B shows two goddess figures from the fourth millennium BC with heads clearly in the form of radiating suns above a rectangular body that symbolizes the plain/field of the earth. The body as the vessel of the goddess as the earth is most likely a symbol of the vase on which they are drawn. As the earth and feminine body stores/protects/nourishes life, so, too, does the human-generated vessel (and by extension, earthen/stone walls), that stores/protects/nourishes the life of the village.

Figure 11C shows an older rock-engraved figure from France (date uncertain), which shows almost the exact same form of the goddess shown in the central figure of her in Figure 9B from Crete. That is, the lower body is in the shape of a rectangle as the physical plane/field of the earth, with a line emanating upward to arms that seem to signify rays emanating down (like the arms emanating down from the later Aten symbol of the sun in Egypt) from the head in the form of a sun. Figures 11D and E also show the same forms of the goddess with a solar head and terrestrial rectangular body. Figure 11D clearly shows the circular sun as her head hovering over the hill/horizon of her body, and 11E shows her upper body in the shape of a cup/vessel with rays of the sun pouring out from the top of her head (also note the two snakes at her waist, a characteristic that reflects the two snakes coiled around the axis mundi of her body; similar images of the double snake can be seen coiled round the tree/axis mundi in the discussion section). The plotted lines of her lower body have dots within them, possibly symbolizing seed. Figure 11F shows the lower body of the goddess in a rectangular form with a rectangular image drawn on it that, once again, shows her body as an extension of the earth itself — that is, earthen brick walls (or lined plotted fields) as vessel inputting/protecting/nourishing/giving birth to sun/son/seed.

The appearance of the solar/terrestrial aspects of the goddess in her crescent horizon form is not a coincidence, as it repeats itself countless times in various iterations from that very early wall painting at Catalhoyuk to Old Europe to Mesopotamia to Egypt to Crete.

#### B. GODDESS AS THE HORIZON

Other evidence at Catalhoyuk of the goddess as symbolizing the horizon can be seen in the many goddess reliefs found on the walls (see Figure 6). As mentioned earlier, Hodder noted that these splayed figures are not actually depictions of the goddess, and in fact they might be splayed bears (Hodder, 2006: 201). See Figure 12 for another example of this.



**Figure 12.** Carved stamp from Catalhoyuk in the shape of the splayed wall figures/goddesses Mellaart found (Hodder, 2006: 159).

The image in Figure 12, however, is of a small, thin animal with large eyes and a long neck (a bear has small eyes and a short, thick neck relative to its head and body), and thus might be a feline, possibly a leopard, with extended claws (leopards often have rounded ears as well). But whether it is a bear or cat, the crescent/moon/horizon aspect of the two pairs of upturned limbs is definitely a

manifestation of the crescent goddess (note that in Part One I discussed the animal of the great goddess as Ursa Major, being a bear in the northern latitudes). What is striking about this particular artwork is the clear and distinctive element of fire or the sun/son emanating from the dot at the navel at the center of the body and moving out at the double horizons/exit points of her body — her groin and head. Thus, both the legs and arms are upturned to reflect the crescent horizon where the sun as son is born from below the navel at her groin, and the sun as light/spirit/consciousness/wisdom is born from above the navel at her head. Note the amazing flame of fire or spirit emanating out from the eastern side of her head above the crescent horizon of her upturned arms.

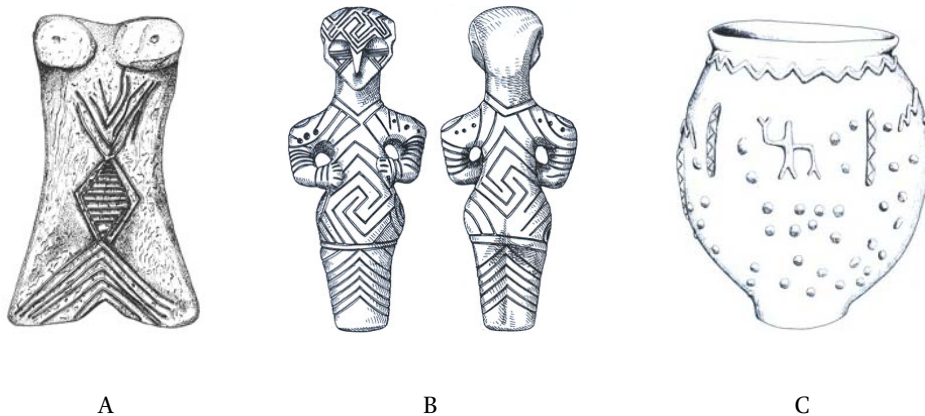
Furthermore, the action depicted in this figure seems to reflect not only the sun moving up on the horizon, but the progression depicted on the walls of Shrine F.V.1 (which will be discussed shortly) and the painting of the goddess as cross and bull's head of Shrine A.VI.6 (Figure 2). That is, the movement of the sun/seed/son up and down the body of the goddess as the horizon at three distinct points reflects the two solstices at the upper/lower parts of her body as crescent horizon, and the two equinoxes at the central dot located at her navel.

As the sun enters the western horizon at sunset, the new seed/sun should then be seen to enter the western side of this figure. That the movement indeed comes from the west is seen in the central curve in the two lines that start at the very bottom of the figure at the tail and move up to the right/east. Thus, the sun as fire/spirit/seed seems to enter her lower body/groin from the viewer's left and then moves upward (mirroring the upward action in the bull's head in Figure 2).

This lower point of the groin is equivalent to the winter solstice point, which is the lowest point on the horizon at which the sun appears. It is also the birth of light/fire. The sun/fire/seed/head then moves upward and circles the dot/navel as the new fetus/plant coming to life within the womb (the navel is symbolic of the center of the goddess as cosmos, as pointed out earlier. See discussion section on axis mundi). This mid-level center point of the body, her womb/navel, would be akin to the equinoxes, the midway point on the horizon/body of the goddess between the solstices. To complete the cycle, the sun then climbs higher in the body of the goddess, finally culminating in the mature sun as head/seed/consciousness/fire from between the shoulders on her eastern side as horizon at the summer solstice, the highest point north. If we look closely at the figure, it really seems that the figure was intentionally made with a large flame emanating up from the back side of the head at the summer

solstice level (again, the connection between the head and the sun as being one and the same — both vessels of light, wisdom, divinity). The new seed as sun then starts the whole process over again by moving down (south) into the body/horizon. That is, just as it does on entering the western horizon, the sun dies at the summer solstice as its power wanes and it moves south. And just as it rises from the eastern horizon, it is reborn in the south at the winter solstice — the birth of light.

Thus, this interesting image of the splayed goddess turns out to be the archetype of the complete process of the birth, death, and resurrection of the new sun as seed/head. This unique stellar theology was no doubt just a local inflection of an earlier stellar theology that appeared to have its roots thousands of years earlier in the caves of the Paleolithic (which will be discussed later). The role of the goddess at Catalhoyuk fit into an earlier tradition of goddess worship that went back thousands of years. But, no doubt, considering the complexity of those paintings/reliefs and stellar alignments/observations, it also added to and further refined the goddess in her various stellar features and roles to subsequent cultures. Thus, the wall painting from Shrine A VI. 6. (Figure 2) and that splayed figurine of the goddess found at Catalhoyuk (Figure 12) are critical finds in that they become the blueprint for how to read the hundreds of other later goddess figurines found in the Neolithic with their mysterious chevrons and “V”/ “M”-shaped markings. A few examples (from many) are shown below in Figure 13.



**Figure 13.** A. Goddess figurine carved in bone. Romania. 8000 BC (Gimbutas, 1989: 5). B. Yugoslavia. 4500 BC (Gimbutas, 1989: 12); C. Hungary. 5500–5400 BC (Gimbutas, 1989: 16).

Figure 13A shows a slightly older Neolithic goddess figurine carved in bone that was found in Romania. It shows some of the same features as the splayed goddess just discussed (Figure 12) — a central marked point at her navel and an upper and lower crescent horizon for the birth of the sun/son/seed/consciousness. What is critical is that the crescent horizon is in the shape of either a "V" or a "W." Figure 7D shows this whole process. The vessel/pot from which a goddess figure arises from is clearly in the shape of a "V" or crescent.

This 10,000-year-old figure thus primarily illustrates the two horizons of the female body that give birth — the groin (a son if human, a seedling if plant, a calf if animal) and the mouth/head (sounds/words/consciousness/wisdom). On this figure the upper horizon also gives birth to milk as nourishment to the son born from the lower horizon (because the goddess as "vessel" also nourishes and protects as well as gives birth). This is seen in the upper "V" stopping just below the breasts (another opening/exit in the female), which help to form the round upper horizon of the body of the goddess.

Furthermore, at a secondary level, the horizon symbols and navel also show the direction that the sun moves on the horizon of the goddess's body. That is, the points of the chevrons on the bottom show the direction that the sun moves on the horizon as it "moves up" from the winter solstice, the sun's lowest point on the horizon, and, by extension, the lowest point on her torso — her groin, from which the sun as seed moves up into her body (insemination from a male). The points of the upper chevrons show a downward direction, which again points the direction that the northern sun moves down the horizon and towards its center (the sun as logos/consciousness/wisdom, etc., that descends via the ear ("to ear" is "to sow") and mind and powers and nourishes the body. Note that the upper line of the flame in Figure 12 stops in what might be the other ear of the leopard/bear).

But again, note that these chevrons, like the triangle symbolizing the vulva, work both ways — that is, the open end of the chevron, like the double crescent of the goddess/bull/moon/horizon, gives birth to the sun as son/seed. Thus, the open "V" mimics the open legs of the goddess when giving birth. But more importantly, the open "V" at the shoulders, its horizon, mimics the birth of the head as the sun/son/seed/light/consciousness that not only nourishes the body while it is alive, but, more importantly, allows for the resurrection of the individual after death. That is, the head rises from the body like the sun, only to return once again in its eternal cycle. That this appears to be the case will be

discussed shortly in connection with the mysterious Neolithic skull cult that purposefully removed the heads from figurines and bodies.

Furthermore, that the key locus of the figurine in Figure 13A is the navel once again points to the importance of the navel/womb as the center of the body of the goddess as the cosmic sphere (Ursa Minor within the womb of the body of the Goddess in the polar region as discussed in Part One).

In Figure 13B, note the spiral markings at the navel of the figurine, similar to those found on the splayed figure at Catalhoyuk (Figure 12); and note the same double crescent horizons above and below the navel. Here they are large “V”s, like Figure 13A, instead of upturned arms/legs. Regarding the spiral markings, note the form of the spiral at her navel. On her west side, at the level of the center of the spiral, note that the lines move down and towards the east and enter a horizontal line exactly at the groin/vulva that marks the horizon/earth. The lines then move up from that horizon line at her groin and move towards the east and the spring equinox. They then move up and west towards her neck/head, and then, reaching a point (symbolic of reaching its zenith in the sky, and the summer solstice), they then turn and descend back down towards her western/fall side to start the cycle all over again.

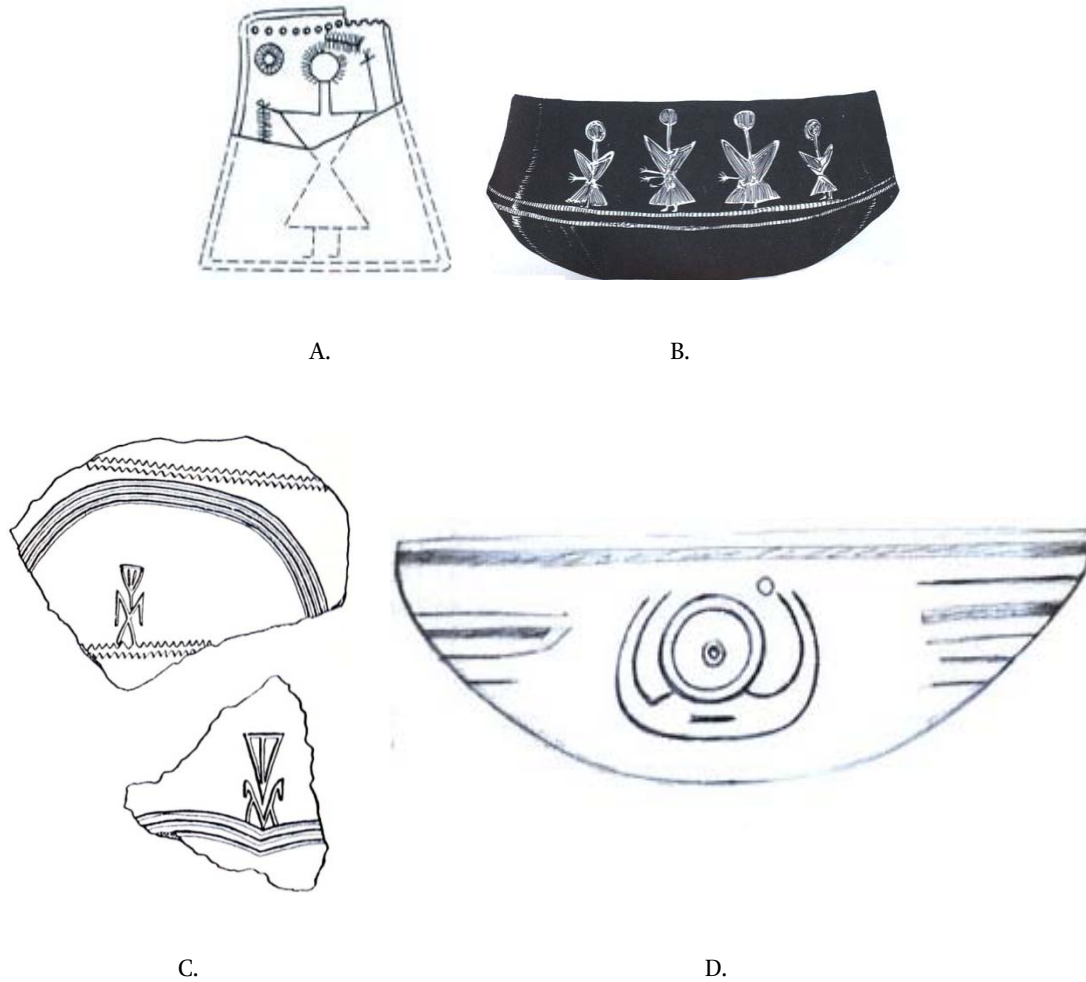
A goddess figure found on a vessel in Hungary shows this process even more clearly. In Figure 13C, note the small goddess figure on the vessel. The action/pose of this figure appears to form a connection between itself and the larger shape/function of the vessel itself. That is, as fluid/material must be poured into the vessel, stored, and then poured out of it, this same process is illustrated in the action of the small goddess. The large “V” mark of her lower body symbolizes the crescent horizon that gives birth to life and nourishment that were poured into her and stored, as she is a symbol/extension of the larger goddess as vessel. As she is headless (again, a common pattern), her head appears to be the small dots as seed/sun/material all around her that she gives birth to — pours out of herself as the larger vessel. But more importantly, those large “V” marks on both her hands seem to symbolize two other crescent horizons — the output of not only creating/forming the vessel as an extension of herself, but the actual creating/drawing of herself on it via the artist! The idea of humans as extensions of the goddess is intricately bound up in the idea of the walls of buildings (such as at Catalhoyuk) and the pottery/vessels/figurines as being created and born from the goddess as the greater vessel. The hand is just another horizon of the goddess. Though there is not a physical exit point in it, it is



definitely an exit point/spout for the flow of creativity — both practical and/or artistic.

Furthermore, as with the other examples, a secondary feature of Figure 13c might be the indications of the movement of the sun on the horizon. Thus, the upraised hand with the large "V" might symbolize the fall/west, as indicated by the flow/movement down into her as the crescent horizon. Her lower left hand, the spring/east, shows the flow/movement out of her body, as it is at the same level as the "V" of her lower body. Her phallic/spout neck indicates north, the summer solstice, and her lower legs, the large "V," show the winter solstice. The center of her body, possibly the cross formed by the horizontal of her arms and the vertical of her body, forms the equinoxes.

This same image of the goddess as the horizon giving birth to the sun is seen in many Neolithic images. For instance, Figure 14 shows goddess figurines giving birth to the sun as her head, where the "V" of the upper body is clearly not ornamentation or necklaces as some have suggested.



**Figure 14.** Goddess giving birth to her head as the sun: A. Sardinia. 4000–3800 BC (Gimbutas, 1989:17); B. Sardinia. 4000–3800 BC (Gimbutas, 1989: 241). C. Figure as horizon with head as sun. Zebbug, tomb 4. End of fifth millennium BC (Gimbutas, 1991: 175) D. Knowth East, Ireland. fourth millennium BC (illustration by author).

In Figure 14A, note the long phallic neck that serves as the spout of the vessel for the head that rises up, radiating light/consciousness like the round sun that is also depicted in the sky. Note once again the point of view is north. That is, her right arm is raised like the rising sun, and her left arm, in the shape of grains of wheat attached to her body, points down toward the west (mirroring the sun as seed entering the body of the goddess as earth). Also note that the raised right arm is releasing the cut grains that are shown to be mirrored in her own head as the rays of the sun.

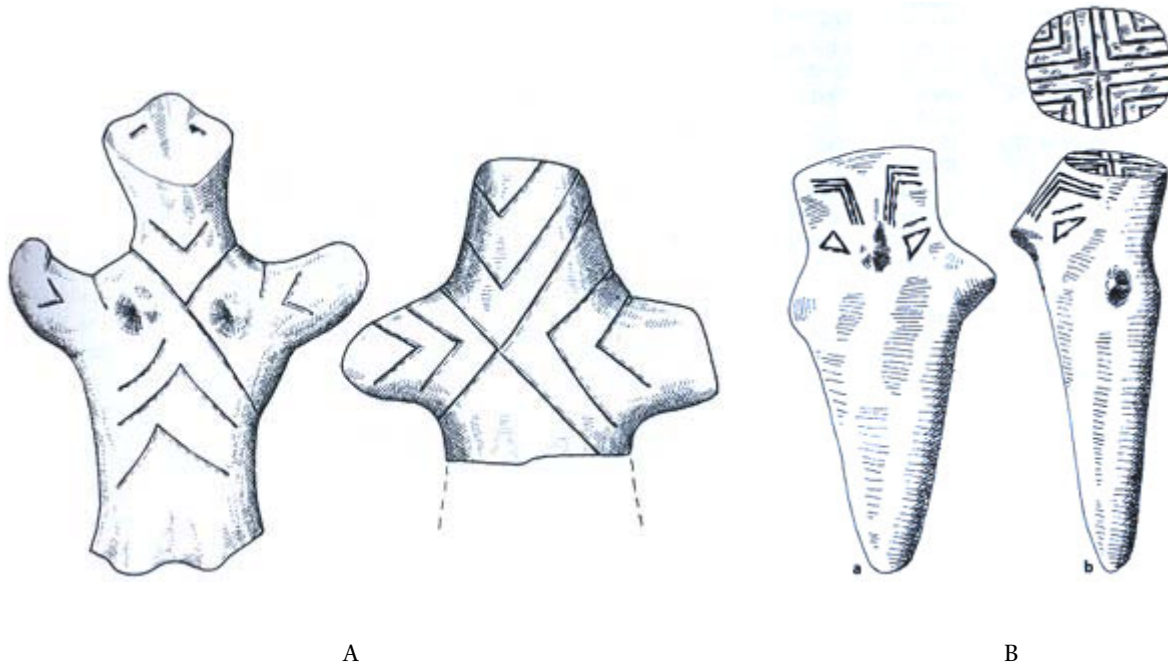
Another vessel found in Sardinia shows the clear progression of the goddess's head as the sun moving across the sky (Figure 14B). Note her extended shoulders in the form of the double crescent horizon (the chevrons depicted on so many of the Neolithic figurines), which her head as the sun rises from/descends into. Note that her arms were carefully placed at the level of her waist to emphasize her shoulders as the crescent horizon.

Stick figures found on vases in a Zebbug tomb, Malta, end of the fifth millennium BC, in Figure 14C, depict the process of the head rising up like the sun from the horizon of the body (appearing to reflect the soul of the deceased rising up from the tomb). The "V" or "M" (horizon) shape of the lower figure is clearly shown, as is the head that is totally separated from the body. This bottom figure shows the body as the horizon attached to the earth, with arms that come up as crescents/bull's horns (which anticipate the ahket symbol of Egypt by several millennium). Interestingly, the head in the lower figure is also shown in the triangular or "vulva" aspect of the goddess, a vessel itself that gives birth to consciousness/wisdom/logos, as discussed/depicted earlier.

A stone vessel found in Ireland shows something very similar (Figure 14D). In this amazing goddess image, note the sun as seed in her left hand as it rises up in the east (as seen in Figure 14A). This sun as seed is a reflection not only of the sun moving through the earth/body of the goddess at night and then rising up in the east and then moving across the sky and then setting in the west via her open crescent arms, but it also reflects the seasons. That is, the upper position of the sun is the seed/sun of the summer solstice that is seen within the mature and large head of the goddess as the sun. This reflects the larger vessel that the image is drawn on as being full of seed/material. The smaller seed/sun shown within her large head, in turn, contains within itself the new seed/sun of the harvest (which in turn carries within itself the new seed/sun, etc., as shown). The small horizontal marker in her body is the equinoxes, and the bottom of her body, like the other images, is the winter solstice, the low point of the sun on the crescent horizon of her body and the low point in the vessel itself as empty. This image captures not only the infinite cycle of the sun as seed/head of the goddess, but the goddess as reflecting both the empty/full vessel that it is carved on, and the goddess as the crescent moon/bull/horizon that harbors the light within.

Again, this progression reflects the same stellar theology at Catalhoyuk with the goddess being a monistic, polymorphic vessel of the cosmos, with the equinoxes/solstices forming a point at the

center of her body. In terms of the latter, a couple of goddess figurines (like many others) show this clearly (Figure 15).



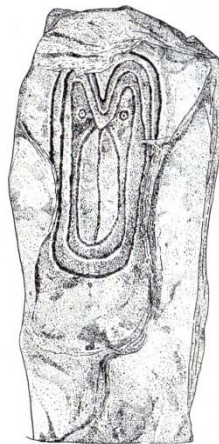
**Figure 15.** Goddess figurines with marks indicating a prominent center. **A.** Turdas. 5200–5000 BC (Gimbutas, 1989: 11). **B.** Yugoslavia. 5000 to early fifth millennium (Gimbutas, 1989: 14).

In Figure 15A, note the directional markers that all point to the center of the goddess figure, reflecting exactly the same process that is found in both the splayed goddess on the walls at Catalhoyuk and in the painting sequences found in Shrine A.VI.6 (and F.V.1, as will be discussed shortly). Also note the upturned arms that form a crescent moon/bull's horn horizon, with her head as the sun just above the "V" marking. Note that there are chevrons on the arms, with the open end facing outwards, indicating that the arms/hands are also creative horizons that give birth as discussed earlier. Most prominent, however, is the central point formed by the intersection of the four "V"s/horizons. The fact that this central point is not at the navel and is shown slightly higher at the intersection of the arms, shows a focus/emphasis of the equinoxes at the level of the arms/hands as crescent horizons.

Furthermore, this center point of the goddess is not just a surface point. A figurine found in Yugoslavia shows this clearly (Figure 15B). Note that the chevron markings "within" the goddess all point to her exact center, with the cross aligned to the cardinal points. This central point of her body as the earth is the axis mundi, her body being a subset/microcosm of the larger cosmos. This common aspect of the goddess as the earth will be discussed later in the discussion section.

It is also important to note that sometimes an "M" mark is used below the neck such as shown in Figure 7A. This "M" is another iteration of the double horizon of the body of the goddess. It is simply a wider crescent shape/horn and mirrors the outlines of the later double horizon Ankh symbol, temple facades, and the Ahket symbol of Egypt. Some Neolithic figures even have a double "M" at either side of the neck to indicate the two horizons of east/west.

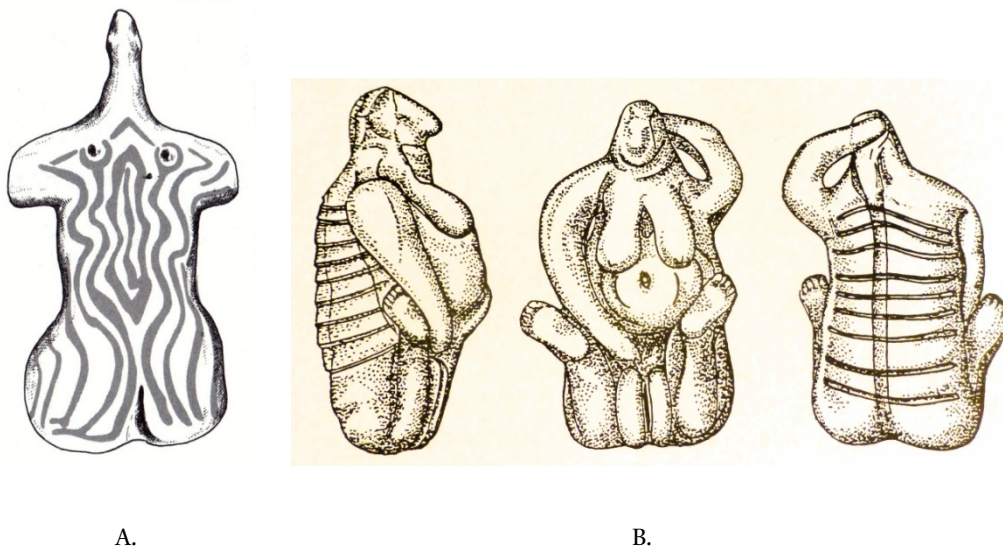
An interesting example of an "M" shaped horizon symbol is seen in Figure 16.



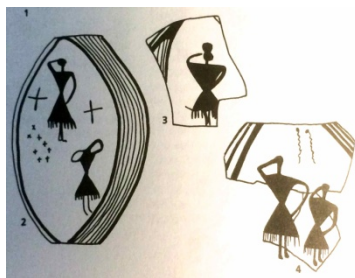
**Figure 16.** Engraving on stone slab found in megalithic tomb, Brittany; Les Pierres Plates, Locmariaquer; 3000 BC (Gimbutus, 1989: 193).

Here the stone acts as an extension of the body of the goddess. The image has two eyes and is clearly a head. But note the vertical vulva image of the mouth instead of the more natural horizontal line. This appears to be the aspect of the goddess as vessel: the word as seed/wisdom/logos. The top of head is in an "M" shape that is clearly the horizon that also releases the sun/son/seed, thus drawing a connection between the two. Also note the three separate outlines of her head that appear to mimic the rays of a strengthening/radiating sun or the swelling vessel of the pregnant body/womb as the

waxing moon. Her body is the very earth she, the moon, and all matter, symbolize. This figure is very similar to Figure 17A, which shows the body of the goddess doubling as a head, with a large vulva in her center as her mouth, and her breasts as eyes. Her head is in the shape of a penis/spout from which the inner word/wisdom/logos flows.



**Figure 17.** A. Goddess figure from Anatolian Neolithic. Provenance unknown, probably 6000–5500 BC (Gimbutus, 1989: 127). B. Goddess of Birth. Note one hand touching her head and the other hand touching her groin. Similar to the female figures found in Shrine A.VI.6, Catalhoyuk, Figures 2 and 5. Gimbutus noted that the nine lines on her back might symbolize the nine months of pregnancy (Gimbutus, 1991: 224).



C.



D.



E.



F.



G.

Figure 17. C. Goddesses with one hand to head and the other to groin, all within large vulvas/seed. Paintings on vase. Late Cucuteni, Brinzeni-Tsiganka. 3800–3600 BC (Gimbutus, 1989: 242). D. Goddess with symbols/writing (on viewer's left) going from her head to her groin. Bulgaria, early fifth millennium BC (Gimbutus, 1991: 313). E. The back of Figure 17D. Note the four lines of written symbols, some of which are seen on the front side. Bulgaria, early 5th millennium BC (Gimbutus, 1991: 313). F. Written symbol that is common to both the front and back of the vessel shown in Figure 17E and 17F G. Figure 5, shown again for comparison.

Note in Figure 17B and 17C the goddess with one hand touching her head and her other hand touching her groin (note that these figures are further shown to be contained within larger vulva images). Again, this was seen earlier in Figure 2 and Figure 5, and discussed in relationship with the Venus of Laussel (also see Figure 43), and might be a pictorial indication that the source of the birth of the sun/son/seed/Logos is the head of the monistic goddess. The word becomes flesh as the



sun/son/seed is born/materialized from the horizon of her body as human, plant, and earth. This might appear to be quite natural or intuitive to the Neolithic inhabitants in that they must have noticed that wheat seeds are cut/harvested from the head or upper body of the plant, its ultimate source (see Figure 32). All of this is dramatically seen in Figure 17D. Note the mysterious symbols emanating from the head of the goddess (who is shown with five points in her body, the fifth being her center/navel). These symbols arc down from the viewer's left (note her head looks in this same direction) and enter her groin area in the same pattern discussed earlier (i.e., the sun entering the horizon/body of the goddess in the west). Note the two lower chevrons on the right that indicate, as in many of the goddess figurines, the birth of the sun/son/seed from her lower body, which here is at the eastern horizon. Gimbutus, citing Winn's 1973 dissertation *"The Signs of the Vinca Culture"* (Gimbutus 1991: 309), states that these symbols around the central figure are "inscriptions" (Old European script), but no one has been able to prove this.

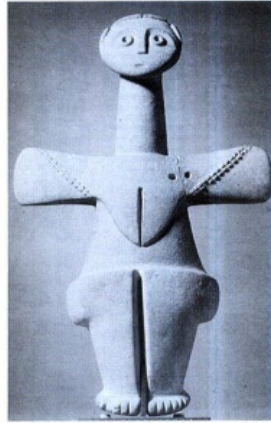
However, as these symbols appear to be emanating from the head/mouth of the goddess to her groin, in a repeated pattern as discussed, they seem to very much indicate the "written" transmission of thoughts/words. Figure 17D could in fact be proof of the earliest writing. On the back side of this vessel, Figure 17E, are four lines of written symbols, one of which, at the top right, mirrors exactly the shape of one of the written symbols emanating from the mouth of the goddess on the front side (Figure 17F). If these symbols flowing down from her head to her groin are indeed a graphic representation of the words emanating from the mouth of the goddess, which they saw themselves a manifestation of, then, by definition, these visual representations of spoken words can be looked at as a conscious attempt to encode the spoken word in written symbols, satisfying Daniels's definition of writing: "a system of more or less permanent marks used to represent an utterance in such a way that it can be recovered more or less exactly without the intervention of the utterer" (Daniels, 1996: 3). It would make no sense to depict spoken words with symbols that do not mirror the uttered words themselves.

Again, a repeated pattern is seen starting in Figure 17A: the neck as horizon/spout/penis that pours out the word/thought/seed from the goddess's upper immaterial/celestial mind into her lower material/terrestrial womb (a self-fertilization that gives birth to all form from her monistic body, as seen and discussed in the wall painting of the goddess giving birth in Shrine A.VI.6). That is, she gives



birth to the son/sun/seed/written word in its/her material aspect. A review of the remarkable image in Figure 14D very graphically shows her sowing/setting and harvesting/rising aspect.

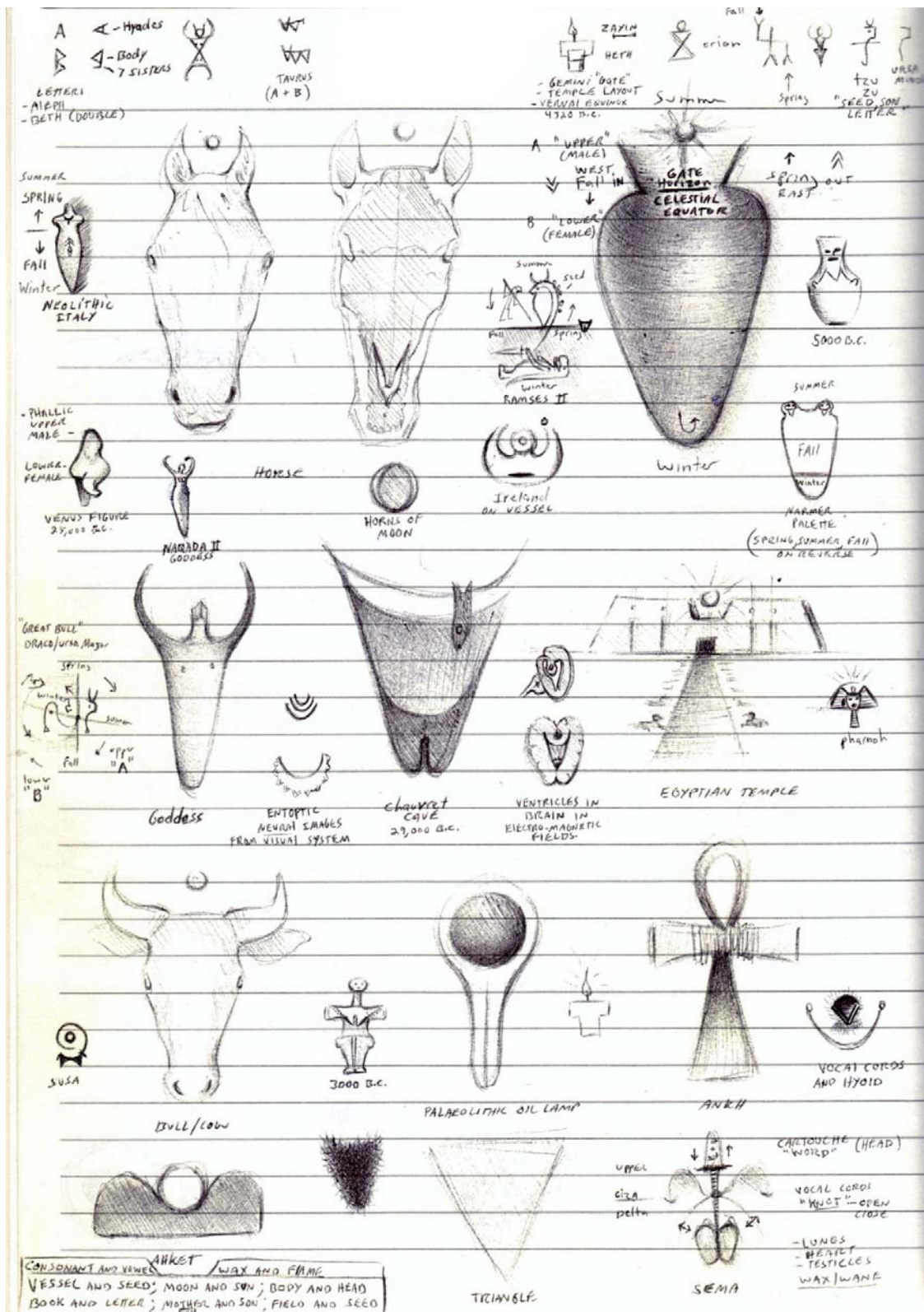
Furthermore, the same crescent shape of the arms in Figure 15A (so common in these figurines) that indicates the birth of the sun/son/seed/logos from the horizon of her body can also be seen in another goddess found in Cyprus (Figure 18).



**Figure 18.** Goddess figurine found at Cyprus. 3000 BC (Gimbutas, 1989: 104).

Note again the abnormally long phallic/spout neck and sun-like head. Also, and more importantly, note (as Gimbutas pointed out [1989: 104]), that her breasts resemble a female triangle. This was deliberate, as the large "V" formed from her breasts to her upraised arms evokes the female womb, the bull's head, and the crescent horizon that is repeatedly seen in so many of these figures. As already mentioned, it was common to attribute this "V" shape to a "necklace." Though that might account for a few of the figurines, most are clearly symbolic markings that have nothing to do with jewelry as Figure 18 and so many others clearly show.

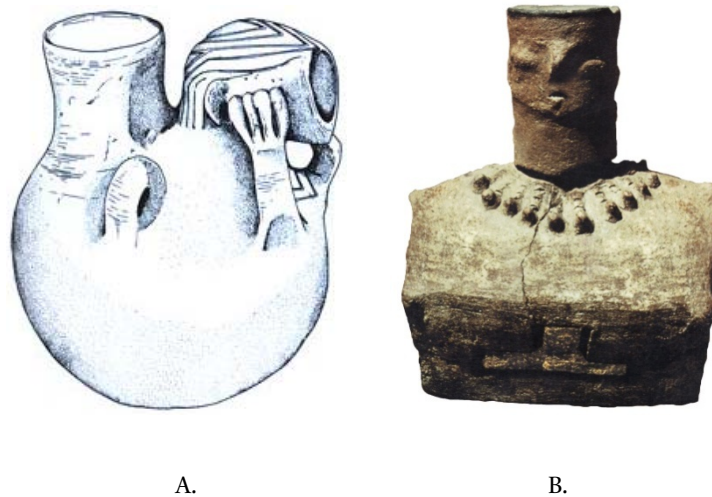
To see this connection between the crescent horizon and the goddess a bit more clearly, I made a sketch that illustrates many aspects and iterations of her various forms down through the ages. See Figure 19.



**Figure 19.** Forms of the Horizon of the Great Goddess (illustration by author).

Note the illustration of the Sema sign at the bottom right. It shows, I believe, the birth of the upper Word/divine essence of the pharaoh from the lower lungs/body (symbolic of upper/lower Egypt). That is, the two figures are seen compressing the lungs like bellows, to give birth to the word from the throat (the rope/knots that open/close the gate/airway to form [cut up] consonants/words from the breath/sacred vowel). The cartouche at the top then encapsulates the Name/Word of the Pharaoh with knotted rope — a surrogate womb of sorts. It parallels the Ankh symbol, in that the chisel (symbolic of the penis/pen/plow/spear) in the Ankh symbol rises up to cut the rope to release the sun/seed/logos from the horizon/gate of the goddess. (See Figure 3.) This latter aspect will be examined in more detail in the discussion section.

Lastly, two more fascinating vessels were found that clearly show all of the aspects and roles that the goddess represents (Figure 20).



**Figure 20.** A. Goddess as Vessel. Romania, 5200–5000 BC (Gimbutas, 1989: 65). B. Goddess as temple with head as radiating sun. Porodin, Macedonia, 6000 BC (Gimbutas, 1991: cover). Note the circular column spout on both vessels, in 20A for entry, and in 20B for both entry/exit.

In Figure 20A, the spout of the vessel is in the shape of the head, as Gimbutas noted, from which “flows nourishing liquid,” (Gimbutas, 1989: 65). Thus the head — more specifically, the neck — is, once more, a phallic/spout aspect of the goddess, with the lower body as the swollen vessel that

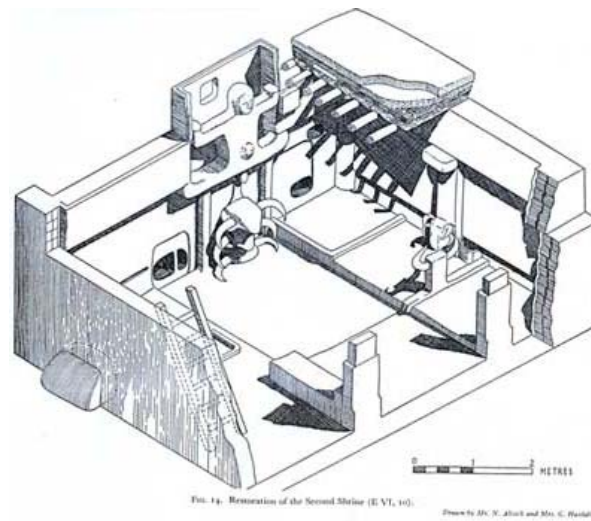
stores/protects/nourishes. Also note the series of chevron markers on the back of her head that show the direction that the liquid will flow. This vessel would be remarkable for that alone, but also note the standard “V” shaped markers just under her head and between her upraised arms. The upraised arms with the upper body “V” once again mirror the crescent horizon from which the sun/son/logos rises. But here, there is a definite functional and illustrative aspect to the markings, as her head is clearly a spout that pours out the contents of her body as the vessel. Also note the second “raised” spout at the back of her neck (which will prove to be an important feature in later Egypt, as the raised pyramid as earth/mountain receives the descending sun in the west). Looking at this vessel from the viewer’s position with the inlet on the viewer’s left and head on the right (thus, the viewer is looking north), the raised inlet would then be symbolic of the west (as the sun sets and enters the vessel as the earth/goddess), and the spout aspect would be symbolic of the east (as the sun rises and exits the vessel as the earth/goddess).

In 20B, note the same raised inlet/spout aspect to her head. Also note the round sun-like face on that inlet, with the circle of radiating light rays on her mountain-like body that emanate “down” from her head. Thus, as will be discussed in more detail later, those radiating light rays emanate clearly from a central point, like the one seen in Figure 15B, that is “within” her — the axis mundi that is so commonly seen in mythologies linked to the center of mountains, trees, and even the spinal cords of the Tantric system.

But what is more remarkable about this goddess figure is the rectangular temple/house aspect of her body as an extension of the earth itself (seen and discussed in Figure 11B, C, D). This is purely symbolic, as the doorway into and out of her body as temple/house is in the form of a non-functional inverted “T.” This inverted “T” shape might be indicative of the same splayed leg aspect of the goddess at Catalhoyuk. That is, the opening looks like the lower half of her body, upturned in the familiar crescent form seen in the goddess figures on the walls and figurines at Catalhoyuk. But again, what is important here is the protecting/storing/nourishing (both physically and spiritually) aspect of the goddess as an extension of the earth. Thus, the light/seed/sun/son seems to descend down into her body, as the rays seem to indicate in their downward direction, with the inverted “T” shaped openings serving as outlets to her body as the vessel/earth/temple/creatrix, etc.

Returning to the splayed goddess at Catalhoyuk, it is not a surprise to find that when she is

found on the west wall, so that both of her upturned legs act as the western horizon itself. In the excavations by Mellaart, there were many of these goddess reliefs found on a western wall with bucrania just below it, as though the goddess as the sky/earth/horizon was being inseminated by the setting sun. An example is at Shrine E.VI.10, shown in Figure 21.



**Figure 21.** Splayed goddess on west wall of Shrine E.VI.10 (Mellaart, 1962: 71).

Note the high placement of the head of the goddess above the foundational walls, which, as noted earlier, seems symbolic of the house being her body and the ceiling/roof her head (an interesting consequence of this is that as the inhabitants enter and leave through the ceiling/roof, they are really entering and leaving through the head of the goddess. This is akin to light and sound and information entering and leaving the head of the body).

Another example from a western wall is from Shrine E.VI.14 (Figure 22).



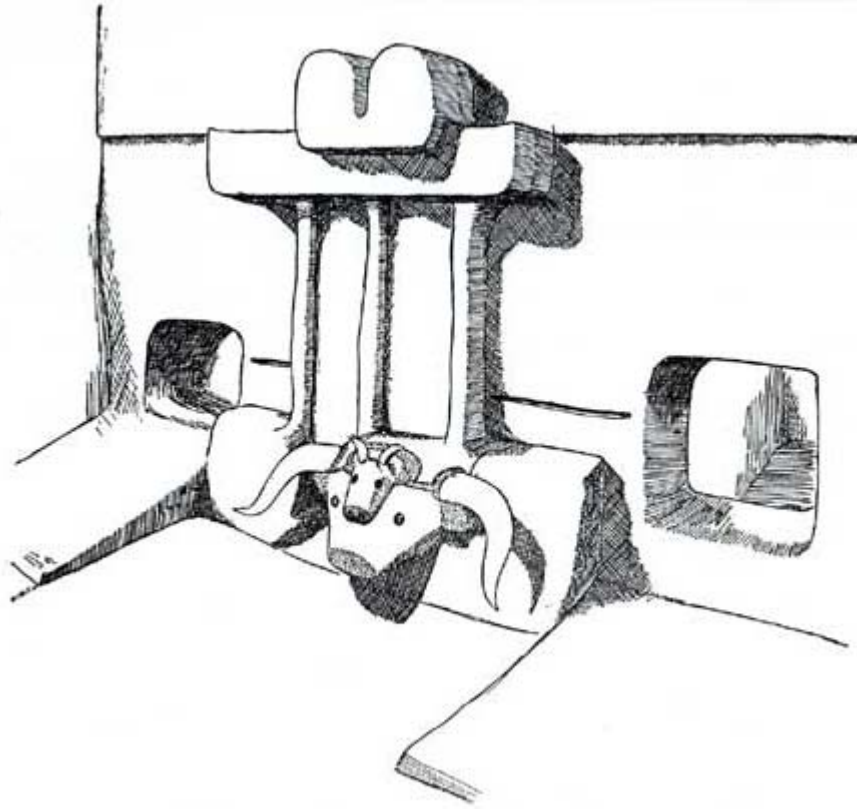


Figure 22. Abstracted goddess relief on west wall of Shrine E.VI.14 (Mellaart, 1962: 77).

Note that the two bull heads in Figure 22 are on the west wall, at the groin level of the splayed goddess, which, like the Egyptian goddess Nut, seems to be symbolic of the goddess as vessel receiving the setting sun as a bull's head. Also note the small bull's head on top of the larger. This seems to indicate, like the goddess in Figure 14D, that the seed/sun contains within it the seed of a new sun/son as well, etc. Many other splayed goddesses were also found with bull heads just beneath them, and all were on the west wall (Mellaart, 1967: 102–103). Also note that the goddess relief in Figure 22 is more abstracted than the others — no doubt to emphasize the symbolic elements of her body, such as the horizon, and her role as the earthen vessel of the inhabitants within. That is, her abstracted form highlights her role as the shape of the earthen and organic architectural elements that make up the vessel of the room, which in turn rises up over the previous level like a waxing/pregnant moon harboring the light/consciousness within. Also notice that the head/shoulders of the goddess is in the shape of a horizon symbol (similar to the crescent moon/bull, and the later Egyptian Ahket). The double horizon aspect to her head is mirrored, once again, in the double horizon aspect of her arms,

legs, and double bucrania with their double horns at her groin level on the west wall (also note the similarity of this head to the abstracted bull's head with the rising waves of consciousness found in Shrine A.VI.6; see Figure 2).

Similarly, when the splayed goddess is found on the east wall (like the splayed goddess shown in the east in Shrine A.VI.6, also in Figure 2), she is symbolically giving birth to the new sun/son/seed/consciousness on the eastern horizon. Her upturned arms also act as the horizon. Below in Figure 23 is another illustration of the same shrine shown in Figure 22, but showing the eastern wall.

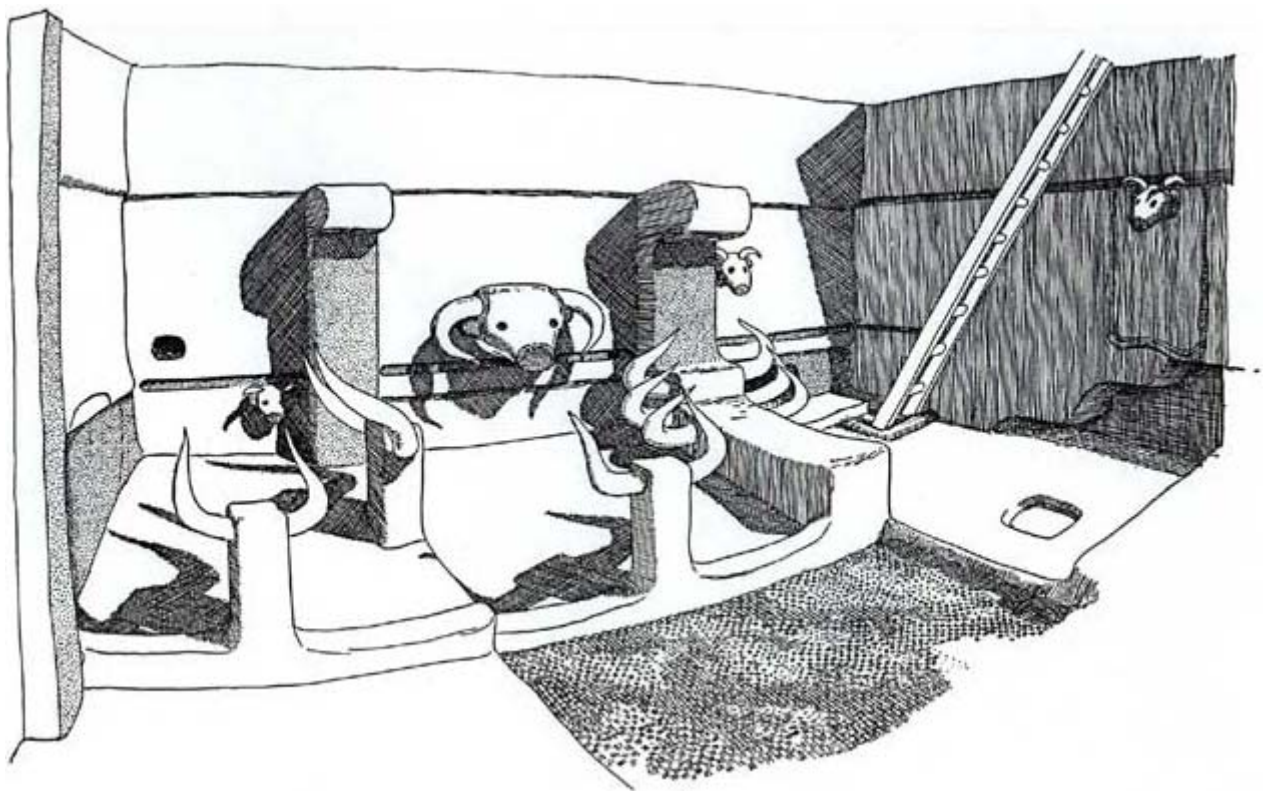


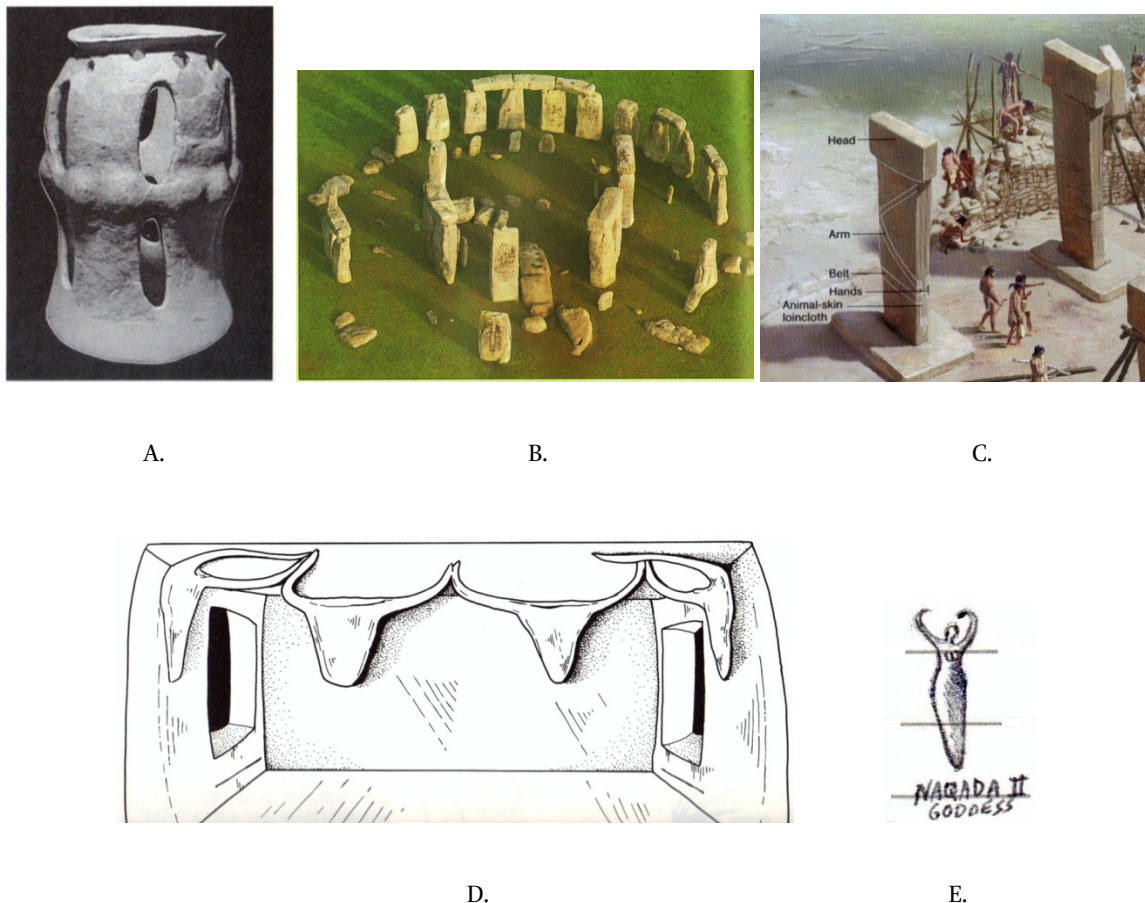
Figure 23. East wall of Shrine E.VI.14 (Mellaart, 1962: 76).

Though there is no splayed goddess on this wall (which “faces” the splayed goddess on the west wall), note the small bucrania beneath the overhang, the large bucrania in the center of the room just on the overhang, and the smaller bucrania sitting up high over the overhang. It seems that this might be an indication of the sun with respect to the horizon in the east as it rises during the day (it moves up from the horizon towards the south). That this might indeed be the case is supported by the

small bucrania sitting up even higher on the south wall. This might be the sun at its zenith in the southern sky as Taurus in the Primal Pattern. Or it could be simply marking the winter solstice sun at its zenith. Again, the bucrania on the wall all seem to be indicative of the horizon and appear to have a solar intent to them, as opposed to being merely decorative or ritualistic. And if indeed this is the case, then the bull's horns mounted on pedestals on the floor become horizon indicators as you look through them toward the eastern horizon if you are standing in the middle of the room.

One last observation concerning the goddess as a vessel should be pointed out before moving on to her dual male/female nature. A peculiar vessel was found in a Cucuteni "hora vase" (*hora* for "ring dance") that is dated to the second half of the fifth millennium BC (see Figure 24A). Note that it is composed of six dancers all connected to each other, but forming one unit, one vessel.





**Figure 24.** A. "Ring dance" vase of six figures all connected. Cucuteni A2. Frumusica near Peatra Neamt; forty-fifth–forty-fourth century BC (Gimbutus, 1989: 312). B. Stonehenge, England (Hawkins, 1993: plate 9). C. Gobekli Tepe. 9600–8200 BC Stone column in center of circular columns in shape of human (Mann, 2011: 44). D. Uterus-shaped bull heads in subterranean tomb. Sardinia, 4000 BC. (Gimbutus, 1991: 291). E. Naqada II goddess. Egypt (drawing by author).

After seeing these six figures connected in a circle, I realized that this might be a clue as to how to read some of the stone circles or henges in Britain. Note in Figure 24B how the circle of connected upright stones at Stonehenge (if all were in their original position) resemble the circle of earthen figures in 24A. There might be a connection, for the directional aspects of the body of the goddess as a circular vessel, as noted earlier, are merely symbols of her larger body as the vessel of the circular horizon (and the "raised" circular inlet to the body of the goddess as earth/body as seen above

in Figure 20). This circular aspect of the goddess has its roots in the wall painting in Shrine A.VI.6 at Catalhoyuk, where the goddess is shown as the earth with a circle in her center, and with each arm/direction mirroring on a smaller scale her larger form (an earlier realization of her polymorphic nature). It is also seen in Figure 4 where four small goddess figurines are situated with respect to the four cardinal points of the horizon within a circular larger vessel as symbolic of the larger body/vessel as the cosmos.

Thus, keeping in mind the goddess as being that larger vessel of which all other vessels/bodies/matter are extensions, and, more importantly, containers of the light that she releases, takes in, and stores, then the light entering between the columns/bodies at sunrise at Stonehenge is really only part of the picture, for sunrise is just the beginning (that is, the light at dawn enters into the standing stone “horseshoe” or crescent-shaped altar area in the center of the circle, which mirrors the crescent shape of the horns of the moon bull and horizon of the goddess). That circle is in effect being filled all day, particularly at noon, when the summer solstice sun beams down in all its power and glory and fills that raised circle of stone figures. Thus the raised circular form of the stone bodies is a symbol of the raised flesh bodies that are the individual bodies of the tribe itself, which, when combined into one large circular/dancing tribal unit, imparts both a physical and spiritual connection to the goddess as the life-sustaining, life-engendering, monistic vessel that takes in, stores, and pours forth the light, wisdom, and power of the sun above. The much older Gobekli Tepe temple, Figure 24C, with its stone circles and center columns carved in the shape of a male (?) figure with hands and belt, might also stand as a testament to the power of the goddess as earth/horizon in her dual role as male/female, and give an early indication of the meaning of the later raised blocks of stone as symbolizing the vessel as the body aspect of the goddess.

In addition to the possibility that the stone blocks symbolize human figures, there is also the additional possibility that the carved stone blocks at Stonehenge might also be abstractions of bucrania and the female reproductive organs (discussed in the next section). Furthermore, and importantly, they might be abstractions of the goddess herself. It must have been noticed that bull's horns not only curve upward, but forward or backward (at Catalhoyuk the bucrania sweep forward); thus, when several are put together, the curve of the bull's horns/reproductive organs sweep around into a circle (Figure 24D). This might also be why the sun passes through two blocks and a lintel at

Stonehenge on the summer solstice that looks like a female vulva, that itself is part of a crescent/genital shaped standing stone structure that is within the center of the thirty standing stones. That is, the summer solstice sun fertilizes the earth/goddess, which gives birth symbolically nine months later at the spring equinox. Several Neolithic mounds have doors and tomb shapes that also resemble the genitals of the goddess (see Gimbutus, 1989: 151–159).

Interestingly, this link between the earth, the bull, and the genitals of the goddess is seen in the Sumerian goddess Inanna singing praise to her vulva, which is in the shape of crescent moon (bull). More specifically, after leaning against an apple tree (*axis mundi*), she rejoiced at her vulva — she “sang a song of her vulva,” likening it to a horn, and “the lovely crescent of the new moon.” She also called it a “fallow plot,” thus providing the foundation for the agricultural myth of her marriage to Dumuzi (Husain, 2003: 77). She said, “For me, open my vulva for me! For me, the maiden, who is its ploughman? My vulva, a wet place, for me — for me, the lady, who will provide the bull?” Then excited that the king would indeed plough her vulva, she commanded, “Plough my vulva, man of my heart” (Husain, 2003: 77).

This is a critical passage, as it draws the vital link between the crescent shape of the vulva with the horn of the moon, which is also the horn of the bull, and more importantly, with the crescent shape of the horizon (the earth to be plowed). Like the horns on the head of the goddess/god in Sumer, the symbol of *ahket* and the crescent shape of the horns on the cow goddess Hathor symbolize the same thing: the fertilizing and entry/exit aspect of the vulva as a personification of the cosmic gateway of the goddess as horizon and creatrix.

Figure 24D shows an illustration from a Sardinian tomb that was labeled “Figure 7–113; Uterus shaped bull heads in relief on the interior walls of a subterranean tomb. S. Lesei, Bonnanaro, Sardinia, c. 4000 BC” (Gimbutus, 1989: 291). This image shows bulls’ heads, with their horn tips touching each other, going around the chamber. If one were to stretch these out just a little, this would look like an exact version of Stonehenge. Another image (see Figure 7–112, no. 2, in Gimbutus, 1991), shows an entrance to a Sardinian tomb in the shape of a bull’s head/female genitalia.

## C. EVIDENCE OF THE ANDROGYNOUS NATURE OF THE GODDESS

Hodder noted that Catalhoyuk showed no evidence of being either a patriarchal or matriarchal society. In fact, he notes that the evidence favored equality between the sexes, and very much downplayed the role of the goddess (Hodder, 2006: 208–214). However, it can still be said, based on this new evidence, that although men and women might have been treated equally, as Hodder reported, there was still a very active and vital goddess worship at Catalhoyuk. Equality between the sexes and goddess worship need not be mutually exclusive, especially when the goddess was seen as being composed of both a male and female part. Thus the equal parts seemed to lead to equal status, as each proved to be a vital aspect to the goddess in her many roles. Further evidence of this dual male/female nature of the goddess will now be explored in greater depth.

To reiterate, the Great Bull as the Great Goddess, like many other creator divinities, such as the milk cow of the *Rig-Veda* who was also the bull of semen, is androgynous. The Great Bull/Goddess, as discussed in Part One, is composed of both male and female parts, with its inner essence being neither male nor female, but both, as it is the eternal ultimate ground of being from which the pairs of opposites are engendered as they enter the field of space and time (the domain of the goddess).

The lower body of the bull, Draco, is female, as it is the central vessel of the body and contains the womb. The upper head/arm, Ursa Major, is male, as the head is the mature sun itself at its highest point on the body of the goddess as the horizon (to be seen in great detail shortly), and it, like the arm/neck/leg, is associated with the arrow/spear or phallic aspect of the goddess as the deliverer or spout of the light/seed/thought/logos into the goddess as flesh, fallow, or file (for illustration or writing). And as the head of the bull was symbolic of the mature summer sun at its highest point on the goddess's body as the horizon, Ursa Minor, as the calf rising up and out from the back end of her body, is associated with the winter solstice sun within the goddess as the horizon. This winter solstice aspect of Ursa Minor, as mentioned earlier in Part One, was key to solving the mystery of the gates and fish above the backs of the bulls of Mesopotamia and the Indus Valley.

This male/female pairing of the goddess is further seen in a figurine of the goddess found by Mellaart at Catalhoyuk (Figure 25).



**Figure 25.** Female figurine with male phallic head (Mellaart, 1962: 83).

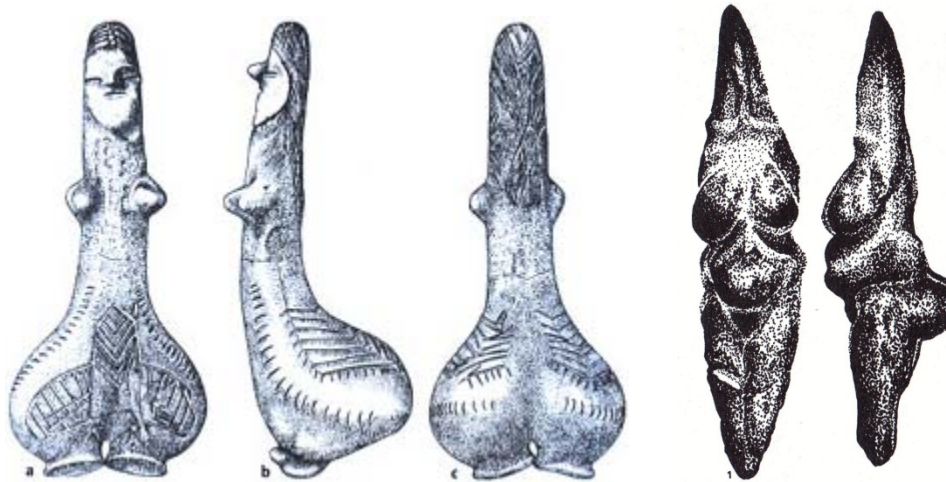
Note that the figure is clearly female, as it has breasts, but the head and entire form are both male and phallic. As mentioned earlier, the head was associated with the upper male region of the goddess (and one could say, the sky), with the body being associated with the lower female region of the goddess, the earth. But both were clearly manifestations of the totality of the body of the goddess. Thus, just as all life was an extension of the vessel of the goddess (as indeed all life was composed of her body, via consumption of the plants and animals that sprang up from the earth), so, too, where there male and female identities to the body of the goddess.

Another image from Gobekli Tepe, which is older than Catalhoyuk, shows a similar male/female duality to the body (Figure 26). Note the phallus shape of the head of a clearly female body:



**Figure 26.** Female from the older community of Gobelki Tepe with male phallic head (Hodder, 2006: 200).

A few more goddess figurines that clearly show this male/female duality come from Hungary, Italy, and Thessaly (Figure 27).



A

B



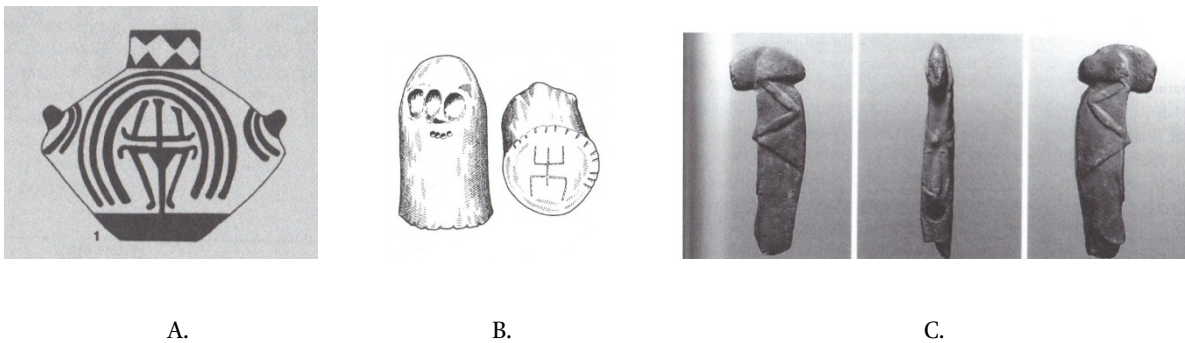
C.

**Figure 27.** A. Phallic goddess from Hungary. 5600–5300 BC (Gimbutas, 1989: 231). B. Upper Paleolithic goddess figurine. N. Italy. 20,000 BC (Gimbutas, 1989: 230). C. Hermaphroditic figure with female breasts and male genitalia. Thessaly. 6000–5700 BC (Gimbutas, 1989: 183).



In Figure 27A, the whole form is in the shape of both a swollen female and the genitals of a male. Also note the direction of the chevrons on both her back and the neck of the bird on the front of her body. The "V" is open at the top, indicating, once again, the horizon aspect and the direction of the flow of the spout/seed/son/logos. This mirrors Figure 27B, which shows the goddess with a phallic neck as the spout that releases the sun/son/seed/logos. Note the male genitalia clearly visible on the goddess in Figure 27C.

Figure 28 also shows the goddess with male attributes.



**Figure 28.** Goddess with male attributes: A. Vase from Hacilar (Gimbutus, 1989: 272). B. Stamp seal from Karanovo. Mid-sixth millennium BC (Gimbutus, 1989: 272). C. Stone figure found at Adiyaman-Kilisik, Turkey (Hodder, 2010: 37).

Figure 28A shows the feminine body of the goddess in her male aspect on a vase. This can be clearly seen with the large pubic triangle on her lower body as plant/tree/human. But note the large phallus going down into/coming up from the earth/bottom like a nourishing stalk/trunk. Also note the three swelling/radiating/diminishing lines around her body, as well as the two swelling/diminishing lines around the nipple-like ends to the vessel (which all seem to mirror the waxing/waning aspect of the goddess as moon as vessel of the sun/son/seed/light). That is, as the vessel is filled (womb/breasts), it swells like the body/earth/moon. Then it diminishes/gives birth/nourishes, only to be filled/resurrected once again in an infinite cycle of waxing/waning.

Figure 28B also shows a male, as it has a penis, with fourteen marks around it. Fourteen is symbolic of the phases of the moon, and note the arms/legs in the shape of the bull's crescent horns, which mirror the moon/double horizon.

Furthermore, the recent findings at Gobekli Tepe, with the stone columns in the shape of figures with a phallic head, seem to be in line with the phallic aspect of the head of the goddess. For instance, Hodder points to a figurine found at Adiyaman-Kilisik, Turkey (Figure 28C), that he believes is clearly male and is an example of the T-shaped anthropomorphic and phallic pillars of Gobekli Tepe (and thus, male, with no association to the female or goddess) (Hodder, 2010: 37). But when one looks at this figure in light of the other phallic female figures, notably the one found at Gobekli Tepe as illustrated above in Figure 26, it seems clear that it fits perfectly with them as well. Not only is the head associated with the penis (and thus, source and spout of the word/son/seed/light/consciousness that emanates out from within the body as vessel), but note the small figure of a child at the belly of the figure, whose hands are at its groin, which is exactly located at a large hole in the groin of the figure. Hodder attempts to equate this hole with maleness, as that is where “a penis could have been inserted” thus, “moving a penis in and out of this slot could have enhanced the sexual element of this phallic being, mimicking masturbation” (Hodder, 2010: 37).

However, aside from the difficulty of trying to explain a rare form of the singular act of male masturbation (as compared to most other fertility mythologies that entail both male/female, god/goddess aspects) as being part of a fertility/agricultural belief system, it would seem that the simplest explanation would be that that hole is a vulva from which that child was born, and which a penis does indeed enter, but from without, from a male in the male aspect of the goddess. Again, in line with the many other goddess phallic figurines, some of which are shown above, this stone figure from Adiyaman-Kilisik appears to be another example of the goddess in both her male/female aspects and does not necessitate a mutually exclusive labeling/identification. Is light a particle or a wave? It is both. It is our modern models and perceptions of these figurines that need to be adjusted in light of *all* the evidence, not just specific, isolated examples. The thousands of mostly female figurines and female-shaped vessels with their attendant complex markings and symbolism cannot simply be cherry-picked to indicate isolated secular functions and/or ignored in favor of a few male examples, or



the many examples that do not show a female form in a clear-cut fashion (by modern standards). The evidence must be looked at as a whole in order to glean relevant and repeated patterns and data.

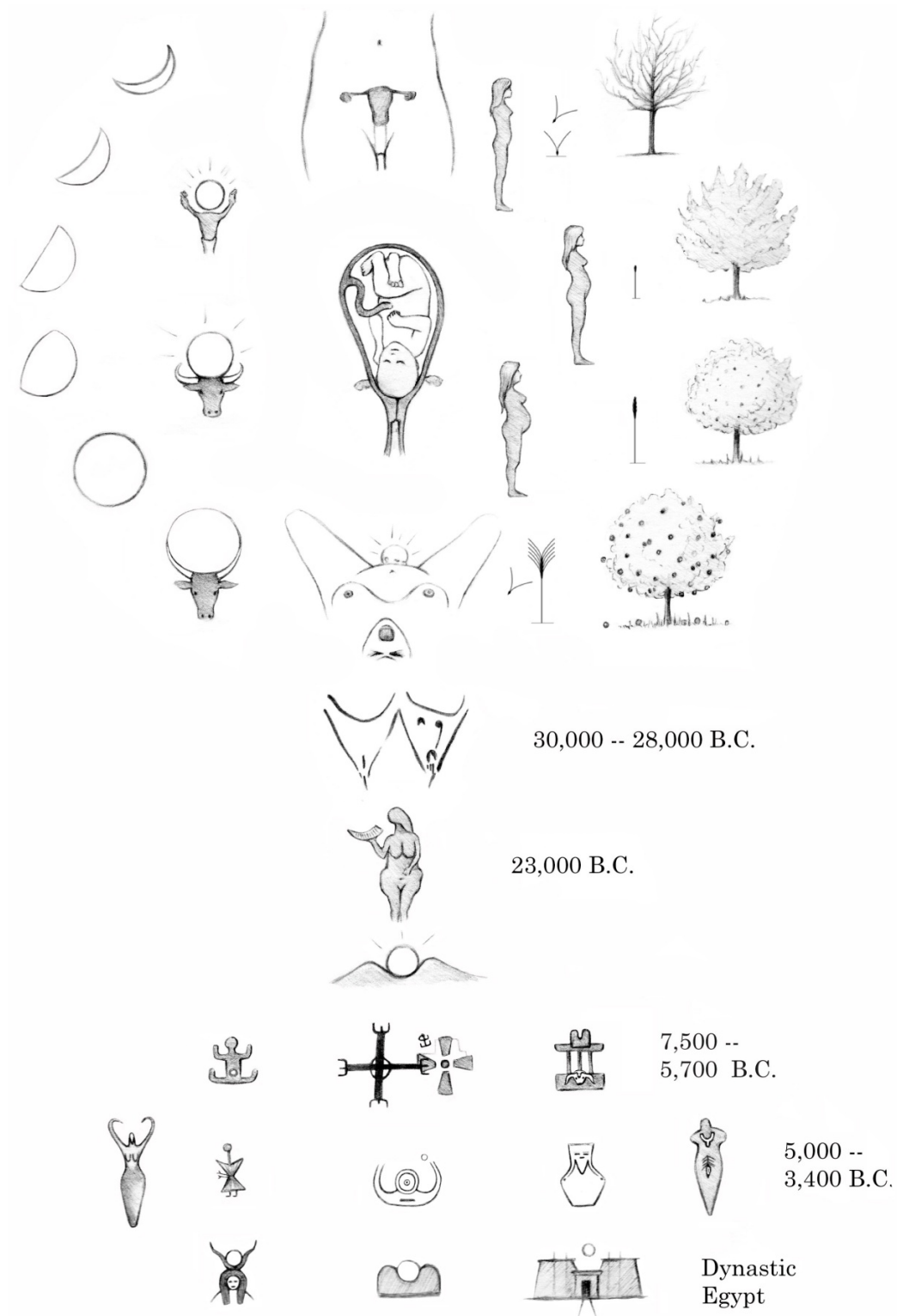
This idea of an androgynous divinity as seen in the Neolithic is in good company: the Primal Androgyne was a common mythological theme, and it is seen in a myriad of places — from the Upanishads as Ardhanarisvara (Shiva/Shakti-Kali) or Rudra, to the Yin/Yang mandala of the Chinese Taoists or the T'ai Yuan, The Great Original, who also combined in her body both the male and female powers of nature, to the Orphic Phanes or Eros, to the creator god of the Republic of Benin (formerly Dahomey), who created all humans. This idea of an Androgyne is even seen in many Persian/Jewish/Christian traditions of the creation of Adam and Eve, where Adam and Eve were united in a bisexual body, which in turn was a reflection of the image of its creator. The return to the primeval state that had to be regained was seen by the Christian Gnostics as a return to hermaphroditism (Chevalier and Gheerbrant, 1996: 499). Similarly, the Bambara state that "it is a basic rule of creation that every human being is both physically and in spiritual principles simultaneously male and female (Chevalier and Gheerbrant, 1996: 498).

In fact, in discussing the Primal Androgyne in Australian myth and how it was similar to the Hindu, the Hebrew, and the Greek, Joseph Campbell remarked, "we shall certainly find it difficult to believe that they have not been derived from a single common tradition; and this probability becomes even more confounding and amazing when the primitive Australian example is considered in relation" (Campbell, 1969: 110).

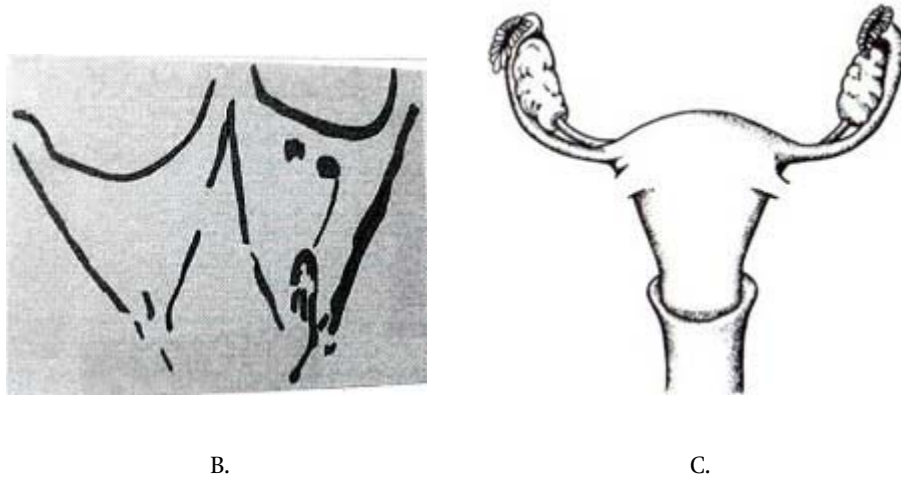
That there seems to be a common tradition is intriguing, particularly when one looks a bit deeper into the dual male/female relationship between the lower female body and the upper male head that the Neolithic inhabitants of Catalhoyuk seemed to encapsulate in their paintings and sculpture.

To begin with, from very early on, the bull seems to have been linked to fertility and has stood for the sacred feminine or goddess. That is, the bull, with its distinct crescent horns, seems the perfect analogue to not only the moon, which dies and resurrects three days later, but also to the female body and its crescent-shaped womb, which also wax and wane when inseminated, and which were later seen symbolically in the figurines/images of the great goddess in her solar aspect as the crescent

“double horizon” of the light/sun/son/seed within (see Cameron and Gimbutus for the connection between the womb and a bull’s head). In fact, as seen in Figure 29A, the early connection between the moon and the female body waxing/waning (a connection made more explicit by the monthly menstruation cycle) must have extended to nature and the cyclic waxing/waning of the certain vegetation in the natural world (notably wheat, which plays a vital role in the later Neolithic, and will be discussed later). What is critical, though, is that early on, *there a connection seems to have been made between the head of the plant, its seed, surviving the death of its body/vessel and resurrecting like the light of the crescent moon (and later, sun)*. Like the seed, the human head as the locus of consciousness/light/understanding must have been seen to survive the death of the body (this is discussed in detail below). As far back as the Chauvet cave (around 30,000 BC), there have been found bull’s head images associated with female womb images, one of which was linked, in a mirror image, to a bull’s head (Figures 29B and 29C).



**Figure 29. A.** The evolution of the lunar crescent to the solar double horizon and the idea of the resurrection of the head as son/sun/seed/consciousness as personified in images of the great goddess (drawing by author).



**Figure 29.** B. 30,000-year-old womb/bull engraving found at Chauvet cave, France (Clottes, 2003). C. Female reproductive organs. Note how they resemble a bull's head, which, as others have previously noted, must not have gone unnoticed (Cameron, 1981: 5; Gimbutus, 1989: 265).

In fact, this association between bull's horns and the female reproductive organs is seen in an early Cycladic marble vase from the end of the fourth millennium BC.



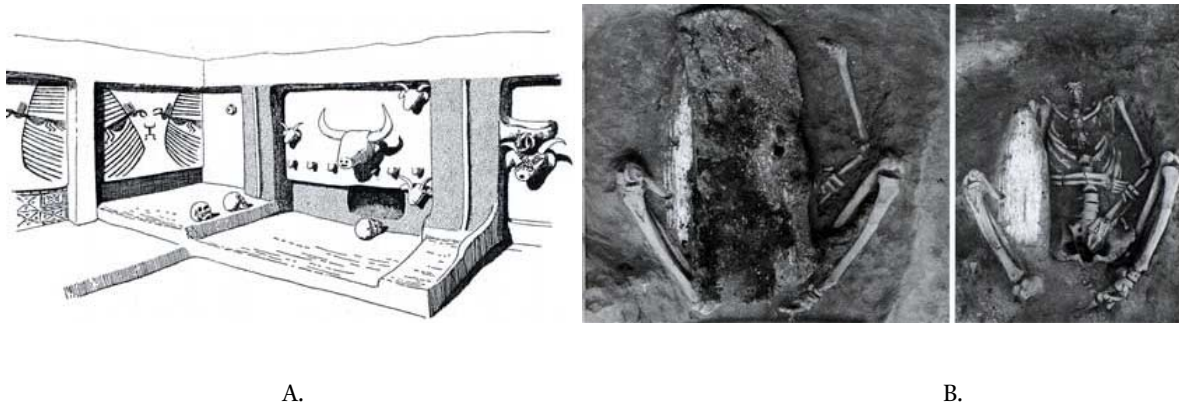
**Figure 30.** Bull head as reproductive organs. Early Cycladic, end of fourth millennium BC (Gimbutus, 1991: 245).

This amazing piece shows the goddess as both a full figure and as a head. As a full figure, the goddess is seen with round dots as her breasts and bull horns as her genitalia (both male and female: with the thin head of the bull as the phallus, and the area between the crescent moon horns clearly delineated as the womb/vessel, which is the area that harbors the sun/son/seed). And, as depicting a head, this vase shows the goddess with the bull's horns as her mouth (with the area between the crescent moon horns clearly delineated as an open mouth, an area that releases the word/wisdom, etc., via the head of the bull as the extended tongue). The handles of the vase are clearly shaped in the form of human ears, and the round dots, which are breasts in her full figure form, clearly representing her eyes.

Her round head is important as the opening to the vessel, as this helps reinforce the meaning to the circular stone henges of Britain discussed earlier (Figure 24). Again, it is not just the horizontal early rays of sunrise that enter the stone temple, but the noon sun that is directly overhead that pours down into the circular and U-shaped womb area of Stonehenge as a vessel. Like the goddess as temple (Figure 20B), life within the vessel is nourished by the inflow of her light/seed/wisdom.

Aside from its obvious connection to the female form, many bull's heads (bucrania) were found at Catalhoyuk not only affixed to benches and posts, but in many instances affixed to the walls of the rooms. It appears that the head of the bull, distinct from its body, had a special symbolic significance.

In fact Mellaart found evidence at Catalhoyuk of a deliberate distinction made between the head and the body of not just bulls, but of humans and figurines. For instance, many burials were found with the head removed from the body (Mellaart, 1961: 51). Mellaart also found human skulls sitting below bull's heads on the east and west walls (where the sun would enter and leave the earth/goddess), and vultures hovering over headless bodies (Figure 31A).



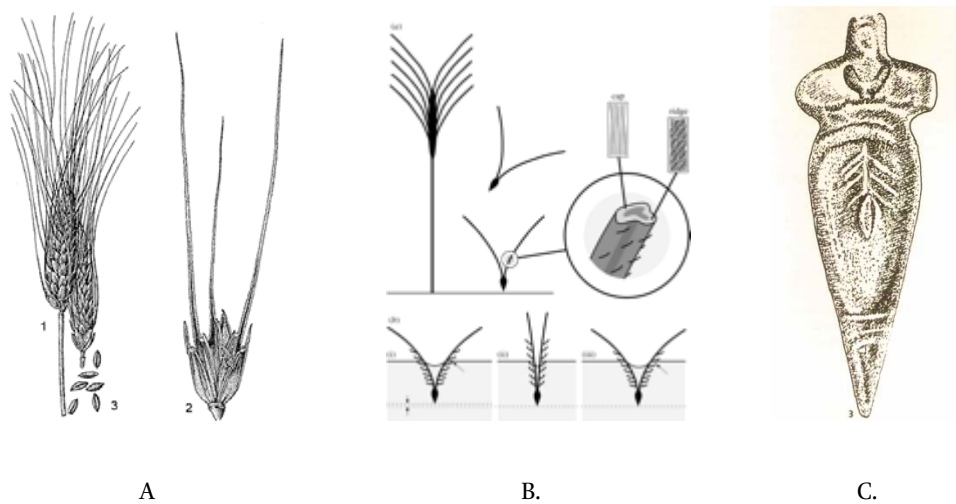
**Figure 31.** A. Vulture-like birds and a headless human on the north wall of Shrine VII.21, with bucrania and human skulls on and along the east wall (Hodder, 2006: 139). B. Bodies whose heads have been removed (Hodder, 2006: 147).

These many wall scenes with rising and setting bull skulls seem to reinforce a link between the head as the sun and the vulture. The vulture symbolically feeds on death to nourish and sustain life, and by swallowing the head as seed/sun (like the later goddess Nut of Egypt), these paintings symbolize the regenerative aspect of the head as the eternal cyclic sun/seed. Note the large night-like wings of the vultures on the north wall that symbolize the journey of the sun/head/seed in the night underworld of the body as vessel/earth. And more importantly, note the upturned crescent bull's horn aspect of the arms of the headless body, which not only mirrors the symbol of the body as the horizon from which the sun/seed is absent (in this case, within the body of the goddess as the earth/vulture), but also mirrors the other figures of the splayed goddess and bull's horns.

On another level, the large bucrania that seem to emanate from the walls and floors reinforce the idea that the very earth itself, from which the walls are made, is merely an extension of the goddess as earth/vessel. Thus the bulls' heads are just the male head/sun aspect of the feminine body as earth as vessel (discussed briefly above in Figure 21). This in turn imparts to both the room and the settlement a dualistic unity of male/female attributes and roles that are merely a mirror of what is seen in the androgynous image of the Great Bull above them in the northern sky. As above, so below.

To reinforce this notion of the head as seed/son/sun, it should be noted that Hodder found evidence of neonates/newborns being buried below the thresholds of doors and as part of the

foundations (Hodder, 2006: 117). Though Hodder believes that the focus of these burials with entrances and changes in use implies ritual and "a special significance for infant burial to do with foundation" (Hodder, 2006: 117), I believe that this might also be indicative of the child being the seed/sun that is symbolically planted and dies/transforms within the earthen womb of the goddess as house/vessel. This link between the seed as the sun and the head of a bull might also have its roots, so to speak, in the actual form of the wheat seed itself, which not only resembles the horned bull's head, but has been shown to bury itself, on its own, in the earth. See Figure 32.



**Figure 32.** A. Wheat seed resembling a bull's head. B. Wheat seed diagram showing how a seed works its way into the soil on its own (image taken from website: <http://rsta.royalsocietypublishing.org/content/367/1893/1541/F4.expansion.html>). C. Bone plate goddess from Neolithic Italy. Note sprouting plant at her groin. Also, note bull's horn/horizon just below her neck (Gimbutus, 1989: 103).

Thus, in essence, like the head of a human, the seed disassociates itself from its body and enters the earth like the sun. And then, like the sun and the deceased, it rises again in new life. In Figure 32, note the seedling sprouting at the groin of the goddess, as well as the prominent bull's horn/horizon engraved just below her neck.

Furthermore, Hodder also found clear evidence of the inhabitants separating the head from the body (Figure 31B), which is reflected in some of the goddess figures already seen (e.g., Figures 2,

13C, and 14B and C; also see Figure 58A in Part One, which clearly shows in the early Chinese character *tian* a horizon mark at the neck that indicates the head as being separate/cut/rising from the body like a seed/sun on the horizon). Hodder noted the curious “retrieval and reuse of human heads,” and remarked that this practice fitted within a “skull cult” that was “widespread in Anatolia and the Middle East in Pre-Pottery Neolithic contexts” (Hodder, 2006: 146).

However, instead of groups of separated skulls, he found that the skulls, being separate and plastered/painted with layers, were “individualized” (Hodder, 2006: 148) (Figure 33).





**Figure 33.** Burial with painted plaster head in woman's arms (Hodder, 2006: 155).

This separation of the head from the body applied not solely to the human burials, but extended to many of the figurines found at the site. One figure was found in two pieces in two separate locations (Figure 34).



**Figure 34.** Figurine with detached head (Hodder, 2006: 148).

Another figurine (Figure 35) with a broken head was found on another level directly over the one shown in Figure 34.



**Figure 35.** Detached head of figurine (Hodder, 2006: 149).

In fact, it has been noted that almost all of the smaller “informal” clay figurines found at Catalhoyuk were missing their heads, and Meskell posits that many of them exhibited dowel holes for attaching the heads (Meskell, 2006: 17; Hodder, 2006: 148). And this curious practice was not limited just to Catalhoyuk. Another Neolithic site called Hoyucek also had figurines with detachable heads (Hodder, 2006: 148). Meskell speculates that the finding of discarded figurines with detachable heads might have been due to “transforming figurine identities,” as they are objects “in process, in motion, and thus temporally situated,” and they “may have had very different roles and purposes for people at Catalhoyuk” (Meskell, 2006: 24). However, a simpler explanation might be that, instead of serving

different roles and purposes for different people in different contexts, that they merely served a singular function — that is, they were a function of the male/female manifestations of the goddess in *her* many forms and roles.

In fact, this idea of the head being detached from the body might even explain the mystery of why the inhabitants of Catalhoyuk abandoned their houses and chose to build new ones on top of the old. Hodder noted that the reasons for a house to be abandoned “vary” (Hodder, 2006: 129). But he notes that there is some evidence from Building 1 that the death of one of its inhabitants might have “triggered the ‘death’ of the house” (Hodder, 2006: 129). Also, after noting that buildings in Cayonu were similarly abandoned and buried, Hodder speculates that “maybe like the dead that soon become ancestors the buildings are potent in themselves and require proper burial and maintenance” (Hodder, 2006: 132).

Taking this a step further, as I mentioned earlier, the house must have been seen as a physical embodiment of the goddess herself, the walls and floor being her body and the ceiling her head (see Figure 21 again to get an idea of this).

All of this seems to fall in line with a consistent pattern of the head being detached from the body: from Ursa Major as the head of the Great Bull being detached from Draco as the body via the cutting/turning motion of the north celestial pole, to the heads of bulls being attached/detached to the body of the house, to the heads of skeletons being detached and reused, to the heads of almost all of the figurines being detached and reused, to the head of the wheat being detached from the body at the summer harvest, and lastly, to the most important detachment of all — *the sun as the head being detached from the body of the goddess as the horizon*. Thus, the house, like the wheat, like the bull, like the body, was seen as merely an extension of the monistic goddess herself.

The idea that the rooms are the abandoned and buried body of the goddess seems to be supported by the many burials within the rooms. This might also help to explain why the heads were removed from the bodies and reused at Catalhoyuk and many other places in Anatolia in what has been called a “skull cult” (Hodder, 2006: 146–149). When a new level was constructed, and thus a new ceiling, as head, made, the heads of the buried bodies were then dug up and moved up to symbolically represent the new head/ceiling as the new sun/seed rising up on the new body/house. The inhabitants, as active participants in this resurrection, no doubt saw themselves in a similar role, as

their own heads/consciousness were raised like the seed/sun/light (this raising of their heads/consciousness might also be seen as importing a greater understanding based on the memories/observations/wisdom of those buried below). The many bucrania on the walls most likely helped to reinforce this notion of the walls being the body of the goddess as the Great Bull/earth, which in turn was no doubt based on the simple observation that the body of people/animals/wheat, like the vessel of the moon, was mortal and passed away into the earth. But the head as the sun as light as consciousness/soul, was elevated and remained eternal like the upper circumpolar region of the northern sky that never dipped down into the body of the goddess as horizon. This resurrection of the skulls and new ceiling as head/son/sun of the goddess/inhabitants had a symbolic/religious function that no doubt served as a further unifying catalyst in uniting the inhabitants.

One last observation should be made in regard to the androgynous nature of the goddess: a link between the phallic head of the Neolithic goddess figurines and the open spout/top of the anthropomorphic Neolithic vessels. The vessels are shaped like the goddess herself, because they, like the goddess, store and protect the water/grain, etc., that comes from the domain of the goddess. Thus, when the vessel is full, the pouring out of its contents is akin to the goddess acting as the male “spout”/penis, which empties its seed into the vessel of the human body (nourishing, both in body and mind).

This idea of the goddess also acting as the spout of non-material substance, such as the breath/Word (wisdom), is seen in several goddess figurines, where the mouth of the goddess is open as if in the act of speaking (even the Venus of Laussel appears to be in the act of addressing the upraised horn). One in particular has three large fingers pressing in its body/lungs to facilitate the action of speaking, which can be seen by its open rounded mouth (see Figure 36).



Figure 36. Stone goddess figurine. S. France, 4000 BC (Gimbutus, 1989: 33).

In Figure 36, one can see that the phallic head is situated over the large V-shaped neck, which, as noted earlier, symbolizes the horizon/gate from which the seed/word/sun emerges. Thus the act is self-engendered. She is divinity releasing itself to itself to resurrect/fertilize/propagate itself. But the fact that her fingers are pressed in against her lungs with her lips rounded clearly points to an act of release from the goddess as vessel (as seen in the other anthropomorphic forms shown in Figure 7, A-C, where the contents being stored within her are clearly being released from her head as spout).

All of this, of course, mirrors the wall painting found at Catalhoyuk (Figure 2), where the goddess is shown with the sun exiting her eastern arm in a self-reflective act that mirrors the creative act of the figure itself. That is, the artist who drew this image, as an extension of the vessel of the goddess, is identifying with her creative powers as his/her own hand releases forms that convey power/wisdom/light and the seed of further generative artistic/pedagogic acts. The other smaller goddess above that eastern arm of the larger goddess in Figure 2, which is the object of the archer's arrow, thus, shows her groin as the gate of the generative/operative mechanism for the birth of the sun/son/seed/Logos. Thus, symbolizing the vessel, the goddess is shown in a variety of forms with a variety of openings that take in and release matter, light, words/breath. But, as the greater vessel, she really has only one opening, as symbolized in Figure 7. All life forms, as depicted in the Neolithic

figurines/vessels, were seen as both mirroring that greater vessel and being firmly a part of it. That is, they are simply a monistic extension of the goddess herself — i.e., a mere leaf on an old oak firmly rooted deep within the earth. Distinct and forward-looking, yet attached from within at its center.

## 2. CATALHOYUK: SHRINE F.V.1

### A. SHRINE F.V.1: NORTH WALL

This particular room (now dismantled, with many of its paintings preserved at the Ankara Museum in Turkey), was located at the junction of several courtyards in level five, dated to 6300 B.C., and was located exactly one level above what Mellaart calls the “Southern Leopard Shrine” (Shrine VI.80) (Mellaart, 1965: 184). The main room is approximately 18 ft. square and has paintings on all four walls, a rarity at Catalhoyuk (Mellaart, 1965: 186).



**Figure 37.** Great Bull found on the north wall of what Mellaart called “Shrine F.V.1” (photo from Hodder, 2006: 155).

As Mellaart noted, the painting of a large red bull dominates the northern wall, a traditional position for bull imagery found since level 10 (Mellaart, 1965: 186). Several older bulls have been found on northern walls, with their heads pointing west, but this particular bull in level 5, along with an older bull on a northern wall from level 9 and a later bull on a northern wall from level three, face east.

After making a close analysis of the Great Bull on this northern wall and the circumpolar region in the northern sky, I found that the Great Bull as the Great Goddess correlates closely to both Draco and Ursa Major, with Draco being the body and back of the bull, and Ursa Major being its front leg and head. Ursa Minor is the calf that rises from its back as the horizon. This orientation is seen in Figure 38 (Draco is on the left and Ursa Major on the right):



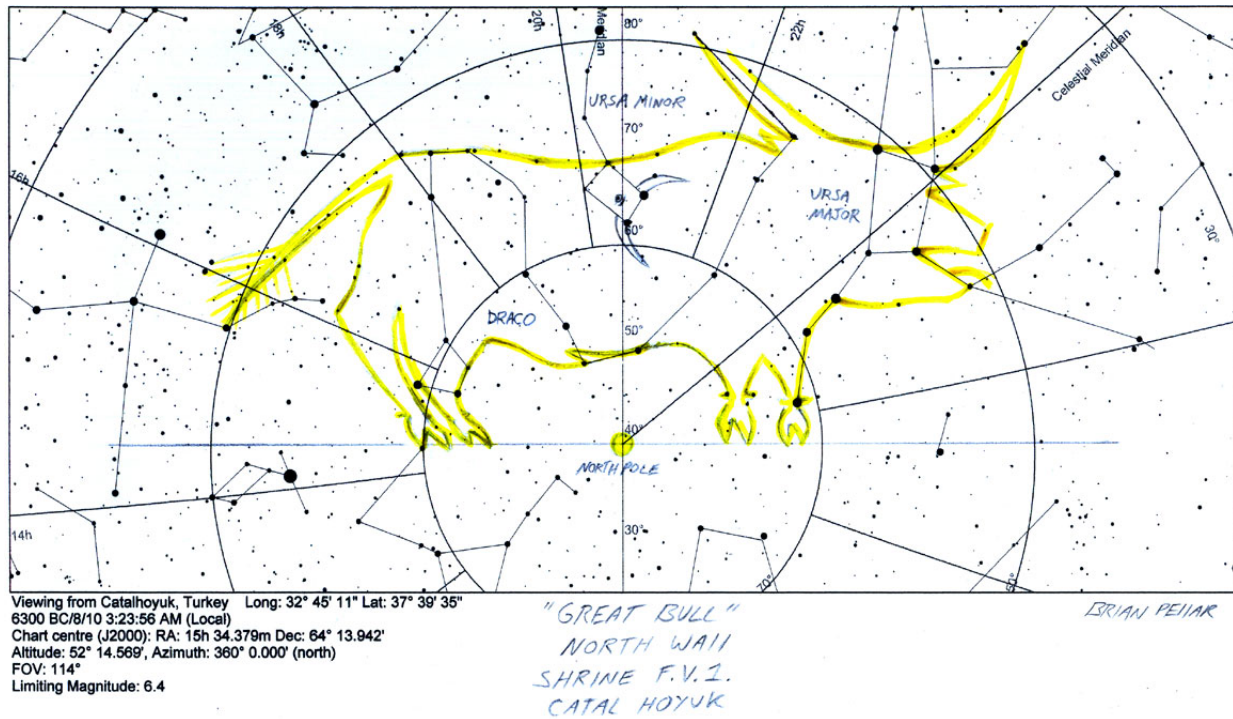


Figure 38. The Great Bull as a combination of Draco/Ursa Minor/Ursa Major (This and the following images were all created by the author using Starry Night Pro 6.0 to account for random motion) (illustration by author, Starry Night Pro 6.0).

The shape and proportions between the stars and the painting turn out to be surprisingly accurate. The outline of the bull seems to fit easily and quite naturally into the pattern of stars that make up Draco and Ursa Major, with nothing seeming to be forced or out of place. Such details as the curve of the back and the pelvis meeting and forming the top of the back of Draco, the height of the head relative to the back and pelvis, the horns on the bull's head flowing out with the traditional star patterns of both Draco and Ursa Major, the cup aspect to Ursa Major being the head of the bull and the spout aspect being the front leg, the size of the front hoof extending down from the last star in the handle of the Big Dipper/Ursa Major to meet the horizon, which is where the north celestial pole was in 6300 BC, and which matches the range of the carbon dating of the fifth level that contains the painting, and the two stars that form the two outgrowths just above the inner front hoof, all seem beyond coincidence. Also note in Figure 38 that the north celestial pole on the horizon is not only even with the feet of the bull, but, as will soon be shown, it is the target of the running hunter



bow/arrow beneath the bull, and it is located exactly at the groin of the woman beneath the bull as shown in the painting on the north wall.

This combination of Draco/Ursa Major (with Ursa Major's spout/handle pointed down at the horizon, and with Taurus at its zenith in the southern sky and oriented parallel to the Great Bull) is a critical grouping and orientation that, as mentioned in Part One, I call the "Primal Pattern." This pattern, which was found on north-facing walls in the earth/tombs, was possibly conceived (as will be discussed later) in the Upper Paleolithic caves of France and was conserved within the later theologies and star charts of Mesopotamia, Egypt, Crete, China, and Rome. This same pattern might also account for the constellation of the Great Bear in the much older "circumpolar cults of the master bear," (Campbell, 1988: 147) that resided in such places as Paleolithic Europe, Finland, Siberia, Japan, and North America. Thus, as discussed in Part One, it might shed light on why Ursa Major and Ursa Minor, being only a partial figure, were inexplicably referred to as being a whole bear.

#### B. THREE FIGURES BENEATH THE GREAT BULL

It appears that the three figures beneath the Great Bull correlate to the constellations Hercules, Corona Borealis/Serpens Caput, and Bootes (Figures 39 and 40).

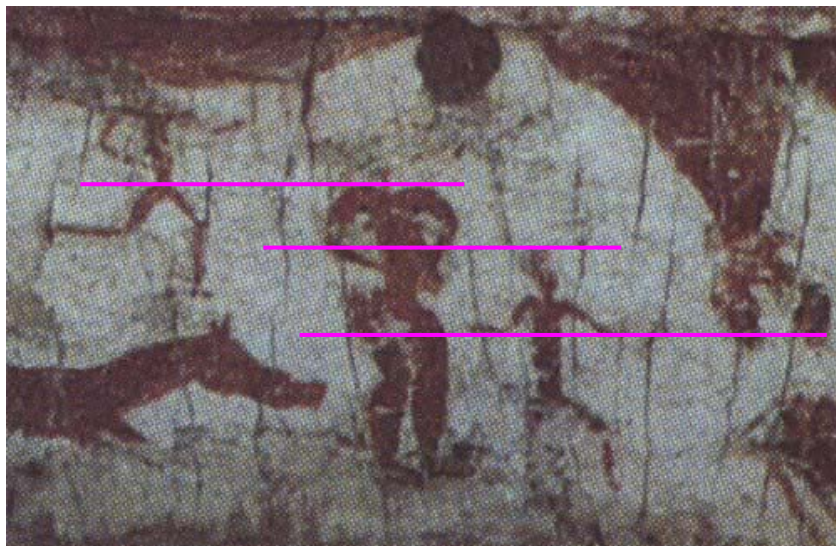


Figure 39. Three figures beneath the Great Bull (Mellaart, 1965).

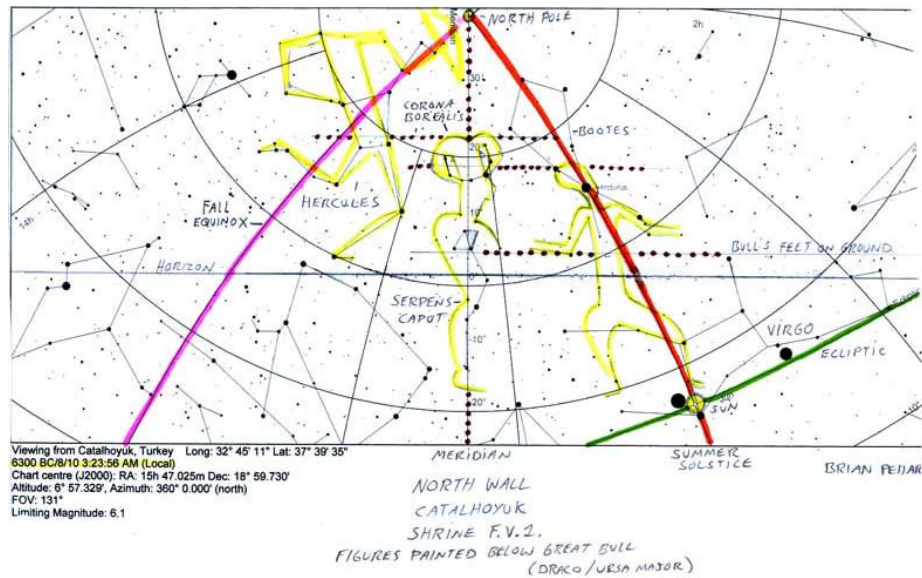


Figure 40. Three figures beneath the Great Bull as constellations (illustration by author, Starry Night Pro 6.0).

The figures seen below the Great Bull are as follows:

1. The hunter with the bow on the left of the woman is the constellation Hercules. The close similarity of form between the running hunter and Hercules was the first thing that caught my eye. Notice the legs of the hunter and the peculiar diamond form of the rear arm. This matches perfectly the star pattern in Hercules. He has a bow/arrow (hard to see in Figure 39) and is pointing/aiming that arrow towards the front leg of the bull, and, remarkably, at the north celestial pole, which is just beneath the Great Bull and just above the woman. Note that the fall equinox, which was in Sagittarius at that time, passes through his arm and into the bow/arrow. The link between Sagittarius as the archer and this hunter with a bow/arrow will be discussed later. Also note that his other arm (Figure 39) points down to form a line that passes through the arm of the woman and her womb, stopping at a point close to the navel of the child exactly on the horizon as defined by the bull's feet. What is important about the womb of this goddess figure is that the north celestial pole, which, when looked at from the point of view of its being between the feet of the bull on the horizon (Figure 40), is located on the centerline of the groin of the goddess. That is, the north celestial pole is not only depicted as the point that the arrow hits, but is also the opening/gate of the goddess at her groin. Lastly,

note that he appears to be headless, with the space where his head should be being in the region of where the bull's penis should be (a reconstruction of the painting by Ludovici shows, however, that he has a head).

2. Next to the constellation of Hercules are the constellations Corona Borealis/Serpens Caput. They form the figure of the pregnant woman with small breasts protruding out from her chest and a very small and faded head that is looking up towards the Great Bull above her. *Note the odd shape of pelvis/legs/arms drawn and abstracted to match almost exactly the corresponding star pattern.* Also note that she is holding her swollen belly, which not only correlates with the star pattern of Corona Borealis, but provides a symbol/marker as to how to read her role as the pregnant goddess who is about to be opened to release her child as the sun.
3. Next to the constellation that forms the pregnant woman are the constellations Bootes/Arcturus/Virgo, which form the figure of a child with unusual outturned legs and feet. His head is Arcturus, the summer solstice point. Note that the summer solstice passes through his foot/leg, which will be an important point later. Also note how large and prominent his head is, compared to the heads of the two adults.
4. Note that the bull's feet are on the earth's horizon, which is almost at the horizon indicated by Starry Night Pro for that exact longitude (the horizon for the bull is only slightly higher — at the arm and groin of the woman. This slight difference might be accounted for by the local hills or mountains, which would raise the horizon up just a bit).
5. The purple horizontal lines in Figure 39 show the respective heights of the figures in relation to one another. These heights are almost identical to the star patterns that they reflect (see dotted lines in Figure 40).
6. The role that each of these three figures plays and how they relate to their position in the room in general is similar to those of the earlier painting in A.VI.6: a hunter with a bow, a pregnant woman, and the birth of the son as a sun from within the womb of the goddess as the eastern horizon.
7. As noted above, the figure of the hunter with bow is the constellation Hercules, whose arm is in line with the fall equinox — Sagittarius, the constellation of the bow/arrow. It is not too far-fetched to see that the artist(s) wanted to show a progression from the west to the east, from

the hunter just beneath the penis of the bull, to the small head of the goddess in the center that emerges up and backwards from between her double/horizon shoulders, to the very large and prominent head of the child next to her as the birth of the sun/light/consciousness from the eastern horizon as vessel/body of the goddess. 7. As the penis of the bull is also akin to an instrument that opens the gate of the goddess to sow the seed of the son/sun, it appears that the hunter/Hercules's head was purposely placed next to the penis of the Great Bull as a symbol of fertility. Thus, just as the sun enters the horizon/goddess in the west, and just as the sun dips below the celestial equator at the fall equinox (of which this hunter/Hercules is symbolic), so too does the seed enter the soil as the vessel of the goddess. This opening of the gate of the goddess will remain a constant image/theme for the next 6400 years, as Hercules, the hunter/predator, becomes the lion with the bow in Sumer, An with the spear in Egypt, and Mithras with the knife in Persia/Rome.

8. Another important aspect of the painting of the Great Bull on the northern wall is that the northern wall also symbolizes the summer solstice. Even though the wall and bull symbolize the Great Bull in the northern sky, they also symbolize Virgo as a bull/goddess (discussed and illustrated below), for Virgo, the summer solstice at this time, is in the north and is just below the bull when the Primal Pattern is shown. Furthermore, by definition, the summer solstice sun is at its farthest point in the north as it rises from the eastern horizon. But more importantly, just as the winter solstice is at its farthest point in the south and is the birth of light when it is at its weakest power, the summer solstice is at its farthest point in the north and is the death of the sun/light when it is at its greatest power (which explains the large size of the bull on the north wall). Thus, the summer solstice and the death of the sun at its greatest strength in the north might help to explain the presence of the hunters attacking and killing the bull on the northern wall.

This death of the sun also parallels the harvest, which was in the summer at Catalhoyuk, as the adult plant is killed and the fruit/seed cut off. This harvest of sorts is symbolized by the small boy as the harvested seed/sun next to the pregnant woman. Thus, the pregnant woman/goddess, like the large bull, is ready to be harvested, ready to release the sun/son/seed from within her belly (the star Spica, which means "ear of wheat," is within the

womb of Virgo). This link of the goddess to seed is also to be found with the famous goddess figurine with the twin leopards, which was discovered by Mellaart in a grain bin, which prompted him to remark, "In this 'monumental' statue Neolithic man has summed up his creed in a Great Goddess, Mistress of all life and death, human and animal and — judging by its findspot, a grainbin — vegetable as well. Attention should be drawn to its position, for at Hacilar also many statuettes were found in deposits of grain or legumes, which can now no longer be regarded as a coincidence" (Mellaart, 1962: 95).

9. Lastly, it is apparent that the Great Bull and the figures below it, along with the onagers racing below the bull, all are moving in the direction of the rotation of the north celestial pole. That is, like the earlier painting in Shrine A.VI.6, they are all moving in the direction of the rising sun beneath the earth as one faces north. The images tell the story of how the sun/son is created by the archer Hercules, his head next to the phallus of the bull, inseminating the goddess at the western horizon with his arrow (the fall equinox, which as one faces north, runs down to the archer Sagittarius in the west). Her womb then grows and swells like the waxing moon bull during the night, with the delivery of the sun/son in the morning via the opening of the same gate/groin of the goddess on the eastern horizon by Hercules — for the tip of his arrow is the north celestial pole, the opening/cutting agency of the Great Bull (discussed at length in Part One).

### C. DISCUSSION OF THE NORTH WALL

As mentioned above, the figure of the Hunter with the bow is important in the sense that he is in charge of opening up the goddess of the crescent horizon. Thus, like Anu of Egypt, he is really the gatekeeper of the goddess. Her body as the sphere of both the earth and sky has, as mentioned earlier, really one site from which all life flows in and out. That point is actually her center, which is technically the center point of the room as an extension of the body of the goddess. It is the womb or cave or underworld or axis mundi within the center of the totality of the Great Goddess from which all things are born, die, and are resurrected. But more importantly, it is the center point of those living within that room, who also saw themselves as being an extension of the goddess. Though not quite the distinct/isolated "shrine" that Mellaart first speculated it was, its space, as indeed were all spaces,

was sacred and acted as a daily reminder that divinity is within, at the center of all substance and life, not without.

The reason the fall equinox is represented as the arrow or key to that gate might come from the idea that a force must first be applied in order to open something. A penetration of sorts must occur to open or insert something into a vessel. Thus the male attributes of the arrow or spear as arm as penis (and later as plow as pen). This no doubt came from the early observation of not only the sexual and violent union/interaction/penetration of all species and matter to create and nourish life by life, but also the focus of the Neolithic on pottery as a vessel of both storage and protection. Whether through the agency of a hand, hoof (as discussed in Part One), or penis, a seed must be inserted into the vessel or body or earth or clay container that is symbolic of the goddess.

Furthermore, as the point of the arrow (later a pole/spear/knife) is also depicted as the north celestial pole, which is the intersection point of both the equinoxes and solstices, then the arrow as the fall equinox forms a trajectory that points to and becomes the spring equinox. This duality is also reflected in the fact that the same point on the eastern and western horizon is both the fall and spring equinox. Thus, the arrow is also symbolic of the release of the sun as seed/spirit on the eastern horizon (via the knife, or, later, sickle, or any other instrument of cutting/death). This east/west symbolism of the child and hunter is seen in their east/west positions on the north wall in respect to the center point/axis mundi/north celestial pole symbolized within the goddess/room. This painting on the north wall seems to illustrate the whole process of the death and resurrection of the goddess as the wheat/bull.

Thus, the single gate into/out of the womb/body of the goddess as vessel/earth/sky in the room's symbolic center must be opened by a divine gatekeeper of sorts, which is why the north celestial pole and meridian are centered at the groin of the goddess on the north wall (again, the axis mundi). And just as the human body has only one opening into and out of the womb, the gateway of the goddess at the center of the room/horizon/cosmos only has one opening (again, see Figure 7).

It might also be significant that the trajectory of the arrow, forming the spring equinox after passing through the north celestial pole, passes through the head of the bull, just as the north/south meridian continues past the north celestial pole/groin of the woman into the body of the bull and through the head of the calf/Ursa Minor. The entry and exit points of those two key lines into the

dippers/heads of both constellations are almost exact.

This link between the resurrection of the sun as seed at the summer solstice on the north wall and the resurrection of plants/animals at the spring equinox on the east wall might help to explain why the majority of burials (and vulture paintings) are on the north and east sides of the rooms (Hodder, 2006: 137–138). Vultures, as an aspect of the goddess, are, as mentioned earlier, highly symbolic of resurrection in the sense that from death comes life (as vultures survive by feeding on animals that are already dead). As the vulture paintings also show headless corpses, Hodder suggested a spatial link between the vultures/burials and wall locations (Hodder, 2006: 138). As I believe that the head being swallowed by the body of the goddess as vulture symbolizes the death and the resurrection of the sun as a seed/head on the eastern horizon (see Figure 31A), it makes sense that the inhabitants would want to be symbolically closer to the areas that represent the new sun/seed rising in a resurrection that mimics the new sunrise and spring equinox.

The idea of the sun going below the celestial equator was a relatively simple notion when the body of the splayed goddess was considered as the cosmos. The sun descending below the navel was symbolic of the sun descending below the celestial horizon into the lower regions of the sky/cosmos/body of the goddess.

Lastly, it is significant that the act of releasing the sun as the seed/head from the lower womb of the goddess on the eastern horizon is merely a reflection of what takes place in the upper circumpolar region. Thus, it is really Ursa Minor, as the calf of the Great Bull, that is being released by the arrow of Hercules. This implies that the inhabitants of Catalhoyuk might have been familiar with the concept of the precession, as the north celestial pole as the arrow of Hercules enters up and through the bull/goddess to release the Ursa Minor from the back of the goddess/bull as the horizon.

The idea of the precession was thought to have been discovered by Hipparchus in Greece, but considering it is really a very simple process to observe, it was no doubt understood thousands of years prior. The way it works is very straightforward — once a picture was made of the Great Bull and Hercules beneath it with the stars in the circumpolar region of the north sky, the location of the north celestial pole in relation to the bull and Hercules shooting it was observed. That is, if the north celestial pole was within the center of the head of Hercules, and the whole sky revolved around that particular spot within the head of Hercules (or later, within the body of the bull), that location in

Hercules's head would then have been committed to both memory and ritual. Then it would have only taken a few generations to notice that that sacred spot in the head of Hercules in which the whole heavens revolved had moved outside of his head. Thus, the birth of the precession. Once a picture was created and its location set in stone, so to speak, it would have been relatively easy to notice the north celestial pole, and hence the center of the revolving heavens, moving through that picture. Furthermore, once it was noticed that the north celestial pole was moving up and into the bull, it would have been relatively simple to notice that the center of that circle was within the womb of the Great Bull (the area of the winter solstice, the birth of the sun and light). That all of this was indeed the case will be seen in more detail later.

#### D. THE SOUTH WALL — WINTER SOLSTICE

If a figure of the Great Bull was found on the north wall, which was correlated with the north sky and the summer solstice, and if figures were also found on the south wall, one would expect to see images of the southern sky, such as Orion — a large and prominent constellation — and the winter solstice on that southern wall. Not surprisingly, this is exactly what is found on close inspection.

But before going to the painting on the southern wall, however, it is important to note the orientation of the building is shown below in a 1965 illustration (Figure 41). An arrow has been added to indicate true north (which is very close to what it would have been at the time that the wall was painted, as the north celestial pole was situated then just beneath our present-day Polaris).



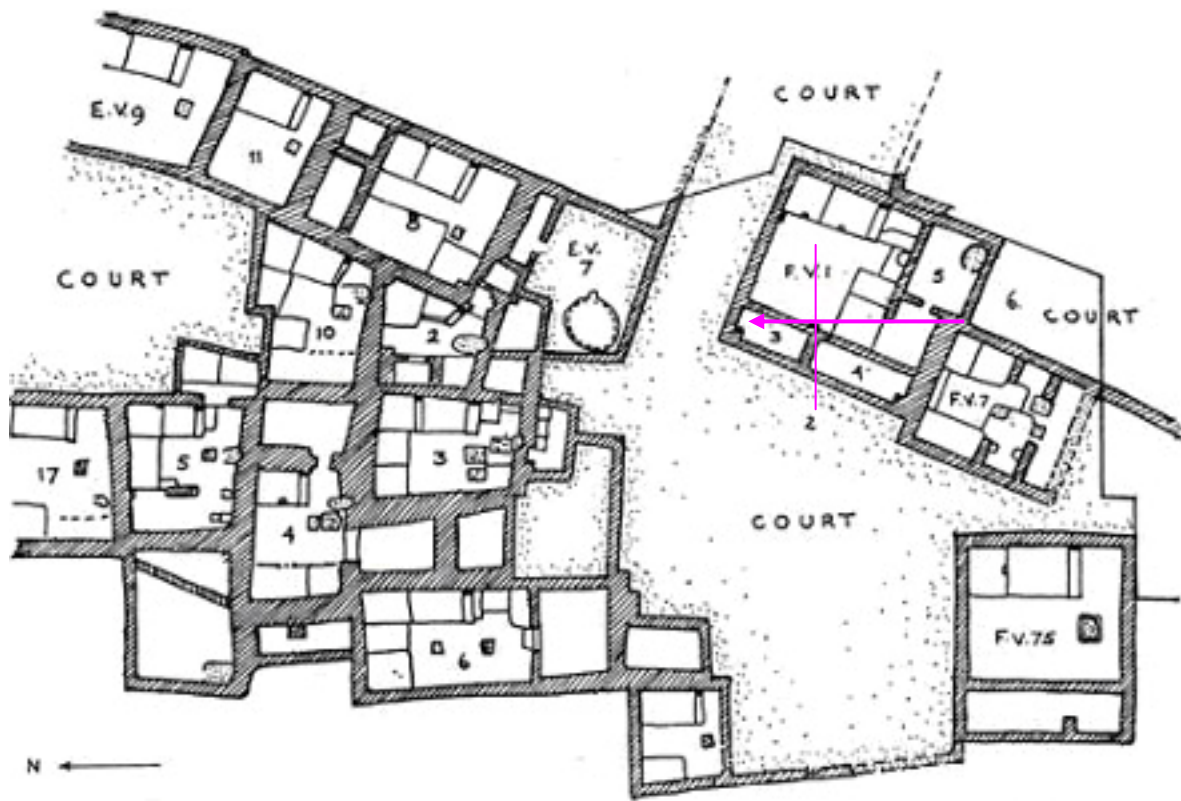


Figure 41. Plan of Level V. Purple arrow has been added by author to show north/south alignment (Mellaart, 1965: 184).

Note the unique orientation of the building, as the northern wall, where the Great Bull is located, is not exactly aligned to true north. This angle turns out to be key in the orientation of specific images on the four walls that represent the four colors or equinotal/solstitial points. The inhabitants of that building attempted to align the images to those seasonal points even though they had a room that was not exactly angled correctly.

Figure 42 shows a sketch I made of an approximate reconstruction of the room, with the cardinal points in their respective positions.

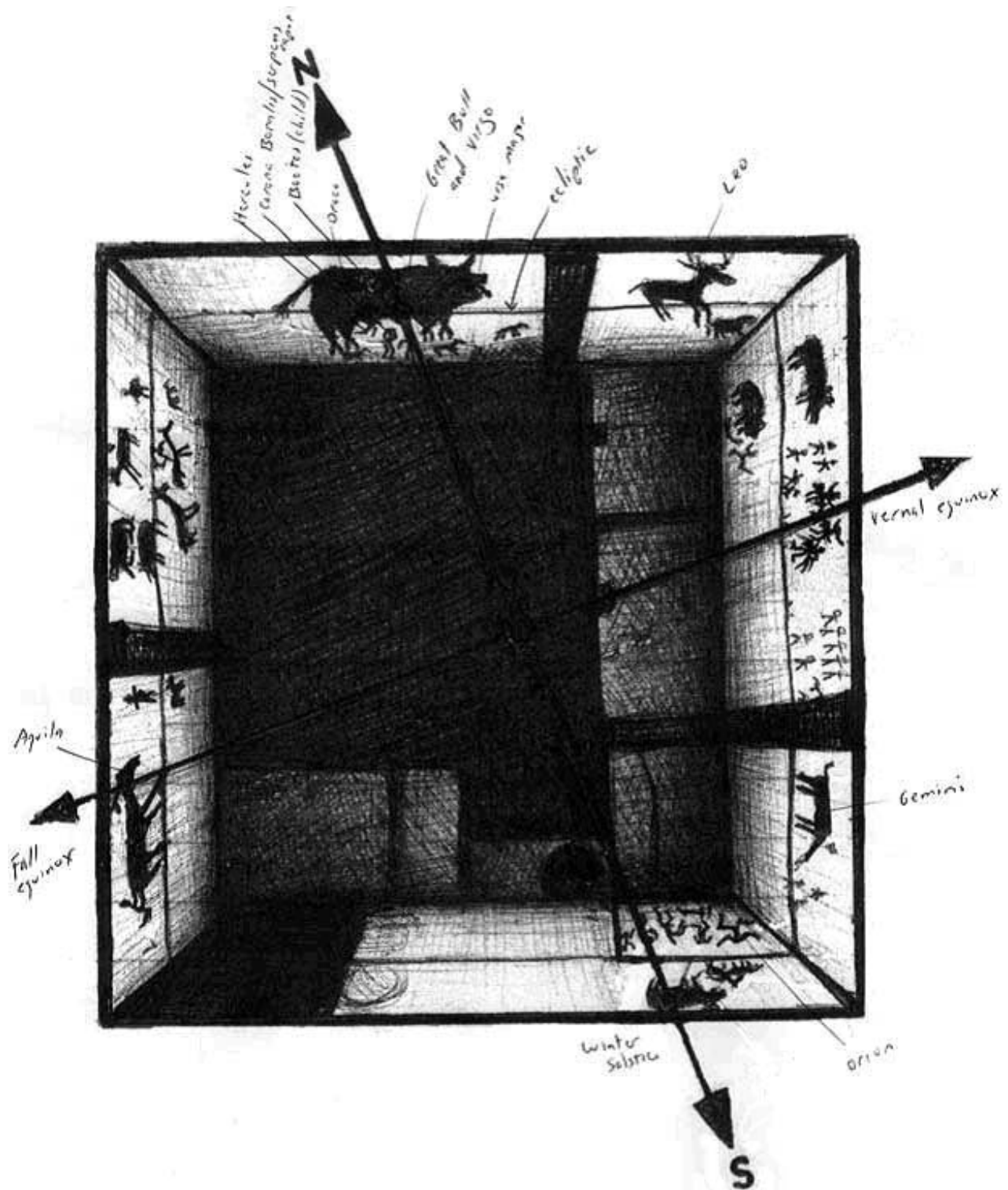
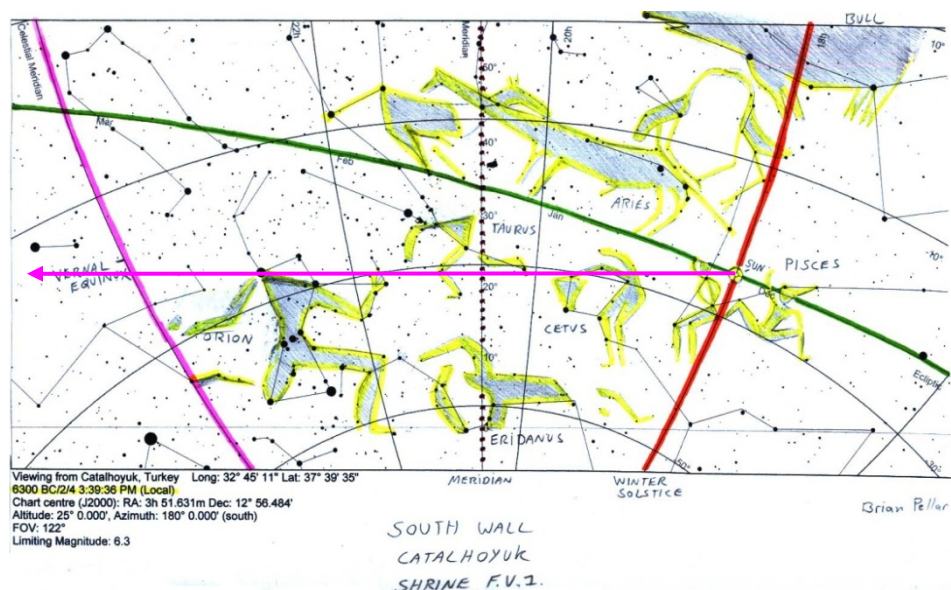


Figure 42. Layout of Shrine F.V.1. (sketch by author).

As can be seen in Figure 42, the paintings appear to be aligned with the cardinal points and specific constellations. Now, turning back to the south wall, Mellaart found another group of figures (Figures 43 and 44).



**Figure 43.** Reconstructed painting from the eastern end of the south wall of Shrine F.V.1. (Mellaart, 1965, plate LXIib).



**Figure 44.** Figures on the south wall of Shrine F.V.1 as constellations. The winter solstice is shown by red line, the vernal equinox by purple (illustration by author, Starry Night Pro 6.0).

The figures on the south wall seem to reflect even more dramatically the same pattern and story of the northern wall — the birth of the sun/seed as a head. Note the open legs of the goddess on the far right at the winter solstice and the progression towards the Orion figure, who is headless, and the vernal equinox. A breakdown of the figures is as follows:

1. The large figure on the far left symbolizes Orion. Note the very prominent hourglass shape of the body of the constellation in Figure 44, an identical shape found in the large figure painted on the south wall, as shown in Figure 43 (note that my drawing could easily show the figure on the south wall fitting the four main hourglass and belt stars of Orion. I would just need to place his forward leg a bit lower). He is missing a head (a common theme here, as discussed). Note his bent legs just on the horizon. He seems to have been painted in this position with his legs drawn up, as they could not have been seen any further beneath him because of the horizon. He is symbolic of the spring receiving the sun as a head/son/seed (this will be explained shortly). Both his hand and foot are touching the vernal equinox. He is the counterpart to Hercules and the fall equinox on the northern wall.
2. The running headless man next to the figure of Orion symbolizes Taurus, the bull (a counterpart to the goddess as bull on the northern wall, which, as noted earlier, is the Primal Pattern). Note that his torso is in the shape of a bull's head, and that the Hyades (in the shape of a bull's head, as seen in Figure 44) is the unseen head/sun to his body. The Hyades, the well-known bull's head on the ecliptic, as a head/sun, is being symbolically passed down to the headless Orion.
3. The dead man with the dying (last quarter) crescent moon/bull head symbolizes the upper part of Eridanus. He will prove to be significant in showing a mirror-like pattern to the north/south walls, as he is a form of the goddess/Virgo in her stricken form.
4. The two horse-like animals (onagers) whose necks cross symbolize parts of Ariga and Perseus. This is the meridian and is also the counterpart to the goddess in the center on the north wall (the onagers, Taurus, and the dead man are all part of the meridian, which is symbolic of the center and double aspect of the goddess as seen on the north wall. This will be explained in more detail later).

5. The standing headless man with a head (human head/bull's head) in his hand symbolizes the upper part of Cetus. Note that the leg, arm, and head in hand form an exact outline of the sides of Cetus.
6. The man holding head and groin is part of Pisces. He is the counterpart to the child as the sun on the northern wall. Note that he is doing the exact same thing as the goddess figure in the earlier wall painting of Shrine A VI. 6 (Figure 2). That is, as the goddess figure in A. VI. 6 holds her head as a symbol of the source of the sun being born on the eastern horizon, this male figure also holds his head as the source of the seed/head that ultimately comes from the goddess behind him, which will provide the head as sun/seed that Orion needs (which, as the progression shows, will pass from the standing headless man to the running headless man, whose body makes up the constellation Taurus, the head of the bull).
7. The female with legs spread (giving birth to the sun as a head/seed on the ecliptic) is also part of Pisces. She is pointing to the center of a small bull or boar above her (her posture also mirrors the hand raised towards the head/hand lowered to groin aspect of the goddess seen in Shrine A.VI. 6, who is also giving birth. Note: there are many of these same hand-to-head/groin images in the later Neolithic Cucuteni goddess figures of south eastern Europe, particularly in relation to images of vulvas/seed. See Gimbutus, 1989: 242). Note her foot is touching the winter solstice. The foot as being associated with a colure/cardinal point is seen on all the walls. Again, note that the vernal equinox is also touching the foot of Orion.
8. The two black cranes appear to symbolize parts of Triangulum and Pisces. They also seem to form a cross with their beaks (one bird's head cannot be seen, due to wall damage). When the meridian is placed between the birds, the human figure below them, grasping his head and groin, becomes central. His face is flat and matches the meridian line exactly, and his head is on the ecliptic (Figure 45).

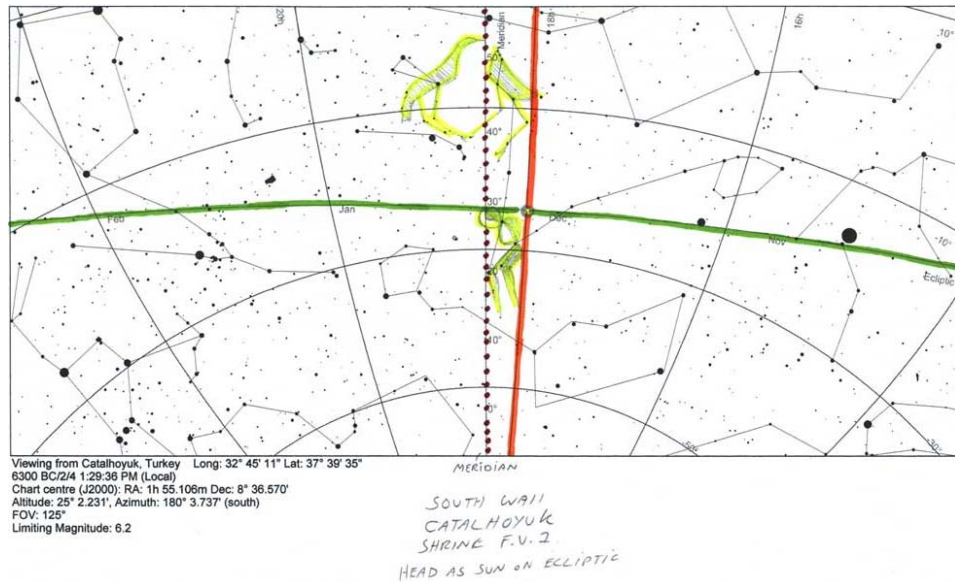


Figure 45. Figure with head as sun on the ecliptic (illustration by author, Starry Night Pro 6.0).

9. The bull/boar symbolizes part of Andromeda.

#### E. DISCUSSION OF THE SOUTH WALL

As already noted, the south wall seems to mirror the north wall in almost every respect. A few points should be mentioned, however:

1. The onagers on the north wall are shown again on the south wall. However, the two onagers on the northern move in the direction of the rotation of the north celestial pole. On the southern wall, however, they face each other (leopards were also found to be facing each other on walls). Their necks form a cross that might indicate the meridian in the Primal Pattern (as noted in my earlier paper, this “x” feature marks both solstices in the astro-alphabet as the letters *teth* and *taw*; see Pellar, 2009), and they mark the location of the winter solstice when the Great Bull on the “north wall” is seen to be Virgo and the summer solstice. Again, this seems to serve symbolically as the center line of the goddess’s body (i.e., the solstice meridian and axis mundi) as the form or vessel that carries the sun within.
2. The two black cranes facing each other might also seem to indicate the winter solstice. Again, this makes sense, as the woman/goddess with her legs spread open at the ecliptic gives birth

to the head as sun on the ecliptic at the winter solstice. The figure below those two cranes is the only male with a head. His head is on the ecliptic, and he is facing the direction that the sun moves along the ecliptic. Thus, those two black cranes also appear to represent the dual aspect of the goddess at the solstice.

3. The smaller bull or boar on the south wall seems to represent the smaller sun/bull moving/facing north at the winter solstice. Its size and direction is in stark opposition to the larger bull on the northern wall.
4. Note the next headless figure in the sequence holding his head in his hand (a head that resembles a bull's head. This link between a bull's head, Taurus, and the sun is further seen in the many bucrania that are placed in varying rising and descending positions on the walls at Catalhoyuk, as already discussed).
5. As this south wall shows the winter solstice, there is a strong correlation between the need for the sun to stop sinking on the horizon and grow, and the need for the earth in winter to become fertile for spring, which like the other colures, is marked by the goddess in different forms. Thus, note the direction the woman/goddess is facing — the same direction that the sun should start moving up the horizon, and along the ecliptic. The dead man lying down seems to be symbolic of the severity of winter and the paucity of food/seed/sun — that is, he is the southern analog to the fallen Virgo as the harvested Summer wheat/bull on the northern wall. A resurrection takes place once the sun stops and begins to move north, in the same way that the earth, the goddess, also resurrects from within her body the vegetation that suddenly rises again in the spring. Thus, the progression of the moving sun/seed/head stopping with Orion at the vernal equinox, which touches his outer foot (and hand) just as the winter solstice touches the foot of the goddess. Thus, he is symbolic of the spring itself, of regeneration — a new head, a new sun, a new life, born in the east. This cycle of resurrection with the Great Goddess as the crescent bull, again, mirrors the resurrection of the moon every month and the sun daily/yearly.
6. Another aspect of the south wall worth mentioning is its relationship to fire (see the discussion section for a more detailed look at this). Just as the winter solstice entails the birth of the sun within the womb of the goddess, and thus the birth of light, it also



necessitates the birth of fire. This may be why almost all of the ovens are situated at the south end of the house (Hodder, 2006: 121). Fire was also associated with magma, which was found in the earth; and as the south end of the house was considered the lower end (as the sun was at its lowest point in the sky and on the ecliptic), the relationship of upper to lower most likely had an effect in the layout of the house as well. Thus, the northern or upper area of the house was associated with the sky, male and head aspect of the goddess, and the southern was associated with the earth, female and body aspect of the goddess. This might also help to explain the differences in the cleanliness that Hodder found as well (Hodder, 2006: 120), and why the entrances were mostly placed in the south (the opening into the earth house as womb of the goddess into which the rays of the sun shone down from the south).

7. Furthermore, and more importantly, the practice of using a fire stick to make fire must have been seen to correlate with the southern end of the room/wall. Just as there is an axis to the north celestial pole that rotates through the earth and the womb of the goddess (axis mundi), which is the point of the arrow/pole/spear (with a later bow) of Hercules that opens and closes that womb to the sun, it must have been noticed that there was a sexual, theological, and conceptual nature to the act of rotating a long stick down into a piece of wood with a hole in it to produce fire and heat (again, see discussion section). The seed of that fire was initiated from the upper head/hand of Hercules and was then born, like the sun in the south at the winter solstice, in the lower depths of the wood as the womb of the goddess. This thinking must have extended into the reason that there was heat and magma deep within the earth, and by extension, heat and fire within the womb of the body.
8. Lastly, as the north celestial pole moved out the head of Hercules around 7500 BC, there must have been a link between the pole being associated with the head of Hercules, the god with the arrows, and the sun as the source of life, light, heat, consciousness, all of which “rise” from the body of the goddess as the horizon. Thus, as the head as the sun rises from the body of the goddess as the horizon, the head of Hercules, the home of the god and the locus of light, power (as the heavens revolve around this point), and consciousness/Word, also rises



from its feminine vessel/body in an arc that will return to its body in the same way that the sun rises and sets, thus returning to the body of the goddess as horizon.

This then might help to explain the mystery of the skull cults that developed in the Neolithic. People must have correlated the locus of thought/logos/light and power/control with the skull/mind. And it was this that survived death as it rose like the sun from the body of the goddess as horizon and like the head of Hercules in its circular arc (which headed up toward the belly of the bull to cut through it in its long journey back to itself). This rising of the head as light/sun/seed mirrored the processes of the birth of life, as all things rose from the body of the goddess and then returned to it. It also explains why Hercules does not have a head in the Northern wall painting of Shrine F.V.1. and why the Orion figure on the southern wall also does not have a head. The man holding his penis, with his other hand pointing up towards his headless neck, also helps to support this astrotheology (particularly as this southern painting correlates with the winter solstice, the birth of light/sun) and shows the goddess with her legs spread open giving birth to the sun as the head that Orion needs.

#### F. VIRGO AS THE GREAT BULL

Another possible level to the Great Bull is seen when one looks to the prominent line/overhang in the wall that runs through the Great Bull. This line in this panel appears to be the ecliptic. Thus, the Great Bull image might also stand for Virgo, which has always been linked to the great goddess, and which was the summer solstice at that time. In fact, though the Great Bull seems to match the star patterns of Draco and Ursa Major almost exactly, it seems to get some of its features, such as the tail and upper part of the back leg, from Virgo (Figure 46).

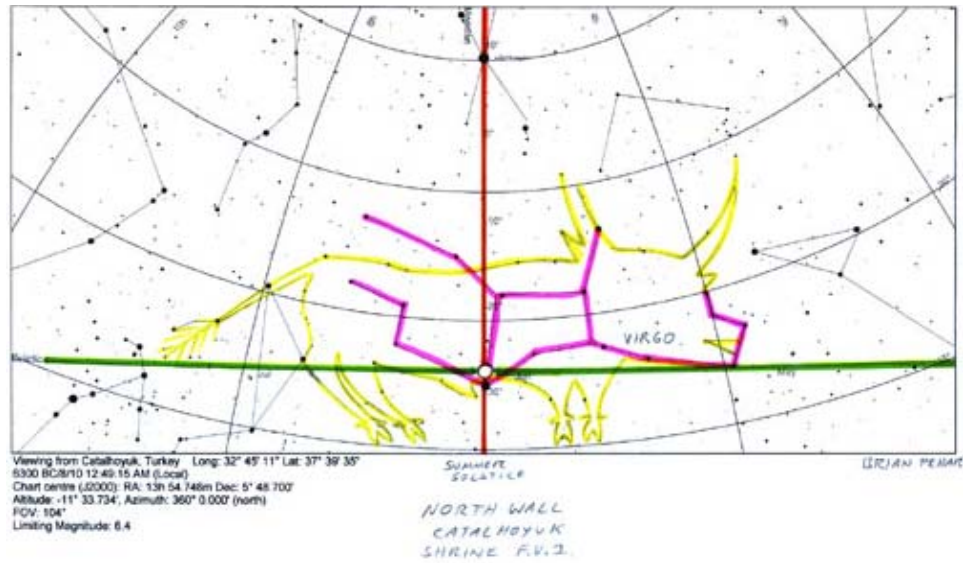


Figure 46. The Great Bull as Virgo (illustration by author. Starry Night Pro).

Another representation that is a bit closer to the painting is seen in Figure 47:

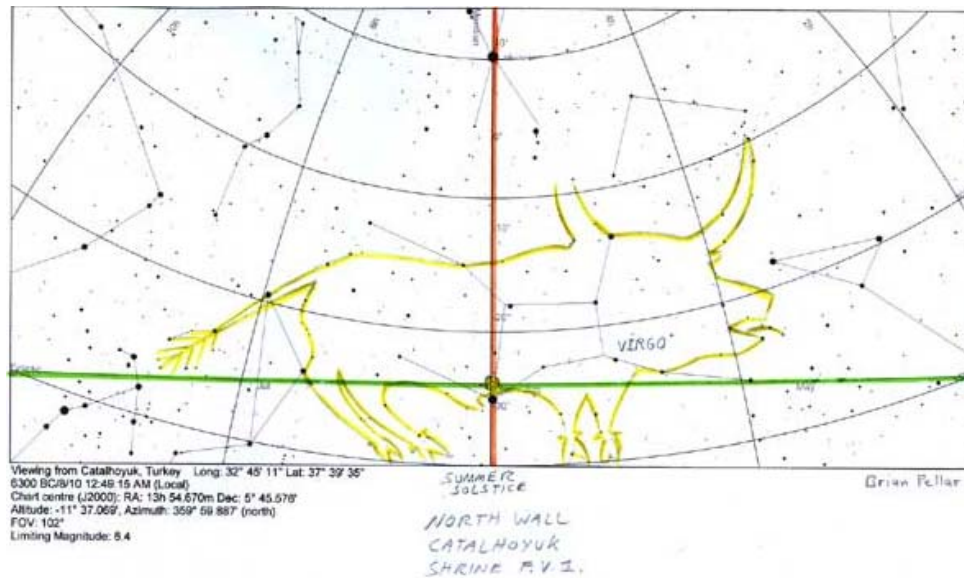


Figure 47. The Great Bull as Virgo (illustration by author. Starry Night Pro).

Looking at Figure 36, note that the horizontal wall line passing through the body of the painted bull matches exactly the line of the ecliptic (green line) passing horizontally through the body

of Virgo as the summer solstice. In fact, the outline of the Great Bull's head corresponds to the stars in Virgo quite nicely, which, like the first level, imparts to the bull an abstract quality, as though it were being fitted into a pre-arranged pattern of stars that appear superficially to resemble a bull. This same need to fit the image into the already arranged pattern of stars is seen in the back of the bull where there is a strange curve just above the back foot. That curve is there because of that particular curve seen in a group of stars. Also note the shape and detail of the tail.

Thus we see the need to fit the shape of the bull into an already pre-arranged pattern of stars in Virgo gives the Great Bull its unique, almost boar-like form. And the fact that the shape of the Great Bull resembles more the pattern of Virgo instead of Draco/Ursa Major, seems to suggest that Virgo (as a function of the four walls of the room that in turn correspond to the four colures of the ecliptic), as the summer solstice, and hence death of the sun/wheat/bull, was very important to them. Thus note the presence of the hunters, symbolizing that death as the sun begins to wane/die and the harvest/death of the summer wheat/crops is necessitated.

Also, note that the summer solstice is almost in Spica, the seed, as it enters Arcturus above it, and then continues on into the womb of the Great Bull where the pole of the ecliptic is. This link between Spica, known as the seed/child (which is at or within the womb of Virgo as the Goddess), and Arcturus (depicted as the head of the child as the sun/seed of the Goddess at Catalhoyuk), and Ursa Minor (symbolic of the calf/seed within the womb of the Great Bull as the Goddess), as performing triple duty in an upper and lower level to the image of the bull seems beyond coincidence.

As Virgo's image as the Great Bull was made during the Neolithic revolution in agriculture, the significance of the seed in the resurrection of the plant as the vessel of a new seed within was not insignificant. Mellaart uncovered many grain bins in storage rooms that clearly showed the inhabitants' reliance on the seed as a vital source for survival. No doubt a link was made between the seed and its resurrection from the earth and the phenomenon of the sun resurrecting each day from the earth. A further link must have also been made between the seed as the sun/head resurrecting from the body, which was a further extension of the goddess as the moon/earth vessel of light/eternal spirit. In fact, a headless female figurine was found at Catalhoyuk that had a wild seed deliberately and mysteriously placed in its back (Figure 48).



Figure 48. Figurine of a female with a wild seed placed in her back (Hodder, 2006: 204).

The seed in the back of this figurine seems to point to the goddess as being symbolic of the earth itself, the vessel of the sown seed (akin to the many later Neolithic goddess-shaped vessels shown in Figure 7 that stored life-sustaining material/sustenance within its body). But more importantly, as she was the goddess, she was also Virgo, who has the seed/star of Spica placed in the center of her lower back, which in turn, is symbolic of the seed/son/sun within her womb at the winter solstice that will grow and rise up to her shoulders at the summer solstice, like the sun moving up on the horizon. This placement of the seed at the level of her womb/belly like in Virgo is exactly what the figurine shows. The latter point highlights the interesting observation that the fallen body of Virgo is encased within the stricken bull as the dying summer sun, as though they are one and the same. This image is exactly mirrored on the southern wall with the goddess in the form of the fallen human figure with a head in the shape of a crescent moon. Their death, like the moon/sun/son/seed, implies a resurrection, like the moon/bull, as seen by Spica as the cut seed at her womb. No doubt this link between the goddess and Virgo was passed down into later civilizations.

#### G. BULL RIDER/LEAPER AS SUN RISING FROM THE BACK OF THE BULL/GODDESS AS HORIZON

What is particularly noteworthy, however, is the idea of the child/calf of the Goddess/Great Bull as the sun/seed on the horizon. As the horizon is merely the gate of the body/vessel of the Goddess, as seen earlier in the many Neolithic goddess figurines and in the later images from Mesopotamia/Egypt/Greece/Rome/China, this vital aspect of the goddess takes on special

significance in terms of another layer that was unexpectedly found in the painting on the North Wall of Shrine F.V.1, and has been reinforced by similar finds at Catalhoyuk. This discovery concerns the position and form of the child, for he has both legs spread out wide as if straddling or riding an animal.

While trying to figure out the exact corresponding stars for the child, I realized that I needed to eliminate the stars used for the bull as Virgo first, so that I could then concentrate on the stars left over. I reasoned that those leftover stars would then have to belong to the child. However, when I drew in the bull as Virgo, I was very surprised to find that the child was not only straddling the bull as if riding it, but that its left hand actually was attached to the bull's horn as if for balance (Figure 49).

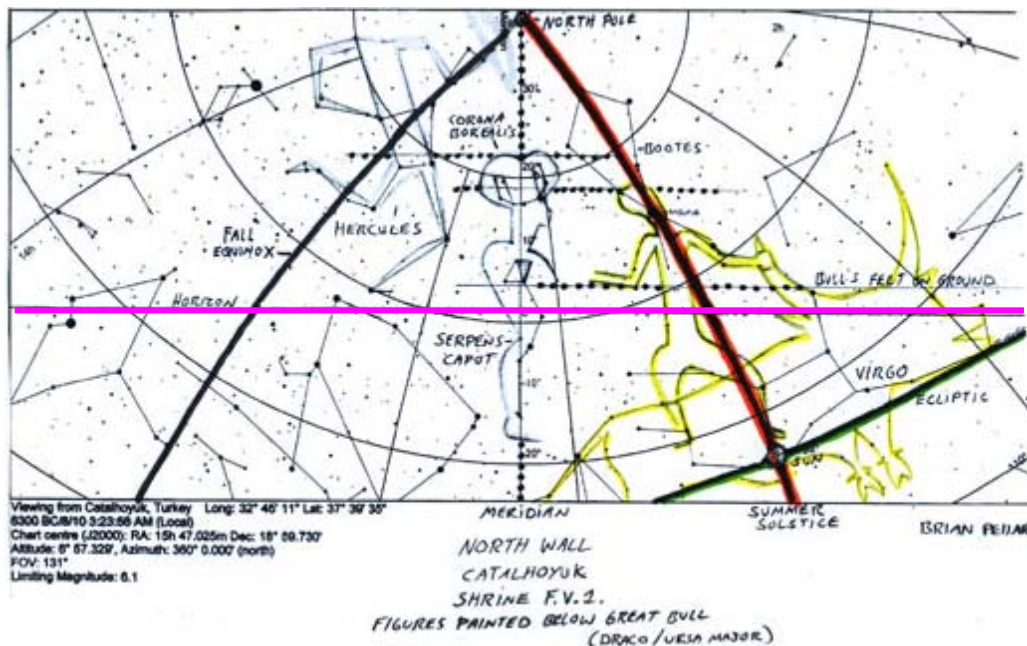


Figure 49. Child as sun/son riding the bull as moon/goddess on the horizon (illustration by author. Starry Night Pro).

It should be noted that in the larger version of the bull as Virgo (Figure 47) the back of the bull is higher and seems more natural. When the horizon that the Great Bull is standing on (the horizontal purple line in Figure 49) is taken into account, the child is seen to be the sun on the horizon rising up with one hand on the crescent moon (the bull's horns), and the other pointing to the groin of the goddess, which in turn, is in line with (and at the first level, "at") the north celestial pole, the locus of,

or the gateway to divinity that rotates and powers the heavens (the approximately 23 degree angle of the wall, Hercules's arm pointing to the child, and the Azimuth, all seem to support this idea of the child as the rising sun on the horizon. The "older wall" painting found in Shrine A. VI 6, Figure 2, seems to support this as well). As the north celestial pole in the first level is at the groin of the goddess, she is in effect, like the later Nut of Egypt, the vessel of the prime power that rotates the heavens and that must be open to give birth to the sun/moon/light on the horizon.

In support of this, note that in the painting of the Great Bull there is a figure of small man/boy on top of the bull holding its hump with his feet up in the air in a strange position, as if he were riding the bull and being bumped up (Figure 50).



**Figure 50.** Detail of figure riding the Great Bull from the North Wall of Shrine F.V.1.  
(Mellaart, 1965, Plate LIVb, reconstruction).

This in fact is just another symbol for the child as the sun/son riding the moon bull as the goddess of the horizon. And looking at this image from the perspective of level one, that small man/boy appears to be Ursa Minor, which would explain the feet rising up behind him and over his head.

That this pairing of the child with the goddess/bull is not just a coincidence is seen in two figurines found at Catalhoyuk. The first is of a male figure situated on the back of a bull as if riding it, found by Mellaart (Figure 51).



**Figure 51.** Figurine of a man riding a bull (Mellaart, 1962: 85).

The second, which is even closer in concept, shows a boy riding the back of the Leopard, which, as it has spots can be shown to be closely identified with the celestial Goddess (Figure 52).





**Figure 52.** Figurine found of a boy riding a leopard (Mellaart, 1962: 86).

The rendering and implications of a figure as the sun/seed riding or leaping over a bull (or leopard) as the Great Goddess can be seen in many images that have come down through the millennia. To get an overarching sense of this repeated pattern, I include in Figure 53 several figures previously shown.





**Figure 53.** Youth as sun on top of, or riding, a bull. From left to right, **Top:** Catalhoyuk (Mellaart, 1965: Plate LIVb); Catalhoyuk (Mellaart, 1962: 85); Catalhoyuk (Mellaart, 1962: 86); Egypt (Rice, 1998: 138). **Middle:** Egypt, Seti 1; Egypt (Rice, 1998: 155); Kuwait (Rice, 1998: 175); Jordan (Rice, 1998: 195). **Bottom:** Syria (Rice, 1998: 160); Syria (Rice, 1998: 59); Crete (Rice, 1998: 203); Crete (Rice, 1998: 209).

These images of youths riding on or leaping over bulls not only shows the sun moving over the horizon (like the movement of the sun from the winged gates on the Akkadian seals discussed in Part One), but might also attest to the symbolic action of the movement of Ursa Minor up and out of the Great Bull/Goddess (Draco/Ursa Major) as the horizon.

#### H. THE GODDESS, LEOPARDS, AND STARS

Further evidence that the Great Goddess is the vessel of many forms comes from a recent find. As the Great Goddess was seen to be the vessel of all life, one manifestation of her in particular has received a great deal of attention at Catalhoyuk recently — the leopard. Mellaart equated the goddess with the

leopard, and indeed one of Mellaart's greatest discoveries, found in a grain bin, was the figurine of the Great Goddess giving birth, with two leopards flanking her (Figure 54) (note the connection between giving birth to the son, shown as only a "head" between her legs, as the seed/sun between the two cats as the double horizon, and the location of the figure in a grain/seed bin. Her own head, like that of many of the others, was missing, and the one shown is a modern reconstruction).

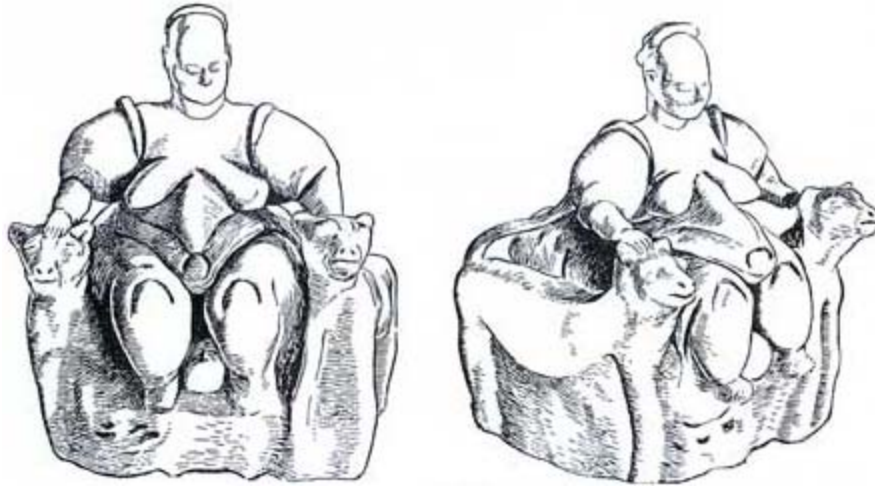


Figure 54. Goddess with double leopards found in grain bin (Mellaart, 1962: 96).

However, Hodder, as already noted, has downplayed the role of the goddess, as the evidence that he uncovered did not seem to point in that direction. And, in fact, it seems that in a move to get away from the idea of the goddess and the bull, Hodder titled his book on Catalhoyuk *The Leopard's Tale: Revealing the Mysteries of Catalhoyuk*. It appears the main reason he did this was due to a surprising mystery that entailed leopards.

Hodder noted that Catalhoyuk has plenty of bucrania and other evidence of a thriving bull cult, with evidence that the inhabitants routinely consumed wild cattle. However, Hodder noticed that though there were plenty of painted depictions or reliefs of leopards, there was not to be found a single bone of one (Hodder, 2006: 10–11). (Note: he later corrected this assertion, for in his epilogue, he noted that a single leopard claw was found. This claw had been made into a pendant, and thus, still showed a sense of taboo in bringing onto the site any part of the leopard to consume) (Hodder, 2006: 259).

In noting this recent observation by Hodder, however, I realized that there was a logical explanation for this puzzling find that also united the leopard with the goddess once again. That is, the leopards were most likely considered sacred due to their being associated with the upper celestial realm. The bull or cow was considered a chthonic, or lower earth animal. It was flesh/prey/vessel to the big cats or leopards, who were predators/hunters, and like fire, consumed the matter that nourished life. Thus, as seen in the combined head/fire imagery in Figure 12, the head was an upper element and was associated with the predator. That is, the head has teeth and penetrates and consumes the lower body/bull (it penetrates sexually as well, as the heads shown earlier were found in the shape of a phallus and are the arrow of Hercules that impregnates the goddess).

But more importantly, the leopard has spots. Those spots, which I briefly mentioned earlier, must have seemed to resemble stars, and thus possessed another upper/stellar connection. Evidence of this comes from painted wall reliefs (Figure 55).



**Figure 55.** Leopard reliefs showing unique patterns to their spots; the bottom pair have "x"s as spots (Hodder, 2006: 153).

Note the circular star pattern to the spots on the top pair of leopards, and the "x" star pattern on the pair below. These don't seem random, as those one would find on a real leopard. Instead, there

is an order to them that one who is used to observing the patterns and cycles of the stars would notice. Furthermore, it has been noted that the stars that were painted on the leopard wall reliefs were changed and re-painted over many times. This seemed to me to reflect the changing patterns of the stars over the course of the seasons.

Also, the fact that the cats seem to be very flat, like the two-dimensional star canopy above, and yet have a large three-dimensional head that protrudes out from the center line where the two cats join, seems to point to the early idea of the sun/son/light/consciousness/Word poised to germinate into the three-dimensional flesh of the body.

Thus, considering all of the above, in the image of the Great Bull on the northern wall of Shrine F.V.1, it wasn't a surprise to find that most of the human hunters around the bull were wearing a leopard skin at the level of their belly/navel (see Figures 56A and 37), and on the east wall in the same room (Figure 56B), at the location of the vernal equinox (see Figure 42 for reference to this position in that room. The fall equinox appears on the west wall in an image of a horned animal. For the latter, see Part One regarding Hartner's comments on a horned ibex as symbolizing a cardinal point in proto-Elamite art), there appears to be two different colored figures with leopard skins with tails that touch and form an "x" (again we see the "x" shape that figures so prominently in the "x" of the solstices in the later astro-alphabet; see Pellar, 2009). Note that a shaman [?] just beneath them with many leopard skins/tails points up at them. Furthermore, the two leopard skins that touch resemble the two leopards that also touch in Figure 55, with an "x" being a common attribute.



A.



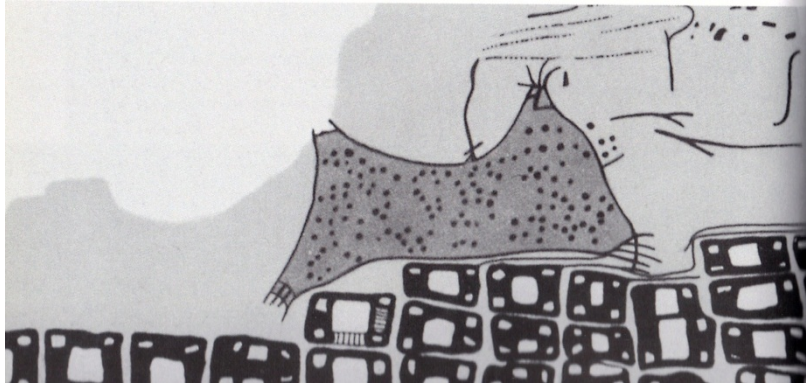
B.

**Figure 56.** A. Hunter wearing leopard skin at navel (Hodder, 2006:65). B. East wall of Shrine F.V.1, with two figures that have leopard tails that touch and cross in an "x" at the position of the vernal equinox (Mellaart, 1965: Plate LXIa ).

It appears that all of these figures with spotted leopard skins are male hunters, and acted the role of the goddess in her male predator/head/fire aspect. The horizon/crescent shape of the leopard skin with spots as stars at the navel seems to indicate that it is from the center point of the goddess as the Great Bull and cosmos that all things originate (this again reflects the navel as the center, axis mundi, in the many goddess figurines found in the Neolithic). Thus, the body/head of the hunter rises up from between the double horizon/crescent of the leopard pelt, with the center line of the body being akin to the axis mundi (similar to the goddess perched in the center of two leopards in Figure 54, which will also be seen thousands of years later in the double akher lions of Egypt, with the sun/son/seed nested between them. See Figure 43C of Part One. It is also interesting to note that Egyptian priests, versed in stellar/solar theology, also wore leopard skins)

Proving that this image is not just a coincidence, a wall painting found in what Mellaart called Shrine 14 shows a volcano erupting over a town (Hodder notes that it is "tentatively" identified as Hasan Dag, "a volcano that was active in the Neolithic and today can sometimes be seen from the site" [Hodder, 2006: 162]). See Figure 57.





**Figure 57.** Wall painting found in Shrine 14 that depicts a volcano in the shape of leopard erupting over a town (Hodder, 2006: 162).

In the wall painting, note the shape of the mountain and how it resembles not only the body of an animal (most likely a leopard, with its claws, spots and fire/predator symbolism — as fire consumes matter/flesh), but note the crescent, double horizon shape it has, from which a “center” line emanates that appears to either show the direction of smoke/magma or, possibly, the rising sun. This mountain is strikingly similar to the leopard pelts worn exactly at the waist of the hunters, who no doubt identified themselves with predators.

It appears then that the hunters of Catalhoyuk must have strongly identified themselves with the large cat predators that lived and hunted in the area. This is due, no doubt, to a belief in themselves as being a part of the predator/prey conflict taking place in the landscape, and more importantly, in the sacred regions of the night sky overhead. And as they identified themselves with those spotted, and thus, stellar, cats, which were in turn just an extension of the male aspect of the goddess, they must have considered it a taboo to eat them — in the same way that it was often considered taboo to kill and eat another human. This might be the reason that no leopard remains were found.

The spots of the leopard were also seen on many figurines found at Catalhoyuk, notably the boy riding a leopard seen in Figure 52. An interesting feature about that particular figure is the presence of leopard spots on the boy’s body — that is, the artist did not just stop the spots with the body of the cat, but extended them to the boy as though the two were one unit. It appears that covering his body with leopard spots shows a symbolic unity between the leopard as the goddess and

the body of the boy as the celestial sun/seed rising up from the horizon/back of the Great Bull. And it was not just men who wore the leopard skins. Other figurines found at Catalhoyuk show women wearing leopard skins on their bodies as well (Figure 58).



Figure 58. Goddess with leopard skin and spots (Hodder, 2006: 207).

Along with the young boy on a leopard (Figure 52), Mellaart found a couple of "goddess" figurines standing next to a leopard. One of them shows the spots of the leopard on her upper torso and arms as though the spots are symbolically linked to her body (Figure 59).



Figure 59. Woman and leopard (Mellaart, 1962: 88).

She also seems to be joined to the leopard and not just standing next to it. In fact, the figurine, made of blue limestone, is very thin and shows her body as being embedded within the leopard as though the two were one (Figure 60). This might in fact be due to the thinness of the stone, but considering all the evidence presented in this paper, it seems that the bodies being joined was intentional.





**Figure 6o.** Woman and leopard figurine shown from the side (Mellaart, 1962: 88).

But what is even more interesting is a wall painting (Figure 61) that shows a man wearing a leopard skin with what appears to be leopard spots on his head (Mellaart identified this as a leopard skin cap) (Mellaart, 1961: 64).



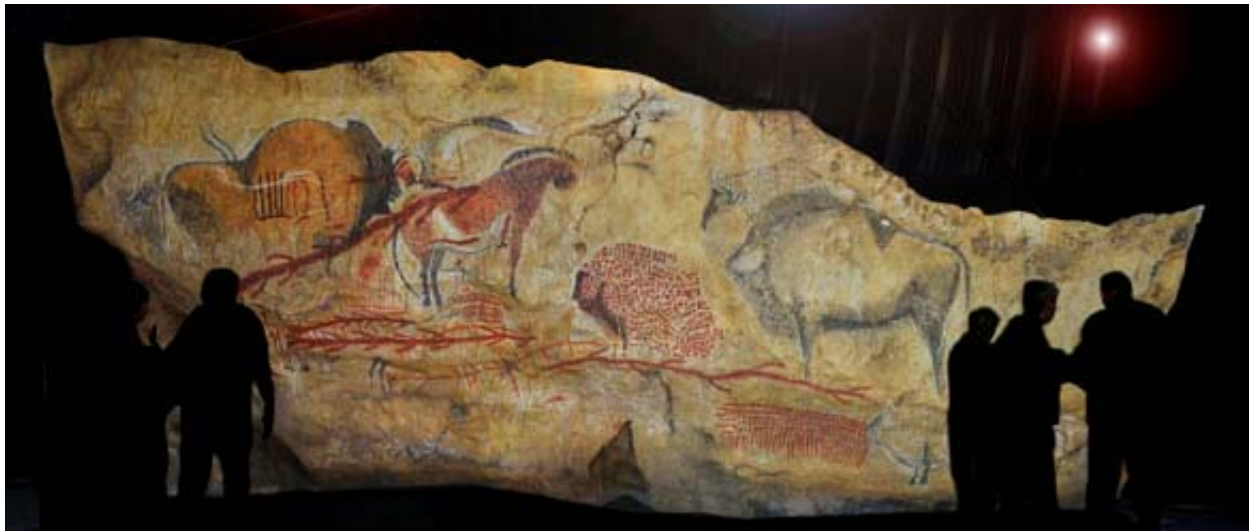
**Figure 61.** Man with spots on head from Shrine A.III.1 (Mellaart, 1961: 64).

Here, the leopard pelt extends backward, as though his front feet were the front feet of the leopard, with its hanging belly and tail behind (in a manner similar to the Greek centaur, with the upper torso of the man rising up from the lower animal). Similarly, the leopard dots on the man's head not only identify him with the leopard skin that he is wearing (as being the predator himself), they also appear to float above the head without any indication of a skin outline, and thus appear to be symbolic of the stars in the sky on the larger vessel of the goddess as leopard. This, again, shows the upper male element, as the head as the sun/stars/seed rides above the horizon of the body like the boy on the bull (i.e., Ursa Minor over the body/horizon of the Great Bull).

### 3. THE UPPER PALEOLITHIC

As some of the examples above were no doubt derived from a deeper period in time than the Neolithic and had their rudiments in the ancient dark womb-like caves of the earth as mother goddess, I would now like to turn my attention to the more speculative part of the paper — the Upper Paleolithic. Please keep in mind, that, like certain ideas presented so far in the Neolithic section of this paper, these suggestions are merely rudimentary. However, I feel, considering the arc of the ideas in the paper, they are sufficiently important to be considered, as they might spark other ideas and associations that might bring us a bit closer to the truth. Thus, though there may be a bit of mud to dig through, it is worth doing so and keeping a sharp eye out for the faint gleam of a nugget or two.

#### A. MARSOULAS CAVE: NORTH WALL



**Figure 62.** Reproduction of wall painting from Marsoulas Cave (image taken from the website: <http://www.creap.fr/Marsoulas.htm>).

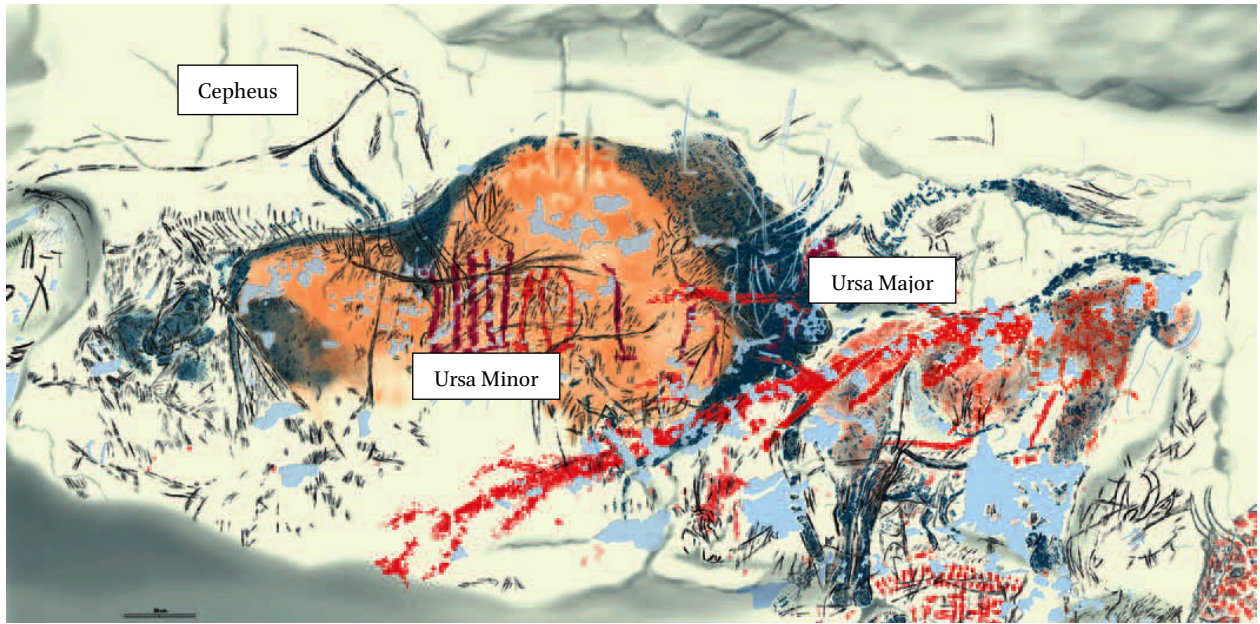


Figure 63. Another reproduction of Marsoulas Cave.

This wall painting from about 13,000 BC is situated on a northeast wall, and is exactly oriented to the constellation of the great bull, which, because the north celestial pole is positioned to the west of the pole of the ecliptic, is also in the northeast sky. Note what appears to be Ursa Minor as an upside-down calf within the figure of the bovine (Figure 64), and that the head of the calf/Ursa Minor is separate and of a different color.



**Figure 64.** Top is photo of actual image in cave. Bottom is a reproduction. This figure appears to be Ursa Minor, the upside-down calf within the womb of the bovine. Note its four straight legs and the curved tail, all pointing up. Also, note that the upside down head, to the far right, is purposefully separated both by space and color from its body.

Also, note two lines emanating up from the back of the large bovine. These are the two horns of a goat or ram figure. See Figure 65.





**Figure 65.** Detail of bovine and assorted animals within it. 1 is a calf's head, 2 is a horse, and 3 is a horned animal (image taken from the website: <http://www.hominides.com/html/references/marsoulas-rennaissance-d-une-grotte-ornee-0354.php>).

What is important about these two lines/horns is that they point up to a unique shape of pointed lines that matches the exact placement/shape of the constellation Cepheus (the head of the hippo/croc seen in Part One), which is just above the rear of the constellation of the Great Bull. See Figure 1. This combination of the image of Cepheus, combined with the upside-down calf as Ursa Minor, along with the shape of the front of the bovine as Ursa Major in the northeast sky, and the

image being oriented on a northeast wall, all increase the likelihood that this image might indeed be a depiction of the constellation of the Great Bull.

Also note that the head of a small calf is seen in the process of being born from the rear of the bovine. The head of this calf merges with the head of the horse, whose body is shown within the body of the bovine, but oriented 180 degrees in the opposite direction. Just in front of the head of the calf and horse would be the north celestial pole at that time.

Also note the calf that is being born from the back of the bovine is only shown in the shape of a head. This could be symbolic of the sun as the son/seed rising from the body of the goddess as vessel, as seen later at Catalhoyuk and in subsequent mythologies. Thus, there is a double theme here, the calf being born from the rear of the animal in the conventional way — but by showing only the head, it imparts a symbolism to the head as the vessel of consciousness and light (i.e., sun) that rises from the body of the bovine as the earth/goddess/horizon.

Notice that the calf/Ursa Minor within the bovine as the sun also rises up from the back of the horse within the body of the bovine as well. This notch is also on another bovine/bison that faces this central one, as if a mirror image. Also, notice the dark line emanating down from the bovine's head. This follows the outline of Ursa Major, which forms the Great Bull's head. Also, the red tree/artery line ends where Hercules is, which again, as pointed out earlier in the section on Catalhoyuk, must have been seen in its running/human shape — maybe as a god's, controlling this whole generative, cyclic process?

The right arm of Hercules at this time would point in the direction of the north celestial pole (behind the rear of the bovine), and his other arm would be at the end of the long spear-like red mark that goes up and through the chest of the bovine to its mouth. Hercules pointing to both the north celestial pole and Ursa Major echoes the same pattern seen at Catalhoyuk, and as will now be seen, at Lascaux.

B. LASCAUX CAVE: NORTH WALL



Figure 66. Lascaux. The Great Bull in the Shaft of the Dead Man (image from Lewis-Williams, 2004: 248).

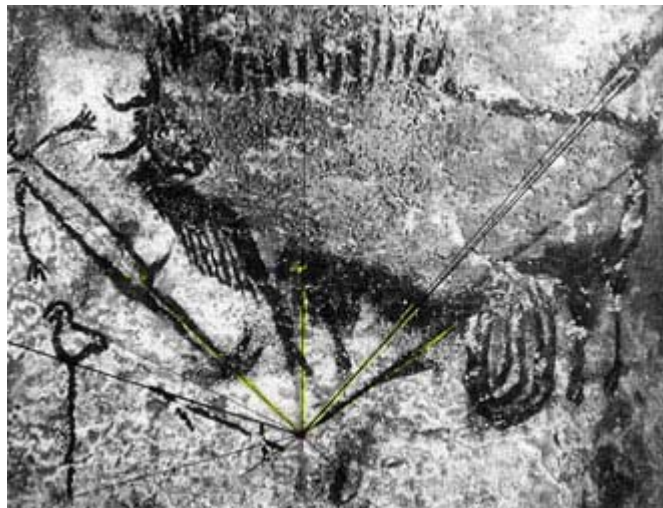
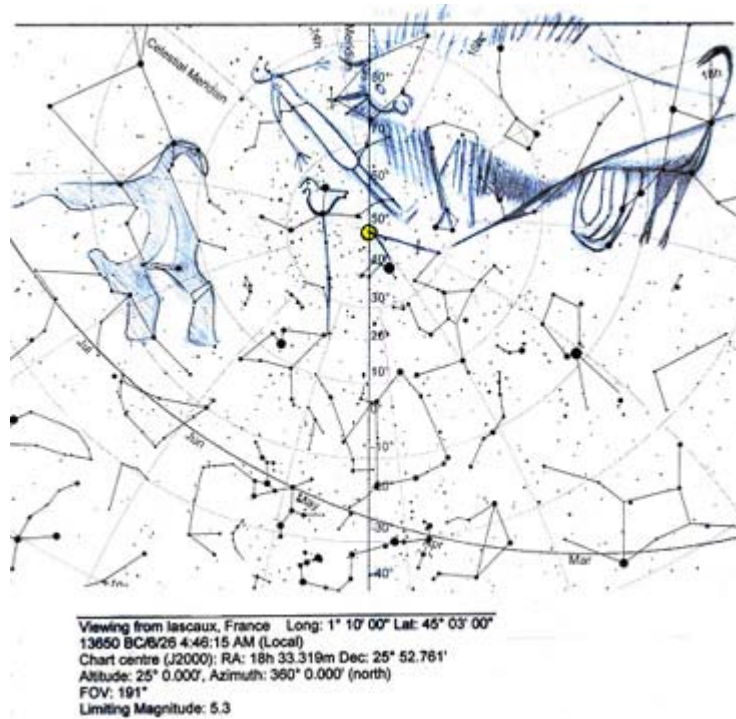


Figure 67. Lascaux. Close-up of Great Bull (lines added by author).





**Figure 68.** Star Chart of Great Bull, Lascaux. (Drawing by author. Starry Night Pro 6.0 was used to correct for random motion).

The Great Bull appears to make its first appearance in the Shaft of the Dead Man at Lascaux cave in France at around 13,650 BC. This painting (Figure 66) of a large bovine and what appears to be a shaman (Campbell noted, “he is certainly a shaman, the bird costume and bird transformation being characteristic, as we have already seen, of the lore of shamanism to this day throughout Siberia and North America;” Campbell, 1976a: 301). This image is also found on a northern wall, another in a long line of bull images found on northern walls — from Lascaux to Marsoulas to Catalhoyuk to Egypt to Rome.

The stick on which the bird sits matches the shape of Cygnus quite nicely. Note that the constellation Hercules, though unseen and not drawn/included (possibly due to its symbolizing the viewer/shaman/initiate in the cave, which in turn, might have led to the gatekeeper image/concept of the lion archer in Susa and Anu in Egypt), has its hand exactly on the small spear that points exactly to the north celestial pole (circled and yellow). His other arm points up at the spot where the long spear enters the bison’s body (again, reflecting the same sort of pattern found in Marsoulas).

But, more importantly, note the unnaturally stiff, abstracted bovine — particularly his front leg and the long hair coming down from the shoulder. *All the other bulls in the cave are rendered naturally with smooth curves*, which makes this image all the more unusual. It seems that the image, like the bull on the north wall of Catalhoyuk, was merely placed into a pre-existing pattern. For instance, note the back stars of Draco (Eltanin, Rastaban, and Grumium) that are used as the very linear, splayed foot of the bull — a unique feature at Lascaux or anywhere else for that matter. It appears that the foot was only splayed to accommodate the unique star pattern at the bottom of Draco. Also note the square, abstracted rear end of the bull that was drawn to match Ursa Major, and that the feet of the shaman and the spear converge below the pole of ecliptic in the bull's front leg (see Figure 67 for a close-up). Even the three hairs of the bison's tail point to this spot. Furthermore, note that the shaman is falling backwards, which matches the rotation of the N. Pole that is just beneath him.

An interesting footnote to this is the work by Chantale Jeques-wolkiewiez. As briefly mentioned in the introduction to this paper, she found that 126 out 130 Upper Paleolithic caves were oriented to the solstice/equinox. She also discovered that Lascaux was oriented to the sunset on the summer solstice, in which the light shines directly on a bull in the hall of bulls. What is interesting about this is that Taurus was the summer solstice at that point in time, thus the death of the sun as it began to move south and diminish in strength. As with the later Catalhoyuk images, this waning of the power of the sun might have been symbolized in the image of the death of the bull, which was in turn resurrected in a cycle of waxing and waning that mirrored the cycles of the moon and the sun on the horizon (of the goddess). That the bull shown above in Figure 66 is in the act of dying via a spear seems to allude to this waning power of both the moon and sun (particularly in the latter since Taurus was indeed the summer solstice at the time, and the hall of the bulls was aligned to it).

Furthermore, I would add that the light of the sun, as mentioned earlier, is the male “seed” aspect that enters the womb/cave of the goddess to bring about the birth of the animals/humans symbolically 9 months later (spring). Light as the seminal male fertilizing aspect of the goddess would remain a constant for thousands of years. Within that light, as within her outer aspect as the vessel of that light, was the eternal principle beyond the pairs of opposites that characterized her androgynous nature.

Thus, that light that entered the cave as womb of the goddess in effect was seen to transform those two-dimensional images on stone into three-dimensional images of flesh, or rather, borrowing a wonderfully apt phrase from Campbell, they were transformed from the "...unconscious sea of night — to the world-sigh of all things" (Campbell, 1968: 224). That is, the blackboard of night with its sweeping herds of star animals were abstracted two-dimensional images that played themselves out in their dreams and, by extension, on the cave walls nestled deep within the vessel/womb of their monistic goddess. It was only with the light of the seminal sun rising, which dissolved in death both the dream forms of the sky and the sleeping mind, that the three-dimensional forms of daylight rose in the "world-sigh" of new life from both the body and the cave/womb of the goddess (seasonally, this could be also seen in the birth of new life in spring as the bear cub sauntered out with its mother from its earthen den or the cave of the goddess).

This penetration and transformation of the light is akin to the implanted seed in the soil having to die to its nature in order to be reborn and refigured into new life. Thus, the emphasis in Figure 66 on both the erect penis and spear as instruments of penetration and transformation. Just as the seed inseminates the womb of the earth, body, moon/bull and dies to its nature, this sacred image of the shaman dying and yet procreating only comes alive deep within the womb of the cave by the light of the shaman or initiate's torch, thus, in a sense, impregnating his mind with its sacred form and understanding. This appears to mirror, on a larger scale, not only the light of the summer solstice sun entering the cave of the goddess as womb and filling it with sacred light/seed, but also the seed/Word as sacred light/consciousness/wisdom that enters the womb/mind of the human body. If correct, then here and at the older Cave are the possible rudiments of the seed/logos made flesh (described in further detail in the discussion section below).

#### C. CHAUVET CAVE: NORTH WALL

The images in Figures 69 and 70 are from the "Sorcerer Panel" in Chauvet Cave in France; the panel is located at the extreme northern end of the large cave. Again, one finds an important/sacred image on a northern wall, of which this could be the earliest example.

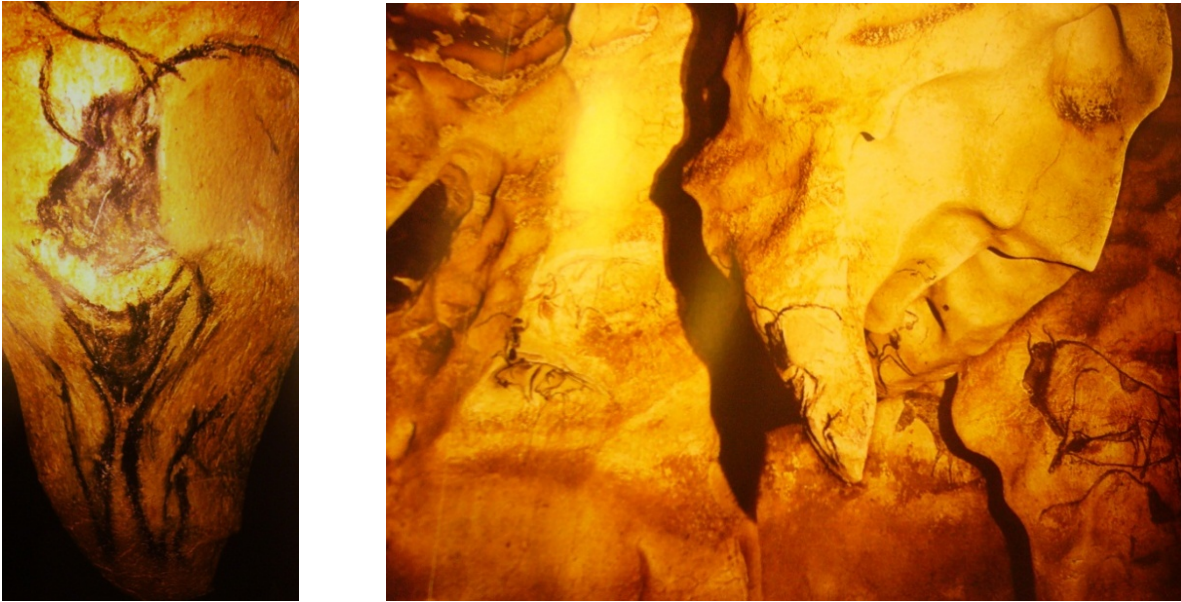


Figure 69. North end, Chauvet Cave (Clottes, 2003).



Figure 70. Reconstruction of "Sorcerer Panel," Chauvet Cave (Clottes, 2003: ill. 164).

This image also just might be the earliest depiction of the Great Bull that is known, 28,000--30,000 B.C. The image is drawn on the rock projection that resembles the umbilical cord/axis mundi in the cave/womb of goddess as earth. In Figure 70, note that she is shown only with her vulva/womb (of which there are several others drawn on the walls of the cave) and legs, with the latter emulating the spout/umbilical cord/nipple aspect of the rock itself. The fact that her upper body/head is missing reflects the later goddess images as well. That is, her body is the main emphasis and is symbolic of all bodies/vessels/matter, with her identity either as the male bull on her left or the female lion head on

her right that appears to rise up and away from her body like the sun from the horizon. It is also interesting to note that the upper left corner of her vulva/womb is only partial, as if its point continued into the heart of the man/bull next to her, whose arms, as the shaman's/artist's creative spouts, become one with her legs. There is also an interesting small form within the vulva/womb image that appears to resemble a small fish (?) entering it.

There is also a large bull painted on a northern wall just behind this with an interesting notch in its back. Furthermore, though quite speculative, the hump on the back of the man/bull in Figure 70 could be Ursa Major, the womb of the goddess could be the belly of Draco, and the lion head could be Cepheus.

Another interesting aspect of the vulva/womb in Figure 70 is its strong resemblance to the head of a bull. Note the white area on the upper left of the womb that forms the horns of a bovine. This appears intentional, particularly as the left horn enters the chest and heart of the bison-man. That this indeed might have been intentional is further evidenced by Figure 29 above, which shows a drawing from the same cave that shows a direct correlation between the head of a bull and the shape of the womb.

And if it were indeed the case that the left horn enters the chest and heart of the bison-man, then that sharp horn acts in the same capacity as all the other images of the north celestial pole and the bull — it cuts/opens it (it is interesting that in 29,000 BC the north celestial pole would have been at the tip of the left horn of the womb). Thus, the connection between the bovine's horn (as penetrating/weapon), the moon's horns, and the female reproductive organs that resonates to the monthly rhythms of the moon-bull.

It is hard to see in the above image, but there is a tear that flows down from the bovine's eye into the womb as vessel beneath him. This tear again reflects that image shown in Figure 29 that is also from this same cave. Thus, again, the connection between pain, birth, blood, and the monthly waxing/waning of the moon as bull. The watery tear/pain and blood filling the womb/vessel from its heart, all relate to the moon as vessel and the goddess/female birth/menstrual cycle.

Also note that as the lion as predator/sun/head floats up from the bovine's horns, the light/sun rises up from the body of the goddess as the horizon. This lion/predator and bull/prey pairing, as mentioned earlier, will echo down the millennia as the tribal hunter/Hercules/lion/croc

being the predator to the Great Bull in the northern sky as symbolic of prey and the harvest. It is also the forerunner to the Gemini/Taurus pairing at the Milky Way gate on the ecliptic in the southern sky (see Pellar, 2009).

#### 4. DISCUSSION

##### A. THE WORD MADE FLESH: AXIS MUNDI AS THE CENTER OF THE GODDESS AS VESSEL/HORIZON

The cosmos has often been referred to as a cavern or womb. From Nut in Egypt, who, as the heavens, gave birth to the sun each day, to the Chinese “House of Men,” a cave where the emperor climbed the central pole (axis mundi) within it to be “suckled by the heavens” (the stalactites on the roof of the cave) (Chevalier and Gheerbrant, 1996: 169), the cavern was seen as the archetype of the material and maternal womb of the Great Goddess. As Campbell aptly defines her, even in the temples of Sumer, she was, as she still is in the Asia, a “metaphysical symbol: the arch personification of the power of Space, Time, and Matter, within whose bound all beings arise and die: the substance of their bodies, configurator of their lives and thoughts, and receiver of their dead. And everything having form or name — including God personified as good or evil, merciful or wrathful — was her child, within her womb” (Campbell, 1964: 7).

Her terrestrial aspect would be the caverns/caves of the earth, her body, from which springs were seen to emanate from her vulva, and where both men and minerals grew from within her womb (gynecomorphic birth, which is an ancient idea seen across cultures and in Africa, where the first Sapiens evolved). In fact, the sacred rivers of Mesopotamia were seen as having their source in the womb of the goddess in Turkey (home to Catalhoyuk and the Taurus mountains), and even the most sacred sanctuary in ancient Greece, Delphi, owes its very name to her womb (*delph* = uterus). Eliade remarks, “In Babylonian the term *pû* signifies both ‘source of a river’ and ‘vagina.’ The Sumerian *buru* means both ‘vagina’ and ‘river.’ The Babylonian *nagbu*, ‘stream,’ is related to the Hebrew *neqeba*, ‘female.’ In Hebrew the word ‘well’ is also used with the meaning of ‘woman,’ ‘spouse.’ In Egyptian the word *bi* means ‘uterus’ and ‘gallery of a mine’ (Eliade, 1978: 41).

The transition point into and out of the womb of the goddess was the gate of the goddess (as discussed previously), that point where the celestial met the terrestrial, where souls were born and where they also re-entered in death in spiritual regeneration. The hole in the cave (the entrance or the hole in the roof that allowed smoke to escape and let the light in, and which was the gateway of the

goddess), was called the “sun gate” or “cosmic eye” through which “detachment from the cosmos took place” (Chevalier and Gheerbrant, 1996: 169–170), and was none other than the horizon/gate of the goddess where the upper world meets the lower world, and as just noted, where Nut gives birth to the sun. This hole or “sun gate” or “cosmic eye” is also the center point of the goddess as vessel from which the axis mundi enters/exits as spout (delivering the sun/son/seed) or spear in a dual fertilizing/killing function.

This central point of the goddess, her axis mundi, comes up time and time again in many ancient cultural ideas and images, many of which, I should add, have snakes and rivers associated, the very images/symbols whose source one would not expect to find in terrestrial trees and in the dark depths of caves and mountain temples, but rather, in the upper reaches of the circumpolar region and in the human mind.

#### B. OBSERVATIONS ON RELATED IMAGES: AN OUTLINE

In the outline below, which is merely speculative, note the many references to womb, duality, center, rivers, and snakes, all of which are reflections of the upper astro-theological image of the Primal Androgyne (the monistic Goddess as symbolized in the constellations of Ursa Minor and Ursa Major, which is the sun/son/seed/Logos within the vessel of the goddess as both male/female), the north celestial pole and the pole of the ecliptic (the tips of the mountain), the Milky Way (as it descends to the east and west from the Primal Pattern), and Draco as the snake (a further manifestation of the double aspect of the body of the goddess).

In the following, I start with the outer images/concepts pertaining to the axis mundi and then gradually work my way inward to the place where, as Jung, Campbell, and more recently Lewis-Williams remark, the ultimate blueprint of the patterns/energies that we gravitate towards have their ultimate origin — the mind.



*Outer Image (Cosmos)*

i. Circumpolar Region

- a) Androgynous Great Bull/Bear within the cosmic womb/vessel of the Primal Androgyne as composed of Ursa Major/Draco, with male calf/cub as Ursa Minor. Fall equinox as arrow/spear/knife that opens/releases son as sun/son/seed/Logos.
- b) Pole of the ecliptic is within the womb of the Primal Androgyne. Tip of arrow/spear/knife (penis/plow/pen) is the north celestial pole, which is the Axis Mundi/Gate of Heaven, place where lower world meets the upper one. This is the gate of the goddess (also see Pellar, 2009), the entrance/exit into/from her womb/body. It is also the place from which the celestial waters, the Milky Way, emanate, carrying the son as the sun/seed/Logos. This gate of the goddess is singular, and yet everywhere. It is symbolized in the Neolithic goddess-shaped vessels that had only one entry point, thus mirroring as a subset the larger celestial gate of the goddess.

ii. Zodiac/Alphabet (Word into Flesh).

- a) Figures of the constellations of the zodiac are extensions of the same astro-theological processes within the circumpolar region (Pellar, 2009). Thus, the arrow of Sagittarius is symbolic of the axis mundi, as is the arrow of the hunter Orion, who lifts his hand up into the Gemini gate/horizon of the goddess within the Milky Way/celestial waters on the ecliptic (the birthplace of the sun/son/seed/Logos).
- b) Figures of the constellations correlate to the letters of Phoenician/Hebrew alphabet, which in turn is an extension of the twenty-four uniconsonant hieroglyphs of Egypt. Unknown to me until just recently, Adolphe Lethierry-Barrois (died 1863), no doubt following up on the same seminal idea in the *Sefer Yetzriah*, wrote in the opening of his posthumous *Hebreu Primitif*,

The Hebrew letters are the ciphers or signs of the zodiac, from which the words of the Hebrew language itself are formed; the consonants are the letters or ciphers which assemble around the vowels to form the words, just as the constellations assemble around the Sun, image of the Divinity,

and compose the community of stars over which it presides. The constellations of the Zodiac formed the twelve great gods of Graeco-Roman antiquity, corresponding to the twelve stations of the Sun, and these constellations were distinguished by the letters from Aleph to Thau; attributes or energies of the same divinity, they are so to speak the pearls which have formed the necklace of the Zodiac, and the vowels corresponding to the seven planets which surround the Sun are the voices which give sound or color to the consonants; they form the word, and the word is the Divinity itself. The priests of Abydos would recite the mystic hymn of the seven vowels, or the name of Jehovah which unites them. It is through the word or Son of God that all creation was made, for the voice and the vowel give life to the consonants, just as the sun gives color to bodies, to matter; and the consonants or radical letters, animated by the vowels, form the roots that compose the primitive, monosyllabic language, just as the *koua* contain the system of the Chinese language. (Godwin, 1991: 63)

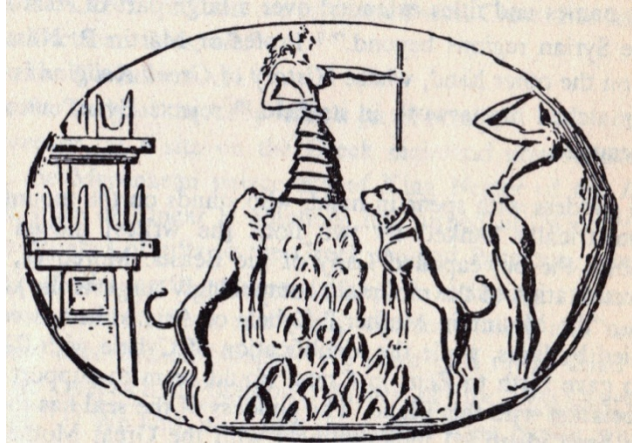
- c) Plato in *Timaeus* noted that the Demiurge created the universe from two circles that he joined “in the form of the letter X” (quoted from Ulansey, 1991: 47). As noted in my paper “On the Origins of the Alphabet,” the alphabet is composed of two loops (circles) that form an “X” at their intersection, and has two letters with an “X” in them, Taw and Teth, both symbolizing the solstices (the winter/Capricorn and summer/Cancer solstices respectively), and thus the reversal of the direction of the letters in the Phoenician alphabet at those two letters (mirroring the reversal of the sun on the horizon when it hits the solstices). The “X” referred to by Plato is the “X” formed by the intersection of the circle of the celestial equator and the circle of the ecliptic (the two poles at their center: the north celestial pole and the pole of the ecliptic, the latter having a “center,” by definition, in the center of the sun).
- d) See “Word/Logos” below.

*Middle Image (Terrestrial)*

i. Mountain

- a) "In Africa and America, among all peoples in all lands, mountains have been marked out as the abode of the gods who signal their reactions to human behavior by mists, clouds, lightnings.... Champeaux and Sterckx stress three main principles of mountain symbolism: (1) mountains link earth and heaven; (2) holy mountains stand in the centre of the universe of which they are the image; (3) temples are identified with these mountains" (Chevalier and Gheerbrant, 1996: 683). But more importantly, the mountain is the body of the goddess herself, "the cosmic holy mountain, which, as we know from numerous texts, is the body of the goddess Earth" (Campbell, 1964: 54, Campbell).
- b) These mountains include the Sumerian's "Mountain of heaven and earth, the place where the sun rose" (Kramer, 1971: 87). The "great mountain" was also the name of the air god, Enlil; There is also the Greeks' Mt. Olympus, the home of their fabled high gods. In addition, the two bears, Ursa Major and Ursa Minor, were said to have nursed Zeus on Mt. Ida. As a reward, Zeus placed them among the stars. Thus, the summit of Mt. Ida appears to be the north celestial pole, the axis mundi, where Ursa Major and Ursa Minor are situated. Zeus, like the Egyptian/Chinese high gods, resided at this pole. Olympus and Ida appear to be symbolic of the two poles, and the twelve Olympian Gods, like the twelve apostles, might be the twelve signs of the zodiac. Further evidence of this comes from Plato's *Laws* and *Phaedrus*, where he equated the twelve gods with the twelve months, thus indirectly correlating the twelve gods with the twelve houses of the zodiac. Thus, by further extension, the center of those twelve gods as twelve houses of the zodiac on their central high mountain peak of Olympus would be the axis mundi/north celestial pole, which was the center point of those twelve houses of the zodiac. Furthermore, the two bears in Greek myth are female, an important distinction, as the Great Bull was female/Isis in Egypt, from which the Greeks borrowed its primary myths, according to ancient authors such as Herodotus. One of the earliest titles for Ursa Major, the Wain or Wagon, which comes from Greece, even implies that it was pulled by oxen; the Romans called Ursa Major, *Plaustrum*, originally a two-wheeled ox cart. The Orphic's

Mount/mound is another example, that contains the cosmic egg on which sits the winged serpent (wings can symbolize the cosmic aspect), with fire below and four cherubs pointing to the four directions (as found on an Orphic bowl from the second or third century AD)(Campbell, 1968: 97), thus giving the serpent at the center a cosmic significance (as Draco, the serpent that coils around the celestial pole). Another is Rome's Mithra, whose lion-headed aspect standing on a globe of the world has a rod in one hand (the axis mundi) and a snake coiled around his body (as seen in Part One, Figure 38), the snake being Draco, the serpent coiled round the pole. And there is China's Mt. Kun-Lun, the abode of immortality, where Chang Tao Lin, the Heavenly Master, "having drunk the beverage of immortality discovered by one of his ancestors, he rose up to Heaven on the five coloured dragon" (Chevalier and Gheerbrant, 1996: 681). (As this mountain was the axis mundi, it is possible this is Draco, the dragon). Still others are Li-tzu's Mt. Li-ku-ye and China's eastern mountain, T'ai-shan, of which Chairman Mao said, "If the heavens were in danger of falling, this mountain would hold them up" (Chevalier and Gheerbrant, 1996: 681). There is also the Hindus' sacred city Amaravati on the top of Mt. Meru, where Vishnu presides, who also reclines on the cosmic serpent, which in turn floats on the Cosmic Waters (a possible reflection of the Pole, Draco, and the Milky Way). Shiva's Mt. Kailasa and Mt. Mandara; Japan's Mt. Fuji; and the Cretan Goddess of the World Mountain (see Figure 71) add to the list.



**Figure 71.** "Goddess of the World Mountain." Cretan seal. Knossos. 1500 BC (Campbell, 1964: 45).

In Figure 71, note the double lions flanking the Goddess of the World Mountain, similar to the Egyptian double aker lions of the horizon. Also, notice the "horns of consecration" at the far left, which mirror the double lions/double horizon. This image is similar to the lion-headed Mithra (see Part One, Figure 38) in that her body could represent the axis of life/immortality (pole of the ecliptic) and her staff the staff of time/knowledge (north celestial pole/axis mundi). Other such are Christ and the mounts of Olives and Calvary, with Moses and Mt. Sinai (the mountain is also seen in Isaiah 2:2 and Micah 4:1, where it states, "And it shall come to pass in the last days, that the mountain of the Lord's house shall be established in the top of the mountains"). More recently, Murdock notes that the word "Shaddai" is used as an epithet of God in the book of Job some 39 times," but is really derived from the name of a West Semitic god and is related to an Akkadian word meaning "mountain" (Murdoch, 2014: 408–409). There are also the Persian Mt. Alborj; the Samaritans' Mt. Garizim; the Masonic Mt. Moriah; Mecca's Mt. Ka'ba; and the Celts' White Mountain, which was the central place where Bran's head was buried, which, if left undisturbed, would keep the Isles of Britain safe from invasion or disaster (Chevalier and Gheerbrant, 1996: 684). There are also the World Mountain of the Jicarilla Apache Indians of New Mexico, Mt. Kailash; Black Elk's World Mountain; Tibet's Mt. Potala; and in China: "Taoist Immortals ascended into heaven from mountain tops

and it was there that messages for heaven were placed” (Chevalier and Gheerbrant, 1996: 680).

According to a Thai legend from northern Vietnam, the waters of the world pour into a cavern at the foot of the cosmic mountain and emerge from its peak to form the celestial river. The Immortal, Han-Chou, made his way one day into a mountain cave and emerged at the peak in a celestial palace. These facts show that the cavern lies on the axis running through the mountain and identifies that axis with the World Axis (Chevalier and Gheerbrant, 1996: 170).

Riddle noted that in Japan “the largest of the early *kofun* burial mounds of the Nara Basin (third to fourth century) were oriented to sunrise at the solstices over mountain peaks to their east” (Riddle, 2011: 6). Thus, once again, we see the correlation between the horizon, mountains, and the birth of the sun. A mountain is the archetypical image from which the horizon of the goddess is derived (double mountain, as the goddess is double in attributes: two eyes, ears, arms, legs, breasts, lungs, etc., which includes the two poles within her as well). The center of the mountain is the axis mundi, the top being the celestial Pole(s).

ii. Ziggurat/Pyramid/Obelisk/Temple/Stupa

A man-made mountain whose center is the axis mundi. It essentially has the same symbolism as “world mountain.”

iii. Tree

The World Tree. According to Roger Cook, author of the wonderful book *The Tree of Life: Image for the Cosmos*, the World Tree represents “symmetrically ordered growth and links earth and heaven: rooted in darkness, its crown expands into light. The trunk of the World Tree is the central pivot on which the world turns; a tree sacrifice is the way in which a god (Attis, Osiris or Odin) is united with his transcendent, immortal self; and the structure of the tree is the pattern of ascent for contemplatives in many traditions, including the shamans of Siberia and the Jewish occult mystics of the Kabbalah.” (Cook, 1974: 6)

In the Occident, the best known trees are two residing in the eastern part of the Garden of Eden. These two trees of the Judaic/Christian tradition, no doubt (as a result of the Babylonian Captivity) came from the ancient Babylonia/Sumerian tradition, where there were also two trees in the eastern part of heaven: the Tree of Truth and the Tree of Life. I realized in the early years of my research that these two trees, interestingly, symbolize the two celestial poles. The Tree of Life is the stationary pole of the ecliptic (not moving, eternal; no space/time; inward; male), and it had twelve fruits on it ("I saw the tree of life with its twelve kinds of fruit, yielding its fruit each month" [Rev. 22: 2]). Thus we have "twelve" and "month," alluding to the twelve houses of the zodiac that encompass it). Tree of Knowledge is the shifting north celestial pole (moves in space/time; change; outward; female). The snake is Serpens, or more likely, Draco, the serpent, which surrounds the poles/trees (the snake as the instrument of the expulsion echoes the earlier epic of Gilgamesh, where the serpent steals the Herb of Immortality that the gods gave him, thus, in effect, expelling him from the Garden and Immortality). The "flaming" sword, which "turned every way," guards the garden and is, I believe, the fall equinox, akin to the flaming bolt of Zeus, the spear of the solar Anu, and knife of the sun god Utu and Mithras. Adam/Eve were one body before the fall, which reflected the Primal Androgyne, the body of the monistic Goddess as the Great Bull/Bear, which is also Draco, the serpent (which is both male and female). The river that flows out to form four heads (four directions) might correspond to the celestial river, the Milky Way, which was a celestial symbol of the Egyptian Nile (one of the four rivers/heads that flowed out of Eden). Similarly, in the Zeni tauroctony, as pointed out earlier in Part One (p. 70), the two trees on the two hills on either side of the bull symbolize the two celestial poles. The lower one, by the bull's foot, symbolizes the pole of the ecliptic; the upper one, by the knife of Mithras, the north celestial pole. Furthermore, in Revelations, there is named the tree of life with its twelve kinds of fruit that are yielded each month. This appears to mirror the axis mundi and the twelve constellations of the zodiac, which are one month apart. Similarly, in Taoist mythology, it was upon China's Mt. Kun-Lun, "called 'the mountain in the middle of the world' and around which the sun and moon revolved, that the immortals went to live. On

the peak of the mountain they located the Gardens of the Queen of the West, in which grew the peach-tree with the fruit which conferred immortality" (Chevalier and Gheerbrant, 1996: 681). Other trees appear as the world axis: the cross (similar to the Cross Potent) found at Catalhoyuk as described earlier (Figure 2), which made its way via magi/magicians into the Shang courts of China, where the cross was considered the place where heaven and earth conjoined, linking it to the center (axis mundi). This will be discussed in more detail later. Others are Yggdrasil (on which Odin sacrificed himself to himself. The snake beneath the tree is Draco, the serpent); the Bodhi Tree (with its attendant serpent named Muchalinda, like the serpent in Yggdrasil, that rises from his place beneath the earth. This serpent, similar to the many other snakes depicted in Sumer/Akkadia that wrap themselves around the tree/axis mundi, wraps itself seven times around the body of the Buddha and then shades/protects the Buddha with its great hood. It appears to be yet another aspect of the monistic goddess as Draco, the Serpent, that coils around the pole. The number seven, once again, refer to the seven stars of the constellation Ursa Minor, which is a symbol of the sun/seed/Logos). Another is the pine tree of Attis, who sacrificed himself to Cybele under its branches. The great Roman Spring festival of the *hieros gamos* of Cybele and Attis celebrated his death: on March 22 a pine tree was cut,

where it was swathed like a corpse with woolen bands and decked with wreaths of violets; for violets were said to have sprung from the blood of Attis. To its stem its effigy was tied, and then it was taken in solemn procession to the temple. The day a strict fast was observed in preparation for the celebration of the Day of Blood (Dies Sanguinis) on 24 March. On this day there was a ritual re-enactment of the death of Attis. Amid much wailing and lamentation, the effigy was removed and buried in a tomb, while the priests of Cybele gashed their arms in remembrance of his sacrifice (in the original Phrygian rite, the initiates had actually emasculated themselves and their severed parts had been ritually buried



in the earth). After a night of vigil and fasting, the tomb was opened and found to be empty, and the longed-for message was proclaimed: 'Neophytes, be of good cheer. The god is saved. We also after our toils shall find salvation.' From that moment, sorrow turned to joy, and the day was known as Kilaria, the Festival of Joy, when universal license prevailed." (Cook, 1974: 14–15)

Similar is the Cross, where Christ, like Odin/Attis, sacrificed himself (as the fruit of the tree, the holy rood, which was female/Mary — "the fruit of thy womb, Jesus") in spring, and whose tomb was also found to be empty, thus allowing his followers salvation as well. Christianity, with its emphasis on the resurrection on the cross/tree has many astro-theological elements: by metonymy, "Christ Himself becomes the world tree, the world axis, the ladder, a comparison which Origen makes explicit" (Chevalier and Gheerbrant, 1996: 1028). The spear in his side on the cross/tree/axis is akin to Anu's spear and Mithras's knife cutting into the side of the god on the axis/tree. Christ had twelve disciples corresponding to the twelve constellations of the zodiac. He was born on the winter solstice, like Mithra and Sol Invictus, symbolic of the birth of the sun (birth of light, as the days get brighter). The three days from his death to the resurrection mirrors the three days when the moon dies and is resurrected. Jesus was the "lamb of god" — as a lamb is a young sheep, and Jesus went into and came out of Egypt, this is a possible reference to the son of Amun/Amen, the Egyptian ram god, who was the principle god of Egypt during the age of Aries, the Ram. Jesus was born at the cusp of Aries and Pisces, thus the "lamb/son of god" and the starting of the age of Fish/Pisces, which is why there are all the New Testament references to fish, and why he was called the fisher of men. He is a Nazarene (the modern Arabic name for Christian is "Nasrani," which means "little fishes"). The image of Madonna and Child came out of Egypt, derived from Horus sitting on the lap of Isis. Horus is literally the sun/son/seed and the divine Pharaoh himself. Jesus was born of a virgin birth, like Horus, who was conceived magically without the physical presence of the father (Osiris was dead at conception). In addition, the serpent in Revelation is shown as

having water flow out of its mouth as a flood, which mirrors the croc/hippo/Draco figure, whose head is Cepheus and whose body is in the center of the Milky Way, the celestial Nile/flood.

In terms of Noah's flood, it is interesting to note that it takes exactly forty days/nights for the sun to move from its entry in the head of Taurus at the very beginning of the Milky Way/flood to its exit from the constellation of Gemini, which was the end of the Milky Way/flood. Noah was called two-faced Janus, guardian of the gate, who held the keys of the "Doors of the Solstices," which were the "Gateway of the Gods" and the "Gateway of Men" (Chevalier and Gheerbrant, 1996: 422). Janus might be correlated to Orion, the gatekeeper, who is at this juncture of the Gemini Gate/Milky Way (see Pellar, 2009). Also, the two pairs of animals that enter the ark are the zodiac animals. There is a division into two, like the letter couplets of the alphabet (see Pellar, 2009), which in turn, mirrors the division into two of the Great Bull by the upward arc of the north celestial pole. Note also the male/female coupling: the head of Taurus, Aleph, is male. The body of Taurus, Beth, is female (and the letter "beth" indeed means female). The animals/letters of the alphabet that enter into ark (god boat/Aquarius) are symbolic of the Word or Logos of god as text/Old Testament being placed in a book/vessel. Furthermore, the tree symbolism can be seen in the traditional Christmas tree/star ornament, which many believe was derived from earlier Nordic/pagan beliefs that the tree represents the axis-mundi/north celestial pole (such as Yggdrasil); the Tree of Life as axis mundi of the Or-Danom Dayak of Borneo, that grows from a serpent in the underworld (Cook, 1974: 100); Thor's oak; and the Mayan Cosmic tree in the temple of Coricancha at Cuzco, with a wall next to it bearing seven eyes that were called "the eyes of all things," which might be the seven stars of Ursa Major/Minor (Chevalier and Gheerbrant, 1996: 865). There is also the giant corn plant of the Navaho, whose sand paintings are always symmetrical and center around an image of the axis mundi. The center of the corn plant is the "path of blessing" or "sacred pollen-path," where their twin heroes (like the twin serpents of other cultures) Monster-Slayer and Reared-in-the-Earth ascend the sky worlds to visit their heavenly father, the sun (Cook, 1974: 17). An older account of a celestial tree is seen in the epic of Gilgamesh, where

he follows the "path of the sun" and "emerges from that leg of the journey at the place where the sun rises. There he finds trees with precious stones that serve as fruit and foliage..." (Murdock, 2014: 464); the Sumerian god, Dumuzi, the "ever-dying, ever-resurrected god of vegetation, 'Son of the Abyss: Lord of the Tree of Life'" (Cook, 1974: 113). In Figure 72A, note the "seven" branches of the tree, the bull's horns on the head of Dumuzi, the dual snake heads pointing down in the shape of bull's horns, and the tree in the shape of the Winged Gate of the later Akkadian period, along with the ropes that appear to mirror this earlier version with the two snakes that are pulled (see Figure 72B and Figure 48 in Part One); the Sumerian God Ningizzida, "Lord of the Tree of Truth" (Cook, 1974: 114); the Golden Bough of Oak; and the tree that contained the Golden Fleece (the ram was symbolic of Aries, which was the vernal equinox at the time of that Greek story). In China, there is the tree called "Kien Mu" (i.e., Jianmu), which was a "tree growing in the center of the world, which the fact that it neither emitted nor cast a shadow bears out. It had nine roots and nine branches through which it reached out to the nine springs where the dead dwelt and to the nine heavens. Up and down it went the emperors, who not only mediated between heaven and earth, but were surrogates for the sun" (Chevalier and Gheerbrant, 1996: 1027). Note the "nine heavens," which seems to mirror the nine celestial spheres of the western world; the Islamic Tree of Bliss, and the eternal ashvattha tree of the Upanishads, of which it is said "all the worlds rest in it!" (Chevalier and Gheerbrant, 1996: 1029).

#### iv. Fire Stick

This must be one of the oldest images of humankind. It has a male/upper, female/lower component, with fire being produced in the hole in the lower female aspect. There is a stick as male phallus that spins down into the female matrix of wood. Thus a fire/spirit/god is generated within the womb of the wood as the goddess. Fire is associated with the inner matrix of the earth/body of the goddess, as early on it was observed that lava/fire erupted from within the earth as goddess (e.g., Mt. Pele in Hawaii, or Mt. Fuji in Japan, where the name might be an inflection of Fuchi, the Ainu goddess of the hearth/fire [Campbell, 1959: 338–339], with the hearth being the central point/axis mundi of the

home). Also, it was noticed that in the fertilization of the womb, the sexual act, the female organs were perceived to be warmer than normal within the body. Similarly, at death, the body gets cold within. Also, and more importantly, heat/light/consciousness/wisdom rises from within/beneath, like the sun/light/heat rising up from within the womb of the earth as goddess/vessel. At Catalhoyuk, as mentioned in Part One, just as the winter solstice entails the birth of the sun within the womb of the goddess, and thus the birth of light, it also necessitates the birth of fire. This might be why almost all of the ovens are situated at the south end of the house (Hodder, 2006: 121). Thus, the northern, upper areas are the realm of the sky/male aspect of the goddess, and the southern, and lower areas are the realm of the earth/female aspect of the goddess. I discovered later that Santillana and Von Dechend also make a comparison among fire, the fire stick, and the axis mundi, where “Tezcatlipoca drilled fire at the pole to ‘kindle new stars’” (Santillana and Von Dechend, 1969: 261). (For an in-depth analysis of the axle/mill referring to the celestial pole and various world ages and how the “unhinging of the Mill is caused by the shifting of the world axis,” i.e., the precession of the equinoxes, please see Santillana and Von Dechend, *Hamlet’s Mill*.) In referring to “mundil” in “mundilfoeri,” the controlling power that moves the cosmic millstone (which signifies the “veering round or revolution of the heavens”), the authors go a bit deeper:

But there is an ambiguity here which discloses further depths in the idea. “‘Moendull’ comes from Sanskrit ‘Manthati’” says Rydberg, ‘it means to swing, twist, bore (from the root *manth-*, whence later Latin *mentula* [penis]), which occurs in several passages in the Rigveda. Its direct application always refers to the production of fire by friction.’ So it is, indeed. But Rydberg, after establishing the etymology, has not followed up the meaning.... For the Sanskrit Pra-mantha is the male fire stick, or churn stick, which serves to make fire. And Pramantha has turned into the Greeks’ Prometheus, a personage to whom it will be necessary to come back frequently. What seems to be deep confusion is in reality only two

differing aspects of the same complex idea. The lighting of fire at the pole is part of that idea.... The *Atharva Veda* says, moreover, that the fire sticks belong to the *skambha*, the world's axis." (Santillana and Von Dechend, 1969: 139–140)

Interestingly, a footnote at the bottom of that same page on *skambha* states: "with Geldner's remark that in this stanza of the *Atharva Veda* the fire sticks are treated as a great secret and attributed to *skambha*." Campbell also discusses the common story in the planting world of the Great Serpent and the Maiden, where fire is born from the belly of the serpent (Campbell, 1959: 384). This idea of the fire within is also seen in Hinduism, where the womb (*Garbha*) was also the container that held the sacrificial fire, and as it contained Agni, the god of fire, it thus contained the cosmos (Chevalier and Gheerbrant, 1996: 1122). In addition, the embryo's nature was fire, like Agni, as it was radiant and could be seen within the mother's womb. "*Garbha* was also a word for stupa [symbolic of the axis mundi], but more specifically for the cavity containing the relics. These were called 'seeds' (*bijā*) and were like the kernels of immortality (*luz* or *sharīra*) which permit the individual to be reborn. Now, although the Vedic womb was the shapeless source of the manifested, it was also the abode of immortality, the central void in the cosmic wheel" (Chevalier and Gheerbrant, 1996: 1122). Again, the connection is made between the serpent/inner belly-womb/fire, which might have its roots in the figures of the circumpolar region where the sun/fire was born.

Another interesting aspect of fire, particularly in relation to the Gemini/Taurus gate on the ecliptic, is that it acts as a predator. Campbell remarked that a tribe of African pygmies enacted a ritual at dawn whereby the rays of the sun acted as arrows that slew the antelope that they intended to hunt. That is, they drew a picture of an antelope in the sand with a finger and then fired an arrow at it just as the sun rose, with "the arrow flying into the antelope precisely when it was struck by a ray of the sun. For the sun is in all hunting mythologies a great hunter" (Campbell, 1959: 297). There must have been an early link made by humans between the actions of fire consuming all that it touched, the rising

sun consuming the night constellations of animals, the fire within the earth (magma) consuming the earth and all that it touched, and the fire/heat within their own bodies consuming both the animals that they hunted and the seminal seed that the males placed within the warm wombs of their mates. It was quite natural then, as already remarked earlier, for the hunters to look to the big cats (particularly the lion of Africa/Europe, the tiger of Asia, and the leopard with its stellar spots) as a model of the predator, particularly since the lion/tiger fed upon the black bull, a symbol of the night sky and moon. Thus, there is a link between the summer solstice, the hottest months, with predators — Leo/lion, Cancer/croc, and the hot fall with Anu/hawk. It is also interesting that the constellation Gemini, a candle/fire in Egypt, was seen as a tiger in China. Both in Egypt and China, Gemini/fire was paired with the bull/Taurus at the ecliptic and the gate of the goddess.

v. Pole

Poles are traditionally symbols of the axis mundi (such as the May Pole, the Saxons' Irminsul, the totem pole, etc.). For instance, as briefly mentioned in Part One (p. 55), Relke and Earnest noted that the Dinka used small mounds and a forked stick/peg, which "functions as the axis mundi, connecting heaven and earth, and in cases where the branch is absent, the tethering peg marks the center, connecting the material and spiritual worlds and opening humanity during a sacred time in a sacred space to the often dangerous spiritual power behind or inherent in the universe." The Old Testament's story (Numbers 21: 5–9) of Moses, at Yahweh's command, making a "fiery serpent" of brass and placing it on top of a "pole" to cure and to give life to those who were bitten by snakes, has four elements of a cosmic significance: pole (axis mundi), fire (sun/son/seed within), snake (Draco), and the magical restoration of life (god of the pole). Campbell remarks that this story/image is a counterpart to the sixteenth-century image on a golden coin of a snake coiled around a cross that also has Christ on it (Campbell, 1968: 153). This also appears to be symbolic of Draco and the axis mundi/north celestial pole as the tree — the holy rood from which he hangs as the fruit that came from the womb of Mary.

## vi. Column (Columna Cerului)

World pillar, axis, that symbolizes the tree of life. Osiris (symbolized by the bull) was entombed within a pillar in Byblos, and then his body was cut up by Seth after being released, with his penis being thrown into the Nile. After Isis reassembled his body (minus the penis, which she then made a substitute for), she bore Horus, the son/sun (mirrors north celestial pole/axis mundi cutting up the Great Bull as the horizon to release the son/sun). Plato's *Republic*, Book 10, describes the vision of Er, who comes to "a straight shaft of light, like a pillar, stretching from above throughout heaven and earth — and there, as the middle of the light, they saw stretching from heaven the extremities of its chains; for the light binds the heavens, holding together all the revolving firmament like the undergirths of a ship of war. And from the extremities stretched the Spindle of Necessity, by means of which all the circles revolve." Note that this shaft of light mirrors Shiva's flaming lingam as the axis mundi (see below: Lingam/Phallus).

Celtic myth has the Cath Maighe Tuireadh (the Battle of the Plain of Pillars), and the Cattle Raid of Cooley, which describes the central pillar (in a circle of twelve) that symbolizes the center of the world, the "wellspring and channel of life" (Chevalier and Gheerbrant, 1996: 222). There are also the two columns of the Masons that appear to symbolize the two poles. The Chinese have four pillars of the world, and the Welsh poem "Marwnad Ercwlf," in the *Red Book* of Hergest, describes Ercwlf raising four columns capped with red gold, which apparently symbolized the twenty letters of the Bardic alphabet called Bolibel-Loth — which had Greek letter names that described the "Celestial Herakles' journey in the sun chalice, his death on Mount Oeta, and his powers as city-founder and judge" (Chevalier and Gheerbrant, 1996: 222). Interestingly, the latter might be a tale concerning the constellation Hercules in the circumpolar region, with Mt. Oeta being the north celestial pole/axis mundi. Furthermore, the Bolibel-Loth alphabet replaced the Beth-Luis-Nion tree alphabet, which might also refer to the alphabet symbolizing the zodiac, as the tree is a symbol of the axis mundi. The Uralo-Altaic peoples thought that columns supported the sky, and they worshipped in sacred groves in which stood the Tree of Life (Chevalier and Gheerbrant, 1996: 224), which was possibly a symbol

of the pillar that supported the sky/axis mundi. And the Australian aboriginals enact creation myth rituals that employ a post as the axis mundi.

vii. Axle (Millstone)

Cleomedes stated: “The heavens there [northern latitudes] turn around the way a millstone does” (Santillana and Von Dechend, 1969: 137). Al-Farghani called the star that surrounds the north celestial pole Kochab, “mill peg,” and the star of Ursa Minor, “the little bear,” as the hole of the mill peg, “because they represent, as it were, a hole (the axle ring) in which the mill axle turns, since the axle of the equator (the polar axis) is to be found in this region, fairly close to the star Al-jadi (he-goat, Polaris: alpha Ursae Minoris)” (Santillana and Von Dechend, 1969: 138). The Arab cosmographer al-Kazvini states, “Koth, the common name of the Pole, means really the axle of the movable upper millstone which goes through the lower fixed one, what is called the ‘mill-iron.’... The sphere of heaven was imagined as a turning millstone, and the north celestial pole as the axle bearing in which the mill-iron turns” (Santillana and Von Dechend, 1969: 138). The Bhagavata Purana states that the prince Dhruva was appointed as the Pole star. He ascended “to the highest pole, to the exalted seat of Vishnu, round which the starry spheres forever wander, like the upright axle of the corn mill circled without end by the laboring oxen” (Santillana and Von Dechend, 1969: 138). Note that the “oxen” that turn the pole mirror the Great Bull that powers the pole (as described in Part One). Santillana and Von Dechend, noting the image of the oxen, wrote, “the simile of the oxen driven around is not alien to the West. It has remained in our languages thanks to the Latin *Septemtriones*, the seven threshing oxen of Ursa Major: ‘that we are used to calling the Seven Oxen,’ according to Cicero’s translation of Aratus” (Santillana and Von Dechend, 1969: 138). Santillana and Von Dechend further comment on the axle/millstone:

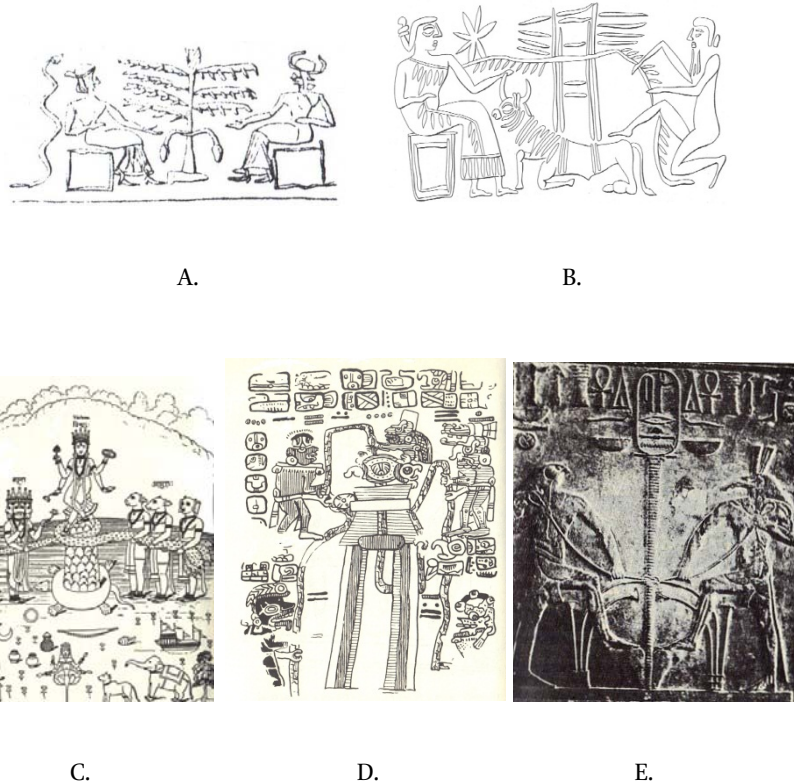
Thus, the image travels far and wide by many channels, reaches the North by way of Celtic-Scandinavian transmission and appears in Snaebjorn’s account of his voyage of discovery in the Arctic. There should be added to those enigmatic lines of his what is known now of the background in



Scandinavian lore. The nine grim goddesses who 'once ground Amlodhi's meal,' working now that 'host-cruel skerry quern' beyond the edge of the world, are in their turn only the agents of a shadowy controlling power called Mundilfoeri, literally 'the mover of the handle (appendix #15). The word *mundil*, says Rydberg, 'is never used in the old Norse literature about another object than the sweep or handle with which the movable millstone is turned,' and he is backed by Vigfusson's dictionary, which says that 'mundil' in 'Mundilfoeri' clearly refers to 'the veering round or revolution of the heavens.'" (Santillana and Von Dechend, 1969: 139)

Santillana and Von Dechend also show diagrams of the churning of the axle of the cosmos in *Hamlet's Mill*, but do not really comment on the similarities between them. For instance, they place what they see as Horus and Seth drilling or churning (an image taken from the throne of Senruset 1) next to an image of the "incomparably mighty churn" of the Sea of Milk as described in the *Mahabharata* and *Ramayana* (see Figure 72C), next to a simplified version of the Amritamanthana (Churning of the Milky Ocean), which in turn is placed next to the Maya Codex Tro-Cortesianus (see Figure 72D), which shows a similar drilling/churning action. Except for the Egyptian image, which uses a cord, the other images show a snake (as first discussed in Part One, with the snake being akin to the double ropes pulling the winged-gate on top of the bull) being used to turn the axle/fire stick. The Mayan image (Figure 72D) also shows a sun on the back of the snake at the middle level of what appears to be a female figure (with a temple-like shape to her torso, and the sun exactly at its center/horizon/womb), with the snake entering (or exiting) the head of the figure in the shape of turtle, then passing through the upper torso of the figure, exiting from (entering in) between the legs of the figure. The implication is that the sun is swallowed by the head/mouth and is born from the groin of the central figure (exactly like Nut). Similarly, the Egyptian scene that shows Horus/Set churning a column (see Figure 72E) from the throne of Senruset 1 indicates to me the creation of the Word/name of the Pharaoh through the action of their feet on a pair of lungs (providing the divine action of

breathing), which then sends the breath upwards through the clearly segmented windpipe, where it is opened/closed, simulating the constrictive action of the vocal cords, finally culminating at the top of the anthropomorphic figure (clearly female as it symbolizes birth/horizon) with the cartouche of the Pharaoh that is sealed with his name, the divine Word, within it. This whole image resembles the ankh symbol and the action of the creation of the Word/seed that rises from the body of the goddess as the horizon. It seems that the lungs and plants comprise the lower world of the body/horizon, with the cartouche being the upper head/sun/logos that rises in light/understanding/wisdom as contained within the cartouche/name of the Pharaoh. Another interesting attribute of the other three images is the presence of a tortoise. In the Indian images, the tortoise is the base image on which the axle rotates and in which the fire from the turning is contained (the vessel/container of the fire, Agni). However, the Mayan image has the turtle at the top of the image in the shape of the central figure's head (the son/sun/head connection as discussed earlier in Part One). This image of a snake and tortoise can also be seen in the ancient Xuan Wu image in China. This ancient symbolism for tortoise/snake in China is also a cosmological one. The Black Tortoise (later replaced by the "Black Warrior," the northern direction was called Xuan Wu, and was female (this echoes the mountain/earth as female, as also seen in the Indian image). Thus the snake was the male (and echoes, once again, the axis mundi, fire stick). Xuan Wu was also the symbol for winter and the seven mansions of the moon (one of which is the northern dipper, with its numerical symbolism of seven stars). Its round shell was the upper sky, and its flat bottom was the flat earth. This ancient symbol of the tortoise was associated in China with the primordial waters, which, again, mirror the celestial waters of the Milky Way and Cosmic Sea.



**Figure 72.** These images are all iterations of each other, beginning with the oldest, A, from a Sumerian Cylinder seal. A. Sumerian god Dumuzi, god of vegetation and Gala Bau, the earth mother. Note the two snake heads that are early versions of the ropes/snakes that turn the tree/gate/pole/axis mundi (Ward, 1910). B. Winged Gate, cylinder seal, Akkadian. Note winged/feathered cord (celestial significance), which mirrors winged serpent of the later caduceus (Black and Green, 2003: 47). C. Amritamanthana (Churning the Sea of Milk) as described in the *Mahabharata* and *Ramayana*. Note turtle/snake pairing, which is similar to ancient images in China (Santillana and Von Dechend, 1969: 162). D. Maya Codex Tro-Cortesianus. Note the sun on the snake at the waist of the female/divinity figure with a turtle as a head. Body as in the Kundalini tradition, symbolic of cosmos and axis mundi (Santillana and Von Dechend, 1969: 162). E. Horus and Seth image from the throne of Senruset 1 (from Santillana and Von Dechend, 1969: 162).

#### viii. Caduceus/Staff

As noted in Part One, the lion-headed aspect of Mithras is shown holding a staff that signifies the axis mundi. This is clear as there are signs of the zodiac between the coils of a

large serpent that coils around his body (this body is symbolic of the pole of the ecliptic, and the staff, the north celestial pole). The Orphic god Phanes also is shown in the same way with a snake coiled around his body (and staff in hand) and seemed to influence the images of Mithras (Ulansey, 1991: 120). In fact, there is an image of Phanes (CIMRM 695) that shows the sun exactly in the center of his body, again, calling to mind the center of the body being the axis mundi, or more properly, the pole of the ecliptic, the center of the sun. His staff, like the lion-headed Mithras and the staff of Osiris/Orion, is the north celestial pole that moves and symbolizes time and space. Note also that the staff is an emblem of the messenger god Hermes (Mercury), whose character and attributes were borrowed from Thoth, the Egyptian god of language and writing, who was known as the “lord of the sacred Word” (Redford, 2002: 354). In regards to the staff of Moses, Turner notes, “The staff of Moses is said in ancient Jewish folk tradition to have been given to him by the angel Metatron, who is the messenger spirit between God and human beings. The staff was originally a branch of the Tree of Life, from which Metatron plucked it when the world was young” (Murdock, 2014: 387). The caduceus is a rod/wand/staff, associated with the sacred tree in Hindu mythology, with two snakes twirling around it. More specifically,

the legend of the Caduceus associates it with the primordial Chaos (two serpents fighting), and their eventual wreathing round the wand actualizes the equilibrium of opposing tendencies around the world axis ... the twofold binding round the Brahman’s staff manifest the same symbolism as does that of the two *nadi* around the Tantric *sushumna* and by their twice circumambulating the cosmic pillar before Izanagi and Izanami consummated their marriage. (Chevalier and Gheerbrant, 1996: 142–143)

The caduceus also symbolizes the phallus, and thus fertility. Interestingly, the Greeks added wings to the snakes, giving them a celestial significance, which further reinforces their symbolism of the polar region and “double” goddess (two rivers, two snakes, two trees/poles, etc., as she manifests duality in the field of space and time), and mirrors the

Chinese winged dragons and the Aztec god, Quetzalcoatl, who (reminiscent of Odin and Jesus), "gave himself up to sacrifice, was born again and went up to Heaven in the shape of a plumed serpent" (Chevalier and Gheerbrant, 1996: 143). The rod with the snakes is a further reflection of the lion aspect of Mithras, who, once again, was often shown with a rod in his hand and a snake coiled around his body (often with seven coils). According to esoteric Buddhist doctrine and Tantric teaching, the rod of the caduceus correlates to the World Axis. Just as Thoth was considered the messenger god and the god of science, writing, language, astronomy, medicine, and the afterlife (Plato, in his *Philebos* and *Epinomis*, even referred to Thoth as the creator of writing, language, and science), Hermes, too, was considered the messenger god and the god of astronomy, medicine, the afterlife, and agriculture. The latter, no doubt, coming from the rod symbolizing the plow, which, as discussed, is merely an iteration of the axis/pole as arrow/spear/knife (penis/pen, or stylus, the latter being an important attribute of Thoth, the "lord of the sacred word") used to open the gate of the goddess (earth/body/book). Hermes's chthonian character of being able to go down to Hades (again, mirroring the underworld character of Thoth, who worked closely with Osiris, the god of the underworld and of wheat) with his victims, or being able to return certain souls to the light of day, most likely imparted to him and the caduceus the symbolism of healing — of restoring life. Its association with the restoration of life, along with the legend of its being an attribute of Asclepius, the first physician and future god of medicine, was no doubt a key factor in the caduceus being used today as a medical symbol. The staff of Osiris/Orion is another iteration of the same image. The staff shown in his hand in the southern panel in the tomb of Senemut (see upper panel in Part One, Figure 25) points up into the Gemini gate (the old vernal equinox), whose tip culminates at the north celestial pole. This staff mirrors the image of Pisces to the right of it, which rises up into the center of the hidden bull, paralleling the action of the spear of Anu in the lower northern panel, who is shown cutting/opening/fertilizing the Great Bull in the circumpolar region. Pisces is depicted as a chisel (the bull's leg/phallus; see Pellar, 2009), the instrument that is at the bottom of the ankh symbol, which is the arrow/spear/knife/penis/pen that opens up the horizon and is symbolic of the axis mundi.

And, as recalled from Part One, p. 27, the bull's leg was used to thresh the wheat, thus it was used as an instrument of opening/release of the seed.

### *Inner Image (Body)*

#### i. Spinal Column

In Tantric Buddhism, the image of the male and female in sexual embrace is the “little universe,” the microcosm, which symbolizes the mystery of the origin of the “great universe,” and the “amniotic fluid is then precisely comparable to the water that in many mythologies, as well as in the pre-Socratic philosophy of the Greek sage Thales of Miletus (c. 640–546 BC), represents the elementary substance of all things” (Campbell, 1959: 64). By analogy, then, the spinal column of the body is seen as the axis mundi around which the heavens revolve. Furthermore, and more interestingly, in the Tantric school, the individual's seven chakras (traditionally there were between five and twelve chakras, but seven was adopted over time by most schools) that run up the spinal column/axis mundi (the sushumna) are depicted as lotuses, with the seventh chakra, the crown lotus of 1000, *sahasrōra padma*, symbolizing revelation in its wholeness, and it is at this spot that the soul of the body escapes the confines of the body to ascend to superhuman states. As mentioned, and not surprisingly, as the body is a subset of the cosmos, the center of the lotus is filled with Mt. Meru, the world axis. But more interesting still is the presence of the *kundalinī* serpent that coils up with the elevated states of the individual towards the crown/seventh chakra at the top of the head. This, I feel, alludes very strongly to the symbolism of the number seven and echoes on the cosmic level the constellation Draco/the snake coiled around the crown/celestial poles and the seven stars of Ursa Minor/Major. The seventh chakra as the point of enlightenment, as the supreme gate, is akin to the seventh letter of the astro-alphabet, Zaiyin, which is the gateway into/out of the monistic goddess, and the point from which Pi is made manifest (twenty-two consonants divided at the seventh, Zaiyin, which is an extension of the cutting of the Great Bull by Anu/the fall equinox in the circumpolar region, equals 3.14; see Pellar, 2009). Furthermore, in Tantrism, the “serpent is the *kundalinī*, coiled round the base of the spinal

column, on the sleep-state *chakra*, 'its mouth closes the urethral meatus.' When the serpent awakes, hisses and stiffens, ascent through the successive *chakra* takes place" (Chevalier and Gheerbrant, 1996: 845). In fact, the word *Kundala*, from which the word *Kundalini* derives, in Sanskrit means "coiled," and the word *chakra* means "wheel" or "turning" — thus the correlation to the poles/axis mundi. Furthermore, "...the kundalini's equivalent is the serpent Ananta which wraps its coils round the base of the world axis. Ananta is associated with Vishnu and Shiva and symbolizes cyclical expansion and contraction, but, as guardian of the nadir [zenith], he carries the world upon himself and ensures its stability" (Chevalier and Gheerbrant, 1996: 846). The spinal column in Kundalini Yoga is called the "spinal tree," (Cook, 1974: 25), which again, with the snake coiled beneath it, with its seven levels to the pole, and with the eagle Garuda atop it (like many of the other solar birds of other traditions atop the trees), calls to mind the amazing congruence of the various traditions and the strong likelihood that they arose from one common astronomical source.

ii. Phallus/Penis

The lingam, a very primitive form, along with the yoni (vulva), are the most common objects of worship in India, "whether in temples, in the open country, or in the household cult. Surviving from the tradition of the Neolithic, they outnumber statistically all the other types of Indian sacred images, and occur most commonly in association, specifically, with Shiva and his goddess, Devi," where together they (lingam and yoni) form an abstract symbol of sexual union, "a primary symbol of the divine connubium through which the world is simultaneously generated and dissolved" (Campbell, 1959: 437). Similarly,

the lingam is both a central and an axial symbol. The lingam of light, which Shiva made manifest and of which Brahma-as-boar sought the base and Vishnu-as-geese sought the tip, corresponds to the World Axis and this is why Vishnu and Brahma are regarded as the guardians of the zenith and nadir respectively. In many temples built in the shape of a mandala, some of the best examples being found at Angkor, the central lingam is

surrounded by eight minor lingams corresponding to the eight essences (astamurti) of Shiva, to the four cardinal and their intermediary points of the compass and to the graha round the Sun.... In Yoga, the lingam is an axial symbol. Standing in the middle of the 'root-centre' (muladhara-chakra) which corresponds to the yoni, it is pictured as a light-lingam around which is entwined the Kundalini-serpent. This lingam is the power of knowledge, knowledge being born from the union of lingam and yoni [vulva]. In the course of the yogic experience the column of light rises to the crown of the head and passes beyond it. It is identified with Shiva's flaming lingam. (Chevalier and Gheerbrant, 1996: 610–611)

Shiva was "Girisha, 'Lord of the Mountain.'"

His role is best displayed in Cambodia, where his lingams are set up either on natural mountain peaks, such as Lingaparvata, Mahendraparvata, or Phnom Bakheng, or on the tops of mountain-like step-temples such as Bakong, Ko-Ker, or Baphuon. Such temple-mountains are the centres of kingdoms, as Meru is the centre of the world. They are the axes of the universe, as were Maya or Babylonian temples (Chevalier and Gheerbrant, 1996: 681).

Mt. Meru also fills the center of a lotus: "In myths of Vishnu, the stalk of the lotus itself is identified with this axis and, since the latter is generally accepted as being phallic, it would corroborate the bisexuality or the totalizing sexuality of the symbol" (Chevalier and Gheerbrant, 1996: 617). This bisexuality of Vishnu, as the lotus traditionally symbolizes the vulva, mirrors the bisexuality of monistic Goddess/Primal Androgyne as depicted in the circumpolar region.

In the case of the Indo-Khmer rock-temples, the *cella* is quite literally transpierced by this axis. It points to the heavens and downwards in a narrow well-shaft sunk in the ground. When it holds a lingam [penis] the



latter stands overtly on the line of the axis. It is interesting to observe that the omphalos at Delphi stood on the tomb of the serpent Pytho and on the chasm down which the waters of Deucalion's Flood had poured (Chevalier and Gheerbrant, 1996: 170).

Note that the flood not only symbolizes the fertilizing aspect of the goddess, but that it also symbolizes the Milky Way. On this latter point, again, I found that the sun takes exactly forty days/forty nights to cross the Milky Way/Celestial Waters on the ecliptic as it first enters the horn of Taurus (Hyades) to its leaving the body of Gemini. Both Taurus and Gemini form the Gemini Gate and were seen as one unit — the gate of the goddess on the ecliptic in the Milky Way (see Pellar, 2009).

Also, and more importantly, the constellation Orion, which is just beneath Gemini/Taurus, and which has a hand reaching up into the gate at the center of the Milky Way on the ecliptic, I found is connected to Noah: "The Chaldeans attributed their knowledge of the stars to Noah, who became a two-faced deity, as he could look backward and forwards. He was known as 'the god of the gates,' as he opened the door which god shut, and Noah and the ark became Janus and Jana, solar and lunar deities" (Olcott, 2004: 6). Orion is the gatekeeper, with his arm in the gate in the Milky Way, and his head looking forward and backwards. Furthermore, just below him is the ship Argo in the Milky Way, with the constellation of Noah's dove right next to it (though the dove is a recent addition). Thus, we see Noah, just above a ship, plus the animals/letters of the alphabet in twos, as each constellation is composed of two twin letters. Thus, the ark is symbolic of the Logos, the Word of God. Likewise, "the Chinese equivalent of the Hindu lingam is the Chui, an elongated triangular piece of jade. It is often to be found in the centre of temples, at crossroads and on mountain peaks, a reminder of the mystery of life and of the sacred nature of the act of procreation. It symbolizes sacred marriages" (Chevalier and Gheerbrant, 1996: 611). Another interesting aspect of Orion as the gatekeeper comes from Egypt. Badawy and Trimble, following Capart, point out the connection between the shafts of the Great Pyramid of Giza and the deceased Pharaoh's passage to the stars

(Badawy, 1964, and Trimble, 1964). Thus, considering that the northern king's chamber shaft points exactly to Thuban, the pole star at that time, and the southern shaft points to the belt of Orion, and the northern queen's chamber shaft points to Kochab in Ursa Minor, and the southern shaft points to Sirius, it is not a coincidence that the belt of Orion, being the phallus of Orion, which seeds Sirius at the start of the New Year, the summer solstice (Cancer/Croc), and the inundation of the Nile (the counterpart of the Milky Way), is correlated to the north celestial pole (axis mundi, which is symbolic of the phallus) and Ursa Minor (sun/son/seed/logos). That is, as my thesis indicates, the action of the north celestial pole in opening the goddess to release Ursa Minor as the sun/son/seed/logos in the circumpolar region, is played out in the middle region, the "horizon" between the upper sphere and the lower, at the Gemini/Taurus gate on the ecliptic in the center of the Milky Way via the seeding of Sirius/Isis by Orion/Osiris. (This "extension" is akin to the branches of the World Tree extending down to the middle region/Zodiac. Though appearing to an observer as separate constellations in a different region of the sky, they are in fact the same image and are demonstrating the same astro-theological processes as carried out in the images at the celestial pole/trunk, from which those branches emanate.) The shafts appear to enact a fertility ritual exactly as Bauval and Gilbert first argue (Bauval and Gilbert: 1994: 135). This is why the Orion figure (standing man) is shown spearing the croc (or "opening the mouth"/vulva, an iteration of the spiritual "birth"/rebirth/resurrection of the deceased Pharaoh) in the later skycharts, for that croc is symbolic of both the summer solstice (Cancer) and Horus/Logos, who must be released from within the womb/mouth of Isis as Sirius (see Pellar, 2009, for its correlation to the alphabet). Lastly, it should be mentioned again that there is a connection between the phallic arm of the young lion in the Susa seal shown in Part One, Figure 40, and the fall equinox (axis mundi). The arm of the lion clearly has a phallic shape, and two testicles appear beneath the elbow. This aspect of the arm is symbolic of the fertility aspect of the god, as it, via the gate/horizon, impregnates/releases the son/sun/seed/Word from within the womb of the goddess as bull. Again, in Part One, Figure 40, it is interesting that the head of the calf, Ursa Minor, is the tip of the arrow, the tip of the penis, as though it is the

seed/sun that issues forth from that fertilizing power of the young lion's arm. This link between the arm of the lion as the phallus is also seen in the leg of the bull as the plow/penis/pen/Pisces that opens the earth as bull and is used in the opening of the mouth ceremony, and thus, for allowing the soul of the deceased to be reborn. See Figure 73 for a Greek example of a "basic plow-phallus analogy" (Campbell, 1964: 50), where Triptolemus acts in the capacity of a bull pulling the plow that seeds the earth (also see Part One, Figure 23, where the plow that contains the north celestial pole is in a phallic position in relation to the groin of the Hippo/goddess).



Figure 73. Plow as phallus. Demeter, Triptolemus, and Persephone. Early red-figured cup (image taken from Campbell, 1964: 49)

In this latter "birth" capacity, the penis/plow/pen is really the instrument by which the gate of the goddess is opened to allow the soul as seed/sun/son/Logos to enter/exit heaven and earth, and by extension, the arm/leg is as well, as the creative Word or Logos emanates from them.

### iii. Omphalos (Navel)

The navel of the world: "It is extraordinary to observe in African carvings the way in which the navel is often given the dimensions of a long tube, making it larger even than the penis. The navel is the centre from which life originates. The Greeks regarded the omphalos (navel-stone) of Delphi as the centre of the world. The Samaritans' holy mountain, Garizim, was the Earth's navel, while Mount Tabor derives its name from *tabur* meaning

‘navel’” (Chevalier and Gheerbrant, 1996: 174). The navel, or Omphalos, “is a world-wide symbol of the centre of the world....In many traditions, the creation of the universe originates in a navel, from which manifestation radiates to the four points of the compass. Thus in India, the *Rig-Veda* speaks of the navel of the Uncreated upon which rested the seed of the worlds, and it was from Vishnu’s navel stretched out upon the primeval ocean that the Lotus of the universal manifestation sprang” (Chevalier and Gheerbrant, 1996:718). According to Plato, the god Apollo “has his shrine at the world’s centre and navel, to guide mankind” (Chevalier and Gheerbrant, 1996: 718). Similarly, this is also true of a number of menhirs, the Celtic equivalent of the omphalos; of the island of Ogygia, which Homer calls the navel of the world, as of the Easter Islands which bear the same title; and of the stone on which the Ark of the Covenant rested in the Temple at Jerusalem and the omphalos which is still exhibited near the Holy Sepulchre. (Ogier d’Anelure wrote in the Middle Ages that “many say that Our Saviour said that it was the navel of the world.”) The *nabhi*, or navel, is the “motionless hub of the wheel,” the tree, in Hindu terminology, under which the Buddha sat when he attained enlightenment at Bodhgaya.

Upon the world’s navel the Vedic sacrificial fire was symbolically lit, but all altars and hearths are, by extension, similar centres. The Vedic altar was the “navel of the immortal,” the central point from which the dimensions of the human state were drawn in space and time, the point of return to the beginning of things, the mark of the World Axis... in Yoga the navel is made to correspond to the *manipura-chakra* (or *nabhi-padma*), the centre of transformational energy and of the element of fire.... In symbolic art the omphalos is generally depicted as a white standing stone with an ovoid tip, frequently wreathed by one or more serpents.... The omphalos at Delphi was believed to stand upon the spot where Apollo killed the serpent Pytho and also upon the crevasse through which the waters of Deucalion’s flood had drained away.... The serpent wrapped round the omphalos symbolizes this synthesis or sexual congress as it does when wrapped round the

lingam. Just as there is a "navel of the world," so the Pole Star, round which the firmament appears to rotate, is frequently called the "navel of the Heavens" or their hub or hinge. This is especially the case among many northern European and Asian peoples such as Finns, Samoyed, Koryak, Chukchi, Estonians and Lapps. Scandinavian folk poetry calls it the "navel of the world." (Chevalier and Gheerbrant, 1996: 718–719)

Thus, aside from the Pole Star having a clearly female association, as it is the navel of the world (which again calls to mind the strong female correlation of Ursa Major as a female bear, as noted earlier), the curious fact that there are snakes wrapped around it also calls to mind the image of Draco as a snake surrounding that Pole Star/navel in the same way that the snake-like intestines surround the navel of the body (which further calls to mind the kundalini serpent of the body in Yoga).

iv. Womb

See introduction to discussion, above.

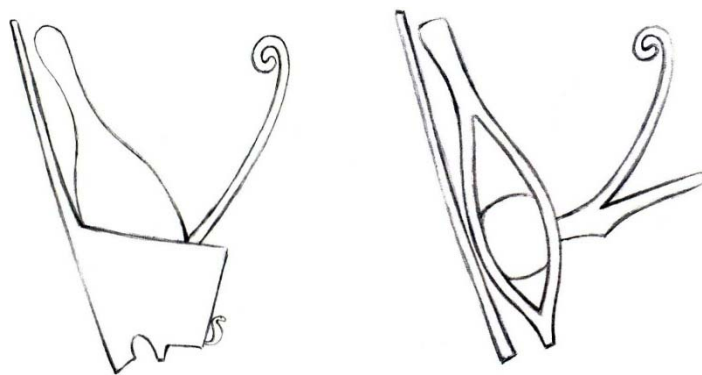
Womb symbolism is universally connected with manifestation, natural fertility and even with spiritual regeneration.

There is a widespread mythology of the Earth Mother, with an affinity to the womb, the underworld, to caverns and gorges.... The clearest and richest assimilation derives from the Vedas. The womb of the universe is *prakṛti*, the Universal Substance which the *Bhagavad Gita* identifies with Brahṁā. "To me great Brahṁā is the womb in which I place the seed." In the Purāṇas, this yoni is sometimes Vishnu, and the fecundator, Shiva. It is also Shiva's *Shakti*, Parvatī. This is why the yoni, which it fertilizes, stands for the lingam, Shiva's emblem. Shiva's task of transformer also causes his assimilation to the womb of the universe. (Chevalier and Gheerbrant, 1996: 1122)

## v. Head as Vessel

## a) Physical Outer Structure

As discussed above, the head was seen since Neolithic times as a symbol of the sun and seed that rise in light and understanding and, after burial/sowing, resurrection. Thus, the presence of the skull cults of Jericho and Catalhoyuk, and the intentional cutting off of the heads of both bodies and figurines (as discussed above in the section on Catalhoyuk). The image of the goddess giving birth to the head of Orion as the sun is also seen on a wall painting on the south side of Shrine F.V.1. The many images of the head of the goddess in the Neolithic figurines of old Europe also attest to this (as discussed earlier). The Egyptians also equated the head with the sun, as the right eye of Horus was literally seen as the sun, with his left eye as the moon (and similar to the head comprising both the sun/moon, the Mayan cord god was seen as the archetype of the perfect human, and thus, the Mayan human family was composed of six children, who were numerically the body of the corn god, with his head, number seven, being composed of the Sun–Moon symbiosis of the parents [Chevalier and Gheerbrant, 1996: 865]. Both the Mayan cord god and Horus, by having heads composed of both the sun and moon, reflect the Neolithic conception of the head as sun cradled within the body/vessel, which in turn, was symbolized by the moon, the vessel of light, which further symbolizes the sun/son/seed/Logos cradled within the vessel of the consonant as body. See Word/logos below, with comments on the solar alphabet being contained within the older lunar alphabet). The famous statue of Khafre that was found by Mariette shows a falcon, symbol of Horus and the sun (light/consciousness/wisdom), folding its wings around Khafre's head as though the two are one unit. The hawk is standing on the top of the throne, symbol of Isis, which again, shows the union of vessel as horizon and sun/son/hawk. The head in Egypt was also where the horns of the bull as the horizon giving birth to the sun/son/seed were placed on their statues/painted figures. The united upper and lower crown of Egypt is also a symbol of the Pharaoh's head as the locus of the sun/power/wisdom. In fact, I discovered that the two crowns actually symbolize the eye of Horus, the Wadjet symbol, with its curious spiral symbol. See Figure 74.



**Figure 74.** Double crown of Egypt as symbolic of the eye of Horus. Note that the pupil, the gateway of light, is centered within the head/mind of the Pharaoh (drawing by author).

This pairing of the upper/lower crown to form the eye of the hawk, Horus, might give an added layer of meaning to the many images of the double crown depicted on the heads of hawks that depict the Pharaoh as Horus. It is once again an iteration of the horizon symbol — the divine light and wisdom of the sun/son on the throne/vessel of Isis. Thus, as the eye of Horus is symbolically worn over the head of the pharaoh, with the eye/pupil itself being symbolically situated within the head of the pharaoh as the gateway to light/seed/wisdom, etc., there is no doubt that this not only imparted to the Pharaoh and, by extension, Egypt, the divine wisdom, light, and power of the sun, but it should shed some new light, so to speak, on the common idea that the Egyptians thought the brain was worthless. It is clear here, and to all humans, that the head is not only the locus of sight, hence the emphasis on the eye, but of thought, consciousness, and more importantly, the Word/logos of that divinity, even if it took its roots subconsciously via the heart, etc.; furthermore, “it should also be observed that both the alchemist’s furnace and the human skull have ‘openings’ in the top, and both may be likened to the cavern. Taoist symbolic anthropology is quite explicit on this point, identifying the skull with Mount Kun-Lun, the centre of the world” (Chevalier and Gheerbrant, 1996: 170). Mt. Kun-Lun’s peak, it should be added, like the seventh crown chakra in Tantric Buddhism, is the point from which the release from the cosmos is made.

## b) Bio-Chemical Inner Structures

Outer world (Upper Paleolithic images in caves and in images of shamans) as reflection of neurological structures in the brain. Lewis-Williams notes that the spectrum of consciousness is “wired, but its content is mostly cultural” (Lewis-Williams, 2004: 126). See Figure 75.

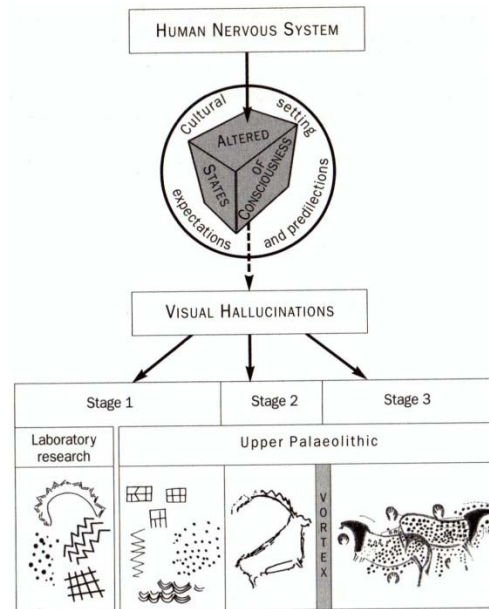


Figure 75. Neuropsychological model of Lewis-Williams (Lewis-Williams, 2004: 128).

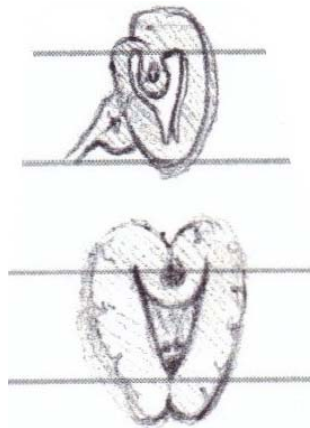
He also notes that “following the ingestion of psychotropic substances, the pattern in the cortex is perceived as a visual precept. In other words, people in this condition are seeing the structure of their own brains” (Lewis-Williams, 2004: 127). He continues,

In altered states of consciousness, the nervous system itself becomes a ‘sixth sense’ that produces a variety of images including entoptic phenomena. The brain attempts to decode these forms as it does impressions supplied by the nervous system in an alert, outwardly-directed state. This process is linked to the disposition of the subject. For example, an ambiguous round shape may be ‘illusioned’ into an orange if



the subject is hungry, a breast if he is in a state of heightened sexual drive, a cup of water if the subject is thirsty, or an anarchist's bomb if the subject is fearful. (Lewis-Williams, 2004: 128)

I also realized, independent of Lewis-Williams, that the plethora of buccrania and the cult of the bull that kept such a hold on ancient man for thousands of years (from the caves of Chavet to Catalhoyuk to Egypt to Stonehenge to Rome), might also have its origin within the biological structures of our brain. That is, in the same way that the shape of a woman's genital organs resemble a bull's head, there are structures within the brain that also resemble a buccrania. For instance, the fluid-filled lateral ventricles, from both the side and from above, resemble the horns of a bull. See Figure 76.



**Figure 76.** Ventricles in the brain resemble bull's horns (sketch from 2006 journal of author).

In fact, the horns of the lateral ventricle culminate in the optic cortex, where images are generated. Could these spaces have a subtle/subconscious effect on the mind via their fixed shape within the electro-chemical/magnetic fields generated by the brain? Particularly in altered states? Thus, as others have postulated, what we are attracted to outside ourselves is really a mirror image of something residing subconsciously and/or structurally within? Thus, we see a random collection of stars around the celestial pole

and form the image of a snake (Draco) and water (Milky Way) and a bull (Ursa Major/Minor) based on deep structural resonances within our bodies in ways that are beyond our understanding? Which in turn perpetuate themselves in a plethora of images down the centuries? Pure speculation at this point, but worth noting.

c) Biological Text: DNA

Literally, code or text that assembles proteins to form flesh. Like the symbolism of the snake, the coiled helix is a living line that manifests into any form: “When made visible on earth, the serpent in the instant of its manifestation is the sacred made manifest. Above and beyond this, there is a feeling that it is a continuation of the infinite materialization which is none other than primordial formlessness, the store house of latency which underlies the manifest world” (Chevalier and Gheerbrant, 1996: 845). The Peratae, a third-century Gnostic sect, proclaimed, “no being, either in heaven or on earth, was formed without the serpent” (Chevalier and Gheerbrant, 1996: 852), echoing, of course, the function of Draco, the serpent, as the Great Goddess, giving birth to the sun/son/seed/Logos. Thus, quite literally, DNA, as coiled text, is the ultimate symbol of the Word made flesh. For an interesting and unconventional take on DNA, see Narby’s *The Cosmic Serpent*, which theorizes that shamans, by ingesting indigenous hallucinogenic drugs, such as Ayahuasca, “take their consciousness down to the molecular level [DNA] and gain access to biomolecular information” (Narby, 1999: 160). He theorizes that DNA, via its emission of biophotons, is not only the source of the shaman’s spirits (“beings of pure light”), but is the ultimate source for the plethora of serpent (and double serpent) images that appear across cultures and time. Though this is academic speculation, the multiple images of snakes found across cultures, emanating from the hallucinated visions and dreams of Shamans/priests/artists, is interesting to think about. Even the recent words of singer/poet Jim Morrison (no doubt from a drug-induced vision), call to mind this proclivity towards serpents, the cosmic ocean, procreation/child, and the number seven:

Ride the snake,  
Ride the snake,  
To the lake,  
The ancient lake, baby,  
The snake is long,  
Seven miles,  
Ride the snake,  
He's old,  
And his skin is cold....

(Jim Morrison, "The End," recorded by the Doors)

Now, was this a conjuring up of archetypal images harbored within his mind or deeper, as Narby speculates, or merely the outward creative reflection of assimilated cultural thoughts and ideas? Or both? A clue to Morrison, at least, comes from something he also wrote:

Let's reinvent the gods,  
All the myths of the ages,  
Celebrate symbols from deep elder forests  
(Have you forgotten the lessons of the ancient war?).  
We need great golden copulations.

(Jim Morrison, "An American Prayer," recorded by the Doors)

Interestingly, there really was no greater golden copulation in the collective mind and history of humankind than the image of the sun entering the earth (the Egyptian Ahket, the horizon, the gate of the monistic Goddess as earth/vessel). One last comment about DNA, particularly in light of the current research and interest in Panspermia (the theory of the seeding of the earth with life from outer space). An interesting story comes from St. Hippolytus (died 230 AD), who described serpent veneration of an Ophitic Christian sect called the Perates, in which Christ was a Serpent/Logos who descended from heaven:

Their cosmos consists of Father, Son, and Matter, each of which three principles contains infinitely many forces. Midway between the Father and Matter, the Son, the Logos, has his place, the Serpent that moves eternally toward the unmoved Father and moved Matter; now it turns to the Father and gathers up forces in its countenance; and now, after receiving the forces, it turns toward Matter, and upon Matter, which is without attribute and form, the Son imprints the ideas that had previously been imprinted upon the Son by the Father.

Moreover, no one can be saved and rise up again without the Son, who is the serpent. For it was he who brought the paternal models down from aloft, and it is he who carries back up again those who have been awakened from sleep and have reassumed the features of the Father.  
(Campbell, 1968: 155)

Note, once again, the allusions to the circumpolar region, as the son as the Serpent (Draco/Ursa Minor) “moves eternally toward the unmoved Father and moved Matter,” which seems to describe the circle that Ursa Minor “eternally” makes in its symbolic revolution as the sun/son/seed/logos around the pole of the ecliptic and the north celestial pole. It eternally faces the Father, the pole of the ecliptic in the womb of the monistic goddess as the Great Bull/Bear/Matter. And yet, symbolically, like the sun, it rises from the back/horizon of the Great Bull/Bear/Matter and then reenters it like Nut swallowing the sun each evening. Thus, this not only describes a rotation in the sky above, but also a symbolic descent into the earth/flesh as in the other myths and within the Primal Pattern. It even mirrors the Buddhist idea of “awakening,” as the Son wakens those from sleep. But what’s interesting, is that the Son, as the Word/logos, as text in the form of a coiled snake, imprints “from aloft” the ideas of the Father into the material aspect of Matter (which, aside from being in the soil/paper/papyrus, would be within the female/womb where DNA, as the snake, is cut open [like Draco] by helicase, uncoils, and gives birth to the proteins that turn its letters/information into actual flesh; it is interesting to note that there are 22 unique chromosomes in each cell of the body, the

same number as letters that make up the alphabet/zodiac [Pellar, 2009]. The two sex chromosomes brings the total to 24 unique chromosomes that all humans share, which is  $12 \times 2$  [there are, however, a grand total of 46 chromosomes in each person, as there are 2 pairs of the 22, plus the 2 sex chromosomes]. The length of one of the sex chromosomes (the X chromosome), by the way, falls closest in size to chromosome number 7, so we have again the magic numbers  $22/7$ , which allude to pi, the ancient gateway into divinity within the sacred cosmic sphere. Even if this is all pure coincidence (Narby's thesis put aside), it is fascinating none the less: pure food for thought. Again, it is interesting and worth repeating that what we are drawn to/seek in the outer world might be merely a reflection of the energies/structures found in the inner world.

d) Thought

The mind is also a vessel of thought and information that predisposes itself to images/information that is input and/or self-generated from within. For instance, to draw from personal experience, a friend of mine recently went with his brother to help search for a body of a young man who was presumed to have drowned in the Kern River in California. At one point in the search, they thought that they spotted the body of the young man in the river about thirty yards out. Using binoculars, my friend was absolutely convinced that he saw the head of the body, and his brother was convinced that he saw a leg. But when they got a high power telescope, they found that what had appeared to them as a body from far off, was in fact just driftwood and reeds caught up in some rocks. Thus, their focused thoughts of finding a body predisposed themselves to organize fuzzy/random data into images that they expected and/or wanted to see. This not only sheds light on how ancient humans looked up into the sky at the north celestial pole and random groups of stars and organized them into the forms that filled their focused violent world (bulls/snakes/lions, etc.), but also how modern humans are predisposed to interpret random patterns/events into meaningful images/constructs that resonate with stored information nestled within the biological vessel of the mind.

e) Thought as Spiritual Text

Breath/Vowel/Logos. The Word behind the word. The idea of the god or divine wisdom

within the spoken word must be as old as humankind itself, and must have informed its early rituals and astro-theological constructs and images. This is seen in the written record, at least, from the ancient god Ptah in Egypt who created all things via the word, to Thoth, “Lord of the Sacred Word,” to Hermes, the messenger of the gods (the Greek counterpart of Thoth), to the Christian Gnostics, such as the Ophitic Christian sect, the Perates, who, as earlier mentioned, believed that the cosmos consisted of the Father, Matter, and the Son/Logos, or Marcus, who said that the seven vowels, uniting in harmony, rise to glorify God as the world builder, and that echoes of this hymn ascend to the Divine Logos and then “descend to earth to model and generate the souls of men” (Godwin, 1991: 25). It is not an accident that those seven vowels, which are cradled within the twenty-two consonants as vessels (like the horizon symbol Ahket cradles the sun/head), symbolize the seventh letter of the astro-alphabet, Zaiyin, which in turn divides the twenty-two consonants (body/vessel of the monistic goddess) at the Gemini Gate, with the end product generating that magical/mystical number pi — 3.14 (see Pellar, 2009). The idea of the consonant as the vessel/body of the vowel/light/understanding god within, is seen in the Ugaritic alphabet, which is composed of thirty letters, symbolizing the days of the moon, which was the vessel of light, and which contained in it the twenty-two letters of the solar zodiac (see Pellar, 2009). In Hinduism, the word *vāk* is “the mother of knowledge, the seven vowels of the Sanskrit alphabet are still called the seven wombs, being the seven mothers of speech” (Chevalier and Gheerbrant, 1996: 1122). According to Demetrius (Godwin, 1991: 22) of Hellenistic Greece, the Egyptians had seven sacred vowels that they used in singing in praise to the gods. Along with the alphabet, these seven sacred vowels were carried into the Phoenician/Hebrew and then Greek alphabets. This concept of the seven vowels is further seen in the number seven being the gate of the goddess in the astro-alphabet (see Pellar, 2009), and mirrors the seven stars of Ursa Minor in the womb of the Great Goddess/Bull. Godwin also notes that Eusebius of Caesarea (260–340 AD), quoting Porphyry, remarks that Apollo, the sun god, is the “King of the seven notes, known to all” (Godwin, 1991: 21). Furthermore, Godwin, quoting Eusebius, remarked that

... it was with the seven vowels that the Jews sought to express the name of God which cannot be spoken, but that they reduced these to four for the use of the multitude. He draws a parallel with a saying he remembers from one of the Wise Men of Greece (who may well be Porphyry again): "The seven vowels celebrate me, the great imperishable God, indefatigable father of all. I am the imperishable lyre, having tuned the lyric songs of the celestial vortex." This is a formulation of the beautiful doctrine of astral paganism, according to which the Sun is the leader of the choir of planets, and Apollo's lyre a symbol of the harmony of the spheres. It is Franz Dornseiff, however, who again cautions against too cut-and-dried an interpretation of ancient correspondences. He cites an invocation in one of the magical papyri of "α ε η ι ο υ ω that rise in the night," heavenly bodies which evidently do not include the sun; they must be the seven stars of the Great Bear, he says, which, in a tradition that goes back to Babylonian times, are confused with the seven planets and even called by their names. This ambiguity — which is the same as that between the Hyperborean and the Delian Apollo — was recognized by the Sabaeans of Harran, that mysterious Hermetic sect which survived into Muslim times. They had seven temples dedicated to the planets, and seem to have originated the correspondences of planets to metals, but their worship also included a liturgy addressed to the Pole Star, around which the Great Bear turns. (Godwin, 1991: 21–22).

It is important to note that, though unknown to Dornseiff at the time, the seven vowels that rise in the night could indeed correspond to the seven planets, the sun, and the seven stars of Ursa Minor or Major, for the monistic goddess as the Great Bear/Bull, as previously noted, gave birth to the sun as the logos/seed/son via the action of the celestial pole. They are not mutually exclusive. The "opening of the mouth ceremony," the most important ritual in ancient Egypt, which uses an adze in the shape of the seven stars of

Ursa Major, and which also used a bull's leg (which, again, is none other than the front leg of the Great Bull, Ursa Major, Meskhetiu, as discussed in Part One, with references to the research of Relke/Ernest) to open the mouth of one who is deceased so that he may speak, hear, breathe, see, etc., mirrors the importance of the seven sacred vowels as the seven sacred stars of the god (possibly referring to Ptah, who created all things via the word) in that they form the Word behind the words of the deceased. As the Egyptians looked at the number seven as a "symbol of eternal life" (Chevalier and Gheerbrant, 1996: 859), the correlation with the adze and the seven stars of Ursa Major is not a coincidence, as the ultimate aim of the opening of the mouth ceremony was to ensure eternal life for the deceased. It should also be noted that this opening of the mouth is related to not only the Egyptian Ankh, but, more importantly, to the Primal Pattern itself, as the mouth is none other than the horizon/vulva/gate of the goddess, and the bull's leg/adze is the phallus/spear that opens the gate of the Goddess in an iteration of the astro-theological process of the opening of the Great Bull by Anu. This idea is further reflected, unknown to me till just recently, in the words of Nicomachus of Gerasa, a Pythagorean:

And the tones of the seven spheres, each of which by nature produces a particular sound, are the sources of the nomenclature of the vowels. These are described as unpronounceable in themselves and in all their combinations by wise men since the tone in this context performs a role analogous to that of the monad in number, the point in geometry, and the letter in grammar. However, when they are combined with the materiality of the consonants just as soul is combined with body and harmony with strings — the one producing a creature, the other notes and melodies — they have potencies which are efficacious and perfective of divine things. Thus whenever the theurgists are conducting such acts of worship they make invocations symbolically with hissing, clucking, and inarticulate and discordant sounds. (Godwin, 1991: 23–24)



Once again, I felt that this symbolized the vowels being cut up by the teeth (akin to arrow/spear/knife cutting up the god), where they would then sit within the womb of the *consonant*, like the sun within the constellations/letters of the astro-alphabet, ready to rise from the gate of the monistic goddess in light and understanding. The Seven Sages (the Indian Saptarshi, the Seven Rishis) of India seem to mirror this music via the vowels as well, as they are also the seven stars of Ursa Major. The seven sages insured that the "measures of a new world had to be procured from the depths of the celestial ocean and tuned with the measures from above" (Santillana and Von Dechend, 1969: 3). Furthermore, the "Line of the Seven Rishis," the solstitial colure (solstice), "happened to run through one after the other of these stars during several millennia (starting with eta, around 4000 BC): and to establish this colure is 'internationally' termed 'to suspend the sky' — the Babylonians called the Big Dipper 'bond of heaven,' 'mother bond of heaven,' the Greeks spelled it 'Omphaloessa'" (Santillana and Von Dechend, 1969: 301). In terms of the latter, see Omphalos, above. As spoken by the god (Great Goddess, Mommoo, Ptah, Yahweh, Taiyi, etc.) in the upper celestial vault (the pole), the Word becomes manifest in the letters of the alphabet/zodiac at the middle level of the ecliptic, and is then born to the flesh through the gate of the goddess at the horizon. Furthermore, Breath is actually the *Holy Spirit* of the Old Testament (an apparent mistranslation as some have suggested, as when Genesis 1:2 says that the Spirit of God moved upon the face of the waters, it was really the breath of God that moved, which in turn, created the waves of sound, the Word/Logos, from which he "said" — "Let there be light: and there was light"). This breath/Logos is the intent/consciousness/wisdom of the Divine Intelligence of the Primal Androgyne/monistic Goddess. In the same way that the body of the god must be cut up, so must breath in the form of the vowel be cut up by the mouth so that meaning in the form of discrete units/consonants can enter the feminine ear (to "ear" is to sow/plough, hence the "ear" within "hear") to give birth/resurrect the author/god/father within. Thus, the root of lingam and langala (plough) is not a coincidence, as the plough, like the lingam/penis, sows the seed into the earth/goddess. It is also not a coincidence that the plow of Egypt reflects the shape not only of a bull's head, but the Hyades (Taurus), which is the letter "A,"

Aleph, the sun/son/seed that rises from the gate of the Goddess (see Pellar, 2009). This is why the North Celestial Pole is seen in an image of a plow in the center of the Zodiac of Dendera. The Word/seed/sun is sown from the center/axis mundi of the cosmic sphere. To dig a bit deeper, if writing is akin to plowing/sowing, then reading is akin to harvesting, where the mind grinds (philosopher's stone) the word as seed to produce symbolic bread, which rises, nourishes, and carries the light/consciousness/wisdom within, etc. This idea found its way into the Poetic Tradition via the scribes of Egypt, to Greece, Rome, and Europe. This grinding/cutting up of the god/goddess is seen in the eastern myths, notably India, where the demiurge is not separate from its creation, but "is" the creation, as it divides itself, cuts itself up, to form all things. Lastly, in line with the Word/seed/womb/22/Logos, etc., it is interesting that the Dogon of Africa had two different words that they call 'dry' and 'moist' words.

The dry, or primordial, word was an attribute of the primeval Spirit, Amma, before he had begun the task of creation, and was undifferentiated speech, unaware of itself. It resides within mankind, but mankind does not know it. It has the potential property of divine thought, but at our microcosmic level is the unconscious. 'Moist' words germinated, like the principle of life itself, within the Cosmic egg and they were the words given to mankind. They comprise audible sounds, regarded as one of the ways in which procreative of the male are expressed, on a par with his semen. The word enters the woman's ear — her other sexual organ — and then twines down into her womb to fertilize the seed and create the embryo. The word, in this same spiral form, is the light which descends on the sun's rays to take physical shape in the earth's womb as red copper. Moist words, like the water, light, spirals and red copper, are simply one of the different manifestations — or meanings — of a basic symbol, the world made manifest, or of its lord, the water-god Nommo. The sum of Bambara mystical knowledge is contained in the symbolism of the numbers one to

twenty-two and the Bambara regard the primordial oneness, one, as the figure of the Lord of the Word and the Word itself. Within the same symbol, notions of chieftaincy, of the rights of primogeniture, of head and consciousness are all comprehended ... the notion of the fecundating word, carrying the seeds of creation and with its place in the dawn of that creation as the first manifestation of the godhead and pre-existence before any created form, is to be found in the cosmogonic concepts of many peoples. We have noted it in Africa, among the Dogon, and it recurs among the Guarani Indians of Paraguay who believed that God created speech as the foundation, before he gave physical form to water, fire, the sun, to life-giving mists and lastly to the primordial earth. Many South American Indian tribes associate the Word with the principles of life and immortality. This is especially true of the Taulipang, who believe that the individual is endowed with five souls, of which only one reaches the other world after death. This is the soul that contains the Word and which leaves the body at regular intervals during sleep. Leenhardt records the Kanaka belief in New Caledonia that the word an act, the very first act ever done.... In Biblical tradition, 'The Old Testament speaks of the Word of God, and of his wisdom, present with God before the world was made...; by it all things were created; it is sent to earth to reveal the hidden designs of God; it returns to him with its work done.... For John, too..., the Word existed before the world in God....' To Greek thinkers, Logos meant not on the word, phrase, speech, but also the reason and the intellect, ideas and the depths of a being's meaning, even divine thought itself. The Stoics regarded the word as the rationality immanent in the universal structure. (Chevalier and Gheerbrant, 1996: 1125–1126)

C. "GREAT GOLDEN COPULATIONS": THE PRIMAL PATTERN AND THE BIRTH OF THE SUN  
FROM THE HORIZON AS SUN/SEED/LOGOS

As pointed out earlier, it was inevitable that humans would look to the stars and constellations, and it was also inevitable that they would imbue these images with mythological importance, no doubt as a function of both the seasonal/natural life cycles of the animals and plants in their local environment, and the deeper biological-neurological structures that researchers such as Jung, Campbell, Lewis-Williams, and Narby noted had evolved within.

A chief example of the former is the image of the lion and bull, two significant animals that Hartner commented on in the lion/bull combat of Leo/Taurus (Hartner, 1965), which were undoubtedly symbols of the sun and moon respectively, for the horned moon of night was eternally "consumed by the light of the sun" (Campbell, 1964: 54).

Thus, just as the solar lion rises on the eastern horizon each morning to open and consume the body of night and moon bull so, too, will the light forever rise, penetrate, and consume the darkness. Thus, the association down through the millennia of the hunter as predator — as the solar lion that opens and consumes the black moon bull for the continuance of life. That opening of the bull is symbolic of the opening of the gate of the monistic goddess/Primal Androgyne as the vessel, matrix, or fertile ground of being, and like the eternal death and resurrection of the moon (and later wheat), she forever dies, nourishes, transforms, and resurrects life via the birth of the sun/son/seed/logos. Like the self-sacrifice and self-division of the demiurge, and as the ankh symbol of Egypt beautifully illustrates, she is really the penetrating power, source, and instrument of her own death.

This cutting of the goddess as vessel (as flesh and later wheat) to nourish life led to an astrology that incorporated the north celestial pole and the self-sacrifice of the goddess as the Great Bull. As discussed in the course of this paper, the celestial instrument of that sacrifice has been the fall equinox — the arrow, spear, knife, and then later, penis, plow, pen. A complement to this, and a further reinforcement, was the simple observation over a few generations of the celestial pole moving up and through the set pattern of stars of the Great Bull. This resulted in the perception that the Great Bull was being cut into two distinct pieces (Draco/Ursa Minor, and Ursa Major), which ultimately resulted in the remnant bull leg (Ursa Major) seen in the Zodiac of Dendera.

Earlier in this work, in Part One, I primarily spoke of the division of the bull via the astrology-mythology of Susa, Egypt, and Rome. However, there are other remnants of a great division of a god or goddess that are, no doubt, iterations of the same polar process — that is, the north celestial pole cutting up and through the goddess. This division seems to have left its mark not only in some of the myths, but more importantly, it could have found its way into some political and religious historic accounts. I would first like to discuss some of the mythological stories that deal with division, and then move on to the more intriguing remnants within the political and religious sphere.

To begin, the stories of the leg of the Great Bull being torn off, as in Sumer and in the funerary practices and star charts of Egypt, undoubtedly were influenced by the north celestial pole cutting Ursa Major (the leg/head) from Draco. Even the Sumerian story of Marduk tearing Tiamat, the "original great mother of all creation" (Rice, 1998: 267) into two pieces in the heavens seems to be derived from this movement of the pole cutting up and through the Great Bull [note that the word Marduk itself might derive from "bull calf of the sun" (Murdock, 2104: 482)]. But more interestingly, Santillana and Von Dechend remark: "the Sting of Scorpius, (*lambda upsilon Scorpii*) — in Babylonian astronomy <sup>mul</sup>SAR.UR and <sup>mul</sup>SAR.GAZ" — were "the weapons of Marduk in the 'battle' against Tiamat" (Santillana and Von Dechend, 1969: 444). This is important in that Scorpio was the fall equinox, and thus the use of Scorpio to cut Tiamat into two pieces mirrors the earlier version of the Egyptian Anu's spear as the fall equinox.

Similar to this story of Marduk, the Egyptian Apophis, which was also a serpent, was also cut up, like Draco, a serpent. And at the seventh hour, this serpent draws to his body all the gods who will perform the cutting. Again, the number seven resurfaces in association with this cutting.

Likewise, the Babylonian version of Marduk, Indra, who "like the sun" (Campbell, 1962: 182) slays the dragon Vritra with a "fiery bolt." Indra, the king of the gods, was an Aryan God that was most likely influenced by Mesopotamian cosmology. Vritra, called the "gelded bull," sat on a mountain, hoarding to himself the waters of the world, which appear to allude to the waters of the Milky Way in the same way that Draco sits next to the celestial river.

Similarly, there is the story in Job of Yahweh's victory "over the serpent of the cosmic sea, Leviathan" (Campbell, 1964: 22), and in Psalm 74: 12–15, "For God is my King of old, working salvation in the midst of the earth./Though didst divide the sea by thy strength: thou brakest the heads of the

dragons in the waters./ Thou brakest the heads of leviathan in pieces, and gavest him to be meat to the people inhabiting the wilderness./ Thou didst cleave the fountain and the flood: thou driedst up mighty rivers.” This division of Leviathan, the cosmic sea dragon, and the cosmic sea appears to also relate to the same division of Draco, the serpent, by the action of the celestial north pole.

The Greek counterpart to this is the story of Zeus killing Typhon, a Titan and the youngest child of Gaea, the old earth goddess. Typhon was half man, and half serpent, and was so enormous, that “his head often knocked against the stars and his arms could extend from sunrise to sunset” (Campbell, 1964: 22). Zeus sprang from his mount Olympus and shot his bolt at the serpent, which was then thrown into Tartarus. Noting the similarity between this story and the story of Indra, Campbell states, “The resemblance of this victory to that of Indra, king of the Vedic pantheon, over the cosmic serpent Vritra is beyond question. The two myths are variants of a single archetype” (Campbell, 1964: 23).

Likewise, Dionysus, who was the counterpart of the Egyptian Osiris, was symbolized as a serpent. He was also cut up, like Osiris as the bull/wheat, by the Titans and then resurrected by Zeus (Chevalier and Gheerbrant, 1996: 853).

Another story of division by a god comes from the story of Saturn dividing heaven/earth with a sickle, which Santillana/Von Dechend equate with the establishment of the obliquity of the ecliptic (Santillana and Von Dechend: 1969: 52). But this story, like Marduk’s, also seems to refer to the cutting of the goddess in half, as she is the vessel of earth and heaven as previously discussed.

Or there is the Northern European story of Beowulf, where the dragon, like the constellation Draco, ventured forth by night, and was similarly cut into two by a knife. More interesting still, if the name Beowulf (“bee wolf”) is a trope for “bear,” as some scholars such as Sweet attest, then its meaning might allude to the constellation of the little bear (Ursa Minor).

Santillana/Von Dechend also reminds us of the story of the creation of Japan by the Japanese “parents of the world, who, standing upon the Celestial Bridge, stirred with the celestial jewel-spear the primordial sea until parts of it thickened and became islands” (Santillana and Von Dechend, 1969: 383). This celestial jewel-spear is akin to Anu’s spear, which opens the goddess to release the sun/son/seed/Logos. As jewels are gems, which Eliade remarked are the embryos from the womb of the earth goddess, then this spear that contains the son/sun of celestial divinities might be a

relic/iteration of that earlier story (interestingly, in China, pearl = logos; also, the celestial fruit were also referred to as "precious stones"/gems in the Gilgamesh story).

Another interesting parallel in Japan to the cutting up/slaying of the Dragon/Serpent comes from Littleton, who

found an Indo-European theme in the Japanese story of Susa-no-o, the hero who slew the eight-headed dragon, Yamata-no-orochi. The myth of the divine hero who slays the dragon/serpent is judged on linguistic grounds to be a cultural "proto-text," a central part of the symbolic culture of the speakers of Proto-Indo-European, as it "recurs in texts from the Rig Veda, the Old and Middle Iranian holy books, Hittite myth, Greek epic and lyric, Celtic and Germanic epic and saga, down to Armenian oral folk epics of the 19<sup>th</sup> century." The appearance of this motif in Japanese mythology is evidence of a pre-historical connection between Japan and the Indo-European realm.... The Hittites also knew the hero who slays the dragon, like Susa-no-o. One Hittite version, the cult myth of the mortal hero Hupasiyas who, on behalf of the gods, battles the serpent Iluyankas, was recited annually at the late summer festival of Puruli. In other versions it is the storm god who slays Iluyankas. (Riddle, 2011: 13, 17–18)

Another story that concerns a spear cutting into a god comes from the Scandinavian story of Odin, who sacrificed himself on the World Ash, Yggdrasil (a name which means the "horse of Ygg"/Odin), "whose shaft was the pivot of the revolving heavens, with the World Eagle perched on its summit, four stags running among its branches, browsing on its leaves, and the Cosmic Serpent gnawing at its root" (Campbell, 1958: 120). Thus, the World Ash as the axis mundi, the Eagle as the sun/Ursa Minor, the four stags as the four colures, and the "cosmic serpent" as Draco. The tree as a horse seems to be a later iteration of the same constellations in the polar region — the Great Bull (as the horse replaced the bull as a chief symbol). But what is interesting about this story is that it is with a spear in his side that Odin sacrifices himself to himself on the World Tree. This, again, might be just another iteration of the cutting of the Great Bull in the side by the fall equinox. In fact, Campbell notices the connection to Christ and the spear in the side on the cross: "Should we not look for signs of a prehistoric distribution of the syndrome from a single myth-making center to the rest of the world?"

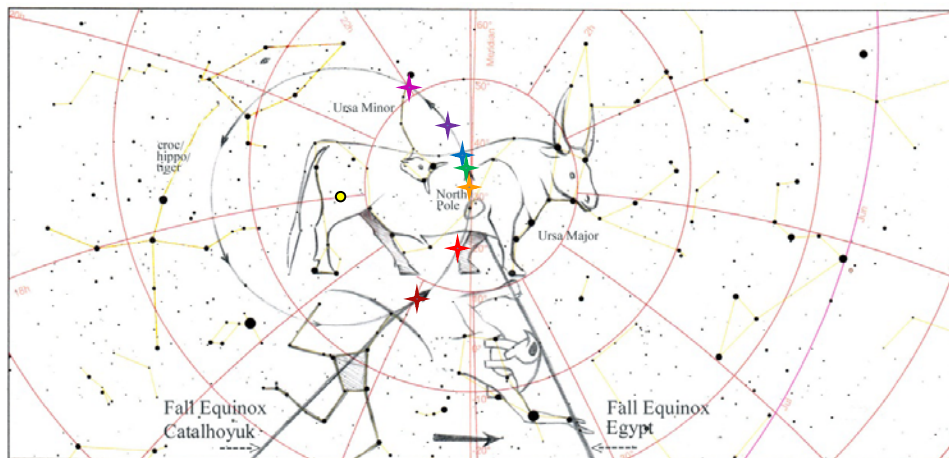
The answer, it appears, might be that it indeed does come from a common source as outlined in this paper.

And going a bit further east, there is also the story that as soon as the Buddha was born, he took up a position at the “center of the world.” Then, stepping on lotuses, he took “seven” strides and ascended the seven planetary heavens to the summit of the world. As one Buddhist text remarked, “he looks at the regions all around and says with a voice like that of a bull: “I am at the top of the world; this is my last birth; for me there will never be another existence.” (Cook, 1974: illustration 18). Again, the references to “center of the world,” “seven,” “summit of the world,” and “bull.”

Also, and more importantly, there is the story of the Buddha being born *from the side of his mother*. As the story goes, Buddha’s mother, Mahamaya, walked in a garden and grabbed hold of an Ashoka tree and gave birth to Buddha from her right side. Furthermore, Mahamaya’s steeds are the lion and bull. Campbell remarks that this story is symbolic of a spiritual birth (from the heart chakra, a birth of compassion/spirituality). But her walk in a “garden” (the polar region, home to the gods), grabbing an Ashoko “tree” (axis mundi), her birth from her “side” (the son rise or sunrise from the horizon of the goddess), and her steeds as a “lion” and “bull” (Leo/Taurus), all appear to refer to the birth of Ursa Minor, once again, as the sun/son/seed/logos from the side of the monistic Goddess/Bull as the horizon.

Another consequence of the north celestial pole moving up and through the goddess as the bull/vessel, though purely speculative, might be seen in certain political and/or theological events that occurred in Egypt, China, and Rome. See Figure 77.





**Figure 77.** Corresponding times correlated with the approximate placement of north celestial pole. Dark red is 6480 BC. Red is 4320 BC. Orange is 2160 BC. Green is 1500 BC. Blue is 1055 BC. Dark Purple is 0 BC. Light Purple is current time. Note: label of "North Pole" is North Celestial Pole.

For instance, the movement of the north celestial pole around 2160 BC might have had an influence on the fall of the Old Kingdom of Egypt. Prior to this date, the fact that the Pharaoh was seen by both his subjects and the high priests as an incarnation of a divine being most likely helped to provide a bulwark to any forces within the system that threatened to erode the power of the Pharaoh and the state. But as Egypt was a theocratic state whose powerful priests relied heavily on the stars, and as those stars symbolized more powerful divinities than the Pharaoh himself, any movement of those stars/divinities/processes above that seemed to have a direct bearing on the divinity of the Pharaoh himself, could have translated into certain theological and political actions in the state below.

It surely seems more than a coincidence that the Fall of the Old Kingdom around 2160 BC was also around the time that a couple of key astronomical events took place — events that the astronomically-minded High Priests and other important officials most likely would not have missed. First, this was just after the time when the north celestial pole shifted direction, relative to the body of the Great Bull, and started moving towards the west. That is, it left Thuban, the heart of the Great Bull, and entered into Draco and into the womb area of the bull (Ursa Minor). Second, as a direct function of that movement of the north celestial pole, the summer solstice left the body of Leo and the vernal equinox left the body/tail (Pleiades) of Taurus.

Thus, if the stars signaled that the divinity above was leaving the heart and the mature male aspect of the bull (Ursa Major as head/sun), and was leaving both the bodies of Leo and Taurus on the ecliptic, this might have added to the vulnerability of the monarchy and the power of the centralized state (which, among other things, appears to have been suffering from a severe drought at the time). The high priests or any rivals below might have translated those signals above as meaning that the divinity that resided within the Pharaoh (as an incarnation of the Great Bull) was now leaving his heart and upper body and head, and was now moving towards Ursa Minor, the sun/son/seed, within the womb of the bull. Or from the solstice/equinox point of view, as a result of the pole moving, the divinity was now leaving the body of the Pharaoh as Leo and Taurus, which were his celestial and seasonal manifestations on the ecliptic.

Thus, this movement of the north celestial pole around 2160 BC within the Great Bull might possibly have contributed to the loss of the power of the Pharaoh and a decline into what the *Oxford History of Ancient Egypt* calls “disorder” and “crisis” (Shaw, 2002: 119). The Pharaoh was now considered “no longer untouchable,” as indeed there was a plot by one of Pepi I’s queens against his life (Shaw, 2002: 115).

Furthermore, these celestial events might also have had an influence on the eventual move of the capital from the border of lower Egypt (body/Draco), to upper Egypt (head/Ursa Minor/sun/Horace), where the Ram/Aries then dominated with such ram-headed gods as Amun/Amun-Re (as Aries was the next house for the Vernal Equinox). In terms of the latter, I feel it is important to note that originally the animal of Amun was the goose, but this was later suppressed in favor of the ram (Redford, 2002: 21). Thus, it seems beyond a coincidence that the principle animal of the Pharaoh during the age of Taurus was the bull, but then became the ram during the age of Aries.

Though it appears that the forces that were eroding the system from without (drought) and within were already in place at that time (for the latter, see Shaw, 2002: 116), it seems that the fact that the Pharaoh was no longer viewed as an absolute divinity unto himself might have been the last straw, so to speak, allowing for its eventual collapse. In fact, it was after this collapse that a “democratization of the afterlife” occurred in the Middle Kingdom that enabled ordinary citizens to have funerary privileges (Shaw, 2002: 180), and, more importantly, that all people now had a soul, or *ba*, and not just the king (Shaw, 2002: 180). Thus, the divinity leaving the body of the Pharaoh as a reflection of the

constellations above seemed to have been looked upon by those below as a sign that it was no longer just confined to nobility.

Furthermore, the pole's continuing movement up towards the domain of Ursa Minor within the womb of the Great Bull might have carried with it an even more powerful prophecy. As Ursa Minor was the male sun/calf/seed of the Great Bull, Akhenaten in 1350 BC could have seen this shift towards it as a sign from the gods above, and thus his religion of monotheism might have been ushered in with its focus on the Aten: the sun. This focus seemed to have had an influence on the demise of the Goddess/bull and the body/flesh/female as sacred in particular.

Thus, as the gods were seen to be moving the pole out of the body of the goddess as vessel and towards the head/seed/male aspect of her, the repercussions of that were felt and seen below. The spear of Anu could only be lifted so high. The priests probably knew this, and thus this religion had to radically change to explain these movements. Thus, the focus on Ursa Minor, as the sun-centered religion and monotheism of Akhenaten was ushered in, and later in Christianity, as the pole moved up and towards Ursa Minor, the sun/son/seed/logos within the goddess as vessel. The observation that the Pole was leaving the bull also seemed to have had major repercussions for Mithras worshippers as well, as they had to keep raising both the bull and the knife (north celestial pole) to keep up. This seems to be one of the reasons that this religion eventually disappeared, as they could not justify the knife as the north celestial pole eventually leaving the bull entirely and cutting up into Mithras himself (as Ursa Minor). This movement towards Ursa Minor, which reflected the movement towards a male-centralized, hierarchical power structure, helps to possibly explain why the cult of the bull, as seen within the context of a feminine-based moon/vessel theology, finally gave way to a masculine solar one (which had lain latent and primed for it). It was around this same period, as Campbell remarked:

Toward the close of the Age of Bronze and, more strongly, with the dawn of the Age of Iron (c. 1250 BC in the Levant), the old cosmology and mythologies of the goddess mother were radically transformed, reinterpreted, and in large measure even suppressed, by those suddenly intrusive patriarchal warrior tribesmen whose traditions have come down to us chiefly in the Old and New Testaments and in the

myths of Greece. Two extensive geographical matrices were the source lands of the insurgent warrior waves: for the Semites, the Syro-Arabian deserts, where, as ranging nomads, they herded sheep and goats and later mastered the camel; and for the Hellenic-Aryan stems, the broad plains of Europe and south Russia, where they had grazed their herds of cattle and early mastered the horse. (Campbell, 1964: 7)

In terms of the “warrior waves,” it is interesting to note that the male-dominated Indo-European tribe’s mythology was similar to that of Old Europe, but with a crucial shift of emphasis on the male/head/sun. This might have had to do with horses/cows and “riding” or “controlling” or “herding.” Whereas Old Europe was sedentary and tended to lived in harmony with nature as a function of a monistic life-giving and death-dealing goddess, the Indo-Europeans were horse riders/conquerors/herders who rode and “controlled” the animals, and thus, by extension, controlled or rode nature as the feminine vessel as they fought to live and expand from fertile conquest to fertile conquest. Thus, their thinking is a function of the male head (male, upper sky) as sun/seed that controls or rides the feminine body as the vessel (lower earth). It was a divisive split where a linear hierarchy was established — the male upper head being superior over the female lower body. The male over the female (sky over the earth). This shift no doubt also emphasized the natural realization of the upper brain/thought/consciousness controlling the body beneath. This was a bit different from the sun and moon, head and body, male and female, human and nature, upper and lower, living in a cyclic, egalitarian harmony of sedentary people (though egalitarian, this did not rule out violence, which was all around them, as the goddess was ruler of both life and death). And once this shift happened, gaining momentum and power from its celestial equivalency and mandate written in the movement of the pole/high gods up and away from the lower body of the feminine vessel in the circumpolar region, it rapidly caught on as males took control, civilizations and standing armies grew, and an increasing era of specialization ensued — thus conquering and controlling not only the body or vessel, but the larger body or vessel of “other” villages and cities and eventually the idea of earth itself. They neglected the body in favor of the head and logos (unfortunately, a concept still vitally potent today in our neglect of not only our own bodies, but of the larger body of the earth itself).

Similarly, in China certain political events seemed to have been ushered in, or given

momentum, as a result of a "mandate of heaven," which in turn might be linked to the movement of the north celestial pole and the ushering in of the horse and chariot and, as just discussed, the male-dominated theology/ideology that rode along with it.

It has been well documented that China has been influenced in several key ways by the Occident — notably the introduction of the horse, the chariot, and wheat. In an earlier paper, I also pointed out, as have others such as Moran, the connection between the twenty-two-letter Phoenician alphabet and the Chinese twenty-two calendar signs and lunar zodiac (see Pellar, 2009). Recently, researchers such as Victor Mair have noted the possible means of transmission of certain Western ideas (notably religious/astronomical) and words/characters (*Wu*) via the employment of *\*myag* (magicians, the Iranian and Zoroastrian magi) in the courts of the Shang and Chou dynasties. More specifically, Mair states:

For the past several decades, there has been a presumption (sometimes expressed rather vehemently), that Chinese civilization arose essentially in isolation from all other civilization. Given that the *\*myag* would appear to have been situated at the heart of Shang politico-religious activities and institutions, this position seems no longer to be tenable.... I believe that there is massive linguistic evidence of Sinitic and Indo-European cultural exchange from at least the late Neolithic, exchange that has continued without interruption until the present.... The archeological and linguistic evidence for the hypothesis that Old Sinitic *\*myag* was borrowed from Old Persian *magus* or, more precisely, its Iranian predecessor, is impressive enough by itself. When combined with the archeological and linguistic evidence for the hypothesis that Old Sinitic *\*klyag* (or *\*kryag*) was borrowed from Iranian *čaxra-* (or one of its descendants), we enter a whole different level of argumentation. Both Iranian words have short *a* in the root syllable and both Old Sinitic words contain *\*ya* in the corresponding position. In other words, there is a consistent pattern of sounds associated with these linguistic borrowings. The hypothesis about "magician" and the hypothesis about "chariot" thus support each other. It is not likely that this phonological congruity is the result of chance; rather, it probably reflects a specific

(and fairly unitary) historical sequence of events that can be located in time and space. We have moved, then, from the realm of hypothesis to that of regularly verifiable laws (Mair, 1990: 27–47).

Mair noticed that the character *Wu* found on a Europoid figurine found at an early Chou site is identical in shape to “the earliest form of the Chinese graph for *\*myag* (‘magician’): both are written 𠂔” (Mair, 1990: 40), and that this character is similar to the symbol for magicians in the West — the ancient Cross Potent (Teutonic Cross, Jerusalem Cross, and Kruckenkreuz). Referencing Ch’en Mengchia, Mair noted that the Chinese might have interpreted this symbol as meaning “the four directions,” which “is a reasonable interpretation because of the clear associations of the *\*myag* with the four directions in the oracle bone inscriptions” (Mair, 1990: 38).

Considering that the Sanskrit word for “magician,” *maga*, which was also borrowed from Old Persian, is defined as “a priest of the sun” (Mair, 1990: 46), along with the evidence that the origin of the cross has been traced to Northern Iraq in the mid-sixth millennium BC (Didier, 2009, vol. 1), an area just south of Turkey, it appears that the earliest Chinese graph for *\*myag* might have its ultimate origins a thousand years earlier in the large cross found in Shrine A. VI. 6 at Catalhoyuk. That is, the large cross found painted on the wall in level A. VI. 6 at Catalhoyuk 2, with its clear earth/goddess/four directions/center/upper-lower and birth/death/resurrection of the sun references, appears to be the earliest cross yet found, in a long line that led ultimately to the Cross Potent found in the Shang courts. See Figure 78.

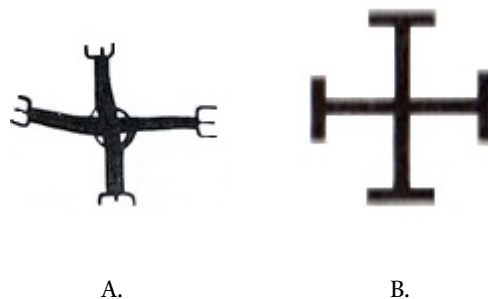


Figure 78. A. Cross from wall painting at Catalhoyuk, mid-seventh millennium BC. B. Chinese *Wu* (< *\*myag*), and Western Cross Potent.

As discussed in Part One, the Chinese system of government was closely tied to their astro-religious beliefs, specifically with the emperor and his court being associated not only with the center of his empire, but with the gods at the center of the cosmos — the north celestial pole.

Thus, the extreme emphasis placed on the north celestial pole and its movements might have helped spark, or given motivation to a few notable events. For instance, the year 2197 BC, marked the death of Yu and end of the Period of the Great Ten, ushering in the rise of the legendary Hsia Dynasty. First, Campbell noted that Yu's attributes/life might have its origin in the West. In terms of correspondence with the Great Ten, of whom Yu is the last, Campbell stated:

The first, already noted, is the obvious analogy of the ten Sumerian Kings, biblical patriarchs, and Chinese monarchs, along with the shared legend of a Deluge overcome by the last of the series. It can be argued that the number ten of the Chinese series represents merely a coincidence; however, certain further points make the argument of coincidence a little difficult to maintain. For example, is it not remarkable that both Noah and the Great Yu, in the course of their labors during the Deluge, became lame? ... My own suggestion would be that the mythic image of the maimed king is related to the moon, which is normally — as we have found — the celestial counterpart of the sacrificed and resurrected bull-king.... The full moon, rising on the fifteenth day of its cycle, directly faces the orb of the setting sun. The direct light of the sun wounds the moon at that moment, which thereafter wanes. Thus the lion wounded Noah, no doubt at the moment of the height of the Deluge, upon which he rode like the full moon upon its high tide. The moon, furthermore, is the heavenly cup of ambrosial liquor drunk by the gods; and we note that both Yu and Noah (Genesis 9:21) became drunk. (Campbell, 1964: 391–392)

This link between Yu and the West is intriguing, particularly in light of the astro-theological associations. Other associations between Yu and Western-based astro-theology include the Chinese story of K'uei, which was a mythical green ox, with no horns and only one leg, that lived in the Eastern Sea. And when it moved into water or out of it, it was the cause of wind and rain and thunder. But more importantly, it shone like the sun and moon. The great Huang-ti finally captured it and made a

drum out of its skin. Furthermore, the emperor Shun made K'uei "master of music," and actually ordered the Sun (Chong-li) to bring the ox from the bush to the court, and because

K'uei alone had the talent to bring into harmony the six pipes and the seven modes, and Shun, who wanted to bring peace to the empire, stood by the opinion that 'music is the essence of heaven and earth.' K'uei also could cause the 'hundred animals' to dance by touching the musical stone, and he helped Yu the Great, that indefatigable earth-mover among the first Five First Emperors, to accomplish his labor of regulating the 'rivers.' And turns out that he was not only Master of the Dance, but Master of the Forge as well. He must have been a remarkable companion for Yu the Great, whose dancing pattern (the Step of Yu) 'performed' the Big Dipper. (Santillana and Von Dechend, 1969: 127–128)

Apart from the obvious astronomical associations (Sun, Celestial Ocean, Big Dipper, the music and harmony of the seven modes), what is particularly fascinating about this account of the ox K'uei is that it is one-legged. Santillana and Von Dechend remark that one-legged beings are actually quite common in myth — the Hunrakan of the Mayas (which means "one-leg" and from which our word "hurricane" is derived), who also pours out wind and rain and thunder, is one aspect of the god Tezcatlipoca, who looks down from the starry sky (Santillana and Von Dechend, 1969: 126). There is also the creation myth of the Mande of West Sudan, which discusses a drum brought down from heaven, an Ark that lands on primeval field, the helical rising of Sirius, the "First Word," and, more importantly, an arm drum made from the skin of twins, which was carved from a tree that grew on a hill and which symbolized their ancestor, Faro's, only leg (Santillana and Von Dechend, 1969: 126–127). Another interesting one-legged being was associated with the mock king of Siam, who had to stand on one leg upon a golden dias during his coronation ceremonies where he was titled "Lord of the Celestial Armies."

Thus, what all of these stories of the one-legged being/ox have in common is that they have a celestial foundation. As mentioned earlier in Part One, the leg of the Great Bull is where the pole of the ecliptic resides, and by extension, the power of the Great Bull itself. Not only in the sky chart of Seti 1 is the cut bull's leg symbolic of the pole of the ecliptic (Figure 18 in Part One), one of the two



trees/axis mundi, but the singular bull's leg is also symbolic of Ursa Major (Figure 3 in Part One) and the cut bull's leg in the Opening of the Mouth Ceremony of Egypt (again, all functions of the action of the spear/fall equinox cutting up and through the Great Bull). Similarly, a one-legged Great Bull is also seen in both the long Zodiac of Dendera, and the Heter Coffin (Figures 4 and 5, respectively, in Part One).

Thus, the one-legged ox from the eastern sea, K'uei, who shines like the sun and moon and generates wind and rain, along with the one-legged Hunrakan of the Mayas, who also generates wind and rain, along with the symbolic "Lord of the Celestial Armies" who stood on one leg, along with the ancestor of the Mande of West Sudan who carved a drum from a tree on a hill that symbolized Faro's only leg — all speak to the leg being the axis mundi, whose tip (as symbolized at the end of a spear, etc., or the summit of a hill/mountain) resides in heaven in the polar region. Even the idea of the wind and rain being generated from a one-legged solar god evokes an image of a turning pole that generates that rain/thunder/wind from its spinning nature.

As the Chinese version around the time of Yu deals with the image of an ox, one leg, the sun, and the "Eastern Sea" (celestial), rivers (celestial), and the Big Dipper, it seems safe to say that this is not too far removed from Western astro-theological beliefs that deal with the Great Bull.

But more intriguing still is the possibility that Yu's death ushered in changes that were correlated with specific celestial events that might also have been grounded in western astronomy (possibly via the Magi) and the astro-theology of the Great Bull. Campbell continues, "As Noah survived the flood and therefore represents both the end of the old and the beginning of the new eon, so also does the great Yu" (Campbell, 1962: 392). This is similar to what Santillana and Von Dechend argue in *Hamlet's Mill*, "the secular shifting of the sun through the signs of the zodiac ... determines world ages, each numbering thousands of years. Each age brings a World Era, a Twilight of the Gods. Great structures collapse; pillars topple which supported the great fabric; floods and cataclysms herald the shaping of a new world." Thus, it does not seem like a coincidence that the fall of Yu's kingdom, with its associated celestial deluge, happened near the time of the fall of the Egyptian Old Kingdom (approximately 2160 BC). This was when, as discussed above, the houses of the four colures led by Taurus/Spring moved into Aries (via the action of the precession).

Furthermore, like the fall of Yu and the general sweep of male patriarchy/monotheism in the

West that ushered in a new era, the fall of the Shang in 1055 BC also seems to be correlated with the north celestial pole exiting the body of the Great Bull (blue star in Figure 77). This was even considered a “mandate of heaven” by the Zhou, who overthrew Shang. I wonder what exactly it was that they saw in the polar region that brought about their rule by “divine right” and afforded them the title “son of heaven.” As mentioned above, the pole as the home/gate of the gods moving out of the vessel of the goddess as the bull, might have impacted their thinking towards the feminine and moon/vessels per se and refocused them, as it did the West, on male-oriented solar ideology/politics (i.e., as the pole shifted up towards Ursa Minor, the sun/son/seed/Logos). The fall of the Shang also mirrored the fall of the Middle Kingdom in Egypt. The third intermediate period in 1069 BC was characterized by political upheaval, etc.

The north celestial pole left the body of the Great Bull after the fall of the Shang dynasty, and afterwards the home of the high god, like the west, moved to Ursa Minor (Kochab). The great bull was now cut into two pieces (head and body, male and female, which might have had an impact in the formation of Taoism, the yang/yin, whose central point was the north celestial pole, the home of the high god). But later, after the confusion following the Warring States Period and Chin’s reign and then destruction of the books (as discussed in Part One), there was confusion among the astrologers and emperors as to the location of the high god, and it was moved to Ursa Major. This was Alioth, the throat of the Great Bull, the source of the Word/logos. The choice of the head of the Great Bull seemed natural, as it was the mature adult male aspect of the two parts of the Great Bull. It was the Yang aspect and seemed to suit a male-dominated society and political structure that came in with the horse and chariot and the idea of the upper male head controlling or “riding” the lower female body/vessel/horse (the horse replaced the ox/bull as an image of the goddess, just as dualism replaced the male/female understood merely as aspects of the goddess). The Big Dipper was then transformed into a chariot, a war vehicle that was brought over during the period of a male-dominated West. But more importantly, the chariot itself is within the Dipper, or head, of the great bull (as this side became the principle half of the now fully divided constellation of the Great Bull/monistic Goddess). This makes sense as it must have been considered at that time as being the center of power and thought and control of the lower body (female). The head is thus the male/upper “vessel” of the sun/son/seed/logos and correlates well with the vessel aspect of the dipper.

However, even with the ushering in of the male/horse/yang dominated era, it should be mentioned that even today in China, there are still powerful remnants of Goddess worship (similar to the surviving traces of the goddess in the West with the elevated, almost divine, status of Mary and the great cathedrals devoted to her — Notre Dame, "our Lady"). For instance, in some of the early creation myths of China, the god responsible for the creation of humankind was female, and she was clearly associated with astronomical events/places. Her name was Nuwa, and she was also the protector of humankind and the goddess of marriage; but more importantly, "She enjoys a high ranking and is worshipped widely" (Lianshan, 2011: 10). Interestingly, she appeared as a snake with a human head. That is, "on some carved stone sculptures from the Han Dynasty (206 BC – AD 220), Nuwa has two legs attached to her snake body, resembling the body of a dragon." Furthermore, the classical Chinese text *Huainanze* from the Western Han period (206 BC – AD 24) states that

in very ancient times the four poles of the Earth were destroyed and the vast land broke up into countless valleys that made it impossible for hundreds of millions of creatures to live. Heaven broke and fell, leaving a huge black hole.... Rain poured from the black hole of the collapsed heaven while black water spilled from the cracks on Earth — two raging floods that lashed the land.... Humans faced extinction. At this critical moment, Nuwa brought five colored stones ... melted them and used the colorful magma to mend the black hole where heaven had been. Thus she stopped the storm.... Later, Nuwa repaired the Earth. She caught a huge turtle and cut off its four feet to support the four damaged poles .... Eventually, Nuwa killed the black dragon that was threatening humans.... With the protection of Nuwa, human beings once again began to lead a happy and peaceful life. The ancient Chinese worshipped Nuwa for many generations for her glorious deeds. Before the Song Dynasty (960–1296), every year on the twenty-third of the first lunar month, people worshipped Nuwa. The day was celebrated as 'Tianchuan Festival,' meaning 'heaven broken' festival, as that was the day Nuwa mended heaven. To remember her, on this day people made many pancakes and placed them on ceilings to imitate the way she mended heaven. Even

today, in some parts of China, in the rainy season, people will tie a portrait of Nuwa to a broom and wave it, remembering how she stopped the rains. (Lianshan, 2011: 11–14)

The *Huainanzi* further states that after Nüwa fixed heaven, she then ascended to the “highest part of heaven in a chariot driven by Yinglong, a winged dragon, to report to the God of Heaven and has lived there ever since” (Lianshan, 2011: 16).

What’s particularly fascinating about this story is all of the elements of the ancient Great Goddess: female, creatrix, snake, turtle (China); as well as her astronomical attributes: four poles, highest part of heaven (north celestial pole, where traditionally, the Chinese gods dwelled), winged dragon (Draco, also seen as a snake/serpent), turtle (the black tortoise, Xuan Wu, symbolic of the northern sky), black hole in heaven (north celestial pole), and rain/floods (Milky Way/celestial river) pouring down from that hole.

It seems that all of these elements point exactly to the shift in the heavens described by Santillana and Von Dechend in *Hamlet’s Mill*, where the north celestial pole, the cosmic millstone, is knocked off its axis via the precession, causing destruction, uncertainty, floods, etc., on the earth below, leading to a new “World Era, a Twilight of the Gods. Great structures collapse; pillars topple which supported the great fabric; floods and cataclysms herald the shaping of a new world.” In fact, even more fascinatingly, in another folk tale that involves Nuwa, she and her brother Fuxi marry after they survive a heavy flood: “It is said that one day when Fuxi was fishing in a lake, a huge white turtle swam to him and said, ‘The heaven is going to fall, the Earth will sink and flood will cover the area a hundred days later. I come to your rescue, but you have to give me fish every day.’ Fuxi then ensures the white turtle has the requested fish every day. When the sister hears of this, she also brings fish to the white turtle. A hundred days later the disaster predicted by the turtle happens. The white turtle swallows the brother and sister and sinks deep to the bottom of the lake. In its belly the two find a palace and the fish they have given the turtle. When the floods recede, they emerge from the turtle and find that the entire world has changed and no one is to be found. Wondering if it is the God’s will that brother and sister should marry, each of them pushes a piece of millstone to the top of the mountain and prays, ‘Your Majesty, we are going to roll the millstones down the mountain. If you do want us to become a couple, let the upper one combine with the lower one, otherwise, we are still

brother and sister.' After this, each pushes the millstone down the mountain. The upper millstone combines perfectly with the lower part at the foot of the mountain and becomes a complete millstone. So, Fuxi marries Nuwa following God's instructions. They became the first ancestors of human beings" (Lianshan, 2011: 36–37).

The correlations between the key points of *Hamlet's Mill* and this story are striking — the unhinging of the millstone at the summit of the world mountain/axis and its consequent devastation/flood as a metaphor for the movement of the celestial north pole via the precession, which brings about a new world era/age and stability, with its new pole star (the "upper millstone combines perfectly with the lower part at the foot of the mountain").

Thus, clearly the prime images in the story of Nuwa and Fuxi are both astronomical in nature and derive either from the West (as wheat, the horse, and the chariot were introduced into China, as well as some astro-theological concepts as mentioned both in this two-part paper and in my 2009 paper), or they were derived from a common source.

In closing, we will consider one last possible artifact of the action of the north celestial pole dividing the great goddess as the bull/Draco/celestial sphere into two pieces. This might be the division of the day itself into two distinct halves. That is, the 24-hour division of day (12 hours of night/12 hours of day) came from Egypt during the ninth and tenth dynasties, just as Taurus/Leo were ending and Aries/Cancer were starting at 2160 BC. This division into two groups of twelve, like the division of the Great Bull into two pieces, also mirrors the later division of the constellations of the zodiac into two letters/pairs of animals (see Pellar, 2009). That is, the Middle Kingdom used 36 decans for a year;  $36 \times 10$  days per week equals 360 (plus 5 extra days). Decans are 40 minutes apart, with 18 from sunset to sunrise, 3 at sunrise, 3 at sunset, leaving 12 at night. However, the New Kingdom used 24 stars, of which 12 marked the passage of the night. Thus, the 24-hour day is divided into 2 ( $2 \times 12 = 24$ , with the lit day as the male/sun aspect and night as the female/moon aspect), which mirrors the division of the alphabet into two couplets symbolizing the 12 houses of the zodiac ( $2 \times 11$  equals 22, plus the silent Aquarius is 24, with one letter being a male/upper/sun symbol and the other being a female/lower/night symbol). And as the sky has 24 stars to mark the passage of the whole day, then this correlates to the year as well, thus 2 per month (a couplet per month), like the couplet per month seen in the alphabet.



## 5. CONCLUSION

The simple observation over generations of the north celestial pole cutting up through a ritualistically fixed outline of a celestial bull in the Northern Circumpolar sky might have resulted in the precession being an important mechanism of conceptual evolutionary change. That is, the discovery of the precession has allowed for the rudiments of scientific observation and written signaries, as well as the origins of organized and complex theological constructs that might have helped in the shaping and molding of empires.

Furthermore, that central point within the body of the monistic Goddess as the horizon, explored in the two parts of this paper, is akin to that which Eliade says all myths ultimately refer, “the symbolism of the center,” that ultimate point from which all of creation first manifested (and continues to do so, I might add, as the process of evolution continues to unfold in space and time via the action of that ultimate scientific beginning and center point: the Big Bang). Thus, the ultimate symbolism of the center, that ultimate divine point of all of creation, actually resides within. The realization of the divinity within the center of all things is a common attribute of almost all of the animistic/monistic/mystical/Hermetic teachings. As the holy man of the Oglala Sioux, Black Elk, remarked, the Great Spirit, Wakan-Tanka, is “the center of everything.” Even Jesus said in John 14:20, “I am in my Father, and ye in me, and I in you.” Or, as it is seen in the mystical wisdom of Hermes Trismegistus, who said that god was a sphere whose circumference was nowhere and yet whose center was everywhere. As above, so below. The point of that ultimate manifestation between upper/lower, outer/within, is the gate of the goddess. This horizon/gate of the monistic goddess is also fractal, correlating to that boundary between order and chaos, between what is known/unknown, terrestrial/celestial, earth/heaven, the living and the dead. That ultimate point most likely first appeared to the ancients as the north celestial pole, but after the discovery of the pole of the ecliptic, that ultimate center point from which the cosmos appeared to have unfolded, it became associated with that immovable spot instead. But deeper still, as the two northern poles have their southern counterparts in the celestial south pole and pole of the ecliptic, it must have been an easy step to the realization that the four poles met within the center of the earth, the center of divinity, and by

extension, the center of ourselves. The various gates/horizons of the monistic goddess being merely a mayanic iteration of the one opening and inner point that transcends all matter.

Thus, the outer world of interest to the shaman/priest/artist (including the night sky and star patterns) can really be found within, either as part of the biological/neurological fabric of life, from which Jung, Campbell, Lewis-Williams, Narby, and others have noted our beliefs are ultimately generated, as “part of the built-in experiences of the full spectrum of human consciousness” (Lewis-Williams, 2004: 147), or deeper still, within the implicate, quantum layer to life and matter from which the biological/neurological fabric itself is woven — that ultimate ground of being, the locus of divine intelligence, whose meaning, in order to be understood, must enter the field of space and time and be cut up in order to rise and evolve in complex patterns as the new sun/son/seed/Horus, who, in turn, will ultimately be understood as the resurrected light and wisdom of the primal author/father/Osiris within.

Its rudiments run deep, possibly back to the dawn of the first humans who attempted to understand the magic or divinity within the breath that transformed itself within the flesh of the ear into vital/vitalizing meaning and life and which resurrected the voice and wisdom of their father’s father. That inner consciousness or ground of being was as Hauptmann wrote of poetry: the Word that resounded behind words.

In closing I would like to end with the words of Joseph Campbell, whose remarkable life experience, erudition, and keen insight have been often overlooked in the harsh glare of academic generalism. I feel that it is only fitting to end with a passage that speaks to the heart of not only his own work, and the work of those mentioned in the introduction to this paper, but to that of anyone else who dares “to risk the adventure alone”:

Furthermore, we have not even to risk the adventure alone; for the heroes of all time have gone before us; the labyrinth is thoroughly known; we have only to follow the thread of the hero-path. And where we had thought to find an abomination, we shall find a god; where we had thought to slay another, we shall slay ourselves; where we had thought to travel outward, we shall come to the center of our own existence; where we had thought to be alone, we shall be with all the world. (Campbell, 1973: 25).



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