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On the Origins of the Alphabet:
The Rapallo Alphazodiac
and the Birth of the Sun as the Seed/Word

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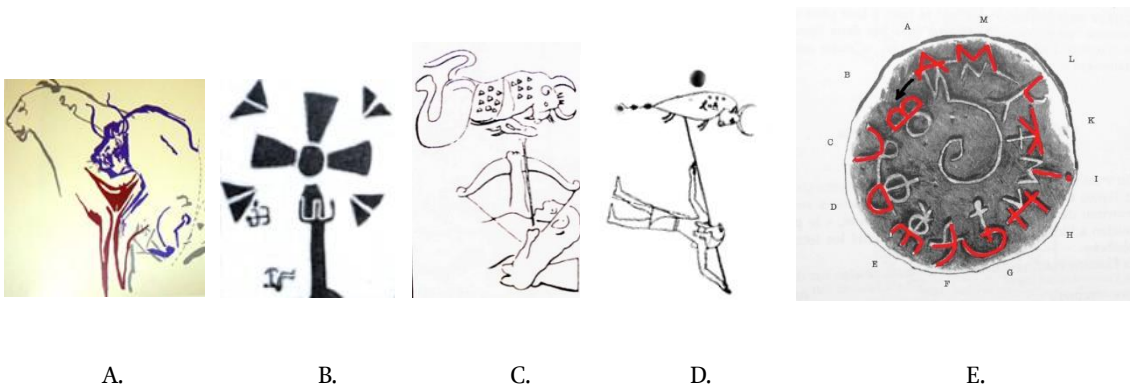


Figure 1A. Venus Pendant, Chauvet Cave, France. 31,500–33,000 BC. **1B.** Selected detail of Shrine A.VI.6, an eight-thousand-year-old Neolithic wall painting (rotated). Catalhoyuk, Turkey (image from Mellaart 1962: Plate VIII). **1C.** Selected detail of Susa cylinder seal 2900 BC (rotated) (image from Rice, 1998: 98). **1D.** Detail of Egyptian sky chart Senenmut (reversed) (image from Belmonte/Shaltout 2009: 158). **1E.** First century AD alphazodiac from Rapallo, Italy, showing only the top letter sequence, in red (adapted from Serres 2010: 45).

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INTRODUCTION

On the morning of August 15, 2018, I received an email from Abraham De Clercq in South Africa. He said that, after reading both of my papers on the origins of the alphabet (*Sino-Platonic Papers* [SPP] 196, “The Origins of the Alphabet, and SPP 246, “The Origins of the Alphabet: New Evidence”), he had “found something quite interesting.” He had discovered that the signs of both the first century AD Rapallo and Corneto zodiacs were actually composed of all twenty-four letters of a Roman-era alphabet, with the start of that alphabet being Pisces — the vernal equinox at the time. And, more importantly, each sign of the twelve houses of the zodiac was made up of letter *couplets* — exactly as my first two SPP articles on the Phoenician alphabet had originally claimed and demonstrated.

Thus, De Clercq’s words — “quite interesting” — were in fact an understatement. After revisiting these two Roman-era zodiacs, I came across two important findings. First, I quickly discovered several interesting features regarding the Roman-era zodiacs and how they relate to the earlier Phoenician alphabet and the earlier Egyptian sky charts, upon which the alphabet was based. And, second, after digging a bit deeper into the origins of the sky charts, I also discovered a simple, but ancient, underlying structure for them that appears to have its rudiments in the Upper Paleolithic, been solidified in the Neolithic with the incorporation of the cycle of grain, and then went on to influence the Egyptian sky charts and the Phoenician alphabet.

In regard to the first finding, more specifically, in asking the question, “why does the tail of Pisces spiral down to the center of the zodiac on the Rapallo coin?” I discovered that, since Pisces was the vernal equinox at the time that the Rapallo coin was made, the tip of its tail in the center of the coin is none other than the north celestial pole (because the equinoxes culminate at the pole). Furthermore, it turns out that Pisces, which is composed of the letter couplet “A/N” in the Rapallo zodiac, is a southern counterpart on the ecliptic of the spear of the northern hawk-headed “Anu” ($3n[w]$) of the Egyptian sky charts (the constellation Bootes), whose spear symbolizes the fall/vernal equinox. Not only that, but the tip of that spear symbolizes the north celestial pole that the later Rapallo coin mirrors. Thus, the Egyptian sky charts show that it is from the tip of Anu’s spear in the northern sky in the womb of the sky goddess Nut that the sun as a seed is both sown into (fall) and cut loose from (spring) the back/horizon of an androgynous bull. Once that seed/sun is cut loose in the spring, it is then born from

the “double doors” of Nut on the ecliptic, which is the entrance/exit of the Egyptian Duat (heaven) that is located in the constellation of Gemini in the center of the Milky Way. The sun as the seed then journeys through the consonant couplets that make up the houses of the two-dimensional zodiac, as the divine Word or vowel that brings light, understanding, and material nourishment to the three-dimensional world (i.e., the sun/seed as the Word made Flesh).

Thus, the Rapallo zodiac, along with the earlier Phoenician alphabet (which led to the Hebrew alphabet and our modern Latin alphabet), is just an extension of the much older Egyptian sky charts, which were used to help a deceased Pharaoh (or official) navigate the afterlife. But more importantly, the underlying structure of those sky charts appears to emulate the cycle of wheat, a critical food staple that was linked to Egypt’s political, socioeconomic, military, and religious well-being.

Given this reliance on wheat, the Egyptian sky charts highlight a three-figure group that includes an adult male as sower/cutter, an adult female as the vessel/horizon, and a son as the chosen divine seed that perpetually resurrects himself as the sun god Re. This three-figure group is located in the “upper” northern circumpolar region of the sky (with Anu symbolizing that adult male as sower/cutter), but the group is also found to have a “lower” counterpart in the southern sky on the ecliptic. This lower group centers around Orion (*sah*) as the counterpart to Anu, with Virgo as the counterpart to the Great Cow/Bull, and Aries as the newborn sun/seed/Word. Thus, the sky charts show a link between the northern “upper” sky and the southern “lower” sky, and this helps to explain why the Phoenician alphabet has two loops.

But why the complication of two loops? First, it highlights the vital intersecting point of the four starting/ending letters of the two loops of the alphabet. That special point, the seventh letter *zayin*, is in the center of the Milky Way on the ecliptic (the entrance into/out of Nut) — the old vernal equinoctial point where the Egyptians located the entrance to the Duat (heaven). Second, it establishes the link between the northern and the southern skies as seen in the Egyptian sky charts, and thus the reversal of the direction of the letters from the small (upper/northern) loop to the larger (lower/southern). Third, it highlights a relationship to Pi — twenty-two letters that are divided at/join at the seventh letter *zayin* = 3.14. This “lower” relationship to Pi also reflects the “upper” twenty-two-star Great Cow/Bull in the northern sky being divided by its seven-star calf (Ursa Minor as the sun/seed) that is born from its back/double horizon.

But more importantly, after digging deeper into the structure of the alphabet and the Egyptian and Mesopotamian sky charts, I discovered a simple underlying structure that appears to have its roots in the Upper Paleolithic. The conceptualization of the animal/plant/human head of an Earth Mother or Great Goddess as the eternal sun that both penetrates into and resurrects from her mortal body seemed to have spurred a simple Upper Paleolithic solar lion/lunar bull (bovine) belief system. This belief system then solidified in the Neolithic, as evidenced in many figurines and images, with a plant/animal/human or even rounded head with rays of the Great Goddess, as the sun, and with her body divided into an "upper" and a "lower" crescent half, each with a male (conduit) and female (vessel) element. This three-element mechanism — the tri-partition of head, upper torso, lower torso — appears to be the prominent driver in the conceptualization and use of the arm/hand as a conduit mechanism for the creation of religious symbolism and iconography (and later, writing) that persisted for well over thirty thousand years.

The central core of this belief system revolves around the simple realization that life feeds life — translated into the conception of the solar head of the goddess as a predator that needs to feed from her material crescent body — i.e., the bovine feeds the lion, the crescent moon feeds the sun, the fuel feeds the fire, the crescent horizon feeds the seed, the crescent womb feeds the fetus. Of these covariant tropes, the "crescent womb feeds the fetus" is the central image. Its rudiments can be seen at the Upper Paleolithic Chauvet cave in France, and from there it echoes iconographically through the following epochs and into our own era.

The lion/bull belief system of the head being nourished by the body was further extended to include the following actions: "the crescent lunar womb/horizon of the goddess must be opened in order to sow, release, and nourish the rising solar head of the goddess," or simpler still, "the womb must be opened in order to seed, release, and nourish the child/head." This concept of the need to open the goddess of the horizon is the structural framework for everything that follows: from a focus on the lower womb/cave within her body in the Upper Paleolithic to the higher earthen walls, containers, and fields on the surface of her body in the Neolithic, to the still higher focus on her eternal solar head/seed within the mountain stone tombs, painted sky charts of Egypt, and, ultimately, within the consonants of the Phoenician (and Rapallo) alphabet itself. The crescent lunar bull is the double horizon of the body of

the goddess that must be opened by her male element — his phallus/knife/plow/quill — so that her offspring, her imperial head, can resurrect and rise like the sun/seed (and later, Word) in light and understanding. Her body must make way for her head.

It appears that there are three phases to the evolution of this ancient belief system. The first phase begins sometime in the Paleolithic with the simple observation of the sun and the horizon and the constellations/seasons. It then culminates in the Upper Paleolithic with the addition of the solar lion/lunar bull conflict and the association of cave bear claw markings and human incisions/drawings on the walls of the caves. Its second phase begins in the Neolithic, where it solidified and incorporated the shape and life cycle of the grain seed in the Neolithic. Its third phase begins when writing developed and the idea of the Word (Logos) assimilated with the cycle of the grain. It was at the tail end of this third phase that the Mesopotamian/Egyptian sky charts and alphabet arose, with the underlying structure of the Phoenician alphabet maintaining the ancient pattern of the cycle of the grain and the solar lion/lunar bull ideology. Of the three phases, the second, the grain cycle, appears to be the most important and structurally significant. It forms the underlying foundation of the Egyptian sky charts (and earlier Mesopotamian), which has at its core a hierarchy of seed selection for either replanting (royalty/perpetual resurrection) or consumption (nourishment/non-being).

These findings appear to confirm many of the key ideas that are in all four of my published *SPP* articles (see *SPP* 196, *SPP* 219, *SPP* 246, and *SPP* 263, which explore the origins of the alphabet and the connection between the stars, wheat, and earlier mythological beliefs and iconography). Thus, it is the intent of this paper to bring these findings to the attention of specialists, particularly the linguists studying the origins of the alphabet, as well as the archaeoastronomers and Egyptologists who have been patiently trying to work out the figures/actions of the mysterious sky charts. It is my hope that they can utilize, further explore, and, of course, correct/revise, this new evidence as necessary.

In chapter 1 of this paper, I'll discuss the amazing discovery of the letter couplets of the Rapallo zodiac and how they are similar to the Phoenician alphabet. This section will be brief, containing the necessary background and context before returning to the Rapallo zodiac and discussing its connection to the Phoenician alphabet and the earlier sky charts. Thus, I'll return to the Rapallo zodiac in chapter 5.

In chapter 2, I will give an overview of the lion/bull belief system, with its possible genesis in

what I call the Ursa Mechanism, and show how that belief system as a function of the Ursa Mechanism worked as a driver that selected for religious ideology/iconography.

Chapter 3 will then discuss some of the evidence for the first phase of the lion/bull belief system. I'll divide this into two sections. The first section will discuss the drawings/incisions in the Upper Paleolithic cave of Chauvet and how they appear to be symbolically tied to the markings of the cave bear. This marking, in turn, precipitated the powerful idea of the arm/hand of the artist/shaman, creating, like the goddess, images within the womb/cave of the goddess that not only transcend the death of the artist/shaman as author, but resurrect and rise like the sun from that cave/womb in light and understanding in the eyes of new initiates. The second section will be a speculative discussion on the much earlier cupules and their possible link to solar/lunar symbolism as a function of fertility. I'll also discuss a possible link between certain images and constellations.

Chapter 4 will discuss the second phase of the lion/bull belief system — its solidification in the Neolithic with the assimilation of the cycle of grain and the ideology of the goddess of the horizon.

Chapter 5 will discuss the third phase — the invention of writing and how the patterns of writing and reading reflected the cycle of wheat and the lion/bull belief system. Chapter 5 will be divided into two sections. In the first section, I'll discuss a Susa cylinder seal from 2900 BC that depicts a large androgynous bull (Ursa Major/Draco) in the circumpolar region of the sky being inseminated by a young male lion (Bootes) with a phallic arrow that symbolizes the fall equinox. The actions and figures of the seal will be shown to be a direct function of the solar lion rising from the crescent horizon of the lunar bull. The second section of chapter 5 will discuss the Egyptian sky charts of Seti I, Senenmut, Ramesses VII, etc., and how their primary figure/pattern is almost identical to the earlier Susa seal. I will then explore the ways in which the sky charts and the three-figure group within them, the Primal Group, not only provided a template for the later Roman tauroctony, but how they shed light on the mysterious god boats of the Mesopotamian cylinder seals, the Egyptian Duat, the Narmer Palette, the Egyptian sema, akhet, ankh, obelisk, aker lions, and wadjet. They also helped to illuminate the role of the vowel in relation to the consonants, writing, the Word, and Pi.

I will then conclude the paper with some brief general observations (some of which were also mentioned in *SPP* 263) of how the lion/bull belief system helped to influence the evolution of key religious ideas/iconography over the ages.

CHAPTER 1.

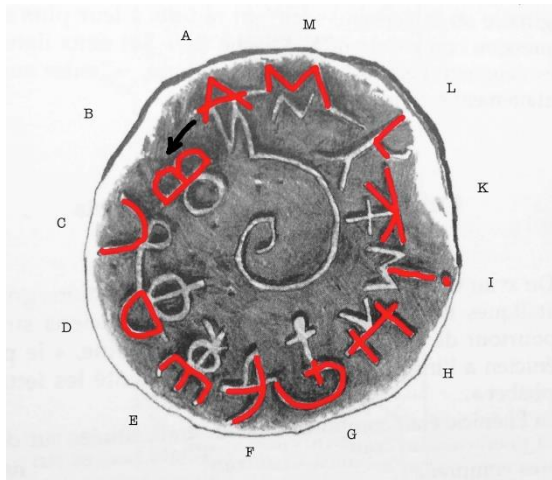
SERRES AND DE CLERCQ'S DISCOVERY

After an email exchange with De Clercq, I soon found that, unknown to De Clercq, he was not the first to notice that the Rapallo and Corneto zodiacs were made up of letter couplets of the alphabet. It turns out that Patrice Serres, whose book first brought the Rapallo coin to my attention, had actually worked out the same discovery that De Clercq later did. As I didn't read French, I only translated a couple of relevant parts for my paper (i.e., on the unique shape of the sign for Pisces in both the Rapallo and Corneto zodiacs, which were the exact shape that my *SPP* work had predicted. In addition, the photographic images of the Rapallo and Corneto zodiacs in Serres's book didn't in any way show or highlight the hidden letters within them; thus, I missed this). Though Serres was first, this doesn't diminish the importance of De Clercq's equally vital re-discovery.

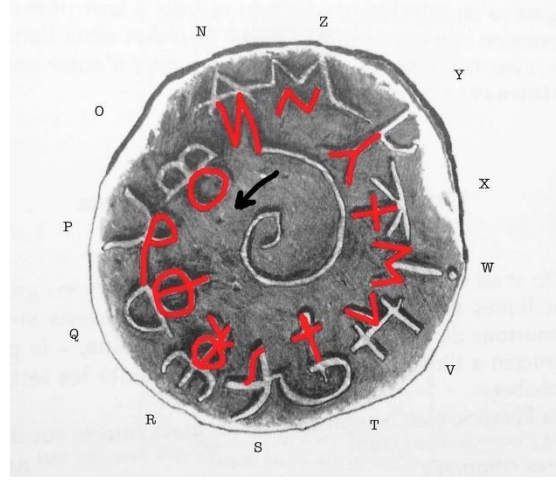
According to Serre's book, the Rapallo coin was discovered during an excavation in 1931. He says that the alphabet/zodiac signs were found on the obverse side of a small bronze talismanic coin that was less than 3 cm in diameter and that dates from the Roman period — the end of the first century AD (Serres 2010: 45).

In looking at both the Rapallo and the Corneto zodiacs, I find that it is quite clear that the twelve signs of the zodiac are made up of letter couplets of an early Latin or Etruscan alphabet (I will leave it to the specialists to identify exactly what type of alphabet this is and what exactly each letter is). That they are indeed an alphabet is beyond question, and obvious once it is pointed out. Thus, for lack of a better term, I will refer to both the Rapallo and Corneto zodiacs as an alphazodiac, as each sign of the zodiac is composed entirely of letters. See Figures 2 and 3.

PELLAR, "THE RAPALLO ALPHAZODIAC"



B.



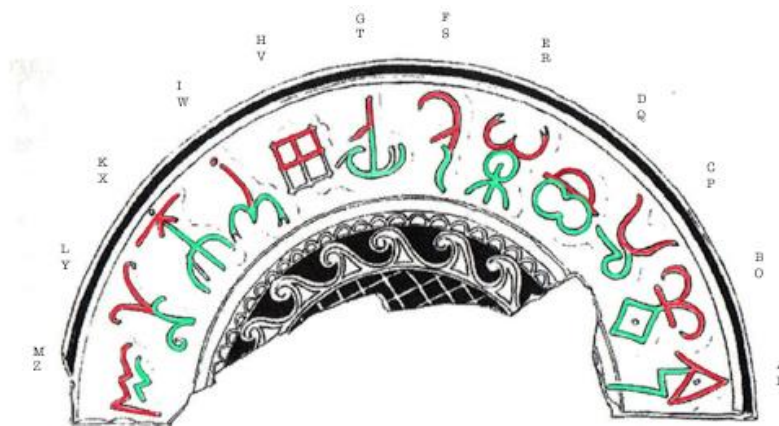
A.

C.

Figure 2A. Roman-era coin from Rapallo, Italy. Late first century AD. Twelve signs of the zodiac found in 1931. Private collection. Photo reproduced from the “catalogue de l’exposition numismatique — Monnaies antiques. Musee des Arts decoratifs,” 1963 (image from Serres 2010: 45). **B.** The Rapallo zodiac composed of letter couplets. The couplets are shown in red from “A” in Pisces to “M” in Aquarius. The letter sequence moves counterclockwise, which mirrors the direction that the sun moves through the constellations on the ecliptic: Pisces, Aries, Taurus, Gemini, Cancer, Leo, Virgo, Libra, Scorpio, Sagittarius, Capricorn, and Aquarius. Note that Pisces is a unique form that spirals to the center of the zodiac (image adapted from Serres 2010: 45). **C.** The letters in red from N to Z (image adapted from Serres 2010: 45).



A.



B.

Figure 3A. Twelve signs of the zodiac found on a decorative mural in the necropolis of Corneto, Italy (image from Serres 2010: 44). From right to left (counterclockwise) are: Pisces, Aries, Taurus, Gemini, Cancer, Leo, Virgo, Libra, Scorpio, Sagittarius, Capricorn, and Aquarius. **B.** Letter couplets that make up the Corneto zodiac. Moving from right to left, the top red letters are A to M. The bottom green letters are N through Z. Note how the tail of Pisces is unique in that it breaches the half circle (image adapted from Serres 2010: 44).

A quick glance at all the letter couplets shows that most of them loosely resemble known shapes of the zodiac (this is just a general observation, and I'll leave it to the specialists to identify them with precision). In the Corneto alphazodiac, Aries (B/O), Taurus (C/P), Cancer (E/R), Leo (F/S), Scorpio (I/W), Sagittarius (K/X), Capricorn (L/Y), and Aquarius (M/Z) are all recognizable. Even Libra (H/V) can be

somewhat identified by the symmetry between the sides of the box, as can Virgo, with what appears to be a wheat seedling (*Spica*) in a hand. The shapes of the Rapallo alphazodiac signs are similar to the ones listed for the Corneto alphazodiac. Leo (F/S) is a bit difficult, but if one looks at it as the head of Leo, with that looking at the center of the coin, then it's somewhat recognizable. Virgo is a bit problematic as well.

But what's clear for both of the alphazodiacs, is that both Gemini and Pisces have shapes that are unique. Gemini is not in the shape of human twins, though it does have symmetrical features that echo the concept of twins. And then there's Pisces, which is even more distinctive. The "A" in the Corneto alphazodiac could almost form the head of the fish, but its lower half, "N," forms a pointed tail that has nothing to do with a fish at all. It's even more unrecognizable in the Rapallo zodiac, where it not only forms a pointed tail, it forms a spiral that ends in the center of the coin. In the Corneto alphazodiac, Pisces is also the only letter that extends beyond the half circle line that frames them all. In both zodiacs, this long tail of Pisces also appears to form a pointer. In the Rapallo alphazodiac, it marks the center of the coin, and it also points up at the spot between Gemini and Taurus. In the Corneto alphazodiac, it seems to point towards the center of the half circle.

But remarkably, this special feature of Pisces, the long, pointed tail, is not unique to these two Roman-era alphazodiacs. It turns out that the Phoenician alphabet (and the Hebrew, which was derived from the Phoenician), as a form of a dissembled alphazodiac (see *SPP* 196 and *SPP* 246), also depicts Pisces with a long tail. And even more significantly, the much older Phoenician alphabet also forms letter couplets that make up the houses of the zodiac.

Thus, the unique form of Pisces and the letter couplets that compose the twelve houses of the zodiac in both of the Roman-era alphazodiacs turn out to be quite important, for they (along with other key elements that will be discussed in the course of this paper) help to substantiate that the letter/constellation couplet sequences in the Phoenician alphabet that I have discovered and written about are not merely coincidental.

The Rapallo/Corneto alphazodiacs show clear letter/constellation couplet sequences. Though the older Phoenician/Hebrew alphabets (alphazodiacs) do differ slightly in that they are composed of two loops (a small one of six letters and a larger one of sixteen) and only eleven houses of the zodiac (to match the twenty-two letters), their functions and letter/constellation shapes are quite similar. See

Figures 4 and 5. Though it is important to note that the orientation of the letters in the Rapallo/Corneto alphazodiacs is contingent on how it fits the overall shape, rather than, like the Phoenician alphabet, how it looks to a viewer as the constellations set/rise from the horizon. That is, the Phoenician letter couplets are rotated 90 degrees to match their respective constellations as they set (are sown/written) into the horizon (clay/stone/papyrus). It is only when they are at their zenith in the southern sky that we can see them in their proper orientation.

PELLAR, "THE RAPALLO ALPHAZODIAC"

Phonetic Value	Phoenician Letter	Letter Couplet	Zodiac Constellation	Images found in Egyptian Celestial Diagrams (CD) or Zodiacs (Z)
'	𐤀	𐤀𐤁		
b	𐤁	𐤁𐤂	Taurus	CD, Proto-Sinaitic 'a b
g	𐤂	𐤂𐤃	Aries	CD (Aries)
d	𐤃	𐤃𐤄		
h	𐤄	𐤄𐤅	Pisces	CD, Z (Pisces)
w	𐤅	𐤅𐤆		
z	𐤆	𐤆𐤇	Gemini	CD, Z (Gemini)
h	𐤇	𐤇𐤈		
t	𐤈	𐤈𐤉	"X" = Solstice	
y	𐤉	𐤉𐤊	Cancer	CD
k	𐤊	𐤊𐤋	Leo	CD, Z (Leo)
l	𐤋	𐤋𐤌		
m	𐤌	𐤌𐤍	Virgo	CD
n	𐤍	𐤍𐤎		
s	𐤎	𐤎𐤏	Libra	Z (Libra), Z (Libra)
i	𐤏	𐤏𐤐		
p	𐤐	𐤐𐤑	Scorpio	CD, Z (Scorpio)
s	𐤑	𐤑𐤒		
o	𐤒	𐤒𐤓	Sagittarius	Z (Sag), Z (Sag)
r	𐤓	𐤓𐤔		
sh/s	𐤔	𐤔𐤕	Capricorn	CD, Z (Capricorn)
t	𐤕	𐤕𐤖	"X" = Solstice	

Figure 4. The letter couplets as seen in a vertical column, which is how I first noticed them; in addition, this orientation shows their vertical placement on the horizon as they set like the sun in the west, and are thus written/sown into the goddess as horizon/stone/papyrus. Only Gemini and Capricorn, the beginning and end of the large circle, are shown in their rising/"birth" positions in the east (the reading/harvesting of the sun as seed/Word). Gemini's unique function as the gate/Duat in the Milky Way will be discussed later. Note that a letter with an "X" in it denotes a solstice.

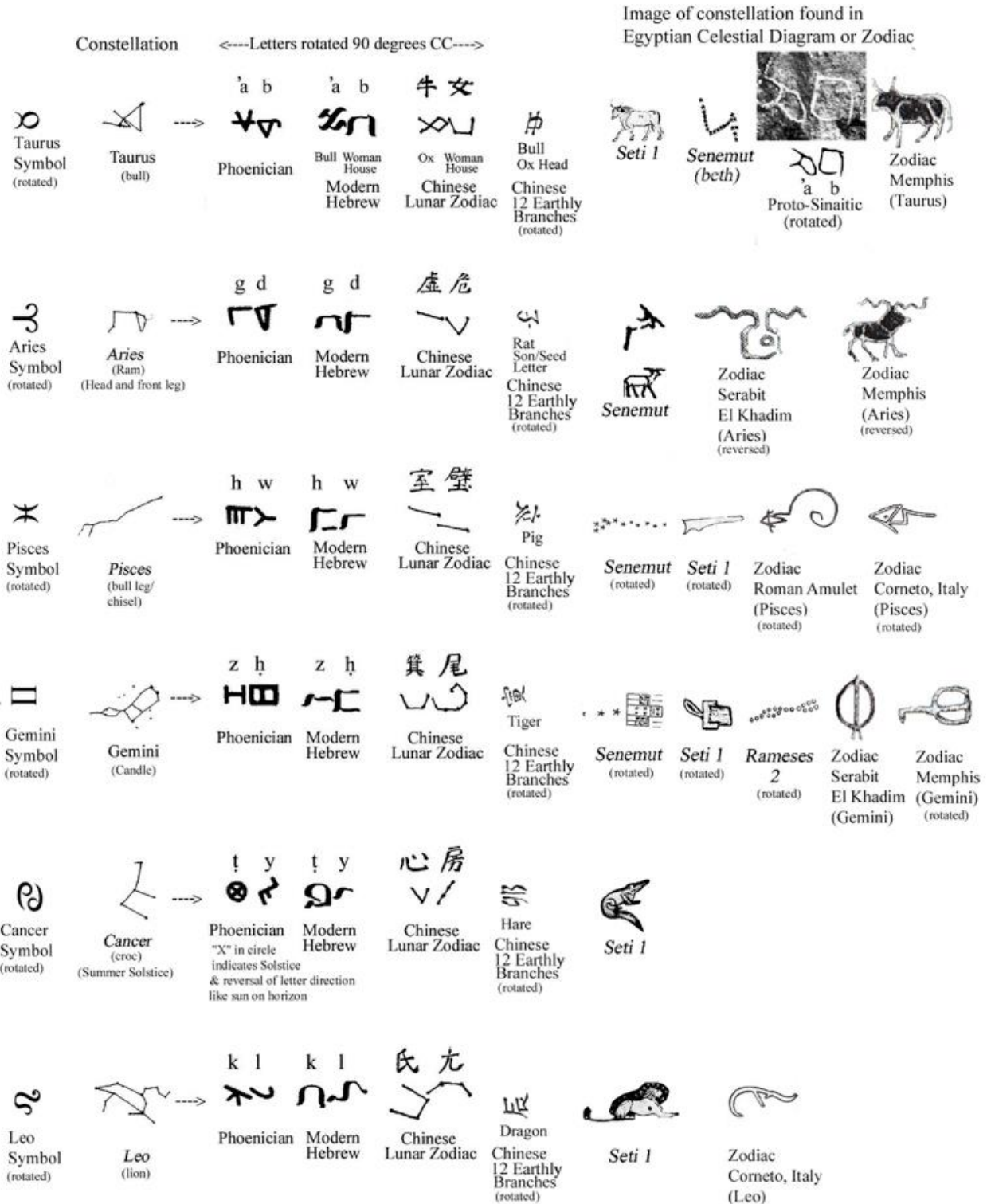


Figure 5a. Taurus, Aries, Pisces, Gemini, Cancer, and Leo as letters of the alphabet. Note that Pisces is a dual symbol, a “V,” in that it points down or up depending on whether it is fall or spring. Note that the Chinese symbol shows this “double” aspect.

PELLAR, "THE RAPALLO ALPHAZODIAC"

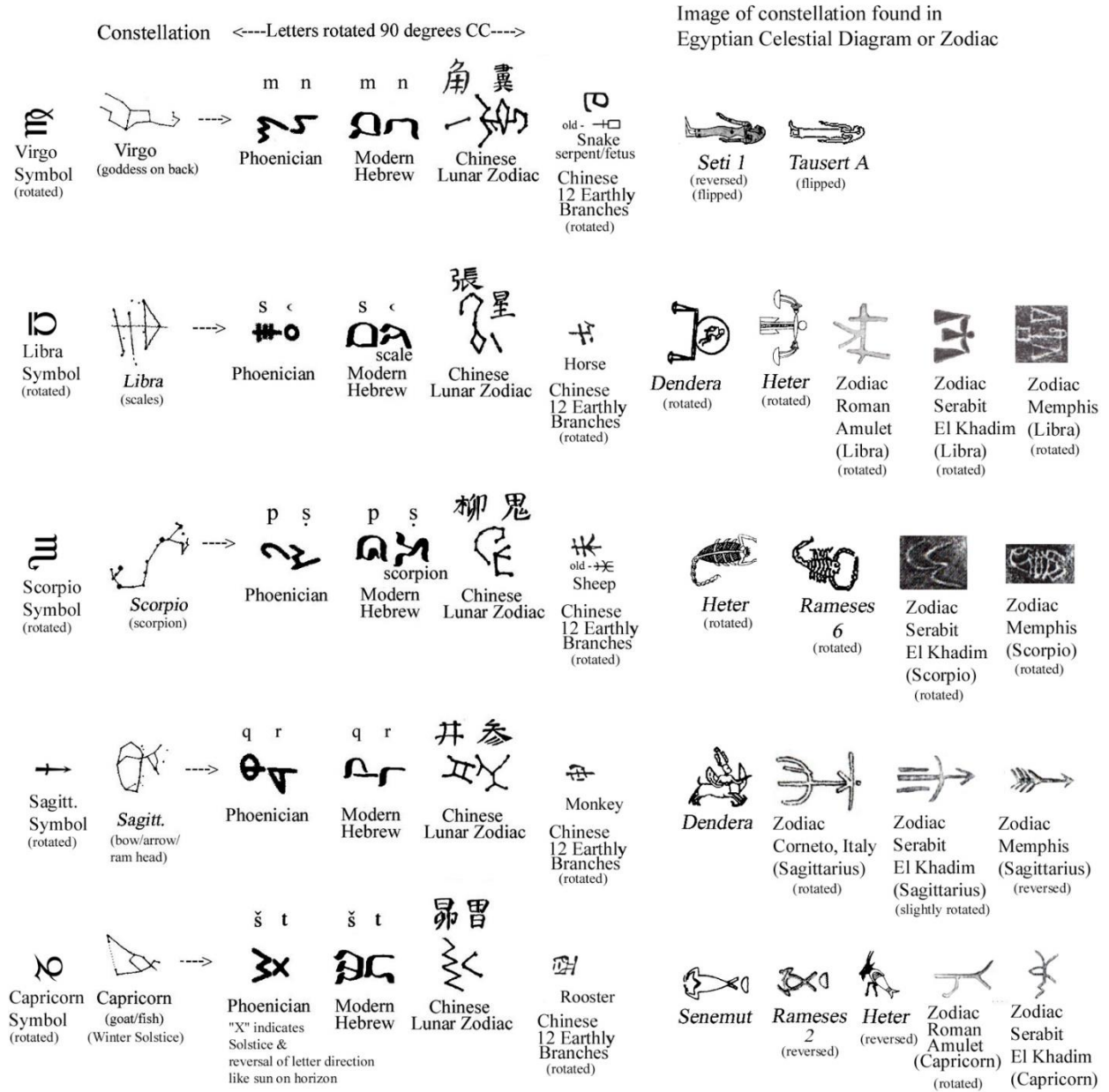
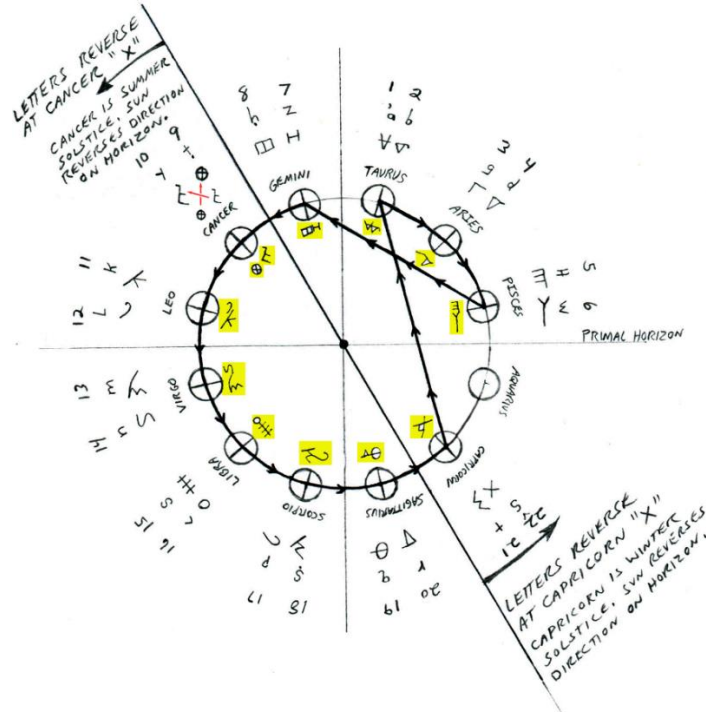


Figure 5b. Virgo, Libra, Scorpio, Sagittarius, and Capricorn as letters of the alphabet. Note the scale/scorpion shapes shown sequentially in the Hebrew Libra/Scorpio couplets, which seem purposeful rather than coincidental. Also note the Spica/“seed” symbol in the womb of Virgo in the Chinese lunar sign.

Whereas the Rapallo alphazodiac begins with Pisces, the Phoenician alphabetic sequence starts with Taurus (Aleph/Beth) and then goes to Aries (Gimmel/Daleth) and then to Pisces (He/Waw), a clockwise direction when looking south at the ecliptic. However, this sequence of Taurus to Pisces is

actually backward in regard to the direction of the movement of the sun through the houses. That is, normally when one looks to the ecliptic, the sun moves through the houses from Pisces to Taurus. It is only when the Phoenician alphabet moves to the seventh letter, Zayin, which is the flame of the Gemini, that the alphabet continues in its normal direction through the rest of the letters (counterclockwise). See Figure 6.

PELLAR, "THE RAPALLO ALPHAZODIAC"



A.



B.

Figure 6A. The Phoenician alphabet with its distinct two loops that suggest a relationship to the mathematical constant Pi (22 letters divided at letter 7/Zayin = 3.14...). Note that when a letter couplet contains an "X" within it, it is a solstice, and the letters reverse just as the sun reverses on the horizon. **B.** The intersection of both loops of the Phoenician alphabet. All four letters join at one particular spot on the ecliptic in the center of the Milky Way (Nut) — the entrance into the Egyptian Duat (heaven) where the sun is born. Underlying this is the solar lion/lunar bull symbolism that has its roots in the Upper Paleolithic/Neolithic, which will be discussed in chapter 3 (drawing by author).

Thus, there are two loops in the Phoenician alphabet, one small one composed of the first six letters of the alphabet, and a second larger loop that starts with the seventh letter and continues on to the twenty-second letter, with both loops joining in the center of the Milky Way, which has been identified as the Egyptian Goddess Nut (Belmonte and Shaltout 2009: 163). Given the significance of the intersection of the four letters all joining at this one particular spot on the ecliptic, it is important to point out that this spot is the entrance to the Egyptian Duat (heaven), where the sun was born. See Figure 6B (It should be noted that Day recently asserted that the Indo-European **Al-* [**h₂El*], “to give birth” does not seem to go with the idea of the Greek letter alpha being derived from the head of a bull [Day 2018: <https://languagelog.ldc.upenn.edu/nll/?p=43124>]. However, the idea of giving birth and a bull’s head are not mutually exclusive. They, in fact, complement one another rather nicely. His finding just reinforces the idea of Aleph/Alpha being a bull’s head, for, as will be seen, it is from between the horns of Taurus (Hyades) that the sun as a vowel is born. Furthermore, it has been established that the Greek Alpha came from the Phoenician Aleph. It also might be worth looking into the possible connection between the Phoenician “Al”/ʾ, and “El,” the Semitic word for God — including the Old Testament God — who took the form of a bull).

This Gemini Gate/Duat will be discussed in more detail in the course of the paper, but for now it is important to point out that this spot in the center of the Milky Way (Nut) is the old vernal equinox (the time that initiated the spring season/harvest of the seed). The Rapallo zodiac, which begins with the letter “A,” which comes from “Aleph” in the Phoenician alphabet (the head of Taurus), starts with Pisces, the vernal equinox at the time that the coin was made. The fact that the later Rapallo alphazodiac also begins with the vernal equinox is significant, for it appears to mirror the older Phoenician alphabet.

Furthermore, the couplets reverse their letter order whenever one couplet contains a form of an “X.” It turns out that the couplets that have an “X” and that reverse direction are solstices — Cancer and Capricorn. That is, the letters reverse direction at a solstice in the same way that the sun reverses direction on the horizon when it reaches either the summer or winter solstice (for example, the body of Taurus is composed of “A” as its head and “B” as its body. This letter order of “A” to “B” mirrors the natural shape of the constellation of Taurus as a bull. However, after the sun/sequence passes through Cancer, the letters, like the sun, reverse direction. Thus, the shape of Leo, which is comprised of “L” as

its head and "K" as its body, is reversed — we read "K," its body, first, and then its head, "L," last, which reverses the natural shape of the constellation).

But why would the Phoenicians go out of their way to create two loops instead of a simple one (like the later one seen on the Rapallo alphazodiac)? The answer is threefold:

1. The intersection of the two loops and four letters highlight, as mentioned, an important spot on the ecliptic in the center of the Milky Way where the sun/seed/Word was born. This spot is primarily composed of the letters Aleph and Zayin — the head of Taurus and the flame of Gemini where the sun emerges. See Figure 6B. This Gemini gate, which I discuss in detail in *SPP* 246 and *SPP* 219, is the entrance to the Egyptian Duat/heaven, with its candle symbol/hieroglyph that denotes its being translated as "Great Door of heaven," "Door of sunrise, the last door in the Duat." This Gemini gate/candle is also the blueprint for the outline of many of the Egyptian temples and the mysterious "winged gates" on the back of bulls in Mesopotamian cylinder seals. As Gemini and its gate are quite important, I will return to them later and show how the Rapallo alphazodiac also refers to this special gate. Furthermore, this link between the crescent moon bull/horizon and the sun/fire (the lion/bull conflict) is a very old idea/image and goes back to Neolithic/Upper Paleolithic; it will be discussed later in chapters 2 and 3.
2. The two loops highlight the link between the "upper" northern circumpolar region of the sky and "lower" southern region of the ecliptic. Thus the two loops go in two different directions. This will be discussed shortly.
3. The two loops highlight the mathematical constant Pi. Thus, the twenty-two letters of the zodiac joining at 7, a midway point of the circle of the zodiac (the center of the Milky Way on the ecliptic), inferred from $\text{Pi} \cdot 22/7 = 3.14\dots$. This will be discussed in more detail in chapter 5.

CHAPTER 2.

THE URSA MECHANISM AS A DRIVER OF RELIGIOUS
IDEOLOGY/ICONOGRAPHY

There is an image on a Late Minoan III sarcophagus in the Khania Museum that has been dated 1300–1100 BC that Gimbutus describes as “graceful and joyous. Life-reaffirming columns rise as buds, shells, or replicated bull-horn/butterfly motifs. It is a declaration of the triumph of life, in which plants, animals, and sea life participate” (Gimbutus 1989: 274). See Figure 7.

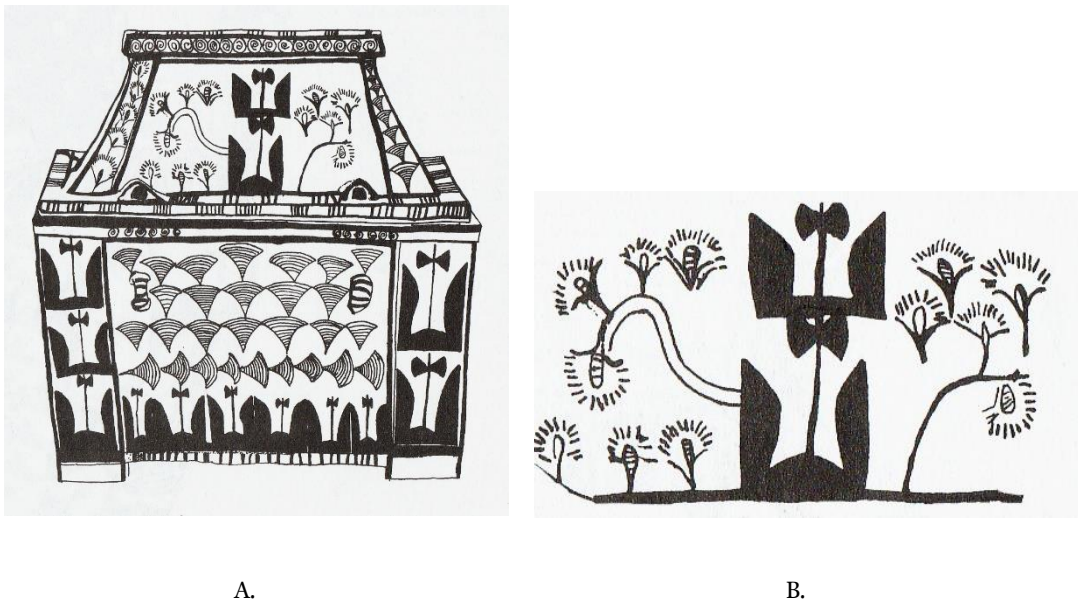


Figure 7A. This image is from a Late Minoan III sarcophagus, Khania, Crete, 1300–1100 BC (Gimbutus 1989: 274). **B.** Detail from sarcophagus.

Gimbutus is certainly right in that the images contained on this sarcophagus are indeed indicative of a re-affirmation of life and that they seem to symbolize “buds” rising up from the earth/horizon. But why is there an image of a double horizon figure situated centrally in the main top panel with seeds all around it? Also, within that figure, why does what Gimbutus describes as a rising bud sit on top of another larger rising bud that comprises the figure’s lower half? And why the small seeds emanating out from the figure’s larger lower half, with other seeds sprouting out from the earth

next to the figure? The presence of this central anthropomorphic figure and how the re-affirmation of life is actualized within the painted pattern is not really spelled out nor hinted at.

However, when one takes into account a unique pattern contained within the many goddess-of-the-horizon images found throughout the Neolithic, it turns out that the symbolism and functional relationships between the individual motifs and the central figure on the sarcophagus can be explained quite nicely.

In Figure 7B, we can see that this central figure is actually composed of a "double" crescent horizon motif — that is, the smaller upper body is composed of the upturned arms of a crescent horizon, and the larger lower body is also composed of the upturned legs of a crescent horizon. This "upturned" or crescent position of the arms and legs is not unique to this figure. In fact, it can also be seen in several goddess figures found at the Neolithic site of Catalhoyuk thousands of years earlier, and it is based on the upturned crescent horns of the auroch bull and the crescent lunar moon. These figures at Catalhoyuk have the legs of the goddess upturned in a crescent shape to symbolize the act of giving birth (examples of these figures will be shown and explained later. For now, a quick glance at Figure 8F will show an example from Catalhoyuk). Thus, the figure prominently displayed on the above Minoan sarcophagus is, with a high probability, a goddess figure depicting the seasonal cycle of planting and giving birth.

But before I discuss this, it is important to point out the fractal nature of this goddess figure. That is, not only is the upper crescent body mirrored within the lower, but within each of the respective halves there is also a smaller crescent element as well. This smaller element, which Gimbutus calls buds, which is partially correct (she also refers to these shapes as a "double-axe-shaped butterfly"; Gimbutus 1989: 275), actually forms a key interface between the two halves and the head of the figure. In the top half, this "bud" is the shoulders/vocal cords from which the neck/breath/Word arises. On the bottom half, it is the crescent womb. But notice that, like many of the goddess images/figurines found in the Upper Paleolithic and Neolithic, there is no head.

So where's the figure's head?

It turns out that her head *is the crescent seed* shown below and around her — its shape a subset that reflects the whole once again. To her right (our left), the seed emanates from a spout/phallic shaped

cords (which will be later shown in this paper to be related to the cords in Egyptian sky charts). This is would symbolize the season of fall — the sowing of the seed into the earth, which is really the sowing of the seed into the womb of the goddess as that earth/vessel. Thus, the mirrored symbolism of the upturned legs — those legs are in fact a symbol of the horizon, of the very earth they rest on. This is why there is a small plant rising up from the earth to the goddess' left (our right). This is the season of spring; the harvest; the release of the seed into the air from the womb of her own body, the earth/horizon. This figure, no doubt, symbolized the cycle of the grain that was sown in the Mediterranean, Egypt, and Mesopotamia in the late fall, grown in the winter and early spring, and then harvested in the late spring/early summer. But more importantly, that rising seed, the *head of the goddess*, is also a symbol of *the rising sun* (and the breath/Word). Thus the small filaments that emanate out from the seed/sun within the crescent “V” are a reflection of the sun's rays.

But what is the significance of the rising sun as the seed on a sarcophagus? Like the resurrection of the eternal seed/head/Word from the material and mortal body of the goddess as the horizon, the soul/head of the deceased, whose body is merely an extension of the goddess', will also resurrect and rise like the eternal and divine sun/seed from the material horizon of his/her own mortal body. This latter concept is an old one, explains the head/seed cults of the Neolithic, and will be discussed in detail throughout the course of this paper. In fact, it is the main driver in the underlying structure of the religious beliefs, practices, and iconography from the Paleolithic to the present.

The other images on the sarcophagus reinforce the image of the goddess and the depiction of her body and her head as a function of the cycle of the seed/sun. Note that there is another larger double horizon figure on the bottom right of the sarcophagus. This figure symbolizes the summer solstice. It is thus the mature and more robust aspect, as the sun is at its highest/most northern point on the horizon/body of the goddess, and it is at its most powerful. On the opposite side of the sarcophagus is another figure. But this one has an extra horizon symbol sitting between its upper and lower torso. This figure symbolizes the winter solstice, thus, the birth of light, the birth of the new seed/sun. This extra horizon symbol between the two is the fetus within the womb, the father within the son (this image will be shown later to be remarkably similar to a Susa Cylinder seal that depicts the calf as the sun being born between a distinct upper/lower body of a bull at the winter solstice).

Reinforcing this reading of the image as a goddess and the seasons are six horizon shapes along the bottom of the sarcophagus — thus, the six months between summer and winter. Furthermore, the “V” symbols (Gimbutus’s sea shells) shown in between the summer and winter on the bottom panel number 28, which is the number of days for the waxing/waning moon (nine of those 28 symbols are uniquely shaped along the bottom and appear to symbolize the nine months of pregnancy — note the progression of smaller to larger horizon symbols that lead into Winter, with the third figure pregnant within the womb. Given the dual lunar/solar presence of the image, this seems to imply a waxing and waning aspect to both the sun on the horizon and the stages of the moon).

But more importantly, as the ends of the sarcophagus symbolize the summer and winter solstices on the horizon, then the large figure in the upper panel, which sits exactly between summer and winter, must symbolize both fall and spring. As the fall and vernal equinoxes occupy the same central point on the horizon, the center of the body of the goddess as the horizon, with the two sides of her symbolizing fall/planting and spring/harvest, seem only to reinforce this seasonal interpretation (this orientation of the seasons, with summer to the right, winter to the left, and fall/spring in the center, also matches the orientation of the seasons on the Susa Cylinder seal).

So given this fairly recent (by Paleolithic standards) figure of the goddess, who is comprised of three elements: (1) her upper crescent body/horizon, (2) her lower crescent body/horizon, and (3) her head (human/animal/solar) as the sun/seed that moves up and down the horizon of her body, how did this strange tri-partitioning begin? And when?

After careful analysis of the evidence, it turns out that this tri-elemental partitioning of the goddess has a very ancient history that goes back to at least the Paleolithic. That is, the evidence shows that thousands of years ago, the concept of the great goddess or earth mother, and by extension the animal and human body as a function of her material being, was viewed as having an upper and lower horizon to her body. The four appendages (arms/legs) of the goddess must have been viewed as the male spouts or conduits that emanate from her female vessel as body. This idea is seen much clearer in the Neolithic (as will be seen shortly), which, due to the value placed on the container for storage/living/protection, refined it even more in both their ideology and iconography. But even in the Upper Paleolithic, there appears to be rudimentary conceptualization of the goddess as a vessel with

conduits. This might be a very old idea, and possibly, to speculate a bit, reinforced in the heavens with the image of the smaller Ursa Minor and the larger Ursa Major, simple cup and conduit constellations, revolving around the celestial north pole and being perceived as stalking or in conflict with one another. This could have also reinforced the basic notion of the solar lion circling/stalking the lunar bull, or the head/cup and spout/leg of a mother bear being followed by the head and spout of her cub.

The focus on the circling dippers in the heavens (the celestial vault/womb of the Goddess and source of divinity) as an image could have led to the idea that they must have been created and drawn on their celestial ceiling by something. That is, if the dark celestial vault above the head of a viewer was seen to be the womb or cave of the Great Goddess, then it must have been reasoned that she must have seeded it there — drawn those images herself in an act of fertility or increase for the animals, people, plants below. And to extend this reasoning a bit further, it might have been deduced that she accomplished this given the nature of the image itself. That is, the cup/spout image is really a self-portrait and fertility design that is pedagogical to her offspring below — the upper cup of the head, where the idea or Word of the Goddess is realized, flows down through the conduit of her foreleg/arm and onto the side of the celestial womb/cave for the reading/harvesting/nourishment below of her offspring as extensions of her cup/conduit makeup. Thus, the foreleg, arm, and phallus of the goddess were seen as one and the same — a male conduit used as an appendage for the opening up of and seeding of her womb, which is really just an act of writing itself — the parthenogenetic marking or inscribing of her own celestial womb to ensure the further inscription of images/marks for further cups/conduits below. The Word made flesh (Text into tissue, DNA into protein).

But in the same way that it seeds/creates, it also cuts and destroys. Thus, its dual nature as an opener/cutter. This duality then shifted (again, to speculate a bit) to a difference in the right or left of the goddess. In the Upper Paleolithic, in several important images with the goddess facing south (the viewer facing north towards the goddess), it appears that her left side is associated with her lower body and birth with a movement “into” the vessel of her body. Her left arm (and leg) is a conduit that in many images points down to her womb — thus, the nourishment/seeding via her umbilical cord/phallus into her lower horizon/womb. Her right side, however, appears to be associated with her upper body and death (cutting/eating) with a movement “out of” the vessel of her body. Her right arm is a conduit that points up towards her head, thus, the release of her head/seed/Word from her upper horizon. This idea

might have paralleled the movement of the sun itself. When facing north, towards the central point of the womb of the goddess (the location of Ursa Major and Ursa Minor and the celestial north pole), the sun rises to the east, the viewer's right, and moves south, towards winter, the womb of the goddess and the birth of light. Thus, the association of birth and inscription/marking with the east. On the other hand (pun intended), the sun sets in the west, the viewer's left, with the sun always moving north, towards summer, the head of the goddess, the death of light. Thus, the association with cutting and death with sunset (in fact, this distinction will be shown in the next section to be central to the right and left sides of the sanctuary of Chauvet cave).

This distinction between the right and left side of the goddess in the Upper Paleolithic, however, does not always fit the same pattern in the Neolithic. Sometimes it is the left arm that is raised towards the head (even touching it), with the right lowered down, touching her womb/vulva. Thus, it's better to rely on "lowered" versus "raised" instead of right or left. This seems a much better fit for both the Upper Paleolithic and Neolithic and indicates the movement of the sun along the horizon of her body — thus, "lowered" is from fall to winter (her womb), with "raised" from spring to summer (her head).

This speculative idea of the dippers being reduced to their basic elements — a female cup or vessel and a male spout or conduit — might just turn out to be an important idea in the early evolution of religious thought and iconography. It is a very basic concept if one looks to the earth itself and the animals and plants as being an extension of the body or vessel of the great goddess or earth mother. All bodies are vessels, and like the moon, they are filled and emptied (Plutarch [43] noted that the Egyptians viewed the moon as female — the "mother of the world" — and had a nature that was both male and female, as she was receptive to and was seeded by the light of the sun, but also emitted generative properties herself). The mechanism for the opening/filling of the vessel is a conduit, the male aspect of the anthropomorphic goddess. This simple concept could be called the Ursa Mechanism (i.e., the "bear" mechanism, as its rudiments seem to reside with the claw marks of the cave bear, which will be discussed shortly), and it appears to be the driver of other later and more complex conceptualizations of the goddess and her seasonal cycles (and the use of the number "7" as a vital building block of time. That is, both Ursa Major and Ursa Minor are composed of seven visible stars. Also, the Hyades, the head of Taurus, has seven bright stars, as does the Pleiades. Also, the human head has seven openings — thus, the head of the goddess, which is the sun itself, is composed of seven

openings from which the vessel fills and empties). As a basic building block, it appears to have been firmly welded to the ideology/iconography of humans as a type of conceptual elementary idea, which in turn inflected itself over the millennia into the local substrate of custom and belief — from the early solar lion/lunar bull conflict in the Paleolithic, to the goddess as the vessel in the Neolithic, to the Hawk-head Anu and the Great Cow/bull of Egypt, to the birth of the Logos from the womb of the Goddess in the Phoenician alphabet.

Thus, the goddess as a creatrix was a dual goddess — “one” being split into two, a male and a female. It then split again and again, resulting in a three-element body composed of an upper and lower body, each with a cup and conduit. Her head, in plant/animal/human form, is the eternal son/seed/sun that circles back and forth between her two horizons, which is equivalent to the sun moving up and down the goddess’ body as the earth’s horizon — south to north and back again in its annual circuit.

More specifically, her upper body/horizon is comprised of an upper torso (female vessel), with the neck/arms-hands/nipples as the male conduits. The arm/hand is the primary facilitator/agent that is used for output (opening/cutting and communication) and input (feeding) into the upper body/horizon. Similarly, the lower body/horizon is comprised of the lower torso (female vessel), with the legs/phallus/umbilical cord as the male conduits. The female aspect/form of the goddess has a womb for input, and the male aspect/form has the phallus for output. Both the upper and lower body were perceived to be material and mortal like the moon — that is, they wax and wane like the moon (particularly in pregnancy and the seasonal shedding of trees/plants), and they die and resurrect like the moon.

The head of the goddess (plant/animal/human), however, was perceived to be immortal — that is, as the sun, it moves *eternally* from the lower horizon of her body to the upper, rising and setting, resurrecting and dying from the horizon of her body without change in shape. There was, however, a change in intensity as it matured. As will be evidenced in the course of this paper, it will be shown that winter is the womb in her lower horizon where her head as the sun/seed is born. The equinoxes are her mid-point (where the umbilical cord is cut like the head/grain from the stalk/earth in spring), and the summer sun is her mature adult head that rises from the upper horizon of her body.

More specifically, her head at its lowest point, her womb, is the newborn seed/sun. It’s the fetus, the winter solstice, the birth of light/fire. Once sown into the lower crescent womb (via the male

conduit), it needs nourishment (like fire/predators) — thus the input from the umbilical cord as a male conduit. At birth, the male aspect will be needed again to cut the umbilical cord to release it from the lower body/horizon of the goddess.

From the lower half of the body of the goddess, the offspring moves northward to her upper torso, where it suckles from her nipples as male conduits. From there, it moves even higher in the last stage of its growth. Her head, as situated at the highest point on her body, is the mature summer sun/seed. It's symbolic of power and the predator — the solar lion — and like a predator, it needs to eat. As a smaller version of the body, its input is the mouth (serviced by the conduit of the hands), with its eyes and ears also taking in/consuming the world and information. Its output, via the breath from the conduit of the neck, is the Word/wisdom that illuminates/nourishes both the body and mind of other vessels.

Thus, there is a movement from the lower to the upper, from dependency to self-sufficiency. That is, the head of the goddess no longer depends on the lower umbilical cord or upper breasts to nourish it — rather it is the head of the goddess (both male/female aspects) itself, the mature summer solstice position north on her body, that provides the nourishment it needs. But it is a nourishment of a different sort — that is, it is the consumption of the wisdom and pedagogic lore/ritual that is stored within the collective upper northern head that will enable it to function within the local tribe. This idea is really just an extension of the information and wisdom contained within the upper/northern constellations within the larger womb/cave of the Great Goddess that is “read” as input into the upper head of the viewer for understanding and conceptual nourishment (i.e., the divine light that rises and illuminates). Hence, the later letter couplets of the alphabet/zodiac (with upper/lower, male/female elements to them) that must be looked up to and read to facilitate the transformation of the Word into flesh.

Iconographically, the partitioning of the goddess into three parts (upper horizon/lower horizon/head as seed/sun) is clearly seen in both the images and figurines of the Neolithic. However, its roots can be discerned in the Upper Paleolithic. Figure 8 shows the evolution of the tri-part goddess from the simple and ancient cup/conduit of Ursa Major, to the more complex representations of the tri-part goddess in the Neolithic.

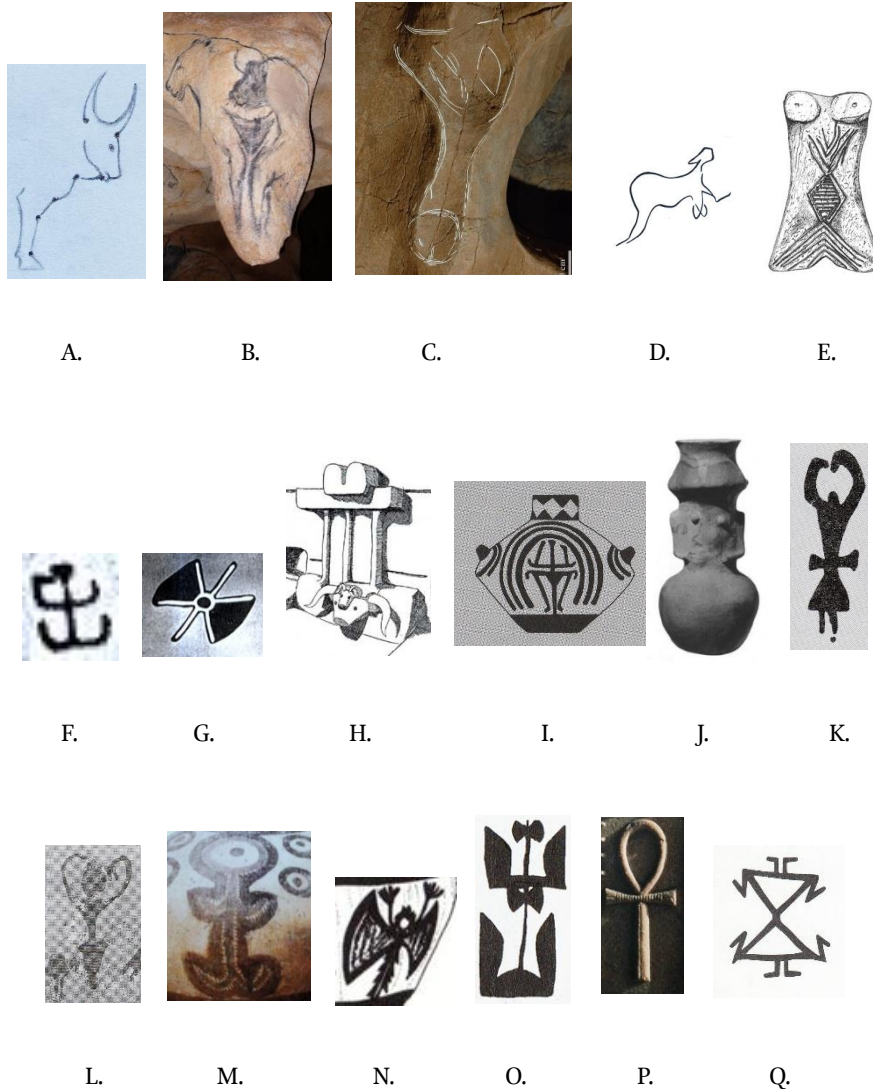


Figure 8. Series of images showing the rudiments of the Goddess as the “double” horizon, with an “upper” and a “lower” body/horizon from which her head as the sun/seed rises. **A.** Ursa Major, seen as the head and foreleg of a bull (drawing by author). **B.** Venus Pendant, Chauvet Cave, France, Aurignacian (image from <http://archeologie.culture.fr/chaudet/en/explore-cave/end-chamber/venus-pendant>). **C.** Crescent goddess figure with breasts/phallus, Le Trois Freres, France, c. 15,000 BC (image only Begouin & Begouin 2013: 109). **D.** Finger painted nude female, Pech Merle Cave, Early Magdalenian (Gimbutus 1989: 32). **E.** Female image, bone, Romania, c. 8000 BC (Gimbutus 1989: 5). **F.** Goddess figure, Catalhoyuk, Shrine A.VI.6, c. 6400 BC (Mellaart, 1962: Plate VIII). **G.** Goddess figure, Catalhoyuk, Shrine A.VI.6, c. 6400 BC (Mellaart, 1962: Plate VIII). **H.** Goddess figure, Catalhoyuk (Mellaart 1962: 77).

I. Goddess as vessel on vessel, Hacilar, Central Anatolia, mid-sixth millennium BC. K. Goddess as vessel, Hungary, c. 5000 BC. (Gimbutus 1989: 37). L. Part two of a three-part sequence of the goddess growing her head as the seed/sun. See Figure 48. Vinca, Magurata cave, Bulgaria, c. 4500–4000 BC. L. Figure from Naqada II pottery vessel, Egypt. c. 3500–3200 BC (Shaw 2000: 55). M. Figure on pot from Banshan, China. Majiayao Culture c. 3300–2000 BC (Wang 2019: 396). N. Goddess on Late Minoan I vase, Mochlos Island, c. 1400 BC. O Goddess figure. Late Minoan III sarcophagus, Khania, Crete, 1300–1100 BC (Gimbutus 1989: 274). P. Egyptian ankh (image from McDermott 2001: 150). Q. Goddess figure, Daunian dish, Siponto, Italy, sixth–fifth century BC (Gimbutus 1989: 16).

A few brief comments on Figure 8 follow (many of these key points will be uncoiled and discussed in the course of this paper, including evidence of the sun being the head/seed of the goddess):

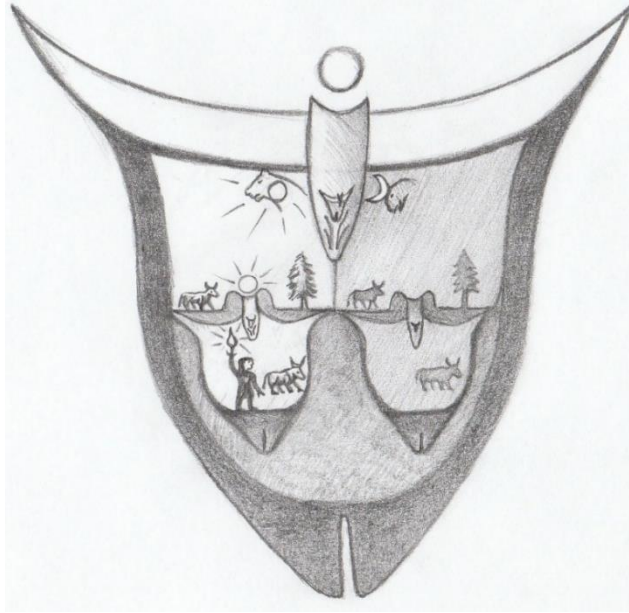
- Note that Figure 8B, the Venus Pendant, shows the lower half of the goddess, with her feet (and the bison’s foreleg) pointed down as a conduit from a hanging limestone projection that is also a conduit (to be discussed in chapter 3). Here are simple drawn shapes of a vessel and a conduit within a larger vessel (cave as womb) with a conduit (the limestone pendant that contains the drawing). The top of her crescent womb is at the level of the upper horizon of the standing bison.
- In Figure 8C, the large phallus that is drawn on the cave wall is puzzling to the scholars who reported it, as it descends towards the ground, and they are not sure what the two “semi-ovoid” shapes are above it (Begouin & Begouin 2013: 108–109). They theorize that if they are the testicles, which would be “anatomically inexact,” in that the viewer is facing the pubic triangle that is above the phallus, then the perspective of seeing them from below and yet from above might in fact be a “deliberate act of artistic freedom” (Begouin & Begouin 2013: 108). However, a simpler explanation seems to be that they are not testicles at all. They are the breasts of the goddess, whose upper horizon is in the shape of a crescent/vessel and whose feet are in the shape of a male conduit, which mirrors the shape of the goddess figure at the earlier Chauvet cave (and other similar figures of the goddess in a male role. For instance, see Figures 20 and 21). Her upper right pointed crescent is prominent, whereas her left is not visible (it disappears into the wall/womb itself), which is another similarity to the left pointed womb at Chauvet that

enters the bison/body of the goddess. Also, the fact that the right breast has many lines, as though somehow significant, falls in line with the right arm being the dominant conduit out of the body (feeding/fighting/drawing, etc.).

- Figure 8D is also important in that it shows the goddess as having a double horizon. Note the phallic image that her arm forms, as it is the conduit that draws the images from the upper head. This image is not unique, and other images from the Upper Paleolithic, such as at Chauvet (Figure 15), and even on Susa Seal will reference the arm being a phallus (Figure 49).
- Figure 8E shows a typical goddess figurine with a double horizon for her body. Note the chevrons on both the upper and lower halves. These are directional indicators of the movement of the sun/seed in and out of her body as the horizon. Again, there is no head.
- Figures 8F to 8H come from the Neolithic village of Catalhoyuk, which I'll spend a bit of time on later. But for now, note the upturned crescent legs and arms, which are a reflection of the crescent horns of the bull (a prominent image there).
- Figure 8K is significant, and will be discussed later (Figure 48), as it is actually part two of a three-part sequence that shows the head of the goddess growing/sprouting.
- Figure 8M is from Neolithic Banshan, China. Note the round head with the dot in it that mirrors several other circles/dots floating around it. These dots are interpreted as seed by Wang (2019: 396). It also has a crescent upper and lower half that mirrors the double crescent figures from Catalhoyuk.
- Figure 8P, the Egyptian Ankh, which is really an abstraction of the goddess of the horizon, with her legs as the male conduits (staff/spear that opens the horizon) and her head as the sun/seed that rises once it is cut loose. This connection will be discussed in chapter 5.
- Lastly, Figure 8Q is a wonderful image — though recent in time, it really encapsulates the tripart goddess perfectly. Like the Minoan goddess on the sarcophagus in Figures 7 and 8O, the upper/lower halves of her are symmetrical, each with a cup/conduit. Again, her head is missing, as it is the sun/seed that will rise from her crescent horizon.

To summarize, this “upper”/ “lower” crescent horizon aspect of the body of the Great Goddess, with her plant/animal/human head being perceived as the sun/predator, must have resulted from

simple observations of the sun moving into and out of (and up and down) the horizon of the earth as her body, as well as the sun's predatory consumption of the celestial animals in the night sky and the observation of the crescent moon resembling the horns of a bull (which swells in pregnancy, is consumed by the solar lion, and then resurrects each month). Thus, the overlay of the lion with her predatory head/sun and the crescent bull with the mortal moon as her body seemed the next logical step. The procreative powers of her head as the sun or seed that feeds from, grows from, and eternally resurrects from her mortal crescent body must have been seen in all things — from the greater womb of the night sky, to the bison and lion on the plains, to the simplest grain of the field. Figure 9 is an attempt to illustrate this early solar lion/lunar bull belief system as a simple overlay on the Ursa mechanism. Furthermore, and more importantly, in the same way that the cave within the earth was viewed as the womb within the goddess, the larger celestial vault of the night sky must have been viewed in a similar manner — that is, it's the larger womb from which the two dimensional stellar animals were born and then consumed by the rising light of the sun (her head). This magic of the sun as light/fire as a predator (as it consumes all that it touches) must have been correlated to the fire that was carried into the cave/womb of the goddess to illuminate and bring to life the drawn animals in a form of an increase ritual.



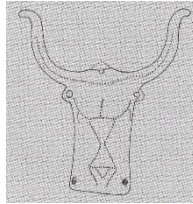
A.



B.



C.



D.



E.



F.



G.

Figure 9A. Diagrammatic illustration of the Venus Pendant in Chauvet Cave, showing the cave itself as the womb of the goddess within the larger womb of the goddess. The right side is night, the left side is day (drawing by author). **B–G.** Note the crescent upper horizon to all the figures. **B.** Venus of Laussel, Upper Perigordian, 25,000–20,000 BC. (Gimbutus 1989: 142). **C.** Painted figure as sun/horizon on Sardinian ceramic. 4000–3800 BC (Gimbutus 1989: 241). **D.** Bull head/goddess carved on bone plate, Ukraine, 3700–3500 BC. (Gimbutus 1989: 271). **E.** Goddess figurine with horizon marker/grain. Bone plate, Neolithic Italy (Gimbutus 1989: 103). **F.** Marble vase in the shape of a head and body (double image) of goddess, with crescent horns forming both lower mouth/womb, with tongue/umbilical cord. Cyclades, 3000 BC (Gimbutus 1989: 266). **G.** Goddess figurine, limestone, Cyprus. 3000 BC (Gimbutus 1989: 104).

Figure 9 shows the goddess of the horizon with a crescent shape of a bull's horn/womb that gives birth to the rising sun/seed. In 9A, note how the shape of the womb forms the body of the goddess herself, with the slit of the vulva forming her pointed legs, her arms composed from the horns of the bull, and her head as the rising sun/seed. This image of the goddess as a bull's head/womb can be seen in various iterations from Chauvet cave in the Upper Paleolithic to Cyprus, 3000 BC:

- Figure 9A. Diagrammatic illustration of the Venus Pendant in Chauvet cave, showing the cave itself as the womb of the goddess within the larger womb of the sky and earth as the goddess. The right side is night and darkness within the larger womb of the goddess as the sky/earth. The moon, her head, is symbolized by the lunar bull. The left side is day and light (fire) within the larger womb of the goddess as the sky/earth. The sun, her head, is symbolized by the solar lion. The limestone pendant hanging down from the roof of the cave/womb, the umbilical cord/axis mundi of the goddess, will be discussed in chapter 3.
- Figure 9B. Venus of Laussel, Upper Perigordian, 25,000–20,000 BC. Note the “raised”/“lowered” aspect to her arms. Her right hand is raised and it holds the crescent bull horn of the moon at the level of her upper horizon (from which the summer sun, her head, will rise). Her left is lowered, a movement from fall to winter, and marks her lower womb. This “raised”/ “lowered” seasonal marker will be discussed in chapter 4.
- Figure 9C. Painted figure on Sardinian ceramic. 4000–3800 BC. Note how the figure is shaped in the “V” of the crescent womb/horizon and how her head rises up from it as the sun. See Figure 40 for the full illustration, which clearly shows each head rise up across the sky and set as the sun.
- Figure 9D. Bull head carved on bone plate, Ukraine, 3700–3500 BC. This head is also a body — note the humanoid figure inside, whose arms form the breasts of that body. In between the legs is a “V” shaped womb.
- Figure 9E. Goddess figurine, bone plate, Neolithic Italy. Note that the figure has no head. This is important, for the mechanism that will generate her head is shown in her markings. The crescent horizon symbol just under her upper shoulders indicates that her head will rise like the sun/seed from her upper body. But more importantly, note that there is a grain plant pointing down at her groin, with the head of the plant in the shape of her vulva. Thus it will give

birth to her head as the new seed, which is symbolically mirrored at her upper horizon in the crescent bull's horns (this is almost identical to the pattern shown in Figure 7, and can't be a coincidence). There are also "V" shaped crescent plant spikelets emanating out that, like the crescent chevrons, are direction markers. This latter element will be discussed again in chapter 4.

- Figure 9F. Marble vase in the shape of a bull's head and a bull's body (double image). Cyclades, 3000 BC. Note the smaller bull's head just under the open mouth. The two dots are both the eyes of the head of the goddess and the breasts of her body. The smaller bull's head is both the mouth/tongue of the goddess and her womb/umbilical cord. The line connecting the horns that form her mouth/womb reflects a cup or vessel, which further reflects the larger body as a vase/cup.
- Figure 9G. Goddess figurine, limestone, Cyprus. 3000 BC. Note her long neck and how her head as the seed/sun rises up from her body as the horizon. Note her breasts also reflect the bull's head/crescent horizon from which the arms extend.

As can be seen in the sweep of mostly Neolithic crescent figures above, there has been a consistent focus on the crescent body of the goddess as the horizon and her circular solar head that rises up from it. When one looks to the religious ideology and iconography of Egypt and Mesopotamia tens of thousands of years later, the crescent bull's horns with sun prominently displayed on the tops of both gods and royalty is a testament to its pervasive longevity and spiritual significance.

Now that I've outlined the Ursa Mechanism, I'd like to go a bit more in depth to the lion and bull conflict that were chosen as the overlay to this simple system. But why the bull? And why a lion for that matter? And why are the the bull and lion so pervasive, and why are they closely associated with the goddess of the horizon?

At the University of Pennsylvania Museum of Archaeology and Anthropology, there is a limestone relief from Sumer, c 2500 BC, that depicts the "ever-living lunar bull, consumed through all time by the lion-headed solar eagle" (Campbell 1976b: 54).



Figure 10. Limestone relief, Sumer, Al 'Ubaid, c. 2500 BC. (Image from University of Pennsylvania Museum: <https://www.penn.museum/collections/object/150114>).

This relief depicts the solar eagle with a lion's head biting the back of the lunar bull, which is standing on a crescent horizon symbol on top of a hill. Campbell identifies the mound as being symbolic of "the summit of the cosmic holy mountain, which as we know from numerous texts, is the body of the goddess earth" (Campbell 1976b: 54). He further remarks that,

A prominent device resembling the Cretan 'horns of consecration' marks the field of contact between the receptive earth and bestowing god, whose leg and foot are thrust to its center to form with it a sort of trident: and the god, in this view, is above, for it is from the moon above, as it wanes, consumed by the light of the sun, that the life-restoring dews and fertilizing rain descend ... through his death, which is no death, he is giving life to the creatures of the earth, even while indicating, with his lifted forefoot, the leftward horn of the mythic symbol. The symbol here seems to represent the plane of juncture of earth and heaven, the goddess and the god, who appear to be two but are in being one. For as we know from an ancient Sumerian myth, heaven (An) and the earth (Ki) were in the beginning a single undivided mountain (Anki), of which the lower

part, the earth, was female, and the upper, heaven, male. But the two were separated (as Adam into Adam and Eve) by their son Enlil (in the Bible by their “creator,” Yahweh), whereupon the world of temporality appeared (as it did when Eve ate the apple).

Campbell 1976b: 54–57

Campbell then goes on to discuss how this image is seen again and again in various guises, from Shiva to Dumuzi-Tammuz-Adonis (both of which have a bull form), to Dionysus, who is “both the bull torn apart and the lion tearing” (Campbell 1976b: 58–59, referencing Euripedes — “O mountain bull ... Lion of the Burning Flame!”) to Osiris, “the bull of his mother” (the latter being the cosmic cow goddess Hathor, whose name means “house of Horus”), being “in substance one” with his son, Horus, the falcon/sun.

Hartner also studied the lion/bull imagery in the near east, but with a focus on its relationship to the constellations Leo and Taurus, which he traced back to 4000 BC (see Hartner 1965: 1–16). He notes that the “Triumphant Lion, standing at its zenith and displaying thereby its maximum power, kills and destroys the Bull trying to escape below the horizon, which during the subsequent days disappears in the Sun’s rays to remain invisible for a period of forty days, after which it is reborn, rising again for the first time (HR on March 21) to announce Spring equinox and the advent of the light part of the year. There can be no doubt that this and nothing else has been the origin of the celebrated motif” (Hartner 1965: 16).

This latter point by Hartner is an important one, and it needs to be reemphasized: Taurus the bull is seen standing on the horizon just after sunset (its helical setting), with Leo the lion seen at his highest point in the southern sky. For forty days after this, Taurus the bull then disappears, eaten by the encroaching light of the solar lion. That is, originally Taurus could be seen as the sun was just below the horizon, thus making the sky dark enough to see the stellar bull standing on the horizon. But when the sun moves towards Taurus each day, the light of the sun could be seen to be obscuring Taurus a bit, consuming it. Over the next few days it gets even harder to see Taurus standing on the horizon, and then it disappears completely as the sun moves into Taurus the bull, consuming it completely. Since the sun is in the bull, Taurus cannot be seen on the western horizon when the sun sets and just before it rises in

the east (its helical rising). However, after a period of forty or more days, the sun eventually moves through Taurus, out its back, and into *its horns* (the Hyades). When the sun is within the crescent horns of the bull, its tail, the Pleiades, can finally be observed just before the sun rises. Thus, the simultaneous birth of both the solar lion and the lunar bull around 4320 BC when the sun was in the center of the Milky Way — the old vernal equinox. This spot in the center of the Milky Way on the ecliptic, is the spot where Santillana/Deschend stated that the ancients first thought the sun was born from (to be discussed in chapter 5).

What's critical here is the observation that the sun was seen to eat/consume Taurus. The sun moved into Taurus' "lower" body/horizon and then moved up and out its back and to its "upper" horizon, its head/horns. It was then and only then that the sun, at the vernal equinox (which moved up from the celestial horizon at the midway point on the horizon), was born from the womb of the goddess (whose entry/exit point is the center of the Milky Way — which will be discussed later in chapter 5), with Taurus the bull being reborn in the sky at the same time. This mirrors the waning/death of the moon, which was consumed by the light of the solar lion, and its rebirth/resurrection.

In looking at Figure 10 again, it now becomes more clear that the solar lion-eagle (which is equivalent to the solar lion-hawk of Egypt) stands on the back of the bull in the same way that the sun rises up from the back of Taurus (this, as will be seen in chapter 5, is also reflected in images of the Great Cow/Bull in the "upper" northern sky, with Ursa Minor as the sun rising from its back). It's also important to note that its head is pointing down, mirroring the sun setting in the west (cutting/death). The bull's right foot is clearly raised up in the center of the crescent horizon symbol at the top of the mound or horizon of the goddess — a reflection, no doubt, of its own horns and body as the vehicle for the sun (the lion-hawk) to rise up from the crescent double horizon of the goddess as that bull.

And why the right foot in the center of the horizon symbol? As noted, the "right" has always been a symbol of the direction that the sun moves when one looks to the east. It moves towards the winter womb of the goddess. It's the hand that sows the seed, the Word, and the hand that wields the sword, spear, or knife, that directs the power/thought/seed of the mind. It's male and is symbolic of power. It's the conduit of the vessel, and as such, it's phallic in nature. Thus, the bull foot "Y" imagery of Egypt with its emphasis on the opening of the mouth ceremony (the opening of the horizon of the

goddess as a material vessel), and, as will be seen later in chapter 5, its connection to the staff of the Pharaoh, the spear of Anu, and, more importantly, Pisces. The “left,” is the symbol of the female, the vessel, north and night. This is why the left foot of the bull is standing on the left (as the hill faces us) crescent horn. It’s the crescent horizon or womb of the goddess.

But why is the foot of the bull in Figure 10 entering the center of the crescent horizon of the goddess from the top? This it seems is due to a couple of reasons. 1. The sun rises up from the back of Taurus (and the Great Cow/Bull in the northern sky), the old equinox, which itself is in the *center* of the crescent horizon. 2. The sun also rises up from the back of the horizon, which is the midpoint of the anthropomorphic goddess. In terms of the latter, as mentioned, the goddess of the horizon, has two horizons to her body, with her lower horizon being her womb and her upper horizon being her shoulders/neck that gives rise to her detachable and rising head/sun/Word (speech). This division between the body and head of the goddess also seems to reflect Campbell’s remark on the Sumerian myth of An (heaven) and Ki (earth) being a single undivided mountain (Anki), with the lower part (earth/horizon) female and the upper part (heaven) male. That is, the material body of the goddess, which incorporates both her upper/lower horizon, is female in aspect, and her eternally rising head has a male aspect to it. Her lower body is the material and mortal lunar bull that feeds the upper solar and eternal head. As mentioned earlier — the head is a predator that must feed from the body. The lion must feed from the bull. The sun from the moon. The flame from the candle.

It must have been first realized thousands of years ago that *the seed/sun/son must feed from the womb*, and, more importantly, *the womb must be opened in order to both seed and release that seed/sun/son*.

Thus, it turns out that the above related Sumerian myth, with its corresponding image of the lion/bull, is merely just an iteration of a long and ancient conceptual and iconographical chain that stretches back to the Upper Paleolithic. In the Paleolithic, the lion/bull relationship must have been seen to be vital, as people then most likely saw the crescent bovine as symbolizing the crescent vessel/womb/horizon from which all life was born and from which all life was nourished. And just as fire/heat consumes flesh and water, the hunters aligned themselves with the predators (lions/leopards). That is, they saw that life ate life, and those who continued to eat survived and lived on to reproduce

and rise eternally like the sun on the horizon. This in turn most likely led to the early religious belief that the body, like the bull, died and was eaten, but the head, like the solar lion, lived on and was resurrected eternally. There was most likely no difference seen in the importance of either the bull or lion, as both served a function, both were key elements to the body of the goddess, and, thus, by extension, were key elements to each human body. The bull was the material body of the goddess that gave birth to and nourished life. It was a symbol of strength, vitality, fertility, and mortality. It dominated the lion in winter when the darkness of the night and the mortal moon prevailed over the light of day (the nights are longer than the day in winter). The lion, as the upper head, the hunter, was symbol of leadership and wisdom. As the sun and fire/light, it also purified (fire killed contaminants) and transformed material/food (bread rises, and taste is transformed when something is heated). It dominated the bull in summer when the light of the predatory sun prevailed over the darkness (the days are longer than the nights in summer).

In China, there were no lions, but there were tigers. In fact, as discussed in my previous *SPP* papers, the tiger/bull conflict was the same, had deep roots, and is seen in Warring States Period iconography (see Figures 55–57 in *SPP* 219) and in the twenty-two calendar signs, *ghanzi* (derived from the Phoenician alphabet. See *SPP* 196), with the tiger in the calendar signs being situated next to the ox — i.e., Gemini next to Taurus.

Thus, the lion is associated with male/sun/fire/light/predator/head, and the bull with female/moon/fuel/darkness/prey/body. The crescent bull moon of night was seen to wax, wane, and die as it was filled by and eaten by the light/fire of the sun, which further reflected the crescent bull of the constellation Taurus being eaten by the light of the rising solar lion. But the moon also resurrected each month, as did Taurus after forty days, which further mirrored the death and birth of the sun itself as it sank into the west and resurrected in the east (it also, like the moon, waxed and waned on the horizon from summer to winter, but didn't change shape and disappear like the moon).

But more importantly, just as the bull/body had to feed the lion/head, that body had to be first seeded and opened. This idea of the head as the sun/predator directing the phallus and arm of its body to open/cut the vessel of the body, as mentioned, extended into the making of two dimensional images within the greater womb/celestial vault of the Great Goddess that were then realized in the flesh from

her lower earthen womb. This in turn, no doubt contributed to the creation of images by early humans within the cave or womb of the Goddess to help increase their numbers.

Probably no animal better served as the perfect example of this drawing/marketing on the womb of the Goddess to create more offspring than the cave bear. More specifically, in the Upper Paleolithic, the action by firelight (a symbol of the sun) of the arm/hand of the artist cutting into/marketing the cave wall like the cave bear, appears to be a powerful fertility ritual that early people engaged in to help facilitate the conception and birth of physical offspring of the animal world. That is, the fire light (sunlight) in the cave illuminated and symbolically brought to life the two-dimensional markings/chiselings/drawings of the artist, many of which were either drawn directly over or around the claw marks of the cave bear.

It is these claw marks of the cave bear that seem to provide a clue as to the underlying intent of the artist. The process of the artist incising/marketing the wall of the cave with his outstretched arm/hand seems to reflect and reinforce the symbolism of the cave bear entering into the womb of the goddess and, with its outstretched arm/claw, cutting into and marketing the walls of that womb in order to release the spirit of its cubs from the womb. See Figure 11.



Figure 11. The origins of the Ursa Mechanism (ink sketch by author).

It must have been commonly known at that time that bears used their claws to not only mark territory and to cut into prey, but to dig into the earth to create dens for hibernation and the birth of their cubs. As black and brown bears did this regularly, the cave bear must have been also thought to do

this as well, but within the deeper natural caves, possibly with the perception that the clawing was somehow adding to their size and depth. And if the earth was seen as the goddess, then that den, by extension, was a womb of the goddess that was brought into being by the claws of the bear. A female cave bear walking into a cave alone and then walking out months later with a cub or two and leaving claw marks on the wall of the cave might have been interpreted as the mother bear cutting into the sides of the womb of the goddess to release/extract the form or spirit of her cubs.

This perception could have easily transformed into the symbolic belief of the cave as the winter womb of the goddess that must be opened/cut into in order to release her offspring — hence the origins of the Ursa Mechanism. This must have reinforced the actions of an adult human male having to open a female's vulva with his phallus in order to sow his seed and then cutting a child's umbilical cord nine months later in order to release it from the womb of his/her mother. The possible actions of cutting the vulva to help release a child during a difficult birth, or even with the death of the mother, might have also contributed to the reinforcement of this general idea of having to "open the womb."

Furthermore, more importantly, the firelight of the Upper Paleolithic hunter as a top predator (like the cave lion or cave bear) entering the cave was symbolic of the sun as predator/divinity entering into the winter womb/cave of the goddess (again, fire must have been seen to be a predator, for it ate/consumed/transformed all that it touched). That is, the white, black, or red (earthen) two-dimensional markings on the wall of the dark cave/womb of the goddess that were symbolically brought to life by the light of the artist/shaman's fire must have been seen as being a reflection of the flat shadowy patterns or figures (Ursa Major/Ursa Minor, Taurus and Leo, etc.) in the celestial womb of the Great Goddess that were suddenly consumed and transformed and brought to life and fleshed out on the earth by the rising light of the divine sun. That is, the black sky and dark earthen landscape of night were perceived as being one with the dark celestial womb of the goddess. This larger womb of the goddess, lit only by the dim light of the moon, was perceived to be cool and dark within, with flat, cut-out revolving images of celestial dotted animals on its walls/roof and flat stalking and fleeting shadows on its landscape/floor. But with the birth of the goddess' head as the sun, akin to the fire light (solar lion) of the hunter/artist as predator entering into that cave/womb (the lunar bull), those dark two-dimensional images were suddenly consumed by the light, then magically transformed/resurrected and

filled with detail and flesh and perspective in the world below — thus the bringing of color and three-dimensional material life to the world (like the black seed dying and transforming into the green flesh of the adult plant). This is similar to the dark, flat Taurus in the upper celestial sphere being consumed by the light of the solar lion and then resurrecting again like the crescent moon.

The artist, mimicking his role/status as the predator/lion/bear, was merely echoing this same procreative process of the goddess when he brought the firelight — the fire being a symbol of the head of the goddess — into the cave/womb in the hopes of generating, like the goddess, three-dimensional physical animals via his two-dimensional images. Like the perceived markings of the cave bear, his carving/marking on the sides of the womb was a fertility ritual that opened the womb with his arm/hand as conduit to sow and release the spirit of the animals that were originally generated/conceived in the upper head of the goddess and that were then transferred into his own head as vessel (i.e., as in Chauvet, which will be discussed in chapter 3). This is why the artist in the cave painted/incised many of the animals with not only exquisite detail and shading, but with the purposeful and ingenious use of the rounded projections emanating out from the sides of the cave/womb wall to give their drawings and incisions a more three-dimensional quality.

It must not have gone unnoticed that the cave/womb was associated with the southern horizon of the goddess — thus winter. The fact that the cave bear retreated into the winter womb of the goddess and came out in the spring with cubs reinforced this notion. Thus, the early association with the winter womb being the southern-most point on the horizon of the goddess, with her mid-point being the equinoxes (i.e., the vegetation stripped bare around the fall equinox and the mating of animals — thus, the move “into” the womb; and the new leaf growing around the spring equinox along with the birth of animals — thus, the move “out of” the womb), and her upper point being the summer solstice.

With the coming of the Neolithic, the older moon bull/solar lion symbolism was extended to include the purposeful planting of seed, which was integral to sustaining life in villages that depended on boundaries/vessels. The action of having to open the womb to help release a child led to the inclusion of the wheat cycle in the Neolithic within this symbolic framework, as the farmer had to “open the womb” of the goddess of the horizon with a long plow-like (phallus) instrument in order to sow his seed into the earth (goddess) and then later use a cutting instrument to cut the stalk (umbilical cord) to

release the seed (child), like the sun from the horizon of the goddess, a notion that was later integrated within the Egyptian sky charts as the spear of Anu and, with the further inclusion of the sowing/writing of and reading/harvesting of the Word as the seed/sun/wisdom/divinity, the Phoenician alphabet itself.

It was in the Neolithic, with the addition of the cycle of grain, that the image of the Great Goddess became more complex and yet more specific. Though the emphasis remained with her head as the sun, her body, instead of being the focus of the lower cave and womb, took on a more upper/surface focus that showcased more rectangular features to reflect her new role with the field and the grain. See Figure 12.

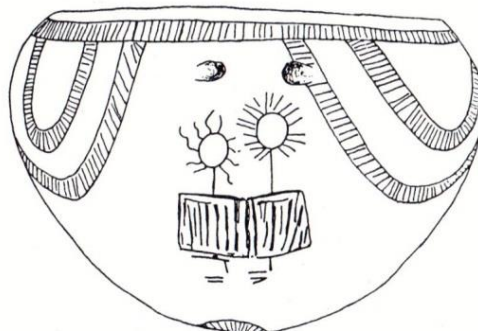


Figure 12. The goddess of the horizon with her head as a radiating sun and body in the rectangular shape of the earth as a plowed field. This image could represent the two ends of the horizon (winter solstice to summer solstice), with the sun low and weak in the south (viewer's left) and high and strong in the north (viewer's right). The vessel they are drawn on reinforces the goddess' function as a vessel of the seed/sun. Ozieri culture, Sardinia, fourth millennium BC (Gimbutus, 1989: 48).

Figure 12 shows two figures of the goddess on a vessel, which, no doubt, mirrored her role as that greater vessel that nourished the farmer (showing the move away from the hunter). Her lower body is rectangular and is lined to symbolize the rows of grain, etc. Note the clear relationship between her head and the sun, with the left sun/head appearing to symbolize the weaker/lower sun with fewer rays at the winter solstice (shorter days/less light), and the right sun/head appearing to symbolize the stronger, higher sun with more rays at the summer solstice (longer days/more light).

In the Neolithic, the Great Goddess is still composed of the same three elements that were

found in the Upper Paleolithic. But with the more focused roles of the male and female, her tri-part body extended into a tri-figure group that is a mirror image of the same three parts of her body (like the Minoan sarcophagus, where each part was reflected in the whole). That is, just as the goddess is composed of a lower and an upper part and a head, the three-figure group is a simple extension of the same trinity of elements seen in the Upper Paleolithic, but with a stronger emphasis on the respective roles of the male/female elements — a female composed of the same “double” horizon (upper/lower) with a role as the vessel/womb, a male with the same “double” horizon with a role as the sower/cutter, and a child as the new head/sun/seed/Word. I call this three-figure group the Primal Group.

Furthermore, I found that the body of this goddess as the horizon was symbolized by the enigmatic “V” /chevron symbol that is found on many Neolithic figurines, and it is found to be both a directional indicator and a symbol of a wheat seed/bull’s head, whose rudiments stretch back to the Paleolithic to that older lunar bull/solar lion belief system. This “V”/chevron is seen above and below the belly/womb of the goddess and marks the movement of the sun/seed into and out of the goddess’ body as a double horizon. This dual aspect to her as the “double” horizon and the *goddess as vessel* was conserved and is seen in the later goddess Nut of Egypt (to be discussed in chapter 5).

As briefly mentioned earlier, in some figurines/images that show a female figurine touching her head and groin at the same time, a simple pattern of the goddess’ arm being “lowered” to her groin appears to symbolize her head as the sun/seed moving from fall to winter — i.e., “into the vessel” and sowing — and her arm being “raised” to touch her head is the movement from spring to summer — “out of the vessel” and the cutting/harvesting. In fact, this pattern of arm raised (spring to summer) is seen from the Neolithic Catalhoyuk, to Susa, to Egypt, to Rome.

Thus, the Primal Group, with the male acting in consort with the female as double horizon to inseminate and release the sun/son/seed, was seen as a single interconnected process that mirrored the Neolithic world around them with its new focus on the seed, sun, and storage. With the move away from hunting/foraging to permanent settlement and, more importantly, boundaries and containment (fields/pens/houses/bodies/vessels), the conception of a vessel as earth, plant, womb, earthen house, clay container, etc., was all just a natural extension of the newly bounded Neolithic world that humans occupied.

This Primal Group that is prominently displayed at Catalhoyuk and on many Neolithic goddess figurines (to be discussed in chapter 4) appears to have been conserved, asserting a powerful influence on later Mesopotamian/Egyptian religious beliefs and iconography, which includes the Narmer Palette, the pervasive ankh, akhet, and aker symbols, the mysterious sky charts such as Senenmut, Seti, and Ramesses the II, VI, and VII, and on the alphabet itself (to be discussed in chapter 5).

However, and more importantly, Neolithic farmers must have noticed quite early that there were two types of seed: 1. The majority of the seed that was cut in the late spring/early summer. This seed must have been associated with the moon bull as it was cut up, cooked, and eaten while the sun (solar lion) waxed and grew stronger. 2. The other seed, however, was set aside as a smaller select group that was chosen to be replanted the next year. Thus, like the solar lion, it was privileged and was selected to resurrect eternally.

It was this selection of the seed of the harvest that had a large impact in early Egypt (and Mesopotamia). That is, once certain seeds were set aside as special or privileged and given the unique opportunity to resurrect and thus live eternally, they must have been identified in a way with the divine and with royal status/lineage.

In Egypt, it appears that the smaller batch of grain seeds that were chosen for continual replanting/resurrection were early on equated with the royal lineage of the Pharaoh and other select officials. The evidence from both the Egyptian sky charts and their mythology, seems to support this idea of special selection/divinity of some of the grain seed, with the rest of it (akin to the common people) being subjected to cutting, cooking, and consumption, thus its role as supporting/nourishing both royalty and commoners. Thus, the Pharaoh in his respective role of Osiris, was really a personification of the cut wheat — the emmer/barley who was cut up by his brother Seth and then reborn, as in Osiris' claim in the Coffin Texts: "I live and grow as Neper [grain god].... I am the barley. I am not destroyed"). See Figure 13.

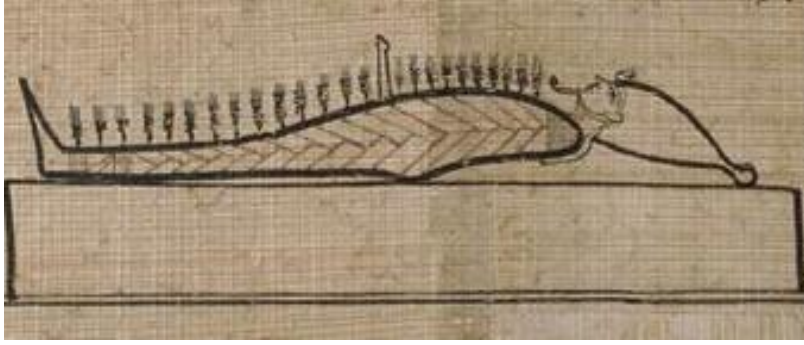


Figure 13. Osiris as grain. From Papyrus of Jumilhac (image from Louvre: <https://www.photo.rmn.fr/archive/13-581612-2C6NUo64EQAW.html>).

In addition to being assimilated with Osiris at his death, the Pharaoh was considered the living incarnation of Horus, the son of Osiris (the living son/sun/seed of that cut wheat), who was singled out as the divine seed that was to be replanted and resurrected again and again from the horizon (akhet) as the sun/Logos. Seth, who lost his claim to the throne, never provided a royal heir, and thus the infertility and consumption/chaos associated with him (alongside the strength and support, i.e., nourishment, that he provides to Osiris. He was also known by the name of “Seth-causes-to-live”). Though Osiris has been historically identified with the grain, Seth has not.

However, Osiris and Seth *were brothers* and both took bull forms. And if they were both brothers and both took bull forms, then it may be that *they also both symbolize the grain*. This makes sense, given the mythological emphasis on who survived to be replanted (i.e., Osiris and his son Horus) and the mythological battles between Horus and his uncle Seth — that is, between the seed that was chosen to be reborn (Horus, who becomes his father Osiris at his death) and the seed that was condemned to be ground up, cooked, and eaten (Seth, who nourishes as “Seth-causes-to-live”).

The symbolism of Seth as the ground-up and consumed seed is further seen in his infertility (Horus took his testicle — i.e., his seed, to be replanted), and more importantly, his color red — wheat seeds are dark red, and the beer that is brewed from the seed is red. There is also a red bull that symbolizes Seth that is sacrificed and burned in retaliation for Seth, in his bull form, cutting up Osiris in his bull form. The killing of the red bull and the burning of it also calls to mind Numbers 19:2–22, where a red bull is killed and burnt and added to water to purify a person from contaminants of a dead

body. This makes sense, as the leg of Seth, as the red bull/wheat that is cut up, is used to open the mouth of the deceased Pharaoh. As the new Pharaoh does this, and is in the presence of his dead father, a dead body, it makes sense to burn the cut meat/wheat of Seth as the red bull in a purity ritual so that the new Pharaoh is not contaminated by the dead body. Furthermore, adding water to the cut up/ground up red wheat/bread makes beer, which is alcohol, which also might have been a strong enough antiseptic, though mild, to impart the notion of purification, whether it was true or not. Higher quality beer with higher alcohol content was used in Egypt for rituals and nobility, and, more importantly, beer was also used as a medicine, as it was thought to "confuse the evil spirits which were the cause of many diseases" (<https://www.ancient.eu/article/1033/beer-in-ancient-egypt/>). This notion of beer being used as a medicine to confuse evil spirits/disease would in fact fit in with a ritual that was used to make pure someone who came in contact with a dead body/evil spirits that could cause illness. Thus, the fact that red beer with a high alcohol content was used in rituals and in medicine might shed some light on the Old Testament red bull purification ritual as a symbol of the red wheat/beer, particularly as Moses was considered a high priest in Egypt, and some of the Egyptian ideas/rituals could have easily been maintained and/or transformed.

This idea of a selected seed that was associated with the Pharaoh and those special officials around him that was allowed to resurrect eternally was seen primarily in the old kingdom. However, given the *Egyptian Book of Dead* and its widespread dissemination, ordinary people or people of less means (as opposed to the ruling class and those who had the means and proximity to the spells) could also be a select seed that was to be replanted and born again. This had formerly only been the domain of royalty and the upper class (Given the possibility that everyone now would be able to resurrect as the select seed, no doubt the festivals such as Khoiak became more prominent as they commemorated the death and resurrection of Osiris with the planting and growing of the wheat and the making of bread cakes in the shape of Osiris. The transubstantiation and the eating of the god as bread was quite resonant with later offshoot beliefs). However, if people were considered not worthy to resurrect, they were consumed by Ammit — i.e., like the wheat seed that was to be ground up, cooked/burned in the fire (hell), and eaten. Thus, no replanting, no resurrection.

It's interesting to consider that the idea of an Egyptian hell might have originated with the cooking of the ground seed into wheat/beer. For instance, Redford recounts that for the condemned in the Egyptian hell,

The exact nature of their misdeeds is never spelled out, nor is there a direct relationship between their punishment and the crime they committed.... After death they are forever reduced to the state of “non-being” ... for them, there is no renewal of life, but only a second, definitive death. In mythological terms, they are the “gang of Seth,” the god who brought death into the world by murdering Osiris, or the “children of Nut” (the mother of Seth), the first generation of mankind, who rebelled against Re.... When the damned (*mtw*) end their earthly lives, however, demons tear away their mummy wrappings and uncover their bodies, which are left to decompose ... their heads and limbs are severed from their bodies and their flesh is cut off from their bones.... Worst of all, they are denied the revivifying light of the sun god, who ignores them ... they are excluded from the eternal cosmic cycle of the renewal of life ... they are subjected to knives and swords and to the fire of hell.... (Redford 2002: 162–163)

After reading this from the perspective of a grain seed that is condemned to the oven for bread and beer, it is easy to see how the cutting/cooking/consumption process of the wheat was used as a template for the state of “nonbeing” for those people not worthy to be resurrected/replanted after they die. There must have been a connection between eating the wheat of the god and becoming the wheat of that god that they ate (a resonant ritual image/practice that is still with us — “take, eat: this is my body”). Thus, if they are indeed the wheat and the god that they ate, they will suffer a similar fate to that of the god/wheat. They, no doubt, hoped to identify with the resurrecting Osiris rather than the infertile Seth.

As with the setting aside of certain seeds, there was also the setting aside of certain bulls, like the Apis (also Mnevis and Buchis) bull, which was considered sacred, the son of Hathor, and which was mummified in a ritual that mirrored the cutting up of Osiris as wheat (i.e., after death he was referred to as Osorapis, “Osiris Apis”). Just as the Pharaoh was Osiris — the cut-up wheat after his death — he

was also the cut-up bull after his death (the tight connection between the Pharaoh and the bull will be discussed later in chapter 5). This connection between the bull and wheat continued on after Egypt and is seen in the Roman Tauroctony of Mithras, with the bull being cut up for the harvest, as it contained within it wheat that emanated out from its tail (and knife wound). However, given that certain celestial/political changes occurred (the cutting up of the Great Bull/Cow in the northern sky, along with other celestial events that were discussed in *SPP* 219 and *SPP* 263), the bull/cow fell out of favor after a male-dominated solar religion took on prominence.

Furthermore, and more germane, just as the seed was incorporated into the earlier lion/bull pattern, the Word (Logos) was as well. No doubt, early people noticed that speech, as a function of the "upper" mind/head, emanated out from the upper crescent horizon of the body. As discussed briefly earlier, this must have been seen as merely an extension of the sowing of the seed/wisdom/light from the head of the goddess of the horizon (i.e., the sun and the upper realm of the sky). And just as the Word projected out from the mouth of the predatory head into the ear of another (note in modern usage, the "ear" within "hear," and "to ear" means "to sow"), the Word or image also projected out from the arm/hand as/with phallus/pen/plow/spear, etc.

When the invention of writing occurred in the early dynasties of Egypt, which were preoccupied with wheat and the cult of the bull, it was clearly noticed that a scribe "plowed" the earth/clay/stone (later papyrus) in lines like rows on a field with a chisel or stylus to form words. This must have resonated with the nobility and the Pharaoh himself, for in conjunction with the sowing of the wheat that was used to nourish the "lower" *bodies* of his people, the act of writing, the act of uttering the Word of Osiris (Ptah), was really just another sacred act from the god king as Osiris to protect and nourish the "upper" *minds* and actions of his people. Thus, like the seed and the new sun/son (Horus), the consonants or vessels or husks placed in that earth carried within them the hidden vowel/seed/light/wisdom of the author — the father (Osiris) — even long after being deceased. Thus, like the seed, the Word was specially cultivated and sown (written) and harvested (read) so that it would be again replanted again and again in the ears and eyes of new readers as harvesters. The Word of the author as Osiris then rises and resurrects like the sun as Horus to nourish and to provide light and understanding for eternity. The father as author is resurrected every time one reads or speaks his name. This is clearly seen in

procreative “Word made Flesh” of the Egyptian creator god Ptah and in the later Gospel of John and the Parable of the Sower.

Thus, just as the Neolithic seed was incorporated into the older solar lion/lunar bull belief system, the Word (Logos) was integrated as well. And it was with the writing of the Word that the vital link between the sun and the seed was incorporated into the creation myths of the Egyptians (Ptah/Atum), their monuments/temples, and their sky charts. Thus, the incorporation of the Word with the cycle of the wheat/sun was an important one, and so much so, in fact, that the Phoenicians incorporated it fully into their alphabet. This most likely came about due to the Egyptians, and by extension, the Phoenicians, viewing the “lower” stars/twelve constellations on the ecliptic as the consonants/vessels that the “upper” Gods in the northern circumpolar region of the sky (Nut’s womb) wrote/sowed from above (leading to the later maxim, as above, so below). The alphabet thus followed the birth of the sun, which was viewed to have been conceived in the “upper” northern sky in the Womb of Nut and then born from her thighs (Duat) on the “lower” field or papyrus of the ecliptic (evidence of this will be seen later in chapter 5 in the sky chart of Rameses VII). And to follow this still further, it was the Word as seed from on high, that flat two-dimensional zodiac field or papyrus of letters, that the mortals below could read (harvest), understand, and be nourished by, and more importantly, emulate in the (three-dimensional) flesh. Just as the sun filled the crescent horizon with color and meaning and a flesh-filled world, it filled the consonants with light and meaning and nourishment for the mind. Consonants without a vowel, without the breath of god to fill them, were useless. It was only with the vowel, the sun, the light, the wisdom, that imparted to the letters their latent procreative power of the god (Pharaoh).

The birth of that Word, as the seed/sun, occurs on the ecliptic from the groin of the goddess Nut (Hathor) in the center of the Milky Way between the crescent horns of Taurus the bull and the fire of the Gemini candle (which was the feline predator in ancient times, such as at Catalhoyuk and the tiger of China). From the Gemini Gate, the entrance into/out of the Duat, the sun as seed/Word then moves through the letters/consonants in the abjad (consonantary, to use Victor Mair’s term) that make up the houses of the zodiac in the same manner that the cut up breath/vowel moves through the consonants so that meaning and understanding rises to the reader/listener. It is remarkable that

the act of speaking (or reading), which is the act of harvesting, is also the ritualistic act of cutting up Osiris as the wheat, for the upper mouth as predator (or eyes that sweep the page) must cut up the breath of the lower body in order to bestow it with separate vowels — with meaning — with the original words of the author/Osiris, who is then reborn in the mind of the listener. An eternal act of resurrection.

Furthermore, the sun (seed) is also fire/heat that passes through the consonants that make up the letters of the zodiac, and thus there is also a symbolic cooking/purification ritual enacted upon those consonants (notably, the spring harvest letter couplets of Taurus/Aries/Pisces that are in animal form), thus ensuring the purity of the Pharaoh/God's Word/commandment. It's important to note that the alphabet begins with Aleph, a bull's head, which meets at Zayin, the "flame" of the candle of Gemini, the entrance into/out of the Egyptian Duat. Thus, there is a fire/heat element of the sun/seed itself that is born within the bull (both at the upper north celestial pole in the Great Cow/Bull and in the lower Taurus on the ecliptic, which will be discussed in chapter 5) that moves up and out of that bull, searing or cooking it as it moves. This heating/fire element to the seed/sun/Word, in conjunction with the alcoholic beer that is fermented via the process of that cutting of the red bull as red wheat, must have played a role in the ritualistic purification (decontamination) of the wheat/bull for general consumption. In terms of the latter, as Seth, the brother of Osiris, is the symbol of the wheat/bull that is cut up to nourish the Pharaoh and the people of Egypt, then the fire/cooking was necessary to ensure that the food was cleaned of contaminants (bacteria/virus, etc.).

Thus, I realized that, in combination with the precession of the equinoxes, the cave bear and solar lion/lunar bull belief system was a powerful driver in the evolution of Western religious ideology and iconography. That is, the marking/chiseling/drawing of two-dimensional images on the sides of the womb/cave of the goddess as the horizon in the Upper Paleolithic to help generate and release three-dimensional animals via the light of the fire/sun (which is the seed/Word/consciousness of the divinity as creator), was seen thousands of years later in the two-dimensional markings/chiseling/drawings, and more importantly, constellations of Egyptian (and Roman) images/letters to help generate three-dimensional crops, people, and prosperity via the cyclic birth and actions of the Word made Flesh of Ptah, Atum, Yahweh, etc.

Thus, the Phoenician alphabet is just an extension of this ancient process — two-dimensional star consonants/markings in couplets that are etched on the dark wall of the womb/cave of the sky goddess Nut. The sun is the vowel, the Word of divinity, that rises and illuminates that cave/womb in wisdom and understanding, and more importantly, in flesh (the physical wheat/calf/son). It's quite striking that this whole process, the birth of the Word as Flesh, takes place in the Phoenician alphabet from the opening of the horizon/womb of the goddess Nut in the center of the Milky Way, with the seed of the solar lion (Leo) rising from between the horns of the lunar bull (Aleph as the horns of Taurus) within the flame of the Gemini gate (Zayin). This is an ancient echo from the cave of Chauvet in France, which I will discuss next, whose entrance/exit was the boundary/gateway into the womb of the goddess as the horizon, and which contained within it the light of the solar lion rising up as her head from the crescent horns of the lunar bull, whose own head aligns with and reflects the lower womb of the goddess. This gateway, which is symbolic of both the ecliptic/north celestial pole and the cave/horizon on the earth, is the intersection of the “upper” and “lower,” the sky and earth, the two-dimensional Word and three-dimensional Flesh, the entrance into/out of the cave/womb of the goddess of the horizon herself.

CHAPTER 3.

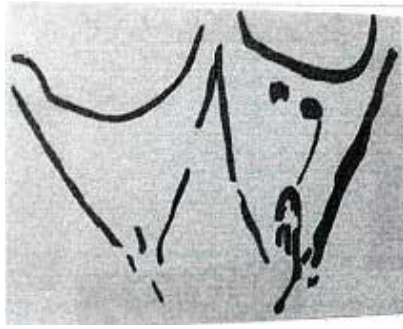
PHASE 1: UPPER PALEOLITHIC

The many "venus" statues that were found in the Upper Paleolithic attest to the matrifocal tradition of the mother goddess as symbolizing the earth and the body of all material things as a vessel that produces, protects, and nourishes life. In regard to these Venus figures, Berger remarks that the "breasts, belly, navel are stressed, and an abundance of flesh characterizes the figurines. Frequently depicting a pregnant figure, the statuettes emphasize the goddess's capacity to procreate, as well as to sustain and nurture life" (Berger 1985: 6).

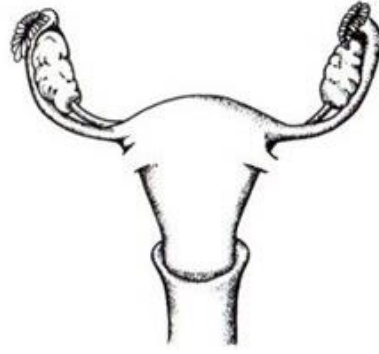
Similarly, Campbell earlier remarked that "The female body was experienced in its own character as a focus of divine force, and a system of rites was dedicated to its mystery." (Campbell 1976a: 313). And still earlier, quoting Hancar, "these Late Paleolithic Venus figurines come to us as the earliest detectable expression of that undying ritual idea which sees in Woman the embodiment of the beginning and continuance of life, as well as the symbol of the immortality of that earthly matter which is in itself without form, yet clothes all forms" (Campbell 1976a: 314–315).

The emphasis placed on the animistic goddess as the earth that is clothed in all forms is key. Clottes, reflecting, no doubt, on the remarkable images found at Chauvet Cave in France, noted that there must have been a notion among prehistoric peoples of fluidity and permeability. That is, there were no fixed forms in the world — a person could become a plant or a rock or an animal, and there were no barriers to doing this.

A wonderful example of this idea of one form flowing into another, or one form being symbolically connected to another, comes from Chauvet itself. There's an amazing image found there that shows a bovine head attached to a womb. See Figure 14.



A.



B.

Figure 14A. Thirty-thousand-year-old womb/bovine engraving found at Chauvet Cave, France. Note how the images not only reflect each other's shape, but that they touch as though symbolically connected. The tear coming down from the bovine's eye is revealing — thus, the pain associated with menstruation/childbirth (image only from Clottes, 2003). **B.** Female reproductive organs. Note how they resemble a bull's head, which, as Dorothy Cameron previously noted, must not have gone unnoticed (image from Gimbutus, 1989: 265).

The figure of the bull has a watery tear that emanates down from its eye, and its mouth is open in what looks to be pain. This juxtaposition of the images stems most likely from the following connections between the two:

- The two are very similar in shape. Before Chauvet, where this image was found, in 1981, Dorothy Cameron noticed that the female uterus and fallopian tubes were remarkably similar in shape to the head and horns of the bull. See Figure 14B. She felt that this must have first been noticed during the excarnation process of burial (Gimbutus 1989: 265).
- Both the bull and humans have a nine-month pregnancy (Gimbutus 1989: 265).
- The bull's horns are symbolic of the crescent moon, which waxes and wanes as does the womb when pregnant. The moon's monthly cycle is also correlated with the woman's monthly menstruation cycle. Thus, the tear that symbolizes both the blood and pain associated with childbirth.
- The bull, like the moon, is consumed by the predatory lion (solar lion). The womb also nourishes

the fetus, which is symbolic of the upper predatory sun/head that must consume the lower material body in order to grow.

This striking image of a womb attached to a bull's head is not the only image that pairs the two in the Chauvet cave. In the end chamber of the cave there is a large limestone cone that emanates down to about 1.1 meters from the floor from the top of a twenty-foot-high chamber. It is called the "Venus Pendant" (or the Sorcerer Panel) due to a large charcoal drawing on it that depicts a goddess and a standing bison. The goddess is shown only as a womb with long pointed legs (the absence of a head and the pointed legs are characteristic of the other Venus statues found at this time). The head of the bison hangs just above the large V-shaped womb and the arm of the bison is within the leg of the goddess. See Figure 15.



A.



B.

Figure 15A. Venus Pendant or "Sorcerer Panel." Chauvet cave, France (<http://archeologie.culture.fr/chauvet/en/explore-cave/end-chamber/venus-pendant>). **B.** Reconstruction of "Sorcerer Panel," Chauvet (Clottes, 2003: ill. 164).



A.

B.

Figure 16A. Detail of the womb of the goddess. Note the small back conical-shaped image just to the right of center within the womb. The top of it mirrors the crescent shape of the womb/bison horns. **B.** Detail of an unusual marking next to the leg of the goddess that resembles a cave bear's arm/claw. Next to this marking is the leg of the bison in the form of a bear.

But what's equally notable about it, and which doesn't get much mention, is the presence of a large lion's head that seems to float up from the womb and bison's head/back. There is also a small lion (cub?) that is composed of just ears and a back that also floats up from between the crescent horns of the bison. But more important still, and even more mysterious, is the small, black, point-shaped object within the womb of the Goddess. See Figure 16A. It is the shape of this tiny object that I feel is the key to deciphering the image as a whole: it is nothing less than a reflection of the hanging limestone Venus Pendant itself. That is, the womb of the goddess on the pendant is a reflection of the cave, and if that cave, that womb, that the artist stands in, is drawn before him on that hanging pendant, then it would be quite natural to include the pendant itself in the womb or cave that the artist was trying to symbolize. Also note that the top of the small drawn pendant has a crescent shape, and that it sticks up slightly from the larger crescent of her womb — the upper horizon of the goddess.

And why the hanging limestone pendant as a location for such highly significant symbolism of the goddess? Because that hanging limestone pendant, by virtue of its emanating down from the roof of the cave/womb, was viewed symbolically as the umbilical cord attached to the placenta at the top of a womb. The white area at the top of the drawing of the womb, which forms large crescent bovine horns,

seems to also symbolize the placenta from which the umbilical cord emanates down from to nourish the child/sun within the womb. And who was the child/sun with that larger womb, the cave itself? The artist/shaman, as well as the initiates who entered into it to be transformed from a young person into an adult, a hunter.

Thus, the cave as the womb of the goddess of the horizon was a sacred space where the artist/shaman (and initiate) was nourished within the depths of her procreative mystical space. He, as the fetus that needs to feed and be illuminated, fills his mind and spirit with the goddess' life-generating power and becomes a mature predatory hunter who rises out of her womb/cave in understanding and wisdom. By virtue of that pendant as umbilical cord, the artist/shaman channels and transforms her creative power as the creatrix and recreates the transformative act itself with charcoal, channels it via his arm and hand as another umbilical cord, phallus, "axis mundi," or conduit of the vessel, and fixes it in charcoal onto the very symbol of that channeling. As Campbell so succinctly said regarding the shaman in ritual, "He is a conduit of divine power. He does not merely represent the god, he is the god; he is a manifestation of the god, not representation" (Campbell 1976a: 311). Thus, the drawing of the hand of the bison "within" the phallic legs of the goddess — note the rounded scrotum-like sac just above the goddess' knee in Figure 15A and how it emanates from the groin of the bison, which is really her in her material substance. This phallic comingling of the leg of the goddess with the hand and phallus of the bison is further reflected in, and reinforced by, the phallic nipple/finger shape of the hanging limestone pendant itself as an umbilical cord — which serves as a conduit within her womb/cave to transmit the sacred knowledge and understanding of the goddess into the vessel/mind of the artist/shaman and initiate as fetus standing just beneath. This combination of hand/feet/phallus/umbilical cord, not only reflects back to the simple notion of the conduit/foreleg emanating down from the cup/head of Ursa Major, but it is symbolic of the goddess' feet entering into the material earth itself, of which all material bodies are made up (some figurines are found with their pointed feet planted into the earth). This in turn is symbolic of the upper wisdom of the Great Goddess in her larger celestial vault/womb flowing down into her earthen womb via that umbilical cord/pendant and into the artist/shaman/initiate as fetus. Thus the magic: the coalescence of upper/lower, god and human.

But more importantly, it's a mark of remembrance — the precursor to writing. The drawn image

on the limestone pendant preserves a thought, a profound understanding, that, like the umbilical cord, could be used time and time again to nourish the next mind beneath it. And more profoundly, the act of incising, drawing, or marking, and thus remembrance, resurrects a deep understanding of the artist/shaman as a father-mother, as an author. That is, the artist/shaman, whose spirit/essence was imbued within the image that flowed out of his hand, is reborn, resurrected, via his recorded image on the limestone pendant as the nourishing umbilical cord within the womb of the goddess with every new view from a new initiate. He lives on like a new sun, rising in light and understanding with each new viewing. And as the head of the initiate is to become one with the powerful predator, the mature lion, the fierce solar deity, his body would then physically undergo the same transformation that his mind just went through, by walking (and in some places crawling) out of the womb of the Great Goddess into the light of day, to rise and be reborn into his tribe as a mature hunter. This is the reason that there is a head of an adult lion on the limestone pendant that is depicted as floating up from the drawn womb/cave of the goddess as the horizon. It completely envelopes the partial smaller lion/cub floating up from between the horns of the bison in the same way that the initiate is transformed from the cub/small hunter into the larger and more mature man. The initiate and young man of the tribe who entered the cave/womb now rises out from it as the mature solar predator that feeds on the body of the lunar bull/bison. He's now one with the lion, the supreme hunter, and contains within the cup of his mind the wisdom of the artist/shaman, who was resurrected (like the later Osiris) in the new hunter (the new Horus).

In addition, there is also another interesting detail in regard to the rendering of the image. It has been noted that the opening to the vulva was not drawn but was incised with a sharp tool only after the general form had been rendered (see Figure 16A). As an artist myself, this struck me as an odd thing to do, for why wouldn't the artist just draw the opening in the first place? It would be akin to an artist finishing a drawing of a womb and then noticing that he/she had forgotten to render the opening (and something of this importance in such a sacred place, would hardly seem unlikely). And instead of erasing the error (being only in charcoal, an easy fix) and then redrawing it, the artist then picks up a sharp instrument and scrapes away the charcoal.

This makes no sense.

The incision of that vulva on that limestone pendant is deliberate. It was first drawn *and then*

incised or cut. It appears that like the cave bear markings that seemed to release the spirit of the cubs from the walls of the womb in winter, the artist cut into the womb of the goddess on the umbilical cord pendant to "open it." That is, we are seeing here on this pendant not only the womb as the cave that nourishes the artist/shaman/initiate, but the rudiments of the idea that the womb of the goddess needs to be opened by the male in order to seed it and to release the child/sun/Word within (the cutting of that cord from which the artist/shaman/initiate receives his wisdom/images). This latter idea is a vital one and will be discussed throughout the course of this paper.

Reinforcing this idea of the deliberate incising/cutting open of the womb of the Goddess to release the spirit/fetus in the same way that the cave bear marked the cave walls is the presence of what appears to be a drawing of a cave bear forearm (ulna?) and hand/claw that is situated next to the goddess' leg, bison arm, and bison phallus. See Figure 16B. There is a small notch to the upper part of it that resembles the ulna of a cave bear. Also, there is a small protuberance at the end of the bone just before it sweeps up to form the hand/claws. That small protuberance appears to be the small bone that extends from the wrist of the cave bear. And to show that this inclusion of a bear's arm/paw on the pendant is not isolated, it also appears that the back leg/foot of the bison is not in the shape of a bison's hoof at all — it's a bear's. The thick and round bend to the leg/knee along with the long foot are clearly indicative of a bear, not a bison.

Thus, the inclusion of the bear foot and paw is also deliberate and reinforces the idea that the limestone pendant is a conduit of the goddess (with its combination of legs/arms/phallus/umbilical cord/nipple/finger) and is a reflection of the claw markings of the cave bear. As noted, Upper Paleolithic humans must have associated those claw markings with fertility. The bear marked or cut into the side of the womb of the goddess to release the spirit/seed of its cubs. The bear went into the womb for the winter and reemerged out of it in the spring with cubs. Marking/drawing on the side of the goddess' womb, like the marking/drawing on her celestial vault (the two-dimensional constellations), seemed key to releasing the three-dimensional material world. A conduit was needed to turn the upper Word/concept into the lower flesh, and the cave bear arm/claw seemed that perfect catalyst for the genesis of religious iconography and, later, writing. The incision into/opening of the womb of the goddess was needed to seed it to ensure the birth of the new seed/Word that would rise as her solar head in understanding and wisdom.

* * *

There are other interesting details that I noticed in the goddess drawing on the Venus Pendant that appear to reinforce the above findings. For instance, the left horn of the crescent womb enters into the throat/neck of the bison. This is not an accidental or random overlaying of images — particularly something as sacred as this in this space. Just as her left arm and leg are symbolic of a conduit, this left horn penetrates into the body of the bison. This, I believe, shows three things. First, like the large phallic image of the body of the goddess found at Les Trois Freres (Figures 8C and 19A), which shows her left upper crescent horn disappearing into the wall/womb of the goddess, the left horn of her womb on the pendant disappears into the bovine form of the goddess. This appears to symbolize that the bovine and womb itself are just a manifestation of the *material body* of the goddess that nourishes itself. Thus, that pointed horn also is a cutting/death instrument/conduit that is used to feed the solar head as predator. In the same way that the bison is in an upright position of mating, with his seed flowing down into the womb to create/nourish life, his blood and flesh also do the same. The lunar bull as the body of the goddess seeds/feeds the solar lion as her head. The earth gives birth to the sun.

Second, the fact that the upper left crescent horn of the womb enters into the bison on the same side as her leg that comingles with the leg/phallus/hand also seems to make a connection to the drawings on the left wall of the cave. That is, the drawings on the wall on the goddess' left side (viewer's right) appears to be quite different in nature from the ones on the right. On the goddess' left there are few animals, and there is a vulva image on the wall of the cave/womb. This could imply that this side deals with fertility. It's also the east side of the cave (the goddess is looking south on the pendant). Thus, her left side might be correlated with birth and fertility — i.e., sunrise — the sun/solar lion rising up from the material body of the goddess as lunar bull, etc. (which is why the lion (s) float up from between the crescent horns of the head of the bison).

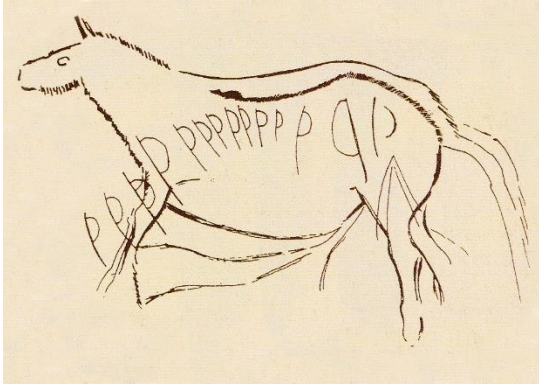
The scenes drawn on the other wall of the cave, the west side, however, are quite different in tone. They show primarily the *heads* of lions (symbol of the sun/predator) hunting bison, etc. Thus, this side, her right, might be correlated with death and cutting, i.e., sunset — the solar lion penetrating into the material body of the goddess as the lunar bull, etc. This might be why the crescent horn on her right is pointed and visible and goes in the direction that the lion head floats up, which is the direction that the sun moves (east to west). This same left-womb and right-point is also seen on the large phallic

goddess found at Les Trois Freres (Figures 8C and 19A), which is also situated on the right or east side of the cave. At Les Trois Freres, the goddess' right upper side is pointed and, as mentioned, mirrors the crescent womb of Chauvet. The Venus of Laussel also shows the same right/left symbolism (Figure 9B). Note that her head points to her right as well and that she holds up in her right hand a pointed bison horn (notched with thirteen marks). Her left hand, however, is lowered and touches her womb, exactly like the left symbolism of the goddess in the Chauvet cave. Again, as seen from the perspective of the goddess of the horizon, this appears to reflect not only the direction of the rising sun (left to right, which her head points to if we are looking at her in the north), but the seasonal movement of the sun up and down her body. The lower hand on her womb is from fall to winter. Thus, the symbolism of birth — the womb and the phallic arm/leg and phallus itself and the birth of light at the winter solstice. The upper raised hand (at the level of her head) with the pointed horn is from spring to summer. Thus, the symbolism of eating/death — the emphasis on the sharp point of the horn as teeth and the mechanism to feed, along with the death of light at the summer solstice. If one looks back at Figure 10, the solar eagle eating the lunar bull, this left/right symbolism can also be seen. The right foreleg of the bull penetrates the "raised" crescent womb of the goddess in the east — thus, the emphasis on birth and the rising sun from the crescent horizon on the left side. The solar eagle on the image's right side is bending down and eating — thus, the emphasis on death and the setting sun as the pointed teeth of the solar bird cut into the bull for nourishment. This same left/right and birth/death symbolism tied to the rising and setting sun on this Susa plaque doesn't seem to be that much different from the symbolism seen in the images on the walls and on the Venus Pendant at Chauvet cave 30,000 years earlier. This correlation between the northern upper sun/lion and death on the body of the goddess (along with the southern lower sun/bovine and birth) will be seen in the Neolithic and in Mesopotamia/Egypt to be an important one.

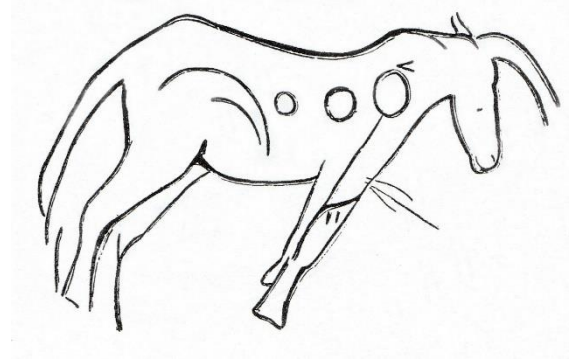
Third, the left horn of the womb of the goddess is also a marker that points to the upper horizon of her body. It is from the upper body, her upper horizon, that the Word (at the level of the throat) is born. It's the mature summer sun as the head of the goddess that climbs high on her body in the north (this will be seen clearly with the Neolithic goddess figurines in chapter 4). This is why the head of the bison hovers just over the top or upper horizon of her crescent womb. And just as the left legs/arms are phallic, the left tips of her upper crescent horn are also phallic. Thus the seeding into the upper horizon

of her body the breath to generate the Word (speech) that will then emanate up and out from her upper horizon like her lunar/solar head as the bison/lion.

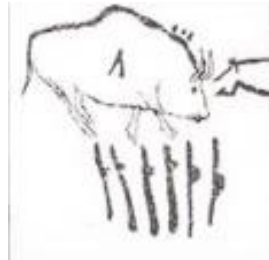
This early idea of the body of the goddess having an upper and a lower horizon to her is not just limited to Chauvet. It is seen thousands of years later in an Upper Paleolithic horse and bovine that clearly shows claviform “P” symbols that enter each animal at the level of the neck/throat (its upper horizon). See Figure 17. In Figure 17A, a horse from Les Trois Freres, the claviform symbol looks remarkably like the sun on a horizon, which appears to enter the upper horizon (shoulder/neck) of the horse and then moves back through the body toward the womb. Just below the womb is a double chevron that indicates an exit/entrance at the lower horizon of the horse (this chevron mimics the later Neolithic directional chevrons on the vases/figurines that will be seen in chapter 4).



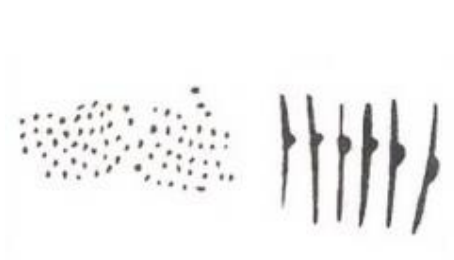
A.



B.



C.



D.

E.

Figure 17A. Engraved horse. Le Trois Freres, Southern France. 13,000 BC. Note the growing/shrinking "P" claviforms — half circles on a horizon line. The belly/womb of the horse extends outward in a sign of pregnancy. Note the large double "V" chevron at the groin of the horse. This is the exit/entrance of the lower horizon (image from Robinson 1995: 53) **B.** A bovine or ungulate from the upper Paleolithic, Middle Magdalenian (Niaux, Ariège, Pyrenees, S. France; c. 12,000 BC). Note the lines at the front of the animal and the circles with the small "v" at the throat/shoulders/upper horizon. They then pass through the animal and end with a large double crescent (image from Gimbutus 1989: 213). **C.** Six P-signs below a bison. Note the progression of large to small half circles on the claviforms, which mirrors the progression from the head to the womb of the animal (image only from Rappengluck 2002: 229). **D.** Six P-signs next to a group of dots. Again, note the progression from large to small half-circles. Also, note that the dots form the shape of an animal/horizon (?), with a break (equinox?) in the center (image only from Rappengluck 2002: 229).

What's interesting about the fourteen P symbols is how they change size. Note that the first four symbols moving up into the upper horizon of the horse grow larger, and then the next seven grow smaller as they move towards its lower horizon/womb. The smallest is about the midway point in the horse, where her belly/womb is (this seems to reflect the body of the anthropomorphic goddess herself, which is why the Ps are vertical — her womb is at her halfway point between the top of her head and the bottom of her feet. The shape of the “P” signs seems to reflect the outline of her standing body. That is, the small notch at the top of the P is her neck and the bottom line is her feet, with the half-circular element (the sun as her head) only moving down to her midpoint. Rappengluck also noted, long ago, that others have seen a similarity between the claviform P-signs and “stylised female figures” [Rappengluck 2002: 224]).

The last three Ps then get larger again, with one, the largest, being in reverse. Furthermore, notice how the body of the horse “swells” outward in pregnancy, like a swelling moon. As fourteen is a lunar cycle of waxing/waning, and the horse's body is clearly waxing/waning in pregnancy, there appears to be a relationship between the two. However, the P symbol itself appears to symbolize the sun (the head of the goddess), not the moon (which dramatically changes shape with size). This is clearly seen in both Figures 17A and B — there is no crescent shape to the P or O elements as they diminish in size. However, the P symbols could symbolize a half moon or a full moon on the horizon, with each one being one month.

What's telling is the change in size of the first four Ps as they enter the upper horizon of the horse. *Each one gets progressively larger*. The largest of the four is the one that is just inside the upper horizon of the body. This appears to symbolize the summer solstice (the sun is at its highest point on the horizon and the day is longest). Thus, the summer sun is positioned within the horse, a reflection of the upper horizon of the goddess. Then the Ps grow smaller in size, with the eighty-one (the seventh month) symbolizing the winter solstice (the sun being at its lowest point on the horizon and the day the shortest). This is at the midpoint of the horse/goddess — her womb/belly. After this, there are three larger Ps. Rappengluck feels that the last two, “the paired P-signs may depict the 13th and 14th month in a solar year, which ‘frame’ a special point in the year, perhaps a solstice or an equinox” (2002: 227. Rappengluck feels that each sign might symbolize twenty-sixth days to a month, thus fourteen equals an approximate full solar year — 364 days). This “special point” might indeed be the case, given the

change in size of the Ps and the horse's body, along with the body of the animal symbolizing the body of the goddess of the horizon (with a six-month cycle between the upper/lower, her shoulders to her womb). Thus, these last three might symbolize the movement of the sun from winter to spring, with the larger reversed P sign symbolizing the large pregnant horse/goddess in the spring (which is why the P is larger than the summer solstice P that symbolizes the normal body of the goddess at the front/top of the horse/goddess). The reversal of the large P might also have something to do with the reversal of the sun on the horizon at winter (since it sits in the lower area of the womb).

The very last P just over the directional chevron markers shows the sun element separating from the horizon element — the birth of the foal. As the P mimics the shape of the standing goddess, her swollen belly, which carries the sun/child, appears to separate from her body as she gives birth. Thus the directional chevrons immediately below this indicate the sun exiting her lower body. Similarly, and more interesting, note that the belly of the horse pivots down towards its front feet, which is symbolic of the upper spout/conduit of the upper horizon of the goddess. This might also seem to indicate that in addition to the offspring being born from her lower body, the sun/seed/Word (drawing) of the Goddess is also born in the spring/summer via her arms/hands.

Thus, this picture of a horse with fourteen P-signs could indicate a spring to spring event — from mating to foaling. This includes the Ps outside the body of the horse/goddess. But if one only looked at the Ps *within* the body of the horse/goddess, it shows a summer-to-spring cycle — nine months, which symbolizes the goddess with a focus on the birth of a human child. (There are eleven Ps within the horse, thus ten stations of time. If each is 26 days, then that equals 260 days or 8.81 months of 29.5 days each.)

In Figure 17B, which depicts a bovine or ungulate, note that, once again, there are circle or sun markings that diminish in size from the front of the animal, its upper horizon, to a crescent shape at the rear or lower horizon of the animal (where its womb is). This seems to reflect the sun waning on the horizon as it moves from the upper horizon of the goddess (summer, the death of light) to its lower horizon (winter, the birth of light) where the womb is. Note that there is a small "v"/chevron just above the large first circle. This could be a marker of the direction that the sun/seed moves as it enters the "upper" horizon and moves down into the body towards winter/womb.

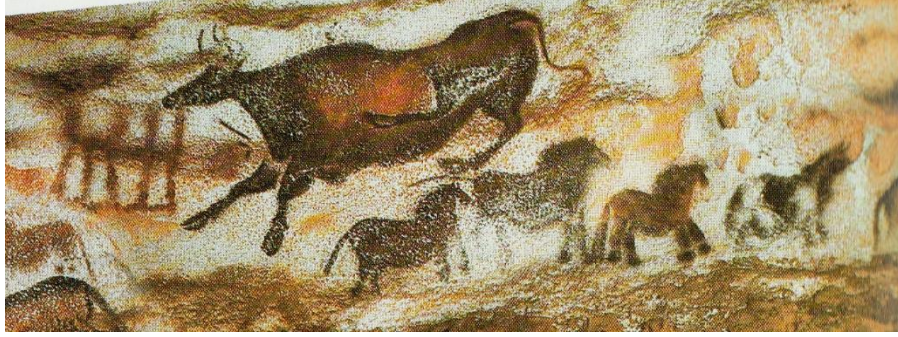
It must have been noticed that animals also make sounds to communicate with their

heads/mouths, and that the head of an animal, like a human's, is also a predator/sun that needs to feed from the body of the goddess (animals as well as plants). There are some interesting marks in the front of the animal in Figure 17B at the level of its breast (the same spot as in 17A), with more markings moving down its front leg. This, again, could be symbolic of the upper light/spirit moving into the lower arm/leg, which the artist resonated with, as he, himself, was drawing/creating that animal from his upper thoughts moving into his lower arm. It's also interesting that the symbol at the womb is a large double crescent that is turned upside down, possibly indicating the direction of the calf's exit from the mother's body (similar to the downturned "V," chevron, in the horse).

In Figures 17C and 17D, note the same progression of small dark half-circles on the P-signs as they go from larger to smaller. In Figure 17C, this progression matches both animals in Figures 17A and B — that is, the larger half circles are at the head of the animal and the smaller are at the womb of the animal. In Figure 17D, note the pattern of dots that resemble a horizon or animal form (with the neck at the right), with its center being clearly marked/notched (equinox?).

Similar marks representing the two horizons of the goddess with a summer to winter pattern in her animal form are also seen at Lascaux. In Figure 18A, note that the aurochs at the end of the axial diverticle has its lower body twisted up and towards the viewer, exposing its groin — a very peculiar position. At the same time, there is a strange marking at its upper horizon — the same spot as the two animals in Figure 17. The placement of the horses under the bovine also might be important, as we'll see later in an image at Catalhoyuk. Also, note that there is a rectangular box that appears to emanate out from the mouth of the bovine. Speculating: is this an abstraction, a symbol, of the Word, of speech, coming out of the upper horizon of the goddess? Or is the placement of this rectangle merely a coincidence? Also, and equally speculatively, this might also symbolize a relationship between Gemini, a similar box shape with five points on one side and four on the other, and Taurus, the head of a bull. The intersection between the two, as discussed earlier and throughout the course of this paper, is where the sun is born from the goddess in relationship to speech/alphabet/Word.

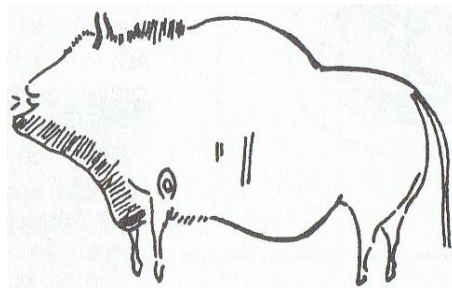
PELLAR, "THE RAPALLO ALPHAZODIAC"



A.



B.



C.

Figure 18. A. Lascaux. Axial diverticle (Campbell 1988: 60). B. Lascaux. Axial diverticle (Campbell 1988: 61). C. Vulva symbol over foreleg of bison. Also note the small marks at its mouth, which might indicate sound exiting (Gimbutus 1989: 168).

Figure 18B is even more interesting and bears a relationship to the two animals in Figure 17. A pregnant mare and a large aurochs bull (facing opposite directions) could represent the seasons of summer to fall. Rappengluck noted that a large stag in front of the horse on another panel (the far right animal in Figure 18B) is in rut and thus symbolizes autumn, and the pregnant mare represents a time between late spring and early summer (Rappengluck 2004: 95). He also noted, following others (Kuhn and Kuhn, Frolov, Marshack, etc.), that the black dots beneath both animals (thirteen beneath the stag and twenty-six beneath the mare) are related to both animals, and thus, correspond to a certain time between May and October (Rappengluck 2004: 110).

However, there is no mention of the large aurochs bull that is not only directly above the horse, but that also has its hind foot within the upper body of the horse at the same spot where the horse's forelegs disappear into a large circular shape that is part of the twenty-six-dot pattern (which itself forms, as others have noted, a claviform P-sign). I feel that the presence of the aurochs with horse and the 26 dots is significant, as there is also a progression, though not as dramatic as seen in Figure 16, of smaller dots at the rear of the horse to much larger dots at its head. These, again, could symbolize the cycle of the sun on the horizon from summer to winter. Since the 26 dots seem to symbolize half a year (26 weeks is half of 52), this further reinforces this idea. Furthermore, and more importantly, note that the 26 dots are in an "S" shape that starts out low in winter, and then "climbs" up towards the larger dots of summer. Thus, between those two end solstices are the equinoxes, marked by the large circle of five dots at the upper horizon of the horse (its legs are within that circle). That circle, the half-way point between the solstices, appears to represent the fall equinox. Thus, the head of the horse is facing the larger dots of summer, but as the sun begins its journey down the body of the goddess of the horizon, it reverses direction on the horizon and moves south. Thus, the reversal of the aurochs, as it faces the other way and slants down towards winter. Its rear legs join the forelegs of the horse at the halfway point. Taurus was the fall equinox at the time of Lascaux (Rappengluck 2004: 104): thus, the bull's reversal and leg at the halfway point of the P-sign/horizon.

Another detail that hardly gets mentioned is the small black horse head just behind the pregnant mare. This head seems to symbolize the baby foal that was born in the spring or summer. It's just beneath the long tail of the horse (which appears to symbolize the phallus of the bull above it) and

is a bit of a distance away from the small winter dots — thus, signifying a time span between winter and the birth of the foal.

In Figure 18C, note the small vulva image that Gumbutus identified that sits just above the foreleg of the bison. This doesn't seem to make much sense unless one looks at that area of the bison as the upper horizon of the goddess. It's the entry/exit point for the sun/seed/Word via the foreleg or hand of the goddess. Also note the two small marks at the mouth of the bison (similar to a small chevron directional marker). These might indicate the emanation of sound out of the bison's head, which rises up from its upper horizon.

This idea of the foreleg symbolizing the arm/upper conduit of the goddess can also be seen at Les Trois Freres. See Figure 19. In Figure 19A, note, once again, her feet as a phallus. In Figure 19B, note the phallus/conduit shape to the foreleg of the male bison, who is situated just above the female, who in turn, has a long umbilical cord stretching out to what looks like a placenta with a calf in it. The forelegs of the male are tube or spout-like abstractions and are meant to be viewed as a symbol — they are in no way naturally drawn as its hind legs are. Just above the male bison, notice the forelegs of the horse — they, too, are pointed and are not natural. In Figure 19C, note the large "Y" symbol going into the bison. This "Y" symbol, which depicts the bovine leg/hoofs, is a potent symbol of the male conduit/phallus of the goddess; it will be seen not only in Egypt, but as the symbol for Pisces in both the Phoenician and Rapallo zodiacs.



A.

B.

C.

Figure 19A. Crescent goddess figure with breasts/phallus, Le Trois Freres, France, c. 15,000 BC (image only Begouin & Begouin 2013: 109). **B.** Bison with abstracted forelegs as spouts/conduits. Le Trois Freres, France, c. 15,000 BC (image only Begouin & Begouin 2013: 109). **C.** Bison with “Y” symbol going into it. Le Trois Freres, France, c. 15,000 BC (image only Begouin & Begouin 2013: 109).

As discussed earlier, the goddess exhibits both male and female attributes to her form. Accordingly, the matrifocal ideology and iconography of the Upper Paleolithic carried over into the role of the male. As all material objects were seen an extension of the body of the Goddess, so too was the male. That is, she had both a female aspect to her and a male aspect. Overall, her body was female and her head male. Her body was the vessel, the fuel, the mortal material from which the immortal head arose. But even though her body was primarily female, it had a male aspect to it. Thus, the phallus and male energy. The same with the head. A female face was still a predatory element that bit into and consumed bodies and thus was seen as a male aspect of the goddess. An example of the goddess with a male aspect is seen in Figure 20.

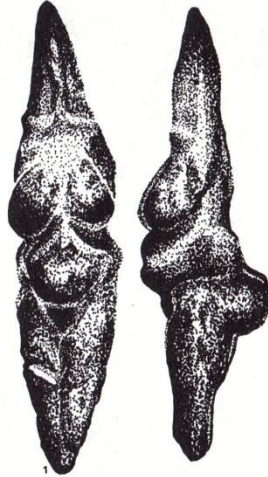


Figure 20 Upper Paleolithic goddess figurine. N. Italy. 20,000 BC. Note phallic neck/head as conduit, which mirrors her legs (Gimbutas, 1989: 230).

Note the clearly phallic neck (head?) as the spout/conduit of her upper body, thus the male emphasis to the goddess. The Word/understanding/light flows out of her upper horizon and into the head/ear of another vessel. This image is a precursor to the many Neolithic images of the goddess without a head, which in turn symbolize the growing grain that hasn't yet sprouted a head of seed. Thus, the neck of the body of the goddess is the conduit from which the seed rises as the sun/Word. Her phallic neck also reflects her pointed legs, which, along with her hands, are also spouts of the upper Word flowing down into the earth, which is her material body.

In addition to the phallic neck of the goddess, there are certain marks incised on the torso of the Venus figurines that, once again, are precursors of the many Neolithic markers on hundreds of goddess figurines. As mentioned, an important marker is the "V" chevron, a directional indicator of the seed/sun going into and out of the body of the goddess as the horizon. See Figure 21 (also note the resemblance of the figures to the claviform P-signs discussed earlier).

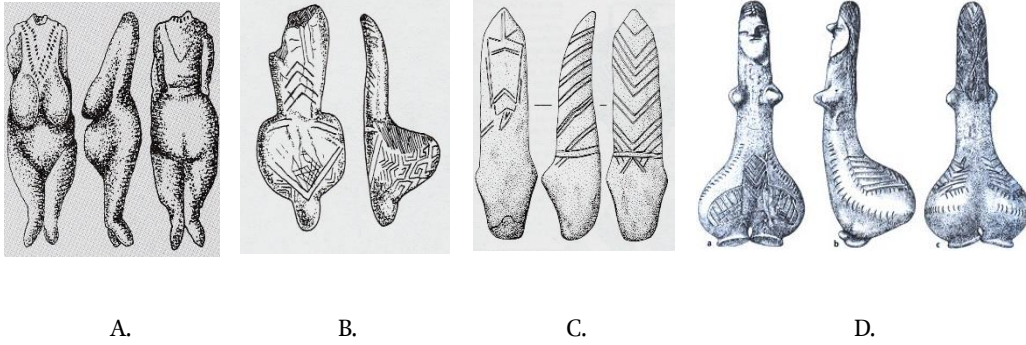


Figure 21A. Upper Paleolithic Ivory figure. Note the large double “V” above the breast at the “upper” horizon of the body. Kostienki 1, Horizon 1, River Desna, Ukraine, 20,000 BC (Gimbutus, 1989, p. 32). **B.** Upper Paleolithic figurine. Note the chevrons above and below the waist/center of the figure. Also note how it resembles the outline of the claviform P-signs. Mezin, R. Desna, Ukraine, 18,000–15,000 BC (Gimbutus, 1989, p. 100) **C.** Upper Paleolithic Ivory Figurine. Note the chevrons above and below the waist/center of the figure. Mezin, upper Desna basin, Ukraine. 18,000–15,000 BC. (Gimbutus, 1989, p. 5). **D.** Phallic Neolithic goddess from Hungary. 5600–5300 BC (Gimbutus, 1989: 231).

But before I go into the Neolithic, I would first like to comment on three speculative observations that might prove to be of use. The first is the possible connection between the lion and bison (and goddess) on the Venus Pendant in Figure 15 and the constellations of Gemini and Taurus and the center of the Milky Way (which was the later goddess Nut). The second is related to the first in that another Upper Paleolithic cave painting might be correlated to Taurus/Gemini. The third is regarding ancient cupules, which might be the oldest art and/or symbolic expression of humans, and how they might have precipitated the idea of the goddess (they go back 1.7 million years to the Olduvai Gorge in Tanzania).

In terms of the first, the fact that the sun rises up from the back of Taurus and enters its horns (Hyades) in the center of the Milky Way, which was later identified as the place where the sun was born (Santillana/Deschend 1969: 245–246, which will be discussed in chapter 5), and which I identified as the opening into the womb/Duat of Nut of Egypt (again, to be discussed in chapter 5), might have some relevance in the analysis of this image. For it contains the exact same elements — the womb of the

goddess between a lion and bison, with the lion's head floating up and away from the bison's head/back. These three exact same elements are also found in the Phoenician alphabet, with the sun as the seed of Leo the lion being born between the horns of Taurus (Hyades/Aleph) at the Gemini Gate (zayin) from the exit/Duat of the Nut. These elements will be further discussed throughout the course of this paper. There is also the possibility that the Venus Pendant might also relate to the Great Cow/Bull in the upper northern circumpolar region of the sky (as it faces north). As will be shown in chapter 5, the circumpolar region and the ecliptic are very much related, particularly in the Egyptian sky charts.

The second observation was discussed briefly in *SPP* 263 (pp. 108–111). It concerns the Shaft of the Dead Man at Lascaux. I noticed some links between the bison and the Great Cow/Bull in the northern circumpolar region of the sky. However, I just recently noticed that the six dots underneath the rhino's tail could allude to Gemini. Thus, the bison could also be Taurus and the male figure could allude to Orion, with the action of the scene taking place, once again, the center of the Milky Way. This would in no way rule out the link to the Great Cow/Bull, as the two are related/linked via the equinox (and particularly since the bull is on a north-facing wall). In fact, this image was made around the same time as the fall equinox in Taurus. Thus, the possible link between the sun entering/dipping below the celestial horizon, the mating of animals, and the erect phallus of the man, particularly as several key elements, including the spear, all point to one spot just under the leg of the bull (the man's feet, the bull's foot, the tail of the bull, and the spear). They are all phallic and symbolize the conduit of the vessel going into the soil/womb of the goddess.

Lastly, in terms of the cupules, I noticed three interesting stories from three very distant locations that might have a common origin in the remote past. The first story is centered in Keystone, California, with the Hoka Indians. It was believed that the rock powder generated in the making of cupules had magical fertility properties and helped facilitate conception. This powder was placed in a woman's body before she engaged in coitus.

The second story comes from Hawaii. Dr. Georgia Lee noticed that when she returned to a cupule site after a break, that there were three new cupules. At first she thought that it was due to vandalism, but she later found out from the chief that, while she was away, new mothers had ground down the scab from their newborn's navel into the rock in an earth goddess ritual.

The third story comes from Australia in the 1940s. An archeologist named Mountford had

witnessed the making of cupules in central Australia as an increase ritual for the pink cockatoo. The rock that the aborigines pounded was thought to contain the life essence of the cockatoo, and the dust from their pounding was believed to fertilize the female birds and increase the productivity of their eggs, which the aborigines ate.

All three of these stories point to the rock's possessing reproductive powers. This would tie into the idea of the Upper Paleolithic goddess as the earth mother, for the rock is a material substrate of the goddess. In caves, where many of the cupules were found, the rock walls are the womb of the goddess. Thus, just as the spirit/rock substrate of the goddess gives birth to plants/animals from the earth/caves, that same powder/substrate was used to quicken the process to benefit early humans. The bears in the cave were seen to scratch the walls/womb of the goddess to facilitate the birth of their cubs. This was, no doubt, a precipitating act that early people emulated with their own incisions/drawings on the walls of caves and surfaces of rocks — some of which were in the shape of male phalluses. Thus, the Venus Pendant of Chauvet was opened, cut into at the opening of the vulva in the same way that the cave bear opened/cut into the womb of the goddess, which mirrored the much older fertility ritual of earlier people cutting into the rock/womb of the goddess in the form of cupules to release her spirits/magic. This cupule use also must have reflected the sun penetrating into the rock horizon, and then its subsequent rising in birth from the rock horizon of the goddess (such as is seen in A.VI.6 at Catalhoyuk, which will be examined later). The pounding/cutting of cupules into the rock is really just the ritualistic opening of the goddess of the horizon.

CHAPTER 4.

PHASE 2: THE URSA MECHANISM IN THE NEOLITHIC

In his seminal book *The Power of the Bull*, Rice states,

At early Mesopotamian sites, such as Arpachiya in Sryria, models of the bull-head (with which, for obvious reasons, it is often associated), phallus and the double-axe have been found with early agricultural equipment, including sickles and winnowing fans.... In Catal Hoyuk the double-axe sometimes turns into a butterfly. An ingenious process of rationalization led the bull-cult in southern Europe to make the butterfly both a symbol of rebirth and of the goddess.... In Crete the double-axe seems to have been an important symbol *before* the evidence for the bull-games appears. There is a close identification between the double-axe and the "Horns of Consecration," a connection which is perpetuated and extended by the practice, known from Knossos and Denderah, of building graves in the shape of the double-axe. By being laid in the embrace of the double-axe the dead would confidently anticipate rebirth. Some double-axes in Crete have been found with the handles in the form of the Egyptian *ankh*, the symbol of eternal life.... There is evidence for the decapitation of the bull and the burying of the head in a high status grave at Phourni." (Rice 1998: 46)

Considering what has already been discussed, the association of a crescent bull's head with phalluses, sickles, winnowing fans, and double-axes that resemble the shape of the Egyptian ankh symbol of the horizon shouldn't come as a surprise, as they encapsulate the sowing/cutting of the sun/seed from the double horizon of the goddess — which in a temple or tomb context, is the soul of the deceased that, like the sun, will be reborn. The specific correlations he lists will be discussed in this section (chapter 4) and in chapter 5.

I would like to begin with the evidence that Rice cites that bull's heads were purposefully and ceremoniously cut off and buried in "high status" graves. Is there a connection between the decapitation of bull heads and human heads, such as the Neolithic "skull cult" at Jericho, or the curious practice of

“detached” heads and the burying of the heads of humans and figurines at Catalhoyuk, or even stranger still, the destruction of the ceilings of the dwellings at Catalhoyuk and their burial?

It turns out that there is indeed a connection between all of these. But before I go into this, I would like to begin at Catalhoyuk with an important wall painting in Shrine A.VI.6. As I’ve stated in *SPP* 263, I believe it is one of the most enigmatic and overlooked discoveries in archaeology, and I feel that it will provide context for pretty much everything that I have discussed in this paper. See Figure 22.

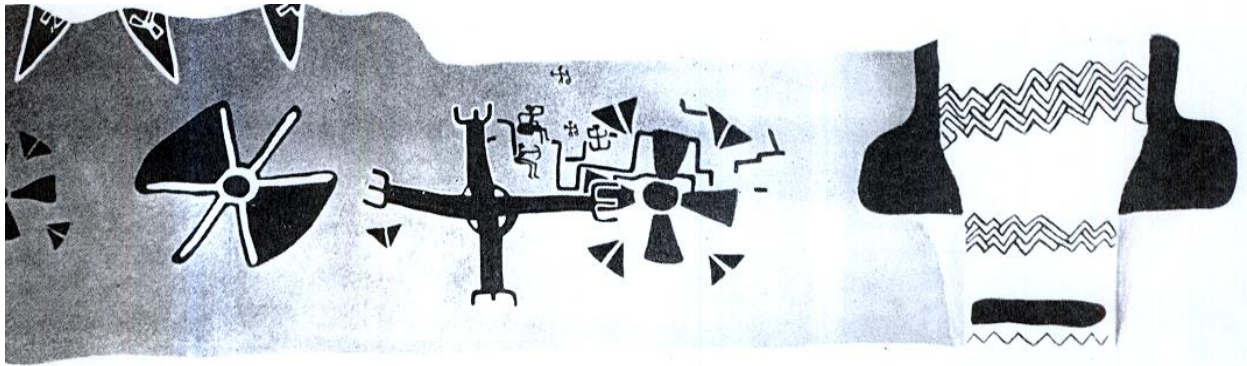


Figure 22. Copy of the wall painting from “Shrine A.VI.6” that shows, from the far right, a bull’s head, stars and crosses, a large cross with human figures, and, at the left, what Mellaart writes could be interpreted as a “double-axe” (Mellaart, 1962: Plate VIII).

I would like to give only a brief summary of this painting. For a more detailed discussion of this wall painting, see *SPP* 263. However, since *SPP* 263 was written, I’ve noticed a few more fascinating features of this wall painting that I would like to share. To begin, there are three main elements to this painting, with two minor ones, and it’s important to point out that the three main ones show a repeated pattern of the double horizon — and thus, a horizon symbolism dominates the whole scene. The key points that I found are as follows:

- Far left minor element 1: at the far left side of Figure 22 is a partial medium-sized cross image with smaller split pyramid triangles between its arms. I’ll return to this shortly.
- Far left top element 2: three partial images of pointed shapes with partial figures within.
- Left main element 1: The white star-like figure with a black axe shape that Mellaart referred to as a possible “double axe.” This image has a circle at its center, and it is in the shape of the double

horizon with a phallic line that emanates up and down from its circular center. This is an early form of the Egyptian ankh, which will be discussed in chapter 5. This figure resembles the shape of a human body with a phallus/tail and a neck without a head. This latter aspect (no head), once again, not only is a key feature of this wall painting and another one found at Catalhoyuk, but is central to understanding the pattern of the goddess giving birth to the sun as seed that will eventually culminate in Egypt and in the alphabet. For now, notice that the long line that forms the neck and that emanates out from the "upper" horizon of the body is phallic as well. This resembles the goddess figures seen in Figures 20 and 21, with the neck/upper horizon of the goddess in the unmistakable shape of the male penis. This "dual" male/female aspect of the goddess as the horizon is an important theme that will surface later in Egypt — i.e., Atum splitting into male and female, with the Great Cow/Bull being a mix of male and female (to be seen in chapter 5).

- Center main element 2: A large cross with another circle/womb in the center that symbolizes the four cardinal directions — north, east, south, west. (This deliberate orientation to the cardinal points is seen in another Neolithic site in Romania. See Figure 4B in *SPP* 263 for an example of four goddess figurines oriented in this manner. More importantly, the shape of the upper arms of the goddess reflecting the shape of her lower legs is seen many times in figurines.) Each arm of this large anthropomorphic cross culminates in a three-pronged symbol that evokes a headless neck with upturned arms. Thus, this large cross seems to symbolize the earth as the goddess, with each arm a manifestation of the neck and crescent arms of that goddess as the "horizon." What's missing, of course, is her head. But we see that next:
- At the end of the right or eastern arm is another large cross, the sun, with a solid seed-like dot (as opposed to the "open" circle of the others) at its center. It appears to rise up and out from within the hollow of a cave/hill. This sun, as discussed/shown earlier in other figurines, is her missing head. It is actually the grain "seed"/sun that is missing from the plant/body that resurfaces/resurrects again later. This aspect of the goddess is discussed in detail in *SPP* 263 and will be discussed and shown in more detail later. But for now, notice the two small figures above this sun who touch their hands to their heads. See Figure 23.



Figure 23. Detail of wall painting figures found in Shrine A.VI.6. The splayed humanoid figure is seen at the far right. It touches its head with a raised hand in the same way that the other female figures do, thus making a clear connection between the two. Note that the bow of the archer is pointed directed at the splayed figure's groin, which is just over the rising sun. The tiny figure in between the two seems to resemble the "Y" figure of a bull's foot, and indeed, seems to be holding a "Y" shaped bull's foot/staff in one hand and a round "seed" in the other. There is another tiny figure in a similar shape directly above this.

- In Figure 23, notice that above the sun/head of the goddess is a splayed human figure in the shape of the double horizon that appears to be giving birth to the sun. This splayed form is clearly a slim humanoid shape (as opposed to animal) that matches the other two humans displayed. I'll return to this human vs. animal issue later, but what's important for now is the "double horizon" aspect to the splayed figure, which is also seen reflected in other, larger splayed figures, some pregnant, shown in relief on walls at Catalhoyuk. See Figure 24.



Figure 24. Splayed pregnant figure on wall in Shrine VII.23 that mimics the shape of

horizon/bull's horns. Note the "nested" circles painted on the swollen navel/womb, which calls to mind the "nested" seeds/suns that will be seen in the later Egyptian sky charts (image only from Hodder 2006: 157).

- To reiterate, this splayed humanoid figure shown in Figure 24 that depicts a "double" horizon, is seen later in the Neolithic to be ubiquitous in countless other figurines/illustrations that depict the goddess (this is discussed in detail in *SPP* 263). Though a few have upturned lower feet, almost all of them, as discussed earlier, share the important feature of the head/shoulders being the "upper" horizon and the lower legs/groin being the "lower" horizon (regardless of whether the feet are upturned or not), with the navel/womb being the center between the two. As the bull with its horns seems to be one of the dominant images found at Catalhoyuk, particularly in conjunction with this splayed figure (the splayed figure shown high up on a wall in shrine VI-10 has three large bucrannia immediately beneath it), it's highly likely that the splayed figure's upper arms and lower legs are symbolic of the crescent bull's horns as horizons that are displayed so prominently and symbolically in many of the rooms.
- At the left of the splayed figure is another female that is pregnant. Note that not only is her lower half in the shape of a pouring vessel, but that it reflects the large buttocks of many of the other Neolithic/Upper Neolithic goddess figurines. But more importantly, her left hand touches her head (thus, making a clear connection between herself and the other splayed figure giving birth to the sun who is also touching her head. This touching of the head is another recurring theme in Neolithic goddess figurines, and it will be discussed/shown later). Her right hand also touches her lower body. The black line that runs out from her lower body/vessel appears to not only be a directional indicator of the action illustrated, but also appears to be symbolic of an umbilical cord that connects this pregnant female to the rising sun as a child/seed. And as with all human/seed births, that umbilical cord/stalk must be cut. Thus:
- The male figure of the archer who aims his bow at the splayed legs of the goddess (this archer will be shown to be associated with the constellation Hercules and his bow, which was the fall equinox at this time. This will be discussed in more detail later). The key point here, once again, is the Ursa Mechanism: the female vessel must be opened by the male in order to seed/release

the sun/seed/head from the lower horizon of the body of the goddess. This opening takes two forms: 1. the opening/sowing of the grain seed. This is symbolic of fall, as seen in the later Egyptian sky charts. Note that the crops were sown in late fall/winter at Catalhoyuk (Hodder 2006: 81). And 2. the opening/cutting of the umbilical cord/stalk in the birth/harvest. This is symbolic of spring. The grain seed at Catalhoyuk germinated in early spring and the crops/seed were harvested in late spring/summer (Hodder 2006: 81).

- Also note the movement of the action from the “upper” northern arm of the central main cross/earth to its “lower” eastern arm. This reflects the movement of the grain from the “upper” northern horizon of the Goddess (summer) to her center western horizon (fall) to her southern horizon (winter, where it’s born) and then to her center eastern horizon (spring), where the sun/seed/head is harvested. This also reflects the actual movement of the sun on the horizon as it moves from summer to fall to winter to spring. As an indication that this is indeed what is being illustrated here, note the small divided pyramid marker just beneath the west/fall arm of the large cross. This appears to symbolize the movement of the sun/seed/head “down” into the earth/womb of the goddess (the sun dips below the celestial equator). The seed then dies to itself in the winter/south and is reborn as a plant/body without a head. It then matures/rises and resurrects its sun/seed/head in the spring/summer, and it is then cut/harvested to nourish the body/mind of the villagers (as will be seen in chapter 5, this mirrors the mature lion as the summer solstice in the Susa cylinder seal — his head is hit/cut off at its peak and it reverses direction and “falls” from its body/horizon towards fall). Thus, to return to the pregnant female figure that is touching her head and bottom shown in Figure 23, she is clearly symbolizing the movement of her head as the sun/seed through the seasons. That is, her left arm is shown in a “lowered” position — fall to winter, the sowing of her head as the seed/sun into her own womb/vessel within her body/horizon. Her right arm in a “raised” position shows the opposite. This symbolizes spring to summer, with her head being reborn and then harvested as the sun/seed to nourish the body/mind of the village. This latter “raised arm” as spring will be seen in chapter 5 with the Susa seal and the sky charts of Egypt.
- The north to east (clockwise) pattern seen in Figure 22 also seems to reflect the movement from the “upper” northern circumpolar regions of the sky to the “lower” ecliptic and the eastern

horizon, where Gemini was the vernal equinox at this time (a similarity to the Egyptian sky charts that will be discussed in chapter 5. More interesting still, this northern "upper" to "lower" eastern pattern is also seen in the Phoenician alphabet with its small loop — the one-quarter rotation loop comprised of three letter couplets that symbolize the upper northern constellations — meeting the larger loop at the Gemini gate on the eastern horizon).

- Also notice the two small figures that are between the male archer and splayed figure. They appear to have a body and legs that resemble a "Y" — the bull's foot that symbolizes the conduit as discussed earlier. But more importantly, they both carry a similar "Y"/bull's leg in one hand and what appears to be a seed (?) in the other. They could be an early version of the two souls descending in the God Boat of Mesopotamia that is shown in Figure 55 in chapter 5, with a third holding a "seed" as the sun that will be reborn at the equinox.
- As stated earlier (and in *SPP* 263), this pattern of the male opening the goddess as the double horizon is the key to deciphering not only other prominent paintings and figures found at Catalhoyuk, but more importantly, the key to understanding the plethora of mysterious paintings, illustrations, countless goddess figurines/illustrations, star charts, and sculptures in Southern Europe, Mesopotamia, Egypt, and Asia. To put it simply, *the goddess as vessel must be opened by the male in order to give birth to life, to nourish and protect life, and, more importantly, to resurrect life*. This opening is accomplished by the male in his dual role as seeder/cutter, whose tool/mechanism of that opening was later symbolized by Pisces. Thus, the chisel/phallus/bull's leg/hoof/ "Y" aspect to Pisces's unique shape. This image of the Catalhoyuk archer will be later seen in its various iterations as the young lion with arrow in Susa, as Anu with spear in Egypt, as tiger with its teeth in China (discussed in *SPP* 263), as Utu with knife in Mesopotamia, and as Mithras with knife in Rome. It is also Pisces with long tail in the Rapallo alphazodiac.
- Right center main element: A large bull's head. Note that this head is composed of, once again, three key elements. First, the open horizontal mouth that is phallic in shape. This sows the sun/seed as the Word. Two, the large ears that also rise up to form the crescent horns. This is, once again, the crescent/double horizon. But more importantly, note that the large ears also form the large buttocks of the goddess as the horizon (quite similar to the earlier claviform "P").

Thus, the double image of the goddess (which matches at this time, the double crescent horns of the moon, the bull, paired leopard relief, paired leopards framing a pregnant goddess figurine found in a grain/seed bin, and the splayed arms/legs of the above figures, etc.).

- Remarkably, notice the three sets of wavy lines that seem to rise up from the bull's mouth/tongue to its double ears. This progression from lower to upper seems to reflect the growing seed itself and the production and hearing of speech — that is, the “lower” (winter position) below the tongue is a single small wavy line — the birth of the seed as the Word. The center position (fall/spring) wave/sound is larger and is at the level of the groin of the goddess as ears. It then moves upward from the ears (through/within) to the bull's crescent horns as a large sound wave with many layers (seeds/light) that is harvested/nourished by the “upper” mind in spring/summer. Thus, this bull's head with its rising rays of sound/seed/light appears to be a reflection of how Neolithic people might have viewed speech, for like the seed/sun, the breath/vowel also rises up from the “lower” horizon of the body to be cut up by the tongue (male mechanism/fall sowing) into discrete packets (like the later houses/consonants of the alphazodiac). It then enters the ears/horizon of the listener (given that this is only one image, that listener is also itself) to be reborn/harvested (via the male mechanism/spring harvest). It then rises into the “upper” mind, like the sun in the sky, in light and understanding. Thus, this amazing bull's head mirrors the progression through the seasons of the birth and resurrection of the sun/seed as the Word that is later seen in the Mesopotamian cylinder seals; Egyptian sky charts, ahket, and ankh; and in the Phoenician and Rapallo alphazodiacs.

Furthermore, what's also significant about the three major elements in Figure 22 is that each one is a member of the Primal Group: on the far left, the double axe with its long neck and phallus is the male (seeding mechanism); the center image of the large cross, with its large pregnant center and that depicts the birth of the sun from its eastern horizon, is the mother; and on the far right, the head of the bull, with its rising sound wave, is the new sun/seed/Word.

What's further remarkable about all three is that each has the Primal Group built into itself. That is, they all contain the father/mother/son imagery inside. Thus, the nested seed within a seed that is later seen in the Egyptian sky charts of Senenmut and Ramesses II.

This seed within the seed can also be seen clearly in Shrine E.VI.14, which shows a bull's head coming out from the groin of a large splayed figure that symbolizes the double horizon. See Figure 25.

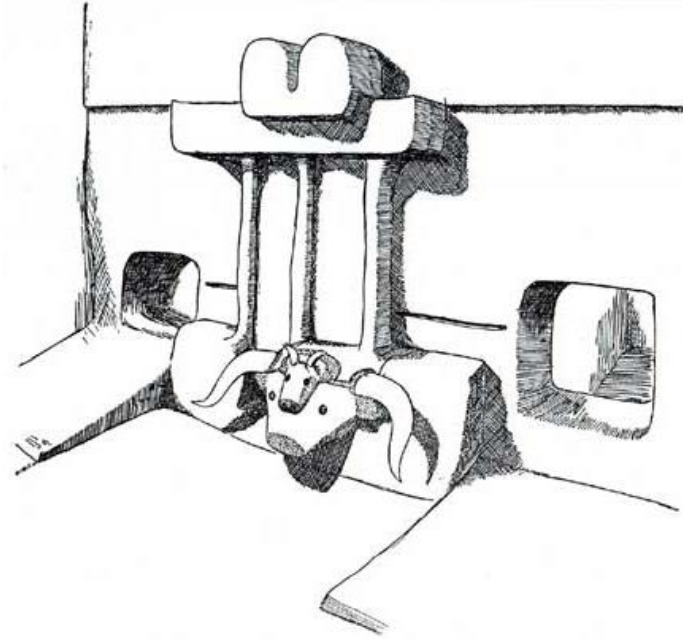


Figure 25. Abstracted goddess relief on west wall of Shrine E.VI.14. Note the symbolic horizon symbol at the neck of goddess (an early akhet) from which her head as the sun rises. Also note the small calf's head on top of the larger bull's head at the groin of the figure. This reflects the womb being in the shape of the bull's head (Chauvet Cave), which contains within it the calf/womb of itself (image only from Mellaart 1962: 77).

Figure 25 shows a splayed humanoid figure on a west wall (symbolic of the setting sun, fall, sowing of the seed/sun). Note that there is a smaller calf's head on top of a larger bull's head at the "lower" groin of the goddess, which calls to mind the nested seed — the seed that contains the seed within (thus, the father that contains the son within). Also, and more interesting, the goddess' head is missing, and in its place is a symbol of the double horizon (almost identical to the later Egyptian akhet). The fact that her head is missing is a key feature found at Catalhoyuk and elsewhere in the Neolithic. Her head is really that seed below her that was just sown in the west (similar to the sun entering the horizon/body of Nut in later Egypt). It must then grow and rise within her horizon/body and will be seen in the spring as her new head of wheat that is full of seed/nourishment.

Given what was just discussed regarding the splayed figure in Shrine E.VI.14, I would like to now discuss whether or not this image, like the other splayed figures seen in Shrine A.VI.6 and elsewhere, is a representation of the female goddess or whether or not they are “probably a bear” as Hodder states (Hodder 2006: 201).

First, given the pattern and evidence shown and discussed, these splayed figures seem to fit naturally, as discussed earlier, within the ideological and iconographical framework of the ancient mother goddess, who seems to be called by different names (i.e., “the Great Goddess,” The “Ancestral Mother,” the “Creatrix,” the “Great Mother,” the “Mistress of Nature,” etc.).

Second, the figures shown in Figures 22 and 23 are very thin and humanoid in appearance. The larger splayed figure shown in Figure 24 has a swollen belly with two nested circles over it. Even if the figure in Figure 24 has taken the shape of some other animal such as a leopard or bear, the figure is clearly shaped like a human and could just be a manifestation of the goddess in a therianthrope form. Furthermore, the two aren't mutually exclusive. Many goddess figurines in the Neolithic (and particularly the ones from Egypt) all take on animal features/shapes. To say the Hippo (*rrt*) in the Egyptian sky charts is just a hippo is to miss the point of its symbolism as the goddess of childbirth, etc.

Third, humans have been seen in a similar position called the “splits” (a gymnast on a balance beam or mat can assume this pose with ease, with feet sticking up and arms forming a crescent). But what's relevant is not the fact that humans can't make their lower legs turn upward in a split position, if this is what is really being shown, but that they can “choose” to make this pose in a similar manner. No bear (or animal) in its natural state spreads its legs in a complete “split” position on the ground so that its torso is held vertical and its upper arms are in a crescent shape. It has the same issue that humans have — it cannot turn its lower legs “upward”. Sitting bears will either have their knees bent or legs spread out in a “V” pattern. But they cannot upturn their lower legs, nor do they ever make the crescent sign with their arms at the same time. Thus, this splayed position *is a purely symbolic position that only humans would choose to do*.

Third, the splayed figure of the goddess is shown in relief on walls, thus, the figure is really a part of that wall, which in turn, as discussed in *SPP* 263, is nothing more than an extension of the body of the goddess herself as the earth. This aspect of her will be discussed shortly.

Fourth, as pointed out by Marler/Haarmann: “Both humans and bears have navels, as do all

mammals. The navel is the scar left by the umbilical cord that connected the developing fetus to the womb of its mother through which it received all nourishment. The deliberate and consistent marking of the navel in these representations may have symbolized a connection to the Great Mother as the source of life, a sense of belonging to the motherline, to a matrilineage" (Joan Marler and Harald Haarmann 2007: 56–57).

Fifth, Hodder uncovered a bear stamp in the shape of a splayed figure, which is why he feels that the splayed figures might be bears or leopards). However, in *SPP* 263, I give a detailed explanation of this bear stamp and show how the unique markings on its front side mirror the same pattern as the figures in Shrine A.VI.6 and the many other Neolithic goddess figurines that I will soon discuss. Thus, I found, like many others, the splayed bear was really just the goddess in a bear form. Furthermore, it has been noted that the large backside of the bear stamp also is indicative of the goddess. As Marler/Haarmann point out:

In terms of the bear seal from Çatalhöyük, a clue to the connection between the bear and the anthropomorphic female form has come from an unexpected place. A detailed drawing by John Swogger of the Çatalhöyük research team shows the silhouette of a carefully molded contour on the opposite side of the engraved surface of the seal.

This precisely sculpted shape, which functions as a handle, has strong associations with a long lineage of female images found throughout the Mythological Crescent. Although many clay seals, or pintaderas, have been discovered at Çatalhöyük, their handles are primarily formed in a utilitarian manner. In this case, the deliberately crafted handle of the bear seal serves as a cryptic depiction of a specific stylized shape that has been used as a visual metaphor of the human female form for thousands of years." (Joan Marler and Harald Haarmann 2007:72)

The shape they are referring to is the large buttocks found on many female goddess figurines (and the primary source of the claviform P-signs). An almost identical copy of this shape is seen in Shrine A.VI.6 with the large bull's ears that I discussed earlier (Figure 22, far right). Those ears, the body

of the goddess, form the standard double horizon of the goddess and very clearly resemble the profile of the splayed bear.

Thus, I feel that the splayed figures at Catalhoyuk were not just placed there for decorative purposes — they were carefully and systematically arranged to evoke the presence and essence of the Goddess of the horizon in the same way that a modern-day worshipper would place a religious icon on a wall in a religious setting. As carefully argued throughout this paper, this splayed position fits into a larger pattern that was perpetuated down through the ages of a goddess as the double horizon who gives birth to the sun/seed/Word.

Lastly, in a fitting end to this analysis of the splayed images at Catalhoyok, it is worth quoting Marler/Harrmann's conclusions regarding this same issue:

The cryptic handle of the bear seal, which is precisely in this iconic shape, replicates an exceedingly ancient visual formula for woman. It therefore provides a visual key for recognizing the conjoining of both bear and woman into one composite image. It also provides a key for acknowledging the hybrid nature of the anthropomorphic bas reliefs found on the walls of houses at Çatalhöyük.

Given the great longevity of this female imagery, the visual and mythological associations between woman and bear, and the nature of female bears as fierce protective mothers, we therefore propose that a bear woman, or Bear Goddess at Çatalhöyük may have represented the primordial potency of the one who gives birth to all life, who is the protector of life, and who is also the death-wielder and source of rebirth (Joan Marler and Harald Haarmann 2007: 75).

There is also another very important painting at Catalhoyuk in Shrine F.V.1 that needs to be discussed. 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, 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).

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. See Figure 26.



Figure 26. Great Bull found on the north wall of what Mellaart called "Shrine F.V.1," 6300 BC (photo from Hodder, 2006: 155).

This painting on a northern wall has been described as a hunting scene, as there are many men, some armed, running around the large figure of the bull. However, I feel that it represents much more than that. But for now I would like to focus on just one key aspect of the painting (for a more detailed discussion of this painting and how it relates to Draco and Ursa Major in the northern sky, see *SPP* 263. I will also discuss it in more detail in chapter 5 of this paper). The three figures just below the body of the bull seem to be not only representative of key constellations in the northern sky, but more importantly, they seem to indicate the beginnings of the Primal Group. See Figures 27, 28, and 29.

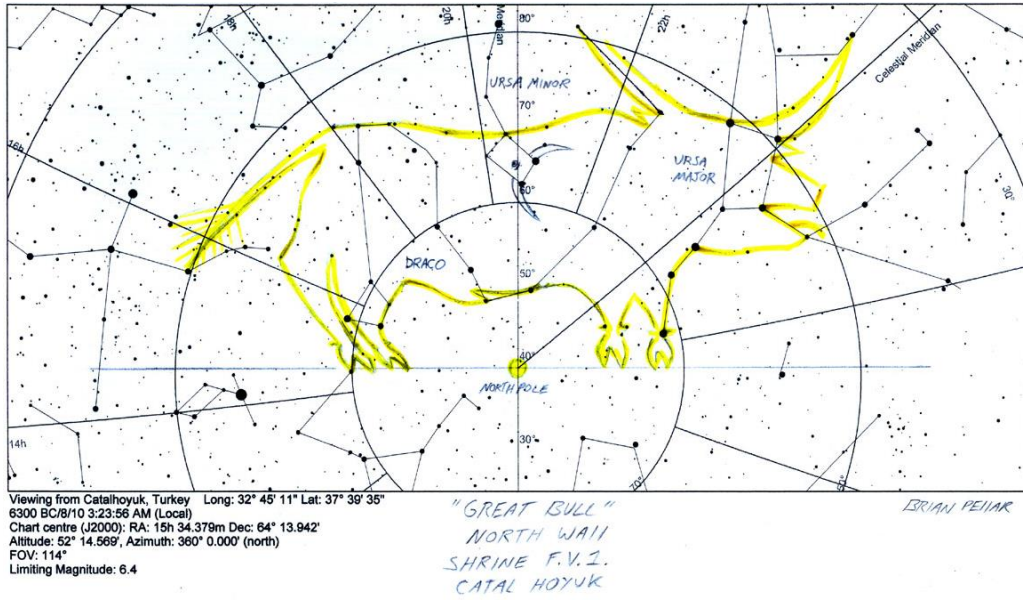


Figure 27. The Great Bull as a combination of Draco/Ursa Minor/Ursa Major. This image was created by the author using Starry Night Pro 6.0 to account for random motion (illustration by author, Starry Night Pro 6.0).

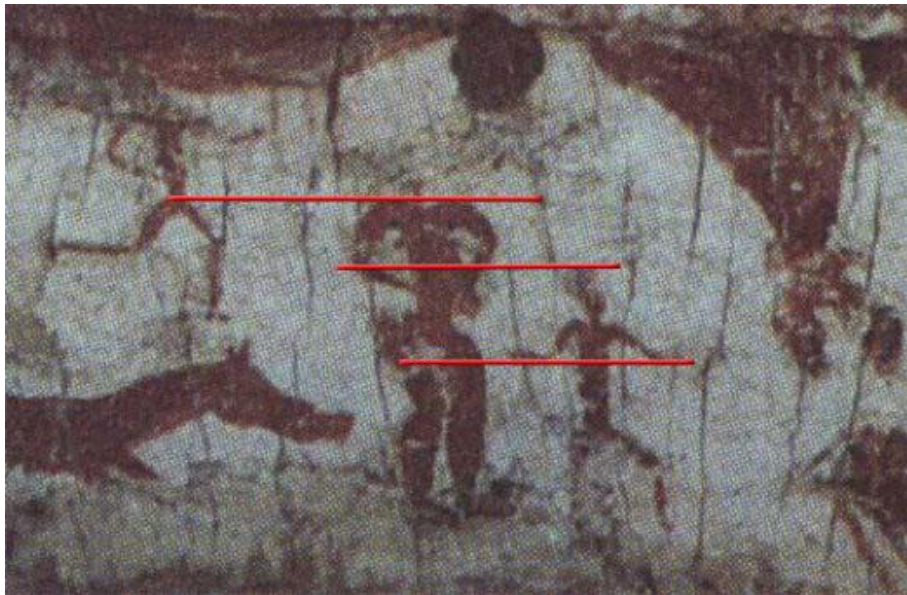


Figure 28. Three figures beneath the Great Bull (Mellaart, 1965).

PELLAR, "THE RAPALLO ALPHAZODIAC"

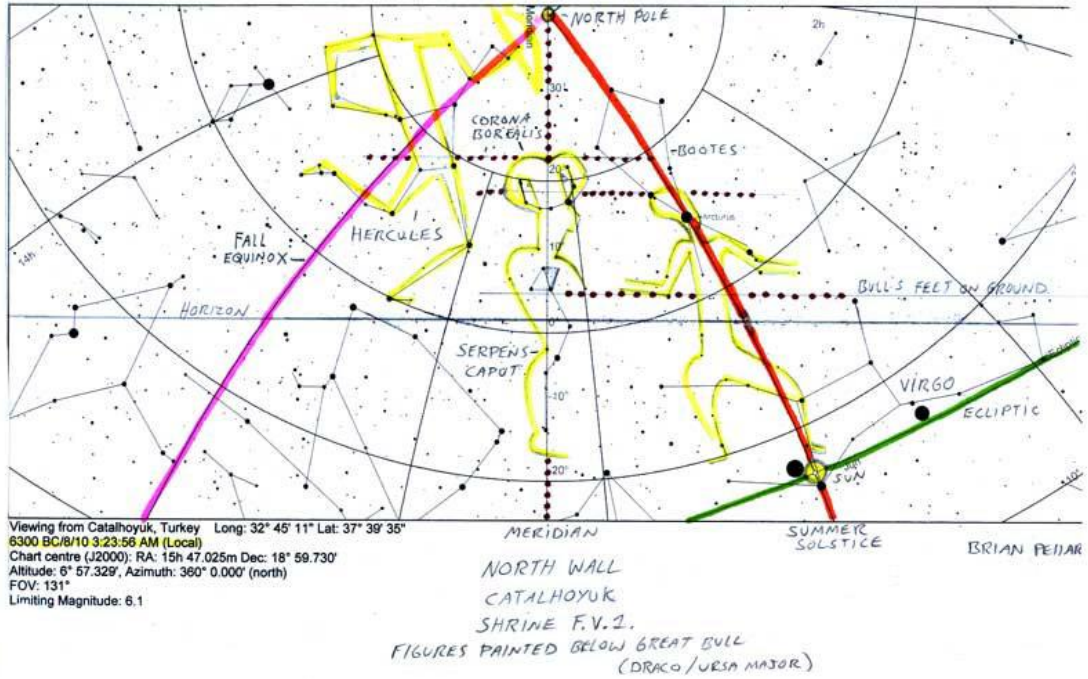


Figure 29. The same three figures beneath the Great Bull as constellations. Purple line is the fall equinox running through Hercules. Red line is the summer solstice running through Bootes. The green line is the ecliptic. Note that the bow of Hercules points to the north celestial pole (illustration by author, Starry Night Pro 6.0).

Key points that I've noticed regarding the three figures are as follows:

- The first figure on the top left is a running man with a bow, whose arm appears to be an extension of the phallus of the bull. I have identified him as the constellation Hercules in the northern sky (*SPP* 263), an early version of Sagittarius with a bow and the Egyptian Anu. But what's remarkable about this is the fact that the fall equinox ran through the bow/arrow of Hercules when this image was painted and that arrow points at the north celestial pole (see purple line in Figure 29).
- The second figure is a pregnant woman, whose arms wrap around and touch her belly. I have identified her as a combination of the constellations Corona Borealis and Serpens Caput. Notice the unique shape and placements of her limbs as they match the unique shape of the constellations (both Corona Borealis and the woman's arms are in a bull's horn shape, and both Serpens Caput and the prominent calf and thigh of the woman have a vertical and curved

shape). You can compare these placements and intersections of the figures with the constellations by looking at the red lines in Figure 28.

- The third figure is a small child, who, amazingly, marks the summer solstice. His head is in Arcturus (which, as will be seen in chapter 5, is correlated to the Egyptian Anu and might be the “second” seed of Leo — i.e., the “second calf of the Lion”). This is the season of harvest at Catalhoyuk — thus the cutting off of the head/seed from the wheat — which, once again, explains the headless woman with just a thin line for a neck. Thus, this image concerns the birth of the seed/sun from the stalk/body of the goddess as the horizon (symbolized by the bull). Thus:
- The image of the child next to the pregnant woman is significant in another way. Not only does its foot mark Spica, the seed, in the womb of Virgo, but Virgo is shown as a bull with that boy, the sun/seed, riding on its back. See Figure 30.

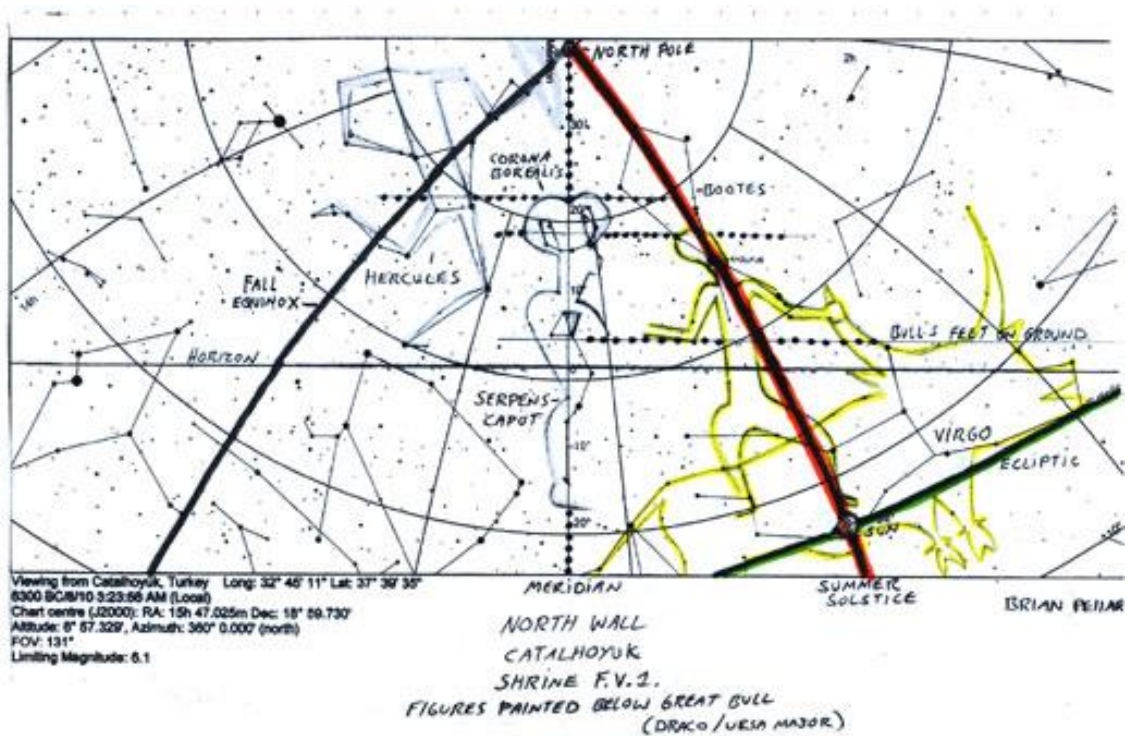


Figure 30. Child as sun/seed riding the bull as the goddess of the horizon (illustration by author. Starry Night Pro 6.0).

These three figures echo the Primal Group — the male seeding the womb of the female, who in turn gives birth to the child, who symbolizes the new seed and sun rising from the back of her horizon (this mirrors a seed that Hodder found in the back of a female figurine. See Figure 65). In this same painting, there is another figure of small man/boy on top of the bull, grasping it while his feet are up in the air in a strange position, as if he were riding it. See Figure 31.

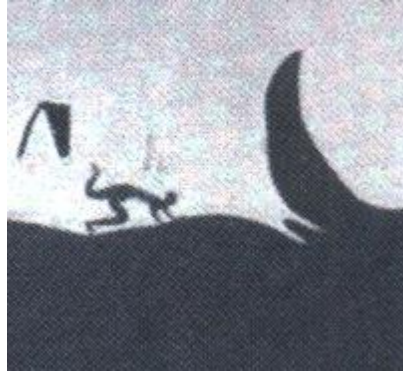


Figure 31. Close up of figure riding the Great Bull from the north wall of Shrine F.V.1. (Mellaart, 1965, Plate LIVb, reconstruction).

This image of a youth riding or sitting atop a bull is seen in a sculpted figure that was also found at Catalhoyuk. See Figure 32.

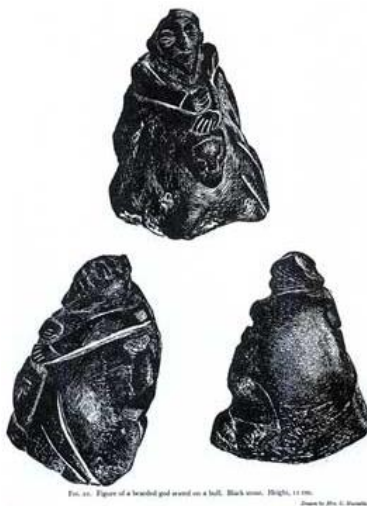


Figure 32. Figurine found of a man riding a bull (Mellaart, 1962: 85)

This rendering of a youth riding or leaping over a bull can be seen in many images that have come down through the millennia. It appears to be an iteration of the sun/seed situated on the back of the goddess of the horizon in her bull form. To get an overview of this repeated pattern, see Figure 33. Chapter 5 will give a clearer understanding of the link between the youth and the bull when I discuss Ursa Minor and the Great Cow/Bull in the circumpolar region of the sky.



Figure 33. Youth as sun on top of, or riding, a bull. From the left to right, Top: Catalhoyuk (Mellaart, 1965: Plate LIVb); Catalhoyuk (Mellaart, 1962: 85); Egypt (Rice, 1998:138). Middle: Egypt, Seti I; Egypt (Rice, 1998:155); Kuwait (Rice, 1998:175); Jordan (Rice, 1998:195). Bottom: Syria (Rice, 1998:160); Syria (Rice, 1998:159); Crete (Rice, 1998:203); Crete (Rice, 1998: 209).

It turns out that this large painted bull on the north wall of Shrine F.V.1 is not the only painting in the room. On the opposite wall, the southern side, is an equally significant painting that I feel is tied

to southern constellations on the ecliptic. The east and west walls are painted with animals that appear to be constellations on the ecliptic as well.

When I first realized that the bull was correlated to the Great Bull/Cow in the northern sky, with the figures of Hercules, etc., beneath it, I wondered if there would be corresponding figures of Taurus and Orion opposite it on the southern wall. And to my delight, there were. See Figure 34 for an approximation of the orientation of this amazing room.

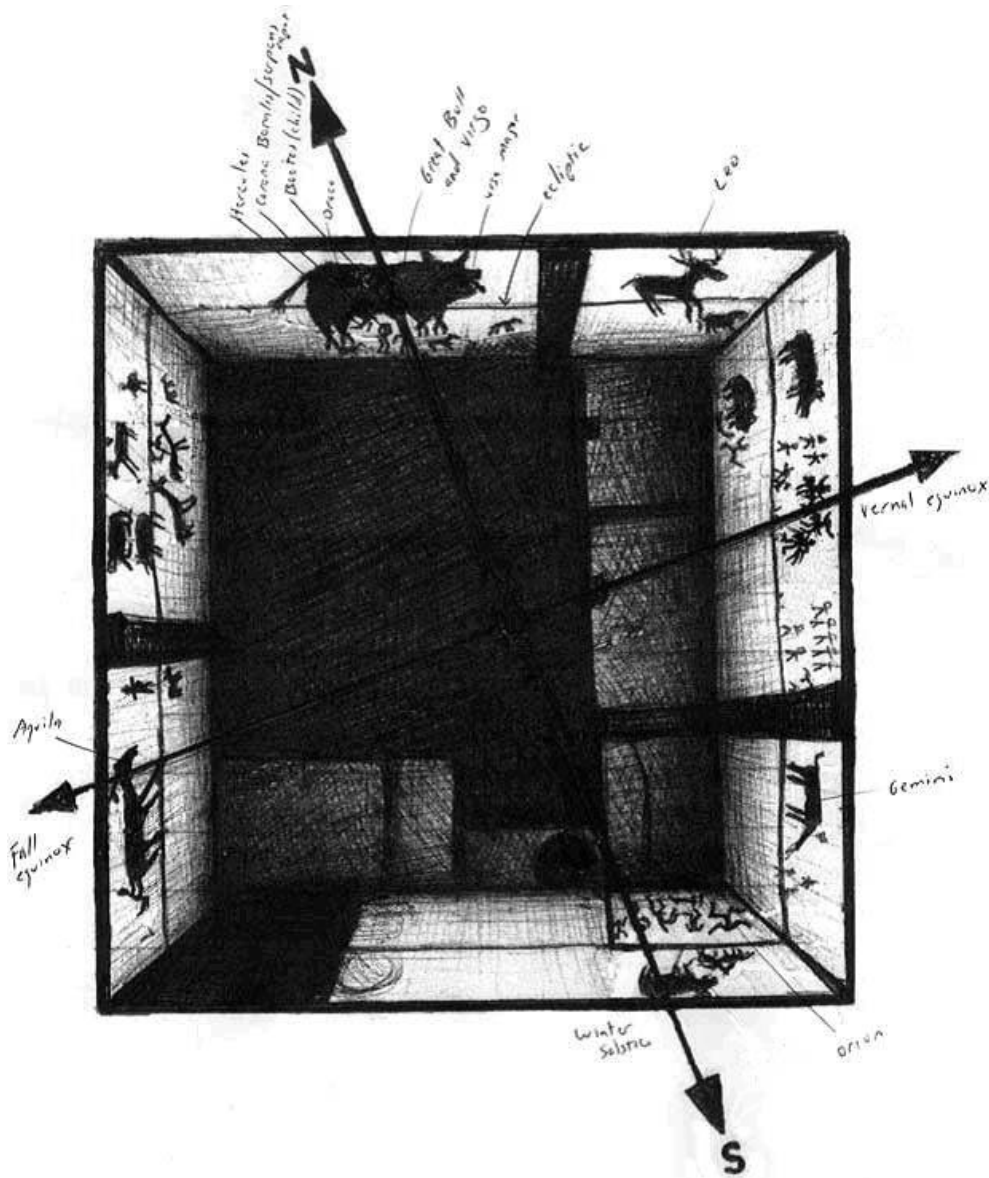


Figure 34. Layout of Shrine F.V.1. showing approximate directions and images (sketch by author).

As can be seen in Figure 34, the paintings appear to be aligned with the cardinal points and specific constellations. The Great Cow/Bull is on the north wall, and as just discussed, shows the summer solstice in Bootes as a child. The right side of the north wall shows Leo. The east wall depicts a large group of people in leopard skins. Two of those people are singled out by an important shaman (?) or leader as he points to them — they are crossing their leopard skin tails to form an “X.” I believe that “X” is the vernal equinox. Also, the fact that their bodies face different directions is interesting in light of a Susa seal (Figure 49, in chapter 5) that shows the two equinox figures facing different directions. The animal figure that resembles a feline with a tail, claws, and a long phallic neck on the south side of the eastern wall looks to be Gemini, as the vernal equinox was just on the other side of it at the time (again, with Taurus next to it, a feline/bull pairing. Also, though there’s a small head just over its shoulders, there’s no head attached to the phallic neck, which resembles an early wick to the Gemini Candle/flame of Egypt. See Mellaart, 1965, plate LXIb). The west wall shows the fall equinox as a large horse-like figure in the outline of Aquila. The south wall, however, is really quite remarkable. It depicts Orion without a head, as well as Taurus and the winter solstice, which is personified by a splayed female figure.

For a more detailed explanation of this remarkable room, see *SPP* 263. But what I would like to focus on now, is the south wall only, for this remarkable painting showcases the planting and germination of the new seed and its relationship to Orion and his head, or, more specifically, his lack of one. See Figures 35 and 36.



Figure 35. Reconstructed painting from the eastern end of the south wall of Shrine F.V.1. (Mellaart, 1965, plate LXIb).

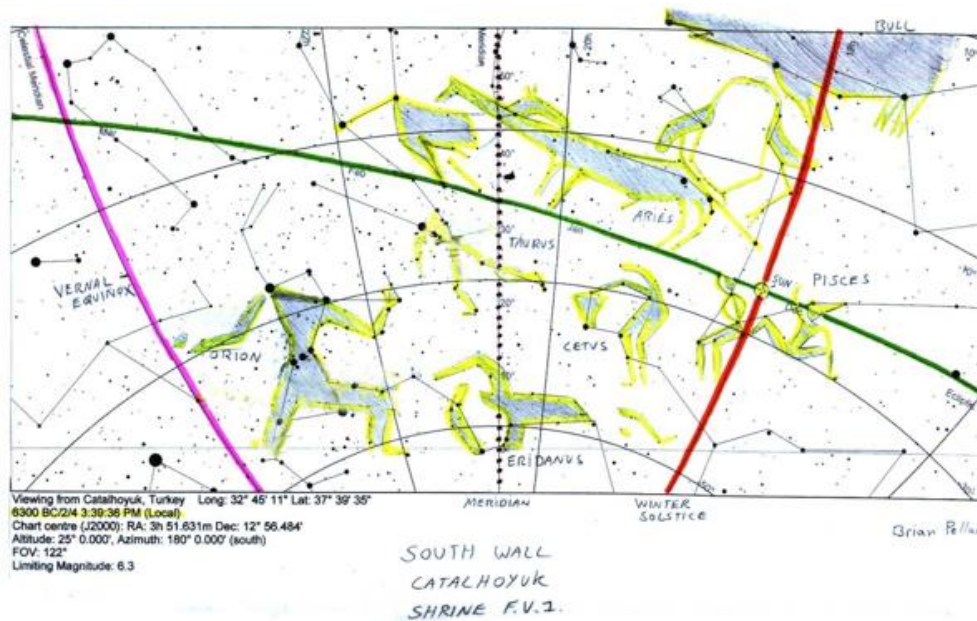


Figure 36. Figures on the south wall of Shrine F.V.1 as constellations. Winter solstice is the red line, the vernal equinox is purple, and the ecliptic is in green. Note: I updated this figure since it was first published in *SPP* 263 — I lowered the legs of the Orion figure, as they were too high in the original, and placed the torso of Taurus man in the Hyades (illustration by author, Starry Night Pro 6.o).

A quick summary of the theme of the south wall is quite simple: Orion needs a new head (sun/seed). That is, he symbolizes the new-born winter wheat that had germinated and started to grow. Moving from the far left over to Orion (as indeed this is the direction of the new winter sun), I noticed a few key points:

- The female figure to the far right has splayed legs and is pointing up toward the large bull. She symbolizes the winter solstice, the birth of light/new seed. This solstice is marked in Figure 36 by the red line. This mirrors the planting process — the new seed is within the ground at Fall and Winter at Catalhoyuk (Hodder 2006: 81). Thus, the woman with open legs. Seed in.
- As the sun moves towards Orion and spring, the male figure next to her is seen grabbing his head and groin.
- The next male figure is shown with a penis and no head, but he is seen holding a container in the shape of a bull's head (it looks to be a symbol of the new sun/seed that Orion needs when he matures into a full wheat plant).
- The next figure is seen running towards Orion — note his upper body in the shape of a bull's head, which is the Hyades/Taurus.
- There is a dead man below him, with a head in the shape of a crescent (moon/bull horn). Again, this mirrors the planting process, as planted seed dies, divides, and is reborn as a plant that starts to grow as it approaches spring. But this rising young plant has no head. Thus the anticipation of Orion.
- When late spring/early summer arrives, the head finally materializes and is full of seed. Thus, the small head just over the shoulders of the feline with the long phallic neck. It's the new seed, the new head of the goddess. Once mature, then the cutting off of Orion's head, symbolized by the harvest at Catalhoyuk (Hodder 2006: 81), with the celebration and eating seen on the east wall in Figure 34 (see Mellaart, 1965, plate LXIa, for a detailed rendition).

This idea of the sun as the head/seed rising from the horizon no doubt contributed to:

- The many figurines found at Catalhoyuk and Hoyucek with a detachable head — some even with dowel holes for easy removal (Hodder 2006: 146–149);
- Why heads were removed from bodies and reused at Catalhoyuk (Hodder 2006: 146–149);

- The skull cult found in Anatolia and at places like Jericho (Hodder 2006: 146–149);
- Why houses were abandoned, buried up to the roof, and then rebuilt (Hodder 2006: 129). That is, I feel that the houses, which are composed of the earth, the goddess herself, rise up like a plant as an extension of the body of that goddess as the horizon. Like plants and the inhabitants of the house, they are born and die, and thus, like the wheat and the human body, are harvested for rebirth. That is, only the body of the house is buried. Like the human skulls, the detachable heads of figurines, and more importantly, the head of the mature wheat, the roof as the head of that house is removed. The house is then in-filled and rebuilt just above the old "body." Hodder notes that "The mixing of practical and symbolic motivation in the abandonment of houses is also seen in their infilling. Again, the practices of infilling are surrounded with social, ritual and symbolic concerns about continuity. Comparable activities are found at other sites. At the Neolithic village in southwest Anatolia called Cayonu, some buildings, after several rebuilds, were 'buried' with a layer of small pebbles, and this 'burial' of buildings occurs right through the sequence. Maybe, like the dead that soon become ancestors, the buildings are potent in themselves and require proper burial maintenance." (Hodder 2006: 132; also see *SPP* 263)

Thus, 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. The Neolithic was a time when boundaries took precedent over open foraging/hunting. Thus, vessels/pottery and walls and fields took on a new symbolism that was absent prior to this shift to permanent settlements. As such, the idea of a boundary, a container, took on a significant meaning in terms of storage, protection, and nourishment, which was no more than a reflection of the natural actions and role that the female womb and body performed as a vessel that stores, protects, and nourishes an infant. These actions in turn mirrored the earth itself as the womb/vessel, progenitor/protector, and nourisher of all life.

This idea of a monistic goddess as the vessel of all matter took hold in the Neolithic mind as they saw the walls of their houses as vessels/containers *extending* upward from the material body of the goddess as the horizon. 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 how the female body as an extension of that larger vessel duplicated this miraculous life-giving and

supporting process. Even the act of killing and eating life must have been seen as the body transforming death into new life — similar to the earth and vultures swallowing dead bodies (and heads as seeds as depicted in wall paintings at Catalhoyuk) to sustain and resurrect new life.

Thus, with the transition to sendentism, where the clay earthen walls were, as Lewis-Williams and Pearce also theorized, symbolic of the walls of Paleolithic caves (Lewis-Williams/Pearce 2009: 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" (non-boundaries) — which amounted to only participating with or acting "on" the goddess — to one more focused on being immersed "within" the boundaries of the goddess. With this shift in perspective, the participant became an active and conscious "extension" (like the rising wheat or earthen walls) of the goddess herself. This resulted in a shift of focus after Level VI at Catalhoyuk from "extending" or creating walls to extending or creating more complex wall art with narratives, stamp seals, and vessels that not only symbolized the goddess herself, but symbolized their own awareness of themselves in the Goddess' role of creating, storing, protecting, nourishing, transforming (via death and division), and resurrecting.

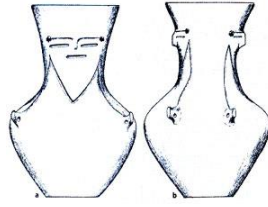
Thus, this idea of their community as a living extension of a monistic goddess seemed to mature as the physical and social fabric of the community took hold and grew and their mythological ideology shifted in tandem with those new changes and self-awareness. In fact, the Neolithic was seen as the rudiments of individualization, and this, no doubt, must have been further reinforced by their realization of their new roles as creators, protectors, and transformers/killers. Pels, commenting on During's idea of the common practice of removing the heads from the bodies at Catalhoyuk (as the heads might have been seen as something that had a temporality, agency, or life cycle that was different from 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 2010: 254).

This "transcending container" is quite relevant to the Upper Paleolithic idea of the "vessel" as a symbol of the goddess, as consciousness/information/wisdom resides in the small vessel of her head and then flows down the conduit of her umbilical cord, phallus, hand, or tongue and resurrects in

another vessel like the sun/seed from the body as the horizon. But it was in the Neolithic, with the intense focus on the vessel and the cycle of wheat that this idea really took hold.

There are hundreds of images and figurines in the Neolithic that show the Primal Group and the Goddess giving birth to the sun/seed/Word. A few examples are as follows (Figures 36–44). See *SPP* 263 for more images and commentary.

The goddess as a vessel:



A.



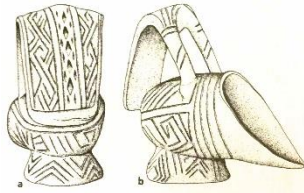
B.



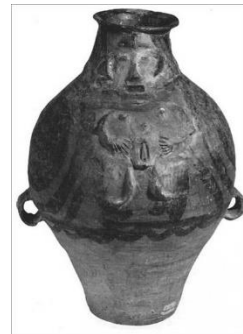
C.



D.



E.



F.

Figure 36. 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). F. Liuwan, China. Majiayao Culture, c. 3000 BC (Dexter & Mair, 2005: 101).



A.



B.

Figure 37A. Goddess as Vessel. Note the chevrons pointing outward on the spout. This could be referring to the head as a conduit for the Word. Also note the double chevrons at the neck or "upper" horizon (water/sun/seed/Word into/out of the vessel). Romania. 5200–5000 BC. (Gimbutas, 1989: 65). **B.** Goddess as temple with head as radiating sun. Porodin, Macedonia 6000 BC (Gimbutas, 1991: cover). In both 37A and 37B, note the circular column spout for both entry/exit.

In Figure 38, note the horizon symbols of the goddess that are similar to the Egyptian Ankh:



Figure 38. Vases from Crete that show the goddess as the crescent horizon. **A.** Goddess in the center (right side) of the vase shows her hair and fingers splayed upward like the rays of the rising sun (note the upward direction of the chevrons of her skirt. In chapter 5, it will be seen that this mirrors the upward direction of the chisel/obelisk in the Egyptian ankh symbol). Late Minoan I, 1400 BC (Gimbutus, 1989: 274). **B.** Note the goddess at the center of the vase with a sun as her head. Her body is the very large rounded double crescent horizon that symbolizes the round earth itself. This horizon symbol almost forms a circle within which is harbored the sun as head. Note the large bull's heads on both sides of this goddess. Between the horns of both bulls is another goddess as the sun/son/seed that rises from between the moon crescent/horizon of those horns. This image is repeated again at the top of this vase in a symbol that mirrors the Egyptian akhet and ankh symbols. Late Minoan, sixteenth century BC (Gimbutus, 1989: 274)

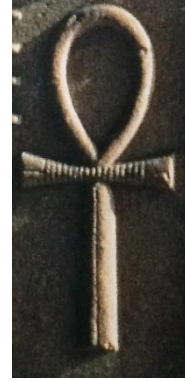
Figure 39 shows a comparison of the symbols in Figures 38A and 38B with the Egyptian ankh and akhet symbols.



A.



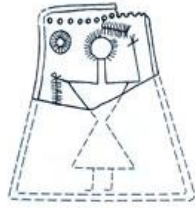
B.



C.

Figure 39. Goddess as horizon. **A.** Detail from the top of the vase shown in Figure 38B. **B.** Detail from the middle of the vase shown in Figure 38A. **C.** Ankh. Note the tapering chisel point that intersects with the cord wrapped around the horizon. This cord, like the wheat stalk/umbilical cord, is a "fetter" that needs to be cut in order for the seed/son/sun to be released. As will be discussed in chapter 5, the unique shape of the sun that is released from that horizon is based on the shape of a seed and on the shape of Ursa Minor.

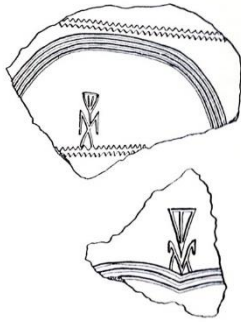
Figure 40 shows the head of the goddess as the sun that rises up from her body as the horizon.



A.



B.



C.



D.



E.

Figure 40. The goddess giving birth to her head as the sun. **A.** Notice the head with radiating rays/light that mirrors the sun in the sky; note also that her “raised” arm is in the form of a large grain of wheat or plant that is cut/harvested in spring. This same wheat/plant is also seen growing/hanging down as an arm from her body as horizon in fall (into the vessel/horizon). Sardinia, 4000–3800 BC (Gimbutas, 1989:17); **B.** Note the large crescent “upper” shoulders of the goddess and how the heads of the figures mirror the rise and fall of the sun from one horizon to another, with the center heads/suns higher than the end ones. Sardinia, 4000–3800 BC (Gimbutas, 1989: 241). **C.** Figure as horizon with head as seed/sun rising up from the “upper” double horizon of the stalk/body. Zebbug, tomb 4. End of fifth millennium (Gimbutus, 1991: 175). **D.** Knowth East, Ireland. Note the 4 nested sun/seeds of the head between the crescent arms of the goddess. The left arm, once again, shows the rising sun/seed that will cross the sky and enter the right arm. It will then travel down into the “vessel” of the body (with the small horizontal/horizon marker) and start the cycle over again. Fourth millennium (illustration by author). **E.** Goddess with head as sun and arm as sickle. She will cut off her own head as the harvested seed/sun (image from Dexter & Mair, 2010: 21).

Figure 41 shows a slight variation of the goddess with her head as the sun/seed and her body as the earth/horizon in a rectangular "field" form.

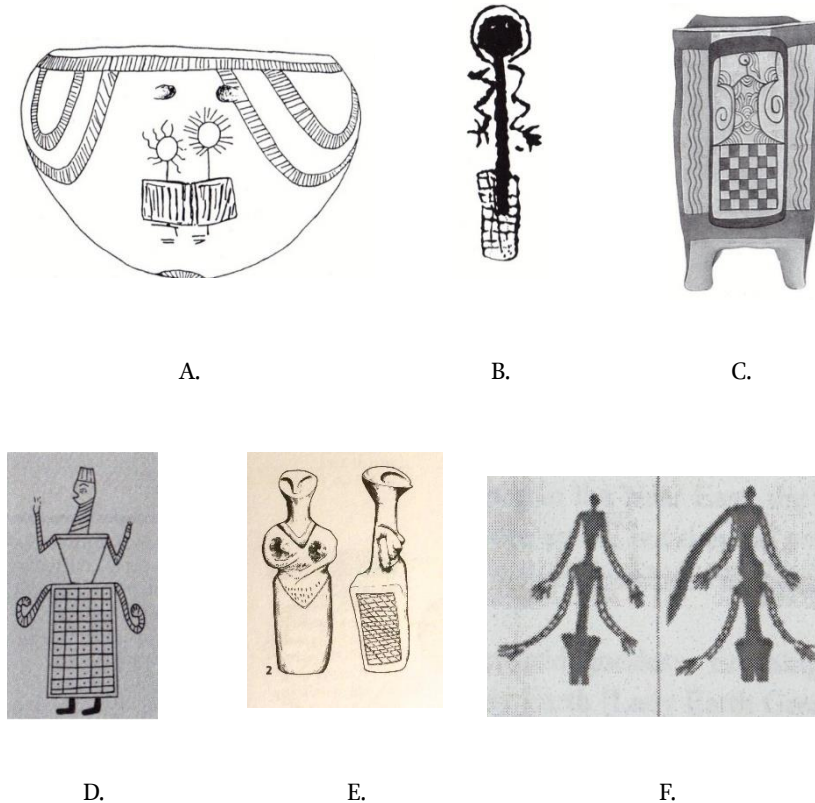


Figure 41A. Two goddesses with heads as radiating suns and body in the rectangular shape of the earth as a lined field. Ozieri culture, Sardinia, fourth millennium BC (Gimbutus, 1989: 48). **B.** Goddess with sun as head and rectangular body as the earth/field. Mont Bego rock engraving, France, date uncertain (Gimbutus, 1989: 127). **C.** Goddess again with head as sun, with rectangular body as earth. Late Minoan III, fourteenth–thirteenth century BC (Gimbutus, 1989: 227). **D.** Goddess with head and sun rays. Her rectangular body has a snake or cord in the shape of a double horizon that resembles Catalhoyuk's splayed figures. The dots in the field of her body could be seed. Early Hellenic Crete, ninth century BC (Gimbutus, 1989: 227). **E.** Goddess with upper and lower chevrons and scored rectangular field on rectangular lower body. Karanovo IV (Gimbutus, 1989: 81). **F.** Two goddesses with a double horizon to their bodies. Note the phallic conduit emanating down from the top right figure, which also has a sac shape to its upper body. This is similar to the cords that emanate out and

down from the double goddess on the Minoan Sarcophagus in Figure 7. Thus, the head of the grain penetrates back into the notched lower body/earth to repeat the cycle (image from Dexter & Mair, 2010: 21).

Figure 42 highlights the chevrons on the Goddess. The chevrons show the direction of the sun/seed going in/out at the upper and lower horizon of her body (note, there are many figurines that have designs on them. I'm only highlighting the ones that seem to highlight her center and dual chevrons of upper/lower horizon):

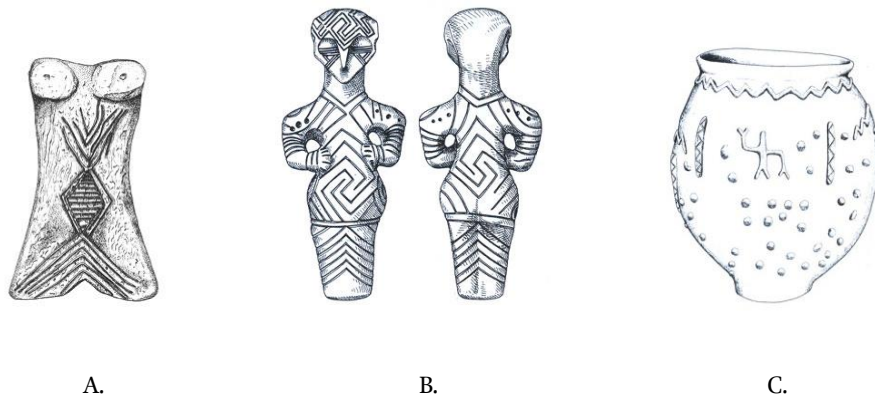


Figure 42A. Goddess figurine carved in bone. Note the diamond equinoctial/womb center that is lined from which the chevrons point to. The goddess is abstracted/minimalized here to showcase the body as a container, with the chevrons showing the entrance/exit into and out of the “upper” and “lower” horizons of her body as vessel. Romania, 8000 BC (Gimbutas, 1989: 5). **B.** This figure shows a spiral pattern that culminates at the navel/center of the body. Note the chevrons at the “upper” and “lower” horizons of the body that show the entrance/exit of the seed/sun/Word. Yugoslavia. 4500 BC (Gimbutas. 1989: 12). **55C.** This vessel shows a simple cup/spout “Y”-shaped figure with “Y”-shaped hands and no head (a Pisces/bull’s foot shape that reflects the sowing/cutting of the seed/sun). The chevrons are the hands/legs that indicate the entrance/exit. This vase most likely was used to store seed. Thus, like the other vessels seen with chevrons, the seed enters and exits the larger vessel, and that entry/exit is symbolized by this figure painted or engraved on it: arm up, seed/sun out; arm down, seed/sun in (reflecting, once again, the seasons). The body is the plant that grows and loses its head (like the Orion figure on

the south wall at Catalhoyuk that was discussed earlier). Hungary, 5500–5400 BC (Gimbutas, 1989: 16).

Figure 43 shows a classic goddess as horizon form, with a "V" forming her "upper" horizon and her head as the rising sun/seed.



Figure 43. Goddess figurine found at Cyprus. Note the crescent "V" fashioned into her arms and breasts. It resembles a bull's head and vulva. 3000 BC (Gimbutas, 1989: 104).

In Figure 43, the shape of the "V" of her "upper" horizon is in the shape of a bull's head and vulva (the breasts are pushed unnaturally together in order to achieve this affect).

The goddess of the horizon is also seen in Neolithic China. See Figure 44. Wang interprets these figures as male and a dancer. However, they appear to be female to me and seem to fit the same pattern as the other Neolithic goddess figures painted on a vessel that mirrors her body.



A.

B.

C.

Figure 44A. Double horizon figure with sun/seed as head. Banshan Pot. (Image only Wang 2019: 396) B. Double horizon figure with large vulva. Banshan Pot. (Wang 2019: 397). C. Double horizon figure with swollen belly (Wang 2019: 396)

In Figure 44A, Wang notes that the circles with dots are generally interpreted as seed, and thus he calls the pattern on the pot “god-man grain seed” (Wang 2019: 395). In 44B, Wang notes that the three elliptical circles under the figure are “an exaggeration of the vulva” (Wang 2019: 396) — clearly indicating to me that the figure is indeed female. Also, note the soft chin and the slightly swollen torso. In Figure 44C, the belly is even larger and clearly swollen. Also, the lines that emanate down from the torso/belly of the goddess in Figures 44B and C, which Wang interprets as “special clothes” (Wang 2019: 396), seem to allude to fields for the sowing of the grain into her body (similar to the rectangular/field markings seen in Figure 41). Lastly, all three goddess figures have upturned legs and arms that mirror the upturned legs/arms of the goddess figurines found at Catalhoyuk, which in turn, were mirrored on the crescent horns of a bull’s head.

In the Neolithic, it must have been noticed that a seed of wheat also resembles a bull’s head. This observation must have reinforced the relationship between the bull’s head, the seed, and the sun/seed rising from a double horizon. Thus, there was a slow turn from a lunar cult to a solar one. See Figure 45.

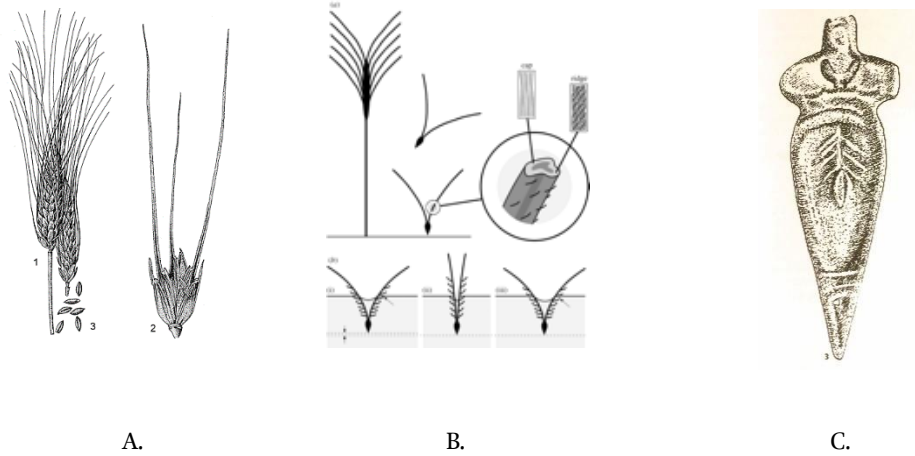


Figure 45A. Wheat seed resembling bull's head. **B.** Wheat seed diagram showing how a seed works its way into the soil on its own (image taken from website: <http://rsta.royalsocietypublishing.org/content/367/1893/1541/F4.expansion.html>) **C.** Bone plate goddess from Neolithic Italy with no head. Note the wheat plant at her "lower" horizon/groin. It is downturned due to the direction that the seed/sun exits the body. Also note that the grain plant has a seed head in the shape of a vulva. Also, note bull's horn/horizon just below the figure's neck. As noted earlier, *the grain seed on the plant at her "lower" horizon, groin, will give birth to/sprout her missing head as seed.*(Gimbutus 1989: 103).

Figure 46 shows this evolution from the lunar to the solar cult of the bull/goddess.

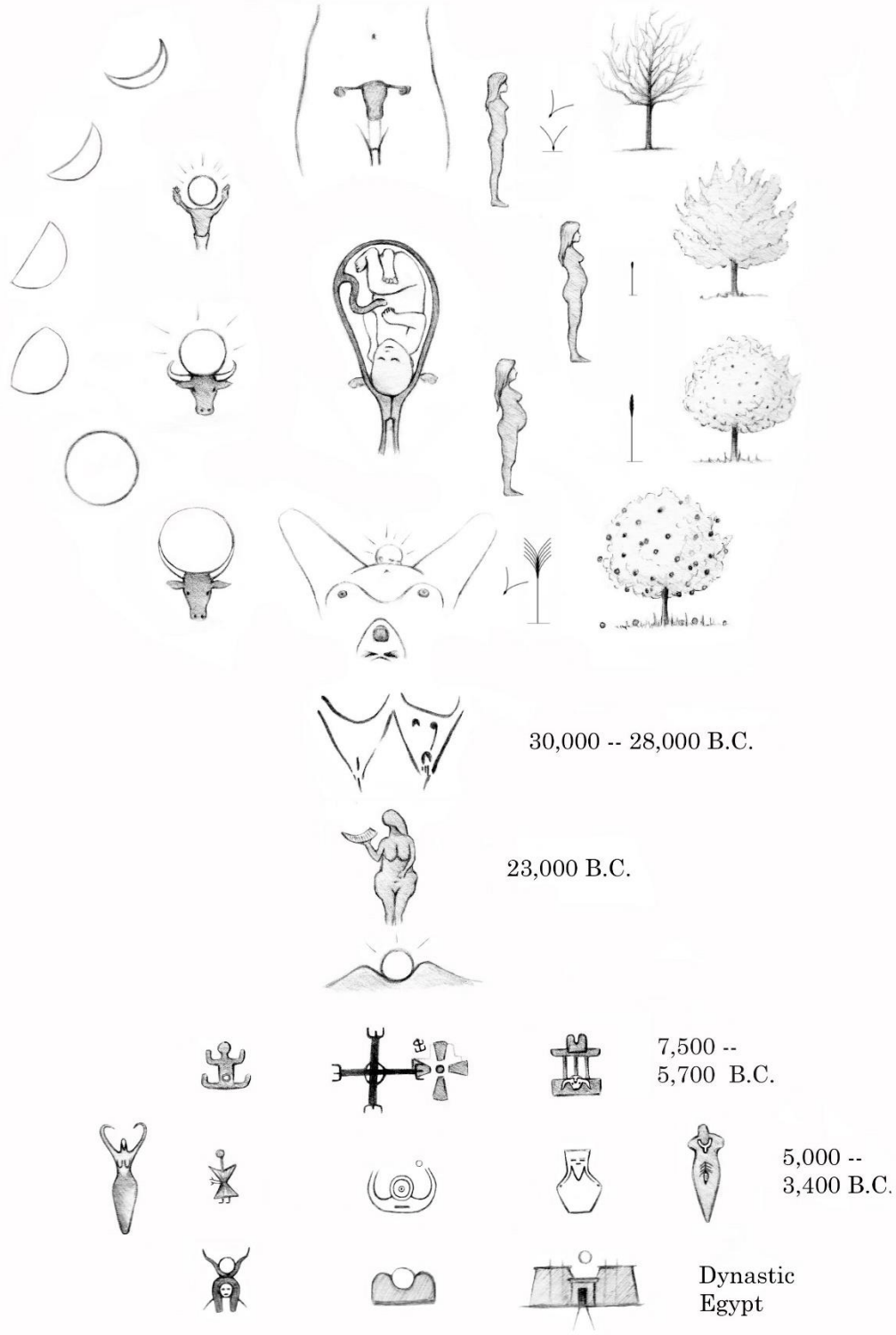


Figure 46. The evolution of the lunar crescent to the solar double horizon, with the head as the sun/seed that rises from the double horizon of the goddess (drawing by author).

Thus, the older lunar idea of the crescent bull's head that contains the sun/seed becomes central in the Neolithic. With the advent of farming and the reliance on the sun to grow the crops, the seasons become an important marker of when to sow/harvest the seed, and thus they were soon integrated into the many depictions of the goddess as the horizon. See Figure 47.

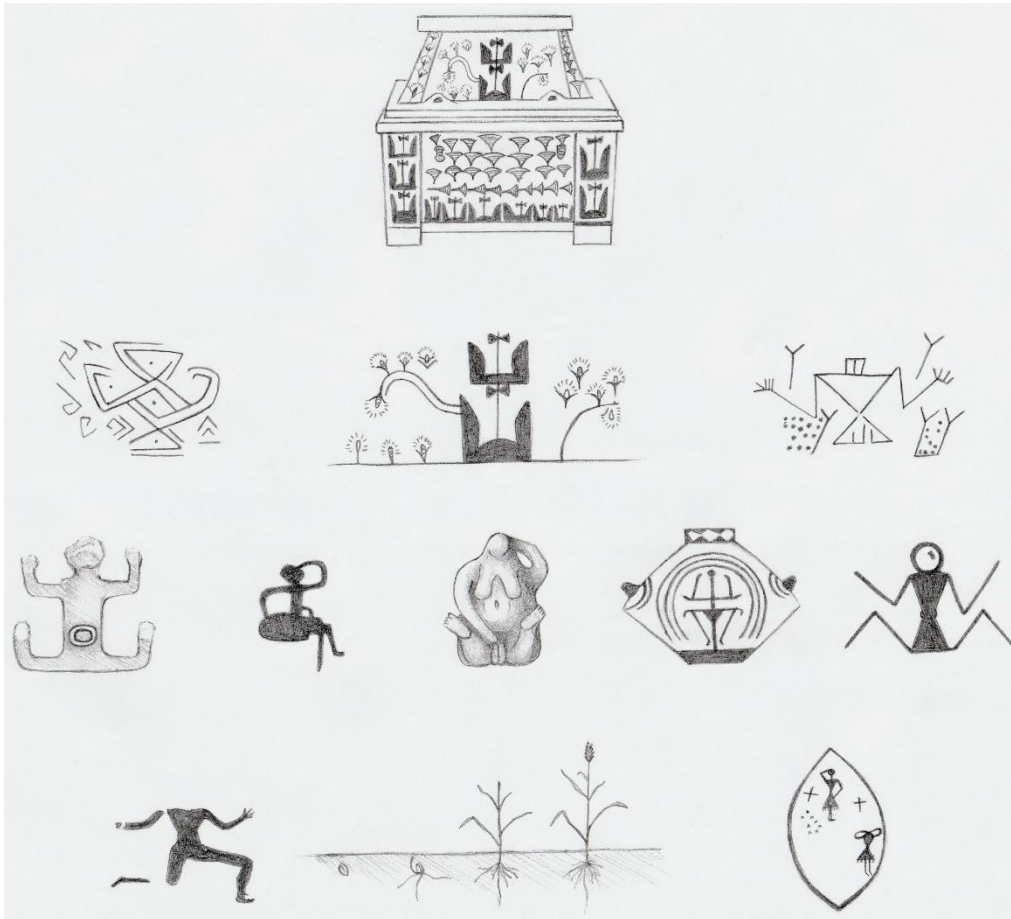


Figure 47. The Goddess as the double horizon, with her head as the seed/sun that is sown into her "lower" horizon/groin, germinates and rises up, and then matures at her "upper"/shoulder horizon. Her arm being "lowered" symbolizes the sowing of the seed/sun/Word into her horizon/vessel/womb. Her arm being "raised" is the release (cutting) of the sun/seed/Word from her horizon/vessel/womb in spring. See below for a description of each image (drawing by author).

The key points of Figure 47 are as follows:

- **First row (top):** Sarcophagus, discussed in detail in chapter 2. To summarize, the central figure is composed of a double “double” horizon — the upper horizon is the head/shoulders of the figure, and the lower horizon is the torso/legs of the figure. Furthermore, the two large horizon figures on the bottom right of the sarcophagus symbolize the summer. The three horizon figures on the bottom left symbolize the winter, with the middle one being the sun/son between the two. The six horizon shapes along the bottom of the sarcophagus are the six months between summer and winter. The “V” symbols shown in between the summer and winter on the bottom panel number 28, which is the number of days for the waxing/waning moon. The large figure in the upper panel, which sits between summer/winter, symbolizes fall/spring; the overall layout of the sarcophagus matches the seasons shown on the Susa Cylinder seal in Figure 49, with summer to the right, winter to the left, and fall/spring in the center. Sarcophagus, Late Minoan III, Khania, Crete, 1300–1100 BC.
- **Second row (left):** Outer side of Gradesnica “plaque.” Note the downward direction of the symbols (words?) on the figure’s right side from the figure’s mouth to the figure’s groin. This symbolizes the sun as seed/Word moving from the “upper” horizon of the summer solstice, past its center (fall) to the “lower” horizon of winter. The fall to winter is the time for the sowing the seed (Word). The double chevron on the figure’s left side shows an upward motion, which is from winter to the center (spring) to summer. The spring to summer is the time for the harvest, thus the seed/sun is released from the horizon of the goddess. Note that the bottom half of the figure is a mirror reflection of the top half — a common occurrence in Neolithic images — thus, this echoes the Word/seed/sun of the bull’s head in Shrine A.VI.6 that is sown into its own ear as it moves up from its mouth. Vratsa, Bulgaria. 4000–5000 BC. **Important note:** what’s relevant is not the correlation of left and right with the fall and spring, but rather, the correlation of “lowered arm” and “raised arm” with fall/spring (respectively). The right/left used here are just indicators convenient to the viewer.
- **Second row (center):** Detail from Minoan sarcophagus shown in top row. Again, since it was already discussed in chapter 2, the following is a brief recap: The two cords that emanate out from the right foot (our left) are phallic in shape. This is the fall, the sowing of the seed, her head. Note how it matches the downward direction on the right side of the Gradesnica plaque. On the

figure's left (our right) is the spring. Note the seed rising up/being released from the goddess as the double horizon;

- Second row (right): Figure on a rectangular vase. Note the "Y" shaped form on the figure's left with all the seed next to it (again, a mirror image of the simple cup/spout of Pisces/bull's foot). This left side, like the other two, is fall — thus, the seed into the ground/horizon. On the figure's left (our right), is a vessel with the seed of the spring harvest (there also might be a Scorpio-like image that the seed forms. Thus, the seed from the fall sowing that is being stored). From Hungary, Szakalhat group, 5000 BC;
- **Third row (far left):** Relief of splayed figure in Shrine VII.23, Catalhoyuk. As discussed, this is the goddess as the double horizon;
- Third row (second from left): Pregnant female figure from Shrine A.VI.6. Note her lower half resembles a vessel pouring out. Her lowered arm (fall to winter) matches the other figures discussed, as does her raised arm (spring to summer). Her right hand touching her head, is, once again, symbolic of her head as the seed/sun that has risen. It mirrors and forms a connection to the other splayed figure next to her in Shrine A.VI.6, who is also touching her head and who is giving birth to the sun as seed from the eastern horizon where the vernal (spring) equinox resided at the time. Catalhoyuk, 6400 BC.
- Third row (center): Goddess figure that shows the same pattern as the others. Her lowered arm that touches her groin is fall, her raised arm that touches her head is spring — weed into her womb (fall to winter), seed out of her womb (spring to summer). Her touching her own head is symbolic of the seed/sun that has risen. Maltese temple period, Hagar Qim, Malta, fourth millenium BC;
- Third row (second from right): Painting on vase. Note the plant-like form to the goddess as the double horizon. She is painted over a vessel, which she symbolizes. Also notice the three nested circles. Like the Senenmut and Ramesses sky charts (to be discussed in chapter 5), the seed is within the seed is within the seed (the Primal Group of Mother, son, Father). Hacilar. Central Anatolia, Level 1, mid-sixth millennium BC;
- Third row (far right): Painting on vase. Note the double horizon of arms and legs. Also, there's another interesting perspective shown that is not so obvious: the figure appears to rise from

between twin mountains (its legs) — this is similar to the Catalhoyuk and later Egyptian horizon symbols. It also resembles Utu, the sun god, rising up from between the double horizon. Late Minoan III, Myrsini, Siteia, E Crete, fourteenth century BC;

- **Bottom Row (left):** Painted figure of Orion without a head. As discussed earlier, this figure is on the south wall of Shrine F.V.1 between the winter solstice and spring. Thus, the new seedlings of wheat have not yet grown a head/seed, and as he symbolizes that wheat, he is without a head. Shrine F.V.1., Catalhoyuk, 6300 BC;
- **Bottom row (center):** Illustration showing the cycle of wheat. The first two parts to the image show the planted seed and they symbolize fall to winter. The last two parts show the rising wheat from spring to summer. Note that the third plant, the late winter/early spring wheat, has no head/seed yet. This is reflected in the image of Orion without his head. The mature wheat, the last plant in the image, is shown with a full head.
- **Bottom row (right):** Painted figures of women on a vase. Note the overall seed-like/vulva shape outline that contains the figures within. The top female shows the same seasonal pattern discussed (though right/left are reversed), with her upper arm touching her head (spring to summer), and her bottom arm touching her groin. But more importantly, notice that the bottom figure is without a head/seed/sun. This image might reflect the summer (top) and winter (bottom) cycle of the seed/sun. Brinzeni-Tsiganka, W. Ukraine, c. 3800–3600 BC.

I would like to end chapter three with a wonderful six-thousand-year-old illustration from Bulgaria that I feel encapsulates the Primal Group and the essence of the Neolithic. See Figure 48A. It shows three scenes in the life cycle of a plant. In the first scene, a man with an erect phallus (hand lowered to groin) symbolically sows his seed into the goddess as the horizon, who is shown with a thin neck and tiny germinating sprouts emanating out from it. Her hands are shown with root-like curling fingers on raised arms in the typical crescent double horizon. The second scene shows the male in a normal position (phallus de-emphasized), but the goddess has grown a slightly bigger lump for a neck, and she is still without a head. She has also grown thicker arms and a thicker horizon symbol at her waist. But the surprise is in the third scene — a round head has finally matured (and note an even thicker horizon at her waist). And as this must symbolically represent the seed of the harvest, the scene

doesn't fail in that there appears to be a sharp knife just over her head to cut it off as the mature seed from her "upper" horizon. This new seed will start the cycle over again (with slight emphasis on the phallus again). Thus, once again, this wonderful scene shows the Primal Group of mother, father, and son, and seems to show a seasonal progression, with the culmination of the spring/summer harvest.

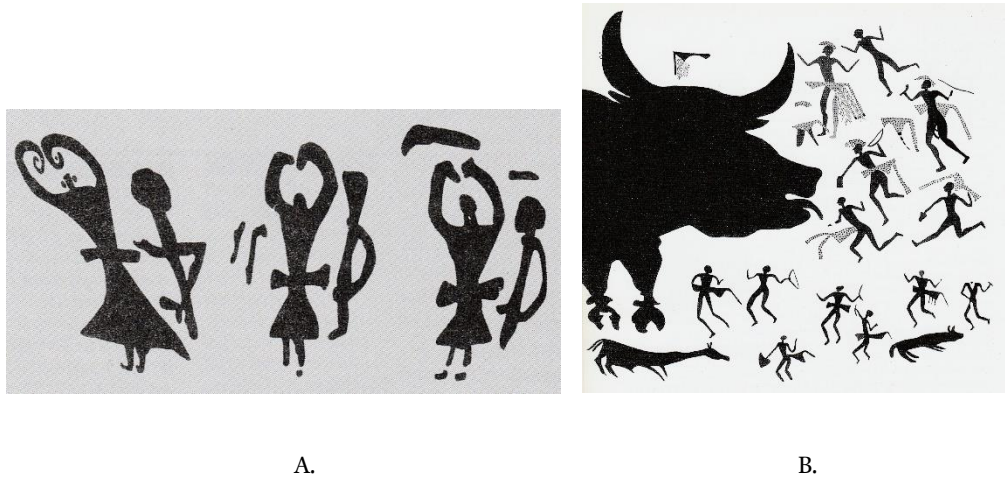


Figure 48A. A goddess of the horizon figurine being seeded by a male. Note the progression of the rising head/seed of the goddess from left to right: The sowing of the seed, with a male with an erect phallus. Note tiny neck and germinating sprouts and hands that curl around as new shoots. Center: a thicker neck has risen and bulkier arms. Right: a round seed/head has formed. Note the blade-like form above her for the cutting of her head as seed for the harvest. Vinca culture. Magurata cave sanctuary, NW Bulgaria, c 4500–4000 BC. **B.** Horizon symbols at waist. Compare to Figure .48A. Catalhoyuk. Shrine F.V.1. 6300 BC. North wall, summer solstice. Hunters with leopard skins (symbol of predator) emanating out from their waist/navel.

Furthermore, what's also interesting about this scene is the shape of the horizon marker at the female's waist. It resembles the horizon markers seen in some of the hunting men shown in Shrine F.V.1. at Catalhoyuk. See Figure 48B. What I find quite intriguing about the Catalhoyuk hunters in Figure 48B is that some of them are wearing leopard skins, a symbol of a powerful predator that they are seeming to mirror in their hunt, and that the leopard skin that they are wearing is being worn in a curious way. That is, the shape of the leopard skins as depicted in the wall painting seems to resemble

the small horizon symbol that denotes the center/navel of the goddess in Figure 48A from which her upper torso rises. Thus, if the upper torsos and heads of those men also rise up from that powerful predator horizon symbol at their center (in the same way that the walls of Catalhoyuk rise/extend up from the goddess as the earth, and, more importantly, the same way that the lion as supreme hunter rises up from the horizon of the goddess' womb at Chauvet cave), then they would be merely an extension of her essence as the goddess of the powerful predatory leopard. The spots of the leopard skins would also add to the power/magic in that they are symbols of the stellar night sky (and possible leopard/feline constellation of Gemini). Thus, by extension, they become one with stellar and earthen leopard of the hunt. This is further reinforced by the tails hanging down at their back like rear legs.

Thus these leopard skins shaped like the double horizon at the center of some of the men's bodies seems to reinforce the idea of the body, like the wheat, bull, house, or sun itself, rising up as an extension of the goddess as the horizon. The spots on those leopard skins, in addition to symbolizing the stars, are thus just another symbol of the seed within the horizon of the goddess that, like the sun, will rise again and again.

CHAPTER 5.

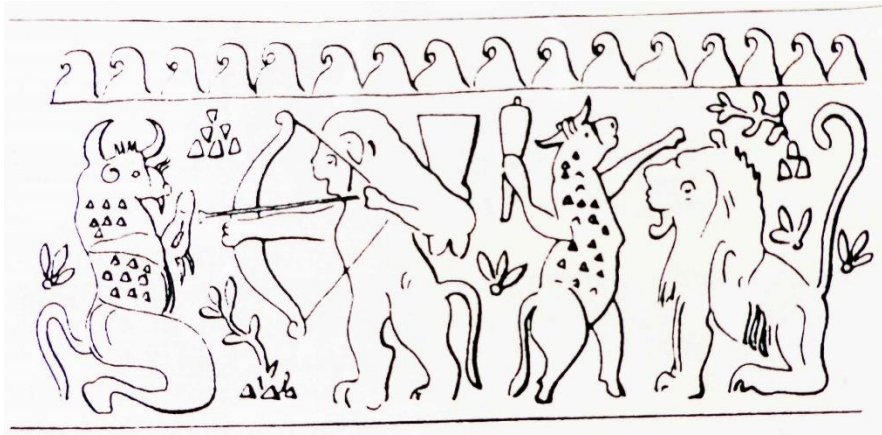
PHASE 3: SUSAN, EGYPTIAN SKY CHARTS, AND THE BIRTH OF THE
SUN AS THE WORD IN THE ALPHABET

In chapter 5, I would like to give only a summary of, and important updates to, my findings on the Egyptian sky charts that were published in *SPP* 219. This summary is important in that an understanding of these enigmatic sky charts is vital to understanding how the structure and conceptual underpinnings of both the Phoenician alphabet and Rapallo/Corneto alphazodiacs operate — particularly in regards to the question that I had set out to answer: why does the tail of Pisces spiral down to the center of the Rapallo alphazodiac?

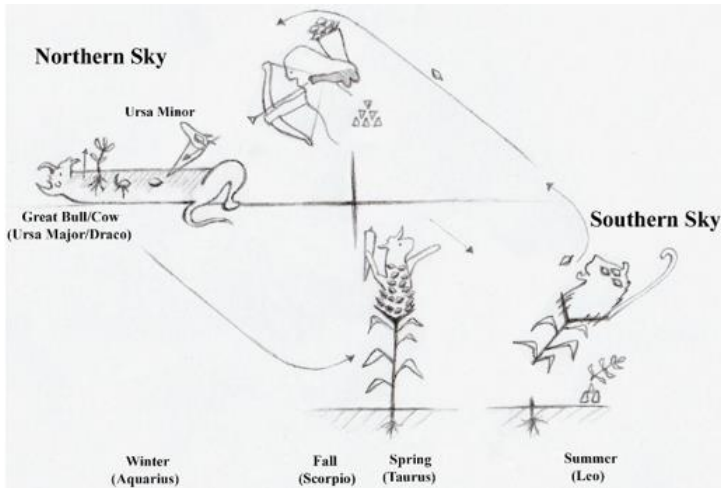
As mentioned, the alphazodiac on the Rapallo coin starts with Pisces, which was the vernal equinox at the time that the coin/alphazodiac was made. But more interesting is that Pisces is made up of the letters "A" on top and "N" just beneath it (see Figures 2B and 2C). This combination of "A" + "N" with a pointed line emanating out from it appears to refer to the Egyptian God An or Anu, who is present in many of the Egyptian sky charts (that I discuss in *SPP* 219) and whose spear is the fall/vernal equinox that opens the Great Cow/Bull to release its calf as the sun/seed/Word.

This link between "A/N" in the Rapallo alphazodiac and Anu in the Egyptian sky charts will be shown to be an important one; however, before discussing Anu and his spear, I feel that it is important to show an earlier image of an Anu-like figure on a 2900 BC cylinder seal from Susa. See Figures 49A and 49B. Showing this earlier and simpler image will help to establish not only the locations of all the key figures in the later Egyptian sky charts, but, more importantly, their respective roles. After discussing the Egyptian sky charts, I'll return to the Rapallo alphazodiac, as it will be easier to explain its key features within this context.

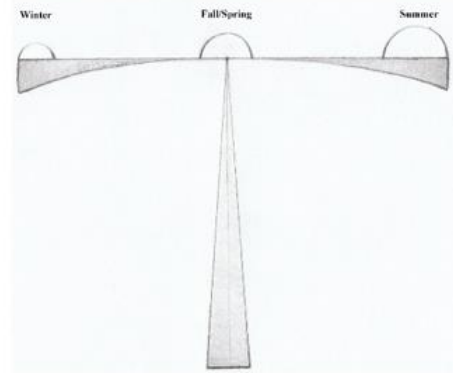
SUSA CYLINDER SEAL:



A.



B.



C.

Figure 49A. Susa cylinder seal found on a large Proto-Elamite clay tablet. 2900 BC. Age of Taurus/Leo (image only from Rice, 1998: 108). **B.** Visual schematic showing the SUSA seal figures as a function of the cycle of wheat (drawing by author). **C.** Horizon looking west, with the summer solstice sun in the north, spring/fall equinoxes in the center, and the winter solstice sun in the south (drawing by author).

In Figure 49A, there are four figures shown. The two end ones are the solstices: the adult/old male lion being struck by the young bull on the far right is the summer solstice — the death of the sun/light. The androgynous bull giving birth on the far left is the winter solstice — the birth of the sun/light (this androgynous bull, as discussed earlier, is similar to the Egyptian creator god Atum, who split himself into two parts — one male, the other female). Note that the lion and cow/bull face one another, which mirrors the reversal of the sun on the horizon at both the solstices. The two middle figures are their offspring — the twin equinoxes. The young lion is the fall equinox and the young bull is the spring equinox. They face away from each other, which mirrors the sun as it moves either north or south (see Figure 49C). For example, the young lion as fall faces south as the sun moves south towards winter (cow/bull), and the young bull faces north as the sun moves north towards summer (adult lion). More importantly, the Primal Group/trinity is represented here, with the mother and father and the offspring between the two. This will be a key pattern that will be seen in the later Egyptian sky charts, and whose origin, as discussed, lay in the Neolithic.

Thus, what's quite remarkable about this seal is that it shows the four seasons at the time of the making of the seal — the age of Taurus the bull, which was the vernal equinox at this time. Leo the lion was the summer solstice, Scorpio the scorpion was the fall equinox, and Aquarius the water boat/vessel was the winter solstice. But more importantly, the figures are not only symbolic of the sun and its movement on the horizon, but they symbolize the cycle of wheat. This connection between the sun, seasons, the northern/southern sky, and wheat is shown in the illustration in Figure 49B, which is really just an extension of the cycle of wheat discussed in chapter 4.

It's pretty clear that the lion is Leo/summer and the young bull is Taurus as spring. The fact that the seal is using lions and bulls is another example of the lion/bull belief system from the Upper Paleolithic. Thus, the bull is the horizon (earth) and the wheat that will be eaten (Seth), and the lion is the predatory head/seed that rises and is cut up (Osiris) to be replanted/resurrected again like the sun (Horus). And all are functions of the older goddess as the horizon.

The lion as Leo and the bull as Taurus are pretty clear. However, what about the young lion with the archery bow for fall and the old Cow/Bull as the winter solstice? It appears that they are clearly representative of their respective colures as well. The key is understanding that, like the later Egyptian sky charts, both the summer solstice constellation (Leo) and the vernal equinox constellation (standing

young bull) on the right side are the “lower” constellations that are found in the south on the ecliptic. The other two, the winter and fall constellations on the left, are “upper” constellations that are found in the northern circumpolar region of the sky.

However, these two left “upper” constellations also show features of their lower counterparts. For instance, the young lion with the bow and arrow is clearly an iteration of the older Sagittarius the archer as fall (now in Scorpio, but seen as the archer hunting the bull at Catalhoyuk in chapter 4). The archery bow forms four points, which seem to symbolize the four-star triangle of the claws of Scorpio (Acraab, Dschubba, and Fang) and the wrist of the lion cub (Antares). But as a northern constellation, the arrow of the young lion is the fall equinox and is located in Bootes, situated next to Hercules the archer, which is shown in modern charts as the “spear -bearer, ... arrow-bearer, ... ploughman, ... hunter in pursuit of the Bear” (Allen 1963: 92–97), whose arrow/spear/staff points up towards the north celestial pole.

The Great Cow/Bull in the winter solstice position is similar in shape to Aquarius, the god boat that carries the sun/son (this god boat will also be discussed later, including its relationship to Aquarius in the Rapallo alphazodiac). But as a northern constellation, it is clearly Draco/Ursa Major/Ursa/Minor, and will be explained shortly.

Thus, reading the seal from right to left, as if looking at the western horizon, we see the old male lion as the summer solstice at its most northern position on the horizon — the death of the sun/seed and the grinding of the grain. Note the cut vegetation at the harvest next to its tail, which curls high up like the sun on the horizon. The old lion is facing south as the sun reverses direction on the horizon and moves south.

Skipping past the young bull to the young lion who is also facing south, we arrive at the next season, which is fall (the young lion and the standing young bull are symbolic of the equinoxes: they represent the exact same center point on the horizon between the solstices). This young lion is shooting an arrow south towards winter (the Great Cow/Bull) with its archery bow, and as just described, is in the shape of Scorpio. Its foreleg, its small hand, arm, and double sack below the arrow case (Arcturus) is phallic in shape (which calls to mind the phallic leg of the goddess with a sac in Chauvet cave in Figure 15, as well as the phallic forelegs of the bison in Les Trois Freres in Figure 19). This symbolizes the opening and sowing of the seed/sun into the womb of the goddess as the vessel of the horizon. More

importantly, there is no arrow head on the arrow — its head can clearly be seen as the head/body of the baby calf itself that is sticking out of the womb of the Great Cow/Bull (a parthenogenetic act of creation of the sun/seed giving birth to itself). The missing head, a common feature of the goddess as noted in chapters 3 and 4, is the calf as the seed/sun that is seen within the body of goddess as the horizon — the Great Cow/Bull. Thus, the two left figures show the sowing of the sun as the seed into the earth/vessel/horizon, which is symbolized by the female half of the Great Cow/Bull. Also, there is the triangular stack of seed in front of the young lion's head that appears to symbolize the fall seed that needs to be sown.

Moving to the next season, winter, we see, as discussed, the back half (female) of the Great Cow/Bull being opened at the southernmost point on the horizon. This is the winter solstice, which symbolizes the birth of the sun/germinating seed — thus the baby calf emerging from the womb of the cow. Complementing this, there is growing wheat/vegetation coming out of the triangular seed in front of the cow's leg (Mesopotamia, like Egypt, grows its wheat in the winter after the summer rains flood the plains). The curved feet/tail of the cow also seems to reflect the boat shape of Aquarius, which carries the sun/calf within it.

But more importantly, note the seven stars in the Great Cow/Bull's head. These are the seven stars of Ursa Major. The male calf that is emerging from the womb of the cow is Ursa Minor (also composed of seven stars), and thus the connection between the two (both Ursa Major and Ursa Minor are very close in shape and are the seed/head of the goddess, as discussed earlier). The nine stars on the lower side of Great Cow/Bull is the constellation Draco (these nine stars of Draco will also be discussed later, and they are the female Hippo/*rrt* in the late Egyptian sky charts). At the bottom of the figure, the tail and leg of the cow come together to form a critical point. That point is the Pole of the Ecliptic, which is seen in the later Egyptian sky charts in a bull's leg and is even seen in the lower back bull's leg of the later tauroctony of Mithras. This point, the pole of the ecliptic, will be seen later in Figures 51–53, and particularly 54 (see *SPP* 219 for a detailed discussion of the tauroctony and the angle of the bull's foot to the knife point, which is the angle of the pole of the ecliptic to the north celestial pole. This angle from the pole of the ecliptic to the north celestial pole is also seen in the sky charts of Egypt, particularly in the plow of the hippo in the zodiac of Dendera).

This point, the pole of the ecliptic, is also the point around which the north celestial pole, the

arrow point of the young lion, rotates. That is, the north celestial pole moves/cuts slowly up through the body of the Great Cow/Bull (an important action that will be seen to be reflected in the later sky charts and mythology of Egypt). In the Susa seal, this point, the tail/foot of the bull, is shown to be low and on the left side of the seal. On the opposite side of the seal, however, the tail of the lion is shown to be high up in opposition. Thus, the sun is low on the horizon at the winter solstice and high on the horizon at the summer solstice. Also, the tail of Leo is long and curved. We'll see shortly that this is phallic and seeds the womb of Virgo (its tip being the north celestial pole).

At the winter solstice, the sun reverses and then climbs back north to the next season, spring. This is represented by the standing young bull facing north and holding up a club, which symbolizes the cutting of the wheat/harvest in spring and the grinding of the seed/grain in summer. This young bull is Taurus, and his position is exactly like Orion's, with his back hand raised up and into the Gemini gate (again, the "raised" arm is from spring to summer). From spring we move back once again to the old lion, summer, whose head is symbolic of the harvested seed that must be cut/ground down.

Also, note that the water running above all four figures on the Susa seal from summer to winter appears to be the inundation of the Tigris/Euphrates (akin to the flooding of the Nile in the same season). It also might allude to the Milky Way, the celestial river, the counterpart of the Tigris/Euphrates and the Nile of Egypt.

Thus, the left side shows northern constellations and the right side southern ones. But why does it do this? The reason I believe is that even though the sun/seed (and Word) is born in the stars of the circumpolar region of the sky by the action of the north celestial pole as the tip of the arrow, it is also born *simultaneously* on the "lower" ecliptic. This north/south and upper/lower connection is further reinforced by the solstices/equinoxes running through both the northern and southern constellations at the same time; thus the link between the two. As above, so below. This idea will also be seen in the later Egyptian sky charts. But instead of the four colures being Leo/Scorpio/Aquarius/Taurus as seen in the Susa seal, they became Cancer/Libra/Capricorn/Aries in the later Egyptian charts due to the action of the precession (to be discussed later). Thus, this Susa seal, like the later Egyptian sky charts and the even later Phoenician alphabet, shows the important link between the "upper" northern sky and the "lower" southern sky in the birth and then resurrection of the sun as seed/Word.

Lastly, and more importantly, note that the two central figures of the young lion and young bull

symbolize the *center* of the horizon (between summer and winter). That is, they symbolize the same point, which is exactly the same point of the fall and vernal equinox on the horizon as the sun moves south to the womb of winter and then north to the servings of summer. Thus, these two male figures between the male lion and female cow at the solstices are really twins — and they prefigure the later spear-bearing Castor/Pollux (Horus/Set and Cautes/Cautopanes) of the double stars of the Gemini Gate (to be discussed later). Castor is akin to the young bull of spring and Pollux the young lion of fall (see Ulansey 1991 for a detailed description of Cautes/Cautopanes, the twin “torch bearers,” as the spring/fall equinoxes).

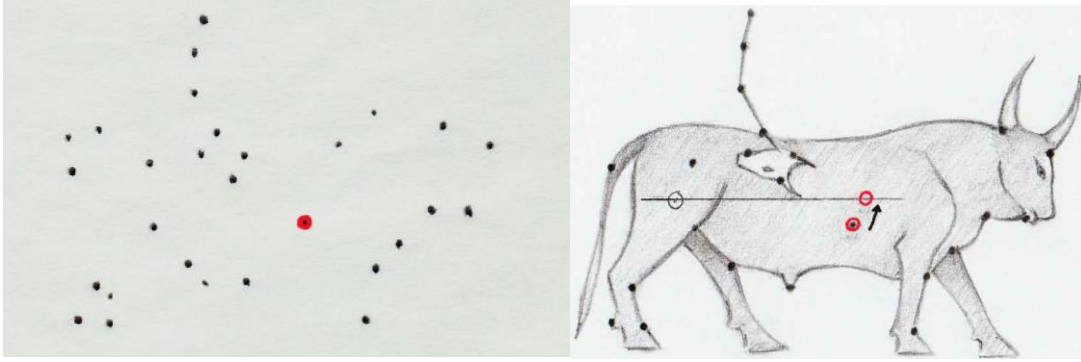
In regard to the later Egyptian sky charts, the young lion would be Anu sowing the seed in fall into the womb of the Great Cow/Bull, and the young bull would be Anu as Standing Man/Orion/Horace cutting the sun loose in spring from the womb of the Great Cow/Bull. This latter aspect of the “upper” Anu (Bootes) also representing the “lower” Orion in spring, helps to explain Allen’s “confusion” of why Hesychios in around 370 AD referred to Bootes as “Orion” (Allen, 1963: 93). Furthermore, this dual sowing and cutting (plow/arrow) role of the young lion and bull (Anu) is symbolized on the “lower” ecliptic by none other than Pisces in its “double” role as the male mechanism of sower/cutter.

Central to this single point on the horizon that symbolizes both the fall/spring (with its gate that will be later seen to lead into and out of the Duat/heaven) is that it also indicates the celestial north pole via the tip of the plow/arrow/spear that reaches up to that pole, which in turn is linked to the four cords/coures. That central point on the line of the horizon symbolizes the middle of the round circle of the zodiac (with its fall and spring equinoxes being the two points that mark the diameter of that circle). Subsequently, this dual role of Pisces, with its single point (and dual “V” shape, with one branch pointing down into the horizon and the other up at the circumpolar region), is the reason why the Rapallo alphazodiac shows Pisces spiraling down in its long twin plow/spear to that single point in the center of the alphazodiac.

But before we move on to the Egyptian sky charts, which are later in time and show a vital shift in the vernal equinox from Taurus to Aries, it’s *important to demonstrate how “easy” it was for ancient and keen observers of the sky to notice the existence of the precession thousands of years before Hipparchus was said to have discovered it* (the precession of the equinoxes is the westward movement of the

equinoxes along the ecliptic relative to the fixed stars, and it moves opposite to the yearly motion of the sun along the ecliptic. The precession moves approximately one degree every 72 years).

There are two ways, each complementary to the other, for ancient star gazers to notice the precession. The first is to form a large figure/constellation from the stars in the northern sky that includes the north celestial pole within it; see Figure 50A. Say this figure is a large androgynous cow/bull that is composed of the stars of the modern-day constellations Draco and Ursa Major. And, for simple illustrative purposes, say the north celestial pole is centered around the heart of this cow/bull near the star Thuban; see Figure 50B. Thus, when the ancient observers looked up into the night sky, they noticed that the large body of the cow/bull rotates around a pivot point located somewhere in its heart each night. But over time, say a few generations of star gazers, it would be clearly noticed that this rotating point near the heart is slowly moving up and away from the heart of that cow/bull. It wouldn't take long to realize that this rotating point that is moving up through the cow/bull is curved and will thus generate a circle. The center of that circle would then be noticed to be in the rear of the cow/bull — its womb. Furthermore it wouldn't take long to realize that this rotating point that is cutting/grinding the cow will eventually leave its body and cut it into two (this latter aspect will be discussed later, and is why Mithraism was doomed, as the bull/knife in the tauroctony couldn't keep lifting any higher).



A.

B.

Figure 50. An easy way for ancient star gazers to notice the precession. **A.** Stars of the modern-day constellations Draco, Ursa Minor, and Ursa Major. Thuban in Draco is marked in red as the north celestial pole. **B.** A picture is made of these stars to form a cow/bull. It is noted that the cow/bull and all the stars revolve around a point located near Thuban, the heart. This rotation point is the north celestial pole. However, over time, this point of rotation is noticed to leave Thuban, the heart of the cow/bull, and rise upwards. It must have also been observed that this upward motion is an arc, whose center is the womb of the cow/bull, the pole of the ecliptic. This same observation must have been made much earlier when the north celestial pole was much lower and just outside the bull (drawing by author).

The other easy way to realize the precession is to notice the sun slowly moving through a constellation on the ecliptic over the years at one of the solstices/equinoxes (at its helical rising). Thus, if just before the sun rises on the vernal equinox (the midway point on the horizon), and that constellation is Taurus, it wouldn't take many generations to notice that Taurus keeps dipping further down into the horizon. Eventually they would notice that a new constellation, Aries, would appear at that same midway point (or equinoctial point) of the horizon.

To return to the Susa seal in Figure 49, it is clear that this earlier image/process of the birth of the sun as seed (Ursa Minor) from the Great Cow/Bull (Draco/Ursa Major) is seen in the later Egyptian sky charts of Egypt. As shown in *SPP* 219, Anu's spear tip is the north celestial pole. See Figure 51, which is an updated sky chart that shows the key positions/roles of all the key figures seen in the Egyptian sky charts. Anu (Bootes) is the hawk-headed figure just below the Great Cow/Bull (Draco/Ursa Major). His

spear is the fall/spring equinox (shown in green). His spear tip is the north celestial pole — thus, the spear of Anu in Seti 1 suddenly turns 90 degrees as it becomes the solstices (also shown in green), which are parallel to the feet of the Great Cow/Bull. The summer solstice runs from the center of the Great Cow/Bull to just above the head of the lion (Leo). The winter solstice runs from the center of the Great Cow/Bull to the pole of the ecliptic located in the womb of the Great Cow/Bull and then to the bottom foot of the croc (Cygnus/Cepheus) on the Hippo's (*rrt/Draco*) back. Two key intersecting points (above the head of Leo and the bottom foot of the croc) can be seen clearly in both the Seti 1 and Senenmut sky charts. See Figures 51 and 52B.

Though both solstices are shown as they emanate out from the north celestial pole to the foot of the croc and the lion's head, only one line, which is the staff of Anu, is shown to symbolize both the fall and vernal equinox (consequently, there is both a phallic/sowing and "sickle"/cutting shape to the line). This is due to the fact, as just discussed, that both of the equinoxes are the same point on the horizon and only need to be shown by one line that symbolizes that singular point. For an older summary of some of the functions/placements of the figures in the sky charts, see *SPP* 219. To see a later iteration of the Egyptian sky charts, the tauroctony of Mithras, see Figure 54 (for a detailed discussion of the later tauroctony and how it relates to these earlier Egyptian sky charts, also see *SPP* 219).

COMPOSITE ILLUSTRATION OF THE EGYPTIAN SKY CHARTS OF SENENMUT AND SET 1:

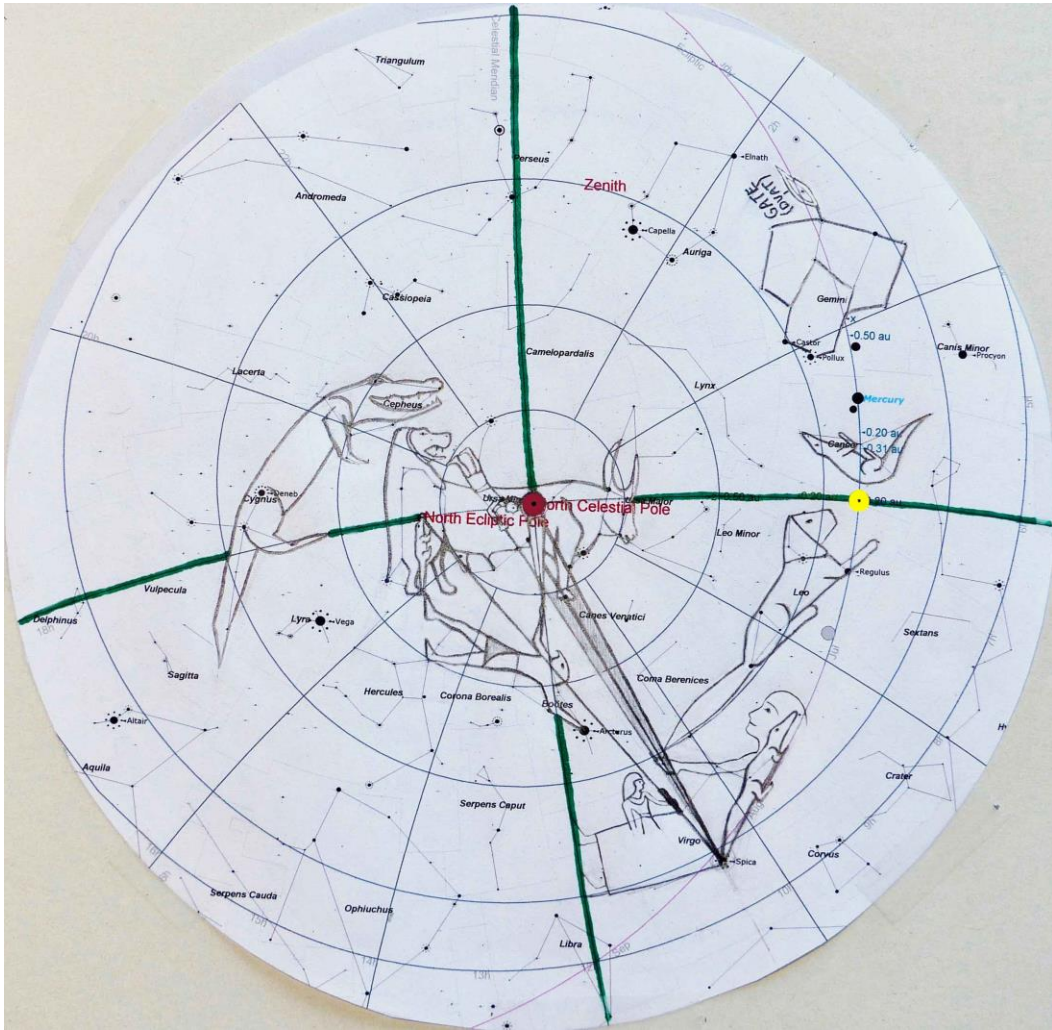
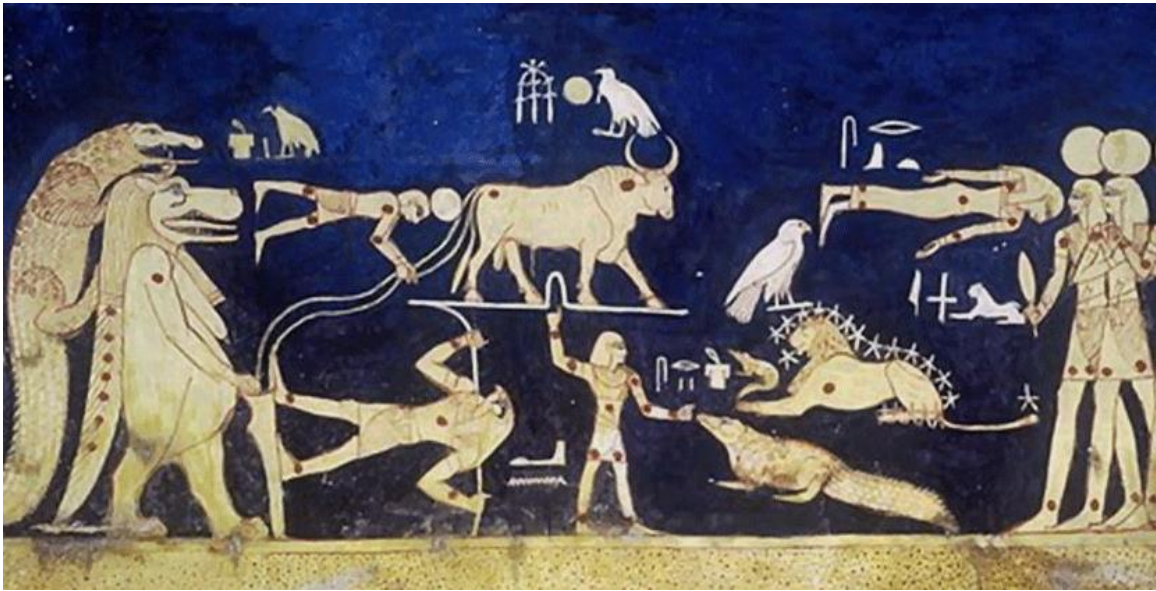


Figure 51. Approximation of celestial diagrams of Senenmut and Seti 1. An update to SPP 219. Thin red line is the ecliptic. Yellow dot is the sun. Green lines are the equinoxes/solstices dated to c. 1470 BC to coincide with approximate date of Senenmut. Note that the solstices intersect the foot of the croc (Cygnus/Cepheus) on the back of the hippo (rrt: Draco, "Mistress of the Horizon") and just above the head of the lion (Leo). See Figure 52B. The north celestial pole is a large red dot in the center of the bull and is the sun on the head of Floating Boy/Ursa Minor. Both the knife of the hippo and the spear of Anu meet at this point. The pole of the ecliptic is within the womb of the cow/Hippo. The tip of the snout of the small croc under the hand of the hippo in Senenmut is the pole of the ecliptic. Note that approximately 7 elements point to/focus on Spica within Virgo (Drawing by author. Starry Night Pro 6.0).

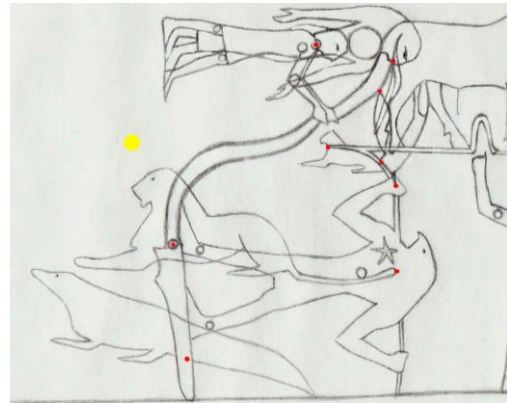
SETI 1 SKYCHART:



A.



B.



C.

Figure 52A. Skychart of Seti 1 (1279 BC), reversed to show proper orientation when looking north. Thus, the Hawk/sun just above the lion (Leo) faces east. B. Detail of skychart of Seti 1. Red line pointing toward the lion (Leo) is the summer solstice. Yellow dot/Hawk is the sun. Red line pointing back toward the foot of the croc on the hippo's back is the winter solstice. Compare these lines and their intersections (yellow/green dots) with the chart in Figure 51. C. Overlay of northern constellations

in Seti 1 sky chart with the southern constellations. Yellow dot is the sun/Hawk. Red dots are interesting correlations that I found — notably, the seeding of the womb of the “lower” Virgo as an avatar of the “upper” Great Cow/Bull.

Before I begin a discussion of the sky charts, it’s important to note that the placements of the figures and key lines in Figure 51 are approximations — that is, even though the ancient Egyptians spent hundreds, if not thousands, of years in the study of the sky, some of these placements were not meant to be as “exact” as today’s modern standards, but were most likely in their illustrative purposes meant to be “symbolic” in their approximations. For instance, the constellation of Virgo, as can be seen in Figure 51, is really a blocky figure, as shown by the connecting lines of the stars. To see this, look at the lower body and feet of the constellation. However, the makers of the Seti 1 sky chart (and others as well) decided to illustrate the body of Virgo in a more natural way. Thus, I drew Virgo’s head and arm as a bit more natural, but left her feet blocky to illustrate this. The same goes for the head of the croc (i.e., Cepheus as a large blocky head that points to/looks at Gemini); but by drawing a simple line between Cepheus (head) and Cygnus (legs/tail), the blocky outline of the croc suddenly materializes. Its key placement on the back of the hippo, with its foot intersecting the winter solstice, shows that it is indeed the croc in Seti 1 and other sky charts. Similarly, the blocky body of Anu as Bootes was slimmed down by the Egyptians, but the key angle of the stars Izar and Arcturus as the raised arm/hand of Anu was conserved (seen in Senenmut and other sky charts; however, the position of Anu’s arms in Seti reflects the shape of Libra, which was the fall equinox at the time). Another example of the block-like outline of constellations being rendered more natural is seen with the running figure of Hercules, the archer. As an older version of Anu as the fall equinox, Hercules was depicted in very early images in its original blocky form (as shown in chapter 4); however, the Greeks later chose to draw it in conjunction with its stories in a more natural human outline.

Though some of the constellations are blocky approximations of their more natural painted counterparts, many are more exacting. For instance, there are key points that indicate that the overall figure of the hippo (*rrt*) was meant to fit in with the very specific and natural shape of the constellation Draco. Thus, the placement and curve/angle of the stars Altais, Tyl, Athafi II, and Alahakan in Draco form the nice curve of the hippo’s back, shoulder, and the downward slope of her breast. Also, the stars

Eltanin, Grumium, ν_2 Dra, and Rastaban at the bottom of Draco all form the unique shape of her notched tail and angled foot. The head and foot of the Great Cow/Bull is also very exacting, as is the Floating Boy (Ursa Minor), the Standing Man (Orion), lion (Leo), small croc (Cancer), and the Gemini Candle (see below).

I would like now to turn my attention to a discussion of Seti 1 in Figure 52 and its placement in Figure 51. However, I feel that it is important to keep in mind the relationship between the constellations, the seasons, and the cycle of wheat that I briefly mentioned in the discussion of the Susa seal, for I feel that this, particularly the cycle of wheat, underlies and informs not only the sky charts, but also the Egyptian religion and cosmology as a whole (with its complicated overlay of gods and goddesses in their myriads of interchanging roles and forms), which in turn was merely an iteration of much earlier Neolithic ideas (as discussed in chapter 4). At the end of my analysis of the Seti sky chart, I will return to this important link between it and the cycle of wheat. In addition to the resonant agricultural subtext that informs the sky charts, from a purely iconographic point of view, it's important to point out that the sky charts depict the deceased Pharaoh/Osiris as an immortal spirit who travels to the "womb of my mother Nut" to be reborn and dwell among the gods, travelling as (with) Horus/Re to be reborn again and again from the "double" horizon or "gate" in the body of Nut (Milky Way) (note that this distinction between the Pharaoh being born "as" or "with" Horus/Re sometimes seems to be unclear in the literature. However, Utterance 606 in the Pyramid Texts is quite clear in saying that the Pharaoh will become Re: "Go aboard this bark of Re ... that you may go aboard it as Re; sit on this throne of Re that you may give orders to the gods, because you are Re who came forth from Nut who bears Re daily, and you are born daily like Re," and he is also installed by the gods "upon the throne of Horus as their first-born" (Faulkner 2007: 250). Utterance 473 also clearly refers to the Pharaoh being reborn as Horus: "I am born as Horus, as Him of the horizon" (Faulkner 2007: 161) and Utterance 523 states "may you rise up to the sky as the Eye of Re" (Faulkner 2007: 196). Furthermore, the evidence that this paper presents seems to support this latter idea as well). As mentioned earlier, this gate of Nut is situated at the start of Gemini on the ecliptic in the center of the Milky Way, and it is not only the entrance into the Egyptian Duat, heaven, but is the old vernal equinox from the Egyptian "First Time."

The first point that needs to be mentioned about Seti I is the orientation of the sky chart. As can be seen in Figure 51, the proper orientation of Seti 1 is with the Croc/Hippo/Bull all looking east. Thus, I

reversed the sky chart (note that others do indeed show its proper orientation, such as the Dendera round and long zodiacs, Tausert A, and the coffin of Heter. I believe that many of the Egyptian sky charts are reversed, with the northern sky rotated 180 degrees, to show the Sagittarius/Scorpio gate at its zenith. As will be discussed later, this fall gate in the center of Nut, the Milky Way, is where the souls, such as the Pharaoh's, ascend to the northern sky).

The key figures in Figure 52A are (moving counterclockwise):

- Great Cow/Bull (Draco and Ursa Major/*Meskhethiu*, with emphasis on Ursa Major). A combination of male/female elements, with Ursa Major being primarily male and Draco being female. The mix of the two is seen in the clearly masculine form of the bull in Seti 1, and yet Ursa Major, the front male half of the Great Cow/Bull, has also been described as female. As noted by Massey, the "Great Mother, the All-Mother when she was the 'Only One'" was "shown to be the only one who could bring forth both sexes. As Apt, and again as Neith, the genetrix or creatress is portrayed as female in nature, but also having the virile member of the male. This was the only one who could bring forth both sexes. She was figured as male in front and female in the hinder part (Birch, Egyptian Gallery)" (Massey 1907: 140). Furthermore, according to Massey, the "Old First Mother" of Egypt was given the Great Bear as her constellation in the northern heaven, where she became the maker of the starry revolutions or cycles, and thence the mother of the earliest year in time" (Massey 1907: 236). The Great Bear is just another name for Ursa Major, and, as described by Massey, it is considered female.
- ❖ In Seti 1, and in several other sky charts, the Great Cow/Bull is not shown to scale. In some sky charts such as Senenmut and Rameses II, its shape is abstracted, with an emphasis on the front part of the cow/bull (Ursa Major). As discussed in *SPP* 219, one of the main reasons for this emphasis on Ursa Major could be due to the height of the north celestial pole within the body of the cow/bull at this late stage. That is, after approximately 2500 BC, the north celestial pole left the heart of the Great Cow/Bull, and at around the time of Seti 1 (1279 BC), the north celestial pole was higher than the cow/bull's shoulder and almost out of its body, which no doubt resulted in the cow/bull being seen as having almost been cut into two pieces — thus, the partial bull or just a leg as seen in much later sky charts such as Dendera in 50 BC. (the Romans solved this another way by raising up the bull, as will be discussed

- shortly). The Susa seal, being over a thousand years older, is closer to the full shape/size of the dual constellations of Draco/Ursa Major (other older images also show the full cow/bull and will be discussed later. Also see *SPP* 219). However, even in a late sky chart such as Pedamenope, the Great Cow/Bull is shown with the seven stars of Ursa Major in its head (like the Susa seal), four stars within its body (Ursa Minor?), and its body extending slightly past the feet of Anu (in Figure 51, the foot of Anu touches the back foot of the bull/hippo, just beneath the womb of the hippo and the back half of the Great Cow/Bull).
- ❖ As Ursa Minor is situated within the body of the cow/bull, it is interesting that Ursa Minor can actually be seen nicely situated within the body of Virgo as an avatar of the Great Cow/Bull when the northern and southern constellations of Seti 1 are superimposed as shown in Figure 52C (with Ursa Minor's head exactly in her womb). It's also important to note that Ursa Minor is situated within the dipping curve of Draco, which, as will be seen later in Figures 67 and 70, is vital to Draco/Ursa Major' symbolizing the horizon symbol (akhet) and the ankh symbol utilizing the full body of the Great Cow/Bull.
 - ❖ In Figure 52A, the two red dots (stars) within the Great Cow/Bull of Seti 1 are, from left to right: the stars Kappa Draconis and Dubhe;
 - ❖ Lastly, in regard to Ursa Major/*Meskhettu*, Relke/Ernest concludes that it is “related to the concept of the *ka*, the Opening of the Mouth Ceremony, and the Nile inundation, and thus was a potent symbol of rejuvenation, perhaps from as early as the beginning of the Predynastic, ca. 4000 B.C.E.” (2003: 64). This link between “rejuvenation” and the cow/bull being cut up (via the action of the spear/celestial north pole) and symbolically reborn as the sun/Osiris/wheat is an important one, as has been discussed throughout the course of this paper.
 - Floating Boy (Ursa Minor): Sun/seed/Word. The four red dots/stars within the Floating Boy of Seti 1 exactly mirror the four dipper stars of Ursa Minor. Thus, the top right red dot/star in the boy's shoulder is Kochab;
 - Hippo (*rrt*: back part of Draco, which has fifteen stars in the full constellation). Hippo is “sometimes called Isis, sometimes Ipy, or simply the Great One or the Great Hippopotamus” (Relke/Ernest 2003: 71).

- ❖ The hippo is the goddess of childbirth, and she contains the pole of the ecliptic within her body along with the winter solstice colure. It seems proper that the winter is associated with this goddess of childbirth, for the winter is the “growing” season in Egypt, where the wheat seed germinates/sprouts/grows (Relke/Ernest 2003: 75); thus, the birth of the sun/light/seed.
- ❖ Furthermore, Draco might originally have been viewed as having only nine stars — the same as the Susa seal. That they are nine most likely refers to the Ennead — the nine original Heliopolitan gods. The Hippo, *rrt*, whose womb includes the pole of the ecliptic, could be those nine, as the image formed by her body in Figure 51 only shows nine stars.
- ❖ It’s also interesting that Atum, the creator god, first “emerged” out of the primeval waters, Nun, and then sat on the primeval mound. This is exactly what a crocodile does as it exits a river. The body of the large croc (Cygnus) who sits on the back of the Hippo (*rrt*) is partly in the watery Milky Way, and thus appears to be sitting up on a mound. That primeval mound seems to refer to the hippo (Draco, with those nine stars), upon whom he sits. More specifically, the “mound” seems to symbolize her pregnant womb, which contains the pole of the ecliptic — the anchor point of the north celestial pole that rotates around it (see Figure 51. The position of the pole of the ecliptic within *rrt* will be discussed shortly). It was while sitting on this mound that Atum gave birth to the Ennead — the nine gods/stars.
- Croc on Hippo (Cepheus/Cygnus); as discussed, this appears to refer to Atum, the creator god.
- Anu with his hands on a spear (*3n [w]*: Bootes); the staff/spear is the fall equinox, with its tip being the north celestial pole. His feet are at the pole of the ecliptic (it’s interesting that Utterance 695 in the Pyramid Texts is remarkably similar to this hands/feet arrangement with a “pillar”: “I who am over the sky, my hands are on the pillar (?) [...] feet [...] at (?) it”; Faulkner 2007: 303. Because the Pharaoh assimilates many forms/gods in his skyward journey, his taking on the attributes of Anu is not far-fetched).
- ❖ In Seti 1, however, the staff/spear curves and extends into the winter/summer solstices. See Figure 52B. That is, if you follow the staff/spear of Anu, there is a clear progression from Anu, the fall equinox, to winter — the staff/spear curves from fall, which is vertical, to a horizontal (solstice) position and stops at a point just below Ursa Minor. This end point of the spear targets the foot of the croc (in Cygnus), and this intersection of the winter solstice

- colure with the foot of the croc can be clearly seen in Figure 52B (the spear of Anu in Senenmut does something similar, as will be seen). From this horizontal winter solstice point, the staff/spear then reverses, like the winter sun on the horizon, and moves to spring, which is the phallic bump/gate just below the center of the cow/bull that Standing Man reaches up into (to be discussed shortly). The staff/spear then finally ends at a point just in front of the summer solstice, the large hawk (sun), which is just above the head of the lion (Leo). As the staff/spear of Anu moves from fall to winter and then reverses and moves toward spring and summer, this appears to follow the older Susa seal pattern/reversal, which shows a similar reversal of the figures as the sun moves up and down the horizon. Thus, Seti 1 is meant to be read, like the Susa seal, as three positions on the horizon — winter at the left, fall/spring at the center, and summer at the right. Though the position of Anu's fall staff/spear in his hands is slightly removed from the central point/bump just under the bull, if you look at Figure 51, they are actually the same point. The Susa seal also shows the two figures slightly apart, and yet they are the same point in the center of the horizon. Seti 1 was organized in the same manner and was most likely based on that older pattern from Susa.
- ❖ That they are meant to be the same point is further reinforced by the sickle-shaped curve of the staff/spear of Anu — the Floating Boy just above this point is a personification of the seed/sun attached to the stalk/umbilical cord that will be cut by the sickle at harvest — i.e., a cutting of the “fettters” that bind the Pharaoh and Re so that they are released from the womb of the horizon. This idea of the Pharaoh and the sun/seed being bound by a cord that needs to be cut in order to be released from the horizon is seen in several places in the Pyramid Texts: “May you save this King from the knot which holds back (?) the living and hinders the gods’...” (Faulkner 2007: 236). Also, Utterance 254 — “you see Re in his fettters, you praise Re in his loosing from fettters.” Faulkner further elaborates on this: “Re ‘in his fettters’ refers to the temporary obliteration of the sun each night, being released from his bonds each morning” (2007: 64–65).
 - ❖ In addition to its sowing/plowing in fall, the staff/spear of Anu also harvests/cuts the seed in spring by Standing Man, who is shown in a similar pose to Anu (some sky charts show Standing Man holding a staff/spear). Though Standing Man is not shown with the

staff/spear in his hands in Seti 1, it is symbolically implied, as the main emphasis in Seti 1 is on fall and not spring. Another clear link between Anu and Standing Man is their opposite positions within the Milky Way (Nut) — i.e., Anu symbolizes the old "First Time" fall gate (Sagittarius/Scorpio) in the Milky Way and Standing Man/Orion symbolizes the old "First Time" vernal equinox (Gemini/Taurus) in the Milky Way (this will be discussed later). As symbolic of the equinoxes, they, once again, occupy the same point in the center of the horizon.

- ❖ Furthermore, Relke/Ernest point out that the sowing of the seed takes place in the late fall, which reinforces Anu's position and his staff/spear as symbolically sowing the seed in the late fall months — "Every year, the flood appeared in July, not long after the first appearance of Sopdet (Sirius) in the night sky after its two month absence. About three months later, the Nile would have receded enough for planting and the agricultural cycle to begin ... the equivalent of spring planting began as early as mid-October" (Relke/Ernest 2003: 74–75). Also, when Anu is standing vertically, with the Great Cow/Bull perpendicular to the horizon (thus Ursa Major is parallel to the horizon), the fall equinox, Libra, is just above the east horizon and, more importantly, the Gemini Gate/Duat entrance is just above the west horizon with Orion/Osiris (the lower counterpart of Standing Man) ready to enter the horizon and seed it with his foot/phallus/arrow. Relke/Ernest call the orientation of Ursa Major being parallel/horizontal to the horizon and its link to the "start of planting" the "sacred' position" (2003: 76). Note that the Floating Woman and the Floating Boy are also standing up vertically in this "sacred position." And when one looks to the eastern horizon, Virgo is also standing up, which reinforces her identification with the Floating Woman and highlights her importance in the seeding ritual.
- ❖ In Senenmut, Anu's hand is raised, and Arcturus seems to play an important role (seed in spear? Al Biruni said Arcturus was the "second calf of the Lion") (Allen 1963: 101).
- ❖ Furthermore, there is an important link between Anu, his position/orientation, and the adze in the Opening of the Mouth ceremony, but this will be discussed later.
- ❖ Lastly, the link between the Egyptian Anu and the Mesopotamian Anu needs to be explored further, as the Mesopotamian Anu is also a sky god who is centered in Draco and is

associated with the pole of the ecliptic and whose symbol is the bull; but more importantly, the earlier An of Sumer was the father of the gods in the highest heavens, who owned the “Bull of Heaven.” Anu is also the counterpart of El of the Old Testament.

- Standing Man with arm raised (Orion. He is also Sah: *s3h*); As just discussed, he symbolizes the spring harvest (the Egyptian “Harvest” was in spring; Relke/Ernest 2003: 75) and the seeding of Sirius. He is on the same central point on the horizon as Anu.
- Angled croc facing Standing Man (Cancer & *spdt*: Sirius). Its tail points to Spica in Virgo in both Seti 1 and Senemut;
- Lion (Leo); old summer solstice.
- Hawk, facing east that is above and just in front of the lion (Leo), is the sun. Note its connection to the sun on the top of Ursa Minor (Floating Boy’s head) — an “upper” circumpolar sun and a “lower” sun on the ecliptic. Thus, the upper/northern to lower/southern simultaneous link that has been pointed out in both the Egyptian sky charts and the earlier Susa seal. Also, this hawk/sun also appears to symbolize the sun in Cancer, the summer solstice, which is the small croc that is just under the hawk, as Cancer is on the ecliptic just above the head of Leo in the Primal Pattern. See Figure 51. But more importantly, the hawk as the sun seems to imply that the Pharaoh is reborn with the sun on the summer solstice in the east from the Gemini Gate to seed the new year. That is, the seed that is born/cut in spring is celebrated/ground up/eaten in summer and is used to start the next cycle/next new year.
- Floating Woman above lion (Virgo: *srkt*). Note the star/dot at her groin is Spica. When the Gemini Gate/Duat/Orion are at the western horizon — the “sacred position” of the sowing of the seed — Floating Woman/Virgo is standing up vertically, along with Anu and the Floating Boy.
- The female lion just beneath Floating Woman/Virgo is an avatar of Virgo getting seeded in her womb/Spica by the short staff/writing stylus (?) and Leo’s tail/phallus. This is a key element of the sky charts and will be discussed in more detail later.

Thus, looking at the bump/Gate under the center of the Great Cow/Bull, all the figures to the left of it are “upper” northern constellations, and all the figures to the right of it are “lower” southern

constellations. That, at least, seems clear for now. However, the Great Cow/Bull appears to symbolize both: it's Draco/Ursa Major in the northern "upper" sky, and it's also Taurus in the southern "lower" (when looking "down" from behind the north celestial pole, the two bulls in the northern and southern sky seem to align when Taurus — more specifically, the Pleiades — is at its zenith). This multi-symbolism seems to match the multi-form assimilation that the Pharaoh undertakes as seen in the Pyramid Texts (which will be discussed later). Thus, it appears that all the northern constellations have a "lower" counterpart (or counterparts). The Great Cow/Bull appears to also symbolize Nut and Virgo in their role of being the horizon (seen earlier at Catalhoyuk). The hippo (Draco) is the water god boat/carrier of the sun, and symbolizes Aquarius, and the floating boy (Ursa Minor) symbolizes Aries. The staff of Anu, with its dual fall/spring function, appears to symbolize Pisces (the bull's leg as the male mechanism, conduit, of sowing/cutting).

Other key points to consider include:

- The angled croc's (Cancer's) tail, the star in the lion's (Leo's) tail, and the short staff that is inserted into the lioness's (Virgo's) womb are all on the same circular arc whose center is the Gemini Flame/north celestial pole that the Standing Man reaches his hand up into. All those points are the same and they meet up at Spica in the womb of Virgo. See Figures 51 and 53. This short staff or writer's stylus (? a symbol of Thoth, whom the Pyramid Texts refers to as one of the most important gods?) is a vital element and will be shown shortly to have more important links to it in the Senenmut sky chart.
- In front of Leo can be seen a smaller croc (Cancer/sun) and a candle (Gemini);
- The spear of Anu forms the outline and flame (the bump/gate) of the Gemini candle, which is the gate into the Duat/heaven (see Figure 61. This will be discussed in more detail later);
- Due to the precession, the Croc/Cancer has replaced the Lion/Leo as the summer solstice that is seen in the Susa seal in Figure 49. Thus, in Figure 52A, the female hippo/Draco (winter solstice) that is on the left side and the male lion/croc (summer solstice) that is on the right side both frame the chart, with the Floating Boy with sun (Ursa Minor) and Anu/Standing Man (the fall/spring equinoxes) being situated in the center. This shows, once again, the Primal Group/trinity, which reflects the three primal positions on the horizon. Thus, like the young lion and young bull in the Susa seal, Anu and Standing Man are the same point on the horizon. Anu's

shape is in the outline of Libra, but it also resembles the older triangular shape of the claws of Scorpio. Standing Man's shape is the outline of Orion with his arm raised up into the Gemini gate/flame, which is linked to the northern circumpolar region and the north celestial pole;

- The “raised” arm/position of Orion/Standing Man is an important action that represents spring to summer — the sun moving up the horizon and up/out from the celestial equator towards the summer solstice.
 - ❖ But, more importantly, it also parallels the sun/seed/Word moving up and out of the goddess as the horizon/vessel (body/plant/stone/papyrus, etc.). Thus, as will be seen in the Zeni tauroctony in Figure 54, the torch/flame is shown in a “raised” position for spring. The opposite is seen for fall — the torch/flame is shown in a “lowered” position for fall. This “raised”/spring and “lowered”/fall positions, as previously discussed, goes back to the Neolithic and is an important indicator in reading many of the goddess as horizon figurines/illustrations.
 - ❖ Furthermore, this mid-point of the horizon is symbolic of a young adult, and thus the young Standing Man/Orion (spring) and the older Lion/Croc (summer) at the solstice.
 - ❖ Lastly, and more importantly, the Standing Man's other role is to seed Sirius at its helical rising near the summer solstice after her 70-day absence — thus the croc's/Cancer's angled position just before/below Leo, with Virgo/Spica just above it. This is reinforced by the sun itself as the Hawk/Cancer/croc in the position of the rising sun on the summer solstice (the seeding of the Nile with the inundation and the start of the new year). See Relke/Ernest for a discussion of the linking of the seventy-day absence of Sirius to the seventy-day period of embalming prior to the soul's rebirth (2003: 75). This spring-to-summer link also echoes the older Susa seal; In regard to the importance of Sirius and the new year/wheat cycle, Relke/Ernest, referencing Depuydt, state that “the star we know as Sirius, rather than the sun, marked the beginning of the Egyptian lunar calendar and agricultural year, for its helical rising in early July heralded the imminent inundation of the Nile after a three-month period of low water, blistering heat, and accompanying drought” (2003: 65).
- The two cords that emanate out from the cut bull's leg (which marks the pole of the ecliptic), and which the floating boy grasps, appear (?) to be the four colures (solstices/equinoxes). As

seen in Figure 51, the floating boy (Ursa Minor) is in the center of the Great Cow/Bull and his head is the sun/north celestial pole — and thus, all four lines emanate out from his head/sun; There also seems to be a strong link between these cords and the cords/umbilical cord that bind the Pharaoh/sun/seed that must be cut in order for him to rise, but further research needs to be done on this.

- The winter solstice, by definition, always runs through the pole of the ecliptic. As the pole of the ecliptic is within the womb of the female hippo, *rrt*, the goddess of childbirth, there is a close link between winter, her womb, and the birth of light and seed. In Seti 1, she has one hand on the pole of the ecliptic, which Figure 51 shows as being in her womb *and* the womb of the Great Cow/Bull (in other charts like Senenmut, the hippo's other hand is on the knife, the north celestial pole). Note that the foot of Anu also marks the pole of the ecliptic (this is similar to the foot being a marker of the pole in the Susa seal and the later tauroctony of Mithras, which will be discussed later). However, just looking at the spear of Anu in its horizontal position in the sky chart of Seti 1 (Figure 52), the pole of the ecliptic is shown to be around the level of her heart instead of her womb. There seems to be a relationship between the heart and the womb, as will be seen when Figure 52c is discussed, but further research is needed on this).
- Thus, the Hippo, *rrt*, symbolizes winter, the birth of light, and the southern horizon as seen in the Susa seal. The northern end of the horizon is the summer lion/Leo, the male. Between the two are the equinoxes/Ursa Minor, the sun/seed. Thus the cords might also symbolize the pulling/movement of the sun/Ursa Minor back and forth between the female winter and male summer along the back of the bull as the horizon. This is also seen in Figure 51, with the cords stretching from Spica in Virgo to both the north celestial pole and the pole of the ecliptic (the pulling of cords and the gate of the horizon will be seen shortly in the "winged gate" Mesopotamian cylinder seals in Figure 61, with the summer male and winter female pulling the cords of the winged gate on the back of the bull as the horizon).
- As Virgo is a "lower" avatar of the "upper" Great Cow/Bull, and the hippo is Draco, which is also a part of the Great Cow/Bull, the pole of the ecliptic that is within the womb of the hippo is thus symbolized by Spica, which is within the womb of Virgo. The pole of the ecliptic, the womb, is another mooring post around which the north celestial pole and all the figures slowly revolve

— approximately one degree every seventy-two years (the other mooring post is the “axis mundi” or north celestial pole, which all the constellations daily revolve around [Relke/Ernest 2003: 71]). It’s interesting to note that Utterance 720 in the Pyramid Texts links the “mooring post” with Isis, who is identified with the Hippo, *rrt*: “The Great Mooring-Post speaks to you as Isis” (Faulkner 2007: 310).

- Another reason that Virgo is placed above Leo, aside from the fact that it follows the upward progression of the sun entering Cancer (croc) and Leo (lion), is that there might also be two loops represented in Seti 1 that are opposite in direction — that is, the left side has the northern constellations, and the right side the southern constellations — but the pole rotates counterclockwise when looking to the north, clockwise when looking to the south. Thus, the sun moves “symbolically” (not actually) through the constellations clockwise in the north, and it moves counterclockwise in the south along the ecliptic. This movement forms a “figure 8” pattern. Starting from the middle of the Seti sky chart at the Gemini gate/flame under the Great Cow/Bull, the figure 8 moves down to Anu/fall, then up to the Hippo/winter and then down through the floating boy (spring) and Orion (spring), and then up to Leo/Virgo (summer) and then back down (fall) to the center of the skychart. This fall-to-winter cycle as a symbol of the north could be due to the sun dipping below the celestial equator in fall and then rising above it in spring. It could also be akin to the sun being swallowed by Nut, the Milky Way, whose center/belly is the north celestial pole. Thus, anything below the horizon is associated with being in the northern region.
- If you overlay the left side with Anu and his spear onto the right side with Virgo and the small staff, several interesting correlations are seen that reinforce the seeding of the womb of Virgo with the sun/seed/Word by Anu’s spear/short staff or writer’s stylus (see Figure 52C):
 - ❖ The Floating Boy/Ursa Minor fits nicely within Virgo. The point where his head joins his shoulder (upper horizon) coincides exactly with the star in Virgo’s womb — Spica. Thus, his head, which the sun rides on, is the sun/seed (which matches the symbolism of Spica as the wheat and matches the symbolism of the sun as head, which was discussed in detail in chapters 3 and 4);
 - ❖ The spear pointing to the mouth of Virgo in Senenmut (see Figure 53), is echoed in Seti 1, as

- Anu's spear point curves around to the throat/neck horizon of the female lioness (an avatar of Virgo) and then points to the rising sun/hawk of the summer solstice. This point is reinforced by the spear of Anu pointing up, at the same time, to the mouth of Virgo (this mirrors the opening-of-the-mouth ceremony, which is also seen in other sky charts with the standing man pointing his spear at the mouth or throat of the angled croc. The spot of the neck/throat, which is the upper horizon of the body of goddess, will be discussed later in relation to the Sema sign);
- ❖ The star in Leo (Regulus) sits on the top of the bull's leg (pole of the ecliptic), which is in a phallic shape and which goes down to the groin of the lower croc (Sirius/Virgo). This, once again, echoes the bull's leg as the conduit of the goddess that goes back to Chauvet cave and calls to mind the simple cup/conduit aspect of Ursa Major. The tail of Leo also extends to the spear of Anu at his throat/neck/upper horizon. It's also very important to note that the head/mouth of Virgo was the old summer solstice at the Egyptian First Time, Zep Tepi (approximately 4420 BC), which appears to reinforce the idea of the sun/Hawk rising at the summer solstice. The Zep Tepi will be discussed later;
 - It's critical to re-emphasize that Seti, as well as the other Egyptian sky charts, is really just an extension of the Egyptian agricultural cycle, with its emphasis on the rebirth of the Pharaoh as the sun/seed. Thus, there is a strong link between the Pharaoh as Osiris, who was traditionally viewed as symbolizing the wheat that is cut up and is reborn. In fact, Plutarch (38) wrote that the Egyptians considered the Nile the "effusion" of Osiris, with the earth that the Nile covers being the body of Isis, and thus the fertilizing of the Delta. Plutarch (65) also wrote that Osiris was buried on the same day that the grain was sown and covered in earth and that he came to life — a rebirth when the new seed germinated. This link between the Pharaoh and Osiris/wheat could also explain the cleansing "pools" that the Pharaoh needs to wash in, as they symbolize the water needed to germinate the seed/sun/Horus that he symbolizes). This agricultural/religious connection is further seen in the Egyptian sky charts in that the "sacred position" of Anu/Floating Boy/Floating Woman all mirror the planting of the seed into the womb/horizon of the goddess, which in turn, reinforces the idea of the death of the Pharaoh and his identification with Osiris and his subsequent rebirth as new seed/sun. Relke/Ernest

similarly remark that “the reappearance at planting time and the connection of the adze to the rebirth of the Osiris mummy in the Opening of the Mouth ritual bring to mind Osiris’s role as a grain god, symbolized by sprouting barley. This connection also reinforces the intimate metaphorical relationship between the spiritual and agricultural lives of the Egyptians and the seamless merger of spiritual and material prosperity” (2003: 77). This rejuvenation or rebirth of the seed/sun was also extended to include the Word, as it, too, must be sown into the horizon/ear to be harvested/reborn in understanding that rises like the sun/light (in a continuous resurrection of the father as author). Furthermore, and more significantly, Frazier, in his book *The Golden Bough*, also records the link between Osiris and the wheat (corn):

The foregoing survey of the myth and ritual of Osiris may suffice to prove that in one of his aspects the god was a personification of the corn, which may be said to die and come to life again every year. Through all the pomp and glamour with which in later times the priests had invested his worship, the conception of him as the corn-god comes clearly out in the festival of his death and resurrection, which was celebrated in the month of Khoiak and at a later period in the month of Athyr. That festival appears to have been essentially a festival of sowing, which properly fell at the time when the husbandman actually committed the seed to the earth. On that occasion an effigy of the corn-god, moulded of earth and corn, was buried with funeral rites in the ground in order that, dying there, he might come to life again with the new crops. The ceremony was, in fact, a charm to ensure the growth of the corn by sympathetic magic, and we may conjecture that as such it was practised in a simple form by every Egyptian farmer on his fields long before it was adopted and transfigured by the priests in the stately ritual of the temple. In the modern, but doubtless ancient, Arab custom of burying “the Old Man,” namely, a sheaf of wheat, in the harvest-field and praying that he may return from the dead, we see the germ out of which the worship of the corn-god Osiris was probably developed.

The details of his myth fit in well with this interpretation of the god. He

was said to be the offspring of Sky and Earth. What more appropriate parentage could be invented for the corn which springs from the ground that has been fertilised by the water of heaven? It is true that the land of Egypt owed its fertility directly to the Nile and not to showers; but the inhabitants must have known or guessed that the great river in its turn was fed by the rains which fell in the far interior. Again, the legend that Osiris was the first to teach men the use of corn would be most naturally told of the corn-god himself. Further, the story that his mangled remains were scattered up and down the land and buried in different places may be a mythical way of expressing either the sowing or the winnowing of the grain. The latter interpretation is supported by the tale that Isis placed the severed limbs of Osiris on a corn-sieve. Or more probably the legend may be a reminiscence of a custom of slaying a human victim, perhaps a representative of the corn-spirit, and distributing his flesh or scattering his ashes over the fields to fertilise them. In modern Europe the figure of Death is sometimes torn in pieces, and the fragments are then buried in the ground to make the crops grow well, and in other parts of the world human victims are treated in the same way. With regard to the ancient Egyptians we have it on the authority of Manetho that they used to burn red-haired men and scatter their ashes with winnowing fans, and it is highly significant that this barbarous sacrifice was offered by the kings at the grave of Osiris. We may conjecture that the victims represented Osiris himself, who was annually slain, dismembered, and buried in their persons that he might quicken the seed in the earth.

In addition to the strong link between Osiris as a symbol of the wheat, what I find quite interesting in Frazier's account is Manetho's assertion of the sacrifice of "red-haired men" to Osiris. As touched on earlier in chapter 2, this could be highly significant, as the Pyramid Texts relate how Horus takes revenge upon the murderer of Osiris — his brother Seth (Set). Seth was described as having red hair, as did his followers and the animals that were associated with him. Red also matched the color of the grain. Thus, if Osiris was wheat (gold color?), his brother was most likely wheat as well. Though he

doesn't directly state it, Frazier insinuates this by saying that Seth was also torn into pieces,

Possibly in prehistoric times the kings themselves played the part of the god and were slain and dismembered in that character. Set as well as Osiris is said to have been torn in pieces after a reign of eighteen days, which was commemorated by an annual festival of the same length.

Frazier further remarks,

Taken all together, these legends point to a widespread practice of dismembering the body of a king or magician and burying the pieces in different parts of the country in order to ensure the fertility of the ground and probably also the fecundity of man and beast.

To return to the human victims whose ashes the Egyptians scattered with winnowing-fans, the red hair of these unfortunates was probably significant. For in Egypt the oxen which were sacrificed had also to be red; a single black or white hair found on the beast would have disqualified it for the sacrifice.

- Again, the fact that the sacrificed bull had to have red hair is significant — Horus took revenge on the red-haired Seth by sacrificing him as a “red ox.” Utterance 580 is quite clear on this. Thus, the idea that both brothers are wheat that must be cut up in order to nourish Egypt is significant and might explain many of the mysterious aspects of the sky charts. First, Seth was considered infertile and was not chosen to lead the gods and have a son represent the Pharaohs and the continued Dynasties of Egypt. It is Osiris who sits at the head of the “Great Conclave” (Utterance 473) of gods and who was chosen to “govern” (Utterance 510) and “judge the gods” (Utterance 412) and help to “protect the reaped corn” (Utterance 519) from his “Great Throne” as the “lord of the affairs (?) of the place of the four pillars” (Utterance 217; Faulkner 2007: 44). Thus, from the perspective of the cycle of wheat, it just might make sense to look at Osiris and Horus and the chosen wheat seeds that were used over again in the next season's planting — thus ensuring

an endless cycle of birth/death/resurrection. When it is said in Utterance 413, "Raise yourself, O King! You have your water, you have your inundation, you have your milk which issues from the breasts of Mother Isis. Raise yourself, you child of Horus, child who is in Db'wt-P, as Seth who is in Hnhnt ... O King, raise yourself, receive your head, gather your bones together, shake off your dust, and sit on your iron throne, so that you may eat the foreleg, devour the haunch, and partake of your rib-joints in the sky in company with the gods" (Faulkner 2007: 136), this is amazingly like the fallen cut wheat that has been specially chosen and then replanted in the earth (the body of the Pharaoh is buried in the earth) to rise again with the water, the inundation that allows for the growth of the new wheat of Egypt. He gathers his head, the seed of his body as a plant. He is the "child of Horus" — i.e., the mature wheat plant that grew from a previous chosen/royal seed (Pharaoh). And once risen, what does he eat? — the "foreleg" of a bull, Ursa Major, Seth, his brother who is the wheat that was selected to be eaten to provide strength. Utterance 49 even talks about the ferment that issued from Osiris as wheat to make "beer": "O Osiris the King, take the ferment (?) which issued from you — beer" (Faulkner 2007: 10) (beer in ancient Egypt was considered a nutrient and wasn't just drunk for pleasure. It was made from cooked loaves of bread that were placed in heated jars to ferment. But more importantly, as noted earlier, it was *red* in color). Thus, Seth on the other hand, was seen (most likely early on before the negative understanding of him as evil that was brought about by the Hyksos invasion) as the wheat that was ground up and eaten or drunk as beer — thus the red and infertility label. Even references to other enemies having their heads cut off in a "field" might be an allusion to the harvest of wheat: "I cut off the heads of the adversaries who are in the Field of Offerings" (Utterance 519; Faulkner 2007: 193). Considering the Field of Offerings as a mystical place where the Pharaoh receives his food, the link to wheat might be a strong underlying factor that informs (though not necessarily dominates) the overlying mythological topical form and narrative. Secondly, this idea of Osiris and Seth being the wheat helps to explain Utterance 580 (which in turn helps to explain the nested seed imagery that will be discussed later in the sky chart of Senenmut). Utterance 580 in the Pyramid Texts seems to complement this notion that the Pharaoh as Osiris is not only symbolic of the wheat and the chosen seed/sun/Word that will rise and endlessly resurrect, but appears to confirm the idea that Ursa Minor is that seed/sun/Word

that rises from the “back” of the Great Cow/Bull as the horizon in the form as Set, the “red ox”:
 “Address to the dead King: O my father Osiris this King, I have smitten for you him who smote you as an ox; I have killed for you him who killed you as a wild bull; I have broken for you him who broke you as a long-horn on whose back you were, as a subjected bull. He who stretched you out is a stretched bull; he who shot (?) you is a bull to be shot (?).... I have cut off its head, I have cut off its tail, I have cut off its arms (sic), I have cut off its legs.... May we eat, may we eat the red ox for the passage of the lake which Horus made for his father Osiris this King” (Faulkner 2007: 234–235). In terms of Osiris’s being both a bull and yet standing on the back of a bull (“subjected bull”), Faulkner remarks, “Lit. ‘on-the-back bull’, i.e., a subjected animal on whose back the king stands” (Faulkner 2007: 235). Thus, the image of a bull (the red ox, Seth) being pierced and cut up for having pierced and cut up his brother Osiris as a wild bull, who in turn, had once stood on the back of that (a) bull. However, if Osiris is looked at not just as a bull, but as the wheat of Egypt that is cut up/harvested in spring (and saved for the next year’s planting) rising up over the “back” of the double horizon of Seth who took his shape/symbolism from the crescent horns of the cow/bull (note that there are Egyptian images of the wheat being cut/threshed over a large horizon symbol), it makes more sense. This idea of the Pharaoh/Osiris having once stood on the back of a wild bull is a key image and it will be discussed a bit later, particularly in regard to its being a “nested image” (that is, a seed within a seed within a seed — i.e., Horus as the seed/head/“mask” of Osiris, who is the mature wheat/bull, but who in turn was once the young Horus/seed that grew out of the back of Osiris as the double horizon/mature wheat/bull).

- Furthermore, as noted earlier in chapter 2, there appears to be a connection between Numbers 19:2 and Seth as the red wheat: “This *is* the ordinance of the law which the Lord hath commanded, saying, Speak unto the children of Israel, that they bring thee a red heifer without spot, wherein *is* no blemish, and upon which never came yoke” (i.e., “*The red heifer was important in the ritualistic Biblical process of purification for the impurity that comes from contact with a dead body*”). This ritual is almost exactly equivalent to what Horus said and did: he sacrificed the red bull Seth (which had an image of evil associated with it after the Hyksos invasion) after Seth had cut up his own father, Osiris, the Lord of the Dead — the “dead body.”

Thus, the "red Heifer" ritual of Israel mirrors the Egyptian Pyramid Text ritual of the new Pharaoh as Horus cutting up of the red bull/Seth and then using the red leg of Seth to open the mouth of his deceased father — the dead body of the Pharaoh as Osiris (the most important ritual in Egypt is the Opening of the Mouth ceremony). This ritual must have been also seen as a purification ritual to ensure the safety of the living as they worked with a dead body. Fire is also involved, and ashes. Thus, if you look at this as the red wheat that is cut up and consumed to give strength to the Pharaoh/Osiris, that red wheat (red bull/Seth) is not only cut up, but is cooked — thus the purified bread (decontaminated meat) that has risen to nourish the king and Egypt. This is interesting in that, if Seth is the symbol of the wheat/bull that is cut up to nourish the Pharaoh and the people of Egypt, then the fire/cooking is necessary to ensure that the food is cleaned of contaminants (bacteria/virus, etc.). This idea of safety/purification might not be so important with raw wheat as it is with raw meat (red bull). Furthermore, as part of Horus' revenge, the red ox Seth is cut up and consumed, exactly like the feasts that celebrate the wheat harvest. This nested image also sheds light on the entry point into the Duat, and it is just the latest iteration of a bull rider that has its roots in the Neolithic — as it reflects both Ursa Minor as the chosen sun/seed/Word rising from the back of the Great Cow/Bull and the sun as seed/Word exiting the back of Taurus on the ecliptic. Lastly, to summarize what was said in chapter 2, as access to the afterlife became an option available to most Egyptians, resulting in such books as the *Egyptian Book of the Dead*, where all souls could partake in the eternal afterlife, the judgment of Osiris, with the weighing of the heart of the deceased, seems to be also patterned on what had been the exclusive domain/right of the royal lineage: that is, if you were good, your existence would continue like the seed that was chosen to be replanted again (thus ensuring a resurrection); but if your heart weighed more than the feather of Matt (i.e., you were judged to be bad), you were fed to the monster Ammit. That is, like the seed, you were ground up, cooked in the oven (thus, the fiery concept of hell) and consumed. Your life ended as either bread or beer to nourish and strengthen the gods, the pharaoh, and the people of Egypt.

SENMENMUT SKY CHART:

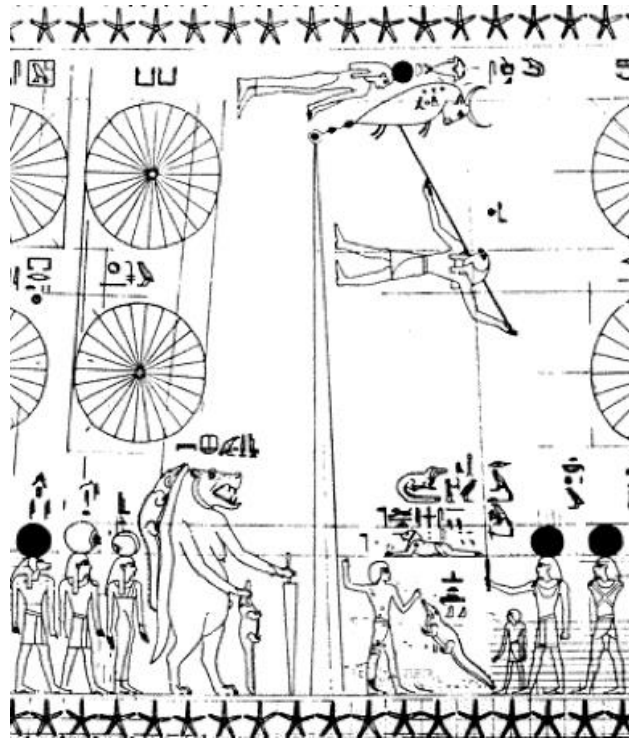


Figure 53. Sky chart of Senenmut, reversed to show proper orientation when looking north. C. 1470 BC (image from Belmonte/Shaltout 2009: 158).

In looking to the slightly older sky chart of Senenmut (approximately 1470 BC) in Figure 53, note the following key points:

- The horizontal line that intersects the bottom foot of the croc on the hippo's back (*rrt*) runs over to just above the lion's (Leo) head. Though it marks the top of the sun on each of the figures, it also appears to mark the winter/summer solstice once again. Compare with Figures 51 and 52; note that the sun on Virgo's head is vertically aligned not only with Anu's spear point, but the head of the reclining lion (Leo), which is similar to Seti 1. Once again, in addition to the birth of the seed/sun at the spring equinox, it also implies the grinding up of the new seed at the summer harvest/feast (which, once again, calls to mind Utterance 580 — the Pharaoh as Osiris as the new Horus/sun/seed that rises above the back of the bull. Which explains the sun's being just over the back of the bull in the northern panel of Senenmut).

- The baby croc in the hippo's (Draco) hand marks the pole of the ecliptic within the womb of winter (again, Cancer, as the new summer solstice, is a croc, and thus its offspring is a croc). The knife in her other hand symbolizes the north celestial pole. This knife as symbolizing the north celestial pole (paired with a bull) will be seen later in the Roman tauroctony.
- The angled croc (Cancer/Sirius) pointing up at Standing Man has a tail that lines up with Spica in Virgo (this can be seen by following the short hand staff down from the tail of Leo, which ends at Spica. See Figure 51.). Leo's tail is in the shape of a croc's, and this seems to be symbolic of the new summer solstice being in Cancer, the croc, instead of in Leo the lion. The Egyptians understood the precession very well, and as they noticed the summer solstice moving out of Leo and into the croc/Cancer, it appears that they just combined the two images/houses to conserve their older pattern. This intersection of the angled croc's tail and Leo's tail with Spica is also seen in Seti 1, as just discussed;
- Both the lion and the angled croc are just above and below the short hand staff that a figure is pointing up to the neck/shoulder of Anu (see Figure 51). As discussed above with Seti 1, this short hand staff is a vital element of the sky chart and appears to symbolize the seeding of Virgo in the "sacred position" of fall, as it points down to Spica in Virgo's womb. Thus, as discussed above and as seen in Figure 52C, it's really just a mirror of the spear of Anu (and the tail of the lion and the tail of the angled croc), which it points up to and intersects at Anu's shoulder. But more importantly, this short staff continues on past Anu and points to the pole of the ecliptic — the womb of Draco/Great Cow/Bull. Thus, the short staff points from womb to womb, linking the two. And, unsurprisingly, if you continue to follow this line as it moves up from the northern panel in Senenmut to the southern panel, it ends in the center of the sun/seed on the head of Isis in her boat (she is the throne/vessel that carries that sun/seed, and thus another link to the womb/horizon that carries it). Furthermore, in the same way that the spear of Anu on the north panel also points to the center/womb of a hidden bull in the south panel (to be discussed later), this small staff (a subset of Anu's spear) also shows a link to three wombs. To see this relationship between both panels, skip ahead to Figure 57.
- The large thin triangle in Senenmut that is composed of three lines that emanate down from Spica in Virgo and the star (Alkaid) in Ursa Major is seen in Figure 51 to point to the current

north celestial pole, the old pole Thuban, and the hands of the Floating Boy (Ursa Minor) (the latter figure is shown in Seti 1 but not in Senenmut). Standing Man (Sah) in both Seti and Senenmut and other charts is Orion with his hand up towards the Gemini Gate (Sah is also seen in a boat just below Gemini in the south ceiling of Senenmut. See Figure 57).

- Again, the Standing Man's position with his arm "raised" mirrors the young bull's in the Susa seal, and thus he represents the spring equinox and its movement to summer; but instead of clubbing Leo/lion as seen in the Susa seal, he is spearing another predator, a croc/Cancer, the new summer solstice. He seems to be also seeding Sirius at its helical rising.
- Lastly, notice that Floating Boy is not present in Senenmut. This appears to be the case when a sky chart emphasizes one season over another — such as fall over spring in the case above. That this can be deduced is seen in the Ramesses VII sky chart. I discovered that this sky chart shows Nut and the fall equinox (fall to winter pattern) on one side and Nut and the spring equinox (spring to summer pattern) on the other side. This is why Anu is shown in the center of both Nuts — he's the equinoctial center point on her horizon. This center point to Anu also aligns with his double/twin identity as the fall/spring equinox spearing the Great Cow/Bull and the Hidden Cow in Senenmut exactly in their center. This center is also the center of Virgo–Spica. In short, the fall panel in Ramesses VII shows the large croc on the hippo's back, with the hippo holding a large vessel. There is also a small croc below Standing Man, and Virgo is present. Anu's spear is going up to the center of Nut (not towards the cow/bull), and there is also a scorpion just below the tail of the lion. All of this makes sense — this is the sowing of the fall seed into the winter womb of Nut. Thus the presence of the male croc, the vessel of seed at the position of the pole of the ecliptic, the presence of both Virgo and the Scorpion/Scorpio, with the latter being symbolic of the old fall equinox and Milky Way gate that takes in the seed from the tail/penis of Leo and plants it into the womb of Virgo/Spica via the gate of the horizon. Thus, Standing Man points down toward the tail/womb of the croc (Sirius/Spica). The opposite side on Ramesses VII shows the spring equinox. This spring panel is marked by the absence of the large male croc, the absence of the vessel, and the absence of Virgo. However, there is the added presence of a small baby croc at the pole of the ecliptic (within the winter colure, thus the birth of the sun/seed/croc), and the presence of the floating boy, who is depicted as the new

seed/sun/Ursa Minor (Horus) who is born at the vernal equinox. More important, though, is the presence of a much larger and *cut up* cow/bull (it's missing its legs, which again, mirrors the cutting and grinding of the grain, which, as discussed, appears to be a reference to Utterance 580). There is also the presence of a croc larger than the one shown in fall. The Standing Man points his spear down to it in an act of opening its mouth for the summer feast (lion/croc are predators that eat/swallow the seed/bull/sun).

TAUROCTONY OF ZENI:



Figure 54. Tauroctony of Zeni (illustration from Ulansey 1991: 65).

The same actions/principles of the Egyptian sky charts can be seen in the later Roman tauroctony of Mithras. As shown in Figure 54, Ulansey is correct regarding the lower constellations on the ecliptic that the key figures symbolize, interpreting Taurus as spring and Scorpio as fall, etc. However, this scene also depicts (like the earlier Egyptian sky charts and the Susa cylinder seal), the fall-to-winter and the spring-to-summer pattern just discussed, and, more importantly, the “upper” northern circumpolar stars, with their links to the “lower” southern ones. That is, like the knife that the hippo

holds in Senenmut (and other sky charts, and which is really just an iteration of Anu's staff/spear), the knife of Mithras is also the north celestial pole cutting into the neck of the Great Bull (Ursa Major/Draco at this time/place was now primarily male). In some tauroctonies, wheat is seen springing out from this wound. In the tauroctony of Zeni, however, the wheat flows out from the tail of the bull. This image, once again, calls to mind Utterance 580 (with Mithras akin to Osiris over the back of the bull that is cut up).

A few key features of the Zeni tauroctony are as follows:

- Seven stars are usually associated with Mithras (in his cape), and it is interesting that his stance over the bull, with his knee pointed down towards the front leg of the bull (both bent), is in the same position as Ursa Minor (seven stars), pointing down towards the leg of Ursa Major. This similarity in shape mirrors the similarity in shape between Ursa Minor and Ursa Major — both legs being slightly bent back away from the dipper/head;
- The back foot of Mithras and the back foot of the bull come together at one point. Like the Susa seal (with the bull's tail and leg) and the Egyptian sky charts (the foot of Anu and the foot of the Hippo/Great Cow/Bull), this is the pole of the ecliptic (the winter position). The angle between this point (pole of the ecliptic) and the knife (north celestial pole) is approximately 38 degrees, which would place this tauroctony in the late third century AD (See *SPP* 219 for a detailed discussion of not only the angles of the foot to knife in the tauroctonies, but the angle of the plow that the hippo holds in the zodiac of Dendera and the angle of the Spear of Anu in the Egyptian sky charts.);
- The “Old” gates (autumn/Scorpio on the left, spring/Taurus on the right) are framed with the torches/flames of Cautes and Cautopates — which Ulansey proposes are spring and fall. As my own research has shown, they are indeed the Gemini twins (i.e., Standing Man/Orion with flame up in spring, and Anu/Bootes with flame down in fall, with links to Horace/Set as well). This matches the young lion with arrow (fall to winter) and young bull with arm up (spring to summer) in the Susa seal shown in Figure 49, with the emphasis in the tauroctony being with spring (the wheat/bull that is being cut/harvested). As the two figures and the gates of fall/spring frame the whole image, this shows once again the importance of these gates and that they are really one point in the center of the horizon — the Gemini Gate/Duat entrance that is

specifically seen in the older Egyptian sky charts and in the Egyptian Hieroglyphs ("door of heaven," etc.). See Figure 61. Also see *SPP* 219 for a detailed discussion of the tauroctony, the Egyptian sky charts, and the north celestial pole as the tip of the knife.

At this point, I feel that it is important to re-emphasize that the constellations in the northern sky that show the birth of the sun/seed/Word (Ursa Minor) from the back of the Great Cow/Bull (Draco/Ursa Major) via the staff of Anu (Bootes) have their "lower" counterparts on the ecliptic. The twelve houses of the zodiac are merely extensions in the southern sky of that which happens in the northern. As above, so (w) below. As the equinoxes/solstices connect the two, these actions happen simultaneously. Thus, when you look north and see the Great Cow/Bull parallel to the horizon and facing east, you will also see, in the southern sky, Taurus at its zenith (with the Pleiades at the meridian). This dual image of the bull in both skies I would call the Primal Pattern (as discussed in *SPP* 219). Just beneath Taurus is Orion with his hand reaching up into the Gemini Gate/Duat, which is situated in the center of the Milky Way on the ecliptic. Orion, as mentioned, is the spring equivalent (Standing Man) to Anu, who is the fall. It's interesting that the Primal Pattern shows them opposite one another (one northern, one southern), each in the center of the sky, which, once again, mirrors their respective dual role as the equinox in the center of the horizon. The Primal Pattern also shows the head of the croc, Cepheus, pointed at Gemini, Virgo just below the Great Bull, Leo on the horizon ready to rise (thus Taurus the bull ready to fall, which alludes to the lion/bull conflict that Hartner discusses). Also, Pisces is pointed down at the horizon in the west.

But more importantly, the Primal Pattern shows the three main houses of Taurus, Aries, and Pisces in the southern sky, with the autumn tail/staff of Pisces going down into the earth/horizon. These southern three, an image similar to the northern three, are the Primal Group: Taurus as the Great Cow/Bull (Draco/Ursa Major), Aries as the sun/seed/Word (Ursa Minor) just behind Taurus, and Pisces as the staff of Anu (Bootes), which is the double or twin fall/spring equinox. Pisces is to the west and beneath Taurus, again, mirroring Anu in the northern. The bull's leg in Seti 1 with its cords also seems to symbolize Pisces, as it is, as related earlier, the male mechanism of sowing/cutting.

Thus, as the sun/seed/Word is born in the northern circumpolar region of the sky, it is also born on the lower ecliptic. This link between the northern and the southern constellations can also be seen

in early Mesopotamian cylinder seals that depict Pisces in conjunction with Aquarius as a God Boat carrying the sun/seed. See Figure 55 for details of these important seals.

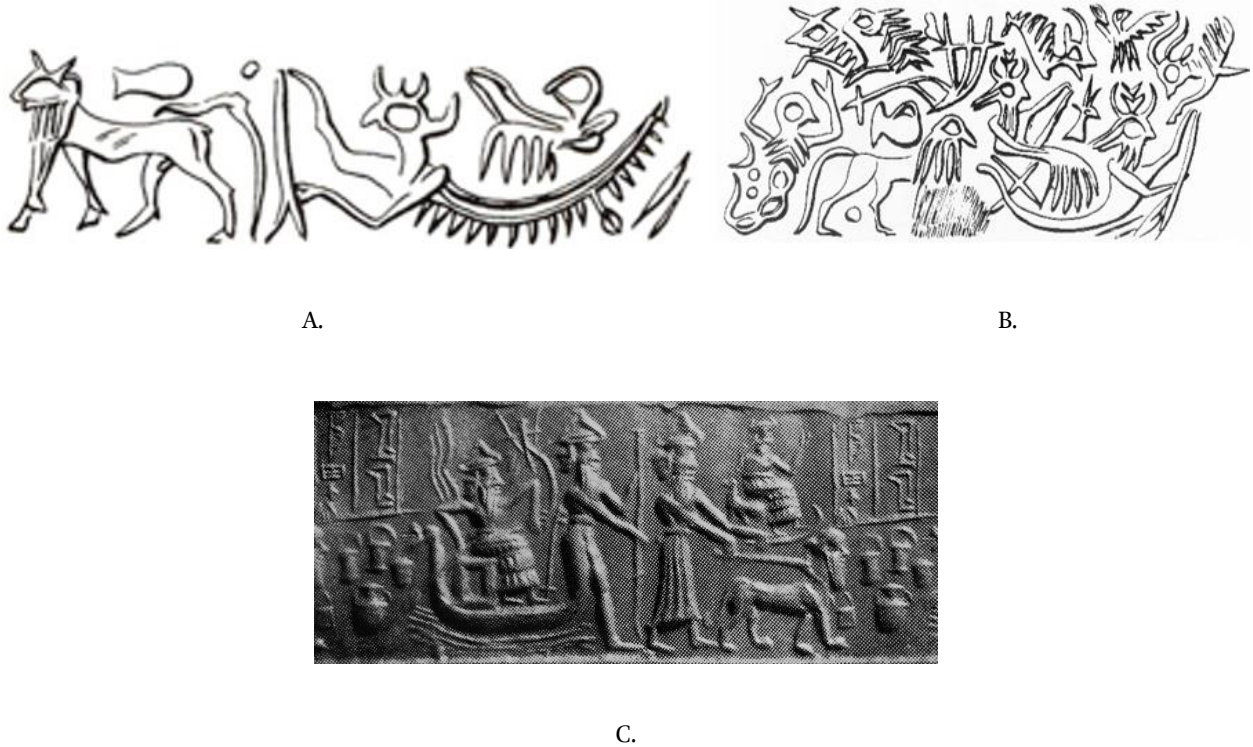


Figure 55. Pisces and Aquarius as God Boat. **A.** Mesopotamian cylinder seal showing winter to spring. From right to left: Aquarius as the God Boat carrying the sun/calf, Pisces (raised, as the upside down “Y” in spring position), Aries, and then Taurus (image only from Santillana/Dechend, 1969: 301). **B.** Mesopotamian cylinder seal showing winter, spring, summer, fall. From right to left: Aquarius (God Boat) with Pisces, Taurus as large “X” (vernal equinox), Leo, and Scorpio. Note the two figures above Scorpio pointed up and in the direction that the sun moves along the ecliptic. Above Leo is Ursa Major with two key markers showing the summer solstice (lower marker), and the vernal equinox (upper marker). In the God Boat can be seen Aries. The rudder of Aquarius is Pisces in its raised spring position (image only from Santillana/Dechend 1969: 301). **C.** Sumerian cylinder seal showing winter and summer. 2200 BC. Aquarius/winter as God Boat with sun in the shape of a snake (at back) and a human figure (at front). Note that Pisces is in a raised, upside down “Y” shape (spring) in the hand of the God Boat figure. The lion is Leo, the summer (image only from Kramer, 1971).

Key features seen in Figure 55A are as follows:

- At the far right, Aquarius (winter solstice) can be seen as the God Boat carrying the sun/Ursa Minor. Again, note the similarities to the Great Cow/Bull as the winter solstice position carrying the sun/seed as seen in the Susa seal in Figure 49.
- Moving left, Pisces in its "raised" spring position (this form of Pisces mirrors not only the shape of the Phoenician letter Gimmel, but it also mirrors the exact shape of the constellation). It's interesting to note that in the Pyramid Texts, Utterance 568 refers to the oar of the ferryboat of the Pharaoh as a "staff," which, as discussed above, is a key role of Pisces: "this king goes to this double, to the sky. A ladder is set up for him that he may ascend on it in its name of 'Ascent to the sky'; its ferryboat is ferried across for him by the staffs of the Imperishable Stars. The Bull of the sky has bent down his horn that he may pass over thereby to the Lakes of the Netherworld" (Faulkner 2007: 221).
- The sun (Ursa Minor) in the God Boat touches the tip of his tail in the same way that the figure at the head of the God Boat reaches up and touches the tip of Pisces. They are both the same point. The tip of Pisces is the north celestial pole. Note the sickle-like shape to the figure's arm, which cuts/reaps the seed of spring (this sickle shape matches the sickle shape of Anu's staff/sickle in the spring position, and it also mirrors the sickle-shaped arm of the goddess in Figure 40E that cuts off her own head as the seed/sun). Again, the function of Pisces in its spring role is to release/cut the spring seed/sun (Re's "fettters") from the stalk/horizon of the goddess. Thus, the tail of Ursa Minor in the God Boat is symbolic of the umbilical cord/fettters that needs to be cut by the action of the north celestial pole in order to release the sun/seed/son from the womb of the goddess as the horizon. The cord is also seen as the vernal equinoctial cord in Seti 1. It might be important to note here that in Utterance 467 of the Pyramid Texts, the deceased Pharaoh, as a "star of gold," alludes to sitting with Re in his God Boat: "I am pure, O Re, I go down to my seat, I take my oar, I row Re when traversing the sky, (even I) a star of gold, the flash of the Bull of the sunshine; a spear of gold which appertains to Him who traverses the sky" (Faulkner 2007: 156). This "spear of gold" in conjunction with the oar/Pisces, is interesting. Similarly, Utterance 470 states, "because I am the great steering-oar which conveys the ... of the sky." (Faulkner 2007: 159).

- Next comes Aries (note its similar shape to the constellation), which reaches over to a vase on the back of the last figure, which is Taurus the bull. That vase that is downturned on Taurus's back symbolizes the seed within the vessel that is coming out from the bull's back/horizon (as Ursa Minor in the "upper" sky rises out from the back of the Great Cow/Bull, and the sun rises up from the back of Taurus on the ecliptic). This sun/seed emanating up from the back of Taurus is also seen in the south panel of the Senenmut sky chart (this will be discussed/shown later in Figures 58 and 59). Aries touching the equinox/vessel on the back of Taurus mirrors Ursa Minor in the God Boat touching its tail as that same equinoctial point.

In Figure 55B, this seal, like the Susa seal in Figure 49 and the Egyptian sky charts, once again shows the important connection between the upper circumpolar region of the sky and the lower ecliptic. Moving from left to right, key features in it are as follows:

- Scorpio with two dots at its lower tail that marks the fall equinox around 3500 BC. Note the two/double ascending souls just above Scorpio (fall, seed/souls go down into the horizon/earth. However, as discussed, this going into the earth is somehow a journey back up to the womb of Nut in the circumpolar region). Those two figures are rising up and pointing in the direction that the sun moves along the ecliptic.
- Next comes Leo with Ursa Major just above it. Note the marker at the foot of Ursa Major that points down towards the back of Leo and the water pitcher downturned (like the vase in Figure 55A). This marker/pouring pitcher seems to symbolize the sun moving out of Leo into Virgo, and possibly the flood/seed of the Tigris/Euphrates pouring out in the summer. That is, the pouring pitcher was seen as an extension/symbol of an action of a high god like Enlil or Enki: "Enlil, like a big bull, set his foot on the earth ... he thrust his penis into the great mountains ... he poured into their womb" and "Father Enki had lifted (his eye) over the Euphrates, He stood up proudly like a rampant bull, lifts his penis, ejaculates, fills the Tigris with sparkling water" (Kramer, 1981). Thus, this marker appears to be the summer solstice, which passes through the lower leg of Ursa Major and into the back part of Leo around 3500 BC. If this date is too early for the actual making of this seal, then these markers could be purely symbolic and are just

pointing generally to their respective houses, or, perhaps, they could represent an earlier "first time" date similar to the Egyptian Zep Tepi.

- Moving to the next figure/house, the "X" in the back of the boat is symbolic of spring, Taurus, the vernal equinox. The female figure over the "X" has a bull's head, as does the figure rowing the God Boat, which is, lastly, Aquarius, the winter solstice. Note Aries, as a young Ram, as the sun/seed/Logos in the center of the God boat. As it is above the boat, it symbolically symbolizes Ursa Minor rising from both the "upper" Great Cow/Bull and the "lower" back of Taurus. Thus, once again, it is the lower counterpart of Ursa Minor. It is interesting to note that in Utterance 699 of the Pyramid Texts, the deceased Pharaoh might be associated with Aries: "Be young, be young beside your father, beside Orion in the sky" (Faulkner 2007: 305). Contrary to other passages, this passage states that the Pharaoh is not Orion, but is stationed beside it. It could allude to Taurus the bull, but that is unlikely given that the text emphasizes being "young" — which seems to refer to the young and small sun/seed symbolism that Aries seems to allude as part of the Primal Group. And to emphasize the "seed" aspect of Aries:
- Above the head of Aries is a bird holding a seed as the sun (similar to the Hawk in Seti 1 as the sun). This is symbolic of the young Aries in the God Boat as that sun/seed. The descending/double figures (souls), which are the counterpart to the ascending figures (souls), frame that sun/seed in a horizon shape. They also show a downward motion from the "upper" realm of the northern circumpolar region to the "lower" ecliptic/equinox.
- There is also a heart-shaped marker in the head of Ursa Major. This is perpendicular to the lower solstice marker and it represents the vernal equinox that runs parallel to Ursa Major. In addition, and more importantly, the vernal equinox at 3500 BC runs through the horns of Taurus exactly where the heart-shaped marker in Ursa Major is. Thus, this seal shows the intimate link between Ursa Major and the head of the Great Bull/Taurus, with the marker showing the vernal equinox passing through each.
- The female figure over the "x" (Taurus) is touching the tip of a phallic extension of that "x." This matches the God Boat front figure touching the tip of Pisces. Once again, this mirrors the previous image in 55A where both the front figure of the God Boat and the sun/seed within it

both touch the tip of a phallic point. That tip, once again, is the north celestial pole that cuts the seed/sun loose from its equinoctial cord in spring (and sows the seed in fall).

Figure 55C shows a similar progression from winter to summer in 2200 BC. Key points are as follows:

- The God Boat, Aquarius, with the sun god within it, is formed by the figure holding Pisces, which is in its “raised” (spring) upside “Y” again. This figure is also made up of the twin directions that Pisces moves — notice that one leg sweeps back into/forms the body of the God Boat (fall/lowered). This leg then culminates in a snake head (this echoes the image of Pisces in the Rapallo alphazodiac connected to Aquarius to form an image of the God Boat. This will be discussed later). The front leg is vertical (spring/raised), which matches the figure of Pisces itself that the figure holds.
- The summer solstice is represented by the lion (Leo). Note how this matches the earlier Susa cylinder seal seen in Figure 49 — the two solstices at the ends, with Pisces in its double role as the equinox in the middle.

The idea of the Aquarius God Boat carrying the sun as a reflection of both the northern “upper”/ southern “lower” constellations is also seen in the Egyptian sky chart of Senenmut in the south panel. See Figure 56. Note that the image of Pisces not only reflects the “Y” shape of the Phoenician “Waw” in its “raised” spring position, but also, and more importantly, that it reflects the shape of the image of Pisces as seen in the earlier cylinder seals.

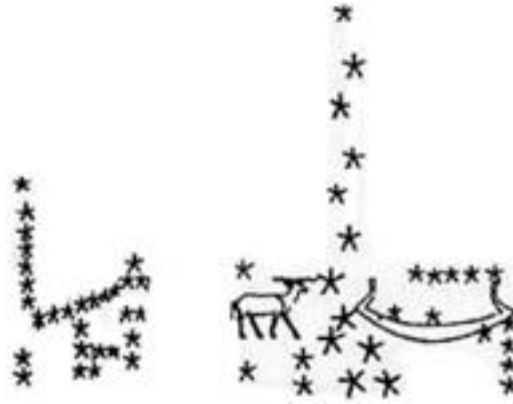


Figure 56. Detail from Senenmut, south panel. From right to left: Aquarius as God Boat, Pisces in its "raised" spring shape, Aries, and then the body of Taurus with the 7 stars of the Pleiades forming its tail at the right side (note that the bottom of Pisces is "Y" shaped. This is an update to my earlier work, where I erroneously included the two lower and smaller stars of Aries. A careful look at the stars of Pisces shows that they are all the same size, and that they are all slightly bigger than the four stars of Aries).

In Figure 56, only the body of Taurus is shown (with the seven stars of the Pleiades as its tail). What's missing is the Hyades, its head. But before I show this, I would like to point out the connection between the "upper" northern and "lower" southern sky that the Egyptians went out of their way to illustrate in the sky chart of Senenmut.

The Senenmut sky chart, which is dated to around 1470 BC, is composed of a northern panel and a southern one. That the two are meant to interact is clearly seen in the actions of the spear of Anu, which is purposefully raised high in the northern panel so that it points exactly to the tip of Pisces, its southern counterpart that is located in the southern panel. The intersection of these two tips is the north celestial pole. But what's more interesting, as pointed out in *SPP* 219, is that the point where the two meet is exactly the center of a large hidden cow. See Figure 57.

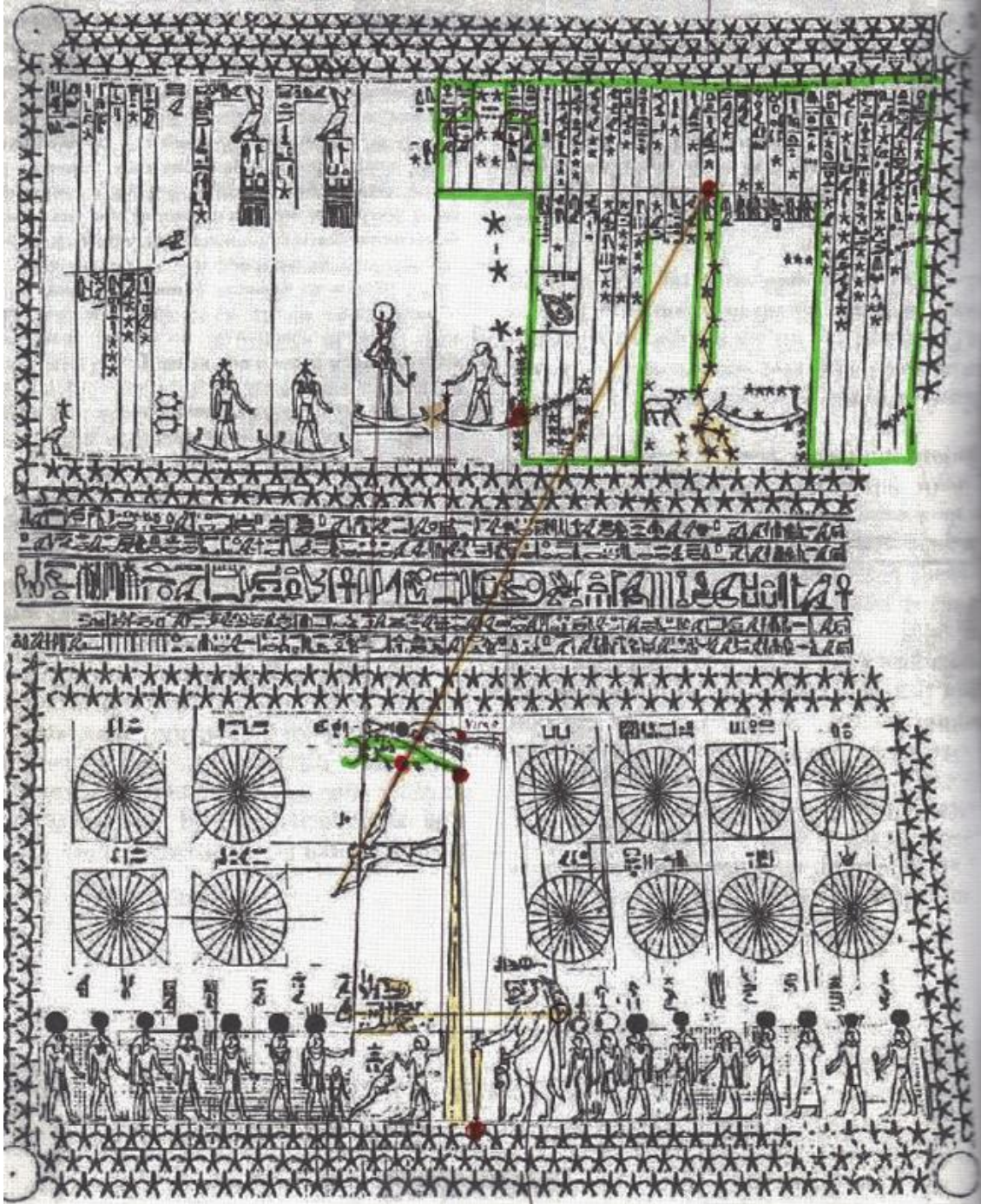


Figure 57. Senenmut celestial diagram. North and south ceiling. Note the spear of Anu as it passes up to a point in the south ceiling — the tip of Pisces, thus hitting the center of a large hidden cow/bull, the eyes of which I circled in ink. The head of the cow/bull is the constellation Gemini. The red dots are key intersection points. Note the progression from spring (Aries) to summer (Isis–Sothis with sun disc is in the column just after Gemini) (image from Figure 25 in *SPP* 219).

This hidden bull/cow is none other than Nut in her cow form, whose body is the Milky Way, and who symbolizes the Great Cow/Bull and Virgo in the northern panel. Note that the spear of Anu passes through the "center" of the cow/bull and the mouth of Virgo on the northern panel and then passes through the Pleiades in Taurus on the southern panel and joins the tip of Pisces at the center of Nut in her cow form. That center, as discussed, is the center of the horizon of the goddess and is the equinoxes and the north celestial pole. This is clearly seen in the zodiac of Dendera (seen in *SPP* 219 in figure 26), where there is a large image of Nut stretched out alongside it. It is also clearly seen in the sky chart of Ramesses VII, where the spear of Anu is also seen pointing up to the center of Nut.

Thus, the center of the zodiac, the north celestial pole, and more importantly, the equinoxes, are both aligned with the center of Nut's womb, which, is again, linked to the center point of the horizon. It is this center, "in the womb of my mother Nut" (Utterance 325; Faulkner 2007: 105) that the Pyramid Texts explicitly state that the Pharaoh returns to as a "seed," (symbolic of Osiris as the wheat) with the implication that he will be reborn like the sun (Horus/Re) from the womb of his mother Nut ("press on the womb of the sky with the power of the seed of the god which is in it. Behold me, I am the seed of the god which is in it" (Utterance 325; Faulkner 2007: 105), and "O Re, make the womb of Nut pregnant with the seed of the spirit which is in her" (Utterance 479; Faulkner 2007: 167) — with that "seed of the spirit" being the Pharaoh himself who will be reborn as Horus-Re from the womb/horizon of Nut. As Nut is often depicted in her cow form, the sun as seed rising from her center or "double horizon" calls to mind, once again, Utterance 580, where the Pharaoh as Osiris as the wild bull (wheat/seed) stands/rises over the back of another bull/Osiris as the mature wheat rising up from the horizon.

Furthermore, the spear of Anu pointing to the mouth of Virgo in the northern panel of Senenmut is alluded to in the southern panel, which shows the ecliptic passing through the zodiac figures of Aquarius, Pisces, Aries, Taurus, and then exiting from the mouth/head of Nut as Gemini and appearing as the sun on Isis-Sothis' head (which is seen in the summer solstice column just after Gemini — i.e., Cancer. As in the other sky charts and the Susa seal, there is a progression from spring to summer — seed/sun "out").

Nut's head is in the form of the constellation of Gemini (I circled her two eyes within it), which in turn is in the shape of a candle (see Figure 61), and there are three large stars that emanate down from it. These stars are the Gemini Gate, which is the flame of the candle, and they are the entrance to

the Egyptian Duat. The three stars are Propus, 1 Gem, and 132 Tau. They seem to match nicely in their distance from one another, with the third star being slightly further away and offset. The ecliptic passes approximately a quarter of the way between 132 Tau and 1 Gem, and thus this spot is likely the time and place where the Egyptian First Time (Zep Tepi) took place in 4420 BC (Bauval/Gilbert see these three stars in the south panel of Senenmut as the belt of Orion, but I feel that they are the three stars that make up the flame/Duat entrance on the ecliptic. There could very well be a connection to the belt of Orion, though, as both involve the birth of the sun [See Bauval, 1995: 87]).

In the south panel of Senenmut, there is also a large “seed” that is composed of three nested ovoid shapes with four stars in and around it that sits in the heart of the hidden cow just above the stars of the body of Taurus/Pleiades (this nested shape appears to also represent the Primal Group that contains the seed within the seed within the seed. This idea of the seed within the seed was discussed earlier in Utterance 580, where Osiris as a bull being cut up on a bull being cut up is really the wheat seed cut from the wheat that was a seed cut from the wheat, etc. What’s interesting about the nested bull being cut on a bull being cut or a seed within a seed is clearly seen in the sky chart in the Million Year Temple of Ramesses II (this can be seen if you jump ahead to Figure 60B). This sky chart shows the Great Cow/Bull being cut within a Great Cow/Bull being cut that is within a Great Cow/Bull being cut (or Ursa Minor being released within the Great Cow/Bull that is within Ursa Minor), and they are all in the shape of a seed (thus the seed within the seed within the seed). Furthermore, and to reinforce this (and Utterance 580), the Great Cow/Bull in Ramesses II has stars like seeds on its back, which, in turn, mirrors Osiris as the wheat that carries the seed/Horace/Ursa Minor on its back.

Remarkably, the four stars in and around the three nested seeds in the south panel of Senenmut are actually found in the head, Hyades, of Taurus on the ecliptic as the sun moves up *from the back of Taurus* (which is exactly what it does in the northern sky from the back of the Great Bull). From there it enters into the horns of the bull, the Hyades, and then into the Gemini gate/flame. See Figure 58 and 59.

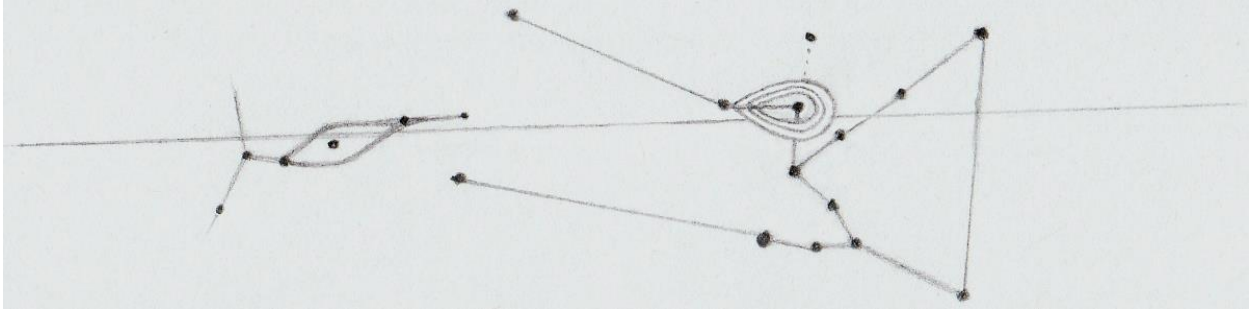


Figure 58. Sun as seed passing up from the back of Taurus along the ecliptic and into the Gemini flame/gate/entrance to the Duat, which mirrors the sun/seed exiting the back of the Great Cow/Bull. Note the three stars below Gemini in the south panel of Senenmut forming the Gemini flame/gate. The first star, starting from the end of the wick, is Propus, then comes 1 Gem (center star in flame), and then 132 Tau. This third star is a bit further away than the first two and a little bit off center (a fourth star, the tip of the flame, is almost aligned with the opening of the Hyades). It is important to note that the Egyptians might not have been as accurate with the placement of the line of the ecliptic as we are today — thus, the sun passing up from the back of Taurus might have been seen by the Egyptians as centering exactly on the star that is at the center of the three nested seeds/suns (drawing by author).

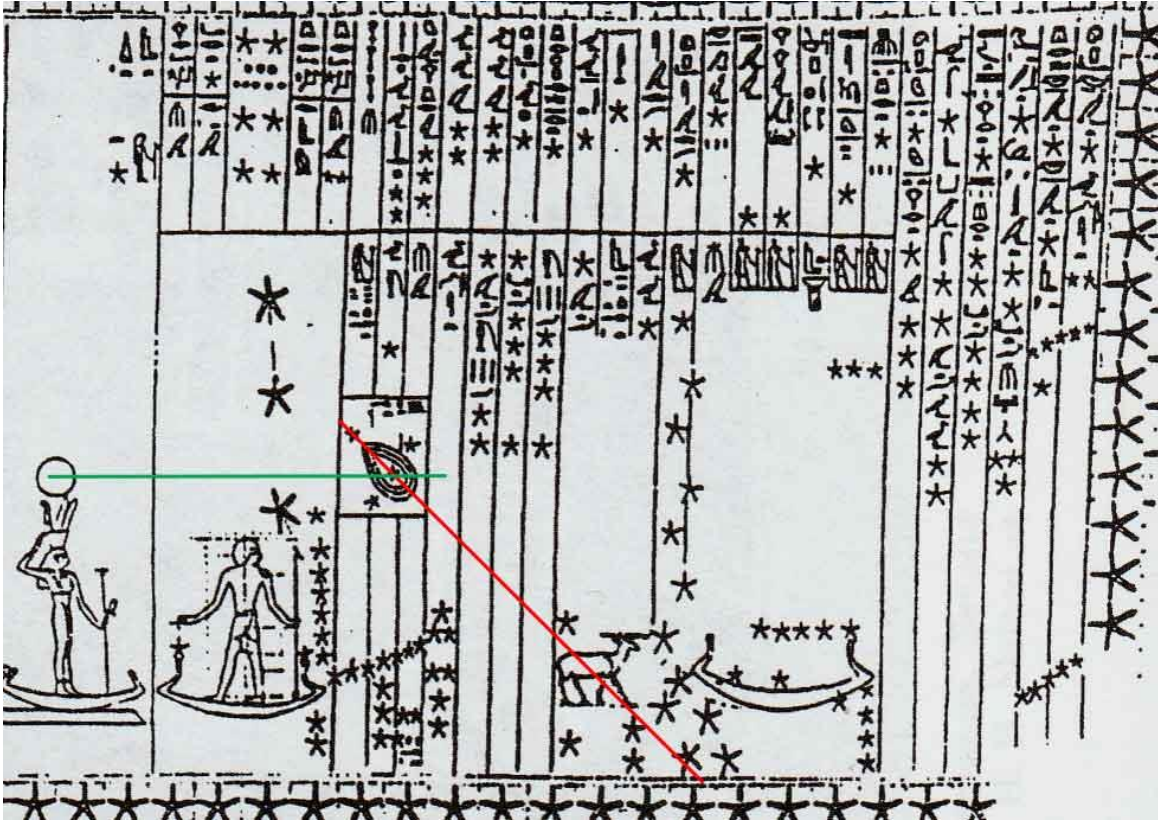
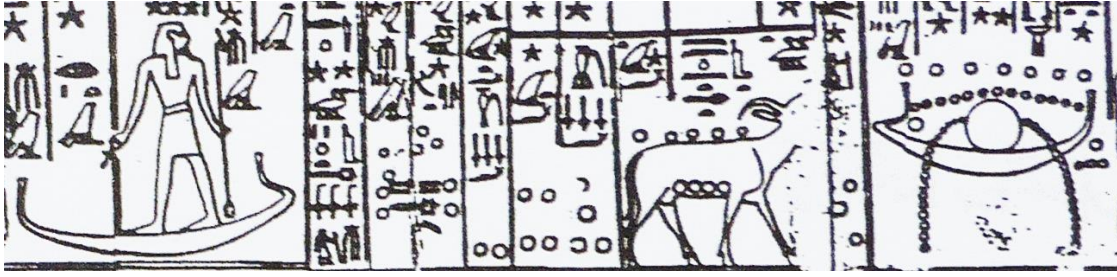
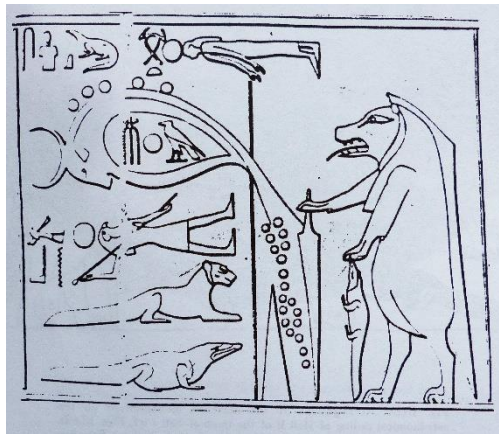


Figure 59. The red line is the ecliptic. It runs from Pisces at the bottom center up to the Hyades of Taurus. Gemini is situated at the top and takes the form of the head of a hidden cow/Nut with two eyes in it. The three stars of its flame/gate are Propus (top), 1 Gem (center), and 132 Tau (bottom). Since Gemini has been moved up to be the head of the hidden cow, this view would need to be rotated a bit to see its proper orientation. Once it's rotated, the ecliptic/red line would pass between the bottom and the center star (132 Tau and 1 Gem) of the flame/gate as seen in Figure 58 (note that the black line that the Egyptians placed between Propus and 1 Gem seems to indicate the wick or a no entry point. It is only the open space between 1 Gem and 132 Tau that the sun appears to pass through). The green line is located approximately $\frac{1}{4}$ of the way between 132 Tau and 1 Gem (moving up from Taurus), which is the spot that the sun/ecliptic would touch as it moves between the two stars. The ecliptic's intersection between these two stars in the center of the Gemini Flame would indicate a date of approximately 4420 BC for the "First Time" (Zep Tepi) of the old vernal equinox. Also note that the sun as seed (the three nested ovoids) passes up from the back of Taurus and into the Gemini flame/gate/entrance to the Duat. Here the center star of the nested ovoids aligns with the sun on the top of Isis (image adapted from Belmonte/Shaltout 2009: 158).

As mentioned earlier, the south panel of Senenmut shows only the body of Taurus. As can be seen in Figure 59, the head of Taurus, as represented by the Hyades, is only partially shown. However, in the Million Year Temple sky chart of Ramses II, the constellation of Taurus as the Hyades is clearly seen, thus helping to confirm that the stars in Figure 59 are in fact the Hyades in Senenmut. See Figure 60A.



A.



B.

Figure 60A. Detail from the sky chart of Ramesses II. Constellations from the right to left: Aquarius (God Boat that carries the sun, which is clearly seen), then Pisces (three vertical dots in its "raised" position of spring), then Aries (figure of ram), then Taurus (Hyades only, which is in the shape of the bull's head), and then what appears to be the two stars of the Gemini flame or wick, and then Gemini. Note the resemblance of all of the constellations to the south panel of Senenmut in Figures 57 and 59 and to the God Boats in Figure 55. Also note the distinctive triangular notch in the upper row/horn of the Hyades where the seed/sun in the ovoid shape in Senenmut passes through in its journey up from the back of the bull/Taurus (image from Clagett 1995: Fig. III.2). **B.** Detail of Ramesses II sky chart. Great Cow/Bull shown as nested bulls/seeds, with stars/seeds on its back. Note that if you rotate this figure 90 degrees, it will resemble a wheat plant rising up from the horizon that Virgo marks with her hands. That entry point in the double horizon, the equinoxes in the center of Nut/Virgo, is the entrance into/out of the Duat. Note the Gemini candle and flame marking this entrance (image only from Clagett 1995: Fig. III.67).

As can be seen in Figures 59 and 60, the sun as seed emerges from the back of Taurus in the same way that it emerges from the back of the Great Cow/Bull in the northern sky (seen in Figure 51 and Utterance 580), which is really a symbolic emergence of the sun and wheat seed from the womb of Nut — the “double horizon” and, more importantly, the “primeval hill” in the northern circumpolar region of the sky: “I [Nut] am the primeval hill of the land in the midst of the sea” (Utterance 484; Faulkner 2007: 171).

This point of entry/exit from the womb of Nut is referred to as the “nurse-canal” (Utterance 609; Faulkner 2007: 252), and it is really a symbol of the entrance into/out of the Egyptian Duat/heaven, which appears to be directly associated with the Gemini Gate, a point on the ecliptic in the center of the Milky Way (the body of the goddess Nut). This spot or opening into/out of the “nurse-canal” of Nut appears to be what the Egyptians called the “doors of the horizon” (Utterance 246), the “double doors” (Utterance 275), the “gate of the sky” (Utterance 360), the “celestial portal to the horizon” (Utterance 437), the “doors of the firmament” (Utterance 461), or the “door of the sky at the horizon” (Utterance 610). Utterance 536 even links the doors of the sky with the doors of Nut: “Your water is yours, your flood is yours, your efflux which issued from Osiris is yours. The doors of the sky are opened for you, the doors of Nut are thrown open for you; the doors of the sky are opened for you, the doors of the firmament are thrown open for you” (Faulkner 2007: 205) and “O my father, take me with you to your mother Nut, that the doors of the sky may be opened for me...” (Faulkner 2007: 228). This “nurse-canal” entrance of Nut also helps to explain why there are so many water images associated with the doors/gate into the Duat and why a boat/bark is necessary to navigate her canal to her womb — the dry mound (throne) in the northern sky (in addition to the insides of a body being water based, Nut is the Milky Way and the Milky Way is the celestial counterpart to the Nile, thus the water images are quite appropriate).

Furthermore, this gate/door of Nut, this “double horizon” that is located in Gemini in the flame of its candle in the center of the Milky Way on the ecliptic, seems to have been conserved since approximately 4420BC when the vernal equinox was located there. But due to the precession, the vernal equinox moved towards Taurus (and up through the body of the Great Cow/Bull), thus allowing for the idea of multiple symbolic points of entry. That is, once the idea set in that the Gemini Gate was the door into/out of the Duat/Nut via the action of the equinox (as dual sower/cutter), and that equinox moved over time, it appears that the emphasis of the “gate” or “door” of the Duat/Nut moved along with the

movement of the equinox itself rather than staying stationary at the actual physical location in the Milky Way/Nut. This in turn seemed to allow for the idea of Nut to swallow and give birth to the sun each day from any point on the horizon (this idea might not seem so strange if one considers that one could look up at the stationary and slowly revolving two dimensional constellation of Hercules or Nut or any other constellation in the night sky, and imagine it to be the set symbol of the many actions and fluid movements of a three dimensional god or goddess that was personified in countless stories. Thus, Nut, as a personification of the Milky Way, in a similar way, must have been imagined to be a human figure that was warm and alive and who swallowed and gave birth to the sun each day — a mental iteration or extension of the 2D “Word” becoming “Flesh”).

Thus, though it appears that the Egyptian texts and sky charts allude, via the multi-form nature of the gods/figures, to different entry/exit points into the Duat/Nut, there appears to be really only one. Even the distinction between Nut’s mouth, which swallows the sun, and her groin, which gives birth to it, is really only one point (for several reasons, including: 1. just as the dual equinoxes of the entry/exit of the sun/seed are one single point on the horizon. Furthermore, 2. the Egyptians clearly understood that the groin, not the mouth, was both the entrance/exit of the womb, just as they understood that a seed inserted into a single spot in the earth will give rise/birth to the wheat plant (Utterance 668 even alludes to just one entrance/exit [from Nut’s groin] in the eastern sky from which the Pharaoh was both born and conceived from [as opposed to Nut conceiving/swallowing the sun in the west]: “The King is bound for the eastern side of the sky, for the King was conceived there and the King was born there” [Faulkner 2007: 283]. Lastly, 3. Utterance 517 states that the “Island of Earth” is “between the thighs of Nut”, which would only allow for the earth to touch her in that one spot of her groin in order to both take in and give birth to the sun).

This single point for the “nurse-canal” of Nut helps to explain why the “Winged Gates” on the back of a bull on cylinder seals from Mesopotamia are in the shape of Gemini (it further reinforces and helps to explain why Osiris stands on the back of a bull in Utterance 580). As the sun moves up and down the horizon (that is, from north to south, south to north), the Gemini Gate/Duat entrance moves as well. This is why it’s called “winged.” See Figure 61A.

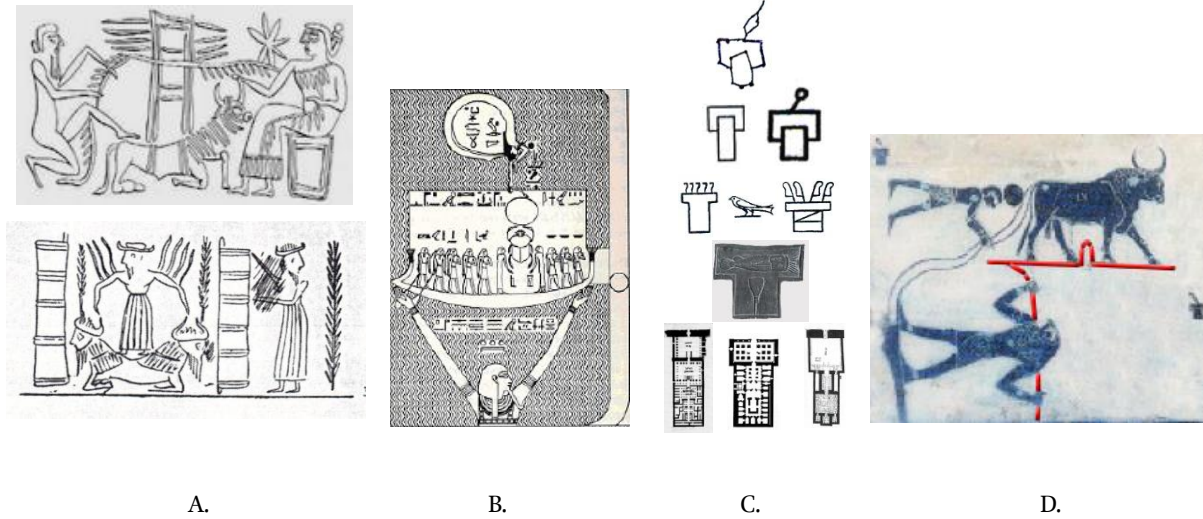


Figure 61. Gemini candle in various shapes. **A.** Top: Akkadian cylinder seal showing winged gate on the back of cow/bull (image only from Boehmer 1965: No. 397). Bottom: Akkadian cylinder seal. The sun god Shamash rising from the back of a bull as the double horizon between the double doors of Gemini. Note its resemblance to Utterance 580, with Osiris as a bull standing on the back of a bull (image only from Black & Green 2003: 47). **B.** Last gate of Duat in the shape of the Gemini candle. *Book of Gates*. Twelfth hour. **C.** Hieroglyphic symbols in the shape of the Gemini candle/flare. Top to bottom: 1. Gemini constellation. 2. Hieroglyphic for "Door," "Gateway," "Great Door of heaven," "Door of sunrise, the last door in the Duat" (Budge 1978: 654–655); Gemini candle as the hieroglyphic "sa" used in the tomb of Seti I. 3. "Great Gate" (Budge 1978: 658–659) 4. Narmer Palette. Gemini gate between double horizon of bull's heads (image only from Shaw 2002: 79–80) 5. Temple of Ramesses III (Manley 1996: 79), Temple of Hathor (Shaw 2002: 440), and Tomb at Saqqara (Shaw 2002: 288) all in the shape of the Gemini gate. **D.** A part of Seti I sky chart showing the outline of the Gemini gate.

The key features of figure 61 are as follows:

- In figure 61A, the gate on the top of the cow/bull is in the shape of the Gemini Candle. Also note that the wings allude to the gate moving up and down the horizon of the bull/cow (north to south). The woman seated with a star alludes to Virgo/Spica in her role as winter, with one hand on the horn of the bull and the other on her belly. The cord is the solstices that pull the gate/sun

up and down the horizon from the male summer to the female winter. The bull is looking south to winter; thus the gate is the fall equinox (seed in) and the male's foot/penis is at the back of the cow/bull/gate seeding the womb/Spica.

- In figure 61A, bottom, the sun god Shamash is shown rising from the back of a bull as the double horizon between the double doors of Gemini. Note his 7 rays of sunlight and the wheat rising from the horizon of the bull. The female at the right with the tall wheat is the winter solstice/Virgo and Spica. But more importantly, notice how close this image is to Utterance 580 in the Pyramid Texts. That is, Shamash stands on the back of a bull as the horizon just as Osiris as a bull stands on the back of a bull as the horizon. The context is also identical: The sun god with bull horns rises from the back of a bull as wheat and the horizon/gate in the same way that Horus/Re/Ursa Minor as the sun (and the head/seed of Osiris as the mature body of the wheat) rises from the back of the Great Cow/Bull/Osiris as the horizon/gate.
- Figure 61B depicts the last gate of the Egyptian Duat. This is an important image, as the body of Osiris folds around the entrance to the Duat, and in doing so, he forms the flame of the Gemini candle. The curve of his body looks remarkable similar to the shape to the body of Ursa Major in its rotation around the pole seen in Figure 67D. It's also worth pointing out that the ecliptic passes through the gate and then out the side of Gemini — thus the small circle/sun present on the right side of the image where the opening is (no water present).
- Figure 61C shows the form of the Gemini constellation. It also shows hieroglyphic symbols in the shape of the Gemini candle/flame that allude to the door of heaven, such as “Gateway,” “Great Door of heaven,” “Door of sunrise, the last door in the Duat.” Also note how the shape of Gemini forms the outline of many temples such as Temple of Ramesses III, the Temple of Hathor (Dendera), and a Tomb in Saqqara. The image from the Narmer Palette will be discussed shortly.
- In figure 61D, the spear of Anu forms the outline of the Gemini gate with the small bump as the Gemini flame/gate. Thus, the Gemini gate and Ursa Minor's entrance/exit from the horizon of the Great Cow/bull are the same point/gate — the center point of the horizon, the equinoxes, whose tip is the north celestial pole. As this door/gate is the north celestial pole, which cuts the cords to release Ursa Minor from the back of the Great Cow/Bull as the horizon, the spine of the

Great Cow/Bull must also be the "door bolt of the god" (i.e., the door bolt of the Duat, doors of the sky/Nut, etc.) in Utterance 691B: "your spine is the door-bolt of the god" (Faulkner 2007: 302). Also notice the two Gemini candles at the top left and bottom right, which frames the whole scene (which is similar to the flames in the Zeni tauroctony in Figure 54).

- Lastly, Utterance 691 in the Pyramid Texts states that both Re and the Pharaoh sit between Orion and Sothis: "The reed-floats of the sky are set in place for Re/That he may be on high from the East to the West./In company with his brethren the gods./His brother is Orion, his sister is Sothis,/And he sits between them in this land for ever" (it repeats this again for the Pharaoh; Faulkner, 2007: 301). It's interesting to note that the Gemini Gate/entrance to the Duat is almost exactly between Orion (Osiris) and Sothis (Sirius) when Orion is in the south at its zenith. And as Orion's hand is reaching up and into the gate, and that gate is where the sun/Re is born each day, and that gate is also linked to the circumpolar region of the sky where the throne of the deceased Pharaoh as Osiris resides, this passage takes on special significance — particularly as it is the spot/gate where the Phoenician alphabet begins and ends, where it joins the upper and lower loops, and where it indicates both the diameter of the circle of the zodiac and Pi.

As can be seen from figure 61, the Gemini Gate as the entrance to the Duat was considered so important, that it was incorporated into the Phoenician alphabet, the Zodiac of Dendera (with the two horizon markers just under the circle of the zodiac bisecting this exact spot), and the tauroctony of Rome. It's the reason why the start of the spiral of Pisces in the Rapallo alphazodiac points up at the Gemini gate.

And so why did the Egyptians and others before them choose this spot on the ecliptic? Santillana/Dechend assert that the Gemini gate was considered by the ancients as the spot where the precession/sun originated: "Once the precession had been discovered, the Milky Way took on a new and decisive significance. For it was not only the most spectacular band of heaven, it was also a reference point from which the Precession could be imagined to have taken its start. This would have been when the vernal equinoctial sun left its position in Gemini in the Milky Way. When it was realized the sun *had* been there once, the idea occurred that the Milky Way might mark the abandoned track of the sun — a burnt out area, as it were, a scar in heaven ... the abandoned path is probably the original form of the

notions insistently built around a projected Time Zero” (Santillana/Dechend 1969: 245–246). Thus, this “time zero”, as mentioned earlier, is the Egyptian “First Time” — Zep Tepi, which was around the year 4420 BC. It was the first time that the vernal equinox passed through the flame of Gemini in the center of the Milky Way, and this sacred space and time has remained etched in their myth and ritual ever since as the place where the sun as the seed/Word descends from the northern circumpolar region to be reborn.

It is at this same time that the summer solstice was seen within the head/mouth of Virgo, her upper horizon, with Leo’s tail/phallus just above Spica, her womb. Thus, the symbolic opening of her mouth, like Nut, to swallow the sun/seed/Logos. Summer is when the seed is ground up, the harvest celebrated and eaten, which is why the lion and croc all look to the bull/Osiris as wheat waiting to be cut up/ground by the action of Anu/the north celestial pole (note: See Santillana & Deschend, 1969, for a detailed discussion of the north celestial pole being a mill that grinds the grain).

The other gate at this time was in Sagittarius, the archer. In regard to this spot, Santillana states “Moreover, Albright points to ‘the similar figure of Ishara tamtim,’ Ishara of the sea, the latter being the goddess of Scorpius, corresponding to the Egyptian Scorpius-goddess Selket, and to ‘Mother Scorpion ... dwelling at the end of the Milky Way, where she receives the souls of the dead” (Santillana/Dechend 1969: 295). Thus, it is the arrow or spear, a symbol of death/pain, that must cut open the vessel/goddess to sow the seed into her horizon in order for it to be reborn again at Gemini.

Lastly, the winter solstice in 4420 BC was in none other than Pisces. At this time, as mentioned, Pisces was seen just above the western horizon when the Primal Group was in position. Thus, Pisces, as the male mechanism of sowing/cutting (plow/penis/pen etc. & arrow/spear/sickle, etc.), was entering the earth. But there might have been another feature of Pisces that was noticed at this time as well — the square of Pegasus, which is situated between the two arms of Pisces. The importance of Pisces and this field to Mesopotamia is remarked upon by Santillana/Dechend. They state that in the new year festival in Babylon, a priest goes into the temple courtyard and recites “three times” the following blessing: “I-Iku-star, Esagil, image of heaven and earth.” Santillana/Dechend then remark, “‘I-Iku,’ the Pegasus-square (= alpha beta gamma Pegasi, alpha Andromedae) is, indeed, of the utmost importance, I-Iku representing the fundamental field measure, and Ungand (*Das Weidergefundene Paradies* [1923],

p. 11) understood the constellation, enclosed by Pisces, for the 'Paradise,' the primordial field, so to speak" (Santillana/Dechend 1969: 435).

Thus, the square of Pegasus to the Egyptians could have been also seen as an image of heaven and earth. More specifically, this square, or field, could have been viewed as the "lower" counterpart to the "upper" Field of Rushes — their paradise. Though it's pure speculation, it's interesting to think that in the same way that Pisces symbolizes an instrument of sowing or writing, this field of rushes within Pisces would complement it in that the very instrument of writing is a "rush" — hence Field of Rushes that sow the Word. Scribes used rushes/reeds to make their writing styluses in order to sow the word of the Pharaoh.

Furthermore, this field seems the perfect symbol for the seasons: in summer the fields fill with water; in fall the seed is sown; in winter it grows; and then in spring, the harvest. This idea of a "Paradise" in between the two arms of Pisces, which stood for the twin equinoxes, calls to mind the important point between those two equinoxes — the north celestial pole and the womb of the goddess. The Duat. Which is, once again, the Field of Rushes. Paradise. Thus, just as the "lower" Virgo symbolizes the "upper" goddess, Pisces points the way to the "upper" paradise.

Thus, to summarize the role of the three "lower" and "upper" figures that comprise the Primal Group, there is: 1. a female double horizon/vessel that takes in, protects/nourishes, and gives birth to: 2. a child as the star/sun/seed/head/Logos that is inseminated/born or harvested from that female double horizon/vessel by 3. a male who performs two functions. First, as the sower of that child as star/sun/seed/Logos, and then second, as the cutter of the umbilical cord/fetters, the stalk and husk of the wheat at harvest that binds the seed, and the breath/vowel that all rise like the sun to nourish the body and mind in light and understanding.

Thus, this Primal Group and its pattern of birth, death, and resurrection of the sun as the seed/Word is not only seen in the 2900 BC Susa seal and the Egyptian sky charts, but it is also hinted at and/or directly alluded to in early Egyptian iconography. This includes early examples of Ursa Major and the God Boat as horizon (see Figure 62), the Narmer Palette with its bull imagery, double horizon, and Gemini Gate (see Figure 63), the symbolism of the throne as the double horizon and the Gemini Gate (see Figure 64), the Sema symbol, which shows the birth of the Word/Logos as an extension of the

double horizon and the sky charts (see Figure 66), and, more importantly, the symbol of the Ankh itself (see Figure 67).

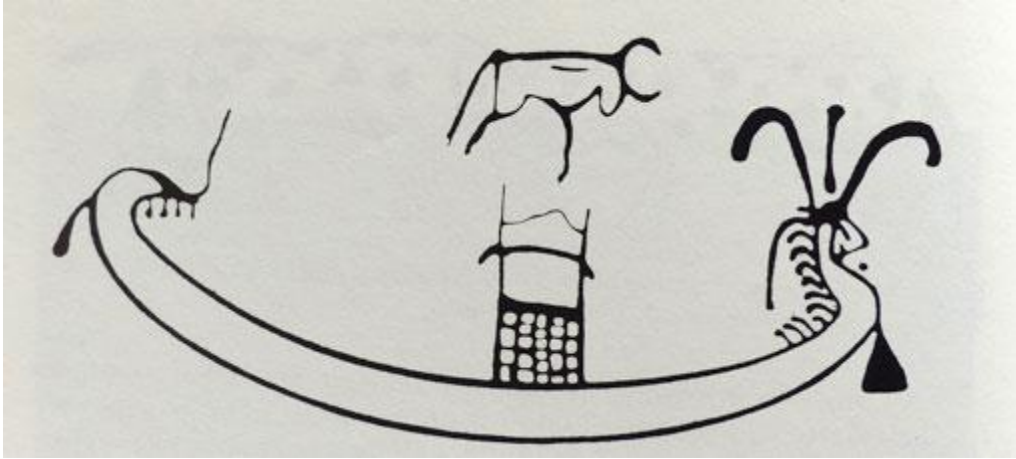


Figure 62. Early God Boat with calf and cut umbilical cord. This early Egyptian image was found in Hierakonpolis on a rock in the desert (away from water), which prompted Rice to surmise that it might have astronomical significance. Note that the shape of the calf is similar to Ursa Minor and that the boat is similar to the shape of the crescent moon/double horizon. The head of the boat is in the shape of a bull (Ursa Major), and thus it calls to mind the God Boats of Mesopotamia. Also, and more importantly, note the cut umbilical cord on both the calf (Ursa Minor) and on the rear of the God Boat. The two were connected — that is, Aquarius the boat, like the Great Cow/Bull in its winter position as seen in the Susa seal and the sky charts, is the womb of that calf, the horizon of that seed (note that the umbilical cord resembles the cut stalk of a seed). Thus, once again, here we see, like the sun god Utu and his knife, the Ursa Mechanism at work: *the horizon must be opened in order to release the seed/sun*. Re's "fettters" must be cut. Furthermore, the tent-like structure just below the bull might be an early rendition of the Gemini gate from which the calf as sun rises from the crescent horizon (image only from Rice 1998: 140).

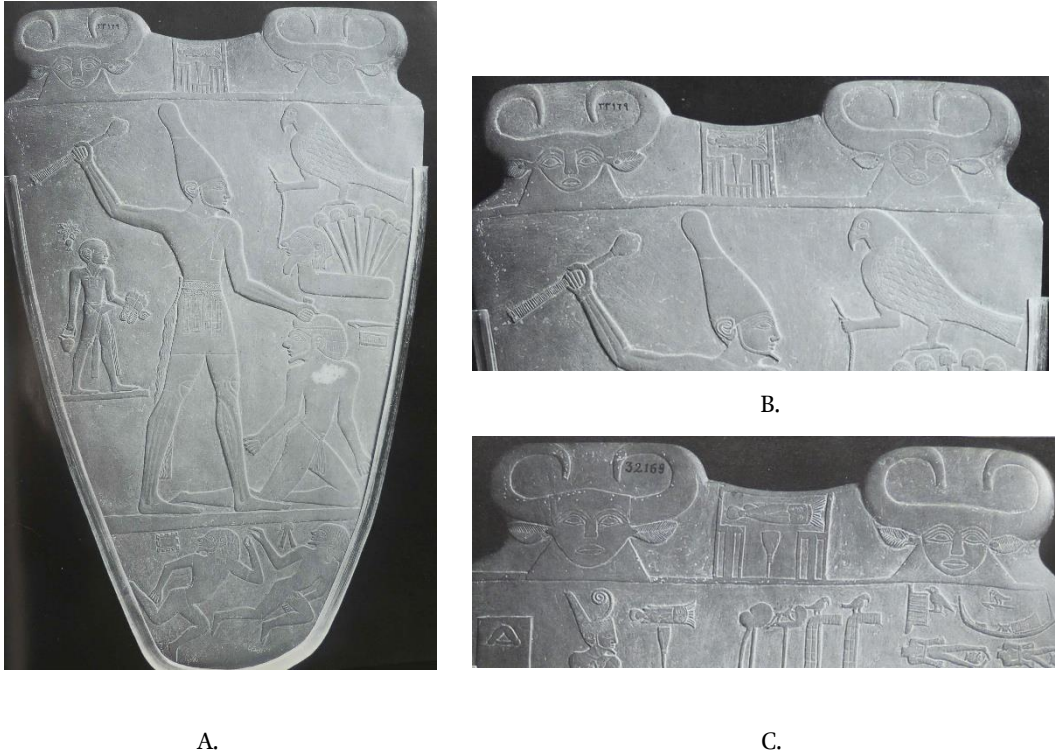


Figure 63A Narmer Palette. B. Detail of same side. C. Detail of the other side of the palette (images from Shaw 2002: 79–80).

Several key features of Figure 63 are as follows:

- In Figure 63A, the overall shape of the Narmer Palette is in the form a bull's head;
- The top of both sides shows four bull's heads — two on each side, with the upper heads smaller and younger on the front side in Figure 63A;
- The eyes and mouth of the bull's head at the top right in Figure 63B are in the shape of seeds;
- All the ears are in the shape of wheat;
- The “double horizon” of the two heads on each side of the palette form the shape of the horizon akhet and the shape of later Egyptian temple fronts, where the sun (or star) rises up in the center;
- Each single bull's head also forms a double horizon — note that the shoulders are in the shape of a pyramid and forms an “M” — the double horizon — from which the head as the sun/seed rises up from;
- More importantly, the box that Narmer's name is written in at the top center of both sides is,

once again, in the shape of the Gemini gate — the very gate that allows the sun/seed to rise between the horizon formed by those two bull's heads;

- The fish in the box with Narmer's name is in a horizontal position. The chisel beneath it alludes to Pisces, as discussed, which symbolizes the equinoxes in the center of that horizon and the conduit of the seed/sun;
- In Figure 63B, Narmer is wearing the upper crown and his position with arm raised resembles both the young bull in the Susa seal and Orion reaching his hand up into the Gemini gate, both of which symbolize the spring position. Thus, the clubbing of the head of the kneeling figure could also symbolize the harvesting of the seed/head (that this might indeed be the case is seen on the other side with the twelve heads placed in the "V" shaped/horizon shaped legs of the bound dead captives like seeds (to be ground up for eating or planted?), plus the large bull at the bottom panel on the other side that appears to be using his hoof to remove the head of his enemy shown in the ground, which is symbolic of the bull's hoofs being used to thresh the seed from the chaff). It's also interesting that the club that the pharaoh raises points exactly to the Gemini Gate/symbol between the double horizon of the bull's heads.
- This Gemini shape is smaller than the one on the other side (Figure 63C), as there is still material that is left uncut beneath the chisel.
- In Figure 63C, Narmer is wearing the lower crown. Here the shape of Gemini is noticeably larger, as though the chisel cut out all the remaining material. Also note that the sides resemble the symbol for the throne (of which Isis is the symbol — thus the chisel as the symbol of the phallic conduit that sows the seed). Figure 64 shows the connection between this throne and the Gemini Gate.

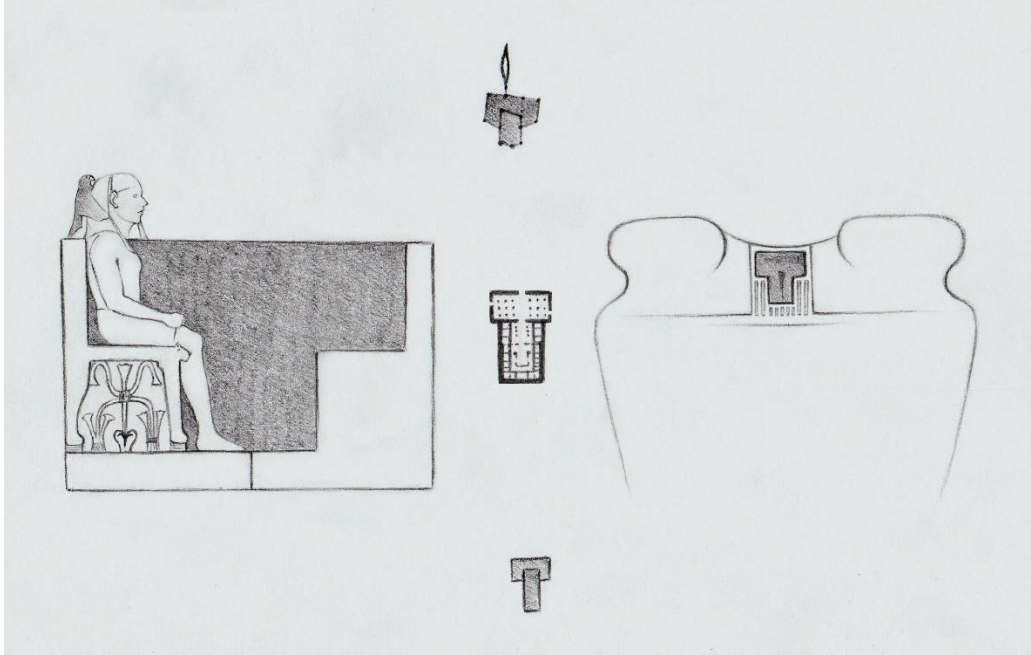


Figure 64. Double throne and the Gemini Gate. Throne is Isis, head is hawk/sun rising from body/throne of Isis (drawing by author).

Figure 64 shows the statue of King Khafra (2558–2532 BC) in a double image (which is also a double image of Isis, as she is symbolically the throne and thus the goddess as the double horizon). Several key observations include:

- This image not only implies a double horizon, but shows, like the Narmer Palette, the outline of the Gemini gate. The hawk at the Pharaoh's head is the predatory sun (thus the predatory feline aspect of the throne), which implies that his head is also the new Horace, the sun (sun or star) that rises from the upper horizon of the goddess as that throne/body (i.e., Isis. Note that this mirrors the sun as the head of the goddess that was seen in chapters 3 and 4). The Pharaoh also faces the direction that the sun rises, which is south.
- The three images in the center are for a comparison of shapes. The top image shows the Constellation Gemini. The center image is the Temple of Hathor at Dendera. The bottom image is the Egyptian symbol for "Door," "Great Door of heaven," "Door of sunrise, the last door in the Duat," etc.
- The image on the right is the outline of the top of the Narmer Palette, which shows the Gemini

gate that is made by the double thrones.

- This double throne might be linked to the throne that the Pharaoh sits on in the northern circumpolar sky after he dies. That throne is described as being made of Iron in the Pyramid Texts (i.e., “throne of iron” in Utterance 673; Faulkner 2007: 287). As Isis is the throne, and she is an avatar of the Great Cow/Bull, which is composed of Ursa Major and Ursa Minor — which are the iron adzes of the opening of the mouth ceremony (to be discussed shortly) — then it seems that the Pharaoh would sit on top of the Great Cow/Bull as the sun/son/Word on the horizon. Also see Figure 70 to see how Ursa Major/Minor form the Akhet.
- Lastly, the hawk behind the Pharaoh is highly symbolic of the sun on the back of the Apis bull, as the two were linked by a bird’s marking/silhouette on the back of the bull. Thus, once again, the head of the Pharaoh, the predatory hawk, is the sun rising up from the upper horizon of the goddess (Isis), which mirrors the eagle on the back of the bull in the Sumer plaque seen in Figure 10.

In regards to this last point, in addition to his association with the predatory lion/feline, it is important to point out that the Pharaoh was, from early on, referred to as a bull (“the great wild bull”)(Rice 1998: 143) who was born from a “Great Wild Cow” (Utterance 554 in the Pyramid Texts. Faulkner 2007: 214). Even in his death he is referred to as ascending up to the sky to become an “Imperishable star” (Utterance 432) (Faulkner 2007: 142) as “the bull who leads” and “the bull of the Ennead” (Utterance 318) (Faulkner 2007: 100). In fact, the word for bull was “ka” — one of the three spiritual essences possessed by Egyptians and the Pharaoh: the ka, ba, and akh (Relke/Ernest 2003: 68) — and was made up of a pair of outstretched hands, which, no doubt, were meant to evoke the crescent bull horns/horizon (also noted by Gordon [Relke/Ernest 2003: 70]). Furthermore, and more importantly, the word “ka” formed the basis of such words as: “food (*kaw*), vagina (*kat*), pregnant woman (*bkat*), new construction (*kat*), and bull (*ka*), as well as the vital, animating, soul-like force that inhabits the Ka statue” (Relke/Ernest 2003: 69). Again, the opening up of the “double horizon” of the goddess is the opening up of the womb of the goddess: Nut, Virgo, and the Great Cow/Bull.

The link between the Pharaoh and the bull coincided with the many bull cults of early Egypt (during the Age of Taurus), the chief of which was the cult of the Apis bull, which goes back at least to

the first dynasty (Rice 1998: 144). Relke/Ernest point out that cattle cults even existed in Predynastic times at such places as Nabta Playa, which revealed "cattle burials and related iconography for the period prior to and during the Predynastic.... Stone megaliths and circles at this same site indicate the knowledge and importance of astronomy, including the north celestial pole, in the agricultural and ritual lives of the people practicing these cattle rituals (2003: 72). There was even a "Running of Apis" ceremony performed to fertilize the earth. As seen earlier, the bull's leg is an important form of Pisces (which is composed of the letters Phoenician He/Waw, and it is also the cut bull's leg seen in Seti 1). Thus, the bull's foot was considered, like its tail, a phallic instrument/conduit of opening the horizon of the goddess. Utterance 539 in the Pyramid Texts also equates the Pharaoh's phallus with the Apis bull's: "My phallus is Apis" (Faulkner 2007: 207). But it was bull's feet that were used to thresh the grain to remove the husk from the seed. And a bull's foot was used in the opening of the mouth ceremony in a similar manner (i.e., the opening of the vessel as horizon), as it symbolized the foot of Ursa Minor/Major, which are both in the shape of an adze — an instrument used to open the mouth and to carve into a material vessel (for a detailed study of the link between the opening of the mouth ceremony, the bull's leg, the adze, and Ursa Major, see Relke/Ernest 2003). The "Great Adze" that the Pharaoh rises for in Utterance 619 or the "God's-Castle adze" and the "Great-of-Magic adze" that is used to open the eye and mouth of the Pharaoh in Utterance 715 are no doubt either Ursa Major or Ursa Minor ("God's-Castle" is most likely the throne area within the circumpolar region of the sky where the Pharaoh ascends to). The "iron fingers" that are used to "split open" the mouth of the Pharaoh in Utterance 670 (2007: 286) also seems to refer to either Ursa Major or Ursa Minor (its shape being equated to the bull's foot — thus, the "fingers" of the bull). In regards to the orientation/shape of the Adze/Ursa Major symbol used in the "opening of the mouth" and Meskhetiu symbols, when the Great Cow/Bull is placed perpendicular to the horizon so that Ursa Major is parallel to the horizon (as shown in Figures 10 and 11 of Relke/Ernest 2003), it's interesting to note, as related earlier, that not only is the fall equinox (Libra) just over the eastern horizon, but Orion is just over the western horizon — thus the opening up/seeding of the horizon with his foot/arrow/phallus. But more importantly, Anu, as the fall equinox, is standing vertically in the northern sky just over the horizon, showcasing his role in the spearing/opening up of the horizon of the Great Bull/Cow. Utterance 697 alludes to this opening of the horizon by saying, "O King, the mouth of the earth is split open for you" (Faulkner 2007: 304). Here the earth, Geb, being split

open for the Pharaoh to rise like the sun mirrors the earth being split open by the plow to sow the seed also must “rise” in its resurrection into the sky. Similarly, Utterance 719 states “Ascend to the sky, for the doors of the sky are opened for you, the earth is hacked up for you” (Faulkner 2007: 309).

It’s important to note that Anu, in his focused role of being the mechanism of the opening/cutting of the horizon/vessel, might be a later iteration of the original creation — that is, Ursa Minor, as Atum, as the original sun/seed/adze, divides itself from itself (the Primal Mitosis), *just as the seed needs to divide, to split itself open and die to itself in the earth in order to germinate/resurrect* (an old mythological idea going back to the goddess), thus the opening of the mouth ceremony is really a reenactment of the creator god Atum (a later iteration of the goddess) splitting open his own body, his own horizon/primeval mound, in order to grow and separate himself into the other gods, of which Anu took on the cutting role (Similarly, in terms of the Pharaoh’s death and its accompanying ceremonies — of which the opening of the mouth is one— being a vital reenactment of the original creation of the cosmos itself, see Alford’s *The Midnight Sun: The Death and Rebirth of God in Ancient Egypt*, an interesting book I chanced upon just as I was doing the final edits to this paper [though his highly speculative hidden tomb idea might be a bit off or never proven]. However, where Alford sees the Egyptian religion as essentially a “cult of creation” and the ritual acts of the deceased Pharaoh as vital in rejuvenating the cosmos, or else the cosmos will cease to exist, I see them from the eyes of the Neolithic farmer. That is, the seed from the harvest will be used again and again in order to feed and nourish his family. Thus, each seed, like each birth, like each sunrise, does indeed reflect within itself and its actions, the original creation, which will continue to endure, with or without the Pharaoh, as the seeds of life are everywhere).

And as part of that creation, that endless division, the parts need to consume each other in order for them to grow. Thus, the wheat that is Osiris/Horus must consume the wheat that is Seth. When Utterance 699 states that the “King is my brother who issued from the leg,” (Faulkner 2007: 284) it is really saying that the Pharaoh not only was conceived, given life, by the leg of Seth (Ursa Major) in the shape of the bull’s leg, the “Y” (the phallic conduit that opens the mouth/horizon), but by eating that leg, that wheat, he is also gaining strength and nourishment in order that he may grow as the chosen wheat.

But more surprising, particularly in regard to the Opening of the Mouth ceremony, the bull’s

foot resembles several important tools/symbols: 1. The "pss-kf" blade that is used in the Opening of the Mouth ceremony. 2. The shape of Pisces, with its double hoof and "Y" shape. 3. The "was scepter" of the Pharaoh and gods (Utterance 511 remarks that the "was staff" in the right hand of the Pharaoh "will support the sky") (Faulkner 2007: 187). 4. The "menkhet" symbol (a twin "Y" symbol that signifies weaving: a pointed instrument running in and out of/cutting the linen). 5. The letter "Waw" of the Phoenician alphabet that forms Pisces. 6. The "forked branch" of the modern Nuer and Dinka tribes of southern Sudan that functions as a mooring post — the "axis mundi, connecting heaven and earth" — used to tether a bull that is sacrificed with spears (Relke/Ernest 2003: 71).

In regards to the "pss-kf" blade, a "Y"/Pisces/bull's foot shaped blade, it has been suggested by Roth that it was used to cut the umbilical cord of a newborn child, with the "ntrwy" blade used to clear the mouth of a newborn child (Redford 2002: 295). Thus, that along with the cutting of the umbilical cord and the fact that it resembles a bull's foot and Pisces all seem to make sense in its dual fall/spring role as the male mechanism/conduit for the sowing and cutting of the seed/sun/Word and the stalk/umbilical cord. This cutting of the cord would also help to explain the "fettters" of Re, who was "a calf of gold born of the sky" (Utterance 485A; Faulkner 2007: 172) and why the deceased Pharaoh needs to have his "cords" cut (Utterance 703: "Horus will come to you that he may cut your cords and throw off your bonds"; Faulkner 2007: 306, and Utterance 717: "Sever your bonds [as] Horus"; Faulkner 2007: 308) or his bonds loosened in order to rise to the sky (Utterance 536: "loose your bonds"; Faulkner 2007: 205).

But more importantly, the Apis bull was considered an "incarnate form of the great god of Memphis, Ptah, one of the most ancient of all the gods and one of the most powerful" (Rice 1998: 144). Ptah was identified with Osiris — the "bull of the west"/"bull of the underworld" and the wheat of Egypt — again a repeated Primal Group image of Osiris, wheat, and bull that must be cut up/harvested in order to nourish Egypt. Like Atum, Ptah created all things from the Word. Thus, as briefly remarked on earlier, the image of the hawk/Horace at the back of the neck/throat of the Pharaoh (his second horizon that gives birth to the Word) is also seen in the markings on top of the Apis bull itself. That is, the sacred Apis bull was chosen after the death of the Pharaoh/Osiris due to a unique marking on its back: a bird. In Egypt, that bird was a solar or sacred bird, such as the hawk or vulture, the former being a symbol of Horus, the new Pharaoh and the sun. Rice remarks: "The Apis was selected from all the young bulls of Egypt on the death of the incumbent divinity. He was recognized by certain physical marks and it was

the duty of the priests to inspect the young bulls up and down the Two Lands until they had found the successor. The signs for which they looked were a pure black colour (thus almost certainly harking back to the black coat of the wild bulls), a white blaze, the outline of a bird on its back, the double hairs on its tail and a scarab beetle on its tongue. When these prerequisites were found, the bull was proclaimed the Apis" (Rice 1998: 145).

Thus, finding a bull with a bird on its back was viewed as vital. It appears that they did this to emphasize the connection between the solar predatory bird rising as Ursa Minor from the back of both the Great Cow/Bull and Taurus (this hawk/sun connection, as discussed earlier, is seen in the Seti 1 sky chart, where the Hawk and the sun that is affixed to the head of Ursa Minor are linked in an "upper"/"lower" relationship).

This idea/image of the sun rising from the back of a bull/cow must have looked strange to someone not initiated in the cult. But to an insider it made perfect sense. It was Ursa Minor dipping into and out of the back of the Great Cow/Bull as the horizon. In the same way that the sun rises from the back of the earth as the cow goddess (or Osiris), the wheat rises up from her back as well. Thus, the crescent bull horns enclosing the sun on the top of many images of the gods is really just an ancient symbol of the goddess as the double horizon giving rise to the wheat/seed/sun. This idea of the back of the goddess giving rise to the sun as seed is encapsulated in a figure found at Catalhoyuk, where it found that a wild seed was purposefully placed in her back (see Figure 65).



Figure 65. Figurine with wild seed placed in its back (Hodder 2006: 204).

This, once again, supports the idea of the goddess as the creatrix and the vessel from which all life was born. However, it's important to point out that the Egyptians (like others at the time) divided the male aspect and role from the older goddess and then elevated it (and later with Akhenaten,

supplanted it entirely), thus obscuring the original importance of the female goddess as the creatrix (this was most likely influenced by the powerful socio-political structures that were formed with the rise of cities and nation-states, where specialization and hierarchies evolved and dominated with male rulers/priests/armies, etc.). Given this, it was not unusual to see references to the deceased Pharaoh as Geb and as the horizon itself (which was primarily an earlier female role/form) from which the sun rose. In terms of the latter, the Pharaoh as Osiris is given the name, "Horizon from which Re ascends" (Utterance 664B; Faulkner 2007: 273), and is even equated to "the primeval hill of the land in the midst of the sea", i.e., Atum (Utterance 484; Faulkner 2007: 171), which, once again, sheds light on Utterance 580, as the sun, as discussed, is also the seed that rises from the body of Osiris as the horizon. But considering that in the Pyramid Texts the Pharaoh was also equated with a calf, a calf of gold, a bull, Horus, Geb, Anubis, Hapy, Thoth, Seth, Babi, Bastet, Neith, Selket, Min, Nut, the Two Enneads, an imperishable star, the Morning Star, Re, the Great Word, a scribe, a ram, a hawk, a swallow, a falcon, a vulture, a she-jackal, a snake, a Celestial Serpent, a circle, a steering oar, a broad hall, flowing fluid, and even a locust, and that parts of him were identified as female (i.e., his eye is the "Lady of Sunshine" and his neck is the "mistress of flame" in Utterance 627), it's clear that he was seen as taking the shape of and/or assimilating with multiple divinities and forms and had an androgynous nature that mirrored the creator god Atum, who split into male and female and with whom the Pharaoh also assimilated with (Utterance 219 clearly attests to this division of Atum in that the Pharaoh/Osiris is stated to be the son of Atum, Shu, Tefenet, Geb, and Nut all at the same time). Given this context, the idea of the Great Cow/Bull being both male and female, being both Nut and Osiris at the same time, being the horizon and the sun/son/seed at the same time (as with the nested seeds) is not surprising and is similar to other mythologies such as Hinduism, where all the gods/goddesses were seen as outward reflections/manifestations of an even deeper divinity that is ultimately unknowable, and thus, unnamable.

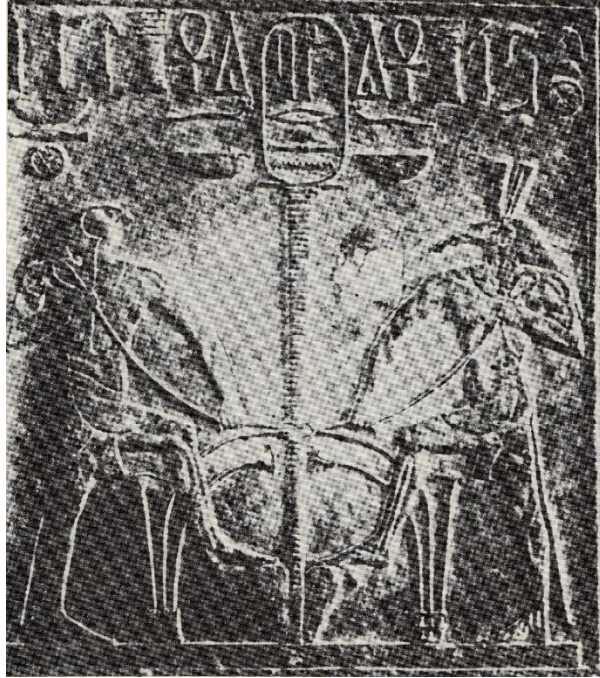


Figure 66. Horace and Seth with the Sema sign — commonly referred to as Sema Tawy — the “Union of Two Lands” (Image from Santillana/Dechend 1969: 163).

Figure 66 shows the Egyptian Sema Tawy — the “Union of Two Lands.” However, Santillana/Dechend feel that this image “is continuously mislabeled the ‘uniting of the two countries’” (1969: 163). They feel that it instead shows Horace and Seth in the act of “drilling or churning. This could indeed be correct as it’s very likely connected to the Egyptian sky charts and is really just another iteration of the Ankh symbol (which will be discussed shortly).

However, I feel that this image actually depicts the birth of the Pharaoh’s Word/Logos. That is, Horace and Seth (the Gemini gate twins: Castor and Cautes) use their feet to pump the lungs, thus engendering the breath/vowel to rise up the trachea to the knot, the vocal cords, which tightens/contracts forming words (note the similarity between the Sema and the “knot” of Minoa that is found on the breast of the snake goddess in her upraised “horizon” symbolism and that is found on walls, vessels, etc. Her knot must be cut/opened to release the Word/sun/seed, or tied to contain the Word/sun/seed).

The Sema depicts the cord-bound cartouche of the Pharaoh rising above the double horizon like the sun. Note that the Papyrus, which symbolizes lower Egypt, is to the left, and the lily, which

symbolizes upper Egypt, is to the right. Thus we are looking due east. The long stems of the plants that Horace and Seth hold form the outline of the double horizon and thus the cord-bound Cartouche is, once again, a symbol of the rising sun as the Word. It's also interesting to note that the "mounds" of Horus and Seth are in the east — the equinox. Thus, once again, they symbolize the akhet, the horizon, with its twin humps (one as Horus, one as Seth) forming that single center point of the horizon.

In relation to the sky charts, the trachea would be equivalent to the axis mundi, Pisces, the staff/spear of Anu that contains the seed, with the long horizon-shaped cords opening/closing the trachea to give birth to the Word (this trachea image also seems to echo the Egyptian djed pillar, which was considered the backbone or spine of Osiris. Thus Osiris within the pillar is really an image of the wheat seed nested within the seed that evokes a never ending renewal: the "dd-pillar" that is "long-lasting ... for ever and ever"; Utterance 537; Faulkner 2007: 206).

As discussed earlier, the vowel/breath must be cut up/ground by the mouth in order to form consonants and in order to give meaning to the sacred vowels that rise like the sun. Horace and Seth are really one point on the horizon, but they serve two different functions/seasons. Seth would symbolize the fall equinox — death, with the sun/seed/vowel entering the vessel/lungs as horizon. On the other hand, Horace would symbolize the vernal equinox — resurrection, with the sun/seed/vowel exiting the vessel/lungs as the double horizon.

As can be seen in the above images/patterns, the idea of the opening up of the horizon to sow/release the sun as seed was central to Egyptian theology/iconography. But nowhere is it more perfectly encapsulated than in the three-part Egyptian ankh symbol — the sun, the horizon/cord, and the penetration and cutting mechanism. See Figure 67.

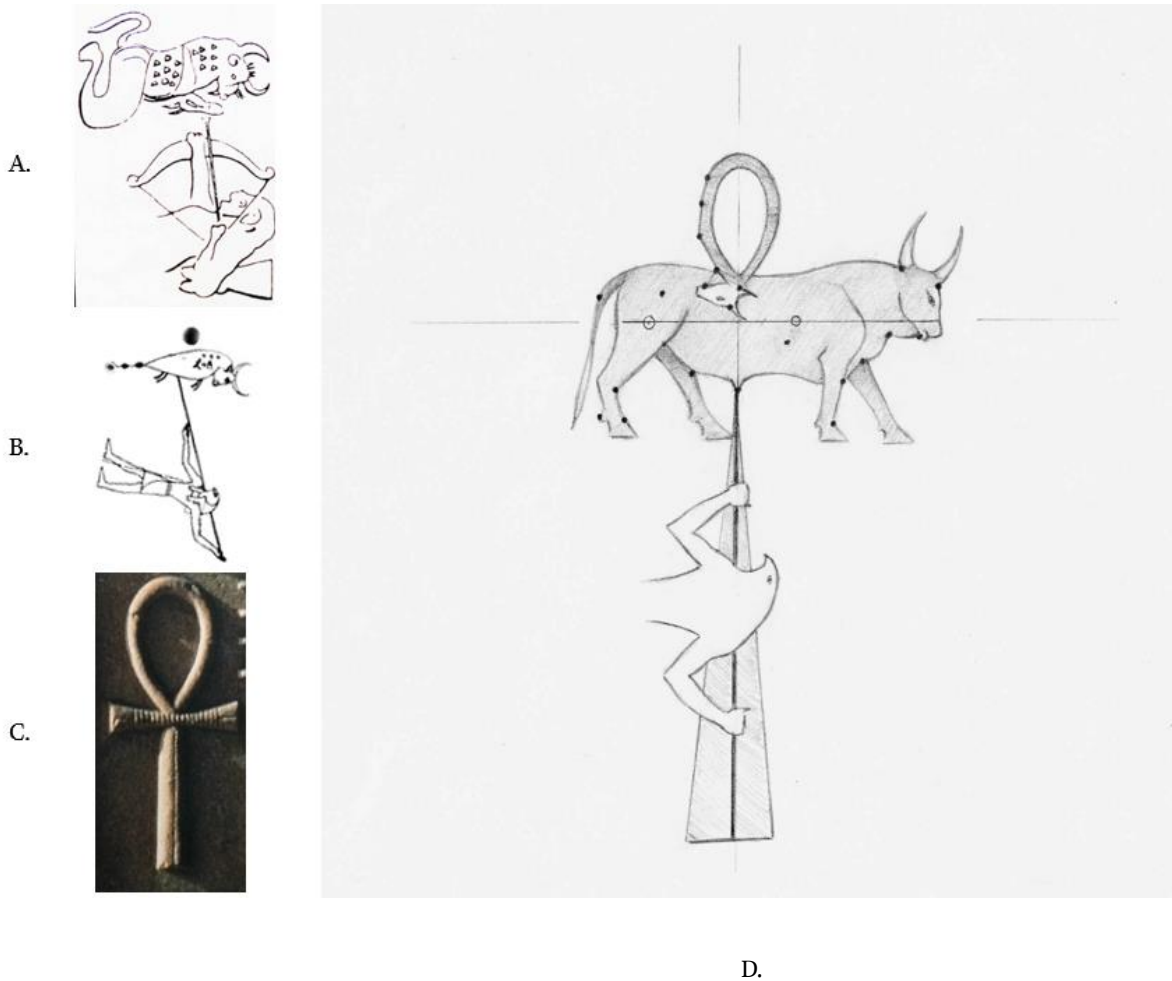


Figure 67A. Susa cylinder seal showing three main elements: young lion archer (Bootes) sowing/releasing, cow/bull as horizon (Draco/Ursa Major), and sun/calf (Ursa Minor). **B.** Senenmut sky chart with same three elements: spear of Anu, cow/bull as horizon, and sun/seed. **C.** Egyptian ankh. It is made up of three main elements: 1. chisel 2. Horizon/cord. 3. sun. Note cord around horizon that must be cut like the umbilical cord/stalk of wheat/vocal cords to release the sun/seed/Word — the “fettters” of Re. It’s interesting to note that the striped circle that makes up the third sign of Ankh is a placenta — thus, the need to cut the umbilical cord (image only from McDermott 2001: 150). **D.** Egyptian sky chart summary diagram with the three main elements: 1. Anu (Bootes, A/N) with staff of fall (sowing) and spring (harvest). 2. Great Cow/Bull (Draco/Ursa Major) as horizon. 3. Ursa Minor as sun/son/seed/Word. Note how it forms the ankh symbol and has the same three elements of Pisces, Taurus, and Aries. Draco is only shown with its older 9 stars of Susa — the Egyptians added more to fill out the cow/bull (drawing by author).

In looking at the three elements of Ankh that are seen in Figures 67C and D, it's clear that Pisces plays an important role in the sowing and releasing of the sun/seed from the horizon. I believe this same role/image of Pisces is also seen in the Egyptian obelisk — a large vertical stone with a pyramidal point in the shape of a large chisel that pierces the sky and cuts loose the cords/stalk of the sun/seed from the double horizon of the temple/earth. In regard to the temple, Wilkinson remarks that,

According to the Egyptian world view, the temple stood at the nexus of the three spheres of heaven, earth, and the netherworld; and it thus served as a kind of portal by which gods and men might pass from one realm to the other.... Just as the physical horizon is the interface between heaven and earth — and in terms of the setting sun between today and tomorrow, the present and the future, this world and the beyond — so the temple, of whatever type, was regarded as an akhet or interface between these spheres or realms and was often described as such (Wilkinson 2000: 79).

The temple was thus a "portal," which once again, reinforces the shape and symbolism of the temple as the Gemini gate — the door or "portal" from the lower to the upper, from the mortal to the immortal, from the womb to the world. And as that transition needs a mechanism such as the phallus/plow/pen and knife/sickle to sow/release the sun/seed/Word, the obelisk seems to serve the same function. Its sharp point rises up to cut the umbilical cord, the "fettters" that bind Re (Utterance 254), the sun from the horizon (it could also serve in the same capacity as the chisel — cutting into the horizon to sow the seed/Word as the fall equinox). Thus, the obelisk's point is none other than the north celestial pole. This pyramid point also sheds light on the why the tombs are pointed and pyramid shaped as well — they not only symbolically sow the seed of the deceased pharaoh into the sky/womb of Nut (Pyramid Text Utterance 325 "my imperishable limbs which are in the womb of my mother Nut" and "press on the womb of the sky with the power of the seed of the god which is in it. Behold me, I am the seed of the god which is in it" [Faulkner 2007: 105]), but they represent the tip of the staff of Anu — the north celestial pole (which rises up from the primeval mound that rose up from the waters of Nun). It is here that resides the gateway into the Duat, symbolized by Gemini in the southern sky. This is why there is a pyramid with a sun on top of it in Ramses VI's tomb from which Nut swallows the sun. The tip

of that pyramid is the benben stone (pyramidion), the same pyramid/point on top of the obelisk — which is the north celestial pole, the primordial mound (within the Gemini Gate/door/temple), from which the sun (or star) enters/exits the horizon of the goddess. See Figure 68. (For a very interesting analysis of the benben stone and its link to Heliopolis/the primeval creation/bulls, see Alford's chapter "The Bull of the Sky." His conclusions are quite similar to mine and, indeed, complement them.)

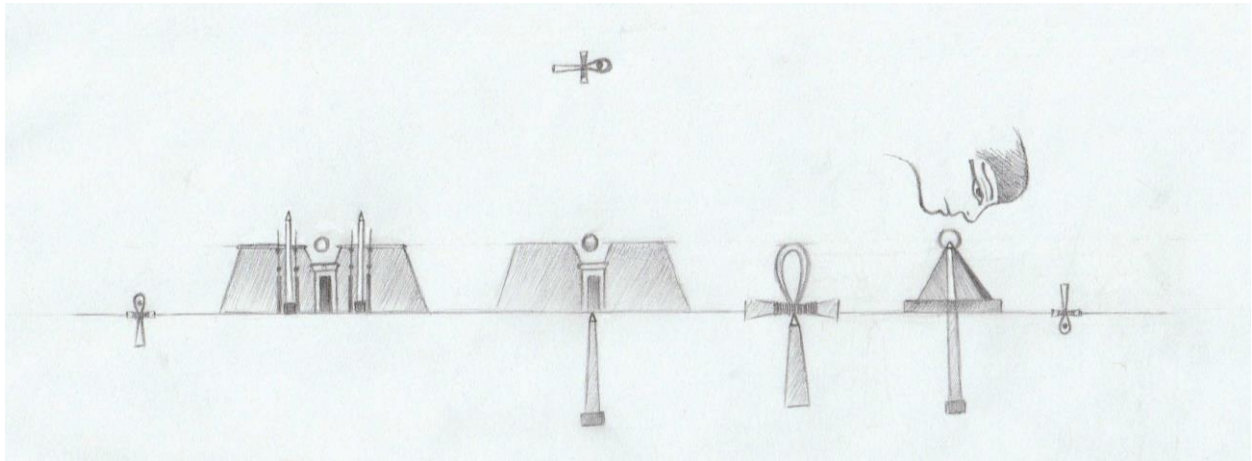


Figure 68. Egyptian temple (with obelisks/flags) in the shape of the horizon, with a direct allusion to the Ankh and its symbolism. Note the tip of obelisk and pyramid is the benben, the primordial mound, whose tip is the north celestial pole. This point is also the Gemini Gate/door, which is symbolized by the central gate of the temple. Thus, the obelisk is none other than Pisces, which has a dual role (hence the “V” aspect to it) as symbolizing the spear of Anu, which represents the fall and spring equinoxes and whose tip is the north celestial pole. There are two obelisks/flags, the “double horizon,” one being the fall equinox, the other the spring equinox; but they are the same point on the horizon and gate. The tip of the obelisk functions to cut the umbilical cord/stalk/vocal cords to release the sun/seed/Word in the east from its “fettters”/bonds (though some temples are oriented to stars, and thus the birth of stars from the horizon as well). In terms of the latter, Utterance 254 clearly discusses Re being released from his “fettters” or bonds (Faulkner: 64–65). However, the point of the pyramid is to open the goddess and sow the seed/star/sun in the west. This is why Nut is seen swallowing the seed in the west from a pyramid in Ramses VI tomb and in others. Note the resemblance of the above images to the top of the Narmer Palette, with its double horizon of bull's heads and Gemini Gate in the center with Pisces fish/chisel to release the sun/seed from its horizon (Drawing by author).

Furthermore, just as the obelisk and the temple (both of which are on the east side of the Nile), symbolize spring and the sunrise), the pyramid might also serve an analogous function, because it is always located on the west side of the Nile, thus symbolizing fall and sunset. Nut swallowing the sun, as discussed, reflects the soul of the Pharaoh being taken in by the goddess at the Sagittarius/Scorpio gate in its journey to her womb in the northern sky.

This "sunset" aspect of the pyramid was recently highlighted by the archaeoastronomers Belmonte and Shaltout, who speculate that Kufu and Kaphre were purposefully built/arranged to form a double horizon, "Akhet Khufu, the Horizon of Khufu," so that the sun sets between them at the summer solstice (Belmonte/Shaltout 2009: 255). This sun rising between them also echoes the Hawk/sun rising at the summer solstice in Seti 1. See lower inset panel in Figure 69.

To speculate a bit, it could also be that the three pyramids at Giza might have been also arranged to form the Primal Group. That is, Kufu, the largest, symbolizing the female Draco/Isis; Kaphre, the center, symbolizing the male Ursa Major/North Celestial Pole/Pisces; and the smaller Menkaure, symbolizing Ursa Minor, the sun/star/seed/Word. As seen in the three nested ovoid seeds/suns in the south panel of Senenmut and the three stars beneath Gemini that symbolize the entrance into/out of the Daut, this idea of the three pyramids and the Primal Group might have some merit.

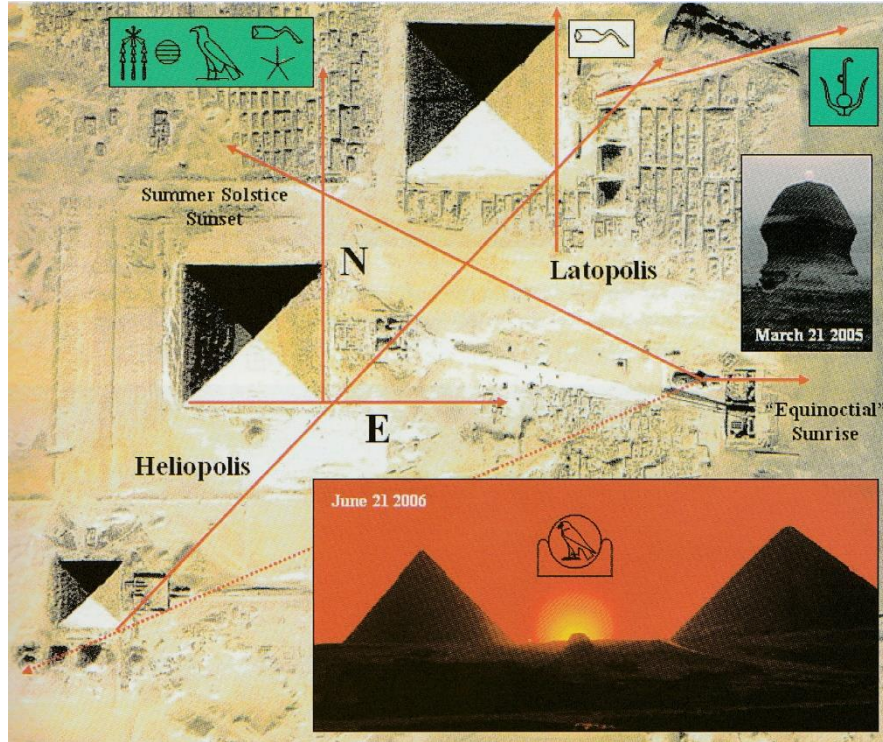
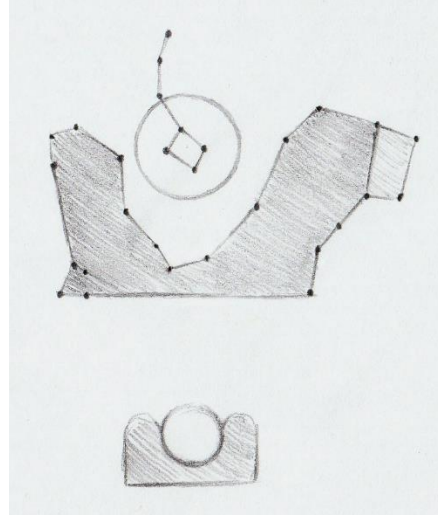


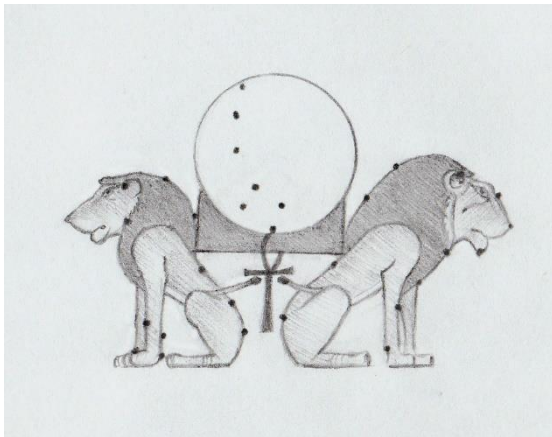
Figure 69. Belmonte/Shaltout Giza layout showing the north/south orientation with the layouts links to the equinoxes/solstices. Note that in the lower right inset the summer solstice sets on June 21 in the west between Khafre and Khufu — thus the double horizon (image from Belmonte/Shaltout 2009: 255).

That the Giza layout might indeed be a reflection of the Primal Group, with the double horizon formed by Draco/Ursa Major, is clearly seen in the actual shape of the constellations themselves, which undoubtedly had an impact on how the Egyptians viewed the birth of the sun (Ursa Minor) from that double horizon as seen in the Akhet and Aker symbols. See Figure 70.

PELLAR, "THE RAPALLO ALPHAZODIAC"



A.



B.



C.

Figure 70A. The lines that form the 15 stars of Draco and 7 stars of Ursa Major were seen by the Egyptians to approximate the shape of the double horizon (akhet) that gives rise to the sun/seed (Ursa Minor). Note that west is to the left, east is to the right. **B:** Draco and Ursa Major constellations forming the double aker lions of the horizon, both of which enclose the rising sun (Ursa Minor). The left one is "yesterday"/west and the right one is "tomorrow" or "today"/east. These aker lions just might symbolize Leo, the "Double Lion god" that Pyramid Text 688 refers to (Drawings by author) **C:** Aker lions from Tomb of Inherkau. Note the larger lion head on the right who is facing east. Also, the hanging Ankh symbol encapsulates the whole pattern as seen in Figure 67.

But more importantly, these two lions, like the many other aker renderings, are clearly just representatives or approximations of the actual star positions in Draco/Ursa Major. Like the paintings/representations of the figures in Seti 1, these lions are not meant to depict the actual size, shape, or proportions that the stars actually trace out.

What's important about the close fit between the aker lions as an image of Draco/Ursa Major with Ursa Minor in between is that this effectively helps to prove the pattern seen in the Egyptian sky charts, which in turn, helps to prove the pattern seen in both the Phoenician alphabet and the later Rapallo alphazodiac. Thus, *the correlation of the sun with Ursa Minor is vital*, as it is shown to rise up from the horizon (akhet) in the guise of the double aker lions, which, as a function of being a composite of Draco/Ursa Major, are merely just an avatar of the older goddess of the horizon, who is also the Great Cow/Bull (again, as seen in the Upper Paleolithic, she was both the solar lion/lunar bull). But more importantly, Osiris, as a later iteration of the body of the goddess, has been described as being equivalent to the horizon, akhet, from which the sun god Re goes forth (Utterance 368, "your name of 'Horizon [akhet] from which Re goes forth"). Thus, as a symbol of the Great Cow/Bull, which is also a symbol of the wheat, Osiris is the akhet/horizon from which the seed (Ursa Minor/sun/Horus) rises.

Note that the presence of the ankh symbol, which as discussed in Figure 67, encapsulates the Primal Group and the release of the sun/seed as the Word from the double horizon (again, the double hump or "mounds" of Horus/Seth). It's also important to point out that the aker lions are viewed by facing north, thus towards Draco/Ursa Major and Ursa Minor and the north celestial pole. The fact that the larger lion is facing east and the smaller one is facing west is important and helps to confirm this correlation.

Figure 70A is also significant in another way. The Pyramid Texts (Utterance 224) refer to the "mounds of Horus", the "mounds of Seth", and the "mounds of Osiris" (Faulkner 2007: 52). Also, and more importantly, Utterance 612 states that the Pharaoh on his throne in the northern sky will "circumambulate" the mounds of Horus and Seth (Faulkner: 255). As discussed, the mounds of Horus and of Seth, as the twin equinoxes, are the double hump of the akhet symbol on the eastern horizon, with one god forming one of the two humps. It's also plausible, given Utterance 619 with the Pharaoh as Osiris circling the mounds, that the Mounds of Osiris could be the whole akhet symbol (the Great Cow/Bull) that the sun/Re rises up from. Also, as there is an "upper" correlate to the "lower," these

mounds are also seen in the northern sky. That is, these mounds are the three features of the double horizon and sun that is formed by Draco/Ursa Major and Ursa Minor. The mound of Osiris is Ursa Minor as the sun (as indeed he is seen assimilating and travelling with Re), the mound of Horus is the left side/hump of Draco that contains her womb (where the deceased journey to), and the mound of Seth is the right side hump of Draco/Ursa Major that contains the cutting north celestial pole. Utterance 61 refers to the “foreleg of Seth which Horus has torn off” (Faulkner 2007: 14), and this most likely refers to Ursa Major, which is slowly being cut off by the action of the north celestial pole slowly moving upwards — a Seth-like action. In terms of the latter cutting action attributed to Seth, Utterance 666, states “the *mizwt*-crown which is on your shoulders is Thoth with the knife which went forth from Seth” (Faulkner 2007: 278).

This idea of the double horizon is also seen in the united upper and lower crown of Egypt (Sekhemty/Pschent). It is here, the head of the pharaoh, where the locus/birth of the sun/power/wisdom resides (thus, contrary to current ideas about the lack of attention paid to the brain, the Egyptians, like all humans, understood that they saw, thought, and spoke about the world through the head/mind. The mind and heart are not mutually exclusive, and undoubtedly there was an intimate connection between the two). That said, I discovered that the two crowns actually symbolize the eye of Horus, the Wadjet symbol, with its curious spiral symbol. See Figure 71. That is, the eye of Horus and the north celestial pole, the gateway into the Duat, are both within the mind of the Pharaoh — his mind and the mind of the Gods are seen to be linked. Thus, his thoughts/words are the Word of the Gods. After making this discovery, I noticed that the Pyramid Texts also infer that the two crowns are linked to the eye of Horus: Utterance 641 states, “[I give you the crown of Upper Egypt, the Eye which went up from your head; I give you the crown of Lower Egypt, the Eye] which went up from your head.” (Faulkner 2007: 265) and Utterance 649 similarly states, “and the Eye went up from your head as the crown of Upper Egypt Great-of-Magic” (Faulkner 2007: 268). Also, Utterance 524 states, “O Horus, meet me, for I wear the White Crown, the Eye of Horus wherewith one is strong” (Faulkner 2007: 196).

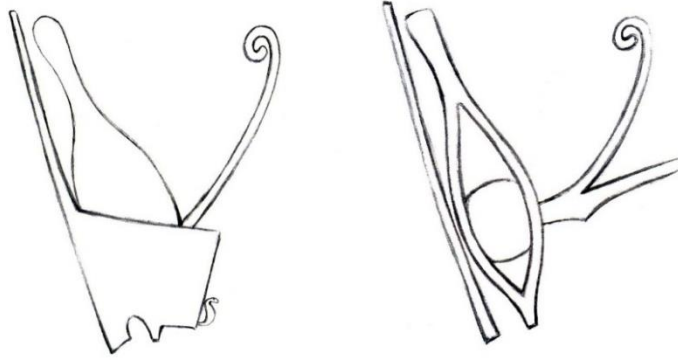


Figure 71. Double crown of Egypt as symbolic of the eye of Horus. Note how the pupil, the gateway of light, is centered within the head/mind of the Pharaoh (drawing by author).

The spiral thus seems to symbolize the spiral “cord” that the Floating Boy in Seti 1 holds, thus linking the north celestial pole to the pole of the ecliptic from which the Floating Boy (Ursa Minor) as the sun/seed is born. This latter aspect makes sense in that the lower crown is also symbolic of the throne of Isis, who is shown carrying Horace, the sun (which was later incorporated into later Christian iconography). Thus, this spiral would emanate up from the throne and into Horace, with the spot of entry/exit being, once again, the Gemini Gate/Duat, which, as seen in Figure 64, is a function of the double throne, Isis.

This pairing of the upper/lower crown to form the eye of the sun god Horus, might also give an added layer of meaning to the many images of the double crown depicted on the heads of hawks, which, at the same time, depict the Pharaoh as Horus. As the lower crown is the lower throne/Isis, this crown is once again an iteration of the horizon symbol — the divine light and wisdom of the sun/Horace that rises up from the horizon of the double goddess. Thus, as the eye of Horus is symbolically worn over the head of the pharaoh, with the eye/gateway of the gods being symbolically situated within the head of the pharaoh, 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 god, but, as mentioned, it also 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 it is also the locus of the thought, consciousness, and more importantly, the Word/logos of the sun god. Thus, the

emphasis on the sun/seed as the Word of the Pharaoh and of the Gods. (For a very interesting look at the eye of Horus, see Alford's chapter "The Fiery Eye." Upon reading this, I realized that the "sole eye" from the original creation, once again, fits into its being a wheat seed, which, as seen in chapter 4, is the model for the archetypal seed of creation. Thus, it contains within itself all the "produce" of the earth [Alford: 257], and it also splits open and divides like the seed/wheat. Even the "hair" within it is most likely the chaff that surrounds the seeds. Again, this idea of the eye fits in with my assertion that Ursa Minor is the seed/sun/Word. Thus, in addition to the connection between the eye of Horus and the Pharaoh's crown, it's also interesting to note, as Alford points out, that there is a connection between the eye of Horus and Ursa Major, for the Pyramid Texts equate the two. If so, then the right eye, the sun, the chosen seed, would be Ursa Minor that perpetually renews, and the left eye, the moon — the eye that Seth tore out — would be Ursa Major that is consumed like the wheat/bull, and is reborn.)

Thus, it shouldn't be a surprise that there is a strong correlation between speaking/writing and sowing the seed. The sun as the Word enters the ear or papyrus/stone just like the sun as the seed enters the earth/horizon of the goddess. This is fall. However, the reading of and the listening to the word is the harvest of the sun as the seed. This is spring. In fact, the word "ear" also means the top part of a grain plant that contains the "seed," and "to ear" is "to plough," as in "to ear his ground" (1 Samuel 8:12) and "that ear the ground" (Isaiah 30:24). The word "ear" is also curiously embedded within the word "hear."

This act of reading/harvesting appears to be, as noted earlier, a function of the ancient star gazers' "reading" or "harvesting" the stars as seeds in the celestial womb of the Great Goddess to nourish and enlighten their minds. Thus, the unique star patterns that gave meaning, via calendrics and the seasonal hunts/crops, to help nourish the minds and bodies of their readers/reapers. It's probably not an accident that the pyramid texts chiseled on the walls in the tomb of Unas seem like an extension of the stars chiseled above them. See Figure 72.



Figure 72. Tomb of Unas. Note the ceiling of stars and the text beneath. The juxtaposition between the two seems purposeful, as though their creators wanted Unas to read the chiseled words as an extension of the stars, which are akin to seeds. Writing is akin to plowing (the sower soweth the Word), and reading is akin to harvesting.

This idea of the sowing of the seven-starred Ursa Minor as the son/seed/Word is even seen in the creative myths of Egypt, with Ptah and Atum creating all things via the Word. Even the deceased Pharaoh is said to declare, “I am the Great Word.... Lift me up, raise me to the sky ... to the great throne among the gods!” (Utterance 506; Faulkner 2007: 181). This would also help to explain the need for the opening of the mouth ceremony, as the mouth, which symbolizes the mouth/groin of Nut as the horizon and gateway to her womb, dominates as the chief image in the rituals of the resurrection of the Pharaoh as the seed/sun/Word. As Atum/Ptah created all things with his mouth, that mouth, that Primal Horizon, had to be opened, divided, in order to release itself to itself (and thus feed on itself in order to grow and evolve).

The Greeks even had a special word for writing/reading that reversed every line: Boustrophedon, “as the ox turns.” It was also incorporated into the more popularly known idea of the Word made flesh in the Gospel of John. But more importantly, it was embedded within the Phoenician alphabet and the Rapallo alphazodiac as the sun/seed/Word becoming the flesh and wisdom that nourishes its readers.

Thus, the twenty-two letters of the Phoenician alphabet divided at the seventh letter, “zayin,” of the Gemini Gate reflects the seven stars of Ursa Minor in his Aquarius God Boat (which is another reason that Aquarius is missing from the Phoenician alphabet) as the Word/vowel/breath journeying

through those twenty-two consonants to give meaning and nourishment to the star gazers reading/harvesting them below. Thus, the repeated zodiacal cycle of the Primal Group of mother, father, and son dying and resurrecting over and over again. Thus, once again, Pi — the twenty-two divided by the seven to equal the three and a bit more that never ends.

It's interesting to speculate that the seven sacred vowels of the Egyptians and others might refer to the seven stars of Ursa Minor as the Word/sun that circles the consonants of the ecliptic: according to Demetrius, "In Egypt, the priests, when singing hymns in praise of the gods, employ the seven vowels, which they utter in due succession; and the sound of these is so euphonious that men listen to it in place of aulos and cithara" (Godwin 1991:22); Socrate's assertion, via Plato in *Philebus* 18b, that "some god, or divine man, called Theuth in the Egyptian reports, ...was the first to analyze the sounds of human speech into three divisions: mutes, semi-vowels, and vowels" (Godwin 1991:23). Thus, once again, Pi is inferred: the "three" divisions from seven vowels and twenty-two consonants, which calls to mind the *Gospel of the Egyptians*, which states that the three powers (mother, father, son) praise the unnamable Spirit, with the "hidden invisible mystery" being composed of seven sacred vowels, repeated twenty-two times (again pi); Furthermore, there are the seven columns/vowels/planets of the city of Miletus (Godwin 1991:19); Porphyry's the "king of seven notes" (Godwin 1991:20); Eusebius's seven sacred vowels of the Jews that expressed the name of God (Godwin 1991: 21);

In terms of the Jewish name for God, it might be important to pause here to note that this name is referred to as the tetragrammaton, YHWH, which is the four-letter name of the god of Moses. This name is comprised of: (1) "Yod" (to use the Phoenician letter name), which is the first letter of Cancer, the summer solstice at the time, which seeded the rising Nile/Sirius/Virgo (i.e., the summer solstice lion/croc tail that seeds Virgo/Spica in Seti/Senenmut), (2) "He," which is the first letter of Pisces, the handle of the chisel/staff of Anu (fall) and Standing Man/Orion (spring) that sows/releases that seed/sun/Word, (3) "Waw," which is the chisel/staff that itself sows/releases the seed/sun/Word, and (4) "He," which, again, is the first letter of Pisces, the handle of the chisel/staff of Anu/Standing Man that sows/releases the seed/sun/Word. Thus, the Jewish name for God seems to imply the figures/actions as seen in the Seti/Senenmut Egyptian sky charts — the double or "twin" Pisces with two handles (one for Fall, "He," and one for Spring, "He"), but with one "Y" conduit, "Waw," that sows/cuts that summer solstice seed/Word, "Yod," into/out of Virgo/Isis — the virgin.

The wise men of Greece, to continue, also noted that, “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” (Godwin 1991:21–22); the seven vowels that “rise in the night,” which Dornseiff feels refer to the seven stars of the Great Bear, and that in a tradition that goes back to Babylon, are confused with the seven planets; the seven temples of the Sabaens of Harran, who had a “liturgy addressed to the Pole Star, around which the Great Bear turns” (Godwin 1991:22); Nicomachus of Gerasa’s seven spheres, “each of which by nature produces a particular sound, are the sources of the nomenclature of the vowels” (Godwin 1991: 23); the Word/Logos of the Gnostic Marcus: “When first the Father, the not even the One, beyond all possibility of thought and being, who is neither male nor female, willed that His ineffability should come into being, and His invisibility take form, He opened His mouth and uttered a Word, like unto Himself; who, appearing before Him, became the means of His seeing what He himself was — namely Himself appearing in the form of his own invisibility”(Godwin 1991:24); Irenaeus summarizing Marcus, notes that the 7 vowels where the manifestation of our cosmos with its seven planetary spheres (Godwin 1991: 25); the Hermetic idea of the soul that descends into “earthly incarnation” and is “imbued by the various planetary energies,” which are the “seven archetypal divisions of the cosmogonic power, known in both Gnostic and Johannine theology as the creative Word or Logos” (Godwin 1991: 25). The latter a reflection of the Gospel of John, the Parable of the Sower, and the Parable of the Mustard seed in the New Testament.

Due to the importance placed on the word of the Gods and the Pharaoh, who was viewed as a living incarnation of Horace, it does not seem far-fetched to see what are now considered flag poles on the front of the Egyptian temples in the same light as the obelisk — that is, as an instrument of sowing the seed as the sun (Pisces). Note the very unusual relationship between the flag poles, with their rectangular recessed notches and the two holes above them, and the writing palette of the later Egyptian scribes, which has the rush/reeds (stylus) exiting a recessed rectangular hole, with two other holes above it for the ink. The lower ink hole is used for red ink, the upper hole is used for black. These ink holes could symbolize upper and lower Egypt (as the lower crown of Egypt, the Deshret, is red). See Figure 73. Then compare this with Figures 68 and 67D. As the whole facade of the temple is highly symbolic of the double horizon and the rising of the sun as seed/Word, it seems probable that these flag poles were also used symbolically as an instrument of writing — the highpoint of the Pharaoh’s

presence and legacy — “I am the Great Word.” It’s also interesting that Pyramid Text Utterance 519 states, “... and you will give satiety to me at the pole, at that which is the foremost of its flagstaffs” (Faulkner 2007: 193). Thus, the link between the north celestial pole, the staff/spear of Anu that sows the seed/Word, and a “flagstaff” that is part of the temple facade that symbolically gives birth to the sun/seed/Word. Further research seems to be warranted on this.

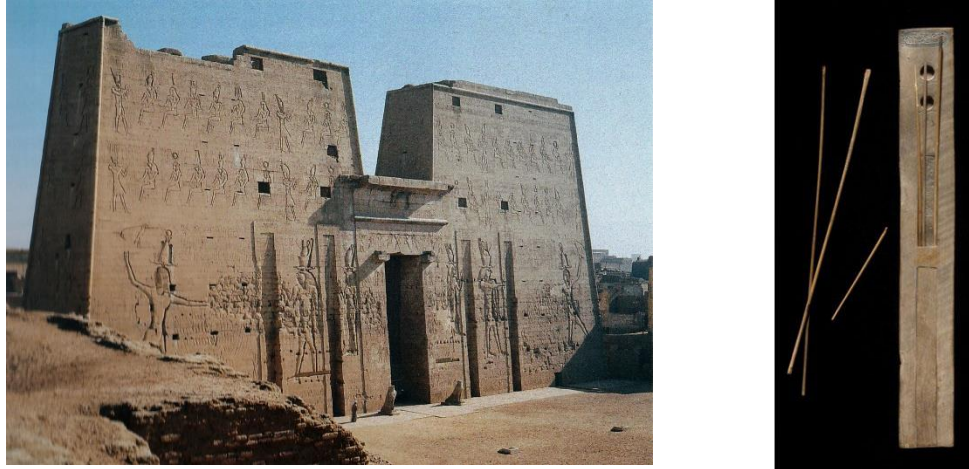


Figure 73. A. Temple of Edfu with large rectangular cutouts for flags and two large holes above them (Photo from Robins 2008: 17) B. Scribe's writing palette with rectangular cutouts for rush writing utensil and two holes above for red (lower) and black (upper) ink (photo from: http://www.teachinghistory100.org/objects/about_the_object/ancient_egyptian_writing_equipment.)

To return to the Rapallo alphazodiac, the first thing that one notices regarding the alphabetic sequence is that it starts with the Pisces couplet “A/N,” and not with Taurus, as in the earlier Phoenician alphabetic couplet “Aleph/Beth.” Unlike the Phoenician alphabet, the makers of the coin decided to start with Pisces due to it being the vernal equinox at the time. Furthermore, the letters are in sequence with no reversals/loops. However, it appears that the makers of the coin oriented the tip of the tail of Pisces to point up towards the Gemini Gate as if to mark that spot as a special place. No doubt they used the older Phoenician alphabet as a guide, for the Phoenician alphabet not only has letter couplets that form a zodiac, but the tail of Pisces joins Gemini (the letter zayin) in the center of the Milky Way, the

old vernal equinox — the place where the sun/seed/Word is born in an endless cycle of birth/death/resurrection. This endless cycle through the zodiac is why the spiral in the Rapallo alphazodiac starts in the center of the coin and then moves upward and *includes* the letter couplets/houses themselves *as part of* that spiral. In Figure 2, the letter couplet B/O (Aries) is situated *lower* than A/N (Pisces), as if in a continuation of the upward spiral. The line that forms the tail of Pisces culminates and points to this lower couplet, with the next couplet, C/P (Taurus), angled a bit higher to bring the spiral back up to the level of A/N (Pisces). This is not an error on the part of the maker, but it is a deliberate attempt to show that the letter couplets are an extension of that spiral, which again, mirrors the endless birth/death/resurrection of the sun/seed as the Word (in regards to this spiral that emanates up from the center of the Rapallo alphazodiac and culminates at an equinox, I noticed something very similar taking place in the Phaistos disk — notably twelve outer boxes/houses and a spiral in the form of a snake that intersects the zodiac at two key places in the center of the Milky Way on the ecliptic. The reason this disc might have remained such an enigma for so long is due to it having been composed of thirteen outer boxes instead of twelve. However, the thirteenth box is actually a snake's head on Side A (Sagittarius/Scorpio gate) and a snake's tail on Side B (Gemini/Taurus gate), thus, it's really only composed of twelve boxes/houses — a zodiac. This snake swallows the sun/Word at the Sagittarius/Scorpio gate and then gives birth to it at the Gemini/Taurus gate in the same way that the Egyptian sky goddess Nut, whom Belmonte/Shaltout identified as the Milky Way, swallows the sun and then gives birth to it through her long snake-like body/intestines. Thus, the spiral snake in the Phaistos disc appears to symbolize the Milky Way. (See Appendix for a more detailed discussion of this).

As the tail of Pisces in the Rapallo alphazodiac points up towards the Gemini Gate, mirroring the older Phoenician alphabet, this appears to isolate Taurus, Aries, and Pisces, the first six letters, which, as discussed earlier, are the lower counterpart to the upper three figure group in the northern circumpolar region of the sky. That is, as seen in the Egyptian Sky chart of Seti I, Taurus in the southern sky is the “lower” counterpart of the Great Cow/Bull (Draco/Ursa Major) in the “upper” northern sky. Aries is the counterpart of a floating boy with the sun on his head (Ursa Minor), and Pisces is the counterpart of the Hawk-headed Anu's (Bootes) equinoctial staff/spear that points towards/enters the Great Cow/Bull. Thus, the isolation of Taurus, Aries, and Pisces was done so that the makers of the Phoenician alphabet were not only highlighting the Gemini Gate, but were also symbolically

referencing the simultaneous birth of the sun/seed/Word from the "upper" northern circumpolar region of the sky and the "lower" ecliptic.

So why this point, the Gemini gate, with its double stars (doors), on the ecliptic? The Pyramid Texts are full of multiple references to the "doors of the sky" being opened to the Pharaoh within Nut (who Belmonte/Shaltout identified as the Milky Way) so that he may bathe in the Field of Rushes and ascend to the north of the sky to the "womb of my mother Nut" (Utterance 325; Faulkner 2007: 105) for the "great Adze" (Utterance 619; Faulkner 2007: 257; Utterance 325), which was either Ursa Major or Ursa Minor. Those double doors of the gate refer to the double stars of the Gemini Gate that sit next to the Milky Way, Nut, the winding celestial river of night. Utterance 461 states, "Isis cries out to you, Nephthys calls to you, the Great Mooring-post removes (any) impediment for you as (for) Osiris in his suffering ... the doors of the sky are opened for you, the doors of the firmament are thrown open for you, that you may travel by boat to the Field of Rushes" (Faulkner 2007: 154).

Similarly, and more specific to Nut, Utterance 553 states, "Raise yourself, O spirit of this King! Your water is yours, your flood is yours, your efflux which issued from the putrefaction of Osiris is yours. The doors of the sky are open for you, the doors of the tomb are opened for you, the doors of Nut are unbolted for you" (Faulkner 2007: 213). This association with the doors of the sky and the doors of the tomb and, more importantly, the doors of Nut is important, as they are all the same gateway — the Gemini Gate that is the entrance into and out of the Duat in the center of the Milky Way (Nut). Utterance 364 again equates Nut with the tomb of the Pharaoh "you have been given to your mother Nut in her name of 'Sarcophagus', she has embraced you in her name of 'Coffin', and you have been brought to her in her name 'tomb'" (Faulkner 2007: 119).

That these doors of the sky are actually within Nut, the Milky Way and the "celestial serpent" of Utterance 619, is seen in Utterance 609, which states that the "nurse-canal is opened for you, you cross thereon to the horizon, to the place where the gods were born, and you were born there with them" (Faulkner 2007: 252). It's clear here that the gates of the sky are equated with the "nurse-canal" of Nut, who gives birth to the sun and the gods.

Furthermore, in terms of the Pharaoh heading up the Milky Way as the "Winding Waterway" of Nut to the northern sky, Utterance 437 states, "betake yourself to the waterway, far upstream to the Thinite nome, and traverse Abydos. The celestial portal to the horizon is opened to you ... may you

remove yourself to the sky, for the roads of the celestial expanses which lead up to Horus are cleared for you. Seth is brotherly toward you as the Great One of On, for you have traversed the Winding Waterway in the north of the sky as a star crossing the sea which is beneath the sky. The Netherworld has grasped your hand at the place where Orion is, the Bull of the Sky has given you his hand” (Faulkner 2007: 144). Utterance 473 refers to the Pharaoh crossing the celestial river so that he may “go up on this eastern side of the sky where the gods were born, and I am born as Horus, as Him of the horizon” (Faulkner 2007: 161). Also, Utterance 625 is very informative as to exactly where the doors of the sky are located: “I have gone up the ladder with my foot on Orion and my arm uplifted” (Faulkner 2007: 259), and then the Pharaoh takes his seat within “God’s Bark.” That the Pharaoh needs to step on Orion in order to ascend to the gate is telling, as the Gemini Gate is right above Orion in the Milky Way (Nut).

Lastly, Utterance 502 states, “The Phallus of Babi is drawn back, the doors of the sky are opened, the King has opened (the doors of the sky) because of the furnace heat which is beneath what the gods pour out. What Horus lets slip (?) the King lets slip (?) there into this furnace heat which the gods pour out. They make a road for the King that the King may pass on it, for the King is Horus” (West quoting Faulkner, West 1993: 138). However, West translates this passage in his word for word version as, “Return! Return, Horus! That Unas may return, By the flame drawn up by the gods, Who make ready the way, That Unas may pass, For Unas is Horus.” (West 1993: 144). What’s particularly interesting about this Utterance is the use of the word “flame” used in conjunction with the Gemini Gate, which is in fact shown in the Hieroglyphs as a candle with flame. Thus the heat. Furthermore, and more interesting still, is the word “Iknt,” which Faulkner translates as “passes over” and West as “drawn up.” However, West notes that this word in other contexts means “ladling or scooping out.” This latter meaning just might be the correct version given that the Gemini flame, the doors of heaven, are under the two dippers or “ladles” — Ursa Major/Ursa Minor.

Aside from the Pyramid Texts, Santillana/Dechend in *Hamlet’s Mill* referred to the Gemini Gate as being one of two points in the center of the Milky Way that is a “station” where the ancients thought souls ascend/descend from the ecliptic to heaven (“All ‘change stations’ are found invariably in two regions: one in the South between Scorpius and Sagittarius, the other in the North between Gemini and Taurus; and this is valid through time and space, from Babylon to Nicaragua” (Santillana/Dechend 1969: 241).

As discussed earlier, this "change station" is the Egyptian's "Time Zero," their Zep Tepi or "First Time" (approx. 4420 BC). Thus, the Egyptians connected these gates to the old equinoxes at that first time, and thus, they viewed both gates as being one and the same. That is, as discussed earlier, when one looks to the fall equinox and spring equinox on the horizon, it's exactly the same point. But more importantly, when one looks to the double horizon/Great Cow/Bull, formed by the union of the 15 stars of Draco and the seven stars of Ursa Major, which equals twenty-two stars (see Figure 70A), it is clearly "divided"/opened by the seven stars of Ursa Minor. Thus, Pi once again.

A similar account of the seven stars of Ursa Major/Minor dividing the circumference of the sky to infer Pi is seen in the book *Hamlet's Mill*, where Santillana/Dechend relate an account of the infant Kullervo who dared to measure the depth of the sea (celestial vault), "coming to the startling result of 'three ladles and little bit more'" (Santillana/Dechend 1969: 271). Though they don't specifically say the word Pi, it's implied. The ladle is none other than Ursa Minor or Ursa Major, as each have seven stars. Thus, three and a little bit more is Pi, with the inference that the circumference of the sea/sky is twenty-two — exactly the circumference of the twenty-two letters of the Phoenician alphabet as a zodiac.

This union between Draco and Ursa Major to form twenty-two stars is also seen as forming a circle: that is, Draco is also referred to as the "snake," which is sometimes seen as the ouroboros, the snake that swallows its tail (alluding, of course, to the snake-like goddess Nut, who, in an act of parthenogenesis, swallows the sun, and then gives birth to it). There is an Egyptian image from the Papyrus of Heruben (see Figure 7 in *SPP* 196) that not only shows the ouroboros (Draco), but a bull's head (Ursa Major) beneath it supported by two aker lions that symbolize the double horizon. Inside that ouroboros, that circle, is Ihy as the young calf/sun (Ursa Minor), who is the son of Hathor, the cow goddess, and Horace, the sun god. Another image from the tomb of Queen Nefertari (Figure 7 in *SPP* 196) also shows Re-Harakhti, the sun god of the eastern horizon, with the circle of a snake enclosing the sun on its head (the Uraeus).

Thus, when one considers the circle of the horizon and the circle of the zodiac being divided exactly at its midway point, with those two gates marking the diameter of that circle, then it is easy to see why these thinkers chose twenty-two letters meeting at the seventh letter of the Gemini Gate to symbolize the opening of that gate/horizon — thus Pi, which is simply a circle (twenty-two units) divided by its diameter (which is the distance between the two equinoxes that the Phoenician alphabet

alludes to with the old equinox in Gemini being the intersection of both loops with the seventh letter zayin). It's also interesting that the length and inner width of the actual constellation of Gemini is close to Pi as well, and that many of the temples that are in the shape of Gemini have a length-to-width ratio of around three. A gate found in Egypt was discovered to have Pi built into its height/width. See *SPP* 246, n. 2.

This division of a circle and Gemini can also be seen in the Wadi El-Hol zodiac, which shows Gemini as a circular grain seed that is divided by a line (diameter). This makes perfect sense, as the division of the grain was critical to feeding Egypt. Once again, the division of the grain was symbolic of the division of Osiris (and Seth) as the wheat/bull, whose body was cut up and divided, in order to nourish life and give birth to his son/Horace, the new seed/sun. That is, the seed, like the Pharaoh/Osiris, must die to itself, be cut up, and then divide again and again like all cells in order to grow and then resurrect. That resurrection from the horizon of the goddess is the new sun/seed/Horace-Re — that is, “the two mountains are split apart, this King comes into being, this King has power in his body” (Utterance 685, Pyramid Text. Faulkner 2007: 295).

This idea of division/cutting to seed new life is even seen in the Roman tauroctony of Mithras — the wheat that rises from the tail of the bull that Mithras cuts into, divides (which is exactly what the north celestial pole was doing — cutting up and through the Great Cow/Bull to divide it, like the circle itself, into two pieces). As remarked upon earlier, this division of the bull is why the Dendera zodiac only shows a leg of the bull — the north celestial pole at that point was too high, and it had clearly split the Great Cow/Bull in half. Thus, not only was Mithraism doomed, but so was the older goddess as the horizon/vessel and the emphasis on the female. The exit of the north celestial pole from the body of the Great Cow/Bull and then its slow arc up towards Ursa Minor, the son/sun, ushered in, as Akhenaten noticed, the new era of monotheism and the age of Pisces — the male sower/cutter. See *SPP* 219 and *SPP* 263 for a discussion of this.

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With some context now, the last thing that I would like to discuss is some interesting correlations between the Rapallo alphazodiac and the earlier Susa Cylinder seal, particularly in regard to the Primal Group. See Figures 74 and 75.

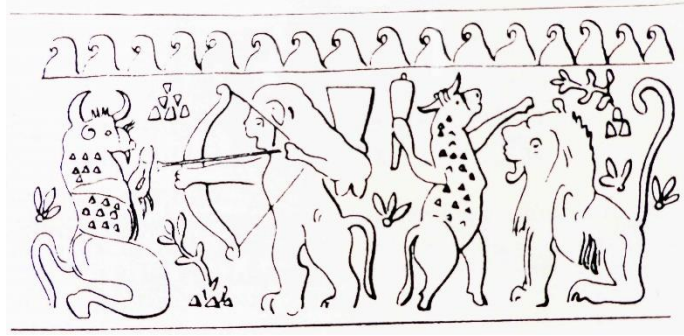


Figure 74. Susa cylinder seal. 2900 BC.

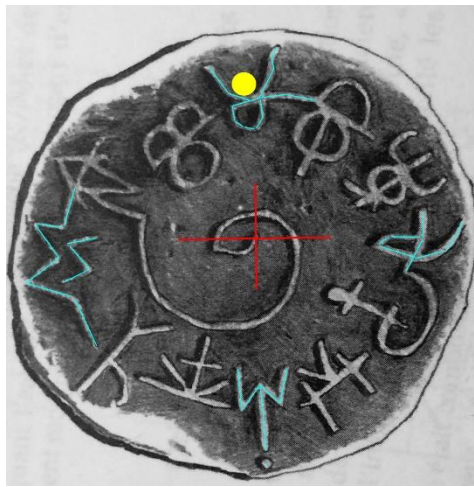


Figure 75. Rapallo alphazodiac, rotated, reversed to match the Susa seal. Letter couplets show the four houses during the age of Taurus. From the top, clockwise in blue: Taurus (vernal equinox with yellow sun), Leo (summer solstice), Scorpio (fall equinox), and Aquarius (winter solstice).

For simplicity's sake, to show the connections between the two (even though the Rapallo coin was made much later), I placed a yellow sun in Taurus at the top of the Rapallo alphazodiac (see Figure 75), as Taurus was the vernal equinox at the time the Susa seal was made. By doing this, and aligning the coin to match the Susa seal, it's easier to see the links between the two:

- As discussed earlier, the winter and summer solstices are at both ends of the Susa seal — the androgynous bull with calf is at the winter solstice position at the left of the seal, and the old lion is at the summer solstice position at the right of the seal. They face each other.

- Similarly, look at the winter and summer solstice positions in the Rapallo alphazodiac. For simplicity's sake, I rotated and flipped the coin to match the Susa seal. Thus, on the left side, midway on the coin, is Aquarius (in blue). On the opposite side is Leo (in blue).
- Aquarius in the Rapallo alphazodiac has a double hump ("M") that resembles not only the double horizon, but, with Pisces attached to it, also resembles the Aquarius/fall duo of the Great Cow/Bull and the young lion archer. The bow of the young lion in the Susa seal mirrors the long tail of Pisces in the Rapallo alphazodiac.
- Furthermore, like the Susa seal, the Aquarius/Pisces duo of the Rapallo alphazodiac resembles the Aquarius God Boats of the Mediterranean cylinder seals and the Senenmut sky chart (see Figures 55 and 56). This double hump in the Rapallo alphazodiac has a smaller double hump ("z") just below and within it, and, with the head of Pisces being connected to Aquarius, it looks remarkably like the God Boats with Pisces as the oar/bull's leg and Aries as the small seed/sun within.
- In terms of the "upper" constellations that it represents, Aquarius on the Rapallo alphazodiac looks remarkably like Draco (snake), with Ursa Minor within its womb.
- If you invert the Aquarius/Pisces duo in the Rapallo alphazodiac (flip it upside down), it resembles a cow with a double hump/horizon. Its head will also look like a typical bull's head — the letter "A" (aleph/a bull's head). The calf within it, like the Great Cow/Bull, is above it now and is Ursa Minor.
- But still more interesting is the resemblance of the head of Pisces and its long spiral tail to Ursa Major, the head of the bull with its long foot — the simple cup/conduit. As discussed, the bull's foot is a symbol of the sowing/cutting of the seed and is a symbol of Pisces. That this seems beyond coincidence is seen by the joining of Aquarius/Pisces. That is, just as the Great Cow/Bull is a combination of Draco and Ursa Major, as seen in the Susa seal, so too is Aquarius/Pisces in the Rapallo alphazodiac.
- The pointed head of Pisces in the Rapallo alphazodiac looks remarkably like Cepheus, the head of the croc in the Egyptian sky charts — including the small arms of the croc that protrude out. As that croc is male and seeds the Hippo's womb (the winter solstice colure passes from the foot of the croc into the womb of the Hippo), this male seeding is once again a reflection of Pisces.

Thus, its long tail in the Rapallo alphazodiac that spirals to the center, the womb, of Nut/Hippo.

- The makers of this alphazodiac went out of their way to actually connect Aquarius with Pisces, Taurus with Gemini, and Leo with Virgo. These bridges are clearly seen in Figure 75. Thus, three houses are linked, not four. Why? I believe that this, once again, reflects not only the three positions on the horizon (the summer solstice, the spring/fall equinox, and the winter solstice), but also the "First Time" of 4420 BC, when the equinoxes/solstices were in the Milky Way on the ecliptic. That is, Aquarius/Pisces was the old winter solstice, Gemini/Taurus was the old vernal equinox, and Leo/Virgo was the old summer solstice. It seems more than a coincidence that the makers of this coin would highlight just these three. If they had wanted to showcase the start of the new equinoxes/solstices, then they would not only have made four, but more importantly, they would have linked the houses "before" and not after the four colures. That is, they would have linked Aries and Pisces, since the vernal equinox was just ending in Aries and moving into Pisces at the time that the coin was made. And yet they went out of their way to link Pisces with the house after it — Aquarius. This can only refer to another link or time with deep symbolic connections.
- This joining of the six houses into three also shows the Primal Group — the father being the male lion (Leo) at the summer solstice position, the mother being the Aquarius God Boat/cow at the winter solstice position, and the calf/son/seed being the twins Taurus/Scorpio (spring/fall) in the center.
- The combination of Aquarius/Pisces (winter position) and Leo/Virgo (summer position) face each other in the same way that the bull/cow and the lion do in the Susa seal. Thus, when you look at Leo and Virgo as one unit, notice how Leo is the head and Virgo is the body/tail of Leo. This is similar to the lion's tail in the Susa seal that spirals up to the north celestial pole (its tip is phallic, and as seen in Senenmut, it seeds Spica in the womb of Virgo). The body of Virgo is curved around as well and ends in the knife/staff seeding Spica in the womb of Virgo.
- I also noticed that Pisces as a "twin" or double sign that is composed of two staffs (spring "up"/fall "down"), is reflected within the Pisces/Aquarius duo in the Rapallo alphazodiac. The long tail is obvious as it spirals into the center of the coin. This is really the spring "up" position, as it is not only spring in the alphazodiac, but it symbolizes the ascent up to the northern

circumpolar region (Nut's womb) to cut loose the new seed/sun/Word (as seen in the south panel of Senenmut). The other tail is less obvious — it's the fall one that emanates down into the horizon to seed it. This is the long and pointed outline of Aquarius itself. It seeds the womb where the winter calf/sun is. Thus the birth of light. It also resembles the long leg of the Pisces figure, which sweeps back to form the Aquarius boats in Figure 55.

Thus, to conclude chapter five and this paper, the answer to why Pisces spirals down to the center of the Rapallo alphazodiac is now clear: Pisces is a culmination of the Ursa Mechanism that had its roots with the bear claw in the shadows and depths of Chauvet cave, then solidified with the arrow of Hercules at Catalhoyuk, the arrow of the lion in the Susa seal, the rising staff of Anu in the Egyptian sky charts, and then ended with the over-extended knife of Mithras in the Roman tauroctony. It is the male penetrating and cutting mechanism of fall and spring that opens the goddess of the horizon at her midway point/gate, her womb, to seed and release her head as the sun/seed, and later, the Word. In terms of the latter, that new sun would then circle through the letters of the alphazodiac to give rise, like bread, to meaning that would nourish the mind and body in light and understanding.

CHAPTER 6.
CONCLUSION

I have shown how a unique pattern that involves the death and resurrection of the sun as the head of the goddess seems to have originated in the Paleolithic in the form of a lunar/solar belief system. This belief system soon solidified in the Neolithic with the advent of agriculture and a dependence on boundaries, seed, and the sun. But over time, as city-states, hierarchy, armies, and patriarchy dominated in Mesopotamia and Egypt, the goddess was slowly eclipsed in favor of her male aspect.

Furthermore, the upward sweep of the north celestial pole in the Great Cow/Bull appeared to have had repercussions in Egypt (along with the equinoxes/solstices moving out of their houses/body of the Pharaoh), as there was a loss of belief in the powers of the Pharaoh, a movement of the capital from lower to upper Egypt, and the opening up of the afterlife to the masses (see *SPP* 263 for a discussion of this). When this cutting point of the pole was seen to be leaving the bull, this seemed to result in the later partial images of the bull and Akhenaten's focus solely on the sun. Even the later Mithras Tauractony appeared to be doomed as the bull and knife (pole) could only be lifted so high before it left the body of the bull altogether, thus ushering in the age of Pisces (male sowing/cutting mechanism) with a focus on the sun/seed/Word as singularly male. Thus, the evolution of the Primal Group into the Christian trinity, which excluded the mother/goddess aspect of it. This in turn merely reinforced old hunting group beliefs, with its emphasis on the role of men and authority, imparting negative characterizations to women in general. The primary culprit of this being the Old Testament Book of Genesis, which blamed, and continues to do so every time it is picked up and recited, woman for sin — thus with the mere flick of the finger and the sweep of the eye, the artificially or misaligned perceived sacredness of the Word resurrects and imparts life to a two-thousand-year-old male judgment, whether seen overtly in veils and violence, or covertly in wages and in the workplace. In terms of this mythological inheritance of prizing men over woman, Joseph Campbell sums it up quite nicely:

This curious mythological idea, and the still more curious fact that for nearly two thousand years it was accepted throughout the Western World as the absolutely dependable account of an event supposed to have taken place about a fortnight after

the creation of the universe, poses forcefully the highly interesting question of the influence of consciously contrived, counterfeit mythologies and inflections of mythology upon the structure of human belief and the consequent course of civilization. We have already noted the role of chicanery in shamanism. It may well be that a good deal of what has been advertised as representing the will of “Old Man” actually is but the heritage of a lot of old men, and that the main idea has been not so much to honor God as to simplify life by keeping woman in the kitchen (Campbell 1976a: 323).

This Primal Group in the northern circumpolar region seemed to have inspired many myths/stories outside of Egypt as well: particularly stories of heroes slaying a dragon to release a treasure or to destroy an evil. That is, the primary hero is most likely an iteration of Anu with his spear opening up the goddess (Draco, the snake) to release the sun/seed/wisdom: from the Ugaritic Hadad-Baal slaying the coiled serpent Lotan, to the old Testament “El” who was prophesized to slay the evil Leviathan, the “serpent”/“dragon” in the sea with his sword (Isaiah 27:1), to Marduk slaying the dragon Tiamat by piercing her belly with an arrow to gain the “Tablets of Destiny,” to Indra slaying the serpent Vritra to release the waters of the world, to Zeus slaying the dragon Typhon with his thunderbolts, to Hercules slaying the dragon Ladon to get the “golden apples,” to Dionysus as the serpent sacrificing himself (torn up by the Titans) to be born again, to the Chinese high god of the north celestial pole Taiyi and his spear (with the star “Heuen Ko” in Bootes, meaning the “Heavenly spear”, etc.) (see *SPP* 219, and Didier 2009, 1: 185–199), to Thor slaying the world serpent Jormungandr, to Mithras slaying the bull in the Tauroctony to release/grind the wheat seed within it for the feast with the sun god, these all seem to repeat a common pattern that points to a stellar/solar origin that is associated with the north celestial pole and the slaying/opening of a serpent to usher in goodness or to release a treasure.

For instance, to go a bit more into detail, in the story of the twelve labors of Hercules, Hercules slays the Dragon Ladon to get the golden apples in the apple tree in the garden of the Hesperides, and he uses an arrow to do this. The twelve labors appear to symbolize the twelve houses of the zodiac. The “garden” is the area within the circumpolar region where Ursa Minor resides, and his seven stars are “the golden apples” (in other stories during the age of Aries, Ursa Minor is the “golden fleece” — ram). The

Dragon Ladon is Draco, which the story directly alludes to, as Hera feels sorry for the dragon after Hercules kills it with poisoned arrows and places it in the heavens as Draco.

Even the Old Testament stories regarding the Garden of Eden with its two trees appears to be an iteration of the circumpolar region (akin to Egypt's Garden of Rushes and Greece's Hesperides). The garden has two trees — the tree of life, which is the stationary pole of the ecliptic, and the apple tree of knowledge, which is, like all knowledge, the moving/changing north celestial pole, whose apples are Ursa Minor, the seeds (sun/Word) contained within those apples. The snake that tempts Eve is none other than Draco, the serpent. Even the expulsion out of the garden appears to mirror the Egyptian sky charts as Ursa Minor as the sun/seed leaving the "upper" womb/horizon of the garden/womb of the Great Cow/Bull, and in a "fall," appearing on the "lower" ecliptic to continue its journey and hardship around the zodiac/consonants. Cain killing Able also seems to be a further iteration of the dual between Horace and Seth (in the old story of Anu, ruler of the Gods, Anu was overthrown by his son Kumarbi, who bit off his genitals — as Seth did in a similar way to Horace).

Massey even relates an Egyptian story of the Garden that, once again, reflects the figures and actions seen in the Egyptian sky charts:

The gods of Egypt from the beginning represented food and drink, not only as givers of sustenance — they were the sustenance in food and liquid. The Great Mother was the suckler or wet-nurse. Hathor offered food in the sycamore-fig and Isis in the persea tree of life. Child-Horus was the shoot, the branch, the calf, lamb, or fish. Seb, god of earth, was the father of aliment. Plenty of food and water first made heaven palpable to primitive or archaic men on earth. Hence the primitive paradise was imaged as a field of food. At one stage seven cows were configured as the type of plenty that was eternal in the heavens. The tree of life was planted in the midst of the celestial oasis. Upon this grew the fruit as food on which the gods and the glorified were fed. The mother of food in the oasis of the papyrus plant, Uat, was divinized in the goddess Uati, as a mother of all things, fresh, flourishing, and ever-green. The deity Atum-Ra, who first attained the status of "holy spirit" in the eschatology, says of himself, "I am the food which never perishes" (Rit., ch. 85). Horus of the inundation was constellated on his papyrus as the

ever-coming shoot (Plan. of Denderah); he was also the giver of food as the fish, the calf, and the lamb, that were made celestial types in the astral mythology... Thence came a savior to the land of Egypt as Horus of the inundation, Horace the shoot or natzer, Horace as Ichthus the fish, Horus the mother's child who came by water. Horus of the inundation was a real, ever-coming savior of the world as periodic bringer of water and the food of life, who came in several characters, in one of which he was the fish. In one he climbed the stalk of the papyrus plant as the soul of vegetation. As the young hero it was he who fought and overcame the dragon of drought at one season and the serpent of darkness at another. A power of perennial renewal was perceived in nature. This was manifested by successive births. Hence the child-god of Egypt became a type of the eternal, ever-coming by rebirth in time and season and the elements of life and light, which in the character of Horus was at first by food and water. This was the eternal, ever-coming, ever-renewing spirit of youth.... In the illustration from a Theban tomb the Great Mother, who in one form is a crocodile, has just given birth to her child, Horus, Har-Ur, as the young crocodile poised on end in front of her. It is a picture of the young child that was brought forth annually from the water by the mother, who was constellated as the Crocodile or Hippopotamus at the northern centre of the planisphere. The history of Horus is depicted in the heavens as if upon the walls and windows of some vast cathedral of immensity. This was the subject of subjects in the astronomical mythology. He was conceived of a virgin mother in the sign of Virgo. His birth or advent was announced by the star Phact in the constellation Columba. The earliest mother who conceived as a virgin in mythology was represented by the sacred heifer of the immaculate Isis (Massey 1907: 288–290).

Notice that the "Great Mother" as "suckler or wet-nurse" serves in the same capacity in heaven as the Hippo (*rrt*), the goddess of childbirth, and that the "seven cows" most likely refers to the seven stars of Ursa Major (as they are both connected to each other — female/male halves of the Great Cow/Bull). The "tree of life" is the north celestial pole (the axis mundi). But more importantly, Horace, the sun god, the "savior," is equated with the "shoot," the "branch" and "the calf, lamb, or fish" — i.e., the

"seed" and the equinoxes of the Primitive Group — Taurus, Aries, and Pisces. And more importantly, Horace was Ursa Minor (the sun/seed/Word) within that Garden, that "field of food," that "primitive paradise" — thus the link between the "upper" heaven and the "lower" ecliptic. Horace was also in the form of a young "crocodile" (as seen in Seti 1 and Sennmut sky charts), and he also fought a "dragon" (again, Draco, which must be opened) and was reborn again and again. Massey even notes that as the son of the Great Mother, Horus "became her word or logos, and in Sebek-Horus the Word was god." (Massey 1907: 140)

It appears that the New Testament story in Revelations 12 is also linked to the Egyptian star charts:

And there appeared a great wonder in heaven, a woman clothed with the sun, with the moon under her feet, and upon her head a crown of twelve stars: And she being with child cried, travailing in birth, and pained to be delivered. And there appeared another wonder in heaven, and behold a great red dragon, having seven heads and ten horns, and seven crowns upon his heads. And his tail drew the third part of the stars of heaven, and did cast them to the earth: and the dragon stood before the woman which was ready to be delivered, for to devour her child as soon as it was born. And she brought forth a man child, who was to rule all nations with a rod of iron: and her child was caught up unto God, and to his throne ... and there was war in heaven: Michael and his angels fought against the dragon; and the dragon fought and his angels, and prevailed not ... and the great dragon was cast out, that old serpent, called the Devil.

The woman is none other than Virgo — the Virgin/Madonna, whose northern counterpart is the Great Cow/Bull. The sun being in her house leads to her being "clothed" with it. The crown of twelve stars on her head represents the twelve houses of the zodiac that support the birth of that child, who is Spica, and whose northern counterpart is Ursa Minor, the seed of wheat in her center/womb (it might also allude to the twelve stars of Leo, the one star of its long tail included, which is just over her head). The rod is the male Pisces, the fish, as the new Vernal Equinox to usher in a new age (the fisher of men). This rod's counterpart, as discussed, is the northern staff of Anu (also the staff of the Pharaohs — the

Was Scepter), which is both the fall and vernal equinox, the latter to soon be in Pisces. The head/tip of this rod/staff is the north celestial pole that opens/cuts (like Seth) the vessel to release himself in an infinite parthenogenetic cycle of birth/death/resurrection. The iron refers to the iron adze of the Egyptian Opening of the Mouth Ceremony, which is in the shape of Ursa Minor, which is the sun/seed/Word within the womb of the “upper” Great Cow/Bull and the “lower” Virgo on the lower ecliptic. The Dragon is Hydra, which is just underneath Virgo, and whose “upper” northern counterpart is none other than Draco (the snake, in its “upper” or “lower” form is also a reflection of Apopis of Egypt, who tries to stop the sun from rising from within Nut/Virgo as the double horizon, and it is also the old testament snake that tempts Eve in the northern/upper garden to eat the apples/Ursa Minor/Seed/sun).

Even the very shape of the great cathedrals and churches of Europe seems to have a pagan past — that is, the cruciform layout is based on the shape of the Great Goddess herself. Gimbutus noticed this connection between the shape of the megalithic tombs of western Europe and the womb of the goddess (Gimbutus 1989: 153). She states, “Burial in the womb is analogous to a seed being planted in the earth, and it was therefore natural to expect new life to emerge from the old” (1989: 151). There is not much difference between the sacred womb sanctuary at Chauvet cave in France and the burial chamber in the shape of a womb within a larger shape of the body of the Great Goddess at Orkney, Scotland, or Lepenski Vir, Serbia, or Deer Park, Ireland (Gimbutus, 1989: 155–156) and the sanctuary of Notre Dame (“Our Lady”) de Chartres in France. The convert walks or is carried into the womb of the goddess and then exits, transformed, reborn.

This idea of opening the goddess in her various forms to partake of/become one with the sun/seed/Word — the treasure or wisdom within — naturally extending into the alphabet itself, with the Phoenician alphabet influencing the Hebrew (and, most likely, the Chinese Lunar Zodiac and the Chinese twenty-two calendar signs, *ganzhi*. See *SPP* 196).

However troubling some of these ideas might be to some, due to either their religious sensitivity or the non-specialist qualifications of their authors, they should be looked at in terms of “the hidden treasure/gold within the mud” — even though there might be a bit of it to slog through. Thus early pioneers, such as Lockyer and particularly Santillana and Dechend (the former was a history of science professor at MIT and the latter was a scientist at Johann Wolfgang Goethe-Universität), had it right

when they saw many of the religious/mythological stories, rituals, and architecture having a strong connection to the stars, the circumpolar region of the sky, and, more importantly, the precession.

Unfortunately, as all new ideas seem to be a Cain to Abel, there is a tendency to discount them, state that their findings were mere "coincidence" and/or to discount important points/evidence due to lesser or trivial details being incorrect (an unfortunate symptom of modern-day specialization). Or even more problematic, there is a modern tendency to dismiss earlier ideas as primitive or less advanced than those of today. Santillana/Dechend warned that "We instinctively dismiss the idea that five to ten thousand years ago there may very well have [been] thinkers of the order of Kepler, Gauss, or Einstein, working with the means at hand" (1969: 72). Thus, along with some compelling ancient evidence, Santillana/Dechend's book, which recounted those older ideas, was generally dismissed.

The baby was thrown out with the bathwater.

It turns out, however, that that baby just so happened to be Ursa Minor. The sun itself. The new seed and Word that will someday resurrect once again into something far greater than Santillana/Dechend ever imagined. At least, that's my hope.

POSTSCRIPT

After submitting the manuscript to Sino-Platonic Papers, I realized that I hadn't included an illustration that clearly shows my discovery of a snake within the twelve houses of the zodiac on the Phaistos Disc (see the Appendix). Knowing that the reader might be at a disadvantage with just words and his/her imagination, I created an image that depicts my discovery so that the reader could clearly "see" it. But as I looked at this new illustration of the Phaistos disc, I was struck at just how similar it was to the Rapallo coin that I describe in this paper. They both are zodiacs; they both have a spiral going to their center; and they both are made up of letters/words. This is not a coincidence. As I've identified the snake as a symbol of the Milky Way (which scholars have equated with the Egyptian Nut), there can be no doubt that its purpose is to, like Nut, swallow the sun on the ecliptic and then give birth to it on the ecliptic, where, as symbolic of the divine vowel, it gives breath and light to the Word (i.e., to the twelve male/female letter couplets of the Phoenician and Rapallo alphazodiacs and to the word boxes of the Phaistos Disc). This is exactly what the Egyptian sky charts also show (which are based on even earlier Mesopotamian ones, as demonstrated in the paper). Thus, the spirit of the Pharaoh journeys back to the womb of Nut in the northern circumpolar sky and then is reborn from the Milky Way on the ecliptic between Gemini and Taurus in the southern sky as the new sun/Horace/Word in an endless resurrection.

This helps clear up the mystery of why there are two loops in the Phoenician alphabet, why there are two panels in the sky chart of Senenmut, and why there is an outer ring and a center point to the Rapallo coin and Phaistos Disc: one is the northern sky and the other is the southern sky/ecliptic, and they are both united by the Milky Way/Nut. As Nut is the sky, which includes the Milky Way, the Milky Way appears to be both her birth canal and trachea, which the Egyptians unified into one simple image (the birth of the sun evolved to include the birth of the Word, which, as a function of the Pharaohs' power/being, later came to dominate the earlier sun and seed imagery of the goddess of horizon in the Neolithic). The northern circumpolar sky, with the north celestial pole, is just beneath the center of the Milky Way (birth canal/trachea). As the Pyramid Texts directly state, this circumpolar region is Nut's "womb" (symbolized by the center of the Rapallo coin/Phaistos Disc and the small loop of the Phoenician alphazodiac). The southern sky, which shows the ecliptic and its constellations, contains the head/groin of Nut at the intersection of the Milky Way and the ecliptic (which takes in and gives

birth to the sun/seed/Word). Of course, this all goes back to the Neolithic and the goddess of the horizon giving birth to the sun/seed, and later, Word, as I also show in the paper.

The womb of the goddess — the northern circumpolar region of the sky — is key. As discussed in my papers, this is clearly seen in the zodiac of Dendera, the skychart of Rameses VII, and the skychart of Senenmut, which all show the three primal northern figures near her center, her womb (in Senenmut, the spear of Anu and the tip of Pisces both intersect at the center of Nut in her bovine form in both the northern and southern panels. These three northern primal figures are symbolized by the small loop of the Phoenician alphazodiac). This idea has been further distilled by the Egyptians as their Ankh fertility symbol ("life" or "breath of life") — that is, the spear/phallus opens the gateway of the goddess of the horizon (and cuts the cord/umbilical cord) to release the sun/seed/Word (the Egyptian sema sign, the lungs/trachea, is similar in that the Word, as seen with a Cartouche of the Pharaoh on top, is born via the opening/closing of the knots/gateway — akin to vocal cords). This same idea/imagery is seen in the Phaistos Disc: the snake, the birth canal/trachea of the goddess, coils to the north celestial pole within her womb, which then gives birth to, resurrects, the sun/Word from her Gemini/Taurus gateway on the ecliptic. The Rapallo coin is similar in that it's the spear/phallus of Pisces ("A/N," the lower counterpart of the northern An or Anu, the hawk-headed god of the Egyptian sky charts) that opens and seeds the Milky Way or birth canal of Nut that spirals up to her womb/north celestial pole in the northern circumpolar region of the sky.

There are other similarities as well. The snake in the Phaistos Disc and the spiral tail of Pisces in the Rapallo coin are further linked by the letter "N." As noted, the spiral tail of Pisces on the Rapallo coin is made up of the letter "N." The letter "N" is significant in that the letter "nun" is thought to have come from the Egyptian hieroglyph of a snake or eel (the word for snake in Hebrew, *nachash*, begins with the letter "nun," and the word snake in Aramaic is indeed "nun"). More interesting, the letter "nun" could also represent a fish, as it means a large fish or whale in Arabic (there is also an interesting connection between both snake and fish, as an eel is a snake-like fish). Thus, Pisces in the Rapallo alphazodiac alludes to both a snake and a fish, both of which are believed to derive from the "N" that forms the snake/eel-like coil within it.

In the Phoenician alphabet, the letter "nun" also makes up half of Virgo ("M" & "N," with "M" or "mem" similar to the proto-European root "ma" — "mother"). As Virgo is the lower counterpart to Nut,

whose name also begins with the letter “N,” it’s not a coincidence that her head, “nun” (snake/fish), is also seen as the male staff/phallus of Pisces, “N” (snake/fish). Thus, the spiral staff/phallus “N” of Pisces within the spiral “N” canal of Virgo as symbolic of Nut/Milky Way (this can be seen, once again, in the sky chart of Senenmut, where Anu’s staff not only enters the center of the bovine, but points directly at Virgo/Nut’s mouth and at the center of Nut as a cow in the south panel). Considering this, it’s important to note that the calendar sign for Virgo in China is the snake, and their word for woman is “nu.” Both of these allude to a common origin, as Nut/Virgo are made up of letters that reference both snakes/fish/and mother/women.

It’s clear that there is still a lot research that needs to be done on this topic, and it is my hope that others can add to, and, if necessary, correct/revise what I uncovered in this and in my other papers.

APPENDIX:

THE PHAISTOS DISK



Side A. Sagittarius/Scorpio gate (image from Wikipedia).



Side B. Gemini/Taurus gate (image from Wikipedia).



Figure 76. The Phaistos Disk, Side A: note the coiled snake, in red, that represents the Milky Way within the twelve houses, shown in green, of the zodiac.

The Phaistos Disk, found by the Italian archeologist Pernier in 1908 in the Minoan palace at Phaistos, is, with a very high probability, a zodiac that is composed of twelve boxes on the outer ring that symbolize the twelve houses of the zodiac; see Figure 76. This outer ring of zodiacal signs is intersected on each side by a large coiled snake representing the Milky Way — the snake being a Minoan iteration of the Egyptian Nut, whom archaeoastronomers Belmonte/Shaltout identified as symbolizing the Milky Way. (Nut swallows the sun in the west, lets it coil through her long snake-like body/intestines, and then gives birth to it in the east. The Egyptian *uraeus* is another example of the snake enclosing the sun.)

The intersection points of the Milky Way snake on the Phaistos disc are Sagittarius/Scorpio on side A, Gemini/Taurus on Side B. The Milky Way snake is composed of nineteen boxes on side A and eighteen boxes on side B. This comes to a total of thirty boxes on side B and thirty-one boxes on side A. Furthermore, there are five distinct coils with figurative symbols within each of them, and just beneath the mouth of the snake (side A) and the tail of the snake (side B) there are what appear to be five counter

dots. These dots provide not only the number of rotations ($5 \times 12 = 60$) that the 5 distinct coils/rotations allude to, but they also appear to symbolize the five extra days to the year ($12 \text{ houses} \times 30 \text{ days/boxes} = 360 + 5 \text{ counter dots/days} = 365$).

This zodiacal disc, which symbolically gives birth to the sun/Word on the ecliptic from the north celestial pole, appears to have strong connections to the Phoenician alphabet and the Egyptian sky charts. The later Rapallo alphazodiac, with its spiral and birth of the sun/Word from the north celestial pole to the ecliptic is also related.

Lastly, the rotation of the spiral from the head of the snake differs on each side. This differing rotation is correlated with the snake swallowing the sun in the fall and its move "up" to the northern circumpolar region/north celestial pole. The snake then gives birth to the sun in the spring, and thus, its move "down" to the lower Gemini gate on the ecliptic. This differing rotation is also seen in the Phoenician alphabet and the Egyptian sky charts.

The following are a few key points that I found:

1. The spiral on both sides is in the form of a large snake.
2. On side A, the snake's tail starts in the center of the disk (with an eight-petal flower symbolizing the center point), and its head exits from between two of the outer twelve boxes/houses. The spiral moves clockwise from the snake's head to its tail. Note the clear wedge shape of the head that doesn't curve at all into the spiral. It is a distinct, bounded head, with a line just under the two signs within it denoting the wedge shape. On the other hand, note that the tail in the center is large and is not fixed to the center, it spirals around before the next box is formed. Also note that the shape of the tail at the center of the Phaistos Disk looks remarkably similar to the shape of the Pisces tail in the center of the Rapallo alphazodiac.
3. Side B shows the opposite: the snake's head is in the center of the disk. The spiral rotates counterclockwise from the snake's head in the center to its tail at the outer ring. Note its triangular shape, and that it is small and doesn't curve around in a spiral as it does on Side A. More importantly, the tail exits from between two of the outer boxes/houses and is not bounded/enclosed. Rather the tail piece is open and curves around within the spiral before stopping at the next segment — there is no line forming a wedge shape such as is seen on Side A.

4. On both sides at the exit point of the tail/head, there are five small holes. These seem to be counters or days (or both), thus, if the former, five times around the circle of twelve is sixty — the sexagesimal counting system inherited from the Sumerians. It is also key that there are five rings/spirals starting from the center. Thus, again, $12 \times 5 = 60$. However, if those five holes are days, then they could be the extra five days of the year. Each house of the zodiac is 30 degrees/30 days $\times 12 = 360$. Plus 5 = 365. Furthermore, Side B, which highlights the birth of the sun and its journey through the twelve houses of the zodiac (see below), is made up of thirty boxes. These could stand for thirty days/thirty degrees in each month. Thus the five dots could also be the five extra days.
5. The snake appears to symbolize the Milky Way, which winds up from Sagittarius/Scorpio to the north celestial pole and then down again at Gemini/Taurus. The snake goddess with her arms raised with snakes in a double horizon symbolism that was found in Minoa is a perfect example of earlier Neolithic goddess figurines that symbolize the double horizon. The jutting and raised “knot” found just at her breast symbolizes, like the Ankh, the umbilical cord/vocal cord that must be loosened/cut to give birth to the sun/son/seed/Word — the “fettters” of Re that must be cut. Countless rivers in Greece and Asian Minor “bore the names of Ophis (Snake) or Draco (Dragon).... Virgil’s ‘horned’ Tiber may be explained as a depiction of the serpent which has taken to itself the strength of the bull, typified by its horns. Similarly, the Acheloos, the greatest river of ancient Greece, successively took the shapes of serpent and bull to combat Herakles (Hercules)” (Chevalier & Gheerbrant 1996: 847). It should be noted that Hercules was linked to the fall equinox Sagittarius just below him and he was an early manifestation of Anu, spearing the Bull that was made up of Draco, the serpent. The snake, particularly in Minoa, was associated with the Goddess. Belmonte/Shaltout also believe Nut to be the Milky Way (2009: 163). The Milky Way was called the celestial Nile/waterway, which in itself was snake-like, and is most likely the “celestial serpent” that the Pyramid Texts refer to in Utterance 619, “your middle is that of the Celestial Serpent, your hinder-parts are a broad hall” (Faulkner 2007: 257). The celestial serpent is the intestines of Nut’s middle that the sun travels through. The hinder-parts that are equated to a broad hall seem to refer to the “womb of my mother Nut,” (Utterance 325; Faulkner 2007: 105), the place where the Pharaoh journeys to sit on his “great throne” in

"the broad hall" (Utterance 667A, Faulkner 2007: 281). Thus, Nut, as the snake-like Milky Way, swallows the sun in the west (the fall gate), which then travels through her snake-like intestines. She then gives birth to it in the east (the spring gate). As seen in the Egyptian sky charts, the Great Bull/Cow, the Hippo/Isis, and Virgo are all avatars of Draco, the snake. There was also the snake goddess Wadjet in Egypt, who protected the sun disk (Wadjet was the protector of childbirth and she nursed Horace, which evokes an image of the umbilical cord nursing the child in the womb. Thus, Draco, the snake seen surrounding and protecting Ursa Minor as the sun). In China, Virgo is symbolized by the snake.

6. On side A, with the head of the snake exiting the disk (tail in center), the eye of the snake is composed of a three-pronged sign/plant that resembles the four upper stars of Scorpio (Antares, Acrab, Dschubba, and Fang). The other sign next to it has already been identified as an archery bow. On side B, the box that represents Scorpio (box seven going clockwise from the tail/five holes) has this same three-pronged sign/plant. Thus, it appears that the head of the snake is the Sagittarius/Scorpio gate on the ecliptic in the center of the Milky Way. The snake itself being the Milky Way that winds up to the circumpolar region of the sky. That the head of the snake would be at the Sagittarius/Scorpio gate is natural, as this gate, as discussed earlier, is where the souls of the deceased ascend to heaven in the circumpolar region of the sky. In regard to this Sagittarius/Scorpio gate in the center of the Milky Way, Santillana/Dechend in *Hamlet's Mill* referred to the two points in the center of the Milky Way as a "station" where the ancients thought souls ascend/descend from the ecliptic to heaven ("All 'change stations' are found invariably in two regions: one in the South between Scorpius and Sagittarius, the other in the North between Gemini and Taurus; and this is valid through time and space, from Babylon to Nicaragua" (Santillana/Dechend 1969: 241). Furthermore, "Albright points to 'the similar figure of Ishara tamtim,' Ishara of the sea, the latter being the goddess of Scorpius, corresponding to the Egyptian Scorpius-goddess Selket, and to 'Mother Scorpion ... dwelling at the end of the Milky Way, where she receives the souls of the dead'" (Santillana/Dechend 1969: 295). Thus, this Sagittarius/Scorpio gate in the center of the Milky Way would be akin to the fall equinox gate, where the sun descends below the celestial equator, and where the sun as seed is sown "into" the goddess as the vessel of the horizon. It is the gate from which the Egyptian goddess Nut

“swallows” the sun in the west.

7. On side B, the tail of the snake has a double bee house and a feline head that appears to exit. This “double sign” might be an indicator that this gate is Gemini, the “twins.” This gate falls between Gemini and Taurus in the Center of the Milky Way on the ecliptic. This gate is where new souls are born. It is also where the sun (and precession) was believed to have been born after descending from the circumpolar region of the sky. As discussed earlier, Santillana/Dechend assert that the Gemini gate was considered by the ancients as the spot where the precession/sun originated (“Once the precession had been discovered, the Milky Way took on a new and decisive significance. For it was not only the most spectacular band of heaven, it was also a reference point from which the Precession could be imagined to have taken its start. This would have been when the vernal equinoctial sun left its position in Gemini in the Milky Way. When it was realized the sun *had* been there once, the idea occurred that the Milky Way might mark the abandoned track of the sun — a burnt out area, as it were, a scare in heaven ... the abandoned path is probably the original form of the notions insistently built around a projected Time Zero” (Santillana/Dechend 1969: 245–246). Thus, it is this spot, where Nut, as the Milky Way/snake, gives birth to the Sun on the “double” horizon.
8. Note that both the fall and spring equinox (sides A and B) are almost at the same point/spot on the disk. This is due to both the fall/spring equinox being the same point on the horizon.
9. On side B, the figures of water and a triangular helmet denote the head of the snake that is within the center. These same two figures are seen as one of the twelve boxes on the outside (i.e., two boxes clockwise from the tail of the snake). I believe that this is the symbol of Aries, which was the vernal equinox at the time the disk was made — thus its center position representing its “upper” constellation of Ursa Minor.
10. On side B, Taurus, the box immediately clockwise from the tail of the snake, has an image of an “Ox back.”
11. On side B, three boxes from the tail is Pisces — which has two column-like images — one a “column” (mallet shaped, which goes well with Pisces as a chisel/staff for sowing/writing the seed/Word). The other is a large plant “papyrus” that is used for paper. There is also a small child. It is interesting to note that the second box from the center contains a ship with this “column”

(mallet) in front. This dual image looks very similar to the God Boats of Mesopotamia and the Senenmut sky chart (See Figures 55 and 56). Thus the boat is Aquarius, and the column is Pisces, the oar. Next to the oar is a figure of a bee, which would seem to represent another aspect of Aries. Note that the beehive appears to be important with this disc — there is a double beehive exiting the tail of the snake at the Gemini Gate (again referencing both Gemini as the twins, and the birth of the vernal equinoctial sun in Aries). Also related, and more importantly, on Side A, the center of the disc, the north celestial pole, is a flower. This is significant, as the ancients thought that bees “do not hatch their own young but collect them from blossoms” (Herder 1993: 21). Furthermore, in Egypt, “the bee and the sun were associated, and the bee was considered to be a symbol of the soul” (Herder 1993: 21). Thus, the importance of the flower at the center of Side A — the north pole. The snake head/goddess swallows the bee/soul/sun and it travels to the flower at its center to be reborn. Thus, the bee is born of that flower in the circumpolar “garden” as Ursa Minor, and then is re-born from the Gemini Gate, the twins, from the double beehive seen on Side B. This mirrors the Egyptian sky charts. This must be why, then, that there is a bee next to the Aquarius boat and Pisces in the box next to the center of the disc on Side B. It’s symbolic of Aries (Ursa Minor) in its start towards Gemini (the sign of Aries is at the center). And if these four figures, the boat, paddle/mallet, bee, and feline head — Aquarius, Pisces, Aries, Taurus — are mirror images of the God Boat of Mesopotamia/Egypt, then the feline (?) head must represent the Hyades — the head of Taurus (an avatar?) [note: Some of the boxes in the Phaistos Disc seem to contain figurative symbols that seem to be similar in purpose to Mesopotamian cylinder seals — that is, not a language per se, but rather a grouping of figurative symbols that depict a key terrestrial or celestial event or action]. Thus, the bee, the beehive, and the flower seem to be all related. The bee was considered a divine creature, as it appeared to die in the winter and be reborn from the hive in the spring (thus the twin hives in the exit of the snake on Side B). As seen in Virgil, it might be significant that bees emerged from the body of the bull. If bees are symbolic of the sun/soul/seed, then this makes sense. They are just another solar form of Ursa Minor as the hawk, being released like the wheat seed from the back/horizon of the bull (Apis).

12. On side B, the next box, Aquarius, has a ship within it.

13. On side B, the next two boxes later, Sagittarius, is made up of a knife, a mallet, a pointed chevron, and a pointed triangle — images that cut/pierce, similar to the arrow of the archer of the fall equinox (vessel is opened and the seed sown within it).
14. Side B, with its thirty boxes, appears to represent the zodiac signs and the birth of the sun on the ecliptic. Again, $30 \text{ days} \times 12 \text{ houses} = 360 + 5 \text{ dots/days} = 365$. Also, and more importantly, Side B, with the snake's head in the center and the tail at the outer ring at the Gemini Gate, moves *counterclockwise*. This is exactly how the sun moves each day (through the thirty days/boxes) on the ecliptic when one looks south. It moves in the opposite direction of the rotation of the sun from east to west. The sun moves through the Phoenician (large loop) and Rapallo alphazodiacs counterclockwise as well — that is, from Gemini's "zayin," it moves counterclockwise to Capricorn's "taw."
15. Side A: the snake swallowing the sun appears to represent the journey of the sun up to the northern sky. Thus, the clockwise rotation. This is seen in the Phoenician alphabet in the smaller loop from Taurus to Pisces — that is, the alphabet starts at Taurus' "aleph" and then moves clockwise to Pisces' "waw." This counterclockwise motion of the small circle in the Phoenician alphabet symbolizes the "upper" counterparts of their lower signs on the ecliptic. Thus, the move in the opposite direction. The northern stars/north pole/southern sky all rotate clockwise when looking south at the ecliptic where the twelve houses of the zodiac reside (thus looking at the Phaistos disc with its twelve houses is akin to looking south). This makes sense, as the swallowing of the sun, the sowing of the seed in Fall into the vessel of the Goddess as the double horizon, is really a journey "up" within the Milky Way snake-like body to the northern sky. Thus, it symbolizes a return to the womb/garden in the northern sky. The journey "down" in the Milky Way to its rebirth at the Gemini Gate in spring is the opposite. See Mesopotamian cylinder seals in Figure 55 to see this "up" at fall and "down" at spring cycle. Also, when one looks to the vertical splayed female reliefs found at Catalhoyuk, the insemination of the goddess from her "lower" legs (lower horizon) entails that the seed must travel "up" into her womb at the navel. For birth, the journey is the opposite — the sun/son/seed must travel "down" out of the womb/navel.
16. On side A, there are two unique arrows (chisel shaped) that extend outside their box. One points toward the snake's head with the three-pronged symbol (Scorpio) and archery bow (Sagittarius),

and the other (along with a second arrow) points to the plant (Spica?) in Virgo. This is similar to the staff pointing to Spica in Virgo in the Senenmut sky chart. See Figure 51.

17. This disc is made up of boxes that many believe are words. Thus another important link to the Phoenician alphabet and Rapallo alphazodiac: The twelve houses that make up the zodiac are not drawn with shapes/constellations, but rather, they are composed of words that originated, via the presence/action of the snake in the center of the zodiac (the north celestial pole). They are then born, like the sun, on the ecliptic in the center of the Milky Way/Gemini gate — the latter being the entrance/exit to the Egyptian Duat: heaven. Thus, like seen in the Rapallo alphazodiac, the Phoenician alphabet, the Egyptian sky charts, and the figurines of the Neolithic, here is yet another example of the birth of the Word from the north celestial pole and the goddess as the double horizon.

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