

# THE UNDYING STARS

# The Undying Stars

*the truth that unites the world's ancient wisdom,  
and the conspiracy to keep it from you*

David Warner Mathisen

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David Warner Mathisen

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Note of caution to literalist readers: This text examines evidence and arrives at conclusions which may be extremely damaging to the foundations of literalist belief. Some literalist readers may not wish to know this information, preferring to believe in a literalist paradigm in which they have a significant personal and psychic investment, rather than examine evidence which might undermine that paradigm. Some readers, however, may decide that if the arguments and analyses presented herein are in error, then they can be safely ignored; but if they are correct, then it is preferable to know the truth than to build one's life upon a lie. Those taking this view can safely read on.

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## PREFACE

Sing, O ye heavens . . .

Isaiah 44:23.

“Ancient wisdom, unlike the modern, included a knowledge of trance-conditions.”

Gerald Massey,

*Man in search of his soul during fifty thousand years  
and how he found it!*<sup>1</sup>

The myth is the only true narrative of the reality of human experience. It is the only ultimately true history ever written. It is a picture and a portrayal of the only veridical history ever lived. [. . .]

With transcendent genius the Sages formulated the systems of myths, allegories, fables, parables, numerological structures and astronomical pictographs such as the zodiac and the planispheres or uranographs to supplement the central ceremonial drama. The whole structure was, however, fabricated with such esoteric subtlety that, the keys once lost, the system has defied the best of medieval and modern acumen to recapture its cryptic import.

Alvin Boyd Kuhn

*Who is this King of Glory?*<sup>2</sup>

This book explores a subject whose vast outline many have labored to share with the world before. It does not pretend to be the first or the last word on this subject, but seeing that the number of voices teaching lies (some doing so knowingly, others unwittingly and in sincerity because they themselves have been deceived) are so many and so clamorous, it seeks to add its own voice to those trying to share the truth, knowing that in so important a struggle no contribution, however small, is unwelcome.

In its examination of some of the connections between modern quantum physics, the holographic model of the universe of modern theoretical physicists such as David Bohm, and evidence that the ancient authors and artists – going back at least as far as Stonehenge – were describing the same phenomenon, perhaps it offers some new perspectives that will prove valuable in shedding light on the truth about our ancient forebears and the nature of the universe they seem to have understood so many millennia before the modern physicists.

In its examination of the evidence surrounding the violent suppression of the ancient wisdom by actors on the stage of Rome during the first three centuries AD, and the evidence that the “shamanic, holographic” model was abundantly represented in “the west” (certainly in ancient Egypt and in the *mysteria* found throughout the Mediterranean

and the Levant), and in its application of the historic details of that catastrophe as sketched out by Flavio Barbiero to the broader issue of the loss of the ancient wisdom, it also may be breaking some new ground towards discovering the thieves who "stole the gold from the temple" and replaced the deep truths with lies.

This subject is hardly one of merely academic or even esoteric interest – the evidence suggests that those who perpetrated that conspiracy in the days of the Roman Empire remain in control of the levers of power in "the west" today, and that in the intervening centuries they have devoted themselves to erecting a spiritual tyranny to deliberately enslave millions under their control, and at the same time to violently stamping out the ancient shamanic-holographic wisdom everywhere else.

In fact, many of those who are most familiar with ancient scriptures in the west today, specifically those found in the Old and New Testaments of the Bible, have been accustomed to study them only through a literalist lens. This is true not only of "fundamentalist" or other forms of strict literalists, but also of those who may reject many strictly literal passages within those scriptures, while still believing that they teach the existence of and demand belief in a historical figure named Jesus, his twelve disciples, their literal adventures in a region between Galilee and a terrestrial Jerusalem, themselves descendants of twelve literal tribes of Israel (specifically from the two which did not get "lost"), who also had literal adventures in the same geographic region centuries before, and who were descended from twelve literal sons of Jacob-Israel, who was a literal son of Isaac, the literal son of the historical figure named Abraham.

For the purposes of the discussions in this book, all those teachings which assert that these scriptures are primarily intended to be understood as describing literal historical figures are grouped under the term "literalist," while recognizing that there still exists a wide range within literalism regarding hermeneutics and doctrine. Those who would assert that the twelve tribes of Israel were no more (and no less) intended to be taken strictly literally than Heracles was in Greece or Coyote in North America, and that the same is true of the stories in the New Testament, are generally considered to have left the fold of orthodoxy.

For those who begin this book while still locating themselves somewhere within the literalist camp, I can only offer the perspective that I have been there myself, and the hope that they approach the evidence presented herein with the attitude that they would rather know the truth than accept the assertions of other (interested) parties that the literalist interpretation is the only way to believe that these scriptures are, in fact, True.

On the contrary, it may be that it is by understanding them esoterically, that is to say gnostically, shamanically, or even (if you will) holographically, that they are seen to be True, and that an honest reading of them will show that they were never intended to be understood literally or their truth to be limited to a literal, historical "truth."

It is a fact that for centuries they were not allowed to even be translated into the languages of the common people, so that the clergy could be the only ones to consult them in detail. The penalty for translating and publishing them was death, a penalty which was meted out to William Tyndale (1484 – 1536), among others who dared to oppose this oppressive, tyrannical, and unnatural measure. It should at least be considered that at least one very

important reason for keeping these scriptures from widespread circulation and examination was the fear that their undeniably esoteric nature would be noticed, for the stories of the twelve tribes of Israel, or the adventures of Samson, or the cycle of the Christ and his twelve disciples, or even the graphic symbols of the book of the Apocalypse (the Revelation of John) all plainly correspond to the book of the sky: the motions of the sun, moon, and visible planets against the backdrop of the infinite heavens and their constellations - in particular the twelve figures of the zodiac.

In this, they take their place among all the other ancient esoteric sacred traditions of the world, from ancient Egypt to ancient Greece, to ancient China and all the other manifestations of the collective heritage of our planet. And in fact, as this book will argue, they teach the same thing. It is only due to a conspiracy which sought to steal this knowledge from the human race, and restrict it to a tiny few, while destroying every vestige of it everywhere else, that so many now accept the fiction foisted upon the world by the literalist believers in the historical Jesus and the historic twelve tribes, which severed one branch of faith from the rest of humanity, and set it against all the others. Its descendants and converts are still at it today.

Gerald Massey wrote in *The Natural Genesis* (1883) that the misunderstanding of typology (by which he meant the literalist misunderstanding) has led to a "most terrible tyranny in the mental domain," an apt metaphor.<sup>3</sup> For the conflict under investigation in this book is a war between those who would enslave others through their control of the high ground in "the mental domain" and those who believe that this high ground should be open to all who seek it. To give lies to the seeker when you possess the truth is abhorrent.

The treasure of mankind's ancient wisdom is the birthright of all men and women who earnestly seek to know the truth. What follows is offered in service to that truth.

PART I:  
The Ancient System



## The ancient treasure

Our forefathers in the most remote ages have handed down to their posterity a tradition, in the form of a myth, that these bodies are gods, and that the divine encloses the whole of nature. [. . .] one must regard this as an inspired utterance, and reflect that, while probably each art and each science has often been developed as far as possible and has again perished, these opinions, with others, have been preserved until the present like relics of the ancient treasure.

Aristotle, *Metaphysics*.<sup>4</sup>

In *Hamlet's Mill*, published in 1969, Professors Giorgio de Santillana and Hertha von Dechend examine a system of celestial metaphor in the world's mythology, a system so ancient that they write in the introduction (quoting an earlier 1959 essay by Santillana) that "The dust of centuries had settled upon the remains of this great world-wide archaic construction when the Greeks came upon the scene."<sup>5</sup>

Their text makes this great archaic world-wide construction more accessible, but they do not always spell out all the conclusions, or even all the stepping stones to their conclusions, often leaving the reader to make the final connections for himself or herself. This text will endeavor to spell it out all the way, with pictures when that might be helpful, and to examine the truly stunning ramifications of the structure that lies underneath "the dust of centuries."

The distinguishing feature of the ancient myths, as Santillana and Dechend demonstrate, is a constant dramatizing of the great procession of stars and other heavenly bodies, wheeling over our heads in majestic grandeur day after day, night after night. As we will see in abundant examples (and many more could be offered than those we will examine), this feature also characterizes the stories found in the Old and New Testaments.

This fact has been kept from nearly all those who approach the Bible for (at least) the past seventeen hundred years. While we can (and will) speculate as to the possible reasons for this secrecy, its unfortunate consequence has been that those who have through analysis discovered the undeniable connections to the heavenly motions in the ancient scriptures (Biblical or otherwise) have been at something of a loss to explain what these connections could actually mean.

This has had the additional unfortunate consequence of leading some to conclude that these pervasive celestial connections are simply remnants of a primitive groping to explain the awesome wonders of the physical world by mystified people living at the dawn of civilization. This conclusion, as this book hopes to demonstrate, could not be further from the truth. In fact, it appears that the framers of that "great world-wide archaic construction" may have known more about quantum physics, the holographic universe, man's place in the cosmos, and the practical and spiritual consequences of this knowledge, than anything we have been able to discover about them today. It is we, at this end of civilization, who appear to be groping in the dark, and not they.

## Part I

An example from Greek myth, offered in *Hamlet's Mill*, may serve to illustrate the type of connection that can be found in these stories, before proceeding to a couple important examples from the Bible (one from the Old Testament, and one from the New).

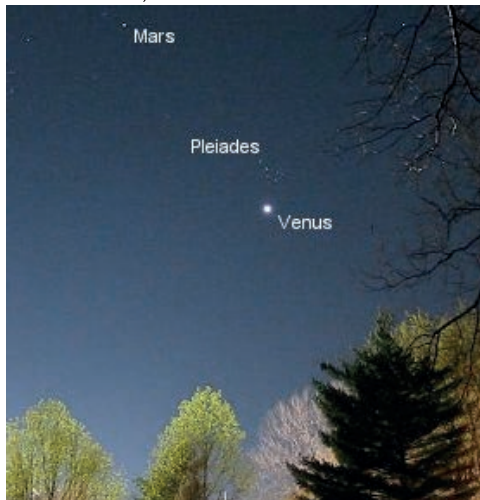
In Chapter 11 of *Hamlet's Mill*, de Santillana and von Dechend point to a perceptive ancient writer who explained this very thesis almost two thousand years ago:

Lucian of Samosata, that most delightful writer of antiquity, the inventor of modern "science fiction," who knew how to be light and ironic on serious subjects without frivolity, and was fully aware of the "ancient treasure," remarked once that the ludicrous story of Hephaistos the lame surprising his wife Aphrodite in bed with Mars, and pinning down the couple with a net to exhibit their shame to the other gods, was not an idle fancy, but must have referred to a conjunction of Mars and Venus, and it is fair to add, a conjunction in the Pleiades.

This little comedy may serve to show the design, which turns out to be constant: the constellations were seen as the setting, or the dominating influences, or even only the garments at the appointed time by the Powers in various disguises on their way through their heavenly adventures.<sup>6</sup>

This revelation turns out to be a major key to the entire "archaic construction," (or, as Aristotle referred to it, the "ancient treasure"). Most of us are taught by representatives of conventional academia that the planets were named after the gods of the ancients, but Lucian (and the entire thesis of *Hamlet's Mill*) argues that the gods were in fact named after the planets – and that the myths were made to allegorize or "mythologize" actual planetary events.

Here, Lucian is arguing that the well-known story of the liaison of the illicit lovers Ares and Aphrodite (which is recounted in the *Odyssey* by a bard during Odysseus' visit to Phaeacia) was not "an idle fancy" but rather an account describing a conjunction of two planets in our sky, Mars and Venus, in the "net" of the Pleiades.



*In the above image from NASA, the planets Mars and Venus are seen on either side of the Pleiades. At times the three can be even closer together.*

## *The ancient treasure*

In the version of the myth found in the *Odyssey*, Ares (the god of war) and Aphrodite (the goddess of love, who is married to the smith Hephaestus) are first spied making love in the mansion of Hephaestus by the all-seeing eye of the Sun-god, Helios. Alerted to his wife's infidelity, Hephaestus in grim anger forges a gossamer-thin web of chains, so fine that they can hardly be seen even by another god. He drapes these over his bed, fixing them to the firm posts and to the rafter in the center of the ceiling, and then announces that he must take a business trip to visit some of his worshipers in a far-off country on earth.

No sooner has he departed than Ares strides in, grasps Aphrodite by the hand, and leads her off to bed, where after a night of lovemaking they eventually fall asleep. The cunning chains then descend on them, and the Sun-god, who has been keeping watch for Hephaestus, sees the two and notifies the angry husband. Hephaestus comes limping in and begins to roar with anger and sorrow, summoning all the immortals, who gather around and begin to laugh at the helpless couple, pinned down by the net in their bed of love (Hermes laughs that he would gladly trade places with Ares, even under chains with all the gods and goddesses gazing on, just to lie in Aphrodite's arms).<sup>7</sup>

Now that we have been alerted to them by the ancient satirist Lucian and by the authors of *Hamlet's Mill*, the celestial elements of the story could not be more clear. Note the important role played by the sun, twice mentioned as the one who spies Venus and Mars as they are lingering together. Note that Venus (along with Mercury) make their orbits within the orbit of the earth – closer to the sun than our own orbit – so that in order to see either Mercury or Venus one must be looking generally towards the sun. That's why Mercury and Venus are either seen near a sunrise or a sunset, and not long before or after the rising or the setting sun (Venus for this reason alternates between being the Morning Star and the Evening Star). Venus will never be seen racing across the middle of the sky – if we were to spot Venus high in the sky at midnight, when we are on the side of the earth facing away from the sun, it would mean that Venus had somehow broken free of her usual orbit and was now located farther from the sun than our earth!

Thus, to have a conjunction with Venus near the Pleiades, the Pleiades themselves must be located near the horizon at either sunrise or sunset, which they are during the time of year that the earth is turning towards Taurus and the Pleiades just before the sun pops up over the eastern horizon (in this age, during the month of June), or when the earth is turning towards Taurus just after the sun drops below the western horizon at sunset. From the context of the bard's song in the *Odyssey*, we can see that he is clearly talking about a sunrise, when the sun surprises the two lovers Ares and Aphrodite in the net of the Pleiades as he rises in the east.

Because all the planets generally cross the sky along the same arc that we see the sun travel (known as the ecliptic), they periodically come into "conjunction" with one another. Mars and Venus both pass by one another during a conjunction of Mars and Venus – which the ancients chose to memorialize as a sexual liaison. There are other myths which describe Jupiter pursuing Venus with amorous intent, as well as Venus seducing Mercury: all of these myths tend to confirm the theory proposed by Lucian of Samosata so long ago (he lived during the second century AD, roughly between AD 125 and AD 185).



## Part I

But this incisive observation by Lucian is not limited to the story of Ares and Aphrodite pinned down in the net of the Pleiades, nor even to the other planetary conjunctions immortalized in myths: the assertion made in this book is that *all* religion – all sacred scripture, all ancient myth – deals with the stars of the vault of heaven, and the mighty objects in our solar system which pass between an observer on earth and that starry vault: namely, the sun, the moon, and the planets (particularly Saturn, Jupiter, Mars, Venus, and Mercury).

Metaphors of the starry heavens is not *all* that these sacred traditions are – they are considerably more, full of wondrous insight and depiction of the human condition, the deepest questions of ethics and morality, life and death – but they are certainly not *less*. Nevertheless, there have been and continue to be those who would strip them of this metaphorical nature, and try to reduce them to literal history, and in doing so impoverish – yes, impoverish – these sacred treasures of the human race.

For the above assertion applies not only to the tales of Zeus and Hermes and Aphrodite (which describe the motions of the planets Jupiter, Mercury, and Venus), but equally to the scriptures of the Old and New Testaments and to nearly all the other myths of the world's sacred traditions, which likewise describe the motions of the mighty vault of heaven, divided as it is into twelve sections conveniently demarcated by twelve groupings of stars (the twelve constellations of the zodiac, a constellation being a cluster or "tribe" of stars), and the intermediating objects through which we relate to the vast, silent, unchanging, unending universe: Saturn, Jupiter, Mars, Venus, Mercury, the moon, and the sun.

Now, it is important to clarify at the outset that the thesis just now stated is only the tip of the iceberg. For to declare that the sacred traditions of the human race – the collective body of beliefs which we call "religion" – describe celestial motions from start to finish is not intended to diminish them in any way, nor even to suggest that they are not "true." Far from it. Indeed, to say that the group of scriptures which we call the Bible are not literal history, but that they are celestial metaphors having to do with the vault of heaven, is not to say that they are not true. In fact, it is only in this sense that they *are* true – they are decidedly not "true" if stripped of their celestial content and shoehorned into an artificial and constrained literalism.

We will examine numerous examples from both the Old and New Testament to show that the exact same pattern demonstrated above for the liaison of Ares and Aphrodite takes place throughout the Bible – enough to prove the point several times over (and many more could be discussed). The first two are two that are discussed in *Hamlet's Mill*, and they are both very compelling. We will discuss one from the Old Testament and one from the New, beginning with the story of Samson in the Old Testament book of Judges.

In their seminal 1969 study *Hamlet's Mill* Giorgio de Santillana and Hertha von Dechend declare: "The story of Samson stands out in the Bible as a grand tissue of absurdities."<sup>8</sup>

They then proceed to demonstrate that, in common with so many other sacred scriptures and oral traditions from around the globe, the origin for many of the strange objects and incidents appearing in the story of Samson is to be found in the celestial realm – the stars and the planets.

## The ancient treasure

The authors begin by examining Samson's weapon of choice for slaying Philistines in Judges 15: the well-known "jawbone of an ass" ("Sunday school pupils must long have been puzzled about his weapon for killing Philistines," they write). De Santillana and von Dechend demonstrate that a jawbone-shaped weapon shows up in other sacred traditions around the world, from the weapon known as Vajra of Indra in the Vedas (which is not depicted as shaped like a jaw, but which was made from the bones of a horse-headed giant, and hence may be related to the "jawbone of an ass," just as a horse is related to an ass), to the boomerang-shaped weapon of Marduk in the Babylonian creation epic, to the legends of the Central American natives who spoke of their hurricane-god Hunrakan using the jawbone of a tapir as a weapon, and even to the Maori of New Zealand, who relate that the hero Maui killed the Sunbird using a jawbone as a weapon as well - this time the jawbone of Muri Ranga Whenua, "his own respected grandmother."<sup>9</sup>

Why all the traditions around the world of a powerful god or hero using a jawbone as a weapon? The authors explain that it is because the Hyades are positioned directly above the constellation Orion, Orion being the constellation with the most bright stars in the entire sky, a figure who appears in sacred tradition the world over as a mighty god or hero.

If you go out into the night sky on a clear evening when Orion is up (he disappears for a 70-day period each year, when the earth is on the side of the sun opposite to the stars of Orion, when Orion is in the sky only during the day and hence invisible, mainly during the summer months in modern times), you can see exactly where all these legends come from. The stars of Orion and the jawbone-shaped Hyades are shown in the illustration below (the Hyades are the V-shaped group directly under the word "Taurus"):



## Part I

You can trace your own jawline and see that a jawbone (mandible) when detached from the skull makes a “V” shape, and that the Hyades *is* in fact very reminiscent of a jawbone. De Santillana and von Dechend explain that the Babylonians referred to the Hyades, which are located in the constellation Taurus the Bull (see illustration above) as “the jawbone of the Bull.”<sup>10</sup>

Here is the passage from Judges 15 in which Samson uses the jawbone of an ass to slay the Philistines, beginning in verse 15:

<sup>15</sup>And he found a new jawbone of an ass, and put forth his hand, and took it, and slew a thousand men therewith.

<sup>16</sup>And Samson said, with the jawbone of an ass, heaps upon heaps, with the jaw of an ass have I slain a thousand men.

<sup>17</sup>And it came to pass, when he had made an end of speaking, that he cast away the jawbone out of his hand, and called that place Ramathlehi.

<sup>18</sup>And he was sore athirst, and called on the LORD, and said, Thou has given this great deliverance into the hand of thy servant: and now shall I die for thirst, and fall into the hand of the uncircumcised?

<sup>19</sup>But God clave an hollow place that was in the jaw, and there came water thereout; and when he had drunk, his spirit came again, and he revived: wherefore he called the name thereof Enhakkore, which is in Lehi unto this day.

<sup>20</sup>And he judged Israel in the days of the Philistines twenty years.

This passage is certainly difficult to understand when taking a literal approach. What is the meaning of the “hollow place that was in the jaw” providing water for Samson’s thirst? The authors of *Hamlet’s Mill* provide an explanation: because the jawbone represents the Hyades, and the Hyades were a harbinger of rain (known to poets as “the rainy Hyades”).<sup>11</sup> Their very name contains the linguistic root for water, *hyd-*, reflecting this ancient knowledge, for their constellation Taurus anciently ruled the spring time of plowing and planting in the “April showers” that bring the later May flowers (and eventually the crops that would be harvested in the fall).

This single detail of the jawbone being associated with the Hyades is enough all by itself to cast serious doubt upon the assertion that we are to interpret every word of the scriptures of the Old and New Testaments in a literal fashion. It is quite evident that this jawbone, as de Santillana and von Dechend tell us, “is in heaven”, and that the story of Samson thus represents some sort of celestial or astronomical knowledge, and does not represent a literal account of an earthly man who “judged Israel in the days of the Philistines” as a historical figure and who wielded an earthly jawbone as a weapon.

Note that Samson “put forth his hand” to take the jawbone before slaying his “heaps upon heaps” – and then look at the figure of Orion, who is raising his right hand to brandish a weapon (usually interpreted as a club) but who is “putting forth” his right hand towards the Hyades, reaching out towards them as if about to seize them for the gory task of slaying his thousand with the unlikely weapon.

This explanation – that the story of Samson slaying with the jawbone is meant to teach us about events taking place in the sky – certainly seems to be worthy of consideration as an alternative to the assertion that we are to imagine that Samson actually killed one man

## *The ancient treasure*

after another using the jawbone of an animal, slashing each with this unlikely weapon until he had killed . . . a thousand.

This single celestial detail – that Orion is reaching out his arm towards the jawbone-shaped Hyades – is enough to indicate that the entire doctrine of literal interpretation of the scriptures of the Old and New Testament (and many other sacred scriptures and traditions, as de Santillana and von Dechend demonstrate) is on shaky ground. However, if one single piece of evidence pointing to the celestial nature of the Samson account is not enough for some, it is possible to find many others.

For instance, in the Samson account, two chapters before the slaying of the thousand with the jawbone of an ass, Samson is shown slaying a young lion with his bare hands, and later discovering a swarm of bees inhabiting the carcass of the lion he had slain.

If we allow the possibility that the account of Samson (like the Greek myths and those of other ancients) preserves a record of celestial truths rather than literal human events, then the episode in which Samson slays a young lion which roared in meeting him in the vineyards of Timnath (Judges 14:5-6) becomes a significant clue. De Santillana and von Dechend assert in passing that this slaying of the lion by Samson is one of “his feats as a young Herakles, tearing a lion apart.”<sup>12</sup>

Let’s think about that for a bit and tease out some of the connections. Both Samson and Herakles (or Hercules) are preternaturally strong and willful, and both slay a lion with their bare hands (the Nemean lion, in the case of Herakles, whom the hero must slay without a weapon since no weapon can pierce its supernatural hide). In the passage in Judges, the Scripture is careful to point out that in the encounter with the lion, Samson “rent him [the lion] as he would have rent a kid, and *he had* nothing in his hand” (Judges 14:6).

The lion, of course, is a famous denizen of the night sky as well, in the form of the beautiful constellation of Leo the Lion, a member of the zodiac. There are twelve zodiac constellations, and there were twelve labors of Hercules, indicating that the myth of Hercules might have something to do with the passage of a strong and willful celestial power through each of the twelve stations of the zodiac, one of which is the Lion. Other zodiac constellations which appear to support this interpretation include Taurus the Bull (one of the twelve labors involves the Minoan or Cretan Bull) and the constellation of Hydra, which is located very close to Cancer the Crab.

In any case, the parallels between Samson’s slaying of a lion barehanded and the same act by Herakles or Hercules is potentially significant, especially if the two heroes embody aspects of one or more celestial powers. While the authors of *Hamlet’s Mill* spend some time pointing out connections between the character of Samson and the characteristics associated with the planets Mars and Saturn, it is also quite likely that the character of Samson – who encounters a lion, a beehive, the jawbone in Taurus, and ultimately a woman who binds him and brings him down to bondage in the land of the Philistines, where he meets his ultimate demise – represents the sun itself in its annual cycle, which climbs up through the summer months and exults in its strength in the season of Leo the Lion, but which descends towards the winter as it passes through the constellation of Virgo the Virgin, and ultimately towards a sort of death and resurrection at the winter solstice each year.

## Part I

Note that in the Samson story, Samson is going “down towards Timnath” where he talked with a beautiful woman who pleased him well. Then he returned and came across the lion again (now a “carcase”) and found a swarm of bees and honey in the lion.

The zodiac constellation “below” Leo as he is rising in the east is Virgo (remember, this was a “young lion” in the Samson story, which would probably indicate a rising Leo, especially as the woman Samson visited was “down” from the lion, as Virgo is when Leo is rising). The zodiac constellation above Leo as he is rising in the east is Cancer, a constellation of very faint stars but which does have right in the middle of it a “small hazy spot just visible without glasses under the best conditions” according to H.A. Rey in his wonderful guide to the night sky, *The Stars: A New Way to See Them*.<sup>13</sup> This cluster of many faint stars is known as *the Beehive*.

The celestial details in the short account of Samson meeting a lion on his way *down* to see a beautiful woman, and meeting a swarm of bees on his way *back up* from meeting her, are quite remarkable.

The passage of Samson *down* to a woman of Timnath through an encounter with a lion (the correct direction to Virgo - down - from Leo) and then *back up* through the lion to an encounter with a beehive (the correct direction to Cancer - up - from Leo) is strong evidence that the Samson story in the book of Judges is meant to embody celestial knowledge, rather than a literal account of an individual person who judged Israel for twenty years.

Those who believe that the primary understanding of the Bible should be through a literal interpretation of the events as they are written have something of a problem when faced with what appears to be very strong evidence that the Samson story is not primarily literal but is instead metaphorical and related to the stars of the brightest constellation in the sky and the zodiac constellations nearby (Cancer, Leo and Virgo all follow closely behind - east of - Orion in the sky, and the Hyades are in Taurus, immediately above - north of - Orion).

They have a few options if they wish to continue to believe that the rest of the Bible should be interpreted literally. They can, of course, simply deny the very strong evidence and stubbornly continue to believe that the “grand tissue of absurdities” in the story still represent literal events: that Samson literally slew one thousand men with the jawbone of an ass, that he slew a young lion with his bare hands and later found a beehive in its carcass, that he tied three hundred foxes together by their tails (after catching them himself) and “put a firebrand in the midst between two tails” (certainly a painstaking endeavor that would have taken perhaps more than a single night of work) before setting them loose in the fields of the Philistines, burning those fields and the nearby olive groves and vineyards as well. Or, they can admit that the Samson story is indeed primarily metaphorical for celestial events, and somehow explain this away as an anomaly and continue to maintain (through whatever path of argument) that the rest of the scriptures of the Old and New Testament are still to be interpreted literally.

However, far from an isolated example, the story of Samson turns out to be representative of the entire rest of the Bible (and the sacred scriptures and traditions of virtually every

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other culture on earth, as *Hamlet's Mill* makes clear). The entire assembly of events in the scriptures of both the Old and New Testaments can be very satisfactorily interpreted as a series of metaphors for celestial realities involving the sun, moon, and stars.

To visit another example (also discussed in *Hamlet's Mill*), this time from the New Testament, we can turn to the book of Revelation, in the first eleven verses of the ninth chapter, where we read:

<sup>1</sup>And the fifth angel sounded, and I saw a star fall from heaven unto the earth: and to him was given the key of the bottomless pit.

<sup>2</sup>And he opened the bottomless pit; and there arose a smoke out of the pit, as the smoke of a great furnace; and the sun and the air were darkened by reason of the smoke of the pit.

<sup>3</sup>And there came out of the smoke locusts upon the earth: and unto them was given power, as the scorpions of the earth have power.

<sup>4</sup>And it was commanded them that they should not hurt the grass of the earth, neither any green thing, neither any tree; but only those men which have not the seal of God in their foreheads.

<sup>5</sup>And to them it was given that they should not kill them, but that they should be tormented five months: and their torment was as the torment of a scorpion, when he striketh a man.

<sup>6</sup>And in those days shall men seek death, and shall not find it; and shall desire to die, and death shall flee from them.

<sup>7</sup>And the shapes of the locusts were like unto horses prepared unto battle; and on their heads were as it were crowns like gold, and their faces were as the faces of men.

<sup>8</sup>And they had hair as the hair of women, and their teeth were as the teeth of lions.

<sup>9</sup>And they had breastplates, as it were breastplates of iron; and the sound of their wings was as the sound of chariots of many horses running to battle.

<sup>10</sup>And they had tails like unto scorpions, and there were stings in their tails: and their power was to hurt men five months.

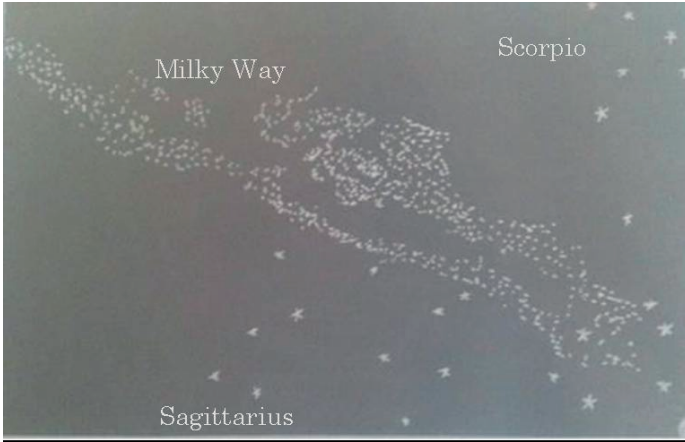
<sup>11</sup>And they had a king over them, which is the angel of the bottomless pit, whose name in the Hebrew tongue is Abaddon, but in the Greek tongue hath his name Apollyon.

Those who have interpreted this chapter literally have often taken it as a vision of a future apocalyptic war, with some modern commentators seeing the “locusts” that came out of the smoke as modern-day helicopters, which the revelator’s vision interpreted as giant flying insects with great power.

However, as with the Samson account, a familiarity with some of the most prominent constellations of the zodiac leads to an entirely different possibility. Below is a diagram showing the Milky Way, which arcs like a great white hoop across the entire sky, and which is in fact the “thickness” of our galaxy viewed edge-on from our location on a planet inside that galaxy (and closer to the edge of it than the center of it). This is the view of the southern side of that beautiful starry arch, the point where it intersects the southern horizon, as it is rising up from the eastern horizon (for viewers in the northern hemisphere):



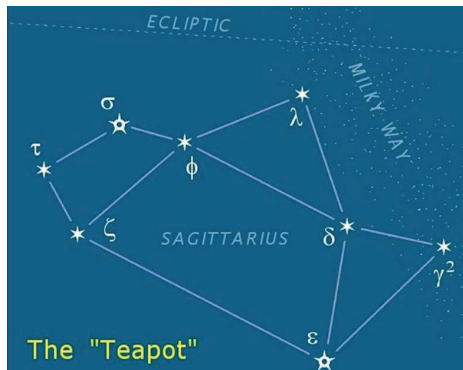
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In the above diagram, Sagittarius is to the left of the Milky Way, and Scorpio to the right, with the tail or stinger of the Scorpion wrapping all the way around and into the base of the Milky Way.

These constellations quite closely match up with the description in Revelation 9, as pointed out by the German philologist Professor Franz Boll (1867 - 1924).<sup>14</sup> First, the smoke which arose out of the bottomless pit, "as the smoke of a great furnace," is clearly the Milky Way, rising up out of the southern horizon like a shining haze or a towering column of smoke.

Then, we are told that "there came out of the smoke locusts upon the earth: and unto them was given power, as the scorpions of the earth have power." The constellation of Sagittarius is generally depicted as a centaur carrying a bow (and pointing it in the direction of Scorpio). However, Sagittarius is also often described in modern times as a "teapot," which it does resemble with its brightest stars. When looking at the teapot of Sagittarius in the night sky, you will immediately perceive that these brightest stars of Sagittarius could also be envisioned as a large grasshopper (or locust), with its head facing left and its hind legs sticking up in a narrow triangle (below is a diagram of the "teapot"):



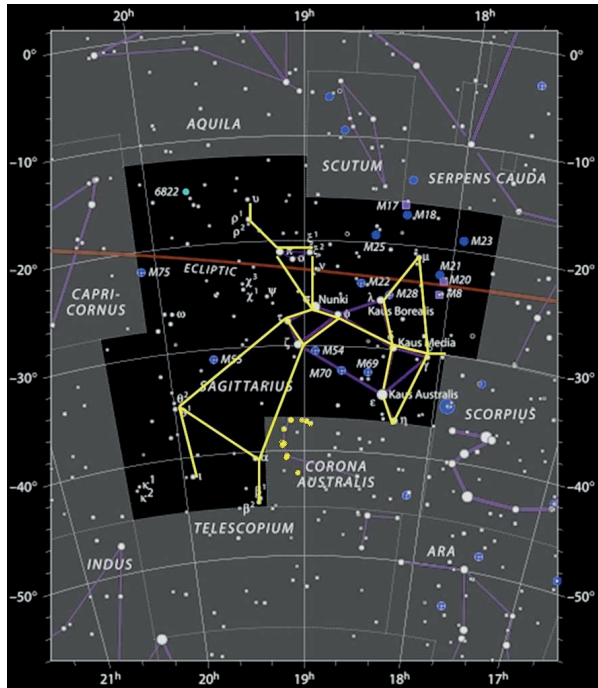
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In this image, the teapot is seen with its handle on the left and its spout on the right, but it can also be a grasshopper or locust, with its head to the left and its angular hind legs rising up to make two triangles – and the effect is even more insect-like when viewing the actual constellation in person.

However, just so that we are sure we do not misinterpret the constellation we are dealing with, the passage goes on to tell us that these locusts are really like centaurs as well. In verse seven we read: “And the shapes of the locusts were like unto horses prepared unto battle; and on their heads were as it were crowns like gold, and their faces were as the faces of men.”

So, the locusts are like horses with men’s faces – a reference to centaurs, which Sagittarius traditionally represents – and they have “crowns like gold.” Significantly, just to the right of Sagittarius is a faint arc of stars known as the Southern Crown (or *Corona Australis*), a fact that confirms the identification of these locust-centaurs with the constellation Sagittarius next to the rising smoke of the Milky Way.

Below is a diagram of Sagittarius, using the outlines proposed by H. A. Rey. The u-shaped arrangement of the stars of the Southern Crown *Corona Australis* are highlighted as well, forming an arc just to the left of the letter “A” in the words “Corona Australis,” and you can easily see how close they are to the actual zodiac constellation of Sagittarius:



Sagittarius and Scorpio flank the rising smoke of the Milky Way in this part of the sky, and both are well-represented in the passage from Revelation 9. We have already seen



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that the locusts in verse three are described as having been “given power, as the scorpions of the earth have power,” thus referring to each of the zodiac constellations that stand beside the smoke rising from the bottomless pit.

Later, in verse ten of the same chapter in Revelation, the constellation of the Scorpion is referenced again, when we are told of these terrifying locust-centaurs: “And they had tails like unto scorpions, and there were stings in their tails: and their power was to hurt men five months.” You can easily see from the image above how close the stingered tail of the Scorpion comes to Sagittarius.

As with the Samson story, the Biblical account of the presence of locust-centaurs at the mouth of the smoking entrance to the bottomless pit finds parallels in sacred traditions all around the world. In *Hamlet's Mill*, de Santillana and von Dechend note that the shining path of the Milky Way is believed to be the road that souls travel in between incarnations in many cultures, including those of the Americas (North, South, and Central America) and Polynesia, and that there are many traditions in which the souls of the dead are received by a scorpion-goddess before they embark along that path.<sup>15</sup>

In ancient Egypt, this was the scorpion-goddess Selket, who can be seen protecting the burial shrine of Tutankhamun which held his three nested sarcophagi and the mummy itself (see below – she wears a golden scorpion on top of her head):



According to *Hamlet's Mill*, other scorpion-goddesses who meet the souls of the dead as they leave this world to cross the shining path of the Milky Way are Ishara of the ancient

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Hurrians and the “Old Goddess with the scorpion’s tail” of the Maya, who is depicted in the Maya Codex Tro-Cortesianus.<sup>16</sup> De Santillana and von Dechend also tell us that “In the Gilgamesh Epic Scorpion men watch the way to the other world; Virgil (*Aeneid* 6.286) makes it centaurs.”<sup>17</sup>

The above should make it clear that, while some may persist in interpreting Revelation 9 as a literal prophecy of horrible creatures afflicting the earth at some future date, plenty of evidence exists to argue that Revelation 9 encodes details of the celestial motion of the important zodiac constellations stationed at the southern end of the glorious Milky Way in the sky. This conclusion, coupled with the evidence that Samson deals with a very similar subject, and the evidence that this very same subject was encoded using very similar metaphors around the world, has profound ramifications.

First, because this celestial connection (and its widespread resonance with similar sacred traditions from around the globe) is hardly common knowledge, we must ask ourselves how and why this way of interpreting the stories of the Old and New Testaments has been kept secret. In fact, as we will see, the examples from Judges and Revelation just discussed are by no means anomalies in the Holy Bible – they are some of the most accessible examples of a phenomenon that takes place from start to finish in every single book in a very similar manner.

Second, we must ask ourselves what it could possibly mean: why would the sacred scriptures and traditions of so many cultures take such an unexpected form?

The short answer to those two questions, which the rest of the book will attempt to support with evidence and analysis, is of immediate importance to our current situation in the moment of history in which we are living. The sacred scriptures and traditions of the world – including the Bible as well as many texts that were not included in the canon of the Bible and were vigorously suppressed – point the way to consciousness. They have been and continue to be deliberately twisted and obscured because malevolent forces have from time immemorial actively warred against consciousness, seeking to keep men and women imprisoned and unaware and in fact to prey upon them.

In other words, the teachings of mankind’s most ancient traditions serve as guideposts to consciousness, and thus constitute key terrain in the war between consciousness and the enemies of consciousness, a war which continues to this day and in fact appears to have escalated in intensity and which may be reaching a climax.

## 2

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The evidence is mountainous in bulk that pagan eyes pierced through the phenomena of nature to the truth of higher levels. Pagan spiritual discernment was all the keener for its close beholding of the natural world. The assumption that in his primitive infantilism the pagan stopped at nature, while the Christian went on to God, is rank heresy. It is defied by all the fact of antiquity. Rebuttal of this gratuitous depreciation of past civilization is firmly based upon the most exalted wisdom. The authors of these high revelations knew the realm of sublime truth that lay beyond nature, and they also knew the mighty fact that nature was the outer visible analogue of this other world of truth. Then as now, esoteric genius grasped the distinction between outer and inner, but ancient sapiency recognized better than modern the essential kinship of the two.

Alvin Boyd Kuhn, *Who is this King of Glory?*<sup>18</sup>

Why might the most sacred texts and traditions of cultures around the world take such care to encode and pass on to future generations stories describing the motions of the sun, moon and stars?

The answer is that this knowledge relates to a task that is vital to every soul here in this plane of existence, namely the attainment of consciousness.

John Anthony West, author of the masterful 1976 publication *Serpent in the Sky: the High Wisdom of Ancient Egypt*, explained this concept very succinctly in an interview with Henrik Palmgren of *Red Ice Radio* which aired in 2008:

And the doctrines are all basically the same – I mean they take it as a premise, as a given, that we human beings are not accidental glitches in an accidental universe, but that rather we have a specific role to play, which is the acquisition of a level of consciousness that we are not born with, but that we have the *potential* to reach, and this is what in Egypt is called the "Doctrine of Immortality" and what in other civilizations is called Samadhi or Nirvana or whatever – I mean, different names for it – but basically it's the same doctrine: that we're here for a reason, and that if we don't pursue that path, then we do so at our peril.<sup>19</sup>

Later in the interview, he points to Darwinism as a doctrine that leads to the opposite of this ancient belief, in that it teaches that there is not real purpose to human existence, and can thus lead to a pursuit of materialism and a neglect of the true goal of human existence, the acquisition of consciousness.

The scriptures of the Old and New Testaments teach the same doctrine which John Anthony West asserts was the goal of all the other ancient doctrines – that we are here for "the acquisition of a level of consciousness that we are not born with," but as the previous examples from the story of Samson and the account of Revelation 9, that purpose has been obscured, suppressed, and largely forgotten.

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How does the motion of the sun, moon and stars relate to the attainment of consciousness? Why would a collection of scriptures such as the Bible, which purports to deal with profound matters of the soul, life, death, and behavior in this world, turn out to do so through metaphors relating to the motions of the heavens?

The answer is multifaceted and profound. One extremely compelling explanation has been expounded at length by Alvin Boyd Kuhn (1880-1963), most comprehensively in his 600-page tome *Lost Light: An Interpretation of Ancient Scriptures*, first published in 1940. His thesis is that all the ancient scriptures teach the descent of each individual's everlasting soul from the immaterial realm of spirit into the material realm of gross matter, in order to experience the things that can only be felt in the world of the physical and in order to learn lessons that can only be learned through such experience (as painful as such experience can often be), and then to re-ascend into the realm of spirit again, to return as often as is necessary for its own spiritual evolution.

Because the soul upon its descent to the world of matter largely forgot its true condition and its true spiritual origin, typified by being given a drink of strong liquor to make it forget, or a drink from the river Lethe which is the river of forgetfulness, the scriptures were imparted to mankind in order to help the soul to remember the truth. It did this through a series of metaphors which could transcend the dulled senses of the mind that was imprisoned in gross matter and which therefore had a harder time accepting those truths which transcend the physical realm of the five senses, and the most powerful metaphor the ancients used according to Kuhn was the constant descent of the heavenly bodies of the sun, moon, visible planets, and majestic constellations, endlessly plunging from the high spiritual realm of air and fire into the gross physical tomb of muddy earth and water, only to appear again on the opposite horizon and soar once more into the celestial realm.

In a chapter entitled "Loosing the Seven Seals," Kuhn explains:

[. . .] the series of myths deals not with a wide variety of spiritual or cosmical situations, but only with the same one situation in endless repetition! There is but one story to religion and its Bibles, only one basic event from which spring all the motivations of loyalty and morality that stir the human heart. The myth-makers had but one narrative to relate, one fundamental mystery of life to dilate upon. All phases of spiritual life arise out of the elements of the one cosmic and racial situation in which the human group is involved; and all scriptural allegory has reference to this basic datum, and meaning only in relation to it. The myths are all designed to keep mankind apprised of this central predicament. It is the key to the Bible. And it is the loss of this key situation that has caused the Book to be sealed against the age-long assaults of our curious prying and delving. The restoration of this key to our hands will be seen at once to open the doors to a vision of clear meaning, where now stalks dark incomprehensibility. Cosmology has been almost wholly discarded from religion since Milton's day, yet a cosmical situation provides the ground for all adequate interpretation of Bible representation. *The one central theme is the incarnation.*<sup>20</sup>

In a follow-on text entitled *Who is this King of Glory?* which was published in 1944, Kuhn explains the aptness of the motions of the heavenly spheres in typifying the successive cycles of incarnation in matter followed by release and new incarnation:

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The divinity in man being a portion of the ineffable glory of the sun, and necessarily therefore typified by it the great scenic portrayal was built upon the solar allegory, and the successive phases of man's divinization were enacted around the solar year in accordance with the significance of the orb's monthly and seasonal positions. Ancient religion was for this reason called solar religion or "sun-worship." Temples were built to the sun and hymns to the sun written to extol its splendor as typical of man's inner splendor. [. . .] a drama that was based on and interwoven with the most obvious of all natural phenomena – the rise and setting of the sun in the daily round and the larger counterpart of the same routine in the seasonal cycle. These two daily and annual operations, the alternate victory and defeat of the sun, typify of course the very gist of the whole human drama, the soul's descent into "death" in mortal body and its recurrent resurrection therefrom. This is the core of the central theme in all religious scripture.<sup>21</sup>

Alvin Boyd Kuhn's explanations plumb great depths and undoubtedly shed tremendous light on the true meaning of the ancient sacred myths of all cultures, and this book will refer to his work throughout the exploration of the subject as we continue. However, with the earth having now made some seventy additional turns around the sun since his explications were published, some additional developments have come to light which add even more layers to the deep meanings that he uncovered.

One of these developments has been the invention of lasers (beginning in 1960), which have the ability to create extremely concentrated beams of phased light, a development which makes possible (among many other applications) the creation of holograms, which cannot be created using typical light sources in which light disperses too much to allow the capture of the kind of detail necessary for a hologram. The creation of holograms and the subsequent discovery of some of their fascinating properties (beginning with the creation of the first practical holograms in 1962) led some insightful theoretical physicists to propose a model for our physical universe which opens valuable new vistas upon the ancients' consistent use of celestial metaphors to convey truths about human existence.

If the ancient scriptures, including the Old and New Testaments, teach truths about our innermost spirit using the incessant motions of the wheeling heavens, then it can be said that they are putting forth the assertion that the individual is somehow intimately related to the bigger drama above, and conversely that the motions of the outer world (even the motion of objects as far away as the planets Jupiter and Saturn) have some bearing upon the individual. In fact, as we will see, it can be said that these ancient astronomically-focused scriptures teach that the attainment of consciousness involves the apparently illogical realization that the soul in the body is a microcosm, a reflection or an embodiment of the universe that we see around us – that we contain in our microcosm of the individual self the entire macrocosm of the earth on which we live, and the wider cosmos we see above us in the sky, containing the sun by day and the infinite stars by night.

The well-known Hermetic dictum conveying this teaching declares, "As above, so below" (this dictum is found, for example, in the Hermetic text known as *The Emerald Tablet*, thought to have been written between AD 500 and AD 799 but containing concepts which are almost certainly many hundreds of years older). This identification of microcosm and

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macrocosm is not merely metaphorical – it is not just that we *reflect* “here below” what we see “there above,” but that we actually *contain* it, we *are* it. By focusing at length and in great depth upon the motions of the great cyclical forces of nature, in our bodies, in the world around us, but most especially upon the largest stage of all, the infinite stage of the heavens, the ancients were finding and expounding truths that relate to the most internal and intimate aspects of who we are, aspects of our innermost spiritual being.

Interestingly enough, the principle that teaches that the smallest component part contains and reflects the larger whole of the universe is a crucial aspect of some of the most modern models which have been proposed by theoretical physicists to try to incorporate the almost-unbelievable aspects of quantum physics that began to come to light in the early twentieth century. One of these models is the “holographic” model, which has been put forward by physicists such as David Bohm and Karl Pribram.

As Michael Talbot explains at length in his *Holographic Universe* (1991), a hologram is very different from a conventional photograph or even digital photograph, in that a conventional or digital photograph is composed of many tiny components all colored or shaded differently to make up a picture, but a hologram is composed of many tiny components *which each embody the entire hologram* within themselves.<sup>22</sup>

This concept sheds a whole new light on the teaching of “As above, so below.” It suggests that each of us actually contain in microcosm the entire macrocosm – that there is a unity which is difficult to comprehend logically, but which is nonetheless vitally important to understand, so important that the sacred texts of ancient cultures around the globe were centered on it.

It is to convey just such expansive concepts – concepts so transcendent that they are difficult or impossible for our logical and literal “left brain” intellect to grasp – that the technique of esotericism is so necessary. Esotericism can be broadly defined as the use of symbols or metaphorical pictures to convey truths of a spiritual nature, or truths about concepts that can defy the ability to convey them through any other method.

The truth that the mind-boggling variety of individuals on earth at this moment, and all those individuals who have lived on this earth in the past, each in some way embody the infinite wholeness of the entire universe is one such truth. *The Emerald Tablet*, the same Hermetic text which declares “as above, so below” also declares “all things have been and have come forth from One.”<sup>23</sup> Such a concept is so contrary to the type of information that the “intellect” is designed to deal with that its first response is to simply ignore it, or tune it out, or scoff. It is abstract – it cannot be grasped by the aspects of our intellect designed to deal with the concrete world of the five senses – but it can be “concretized” in symbol or metaphor, which can then act as a kind of “Trojan Horse” to sneak the abstract truth in to the understanding.

In a book-length examination of the nature and use of esotericism, written in 1947 and first published in 1960, entitled *Esoterism & Symbol*, twentieth century alchemist, Hermeticist and philosopher R. A. Schwaller de Lubicz (1887-1961) made a distinction between what he labeled as “the intellect” or “cerebral intelligence” and what he called “intelligence of the heart” – and argued that that which is esoteric speaks to “intelligence of the heart.”

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He wrote: "Cerebral intelligence depends upon the senses, the recording of observed facts, and the comparison of ideas. No element of cerebral intelligence is abstract, and every qualitative or abstract idea results from the comparison of concrete elements."<sup>24</sup>

Schwaller argued that the language of symbol – esoteric symbol – is designed to bypass the cerebral intelligence and convey powerful truths about the nature of consciousness and existence which the intellect cannot perceive. To do this, these symbols had to appeal to something else, which Schwaller de Lubicz called "the intuitive," "the innate," and "the intelligence-of-the-heart."<sup>25</sup>

To appeal to this intelligence-of-the-heart, the ancient Egyptian sages used symbol, including mythology, parable, play on words, artistic imagery, architecture, proportion, and number. All of these profound symbols could bypass the intellect and speak straight to the intuitive intelligence-of-the-heart, guiding the way to "illumination" or "consciousness" or "ex-stasis" (that which is outside of the material *stasis* of time and space, from which our word *ecstasy* is derived, which denotes the attainment of a state beyond the physical and beyond the intellect that deals with the material world perceived in terms of the five physical senses) – all terms found in the writings of Schwaller de Lubicz. He called this science of symbol "the Symbolique."<sup>26</sup>

These symbols or analogues or triggers for intuitive understanding of the cosmic truth that transcends the material will thus – of necessity – seem irrational or mysterious when considered by the intellect. This fact accounts for the conventional understanding of the word "esoteric" as describing "hidden truths" or teachings which deliberately intend to obfuscate, confuse, or conceal. However, Schwaller de Lubicz argues that this understanding of the concept of "esoteric" is a mistake. In fact, the esoteric is designed to *reveal*, not to conceal! It is only because it does so in terms that bypass the intellect and speak directly to the intelligence-of-the-heart that the esoteric appears to conceal.

As he writes in *Esoterism & Symbol*:

Esoterism has no common measure with deliberate concealment of the truth, that is, with secrecy in the conventional sense of the term. [ . . . ] Esoterism can be neither written nor spoken, and hence it cannot be betrayed.<sup>27</sup>

Later in the same text he says:

Esoterism is not a particular meaning hidden in a text, but a state of fusion between the vital state of the reader and the vital state of the author: this in the sense of a spiritual, spatial, synthetic vision which disappears at precisely the moment thought becomes concrete.

Thus esoteric teaching is strictly *evocation*, and can be nothing other than that. Initiation does not reside in any text whatsoever, but in the cultivation of intelligence-of-the-heart. Then there is no longer anything occult or secret, because the intention of the enlightened, the prophets, and the "messengers from above" is never to conceal – quite the contrary.<sup>28</sup>



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Schwaller teaches us that the consciousness of unity cannot be grasped by the intellect, because the intellect primarily divides and distinguishes, which is a function of breaking into pieces. The intellect can also assimilate, but once again this is a function of putting many pieces together to form a whole, as in a digital image or a conventional photograph. He writes that "The fundamental character of cerebral intelligence is that it is born of duality."<sup>29</sup> We might say that it is very good at seeing the world in terms of "either-or," but has a very difficult time with "both-and" (such as a man or woman being simultaneously a totally unique individual and at the same time reflecting and embodying the entire cosmos, the embodiment of which seems to defy individuation and swallow up everything into the vast "Oneness" of the universe).

Because of this problem, consciousness of unity (which is a form of ecstasy – a state beyond reason, in which the bonds of individuality and the body blur or are actually breached) must be conveyed through symbol, which does not speak to intellect. Because it does not speak to intellect, such symbol is often perceived as being deliberately obscure – of deliberately trying to hide the truth. However, Schwaller says, this appearance of deliberately obscuring is not the true case at all. Instead, the purpose of the esoteric is to convey what cannot be conveyed otherwise – it is not intended to hide the truth, but to illuminate it.

For Schwaller de Lubicz, one of the ancient symbols of the dividing mind, is the symbol of the serpent. The action of dividing, of choosing, of distinguishing, or of demanding "either-or" is the force which causes the motion of anything out of the condition of Unity or cosmic "One-ness" and into multiplicity. It is an event or a change which Schwaller called "The Primordial Scission."

In his indispensable 1979 explanation of and elaboration upon the work of Schwaller de Lubicz (which at that time had yet to be translated into English in any publication), entitled *Serpent in the Sky: the High Wisdom of Ancient Egypt*, John Anthony West explains:

One, the Absolute or unity, created multiplicity out of itself. One became Two.

This Schwaller de Lubicz calls the 'Primordial Scission' (Division, Separation). It is forever unfathomable and incomprehensible to human faculties (although language allows us to express what we cannot comprehend).<sup>29</sup>

To convey the concept of this Scission, the ancient Egyptians used the symbol of the serpent -- particularly the Egyptian cobra (which appears on the pharaoh's diadem as the *uraeus*, or rearing cobra). In his *Sacred Science: the King of Pharaonic Theocracy*, published in 1961, Schwaller de Lubicz writes:

The uraeus is the *Naja* of Egypt, the dreaded though peaceful and timorous cobra, dangerous for its spit and deadly for its bite, but only if it believes itself attacked. The snake is the symbol of duality: It separates the right and left sides of the brain.<sup>30</sup>

We can immediately see that the serpent perfectly symbolizes "scission" or division. By its very body shape and means of locomotion it is constantly dividing into two whatever it



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passes through. Further, the rearing cobra which the Egyptians chose as their particular symbol for division, discernment, and discrimination is an even more precise and perfect choice. The cobra when rearing is in the very act of discriminating and discerning, of choosing between binaries: to strike or not to strike, threat or non-threat. When and if it does strike, this action is yet another perfect manifestation of discriminating or selecting. Thus the choice of the erect cobra to represent the discriminating aspect of intellect illustrates the genius of the ancients, genius which Schwaller de Lubicz and John Anthony West discover in countless other aspects of their art and architecture, proportion and number.

It also represents the exact same sort of symbolizing which Alvin Boyd Kuhn argued was at the heart of the method of properly understanding the ancient sacred myths of the world, and which literalistic approaches would always miss completely.

Mr. West elaborates still further on the concept which Schwaller de Lubicz mentions at the end of the passage quoted above, in which he notes that the brain itself -- seat of the intellect -- is divided by a serpentine line when viewed from above, into a left hemisphere and a right hemisphere (the familiar "left brain" and "right brain").<sup>31</sup>

Tutankhamun's diadem, which was found on the head of the mummy of the king (an excellent image of which can be seen on the website of the Dallas Museum of Art -- the image allows zooming in for detail in high resolution), shows that the Egyptians saw the Scission as somehow connected to the division of the brain. One possible explanation for this symbolism might be the assertion that with this art, the ancients were asserting that the Scission goes so far as to divide the individual even within himself or against himself (or herself), so to speak.



However, there is another possibility, and one which will become more clear as we continue deeper into this book, and that is a possibility that is suggested by modern quantum physics.

## *What is the esoteric?*

Quantum physics is a concept of which most people are at least dimly aware, but one which not everyone would be perfectly comfortable if called upon to explain. The basic outline of quantum theory is not particularly complicated. It should be something most people could at least describe at a basic level. It is probably safe to say, however, that more people could explain the basic principles which cause an internal combustion engine to operate than could explain the basic principles of quantum theory, even though the operation of an internal combustion engine is rather complicated compared to the basic outline of quantum theory, and even though many people who use internal combustion engines have never actually taken one apart themselves. However, because quantum theory cannot be discussed without running up against another one of those mysteries which defy by their very nature the discerning, dividing, "either-or" expertise of the cerebral intelligence. Quantum physics makes assertions which simply "do not make sense" to the intellect.

Quantum physics was necessitated by the mystifying results, demonstrated over and over again and now widely accepted, of experiments showing that tiny subatomic particles can actually exist in a state of "superposition," in which they exhibit traits which can be described as being in *two completely different places at the same time*, or being in two completely different states (a particle or a wave) at the same time. This is the aspect of quantum physics that makes our everyday, five-sense-processing cerebral intelligences revolt.

Even more astonishing, the experiments conclusively demonstrate that it is observation which brings these particles out of the state of superposition and causes them to manifest as either a wave or a particle, or to manifest in one location or another after being effectively *both*. It is the arrival of consciousness that brings them out of the "both-and" of pure potentiality and into the "either-or" of materiality.

In their outstanding book *Quantum Enigma: Physics Encounters Consciousness*, Professors Bruce Rosenblum and Fred Kuttner of the University of California at Santa Cruz provide what they call a "rough summary" of quantum theory:

Quantum theory tells that the observation of an object can instantaneously influence the behavior of another greatly distant object – even if no physical force connects the two. These are the influences Einstein rejected as "spooky actions," but they have now been demonstrated to exist. Quantum theory also tells us that an object can be in two places at the same time. Its existence at the particular place where it happens to be found becomes an actuality only upon its observation. Quantum theory thus denies the existence of a physically real world independent of its observation.<sup>32</sup>

One of the foundational experiments of quantum physics is the "double slit experiment," in which a beam of single atoms or a beam of single subatomic particles is sent towards a partition containing two slits, through which they will pass and create a pattern on a screen beyond. The astonishing results of the experiment demonstrated that some portion of each of the quanta in the beam will somehow come through both slits and interfere with one another (the way a wave does), even when sent only one at a time towards the slits. The particle demonstrates the potential to be in two places at once. However, if the observer of the experiment only opens one slit, then the beam will act as if it is composed

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only of particles. The beam appears to have the potential to be *either* a wave or a particle, and to somehow change into one state or another depending on the actions of the observer!

In other words, it travels in the state of a wave if the observer decides to open two slits, and in the state of a particle if the observer decides to open only one slit. Did it know beforehand how many slits would be open when it arrived at the partition? Did the decision to open either one slit or two slits somehow “reach back into the past” and cause the stream to travel as either a particle or a wave? The experiment’s results are not really that difficult to *describe*, but they are certainly difficult to believe!

Even more astonishing, the experiment could be rearranged to send a single particle into one of two boxes (a “box-pair”), where it would be trapped. The results of this version of the experiment show that the particle somehow exists in “superposition” in which it is simultaneously in both of the box-pairs, until again a consciousness interacts with it. If the observer of the experiment looks in one of the boxes, or opens one or the other to allow the particle (if inside) to escape, then the particle will be found to be in one box only. If the box first opened (or peeked into) does not contain a particle, then the particle will be found to be in the other box. But, amazingly enough, if *both* boxes are opened simultaneously, then the particle will escape in such a way that it creates an interference pattern, indicating that some of the particle was somehow in each box!

Here again the physicists performing the experiments run head-on into the perplexing question which Professors Rosenblum and Kuttner have termed the “quantum enigma.” How did the particle “know” what the observer would choose to do? It is as if the decision to open only one box (or look into only one box) somehow caused the particle to manifest in one box or the other – and no evidence of it (or part of it) ever having been in the other box will be found. But, if the observer chooses to open both boxes at once, it will be as if the particle was always somehow “spread” across both of the boxes, even *before* the observer decided to open both the boxes! The decision seems to have created not just the result that happened *after* the decision, but also the history *leading up to* the decision.

These results completely defy “logical” explanation, which is why quantum physics has completely turned classical Newtonian physics on its ear, and why many physicists strenuously opposed it when experiments first began to point to the existence of such bizarre behavior by atomic and subatomic particles. Albert Einstein famously described the behavior of these particles as “spooky.”

Rosenblum and Kuttner describe the quantum enigma that these experimental results raise:

Did your free choice determine the external physical situation? Or did the external physical situation predetermine your choice? Either way, it doesn’t make sense. It’s the unresolved quantum enigma.

[. . .] This mystery connecting consciousness with the physical world displays physics’ encounter with consciousness.

To a certain extent at least, our present actions obviously determine the future. But obviously, our *present* actions cannot determine the *past*. The past is the “unchangeable truth of history.” Or is it?

## What is the esoteric?

Finding an atom in a single box means the whole atom came to that box on a particular *single* path after its earlier encounter with the semi-transparent mirror. Choosing an interference experiment would establish a *different* history: that aspects of the atom came on two paths to both boxes after its earlier encounter with the semi-transparent mirror.

The creation of past history is even more counterintuitive than the creation of a present situation. Nevertheless, that's what the box-pairs experiment, or any version of the two-slit experiment, implies. Quantum theory has *any* observation creating its relevant history.<sup>33</sup>

Here we find an example of a truth which we simply cannot logically grasp – and yet it is true. If our universe really is composed of such “super-logical” building blocks, then it only makes sense that esotericism was selected by the ancients to convey the truth of the universe. Esotericism supercedes logic – it teaches truths that cannot be grasped by logic alone, truths which *defy* logic.

To return to the symbolism of the Scission described by Schwaller, which he argued was evoked by the Egyptians using the esoteric symbolism of the serpent whose body twists its way along the dividing line of the human brain: if quantum theory says that the state of pure potentiality is ruptured by the intrusion of human consciousness – that it is the arrival of consciousness which brings particles out of their superpositional state of potential into the manifestational state of being one thing or another – then the symbolism employed by the Egyptians could not possibly be more appropriate! The Scission in esoteric terms is the rupturing of the state of superposition. It is the bringing of the particle out of the state of “both-and” and into the state of “either-or.” The state of “either-or” is a division. Since quantum physics has demonstrated that it is consciousness which causes the particle to leave the state of superposition and manifest as either a wave or a particle (or as being in one box or the other), the serpent symbols on the human head are most apt.

It is the human mind which causes “the Scission” – it is human consciousness which brings the physical universe (in a very real way) into manifest discrete existence, out of the state of pure potentiality or “superposition.”

We saw that the Egyptians (according to the arguments of Schwaller de Lubicz) used the serpent as a symbol of dividing, discerning, and deciding (just as a cobra rearing up discerns and decides between “strike” or “not strike”), and that they placed this cobra right at the seat of the intellect, with its body often depicted as a wave-form going right down the dividing line between the brain hemispheres. Some readers at this point will reject the possibility that the ancient Egyptians could have been symbolizing a “quantum universe,” but we will see more and more evidence as we proceed throughout the investigation which will suggest that the ancients were possessed of an understanding of the nature of the cosmos that was sufficiently sophisticated as to allow that possibility and even to make it very likely.

For the present, suffice it to say that the abundance of ancient sacred texts whose stories are all based upon astronomical metaphors may all be demonstrating an assertion about

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the cyclical incarnation of the fiery spirit in the world of matter (as Alvin Boyd Kuhn so convincingly demonstrates in his extensive analyses), but that may not be all that they demonstrate: they may also demonstrate an awareness of the enigmatic connection between human consciousness and the material realm of physics, the realm that stretches out to the planets, stars, and galaxies. The infinite heavens are the obsession of modern physicists no less than they were the obsession for the authors of the ancient sacred scriptures. Quantum physics suggests an intimate connection between the human consciousness and the “stuff” of which planets, stars, and galaxies are made: so did the ancient scriptures.

Below is an image looking down upon the top of the head of the mummy of Tutankhamun, showing the king’s embroidered skull-cap and the twin uraeus-serpents, raised to strike or not-strike, their undulating bodies framing the line between the two hemispheres of the brain, the seat of consciousness. It is a fitting example of all that esotericism can convey through the use of symbol, as a means to impart a truth that can be explained in paragraphs full of words, but which remains beyond the grasp of the cerebral intelligence no matter how many words are used.



Esotericism is not, then, a tool for hiding the truth: it is a tool for conveying the truth, when the truth is so enormous that it cannot fit into the “either-or,” when it is “super-logical” to the point that the left brain cannot assimilate it without help.

Thus, those who argue to reduce the esoteric scriptures to a false literalism are doing mankind a double disservice. First, they are declaring to be literal texts which demonstrably *were not intended* to be understood literally. We were never intended to believe that there was an historical figure named Samson who killed a thousand men with the jawbone of an ass.

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Second, by collapsing these scriptures into false literalist history, those who urge this interpretation are short-circuiting the esoteric truths that these ancient sacred teachings were intended to convey. Obviously, when that happens, the “quantum” aspect that they embody cannot be conveyed, and they cannot teach the full picture. They thus are forced, when turned into a literalistic caricature, to teach an overly-simplistic view of the cosmos, and of mankind’s place within it.

We will examine further the question of who would want to rob these ancient scriptures of their esoteric message to humanity, and when and how that robbery took place. First, however, we will explore more evidence that the scriptures of the Bible are of a piece with all the other ancient sacred traditions of mankind in their astronomical and esoteric nature.

## The system of celestial metaphor

Millions of intelligent persons today have looked upon sun and moon throughout the whole of their lives and have never yet discerned in their movements and phases an iota of the astonishing spiritual drama which the two heavenly bodies enact each month, a drama disclosed to our own astonished comprehension only by the books of ancient Egypt. Hundreds of celebrities in the field of Egyptology have mulled over the same material and have not yet lifted as much as a corner of the veil of Isis. Primitive simplicity could not have concocted what the age-long study of an intelligent world could not fathom. Not aboriginal naïveté, but exalted spiritual and intellectual acumen, formulated the myths. Reflection of the realities of a higher world in the phenomena of a lower world could not be detected when only the one world, the lower, was known. You can not see that nature reflects spiritual truth unless you know the form of spiritual truth.

Alvin Boyd Kuhn,  
*Lost Light: an Interpretation of  
Ancient Scripture.*<sup>34</sup>

In the passage above, Alvin Boyd Kuhn marvels at the unknown tutors who bequeathed to mankind a system of soaring spiritual grandeur, conveyed through a profound system of mythological drama, personifying what the ancients called “the Phaenomena” – the motions of the circling heavens, their complex cycles, and against this infinite backdrop the action of the primary heavenly bodies of sun, moon, and visible planets. He marvels that this body of myth could point to such sublime spiritual truth, and makes the insightful observation that the spiritual truth must have been first understood by the ancient authors of this system, before they could convey it through the esoteric symbols of the system itself.

This system is the inheritance of all of mankind – an inheritance that has, as we will see, been stolen away, hidden, and suppressed by those who sought to keep it for themselves. And yet, even today, as Alvin Boyd Kuhn says, for those who carefully examine the sacred traditions and scriptures of the world (including those of the Old and New Testaments) nothing is needed “but a mind free from bias to discern the unity, amounting virtually to identity, underlying all the old systems, which expressed so clearly the characteristic features of what appeared to have been a universal primal world religion, with the solar myth as its corner-stone.”<sup>35</sup>

In order to understand this “unity underlying all the old systems,” which Kuhn believes had “the solar myth as its corner-stone,” some discussion of the solar cycle in its motions through the solstices and equinoxes each year, as well as through the backdrop of stars that inhabit the zodiac band, will be necessary. While what follows contains a bit of technical explanation, its application to the metaphors in the Bible will make that worthwhile. These details are the very key to the “ancient treasure” which was given to mankind in the myths of the world, and which Kuhn described as “a meaning deep as life itself, which they [the myths] were from the first designed to embody.”<sup>36</sup>



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We have seen evidence in previous chapters, following the analysis of Giorgio de Santillana and Hertha von Dechend in their 1969 text *Hamlet's Mill*, of the detailed celestial metaphors in familiar Biblical passages, including Samson from the Old Testament and Revelation chapter 9 from the New. However, there were even more thorough examinations of the “astro-theological” metaphors in the Old and New Testament scriptures written over a hundred years before *Hamlet's Mill* was published, by Robert Taylor of England (1784 - 1844), in two collections of his lectures entitled *The Devil's Pulpit, or Astro-Theological Sermons*, and *Astronomico-Theological Lectures*, both published posthumously in 1857. There have been others who have pointed out the same things, some of them predating Taylor by centuries, but for sheer comprehensive explication of the celestial metaphors in the Bible, the Reverend Taylor (who was imprisoned for his efforts) is hard to beat.

The diagrams below will be helpful references for the metaphors that Taylor uncovers in the scriptures of the Old and New Testaments, and in fact they are the key to a system of celestial metaphor which unites the metaphorical stories of the Bible with the parallel metaphorical mythologies of the rest of the world, from ancient Greece to the islands of the Pacific. The first diagram shown is very similar to the illustration Taylor provides at the beginning of his book *The Devil's Pulpit*, and to which he frequently refers back throughout his text, calling it “the cut at the beginning of the book.” It depicts a typical “double hemisphere” map of the earth, such as were common in previous centuries, which shows on it the path of the sun throughout the year - the ecliptic path - as a graceful, serpentine arc tracing out a “sine wave” line above and below the line of earth's equator:





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This particular map is the work of Peter Goos, from the year 1666. It is interesting to note that the continent of Antarctica was unknown to this mapmaker, and California is depicted as a long narrow island off the west coast of North America, itself unfinished to the north and west, as is Australia and New Zealand on the other side of the Pacific.

It is also interesting to note in passing the two largest birds depicted above each hemisphere, an eagle above the western and a swan above the eastern, depicted with wings outstretched and flying generally towards one another. This imagery has a celestial counterpart in the constellations Aquila and Cygnus in the night sky, who fly generally towards one another in the band of the Milky Way. Both constellations depict the two majestic birds with their wings outstretched and feet trailing behind, just as the birds in Peter Goos map above are drawn.

The sinusoidal path of the ecliptic throughout the year is the product of the earth's axial tilt (also known as its "obliquity"). Because the earth moves around the sun with a constant tilt to its poles (by a little over 23.4 degrees from its plane of orbit), the angle that the sun will trace through the sky as the earth rotates each day will be influenced by this tilt. This tilt causes the sun's path to be above the celestial equator during its daily journey for one entire half of the year, and to cross below and afterwards be below the celestial equator during its daily journey during the other half of the year.

The celestial equator is that imaginary circle in the sky which is located ninety degrees of arc down from the north celestial pole, or ninety degrees of arc up from the south celestial pole. It can also be described as the imaginary circle created by projecting the earth's own equator up into the heavens. Thus, the sun's path being above this celestial projection of the earth's equator for one half of the year is shown in the "sine wave" arc of the sun's path which is drawn across the two hemispheres, and which crosses above and below the earth's equator in the diagram, spending half its time above and half below.

Although the arc is depicted as reaching its maximum northern point as it crosses Central America, and its maximum southern point in the ocean between Madagascar and Australia, this is only a convention: the sun's path reaches its maximum northern point at a time of year, not a specific point in Central America. Because a two-dimensional map on parchment cannot depict a spherical earth turning on its axis as it hurtles around the sun, with the sun's most direct rays falling further to the north as that hurtling earth approaches the June solstice, and then falling further to the south as it approaches the December solstice, the mapmakers have created a convention to symbolize in 2-D space the reality that happens in the 3-D. What the diagram is trying to convey is the fact that the sun's path reaches a maximum northern and a maximum southern point on our globe once each year, as it progresses around the sun with its axis tilted in relation to the plane of its orbit.

When the north pole is most directly oriented towards the sun (which happens at one moment during the entire year - the June solstice), the track of the sun will cut furthest north across the northern hemisphere. It will then be midsummer for those in the northern hemisphere, and midwinter for those in the southern. Conversely, when the south pole is most directly oriented towards the sun (which happens at one moment during the entire year - the December solstice), the track of the sun will cut furthest south. At that moment, the north pole will be oriented most directly away from the sun, and it

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will be midwinter in the northern hemisphere and midsummer in the southern. This concept is what the sinuous track of the ecliptic on the above double-hemisphere earth map is depicting. It is very common to see this “sine wave” on old double-hemisphere maps.

The important concept, and one very necessary for deciphering the metaphors in the Bible and other ancient scriptures and traditions, is the idea that the sun is “climbing” towards the midsummer point for half the year, after which it begins a “descent” towards midwinter (these concepts are usually expressed in reference to the northern hemisphere). For those in the northern hemisphere, this climb begins after midwinter on the December solstice, but until the March equinox (the spring equinox for the northern hemisphere) the days are still shorter than the nights.

After that, the climb continues with longer days than nights. There is a slight difference between the precise day of equality and the actual equinox moment, and this is due to the fact that the sun is a disc and not a tiny point, and to the fact that the atmosphere bends the rays of the sun as it rises and sets, just as a light will bend when it passes through a layer of water. However, at the midsummer point (June equinox is midsummer for the northern hemisphere), the sun and the ecliptic path begins to proceed towards the south again, “descending” towards midwinter. From midsummer until midwinter, the sun is on the descending path. From fall solstice until spring solstice, the days are shorter than the nights (although for the second half of the “shorter days” period the sun is actually “climbing” again).

Thus, we can envision the year as cut in half two ways. One way is “climbing” versus “descending,” with climbing taking place from midwinter (lowest point on the sine wave on the map above) to midsummer (highest point on the sine wave). The other way to divide it is from “shorter days” to “longer days,” with days that are shorter beginning when the ecliptic crosses the equator on the way down, and days that are longer beginning when the ecliptic crosses the equator on the way back up (again, the exact day of “Equalday/night” – as explained by Professor Gordon Freeman, author of *Hidden Stonehenge* – is slightly different than the moment the earth passes through its equinox point in either direction, due to the size of the sun’s disk and the bend in light created by the thickness of the atmosphere at dawn and dusk).<sup>37</sup>

In some double-hemisphere maps, the curve of the “sine wave” ecliptic is marked with symbols indicating the signs of the zodiac, because as the earth goes around the sun and earth’s tilt causes the ecliptic to move north and then south, the backdrop of stars changes as earth moves around its orbit. To envision this, we can think of earth orbiting the sun inside a large dining room or other room in a house: the stars on the walls that are visible will change as the earth makes its circular route inside the room. When the earth gets to the point of winter solstice, people on earth will be looking out at a different wall at midnight than the wall they will see on the other side of their circuit, when the earth is at the point of summer solstice.

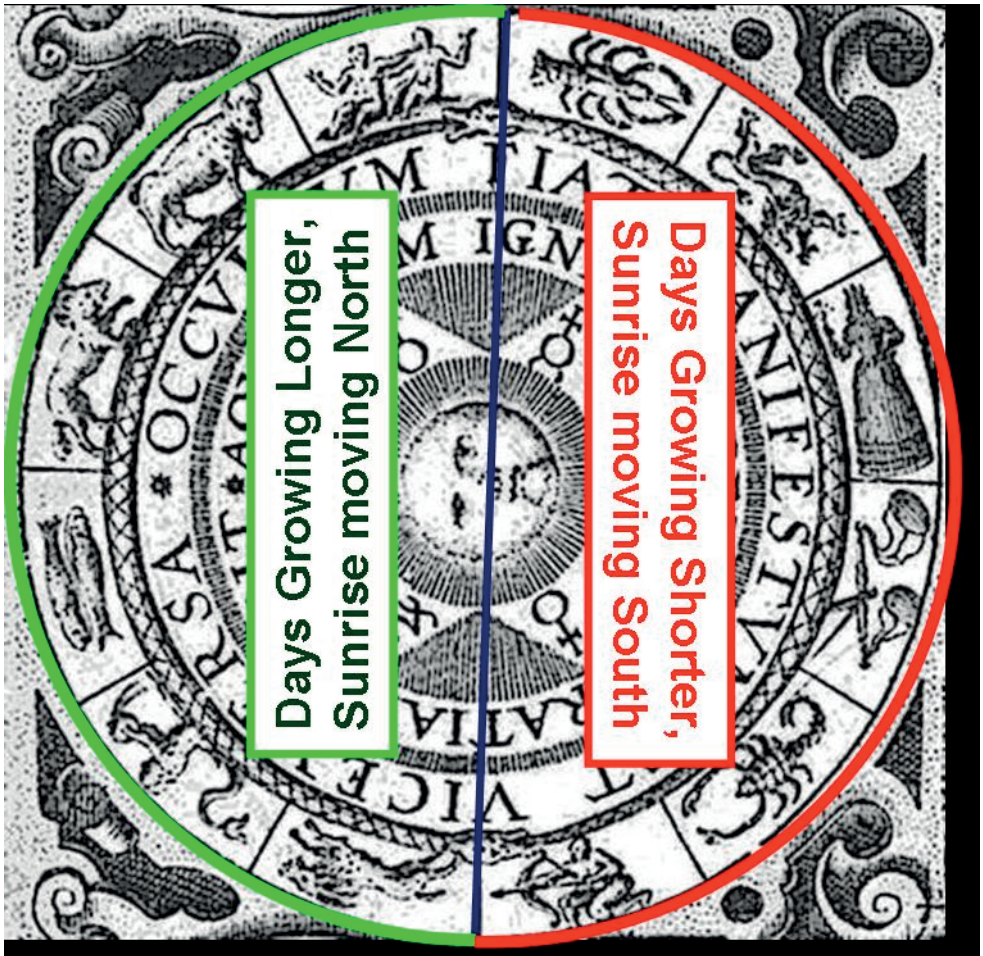
The stars seen on “the wall” just before the earth’s rotation brings the sun into view will be different as the earth makes its rounds each year, and these stars (the ones on the horizon ahead of the rising sun just before the earth’s turning brings the sun into view) are the ones that indicate which “sign” the earth is passing through each month. The

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action of precession causes this to change (explained in detail in my previous book), but setting that discussion aside for the time being, the sign that occupied this point above the eastern horizon on the morning of March equinox (in a previous precessional age) was the zodiac constellation of Aries, and the sign that occupied that point above the eastern horizon on the morning of the fall equinox (in the same previous age) was Libra. With this in mind, consider the second important diagram, below:

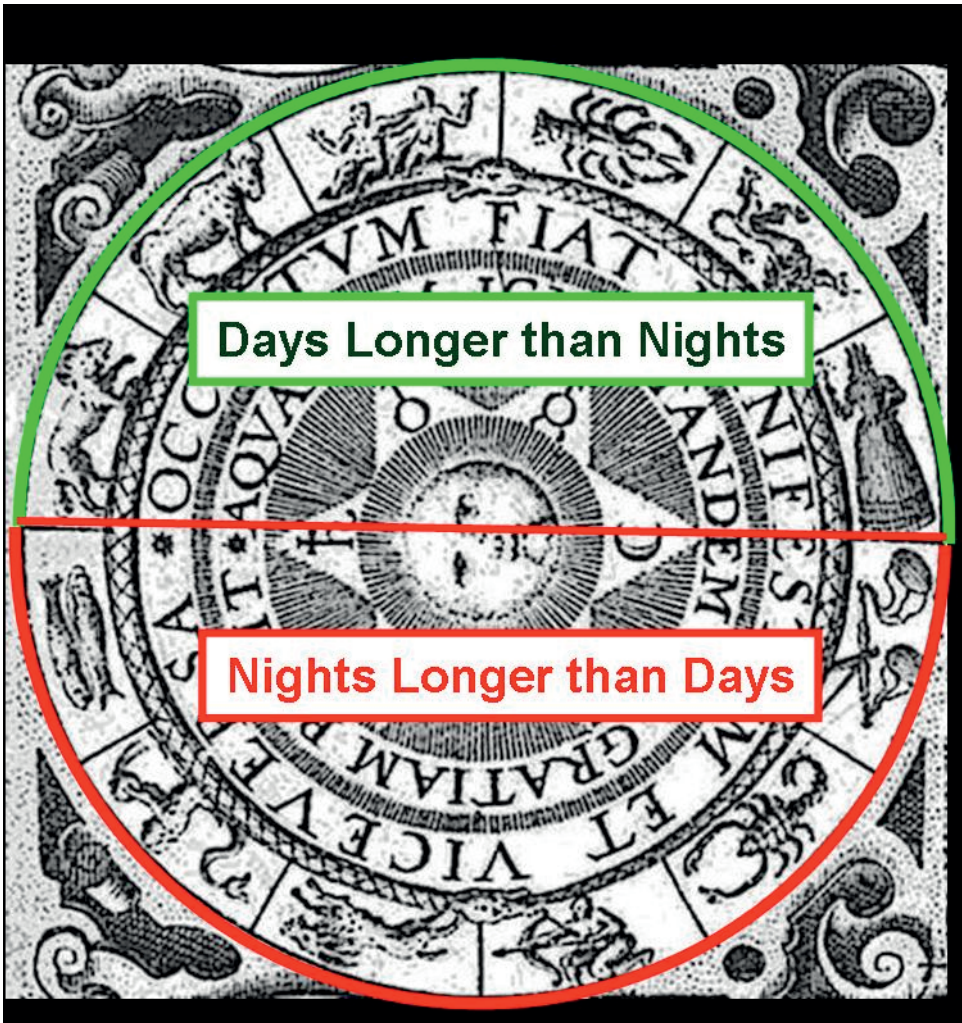


Here, instead of a sinuous wave, the sun's path throughout the year is depicted in a circle, and the signs of the zodiac (the constellations through which the ecliptic passes) are marked along its edge. However, even though the sine wave has now been joined into a circle, the same concepts we just discussed still apply. The sun still "climbs" from the lowest point (at the bottom of the circle, marked by the sign of Capricorn, just to the left of the kneeling archer of Sagittarius in the above diagram) until it reaches its highest point of the year (near the top of the circle, marked by the sign of Cancer, which in the old diagram above looks more like a lobster than a crab). Note that these signs, in reference to the previous diagram of the double hemisphere, help us to understand why the line twenty-three and a half degrees north of the equator is called the "Tropic of Cancer" (it is the northernmost point reached by the sun's path each year), and why the line an equal number of degrees south of the equator is called the "Tropic of Capricorn." So, we see that the circle can also be divided into halves in which the sun is climbing for one half and descending for the other.



Alternately, the year can also be divided into a period of “longer days” and another period of “longer nights.” This is depicted in the zodiac wheel below, in which the line dividing the year goes between the two equinoxes, rather than the two solstices. On the sun’s upward journey (as it moves through the year in a clockwise manner in the diagram), the longer days commence as we cross the line to the left side of the circle, in the sign of Aries (March equinox, or spring equinox for the northern hemisphere). On the other side of the circle, we pass into the period of longer nights after crossing the equinox again, this time the September equinox, or fall / autumn equinox for the northern hemisphere. That takes place in the sign of Libra (the balances or scales).





The above discussion depicts the “Age of Aries,” so named because the March or spring equinox took place in the constellation of Aries the Ram, and the March or spring equinox opened the sacred year in ancient cultures (note that both Passover and Easter are keyed to the spring equinox, and other ancient cultures had similar traditions). Since the Age of Aries, precession has shifted the actual constellations that occupy the position above the rising sun on the spring equinox (“delaying” the zodiac constellations, such that Pisces was there instead, a period known as the Age of Pisces, which itself is now drawing to a close, to be replaced by the long-anticipated Age of Aquarius).

However, it is important to understand that the convention shown above is still used among many astrologers, as if we were still in the Age of Aries, and this is because the traits that make one “an Aries” do not actually come from the far away stars but rather

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from the angles of the sun's rays impacting the earth at the time of year when the earth is passing through the March equinox, and the traits that make one "a Cancer" do not come from the far away stars of that constellation either, but from the angle of the sun's rays impacting the earth as they do in the time of year when the earth is passing through the June solstice.

In other words, the characteristics of the time of the earthly year and the angle of the light from the sun as it reaches the earth is determined by the earth's location on its orbit in relation to the sun. As earth passes winter solstice, for example, the angle of the sun's rays will be the same as they were as the earth passed winter solstice thousands of years earlier, even though the background constellations will have shifted due to precession. Therefore, the science of angles worked out by the ancients, encoded in scriptures using the signs from the Age of Aries, will still apply today even though the background stars have shifted into the Age of Pisces.

This concept is clearly explained by Thomas H. Burgoyne in his 1900 text *The Light of Egypt, or The Science of the Soul and the Stars, volume 2*, on pages 7 through 9. There, he writes:

The shining Zodiac, with its myriad constellations and its perfect galaxy of starry systems, derives its subtle influence, as impressed astrologically upon the human constitution, from the solar center of our solar system, NOT FROM THE STARS which occupy the twelve mansions of space. *Aries*, the fiery, and *Pisces*, the watery, are always there, and instead of its being an argument against astrology, it is one of its grandest truths that, in all ages and in all times, Aries, the first sign of the Zodiac has been found *ever the same*, equally as well as Pisces the last. [ . . . ] [I]t is the angle at which we, THE INHABITANTS, receive this Sun's light that makes all the difference [ . . . ].<sup>38</sup>

In other words, the constellations of the zodiac are markers for the angle of between the earth and the sun, and more precisely for the angle created by the tilt of earth's axis which, as we circle the sun, causes the ecliptic plane to move up and down across the celestial equator throughout the year, causing the sun to rise further and further north during one half of the year, and then further and further south during the other half, and to follow an arcing path through the sky that is higher and higher through one half of the year, and then lower and lower through the other half. The angle of the sun's rays will be much more direct when the sun's arcing path is at its highest (on the summer solstice), and much more oblique when the sun's arcing path is at its lowest (on the winter solstice).

These angles give the different parts of the year their different character, and that character does not change when the constellation-markers "behind the sun" rotate due to precession. Thus the portion of the year governed by the *sign* of Aries does not change when the *constellation* of Aries is no longer behind the rising of the sun during that portion of the year: we can still refer to it using all the characteristics that the ancients attributed to the sign of Aries. It is *the sun* which moving through the signs that the ancient scriptures and tales are commemorating, not so much the signs themselves.

We have already seen that Alvin Boyd Kuhn argued that the whole system of myth used these esoteric stories to remind us of the truth that all men and all women in this world

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are spirits who have chosen to come down from the fiery realm of spirit and to incarnate in the material world of gross matter, taking on a body made up of water and earth, which they will one day leave behind again to ascend into the spiritual realm from whence they came. He argues that the motion of the sun, in its daily ascending and descending, as well as the motions of all the other heavenly bodies, formed the basis of the system designed to convey this esoteric truth. We will explore this interpretation of Alvin Boyd Kuhn, as well as the many other profound ramifications of this ancient system, in subsequent chapters.

This understanding of the sun's "climbing" and "descending" throughout the year, and its passing through the twelve signs of the zodiac as it goes through its "climbing half" and "descending half" (and its "longer-day" half and "shorter-day" half) proves to be a cornerstone for interpreting all the metaphors of the ancient sacred traditions, from Greek and Roman mythology, to the stories of the Old Testament, the stories of the New Testament, and the sacred traditions of many other cultures as well.

That half of the year when the Sun is on his upward path, climbing towards the summer solstice, is represented in the Old Testament as the Promised Land, a hill whose summit is the Heavenly City of Jerusalem, while that half of the year in which the Sun arcs downward to the winter solstice is the land of Egypt, the house of bondage. More broadly, the upper half of the year represents Heaven, and the lower half of the year represents Hell. In the Homeric accounts of the Trojan War, the upper half of the year represents the Achaeans or Danaans (the Greeks), while the lower half represents Ilium and the Trojans. In ancient Egypt, the upper half of the year was Upper Egypt, and the lower half represented Lower Egypt. This same pattern will be repeated over and over, in many different guises, throughout the sacred traditions the world over, but once we know the pattern, it will become more and more familiar and more and more recognizable.

A dramatic example of the way this system works should suffice to convince even the most skeptical reader that the ancient myths primarily allegorize these heavenly cycles, while at the same time proving quite convincingly the assertion that the stories of the Old and New Testaments follow the same pattern that is found among the "pagan" myths.

As we have seen in the forgoing discussion, the arc of the sun's daily path through the sky is located *above* the celestial equator during the summer half of the year: those months which stretch between the spring equinox at the beginning, to the summer solstice which is the "summit" of the year, and then down to the fall equinox, where the sun's ecliptic path crosses the celestial (and earthly) equator and the "lower half" of the year commences.

The ancient myths of many cultures choose to describe a sacrifice at the important crossing points where the sun's path crosses from being above the equator (in the "Promised Land" side of the year) to being below it (going down to the "house of bondage," or to Sheol). In the ancient Greek myth-cycle surrounding the story of the Trojan War, there is a powerful scene in which a sacrifice is demanding at just such a "crossing."

In the myths describing the descent of the Greeks to fight on the plains of Troy, and their eventual triumph and return, there is plenty of violence and bloodshed, and even evidence of human sacrifice, such as the sacrifice of Iphigenia daughter of Agamemnon

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and Clytemnestra, in order to enable the Argive fleet to reach Ilium. In this complex and important episode, some ancient traditions have it that Iphigenia was actually killed in the sacrifice, but in many other ancient portrayals of the sacrifice of Iphigenia, a stag is substituted for the maiden at the last moment. This dramatic sacrifice legend takes place at the crossing *down* to Troy, at the port of Aulis.

If the theory being proposed is correct, and the legendary Trojan War is actually a celestial allegory, then the “crossing” and the sacrifice of Iphigenia probably represents one of the two crossings that take place during the year, one at each equinox, one at the fall equinox when the sun crosses down into the land of winter and death, and another at the spring equinox when the sun triumphantly crosses back upwards into the land of summer and renewed life. If we can find clear parallels between the story of the sacrifice of Iphigenia which correspond to the stars near one of these two crossings, it would both illustrate the system that has just been described, and go a long way towards confirming that it is actually the system underlying the ancient sacred traditions of the world.

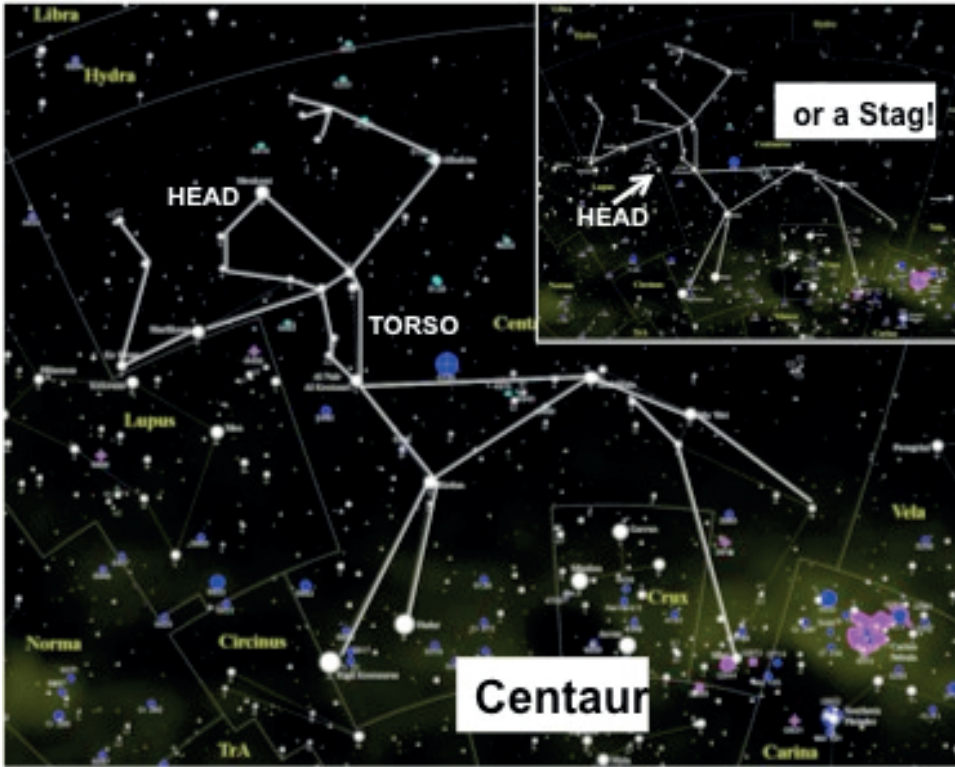
The sacrifice of Iphigenia (not directly mentioned in Homer but certainly a part of many of the ancient accounts of the Trojan War) takes place at a significant crossing, and one that is in a *downward* direction. It takes place at the point where the Argives plan to sail from their lands to the lands of the Trojans – in other words, at the crossing between the upper (Greek) half of the year and the lower (Trojan) half of the year. This corresponds to the September equinox, as we can see in the zodiac wheel diagrams in this chapter, it is precisely at the September equinox that we find the sign of the Virgin, the sign which rules the period leading up to the crossing of the sun from being above the equator to being below it (the sign of Libra follows immediately after the September equinox).

Clearly, the constellation Virgo the Virgin is quite appropriate for Iphigenia, and also for the goddess Artemis / Diana, a virgin goddess and the one most commonly associated with the sacrifice of Iphigenia (in some accounts, Iphigenia must be sacrificed to Artemis to appease the goddess, after the Achaean warriors offend her in some way – the ancient accounts vary).

Since Iphigenia in most ancient accounts was saved from death by the substitution of a stag, we should suspect that perhaps there is a constellation near Virgo which gave rise to this tradition – a constellation which resembles a stag. But is there?

Directly below (from the perspective of northern-hemisphere observers) the constellation of Virgo the Virgin is the more southerly constellation of Centaurus, the Centaur. He is a large and fairly bright constellation, containing the very bright star Alpha Centauri. While he very much does resemble a centaur, a quick glance at the stars of this constellation confirms the fact that, in addition to resembling a centaur, the stars of Centaurus can also be seen as a deer with a wide rack of majestic antlers (see the image below).





In the image, lines between the stars are depicted as suggested by H.A. Rey in his book, *The Stars: A new way to see them* (originally published in 1952). The centaur as drawn has a rather large head, and a small narrow human torso above the horse-like body. At the juncture between head and torso, two outstretched arms already resemble a deer's wide antlers. If the "cross-bar" that forms the top of the "head" area is removed, then we see that the original centaur becomes the deer's head, the arms become the outer sweep of the antlers, and the former "head" area of the centaur becomes two inner prongs on this rack.

That the maiden Iphigenia is saved from sacrifice at the hands of her parents by the appearance at the last moment of a substitutionary stag, and that the sacrifice takes place at a downward crossing, corresponding to the September equinox and the sun's downward crossing, and finally that the sign of the Virgin corresponds in the zodiac wheel to the downward crossing and that she has a stag-constellation beneath her feet, are all powerful confirming evidence that this celestial system underlies the myth. There are simply too many clear correspondences to attribute them all to coincidence.

I strongly suspect that this similarity of the constellation below the Virgin to a stag is also responsible for the story of Artemis and Actaeon (the unfortunate hunter who was transformed by Artemis into a stag and hunted down by his own pack of dogs). Also, the above interpretation of the Danaans and Trojans as inhabiting the upper and lower halves of the circle of the year is also echoed in the body (we will see that the metaphors in the

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scriptures that became the Bible also frequently have both a celestial and a human-body interpretation). Note that the “wide plains of Ilium” in the human body correspond to the wide-spreading bones of the pelvis, the largest and highest of which are designated the *ilium* in the human body.

Any reader familiar with the Old Testament has by this point no doubt noticed a strong correspondence between the story of Iphigenia, who was to be sacrificed by her parents but was saved by the substitution of a stag, and the story of Isaac the beloved son of Abraham, who was to be sacrificed by his father but was saved at the last possible moment by the substitution of a ram. In the Isaac story, however, the details are slightly different: Abraham and Isaac must trudge *up* to the top of Mount Moriah to reach the appointed place of sacrifice. This suggests that the sacrifice story, in this case, refers to an upward crossing, rather than a downward crossing as it does with Iphigenia.

The sun’s upward crossing of the equator takes place each year at the spring equinox (the March equinox, in the northern hemisphere). Referring again to the zodiac wheel, we can see that the sign of Pisces immediately precedes the spring equinox, and that when the sun bursts across the line in the upward direction, he emerges into the sign of Aries – the Ram. Here again we have dramatic confirmation that the stories depict celestial allegories, and that the sacrifice corresponds to the equinoctial crossing (and was not intended to be understood as a literal or historical event).

These twin stories should dispel any doubt that the system described in this chapter is at work in both cases – and that the esoteric stories preserved in the Bible are close kin to those of ancient Greece, and in fact to those of the rest of the world’s sacred traditions as well. The diagram below shows the parallels and places the two stories on their appropriate points on the zodiac wheel described previously:



The following two chapters will examine evidence of this pattern in numerous other

## Part I

stories from the Bible, first from the Old Testament and then from the New, before embarking on a discussion of the profound significance of these allegories, and their indication that the ancients who bequeathed them to mankind were possessed of a high wisdom far beyond anything suspected by the defenders of conventional history.

*This is the end of the preview.*

*Please feel free to send me feedback through Twitter or Facebook.*

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*Namaste,*

*David Warner Mathisen*