

**Star Myths of the World**  
and how to interpret them

**Volume Three: Star Myths of the Bible**

**DAVID WARNER MATHISEN**



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**PART I:**

**THE SCRIPTURES**



## Adam and Eve and the Serpent

As mentioned in the introduction, this volume will follow the basic format of the two previous volumes of *Star Myths of the World*: namely, each sacred story or episode will be discussed in two parts, located in two different "halves" of the book itself.

The first part, found in the front half of the book, will describe the persons and events in the story, with some "pointers" at the end of the chapter to indicate details which might be "clues" in the ancient myth to help us properly identify the celestial actors and heavenly cycles upon which it is based.

The second portion of the same discussion will be located in the second half of the book – so that readers can take their time to turn the story over in their own thoughts, and perform their own analysis, towards the end of gaining greater "fluency" in the language employed by the world's ancient myths and scriptures: the language of the stars.

We might call these two "halves" of the same discussion "Part A" and "Part B," or we might call them the "exoteric" description and the "esoteric" analysis, or simply the "first half" and "second half" of each chapter or episode, for ease of reference. In this volume, because of the level of familiarity of most of these stories with a large number of readers, and because it will enable us to look at a greater number of individual episodes, the discussion in "Part A" will be much shorter than in the first two volumes, and will consist primarily of the English translation of the text itself (based on the Geneva translation in the 1599 edition), followed by a few "pointers" to details which might be worthy of notice, and then a page number to use for finding the second half of the discussion in the back half of the book.

It is also assumed that many readers will have already built up a sizable "vocabulary" of celestial elements which show up in the Star Myths of the world (no matter how geographically far apart, or how far removed in time these

## Shem, Ham and Japheth

We now come to the story of Shem, Ham and Japheth -- Noah's three sons -- in the aftermath of the Flood. It is especially important to see that this episode is based upon celestial allegory and not upon literal terrestrial history, because the story has been misused for centuries to try to support various kinds of racism and the division of the family of humanity and the oppression of some men and women at the hands of other men and women, which can never be justified and which the story, celestially interpreted, absolutely does not teach.

Here is the text, as it is presented in the Geneva translation, beginning in the ninth chapter of Genesis:

18 Now the sons of Noah going forth of the Ark were Shem and Ham and Japheth. And Ham is the father of Canaan.

19 These are the three sons of Noah, and of them was the whole earth overspread.

20 Noah began to be an husbandman, and planted a vineyard.

21 And he drunk of the wine, and was drunken, and was uncovered in the midst of his tent.

22 And when Ham the father of Canaan saw the nakedness of his father, he told his two brethren without.

23 Then took Shem and Japheth a garment, and put it upon both their shoulders, and went backward and covered the nakedness of their father with their faces backward: so they saw not their father's nakedness.

24 Then Noah awoke from his wine, and knew what his younger son had done unto him,

25 And said, Cursed be Canaan: a servant of servants shall he be unto his brethren.

26 He said moreover, Blessed be the Lord God of Shem, and let Canaan be his servant.

27 God persuade Japheth, that he may dwell in the tents of Shem, and let Canaan be his servant.

28 And Noah lived after the flood three hundred and fifty years.

29 So all the days of Noah were nine hundred and fifty years: and he died.

The potential for the misuse of the above passage of scripture, if it is interpreted on a strictly literalistic basis, should be obvious. However, as we will see, there is substantial evidence that this episode of the drunken Noah and the different actions of his three sons upon finding him in the state of extreme inebriation is celestial metaphor from start to finish, and as such intended to apply to the spiritual choices we all make in this incarnate life, rather than being intended to

divide the family of humanity into those supposedly "descended from Ham," "descended from Japheth," and "descended from Shem."

In fact, if Shem, Ham and Japheth (as well as their father Noah) can be shown to be constellations in our night sky, then it should be fairly self-evident that no one group of people on this earth can claim to be strictly descended from one of these groups of stars, as opposed to another group of people who are supposedly descended from a completely different group of stars, and so forth.

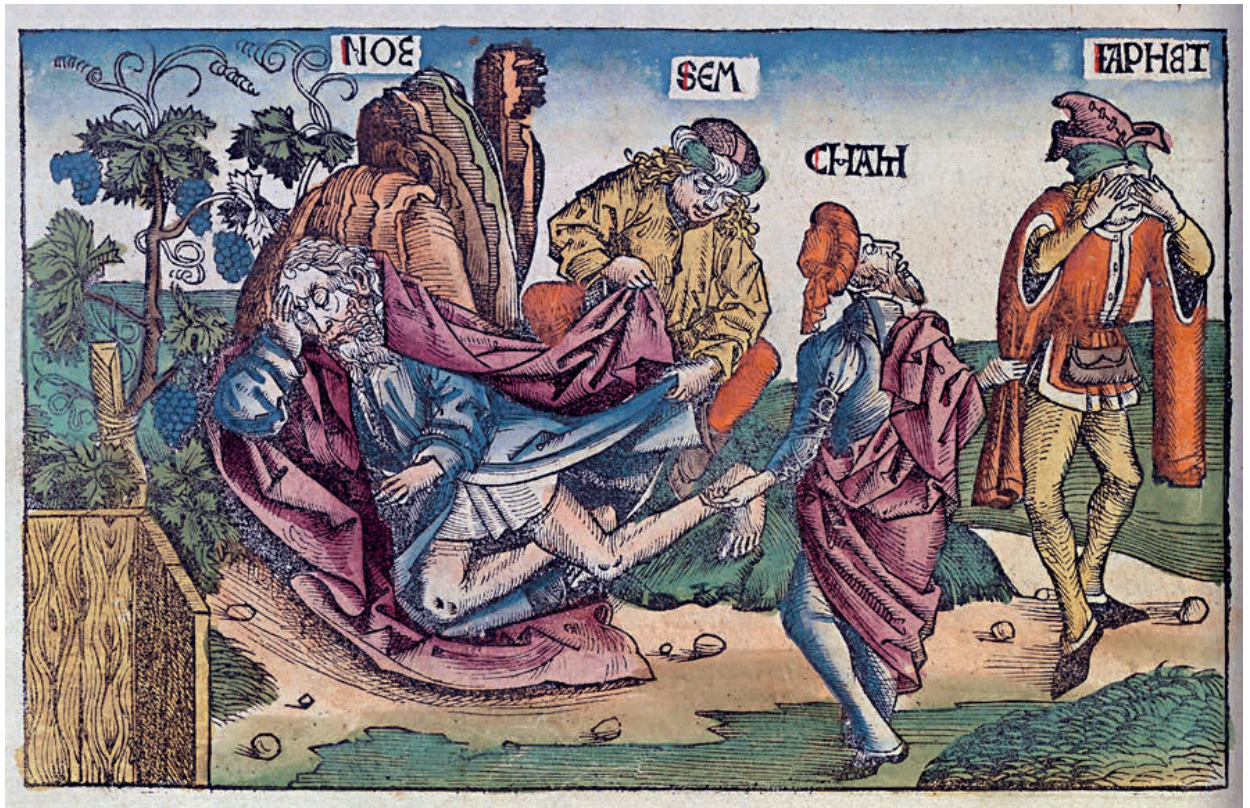
In fact, it would be difficult for any subset of the family of mankind to claim specific, literal descent from a group of stars located at varying distances from the earth, all of them inconceivably vast.

As you work to decipher the possible celestial metaphors at work in the story of the passed-out Noah and his three sons, you may wish to concentrate on some of the following clues from the text, during your investigation:

- The previous chapter made various assertions about the possible celestial identity of Noah. Are there any aspects of this story -- especially the detail about Noah being "uncovered" (or partially naked) in his drunkenness -- which seems to correspond to the constellation identified in the previous chapter's discussions on the identity of Noah?
- Is there a constellation which seems to be "staring at" or "pointing out" the nakedness of the constellation which you believe to be playing the role of the patriarch Noah in this Biblical episode?
- In contrast to the constellation which seems to revel in pointing out the discomfited state of Noah, are there any constellations nearby which might be envisioned as "carrying a sheet between them"?

What might be the spiritual meaning of this episode? When you are ready, please turn to page 315 for additional analysis of this important text.





*Above is an image depicting this famous scene from Genesis, dated to 1493.*

*Does anything look familiar about the posture of Noah and the angle of his legs? Which constellations might this fifteenth century artist be envisioning as playing the roles of Shem, Ham, and Japheth? How about in the image below?*



## Samson

The patterns we have seen in the stories explored thus far, taken primarily from Genesis and Exodus, serve to establish beyond reasonable doubt that the scriptures of the Old Testament are founded upon the system of celestial metaphor which has been observed to be operating at the basis of the myths and sacred stories the world over, from the myths of ancient Greece (with which some of specific parallels are particularly striking) to those found in Australia, Africa, the Americas, China, Japan and even the vast Pacific.

It is clear that some of the metaphors are quite complex, but that understanding the celestial aspect of the stories themselves can provide us with new depths of insight into the message of *blessing* that they seem to want to convey – as well as insight into the extent to which their message has truly been *inverted* by the literalistic *mis*-interpretation of the same sacred texts.

At this point, in the interest of keeping the present volume from growing too massive and unwieldy, we could probably conclude our study of the Hebrew Scriptures and move on to the New Testament and a few other related texts, since the patterns of allegory, and the methods of "hearing" the language that they are speaking that we have already observed thus far should serve the reader in good stead to approach other Old Testament stories which we cannot for the sake of space include here, including the stories of the prophets Elijah and Elisha, or the celestial and metaphorical aspects of the Psalms, or the other dramatic events described in the time of Joshua, and Samuel, and Saul, and David, and so many more. Perhaps we will have occasion to explore some of these rich and profound stories and cycles in a future volume.

Before leaving the Hebrew Scriptures, however, I feel compelled to visit even if only somewhat briefly the Samson cycle of stories, even though I have already published some explorations of the celestial foundations of the Samson cycle in *The Undying Stars*, and in some posts on my blog and even in some short videos.

For one thing, the discussion in *Hamlet's Mill* regarding the celestial nature of the Samson cycle served as one of the most important catalysts in my own realization that the stories in the sacred scriptures of the Bible were not intended to be understood literally, but rather as celestial and spiritual metaphor. I well remember reading von Dechend and de Santillana's characterization of Samson at the very same time that I was involved in a weekly Wednesday-morning Bible study of the book of Judges, in which they compare Samson, with his "manic violence and sudden passions," to "a misguided missile," and thinking that they seemed to have a point.<sup>34</sup>

It was the realization of the connection of *Cancer the Crab* to the "honey" that came from the *Lion* that Samson slew on his way down to Timnath to meet a *Virgin* that caused me to see very clearly that this story was either based upon the sun's path through the zodiac, or else its details by some strange coincidence just happened to parallel in their order the motion of the sun through the zodiac – and once I began to see other instances of undeniable celestial metaphor elsewhere in the Biblical scriptures (Revelation chapter 9 was next, based upon analysis presented elsewhere in *Hamlet's Mill*), evidence piled up beyond the point that it could any longer be ascribed to accident or coincidence.

Another reason to examine the Samson story here, even though I have written about it elsewhere and even though *Hamlet's Mill* provides perhaps more clear and straightforward celestial analysis of the Samson cycle than of any other Biblical stories or characters, is to unpack some of the celestial metaphors more systematically and more clearly. Even the "most straightforward" explanation in *Hamlet's Mill* is anything but completely straightforward, systematic, or comprehensive, perhaps by design, or perhaps because they themselves had not yet unraveled the system enough to lay out the full "vocabulary," "grammar," and "logic" of the celestial "language" that they rightly perceived the world's ancient myths to be speaking.

And finally, the Samson cycle points us towards profound spiritual truths, truths of great benefit to our lives, on many levels -- and thus it is worth briefly examining here (although, as so often, we will have to limit the scope somewhat and deal with just a few of the major episodes in the Samson story, where a full volume could easily be written on the Samson cycle alone). For the figure of Samson, like many important figures who have an extended "cycle" of myths associated with their name, is another one who can be seen to "move through" more than one constellation -- and thus can be numbered among the more "complex figures" in the world's Star Myths, along with other figures whose adventures form an extended cycle, such as Gilgamesh in ancient Mesopotamia, Heracles in ancient Greece, the Hero Twins in the Popol Vuh of the Maya, and Maui in the mythology of the cultures found across the vast Pacific.

We will deal rather briefly with a few of the most significant episodes in Samson's career: the annunciation of his birth, his encounter with the lion and the bees and the maiden of Timnath, his spiteful trick of setting a field on fire using foxes tied together by their tails, his famous slaughter of his enemies using a jawbone, the shaving off of his locks of hair and binding after his betrayal through the persistence of Delilah, leading to his violent blinding, and finally his death between the two pillars.

### *The birth of Samson*

The parents of Samson are introduced in Judges chapter 13, his father being "a certain man of Zorah, of the family of the Danites, whose name was Manoah," and his wife being referred to only as "his wife" and never named (Judges 13: 2). In a prelude to the annunciation of the impending birth of Jesus, the Angel of the Lord visits the mother of Samson (who, in a point which resonates with the story of Sarah, is said to be barren and unable to have children) and announces that she will conceive and bear a son, and no razor shall touch his head, nor shall he drink wine or strong drink or touch any unclean thing (and neither will



she while she is carrying the child), and that the boy will be a Nazarite unto God from the womb (Judges 13: 4 - 7).

Manoah not being with his wife when all this takes place, we are told that he prayed for the messenger to come back, although when the angel returns, Manoah is again not with her, but is in the field, and she sends for her husband to come. After some important conversation into which we will not delve in this particular investigation, we are told that Manoah and his wife sacrifice a kid as a meat offering, and offer it upon a rock to the Lord, and that the Angel of the Lord ascended in the flame of the altar, while Manoah and his wife fell on their faces towards the ground (Judges 13: 9 - 20). After this, we are told that "the woman bare a son, and called his name Samson" (Judges 13: 24).

Based on your analysis of the characters described, who might play the role of **the woman**, of the **Angel of the Lord**, of **Manoah** and the **kid** that he offers, of the **altar**, and the **flames** upon which the Angel **ascends**?

### *The encounter with the Lion*

The first series of episodes given in the scriptural record, following Samson's birth and the first evidences of the Spirit moving within him, involve his trip down to Timnath to see a daughter of the Philistines, who "pleased him well." The celestial pattern is quite evident, once you are attuned to its presence.

Reading here from Judges chapter 14 beginning with the first verse, and using the Geneva translation, we are told:

- 1 Now Samson went down to Timnath, and saw a woman in Timnath of the daughters of the Philistims,
- 2 And he came up and told his father and his mother, and said, I have seen a woman in Timnath of the daughters of the Philistims: now therefore give me her to wife.  
[ . . . ]
- 5 Then went Samson, and his father and his mother down to Timnath, and came to the vineyards of Timnath: and behold, a young lion roared upon him.
- 6 And the Spirit of the Lord came upon him, and he tare him, as one should have rent a kid, and had nothing in his hand, neither told he his father nor his mother what he had done.

7 And he went down, and talked with the woman which was beautiful in the eyes of Samson

8 And within a *few* days [note that the word "few" is identified in the Geneva as an editor's interpolation, and that the King James translation gives "after a time" rather than "within a days"], when he returned to receive her, he went aside to see the carcass of the lion: and behold, there was a swarm of bees, and honey in the body of the lion.

9 And he took thereof in his hands, and went eating, and came to his father and to his mother, and gave unto them, and they did eat: but he told not them, that he had taken the honey out of the body of the lion.

When analyzing this passage, note the location of **the Lion in the heavens**, and then note **the order** in which the successive encounters take place, and the direction that Samson is said to be traveling ("**down**," which is repeated in both verses 5 and 7).

### *Burning the fields and vineyards*

After finding the honey in the carcass of the lion, Samson and his parents continue down to Timnath, where he makes a feast (possibly a marriage feast). It is at this feast that Samson puts a riddle to "thirty companions" who have been sent to the feast (without much explanation, but presumably by the people of Timnath; Judges 14: 11). He challenges them to answer his riddle before the seven days of the feast have elapsed, and if they can answer he will give them the rather curious prize of thirty sheets and thirty changes of garments (verse 12). He then gives the riddle: "Out of the eater came forth meat, and out of the strong came forth sweetness" (Judges 14: 14, using the King James because it is slightly more sonorous).

Unable to solve this head-scratcher, and apparently not eager to give Samson thirty sheets and thirty changes of garments, the men of Timnath ask the woman to get the answer out of Samson, and threaten to burn her and her father's house with fire if she will not (Judges 14: 15). This violent threat is undoubtedly a celestial clue, and should be interpreted as such (obviously, threatening in this manner cannot be condoned – which is why it is important to

remember that in the various actions and conflicts described in the scriptures we are dealing in nearly every case with a celestial metaphor of some sort).

In a pattern that will become very familiar in the Samson cycle, his new wife immediately sets to work on Samson to tell her the riddle, which on the seventh and last day of the challenge, he finally gives in and reveals to her. She promptly tells the men of her people, who triumphantly declare it to Samson -- he is infuriated and goes to Ashkelon (a great city of the Philistines, and no doubt included here as a celestial clue to help us identify the sheets, if an extra clue is needed), where we are told he slays thirty men and takes their apparel, in order to pay off the sons of Timnath who won the challenge through the persistence of his wife (Judges 14: 16 - 19).

Then he stalks off to his parents, leaving his wife behind, and when Samson comes back later to see his wife, he discovers that her father had decided Samson must not have wanted her anymore, and she is now married to someone else -- but he offers her younger sister to be his new wife instead (in a pattern that may well evoke the "two mothers" pattern we have discussed at length previously). If you recall the proposed zodiacal identifications of the "two mothers" who represent the "two births" (the first being physical into incarnation, and the second being spiritual into new and higher levels of spiritual consciousness), you may have the key to the identity of the younger sister who is offered, and to the deciphering of what happens next.

Samson declares that he will now prove himself more blameless than the Philistines -- and to prove it, we're told in chapter 15 that:

4 Samson went out, and took three hundred foxes, and took firebrands, and turned them tail to tail, and put a firebrand in the mist between two tails.

5 And when he had set the brands on fire, he sent them out into the standing corn of the Philistims, and burnt up both the ricks and the standing corn, with the vineyards and olives.

It is these sorts of responses that caused the authors of *Hamlet's Mill* to say that the story of Samson stands out like "a grand tissue of absurdities," with violent escalation being described at every turn, escalating out of control for reasons that seem to be following a logic that we cannot understand.<sup>35</sup> And yet they note clear parallels to Greek myth (including the Theseus story) and to the *Kojiki* and *Nihongi* of ancient Japan (including the Susanowo story which was touched upon in Volume One), and thus conclude that some very ancient patterns are at play, and thus some very ancient worldwide logic that has nothing to do with terrestrial historical events.<sup>36</sup>

When the Philistines determine the identity of the one who has gathered up these foxes and sent them through the fields to burn them, they immediately go burn the wife of Samson and her father with fire (Judges 15: 6). This action, predictably enough, causes Samson to slay them with a great slaughter, and then to go down and dwell in the top of the rock Etam (Judges 15: 7 - 8).<sup>37</sup> This escalation of violence eventually leads to the slaughter with the jawbone.

Before moving on, take some time to consider the possible identity of the foxes tied **tail-to-tail**, and of the **fields and vineyards** they burn. Are there **figures nearby** who might stand for the woman and her father who are **burned** in this story? Does the fact that all of this was set in motion by *a riddle* have anything to tell us? Perhaps Samson himself is inviting us to solve "his riddle" -- hinting to us that these events must *all* be deciphered, like a puzzle.

### *The slaughter with the jawbone*

The slaughter with the jawbone is discussed explicitly in *Hamlet's Mill*, and I have discussed it previously in more than one place (including in *The Undying Stars*, as well as in my *Star Myth World* website and *Mathisen Corollary* blog, as well as in a video entitled *The Samson story is all about You*). Thus we will not spend much time describing it here, but since it is such a well-known episode, and so obviously celestial in nature, we should at least briefly revisit it.



After Samson's slaughter of Philistines in revenge for their burning of the woman and her father, the Philistines send a delegation (or rather, an army numbering 3,000 men) to Judah, to demand that they turn Samson over to them for what he has done. The scripture says that they bind him with two new cords, and take him down from his rock, but in Judges 15: 14 we read that "the Spirit of the Lord came upon him" (or, "came mightily upon him," according to the King James translation), and the cords on his arms became "as flax that was burned with fire," and the bands "were loosed from his hands" (whether he burst them, or the bands were removed by a supernatural agency is not entirely clear). In any case, it is at this point that Samson seizes what we might call a "field expedient" (or "improvised") weapon, based on what is *at hand*:

15 And he found a new jawbone of an ass [the King James contains a margin note that says "or, *moist*" as a more literal translation than "new"], and put forth his hand, and took it, and slew a thousand men therewith.

After this, Samson complains of thirst, and the passage tells us that God "clave an hollow place that was in the jaw, and there came water thereout" (according to the King James version), or more specifically in the Geneva version "Then God brake the cheek tooth, that was in the jaw, and water came thereout" (Judges 15: 19).

If you are not yet aware of the celestial analysis offered in *Hamlet's Mill* for this singular weapon, or discussed by me in previous publications, consider what constellations might have **the shape of a jawbone** in their outline in the sky. You may wish to "trace out" the line of your own lower jaw (the jawbone, or mandible) with your figure, to see what shape you are looking for in the heavens. Then, if you are trying to decide between more than one "jawbone-shaped" candidates in the heavens, ask yourself why it is that the jawbone Samson seizes is specifically described as the "jawbone **of an ass**" or wild **donkey** – what is one of the defining characteristics of a donkey?

Next, if additional clues are needed as to the identity of Samson when he grabs hold of this makeshift weapon, you might consider why it is that the text of Judges 15: 15 specifies that Samson "**put forth his hand**" to take the jawbone. Is such a clarification needed? How else would we expect Samson to take the jawbone in order to use it as a weapon? Does scripture specify that he *put forth his hand* so that we will not envision Samson grasping it with his foot, or taking it between his teeth? Of course not! And if not, and if we believe that scripture includes these kinds of details with a purpose, then consider the possibility that this description is meant to guide us towards a confirmation as to the celestial identity of Samson and the celestial identity of the jawbone in this verse.

Finally, there is that detail about the "claving an hollow place in the jaw" or the breaking of the cheek tooth, to bring forth water, and revive the thirsting Samson. The authors of *Hamlet's Mill* offer a general solution, but I believe a more specific constellation may also be involved, **representing water and close enough** to be seen as "flowing from" the special jawbone that Samson seized. See if you can determine what this constellation could be, and whether you think it might serve as the heavenly original upon which this aspect of the Samson story is founded.

### *The shaving of Samson's seven locks of hair*

We now arrive at what must undoubtedly be the most famous episode in the Samson cycle – and the crucial episode, in terms of unlocking what I perceive to be its spiritual message for each one of us (or, I should say, *one aspect* of its spiritual message, because these sacred myths given to humanity are incredible in their ability to offer layer after layer of profundity, with a new and deeper insight waiting for us, without ever "reaching the bottom" or exhausting the wisdom that they have to give).

We have already noted that the Angel of the Lord told Samson's parents that the child was to be a Nazarite from the womb, with no razor ever touching his

head (Judges 13: 5). In chapter 16, in the famous encounter with Delilah, we learn that Samson has "seven locks of his head," and that his supernatural strength is somehow so closely connected to these seven locks of hair that when Delilah finally shaves them off, he becomes as weak as any other man.

When chapter 16 opens, we find Samson going to Gaza (the Geneva version spells it "Azzah" and contains a margin note that it is one of the five principle cities of the Philistines, or "Philistims," as the Geneva version spells it), to meet with a harlot. While he is with her, the Gazites lie in wait for him "in the gate of the city" to slay him in the morning, but Samson foils their plans by rising at midnight and taking "the doors of the gate of the city, and the two posts, and went away with them, and lift them away with the bar, and put them on his shoulders, and carried them up to the top of the mountain that is before Hebron" (Judges 16: 3). All of these images we have seen in previous Star Myths, such that the celestial location corresponding to this feat of Samson's should be fairly self-evident (if not, please review the discussion in the second half -- the "solution" half -- to the previous chapter discussing the Moses cycle).

After this episode, we are told that Samson loved a woman in the "valley" of Sorek (per the King James translation, which has a margin note saying it might also be by the "brook" of Sorek) -- and the Geneva version translates it as "a woman by the river of Sorek, whose name was Delilah" (Judges 16: 4). As we all no doubt were taught as children, it is Delilah who finally prevails upon Samson to tell her his secret, after which she promptly betrays him. Note that in the Samson story, this is a recurring pattern: he is constantly telling his secrets to a woman, who then immediately turns the secret over to his enemies.

Once again, rather than immediately (and erroneously) jumping to take lessons from this passage based on outward and physical aspects of our humanity (such as generalizations or stereotypes about "men" or "women"), consider the possibility that this aspect of the Samson cycle has something to do with its spiritual message, and about a certain aspect of our own spiritual cycle (perhaps

one having to do with the "shaving off" of our own "seven locks," which have a spiritual correspondence to them which has little or nothing to do with whether or not our physical body is male or female, in my reading of the message, which we will discuss in part two).

Delilah, who has been hired to find out the secret of Samson's great strength by the lords of the Philistines, for a price of eleven hundred pieces of silver (Judges 16: 5), immediately sets to work on him, entreating Samson to give her his secret.

Samson at first tells her interesting but false ways of stripping away his strength, such as "if they bind me with seven green cords [margin note: "or, *new withs*," Geneva trans.], that were never dried, then shall I be weak, and be as an other man" (Judges 16: 7). Each time he confides in Delilah, she immediately tells his enemies, who bind him in accordance with his instructions, only to watch him snap through whatever restraints they used as if they were thread, or straw that has been touched with fire.

After one or two such experiences, one would think that Samson would realize that he might not want to tell Delilah how to actually rob him of his tremendous strength – and you would probably be correct, if the story were a literal, terrestrial history. But after the second and then the third such episode (the third one involving the weaving of the seven locks of his hair into the "web" of Delilah's loom), and after Delilah and the Philistines try following his instructions with each new formula, and then sending men to "lie in wait" in order to ambush Samson once he is bound, Samson each time makes short work of whatever restraints they use (the third time, walking away with the pin of the "web," and the "woof" of the weaving, as the Geneva translation puts it, presumably still tied to his hair).

Delilah then accuses Samson of not loving her, and of mocking her, which is a rather interesting turnabout considering the circumstances, but for whatever



reason (perhaps because it is a celestial metaphor illustrating spiritual truths regarding the human condition in this material-spiritual existence), Samson gives in and reveals to Delilah his secret: he is a Nazarite unto God, and if he be shaven, his strength will go from him, and he will be weak "like all other men" (Judges 16: 17).

This, of course, is what Delilah has been waiting for. She realizes he has "told her all his heart," and immediately sends for the lords of the Philistines to bring her the money. Then, Judges 16: 19 tells us, "she made him sleep upon her knees, and she called a man, and made him to shave off the seven locks of his head, and she began to vex him, and his strength was gone from him."

Here is the rest of the story, as described by the Geneva version:

20 Then she said, The Philistims *be* upon thee: Samson. And he woke out of his sleep, and thought, I will go out now as at other times, and shake my self, but he knew not that the Lord was departed from him.

21 Therefore the Philistims took him, and put out his eyes [the King James has a margin note here: "Hebrew: *bored out*"], and brought him down to Azzah [Gaza], and bound him with fetters: and he did grind in the prison house.

22 And the hair of his head began to grow again after that it was shaven.

[the Geneva translation contains a margin note here, saying "*Yet had he not his strength again, till he had called upon God, and reconciled himself*"].

The princes of the Philistines then schedule a big feast to sacrifice to their god, Dagon (according to Judges 16: 23), and called for Samson to "make sport before them" (perhaps dancing or some similar entertainment). But Samson says to the lad that led him by the hand, "Lead me, that I may touch the pillars that the house standeth upon, that I may lean to them" (Judges 16: 26). We are told that all the lords of the Philistines were there, as well as another 3,000 guests upon the roof.

Then, the scripture text tell us that Samson takes hold of the two middle pillars, upon which the house stood, and taking one in his right and one in his left hands, and uttering a prayer requesting that he die along with all the Philistines, Samson "bowed himself with all his might" and brought it all down, "so the dead

which he slew at his death were more than they which he had slain in his life" (Judges 16: 30).

In deciphering these final scenes, note that there is **a young child leading Samson by the hand**, and helping him to **feel the pillars**. Note also that he **"bows himself"** when he finally brings the edifice above him down upon his body.

When analyzing the scene of the shaving of Samson's hair (and the subsequent "boring out" of his eyes), as well as when analyzing the overall spiritual significance of this ancient story, consider the following images and discussion. First, note that **the number seven** for the locks of Samson's hair is rather intriguing, and difficult to actually add up, if trying to come up with a literalistic interpretation of these words. Perhaps it is a heavenly detail, and not an earthly or "material-plane" detail. Numerous sun-god figures from other mythological traditions can also be seen to have "seven locks" of hair, or seven solar rays projecting from their heads.

Note that certain statues from antiquity (as well as the famous Statue of Liberty from a previous century) adorn the head of certain figures with seven *rays*, or seven *beams*, or seven *points* (of light). Count, for example, the beams depicted in these ancient images, the first being a statuette of the sun-god (or Titan) Helios, and the second being a mosaic of Apollo:



This correspondence should help us understand the significance of the "seven locks" of Samson's head. Clearly, from the descriptions on the following pages, we will see a variety of images of the hair being shorn from his head. See if you can decipher the "celestial correspondences" envisioned by each artist, in each composition (there are a few variations).

The first one presented is by Christiaan von Couwenbergh (1604 - 1667), and was painted in about 1630 (when the artist was perhaps 25 or 26 years of age).



In the above image, the "barber" has a distinctive plume behind his head. Samson sleeps in the lap of Delilah (his favored jaw-bone near his outstretched hand), in a body-posture that may suggest a zodiac constellation (many depictions of Samson being shaved use the same or similar body posture). And Delilah raises one hand to point upwards in a distinctive gesture. Meanwhile, in another convention found in many depictions of this scene, the Philistine warriors are waiting to seize Samson once his power is gone from him.

On the following page is a later image of the same scene, done in 1844 by Josef Worlicek. Note that Samson's feet, head, and entire body point in the opposite direction as the image above, although he is in the same posture. This may indicate that you will want to "flip horizontally" the image presented below, in



order to match the figures in the Worlicek painting to the figures (and constellations) indicated by the von Couwenbergh painting preceding it:



In the above image, note **the level of the extended arm** of the barber (who is a woman this time), in which she is holding her shears. Note as well as the **quiver of arrows** lying next to a pot or jar behind her.

Finally, in one more depiction of the same scene, this time from the 1490s and the artist Andrea Mantegna (1431 - 1506), we see an image which may or may not seem to envision the same set of constellations as those envisioned by the artists in the previous two paintings, but in the Mantegna image there are a couple of notable details, namely **the tree** beside Samson and Delilah, and the **fountain of water** a little ways beyond that. Could these details have any spiritual



significance, in terms of the imagery or symbolism associated with the Great Wheel of the year and the concept of the "casting down" and "raising up" of the Djed column? What might these concepts and symbols have to do with the Samson story?



Finally, we present a rather graphic illustration of the violent act of boring out the eyes of Sampson, after Delilah has accomplished her purpose, and Samson



has been seized by the Philistines. It is a gory scene, but I would like to remind the reader that I believe it is based upon celestial metaphor, and that it is trying to tell us something about our "cast down" condition in this material plane. Can you by analysis determine the possible **constellation whose outline** could furnish the heavenly pattern for the "boring out" of the eyes of Samson? The painting below is by Rembrandt, and dates to about 1634:



In the picture (as in other depictions of this event), a **long spike** is jabbed into Samson's eye. We looked at "woundings" in some detail in our examination of the Iliad, in *Star Myths of the World, Volume Two*. Does this point towards the constellation who may play the shorn and now blinded Samson, grinding away in the mill in the prison house? Does this suggest more about the spiritual message of the Samson cycle of sacred stories?



Note the distinctively **upraised foot** of Samson in the Rembrandt painting above, and the **bend at the knee**. Note also the image of Delilah, triumphantly **holding aloft a mass of Samson's shorn hair**. What constellations might be suggested by this aspect of the painting, and in light of the constellation who might represent Samson being **blinded and forced to grind** in the mill?

Finally, consider the concluding episode in the Samson cycle, in which the prisoner is made to "make sport" for the assembled Philistines. What constellation might play the role of Samson **dancing before them**, if they are in a **great building with two pillars** that hold up its roof? What is the possible celestial significance of the **young lad who leads the blinded Samson by the hand**, and to whom Samson makes his request to be **guided to the pillars**? What could be these two pillars which Samson **"bows himself"** with all his might in order to bring down, and which he does succeed in breaking, thus bringing the entire edifice down **upon himself**?

Throughout this story, we have seen Samson "taking on the forms" of a great many different constellations, or "moving through" them (think of the story of his "going down to Timnath" to see the maiden, and moving through the lion and coming back later to "turn aside" to get the honey, for example). What might this (and the "seven locks" of his head) tell us about the possible identity or significance of the figure of Samson? Based on this identification, in addition to the "constellational" interpretation of the two pillars, can you think of any other "pillars" in between which Samson might be said to be "crushed"?

When ready, please turn to page 478 for some discussion of the possible celestial, and spiritual, connections in the profound story of Samson.

rage, and the interesting fact that in the corresponding Matthew account of this incident, there are two demon-possessed men, rather than the one who is described in the Luke account (see Matthew 8: 28). Also, note that the demon-possessed man (or men) **dwells among the tombs** (a possible link to the identity of Hades from Greek myth as well).

Finally, it may be an important clue that Jesus and his disciples **sail up** to the region of the Gadarenes, where they encounter the demon-possessed man, indicating that **they come by boat to his region**. The region is described as being "over against Galilee" – that is, the Sea of Galilee. This line may direct us to the location of a *celestial Sea of Galilee* -- because it will be seen that this miracle involves celestial characters, and thus takes place in a celestial landscape, and not a terrestrial. The preceding image, from an illuminated illustration, possibly from an illuminated Bible, and thought to date to around AD 1000 (such Bibles at that time would probably have been in Latin and would probably have remained in the church building or *munster*), may help.

*Peter is told to find a coin in the mouth of the first fish he catches.*

From Matthew 17 (Geneva translation):

24 And when they were come to Capernaum, they that received poll money, came to Peter and said, Doth not your Master pay poll money?

25 He said, Yes. And when he was come into the house, Jesus prevented him, saying, What thinkest thou, Simon? Of whom do the kings of the earth take tribute, or poll money? of their children or of strangers?

26 Peter said unto him, Of strangers. Then said Jesus unto him, Then are the children free.

27 Nevertheless, lest we should offend them: go to the sea, and cast in an angle, and take the first fish that cometh up, and when thou hast opened his mouth, thou shalt find a piece of twenty pence: that take, and give it unto them for me and thee.

The word translated as "angle" in verse 27 (which Peter is instructed to cast into the sea) is translated as "hook" in the King James version: the word "angle" meant that a pin or barb was bent into an "angle" or a "hook" to catch the fish, although this word for "hook" is now obsolete. This term is the origin of the word *angler*

for a fisherman or woman, and (according to some theories) may have also been the origin of the term "*Angles*" given to the people-group that came over to what is now England (the Anglo-Saxons).

The denomination of the coin, given in the Geneva version as twenty pence, is not stated in the King James translation, which simply says "a piece of money," although the King James has a margin note that says "Or, a *stater*" and explains that this indicated a coin containing half an ounce of silver.

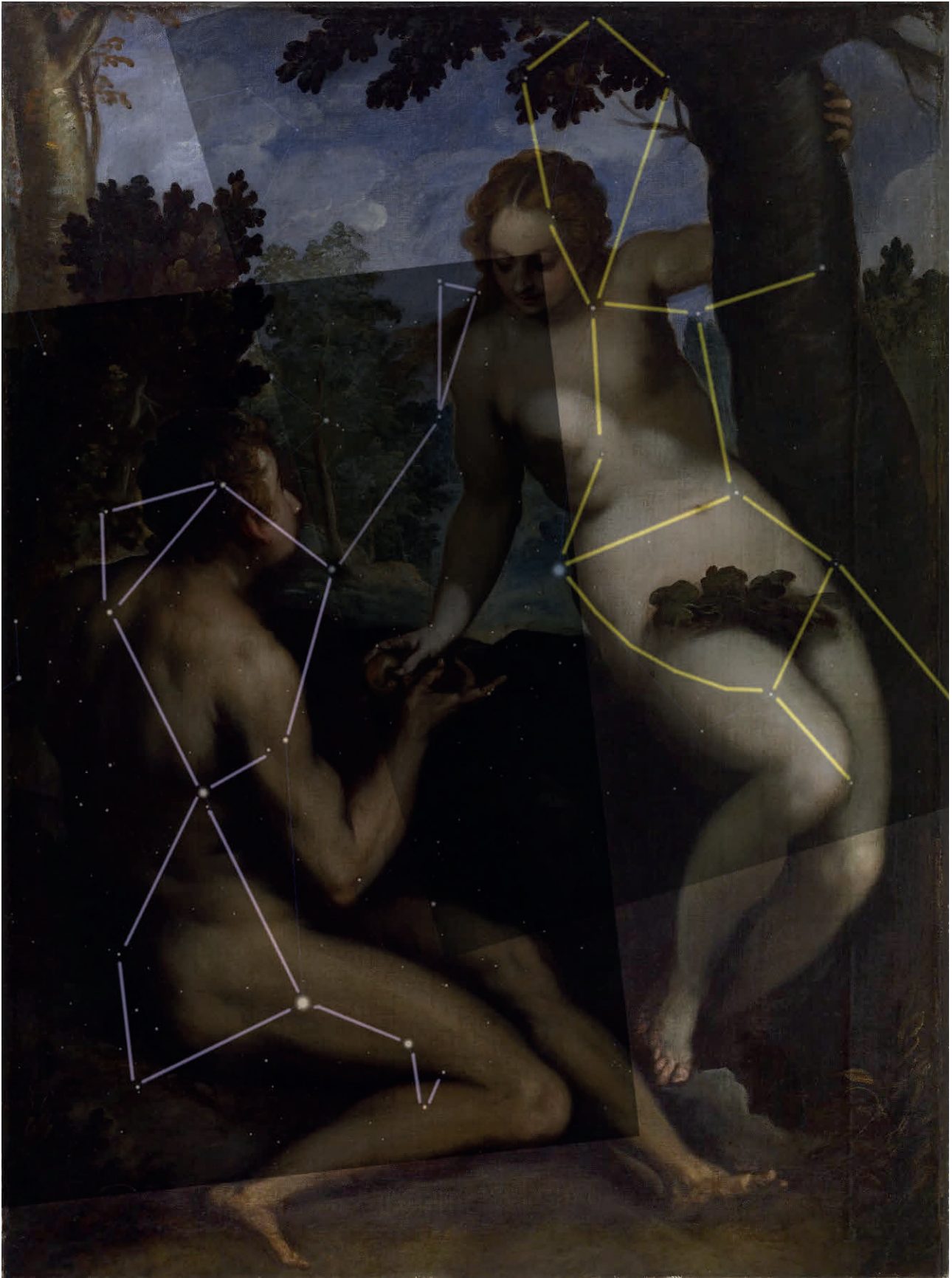


*In this painting from the 1600s, the coin is visible on table in front of the fish.*

**PART II:**

**THE STARS**





## Adam and Eve and the Serpent

The story of Adam and Eve and their encounter with the serpent in the garden of Eden is foundational to the entire Bible.

The discovery that Adam and Eve are celestial figures, and that the details of the Genesis 3 account are based almost entirely upon characteristics of the constellations that we can see in the heavens to this day, has tremendous ramifications.

If Adam and Eve are our "first parents," then what does the fact that they can be shown to be composed of stars tell us? What are the ancient texts trying to convey to our understanding?

In the Genesis 3 account, the serpent first approaches the woman, and convinces her to take the fruit of the tree of the knowledge of good and evil.

We have seen in multiple Star Myths from around the world, beginning with some of the very first Star Myths we examined in Volume One from the Aboriginal cultures of Australia and from the myths of Africa and the Americas that one of the most distinctive features of the constellation Virgo is her "outstretched arm" – signified by the star Vindemiatrix (one of the easiest parts of the constellation to find in the sky, after locating Virgo's brightest star Spica, located at her hip).

The name Vindemiatrix itself literally means "vine harvestress" (the *-trix* suffix being the Latin ending designating the title of a woman who holds a certain role or status, which changes into the English ending *-tress* and is found in words such as *actress* or *seductress*). In other words, this star designates a "fruit-harvesting" hand on the constellation – and thus it is very revealing to find that in the Genesis account it is *Eve* who takes the fruit from the tree, and it is Eve who offers it to her husband (both actions involving an outstretched hand). This aspect of the story, in other words, has more to do with the outlines of the

constellations themselves than about any supposed "weakness of women to temptation."

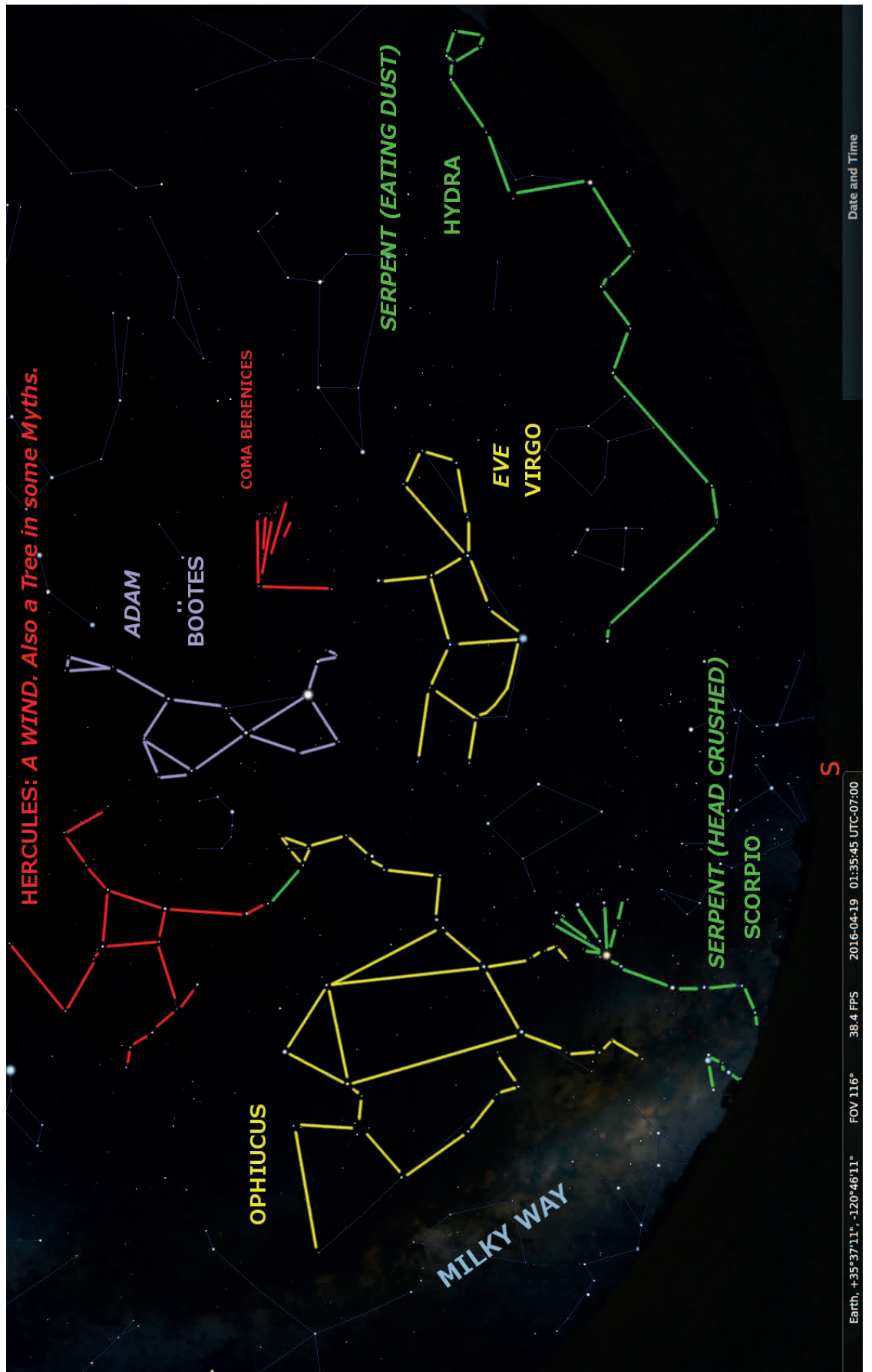
The Genesis episode reflects heavenly realities, and teaches us *spiritual* truths about our own descent from the spiritual realm (symbolized by the heavenly realms) into the material realm of incarnate life in this body – and attempts to use it to "put down" or oppress an entire half of humanity because of their *physical* nature are shown to be completely wrong-headed, once we understand that the story itself is *based upon the stars*.

The identities of the serpent and the tree in this story are a little more complex. There are in fact at least three good candidates for the serpent in the story, and all of them in fact may be correct as far as they portray the serpent in the Genesis account at various stages of the story.

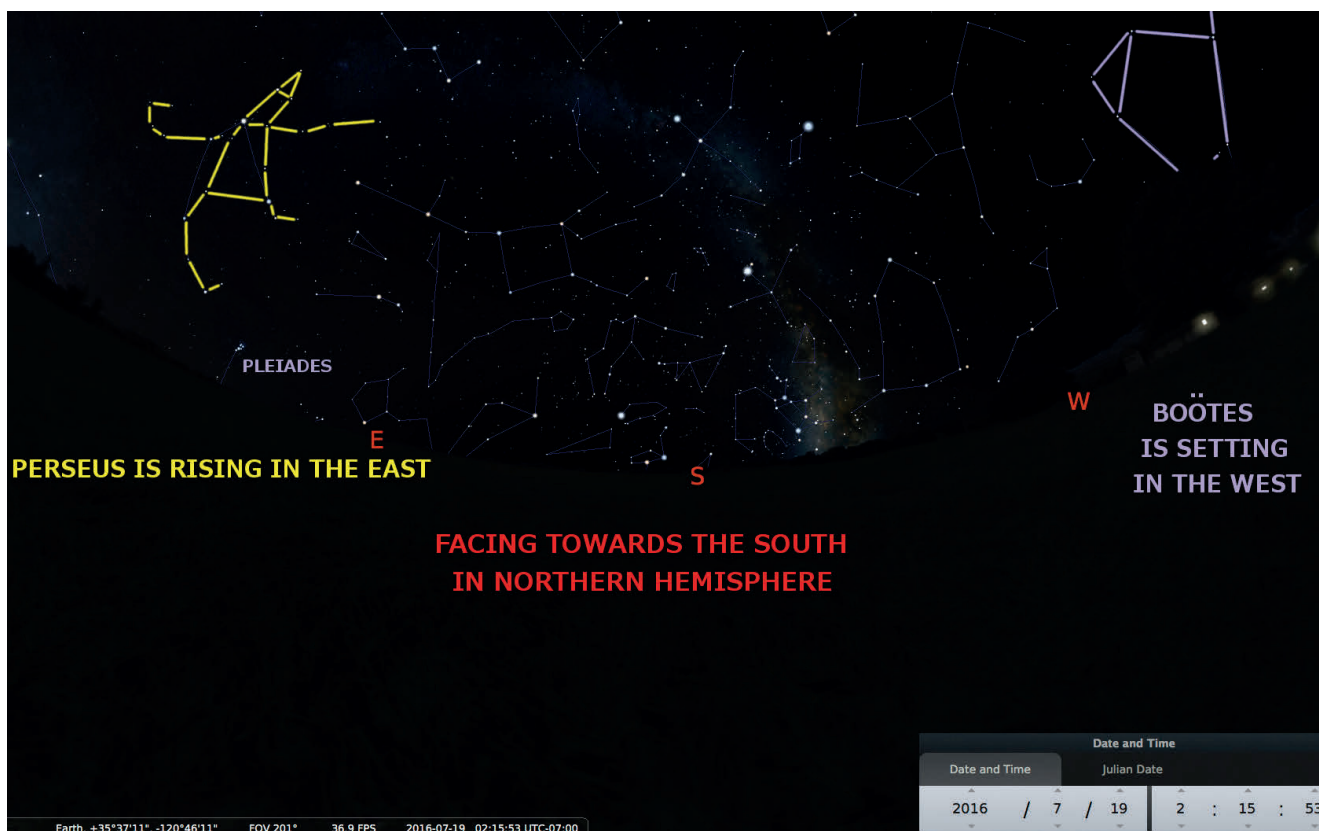
The constellation Hydra is in fact located very close to Virgo in the sky, and we have seen in many previous Star Myths that episodes involving a woman (such as in the "discovery of fire" myths from around the world) will often involve a serpent or serpents. Often, the woman digs into the ground with a stick (represented by Virgo's "outstretched arm" feature) and discovers a snake or serpent (indicative of the fact that Hydra slithers along *below* Virgo, almost as if underground). In the story of Genesis 3, it is possible that Hydra represents the serpent slithering up close to Eve, with his head not far from hers, during his initial suggestion that she should not fear to take of the fruit of the tree of knowledge.

The tree itself could be represented by one of two likely possibilities. One likely possibility is that the "tree in the midst of the garden" is the shining column of the Milky Way galaxy itself, which rises up not far from Virgo and Hydra, and does indeed look like a tree in the midst of the heavenly garden as it reaches the center of the sky during the nightly rotation when Virgo and Hydra are visible.





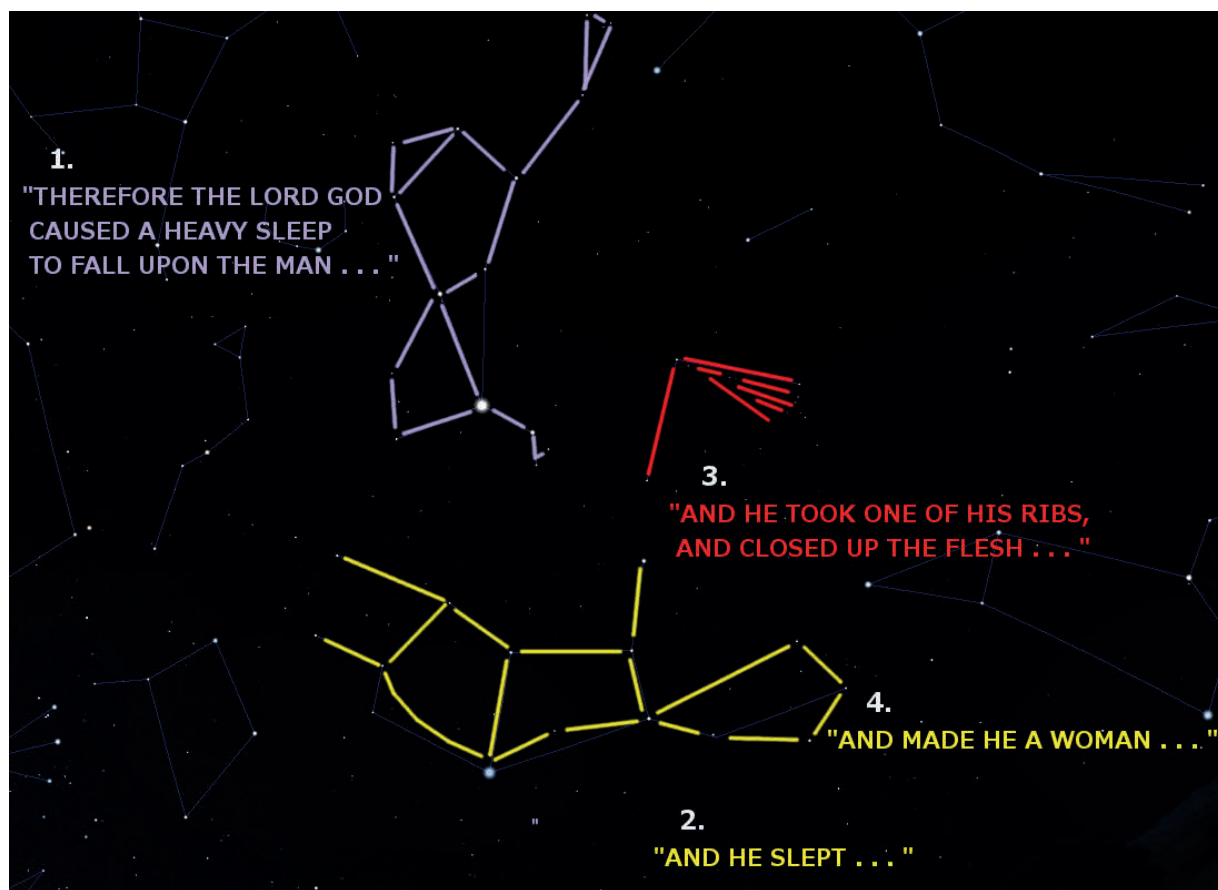
horizon just as Boötes is disappearing beneath the western. The black rim of the horizon can be seen to "curve upwards" on either side of this image, which attempts to depict the "wraparound" effect of standing outside facing south, with the eastern horizon off to your left and the western horizon to your right:



Note the hand of Perseus on the left as we face the page: it can be said to "turn around in all directions" -- inspiring the flaming sword in Genesis 3: 24, held by the cherubim or cherubims at the "east of Eden."

Finally, we mentioned briefly in the first half of this discussion of the story of Adam and Eve that the texts tell us that in order to create the woman, the Lord caused Adam to fall into a deep sleep (or a "heavy sleep," in the Geneva translation), and then he took a rib from Adam and then made from it a woman, whom the Lord brought to Adam. Adam declares, "This is now bone of my bones, and flesh of my flesh."

The outline for this episode is fairly self-evident, once we know the identities of Adam and Eve. At first, there is no woman, so when the Lord causes a heavy sleep to fall upon the man, we can say that Boötes falls asleep and in his sleeping form he is played by Virgo. Then, the Lord takes a rib from the sleeping figure – possibly the rib being removed is seen at the "outstretched arm" of Virgo, but also very likely the angled shape of the constellation Coma Berenices, directly above the outstretched arm of Virgo. From this rib, the Lord God makes the woman (Virgo again):



The foregoing discussion strongly suggests that the account in Genesis did not take place in literal, terrestrial history, but that it is an esoteric myth based upon the motions of the constellations in the infinite heavens. What could be the purpose of basing such a story on the movements of the stars?

I believe that the infinite realm of the stars was used in the sacred stories around the world as a visible medium for the transmission of knowledge about *invisible* truths. The heavens themselves *are* in fact infinite – and so using the heavens as

a proxy or a representative of the infinite realm is not "mere" metaphor: when the myths embody the celestial realms, they do indeed contain and convey infinity to us. They were thus used to teach us about the realm of the infinite, the realm of spirit, the Invisible World – which coexists at all times with the Visible World and which, according to many ancient sources, is actually the fountain from which this material realm flows, and in which it has its origin and its source.

The story of the fall of Adam and Eve out of the realm of the stars and into the "dust" of the earth thus figures our own descent from the spirit realm into this material life: the experience of each and every human soul in our own plunge "beneath the horizon" in the west, when we enter into this mortal body. Just as the stars (and the sun) toil back through the massy lower realm to get back to the eastern horizon (where they will leap back up into the unconstrained spheres of air and fire), we too are now toiling "between the two horizons" (as the texts of ancient Egypt expressed the reality of this life).<sup>52</sup>

And, as Eve in the story is called "the mother of all living," the sacred text is telling us that each and every being we meet comes down from the spirit world: is a child of the starry realm, the invisible realm. We are not *literally* descended from the constellation Virgo, but we are all of us *one family*, descended from and dependent upon the spiritual realm, and *belonging to it* in a very real sense.





*Incredulidad de Santo Tomás* (1849). Vicente López y Portaña.

A major clue as to the lesson that this passage – and the personage of Thomas – is intended to convey to our understanding is found in the information given in verse 24 above, which says that Thomas was *also called Didymus*.

The word *didymus* is Greek in origin and means "twin" (its Greek prefix *di-* is still found in many English words which mean "twinned," such as *diode* or *dipole* or *dilemma* or *diplodocus* or *dichotomy* or even *diploma* -- this last so named, apparently, because diplomas were originally "folded in two" or "doubled" instead of rolled up into a cardboard tube the way they usually are presented today).

John's account is the only text among those in the canon which uses the word Didymus (or *didymos* in the New Testament Greek), or which mentions that Thomas was either an actual twin or was for some reason called "the twin." Even though Thomas is listed in the naming of the twelve apostles found in the books of Matthew, Mark, Luke, and Acts, none of those reveal that Thomas was also called Didymus. Neither John nor anyone else in the New Testament scriptures explains why Thomas is called that, or identifies who his corresponding "twin" might be.

However, new insight into the identity of Thomas, and thus into the powerful esoteric message which this incident might be trying to convey, was provided to humanity with the rediscovery of a large sealed jar containing ancient texts, found buried beneath a cliff outside the tiny village of Nag Hammadi along the Nile River in the 1940s (according to the story we've been told regarding their resurfacing).

These texts, sometimes referred to as the "Nag Hammadi texts" or the "Nag Hammadi library," may have been buried in the late fourth century AD (the late 300s), after Christianity had been declared the official religion of the Roman Empire in AD 324, and probably not long after the emperor Theodosius published an edict in AD 380 obliging Christians throughout the empire to profess faith in the bishop of Rome. The Nag Hammadi texts evince the style and approach of a variety of different schools of early Christian thought, but can all be broadly categorized as belonging to the approach that can be accurately



labeled *Gnostic* as opposed to literalist. The Roman hierarchy advocated literalism and vigorously opposed Gnosticism.

One prominent modern Nag Hammadi scholar, Marvin Meyer, author of the 2005 study of those texts entitled *The Gnostic Discoveries: The Impact of the Nag Hammadi Library*, has argued that whoever buried these texts may have been hiding them in response to the publication in AD 367 of the "39th Festal Letter" of Athanasius, Archbishop of Alexandria, which listed the books that should be considered authoritative and at the same time condemned heretics and heretical texts. Meyer explains that the scribal notes in the texts themselves, and their manner of burial, suggest that whoever buried them had very high regard for these texts and was willing to risk serious punishment in order to try to hide them, rather than seeing them destroyed.<sup>187</sup> He or she probably intended to go back and retrieve the texts at a later date, perhaps when the ferocity of the attacks on Gnostic doctrine by the literalists subsided.

Apparently, that intended retrieval never happened.

The texts lay buried beneath the sands of Egypt as another sixteen centuries rolled past, and as literalist Christianity came to cover first Europe and then other continents around the world, until they were finally unearthed by accident in the 1940s (and even then were fairly slow in coming to light or receiving scholarly translation and analysis).

An examination of the Nag Hammadi texts reveals that the character of Thomas was seen as an extremely important character. The "library" of texts contained within the jar included scriptures entitled *The Gospel of Thomas* and also *The Book of Thomas the Contender*.

In the second section of *The Book of Thomas the Contender*, which is called "Dialogue between Thomas and the Savior," we find these words in a subsection concerning the subject of ignorance versus self-knowledge:

The savior said, "Brother Thomas, while you have time in the world, listen to me and I will reveal to you the things you have pondered in your mind. Now, since it has been said that you are my twin and true companion, examine yourself, and learn who you are, in what way you exist, and how you will come to be. Since you will be called my brother, it is not fitting that you be ignorant of yourself. [ . . . ]"<sup>188</sup>

Do not overlook the absolutely staggering importance of the above passage. Jesus (or, we should say, "the savior," because this is how he is consistently identified throughout the text) has just identified the twin who corresponds to Thomas Didymus: it is the savior himself!

Consider the impact such a text might have on leaders trying to promulgate a literalist interpretation of the scriptures (including the gospel texts we have been discussing). If the gospels according to Matthew, Mark, Luke and John are taken strictly literally, then we must admit that none of them mention *twins* in the Nativity scene whatsoever. Thus, if the above passage is taken literally, it would cause a serious problem for anyone who also wanted to take the Nativity scene described in Luke (for instance) literally as well.

Of course, the modern reader might object that the Gnostic text above could be speaking figuratively, rather than literally -- and the Gnostic approach generally *does* de-emphasize a literalistic interpretation and emphasize the esoteric message. But evidently, in the early years of the efforts to impose a literalist interpretation on the gospel accounts, even an esoteric text which asserted that Jesus had a human twin named Thomas was seen as a possible threat to the literalist faith being promulgated throughout the Empire -- because the teaching that Jesus was the twin to Thomas Didymus was suppressed and has now been long forgotten, and the text that teaches us that this doctrine once existed was seen as so dangerous that it had to be buried in order to escape destruction at the hands of those who saw it as a threat.

But for those who felt no need to force every sacred story into a literalist and historicist interpretation, the assertion that Thomas and Jesus are twins can

be seen as a potential teaching for the benefit of men and women in *this* life – and can then be explored for its possible esoteric meaning.

Having now examined dozens of esoteric myths from around the world, including several from the scriptures of the Bible which incorporate the theme of "twinning," we can dispense with any pretense of coyness and state plainly what this deep meaning, which the myths seem to so urgently desire to impress upon our heart's understanding, might be. It is the same message found in the twinning of the "animal-like" Enkidu and the "semi-divine" Gilgamesh of ancient Mesopotamia, or the Gemini Twins in the myth of mortal Castor and divine Pollux, or the pairing of Patroclus (corresponding to Thomas) and Achilles (corresponding to the savior) in the Iliad, or Arjuna and *the divine charioteer*, who is in fact the Lord Krishna himself, in the myths and sacred texts of ancient India.

In other words, according to this interpretation, Jesus would correspond to the divine twin, and Thomas would correspond to the human or mortal twin -- *but they are not in fact two different entities*. The ancient myths depict the two twins as being intimately connected, because they actually represent a single soul, in the process of reestablishing *awareness of and communion with* the Higher Self, the divine nature, the *Christ within*.

This is why the wisdom-sayings contained in the book of Proverbs advise us that "there is a friend *that* sticketh closer than a brother" (Proverbs 18: 24). The connection to the Higher Self, the ancient myths are telling us, is so close that the Higher Self is not even external to us – we have access to the Christ within (and to the Infinite Realm or the divine realm) at all times, because we actually contain the divine spark already. As another metaphor offered in the Nag Hammadi texts – this one from the *Gospel of Thomas* (section 109) -- informs us, the kingdom is like a person who already owns a field which contains a treasure, but that person does not know about the treasure. It is *already there*: what is required is to become aware of it.

The problem with Thomas is that he is portrayed as the one who is not aware, and whose doubts thus prevent him (at first) from the connection with the risen Christ. He is a picture of our own condition in this lower realm – but he later provides a dramatic illustration of the proper relationship between our "Thomas self" and our Higher Self, when he kneels at the feet of the risen Christ and declares, "My Lord and my God."

John the Baptist can be seen to point us towards the same truth, when he says, "he must increase, but I *must* decrease" (John 3: 30).

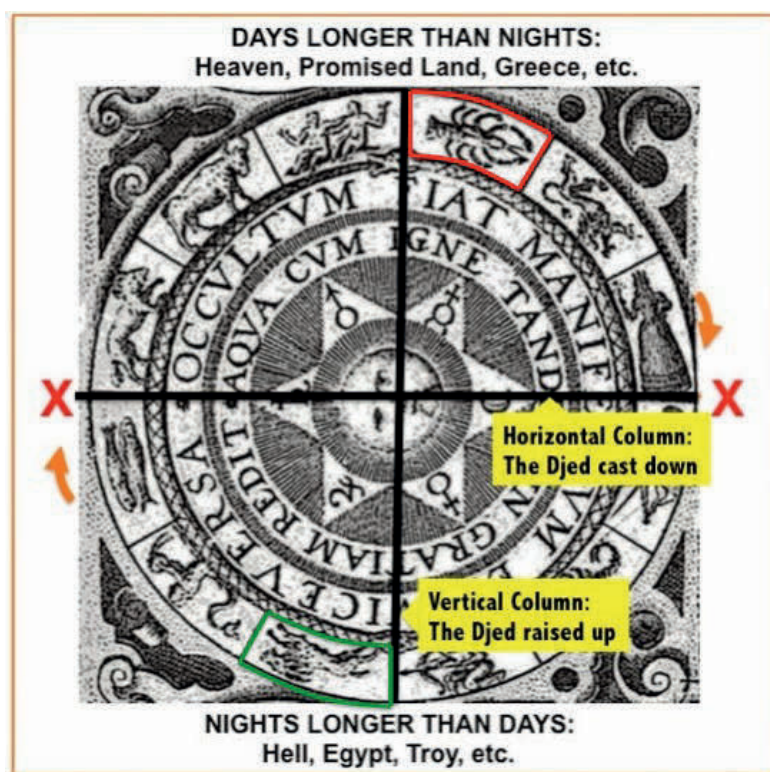
As we might expect, all of this deep teaching has a celestial and zodiacal component, upon which it is built, and awareness of which provides still further illustration of the esoteric truths which the ancient myths desire to convey. And, as usual, the insightful Robert Taylor has been there first with penetrating analysis – even though he lived well before the discovery of the Nag Hammadi texts.

Taylor notes that the traditional observance of St. Thomas' Day was held on December 21st, the point of winter solstice but still prior to the perceptible turn of the sun back "upwards" towards the top of the wheel – a day that could be described as something of a "day of maximum doubt," when the sun has been rising successively lower and lower and the hours of daylight have been growing progressively shorter and shorter, and it becomes easier and easier to give in to our doubts that the sun will ever turn back northward again.<sup>189</sup>

Perceiving this connection between the events of the gospel story and the motion of the earth through the successive points on the zodiac wheel, Taylor saw Thomas as a Capricorn figure, because the sign of the Goat of Capricorn commences just at the point of winter solstice, when the sun has reached its lowest ebb. The doubts of Thomas will be dispelled during the period over which the sign of Capricorn is positioned, because it is the first zodiac sign on after the winter solstice point, and thus it is within the period of Capricorn that

the turn back upwards is finally perceived – and hence we see in the gospel story that Thomas has his doubts removed, and exclaims, "My Lord and my God!"

Interestingly enough, operating on his own understanding of the zodiacal connections, Taylor surmised that the Capricornian figure of Thomas Didymus was twinned with the zodiac sign of Cancer the Crab, located on the exact opposite side of the Great Wheel of the year and associated with the Lord Christ by ancient authors (including even literalist bishops in the early Christian centuries) who sometimes referred to Christ as the Scarab or Scarabaeus!



The constellation of Cancer the Crab, with its upraised arms and scarab-like shape, was seen as corresponding to the symbol of the Scarab, a symbol also closely associated with the Ankh and Upraised Arms, and thus with the "raised-up" or restored Djed column (see the discussion in the chapter on Moses, for example, especially the story of the battle with Amalek).

Robert Taylor points out that, in addition to an association of Thomas with the 21st of December, there are also traditions which associate a feast-day of

Thomas with the 3rd of July on the calendar, in the sign of Cancer the Crab, just after the point of maximum elevation (opposite Capricorn, in other words). On the preceding page, the relative locations of the signs of Capricorn (outlined in green) and Cancer (outlined in red) are shown on a zodiac wheel, one at the base of the "vertical Djed column" and the other at its summit.

Significantly, this knowledge can also be seen to have been preserved in the representations of the Incredulity of Thomas painted by some of the most talented artists of different generations down through the centuries. The Thomas figure as he reaches towards the wound in the side of the risen Christ is almost invariably depicted with a "hand gesture" (or mudra) representative of the forward-projecting horns of Capricorn, and his elbow on that same arm is usually deeply bent into a "V," corresponding to the shape formed by the front and rear legs of the Goat in the constellation. The Lord is often shown grasping this hand of Thomas around the wrist, with his own fingers pointing downwards in such a way as to be suggestive of the smaller "V-shape" which constitutes the head of the Goat as outlined in the stars.

Again we see how ingeniously the ancient myths impart their esoteric message, and how the majestic cycles of the celestial realms are employed to convey their spiritual truths – in this case, the necessity of connecting our "practical" doubting nature, enmeshed as it is in the daily necessities and struggles of existence in the material and finite world, to the divine nature, the Higher Self, the one completely free of the bounds of earth (passing easily through locked doors), patiently lifting up and restoring the "wreck" of our doubting self, our Thomas self. The story does not imply that we should eliminate the doubting nature, by any means, but rather that we should bring it into harmony with that divine friend that "sticketh closer than a brother," just as Arjuna in the Mahabharata and the Bhagavad Gita learns that he can best negotiate the perilous battlefield of Kurukshetra if he trusts in Krishna, the divine charioteer.





In doing so, Thomas begins to partake of the divine nature: as Robert Taylor points out, his day was commemorated at *both* December 21st *and* July 3rd. Taylor also points out the linguistic similarity of the name Thomas to the name of the god Tammuz, which is also the name of the fourth month of some ancient calendars (including the Hebrew calendar still in use today). If you look at the zodiac wheel and count four signs after the point of spring equinox (the starting-point of the year in many calendar systems), you will find that this count brings you to the sign of Cancer the Crab (Aries is 1, Taurus is 2, Gemini is 3,





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