

A Book of Revelations

Preliminary Manuscript

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INTRODUCTION

Mythology: Diverse Cultures, Central Themes

Countess legends, as fascinating as they are entertaining, have come down through the millennia; tales of supreme gods, powerful sorcerers and manipulative witches, demigods and heroes with superhuman qualities, baleful monsters and vehement demons, have all passed from one generation of each respective culture to the next. Through these fables, we gain a lucid insight into what their everyday lives may have been like, as well as a colorful rendition of the endeavors of illustrious kings, stoic commoners, valiant heroes and hapless fools alike. But, most remarkable is the consistency of the themes embedded in myths from around the globe, products of otherwise very disparate societies separated by vast expanses of both geography and time. In fact, the mythical tradition itself, which would appear to attempt either some superstitious explanation or a quasi-historical account of various phenomena, lies at the very core of every ancient and classical society.

The question has been asked time and time again, Why is such overwhelming importance placed on myth and legend? What purpose did these traditions serve other than to perpetuate cultural morals and ideals, without any perceivable foundation, through the generations? What we have come to dismiss as mere “fairy tales” once held the ultimate sway over virtually every community, however primitive or advanced. Religious observance was not, as some have reduced it to in our times, a prerogative of hope or an intolerable inconvenience, but an integral and unifying aspect of culture, government and social order, and, at a spiritual level, the very essence of existence.

How do we account for such profound and universal correspondences? What on earth could define this common thread of sensibility from so many diverse perspectives? Perhaps we’ve been looking for answers in the wrong place. The common source is not of this earth - it is far above it, with all the earth’s inhabitants bearing witness through the ages and leaving their testimonials to a most extraordinary experience in the form of megalithic structures, architecture, paintings, and, of course, through mythology. But, as glorious and beautiful as many of the surviving artifacts are, they only pale in comparison to the majesty and awesome, raw potency which they emulate. If we could only glean the message they were meant to convey...

Other treatises on the corresponding elements of cultural mythologies have been authored. *The Hero with a Thousand Faces*, by Joseph Campbell, and *Hamlet’s Mill*, by Giorgio de Santillana and Hertha von Dechend, take an approach similar to that endeavored here. Immanuel Velikovsky’s *Worlds in*

Collision also draws upon a multitude of historical and mythological sources to address numerous accounts of cosmological catastrophes, which he attributes to a comet's close encounter with the earth during its repeated returns in the course of its orbit. Although Velikovsky's publication has endured extensive criticism, it certainly exposes a wealth of pertinent circumstantial evidence.

Good versus Evil

First and foremost, within the surviving oral and literary traditions one might recognize the universal strife of the blemishless righteous savior who inevitably finds himself amidst the perils of Evil and Chaos, with these opposing forces, hero and villain, being manifested in an eclectic array of personifications throughout, as well as within, cultures the world over. This eternal conflict has been the long-standing theme of even the most ancient of cultural epics: the *Enuma Elish* and the *Epic of Gilgamesh* from Babylonia (prior to 2,000 BC), Homer's *Iliad* and *Odyssey* (9th century BC), the *Mahabharata* and *Ramayana* of India (c. 400 & 300 BC), the *Mabinogion* of the Celts (c. 600 AD), *Beowulf* from Britania (c. 725 AD), the *Popul-vuh* of the Mayans in Central America (c. 900 AD), the *Eddas* of the Norse poet Snorri Sturlson (13th century), and the *Kalevala* of the Finns (1835).

Many of these national epics also serve as religious scripture, parables which teach morality and way-of-life, offering the means to both temporal, mundane sustenance and the highest of spiritual achievement. The same roles and themes are played out in what are more specifically classified as religious scripture. Devout holy men and women endure the sufferings of the world around them in order to transcend the deceits of the earthly realm. The *Qur'an*, *Torah*, *Old and New Testaments* are the more familiar counterparts to the more antiquated *Egyptian Book of the Dead* (also known as the *Book of Coming Forth by Day*, c. 1600 BC), the *Zoroastrian Avestas* of the Persians (c. 1500 BC), and the *Hindu Vedas*, *Upanishads*, *Puranas* and *Bhagavad-gita* (1500 to 300 BC).

The earliest sources of these myths (which will be examined in detail in the chapter *Oral and Literary Traditions*) offer evidence of an archetypical juxtaposition from which the concepts of Good and Evil have been abstracted and amalgamated. In these accounts, we invariably find the opposing protagonist and antagonist to be manifestations of light and dark, personifications of the nurturing and life-sustaining solar forces at odds with the black and dismal abyss of death. The *Ramayana* describes the role of the devout ascetic in this strife:

The forces of darkness and light are always at war in the world. The earth prospers, humankind thrives, because of the prayers of these holy ones who dwell in the forest. Their penance is for the weal of all men. ¹

And it is this relationship between these polarities that is stressed; one element cannot exist exclusive of the other. They are inextricably entwined in a perpetual war as interactive and complimentary forces, the ying to the yang, each offering only temporary relief from the other. The absence of light restricts the growth of life, constituting a state of hibernation, suspended animation and atrophy. Conversely, an overabundance of solar energy evaporates the life-essential resource of moisture causing drought while scorching animated matter and reducing it to a withered state. It is only through a moderation of these extremes that life has the means, that is, a temperate environment, with which to both flourish and evolve.

Evolution, it seems, constitutes a parallel theme, the quintessential “moral to the story.” With each cycle of birth, sustenance, death, decomposition and re-birth, a stronger, more advanced structure emerges, as the proverbial Phoenix rises from its own flames and ashes as a more formidable and vital force. With the conquest of the savior-hero over adversity, morality itself becomes the synthesis of thesis and antithesis (in the guise of Good versus Evil), having germinated from the “free will” with which to chose either the path of illumination and righteousness or the deep, dark road to the torments of Hell. This evolution has its counterpart at a psychological level. The attainment of an ultimate intelligence and awareness serves to bridge the gap between physical incarnations, on an individual basis, as well as for the perpetuation of human nature between the aeons, transgressing a grand cosmological cycle of creation, sustenance, destruction, and reformation. This spiritual and intellectual achievement is commonly referred to as “Victory,” as in the apocalyptic prophecies of the New Testament’s Book of Revelations 16:2 (KJV), “And I saw, as it were, a sea of glass mingled with fire: and them that had gotten the victory over the beast, and over his image, and over his mark, and over the number of his name...”

Exile and Disinheritance

Cultural epics typically involve one or both of two catalysts: one or more of the main characters is forced into exile; and the righteous heir is deprived of his inheritance in favor of another, most often a younger brother. Familiar Biblical accounts relate the expulsion of Adam and Eve out of Eden; Lucifer was similarly cast to earth for his revolt against worshiping God’s latest creation, Adam, whereby he

would be deprived of his order in the hierarchy of spiritual beings; he simply could not bear the thought of having an equal or lesser stature than the “upstart race.” The Book of Exodus relates the self-imposed wandering of the Jews through the wilderness and desert wastelands in their escape from the tyranny of the Egyptian Pharaoh. Here, Moses is denied the attainment of the promised land and must die on the last leg of the journey.

Gilgamesh is powerless against the death of his brotherly counterpart, Enkidu, and has the means to immortality stolen from him. The Argonautica relates how Hercules is abandoned on the Mysian mainland, never to be counted amongst the procurers of the Golden Fleece. In the Hindu epic The Ramayana, the avatar (i.e., incarnation of the divine) Rama is exiled to the wilderness of the Dandaka vana for fourteen years and, in the interim, must yield his legacy to the throne to his younger brother, Bharata.

Exile, banishment, expulsion, abandonment, orphaning, and disinheritance are all synonymous in the epic, representing a displacement. Something is removed from its natural place or position.

The Maimed King

Another recurring theme is the maiming of a god, king or sire. Blindness, decapitation, dismemberment and wounding are achieved by various contrivances. The supreme Norse god Wodin voluntarily deposits one of his eyes into a well in order to attain the knowledge contained therein. Apollo is blinded, with some variations of this Greek myth having his sight restored when he sees the dawning sunlight. Of Celtic legend, Bran is decapitated (although his severed head continues to prophesize), while Narada loses a hand in battle and has a smith make a replacement out of silver. Seven Hunahpu of the Mayan Popul-vuh is decapitated, with his head then placed in the fork of a tree along the main road to the underworld. From India, we have the son of Shiva and his consort goddess, Ganehsa, whose head was accidentally severed from his body, and subsequently replaced with the head of an elephant.

Within the Arthurian tales, one of the guardians of the Holy Grail, known as the Fisher King, was wounded in the thigh. The domains of King Arthur himself were laid to waste as a result of the adultery between his queen, Guinevere, and his foremost knight, Sir Lancelot. And this touches on another concordance throughout world myth: the sovereignty of the land, and therefore the power of the king, is inherent in his royal consort. That is to say, every aspect of the wealth of the kingdom, productivity of the land, contentment of the people, righteous jurisdiction, and peaceable existence, depends entirely on

the harmonious relationship between the king, who bestows such wealth, and the queen, from whence he derives the sovereignty of his realm.

The Sleeping Demigod; Death & Resurrection

King Arthur is eventually subjected to a mortal wounding, thereafter to be borne by the Fey to the Isle of Avalon to either die or be healed, according to different variations. But in either case, he is said to lie in slumber until his nation should once again need him. This theme, of course, reflects the rebirth of the savior, with each of these heroes representing a Christ figure, a messiah who suffers and atones for the sins of all mankind.

Divine Intervention: The Marriage of Human with the Divine

In contrast to Lucifer's loathing of the human race, many accounts may be recited wherein the gods, goddesses or other celestial beings fall hopelessly in love with mortals. Zeus is notorious for his numerous fraternizations, while the progeny of the rest of the Greek pantheon constitute a veritable soap-opera of relationships between divine and human.

Gilgamesh, we are told, was two-thirds god, one third man. Sagittarius and Centaurus of the starry constellations are, in form, half man (in the sense of being created in God's image) and half brute beast. Satan adopts the form of a serpent for the temptation of Eve. Some of the most fantastic of folklore involves metamorphoses from one shape to another.

Imagery and Symbolism

One of the most fascinating aspects of mythology is the use of graphic symbols and representative imagery which partake of a kind of unwritten, primeval language, bypassing the intellectual tendency towards the ordered structure of information to subliminally evoke emotional responses of varying degree. At one end of the spectrum, symbols can also appeal to the intellect with little or no emotional impact. International symbols, for example, make language-independent information available to travelers. In contrast, a peace sign or swastika can elicit personal memories or images of particular places and events in history while stimulating rather intense emotions. In fact, the earliest writing systems, such as the hieroglyph of the Egyptians, those of the Mayans, and the Norse and Celtic runes, used pictographs to convey the most basic sounds, specific references, and even relatively complex concepts.

Modern day sports teams still subscribe to the hunter and warrior animal totem tradition which precedes any system of writing and so, necessarily, any recorded history. This expresses the belief, whether conscious or subconscious, that by adopting the image of the animal one also assumes its particular powers and may, in turn, harness and project it. Likewise, several automobiles owe their namesake to majestic species to appeal to the consumer: Jaguar, Ram, Cougar, Lynx, and even the mythological Thunderbird. Raw animal nature is seen as a means to atune a collective power towards a specific goal – a successful hunt, triumph in contest or battle, or the concentration of mechanical energy for performance and speed. Undoubtedly, the most bizarre examples of this sympathetic magic are the shamanistic rituals, whereby the shaman-priest calls upon familiar animal spirit guides to assist him in a transcendental journey.

Certain animals consistently appear in myth. It is no coincidence that they are among the figures of the zodiac and other constellations: bears, fish, horses, lions, lambs and rams, eagles, scorpions, crows, dragons, cows and bulls are typical in the line-up. There is also a notable obsession with dogs, bees, grains, such as corn, barley, wheat and rye, as well as milk and honey.

Other recurring elements are supernatural weapons, the bow with quiver, shield and sword in particular, some bestowed with remarkable qualities, like Shiva's bow and arrows of the Hindu epics which could disintegrate the world. Thor wields his war hammer Mjölner against the giants. Zeus hurls his thunderbolts when his ire is raised. Arthur is given Excalibur by the Lady of the Lake. The procurement of magical weapons tends to involve some test of merit, as with the Sword in the Stone (which, contrary to popular belief, is not Excalibur) and the blade Wodan thrust, up to its hilt, into the trunk of a great oaktree in Volsung's hall, which Siegmunde alone could extract. A shattered sword tends to postpone the resolution to a conflict until it is re-forged by a descendent, as when the fearless Sigfried inherits the shards of Nothung in Richard Wagner's *Ring of the Nibelung*.

Royal chariots, drawn by various magical beasts, are quite common, as is the ferryboat and harp or lyre. Special significance is given to the cave, where the most prominent of the Argonauts received years of tutoring from the centaur Chyron, for example. The Qur'an 18:1-25 relates a story of how a number of children fell asleep in a cave to awaken generations later to a completely changed world. Precious metals and jewels, often mined and crafted by dwarfs and guarded by dragons, are amongst the most coveted treasures, as are coral and pearls. The conch shell is also fairly conspicuous in ritual traditions.

The peculiar details ascribed to a curious array of mythical landscapes are amongst the most revealing clues to the correspondence between legend and celestial wonders. The Ganges, Nile and Euphrates rivers are bestowed with qualities which transport them beyond the terrestrial realm and liken them to Pyrrhalethos and Styx of Greek invention, the former being a river of fire which divides “earth” from the underworld, the latter to which gods and heroes are bound to their sworn oaths. Lakes, streams and wells are paid especial reverence as sources of power, wisdom and spiritual cleansing.

This is, of course, just a brief outline of standard components in myths from around the world. A more detailed and thorough treatment will be given in the chapter Oral and Literary Traditions.

Cosmology

World-wide mythologies, so meticulously preserved, invariably contain key words and phrases of celestial reference, that is, they point beyond our earthly abode to the heavens in which cosmological forces are at play. For it is in the heavens that the archetypal substances and patterns of creation are found in their most pristine state, endowed with distinct potential.

The Elements, Cardinal Points, Polarity & The Seasons

All of creation is reduced to the primary elementals of fire, water, earth, air or wind, and an ethereal concept which tends to be classified as “spirit,” often associated with breath as the vital life-force. These prime elementals are rendered as complimentary aspects of a whole, as fluctuating constituents in a universal model. Much as light and darkness are essential and complimentary polarities on a two-dimensional level (the primeval “war” between the two extremes), the elementals take on an additional dimension by involving four points of material influences; fire, water, air and earth, with an additional, intangible spiritual element.

Each of the first four primary elements effects change, sometimes as mild as influence upon the weather, at other times of drastic proportions where death and destruction are unleashed by earthquake, flood, hurricane, or a rain of brimstone and fire. What is most remarkable is that the worst case scenario, where these forces combine in a supernatural chain of events to destroy the earth, is a recurrent theme in world mythology. But, in the context of myth, human nature, the fifth and intangible cardinality of spirit, always prevails by setting itself apart and standing aloof to these other forces.

Typically, each primary element is associated with one of the cardinal points, the directions of north, east, south and west, often with some regard to up and down as well. Although there is some diversity

regarding which element is associated with which direction, the basic theme is consistent. Different colors are also attributed, as well as natural and man-made landmarks, such as rivers and mountains, pyramids and temples. Some of the more advanced ancient and classical societies have left behind megalithic monuments and colossal architectural endeavors, the engineering of which still baffles even the most knowledgeable scientists and engineers of our day, with demonstrated alignments to the cardinal directions.

The passing of the seasons is related in terms of these orientations. The most famous example is, of course, Stonehenge, where the four turning points of the year are clearly marked - the vernal (spring) equinox, the summer solstice, the autumnal equinox and the winter solstice. The prevailing assumption is that the earliest agricultural societies noted the position of the sun (and sometimes the moon) at these times of the year to calculate the planting, growing and harvesting of crops. The record of numerous fertility and harvesting rituals, some fragments of which have survived to this day in the form of annual festivals, certainly attest to this. But certain elements of both the myths and the seasonal rituals seem to allude to the more universal perpetuation of life itself.

This is often portrayed as a grand cosmic agricultural cycle which overshadows the more mundane earthly waxing and waning of the seasons. The equinoxes and solstices are emphasized, but on a much larger scale. Again, two sets of polarities come into play. The vernal equinox marks the equal length of day and night, with the days becoming the longer of the two. The autumnal equinox is, of course, just the opposite, where the nights become lengthier than the days. Each of these events culminates in one of the two solstices, which act as opposing nodes - the zenith position of the sun at summer solstice, and the opposite nadir position on the winter solstice. The equinoxes provide a very temperate equilibrium between light and darkness, heat and cold. The solstices, however, are regarded with notable anxiety, as each extreme is believed to be destructive in its own way.

It is during the equinoxes and solstices, due to the alignment of the sun, earth and moon, that the potential for solar and lunar eclipses exists. These occurrences, especially a solar eclipse, are known to be omens of dread which have caused (and, in some societies today, still cause) considerable panic. Whereas these are relatively common occurrences, how do we explain such intense anticipation and reaction? Can we really write this off as mere superstition?

I believe we need to give much more credit to the peoples of antiquity and reserve our judgement of them as irrationally superstitious. The various apocalyptic legends encapsulate something beyond our

present experience or understanding, a genuine source from which their fears were based. For they have experienced something so profound that it defies explanation in either past or present times. They allude to a phenomenal event that our advances in the exploration of the cosmos may only now begin to offer an emergence from our own ignorance.

The Zodiac, Fortuna & Lunar Mansions

The zodiac of the western world is popular enough today to maintain entries in the horoscopes of the daily newspapers. But, little do people know, the divinatory system with which most people are casually acquainted with has striking correspondences the world over and from times beyond memory. Capricorn's fish with a goat's head, for instance, is universal in cultures throughout the seven continents. Admittedly, some minor variations do exist. For example, the Egyptian Denderah Zodiac depicts a beetle instead of a crab in the place of Cancer, but the similarity between the two forms is unquestionably obvious. Although the connection is not altogether clear, this "circle of animals" (from the Greek: *zoo*, animal + *diakos*, circle) plays a primary role in both the structure of the heavens, as the home of the gods, as well as the affairs of mankind, lending either favorable or unfavorable influence to individual and collective destinies.

The concept of Fate or Fortune is also unilateral, whether manifested as a unique personage or as an attribute of one of the gods. Allusions are made to the fluxuate array of elements to constitute either favorable conditions, where there is a greater potential for a particular outcome, or unfavorable circumstances, where one would be wise to refrain from futile or even perilous exploits. This is evident in the dispositions of the gods, who are the personification of the elements. That is, a character may or may not be "looked upon with favour" by some primary force.

The average "New Age" book on astronomy will represent the various signs by illustrating their respective figures and list the attributes associated with each of them. A frequent disclaimer, however, is that very few of the constellations' star formations actually look like the traditional figures. With a more encyclopedic approach to the history of the constellations, Richard Hinckly Allen, in his book "Star Names: their Lore and Meaning," relates:

What were the dates of formation and places of origin of the present sky figures are questions that have often been asked, but till recently impossible to be answered, and now only in part, and that tentatively." No one seems to know where the familiar forms originated from. As we shall see, the stars merely mark the location of the more

substantial and once visible forms which have since faded from view. Whether it be a blessing or a curse, we may yet witness this mystery in our lifetime.²

Another system which co-exists and interrelates with the zodiac is that of the stations, houses or mansions of the moon. This essentially tracks the position of the moon across the ecliptic during a twenty-eight day cycle. Although the complete lunar cycle is closer to twenty-nine and a half days, the occurrence of the new moon renders the orb invisible for a night or two, so that the twenty-eight days record only the visible phases. The position of the moon is perceived to influence the effects of the other planets, each of which acts as a kind of filter to concentrate certain emotional, relational or material persuasions. The moon, being the closest “planet” to the earth, has a more intense influence than all but the sun.

The Æon – Ages of Man

All of these factors, the strife of the righteous, the war of light and darkness, the volatility of the elements, the constitution and influences of the cosmos, are woven together to form distinct periods of existence, known as the Æon - the Ages of Man. Previous installments of mankind are variously described as giants or some other divergent form of human, made of mud or clay, stone or frost, wood or any of numerous metals. But the gods of any given culture were dissatisfied, in one way or another, with their handiwork. Animals were defined by their given nature and no more was expected of them. But man was unique in that he was made to reflect a divine essence and to praise and worship his creator. Those prototypes which proved to be lacking in this respect, some of unfirm substance, others mute, morally corrupt, or deficient in their awareness of the role the gods had imposed upon them, were summarily destroyed to make way for the following improved generation.

As already mentioned, this eradication was accomplished by the uprising of primeval forces; the rentening of the earth, a devastating deluge, a ravishing tempest or an all-consuming inferno. So we are the latest in the sequence of these experiments, being tested for the worthiness and purity of our incarnations like a laboratory exercise or a mathematical equation which must be proven. Again, the emphasis is on the perseverance of the universal spirit over the selfish desires for power and material gain. In the overall scheme of nature, the temporal is destined to eventually dissolve. It is the divine essence imparted to us that is perpetual.

There is also a common and very bizarre aspect to many of these apocalyptic myths. The very fabric of time and space are said to be convoluted and torn asunder. What a strange concept to be so

consistently depicted! Apparently, these stories are meant to relate a cosmic phenomena to which past civilizations simply did not have specific terminology to apply, so the experience has been encapsulated in metaphorical narrative. Do we have the means with which to decipher this enigma, to identify the players and events with their respective parts in this phenomena? Certain prevalent and emerging scientific theories just may provide the necessary link.

A Kernel of Truth...

It has been said that within each fable there lies a kernel of truth. This little adage indeed holds a great deal of wisdom of its own. Lore deals with allegory. All the elements of a tale are symbols for more or less universal ideals applicable on various levels - personal, cultural and global. Again, this involves archetypes, moulds and patterns of supreme elegance and beauty with regard to both form and function, as well as moral and ethical attitudes. In other words, myth reflects the individual and collective struggle to attain a kind of holistic perfection, a reconciliation of adversities of both the body and the psyche. And, working as symbols, can affects the average person at both the intellectual and emotional levels.

The story-telling tradition is as much an art-form as poetry, drama, music, dance, drawing or painting. Unfortunately, we are as close to losing this tradition as so many dying languages, cultures and endangered species of flora and fauna. Modern society has become fast-paced and hectic, with a never-ending barrage of commercialism bombarding us from every direction. The finest of personal values and intellectual pursuits have been summarily displaced by the need to compete at home, in the workplace, and in society. Television has virtually replaced all constructive family interaction. We no longer have either the time nor motivation for effective communication, which disintegrates relations beginning with the core family. So, more communication gadgets are produced to compensate for our deficiencies; surrogates for peace, tranquility and even religion are attractively packaged and marketed to the masses.

Most of us have participated in an classroom experiment where the teacher whispers a story to one student, who in turn passes it on to the next classmate, and so on until both the teacher and the last student retell their respective versions to see how many (or, rather, how few) elements were actually retained in the progressive retelling of the tale. But it wasn't more than a few generations ago, before television became so popular, that a significant amount of time was devoted to story-telling.

For millennia before the twentieth century, lore and poetry were held in high esteem. Prior to the eighteenth and nineteenth centuries (especially before the wide-spread use of the printing press around

the turn of the sixteenth century), only a very small percentage of people were literate. So, through the ages, knowledge was passed on verbally, with particular care taken to ensure that the tales were faithfully recounted.

The art of story-telling was an institution in its own right. Throughout the Italian Renaissance, playwrights, jesters, bards and poets were given a unique reverence within the royal court to rival even the more pious of vocations. Celtic bards would attend educational curriculum for up to twenty years, memorizing word-for-word established reservoirs of oratory materials to use as a poetic arsenal while engaged in a contest of wit and wisdom with their peers for the entertainment of nobility.

Over the course of time, many religious sects and professional guilds established various systems of encrypting information, so that, superficially, all that could be discerned was the portrayal of fictitious or quasi-historical events and settings embellished for the sake of keeping the audience engaged. Those who were initiated into the individual cults or guilds, however, were able to identify very distinct patterns of key words and formulated syntax. The Prose Edda of Snori Sturlson (1179 – 1241) contains a lengthy essay entitled *Skaldskaparmal, The Language of Poetry*, in which the well-known Norse poet provides some insight to these methods. From a contrived conversation between two of the Æsir, Ægir and Bragi, we learn:

“There are three categories in the language of poetry ... [the first] to call everything by its name; the second category is the one called substitution; and the third category of language is what is called kenning [description], and this category is constructed in this way, that when we speak of Odin or Thor or Tyr or one of the Æsir or elves, in such a way that with each one of those that I mention, I add a term for the attribute of another As [plural for Æsir] or make mention of one or other of his deeds. Then the latter becomes the one referred to, and not the one that was named; for instance, when we speak of Victory-Tyr or Hanged-Tyr or Cargo-Tyr, these are expressions for Odin, and these we call periphrastic terms; similarly if one speaks of Chariot-Tyr [i.e. Thor].

But these things have now to be told to young poets who desire to learn the language of poetry and to furnish themselves with a wide vocabulary using traditional terms; or else they desire to be able to understand what is expressed obscurely. ³

These systems of codification were used at least since the times of the oldest extant poems or epics. Similarly, sacred scriptures, we are told, also hold a plurality of meanings. The author and translator of *The Meaning of the Holy Qur'an* says of the entire classical Arabic language:

“... a vocabulary in which the meaning of each root word is so comprehensive that it is difficult to interpret it in a modern analytical language word for word, or by the use of the same word in all places where the original word occurs in the Text. ... Even though one particular shade of meaning is predominant in any particular passage, the others are latent. So in a ray of light, when a prism analyzes it, we may look at a portion of the field where a particular colour predominates, but other colours do not escape our glance.”⁴

In *The Mystical Shape of the Godhead*, Gershom Scholem parenthetically elaborates on a quote from the kabbalistic treatise *Sha'ar ha-Gilgulim*:

“For the study of the Torah [has] four interpretations, whose acronym is *pardes* (*peshat, remez, derash, sod*: that is, the literal, allegorical, homiletical, and esoteric levels of interpretation).⁵

It may seem a hopeless task for the uninitiated to attempt to decipher much beyond the very literal glossing. Concentrating studies in a limited area of interest provides a detailed, albeit narrow, perspective. One who has read a significant amount of this type of literature, however, may detect some frequent patterns and use of key words or phrases. When a comprehensive scope of folklore, poetry, epic and sacred scripture form around the world is considered, these same cryptic elements are remarkably pronounced in the works of so many diverse cultures. And this is no coincidence; they are each a contributing piece of the overall pie, or, rather, a *peace* of the π ...

By comparing the context of each source, in a kind of exercise of free association, some startling results can be obtained. Among the imbedded references are numerous allusions to astronomical, mathematical and other scientific curriculum. It is at this point that the skill of the oratory and literary artist can be fully appreciated. The ingenuity of the author is flaunted by the degree of subtlety, cunning, and integration by which multiple stories are seamlessly and simultaneously conveyed. The tools they used were the established conventions of literary structure, cadence, rhythm, rhyme, alliteration and word-play, which we all know as “puns.”

This is the manner in which invaluable knowledge and the most profound secret doctrines, for all appearance quite innocent and superficial, have survived to our time. Particular details are to be reviewed below in the next chapter on Oral and Literary Traditions.

PART I

ORAL AND LITERARY TRADITIONS

National Epics (Hero Cycles)

Enuma Elish (Mesopotamia)

Mahabharata & Ramayana (India)

Nibelunglied (Germanic)

Iliad, Odyssey, Aeneid (Greek)

Beowulf (Bee + Wolf = Bear) & the Saga of Siegfried (Norse)

Kalevala (Finland)

Sacred Scripture

Ancient Egyptian Myths & the Book of the Dead

The Vedas (Sacred Knowledge) (India)

Puranas (ancient lore) (India)

Zend Avesta of Zoroastrianism (Persia)

The Qur'an (Islam)

Buddhism

Taoism

Torah (Judaism)

Kabbalah (Judaism)

Sha'arei Orah, The Gates of Light

Sefer ha-Bahir, The Book of Brilliance

Sefer Raziel, The Book of the Angel Raziel

Sefer ha-Yetzirah, The Book of Formation

Sefer ha-Zohar, The Book of Splendor

Old & New Testaments: Genesis and Armageddon

Mythology + History = Mystery (or Histology)

Chronicles of the Kings and Queens of Egypt

Shah-mana (History of the Kings of Persia)

Mabinogion (The Celtic Book of Invasions)

King Arthur, Knights of the Round Table & the Holy Grail (Celtic)

Greek Mythology: Pantheon of Gods & the Demigods of Astrology

Apollodorus, Apollonius Rhodius, Lucian, Diodorus Siculus,

Hesiod (Father of History/Father of Lies), Philo, Pindar, Virgil

Mayan, Mixtec & Aztec Codices

Borbonicus, Chimalpopoca, Dresden, Fejérváry-Meyer, Madrid, Nutall,

Paris, Popul-vuh, Telleriano-Remensis, Vaticanus A

Philosophy & Poetry

Aristotle, Plato & Pythagoras

Dante Alegherie: The Divine Comedy

Alfred Lord Tennyson: Armageddon, Lady of Shalott

John Milton: Paradise Lost & Paradise Regained

PART II
TIMELESS TESTIMONIALS –
EARTH SCULPTURES & MONOLITHS, ART & ARCHITECTURE

[Countless references to ancient, Classical and Renaissance artifacts are to be found in images of the Milky Way and other deep-space objects. The most famous and enigmatic are to be included in this section, as well as some more modern examples. SEE Van Gogh & Munch.]

Sphinx, Pyramids & Temples of Egypt

Lascaux and La Taine

Stonehenge

Temples of Greece

Temples of the Maya, Aztec & Inca

Van Gogh & Munch

We don't even have to look back thousands of years for evidence in the form of art. In fact, some of the most recognizable works from as recently as the turn of the twentieth century can be of tremendous assistance in supplying some visual representation of distinct phases of this celestial turmoil. Two of the least appreciated painters of their time, Vincent Van Gogh and Edvard Munch, have since become iconic figures for the progression of artistic expression. And to supplement the provocative quality of their drawings and paintings, numerous personal letters and journal entries have been preserved with which we may examine their individual perspectives on various aspects of life, religion, existence, mortality, and the perplexing nature of reality.

Van Gogh's "Starry Night" (*figures 2:1 – 4*) is as familiar to the general public as any of the works from Classical Greece or the Italian Renaissance.

The Common Source: A Force Majeure

The overabundance of mythic, religious and mystical sources which have survived call our attention to an astrological event, or rather, these represent the various perspectives of this phenomena which has been witnessed on a relatively consistent basis (in an astrological sense) during its age-long cycle. Megalithic arrays, pyramids, colossal sculptures and architectural achievements, constructed from times beyond memory, were intended to convey the scope and magnitude of this occurrence to future generations.

Hindu texts, for instance, relate cosmological phenomena both directly and with allegorical attributes of characters within the stories. From the appendix of Ramesh Menon's translation of the Ramayana we learn of our galaxy's genesis:

Like Brahma himself, Kaushika created another universe for [the fallen king, Trishanku]. He made galaxies of suns, swirling nebulae in the southern sky. He created seven rishi of the firmament, the planets. In the north he made Dhruva, the fixed star; he made the Milky Way, the river of stars. He made other Devas and worlds of men, time, and ever other creature. ¹

Some rather bizarre elements are found in this entry:

The Devas gathered in the sky in their vimanas, fleet as thoughts. Armadas of crystal ships hovered above to witness the duel in the forest. Kaushika invoked the greatest weapon of all, the one that could uncurl the galaxy with its wrath. The Devas cleared the sky in panic. His eyes crimson, the veins standing out like serpents on his arms, Kaushika invoked the brahmastra, which could devour all of creation. The brahmastra rose with a million fires of spirit and flames, and briefly the two sons lit the sky, the astra brighter than the other. Then it fell screaming at Vasishta's staff to put out the splendor of that danda, to consume the earth if need be. Now the muni's staff was a blinding light; as if from its depths, it salvaged a sliver of the first flare that lit the darkness of the void. Though the staff from which it shone was not even as tall as Vasishta, that light was larger than the world. It was greater than all the light and darkness in all the mandalas.

Vasishta's danda stood quivering with vast ire, as the brahmastra plunged down on it like a comet.. Beside his staff Vasishta stood, blazing like Agni Deva: his body was

golden, his skin seemed molten. He raised his hands skyward, with a ringing mantra to his Father. The danda yawned open like the void, and the brahmastra fell into that chasm like a water drop into the sea., a spark into a star. And it vanished as if it had never been.

The Devas rained down flowers out of the sky on Vasishta. But the muni was afire. Flames spewed from his body, from his hair, in wrath at the vanquished king before him. He cried at Kaushika, “Vain and foolish Kshatriya, you would have burned up the three worlds for your petty revenge.”²

We encounter, in both Hindu epic and sacred scripture, weapons and other instruments imbued with awesome supernatural powers. The brahamastra, as just cited, is “the greatest weapon of all, the one that could uncurl the galaxy,” and “which could devour all of creation.”

Musical instruments can be as destructive as they are magical. In the story of the Neibelunglied, one of the chief instigators, Folker, is a minstrel who engages in combat with his fiddle’s bow:

The doughty Folker now sprung up from the board; loud rang in his hands his fiddle bow. Rudely did Gunther’s minstrel play.³

... and through the palace he went a fiddling, his stout sword ringing often in his hand.⁴

His glees had an evil sound, the strokes of his bow draw blood. forsooth his measures fell many a hero dead. I wot not, with what this minstrel twitteth us, for I have never seen such a baleful guest.⁵

... what helmets bold Folker broke! The noble King Gunther turned him toward the sound. “Hear ye the measures, Hagen, Folker yonder fiddleth with the Huns, when any draweth near the tower. ’T is a blood-red stroke he useth with the bow.” ... “His fiddle bow doth cut through the hardest steel, on the helmets he breaketh the bright and shining gauds! ... His glees resound through shield and helmet.”

A fiddle bow to rival even the best of swords? How absurd! But, we have only to look, once more, at the Ramayana for a parallel, in which just the sound of Rama’s bow forewarns of impending doom on a global scale:

... the sound of his bowstring was like the end of the world.⁶

Scientific Theory & Discovery

Past: Geography & Astronomy

Geographia and of Claudius Ptolemy

Astrological Charts of Bayer & Cellarius

Present: Modern Theory

Present: Modern Theory

Quantum Mechanics

Tori & Black Holes

[Basic principles of quantum mechanics, torus structures, black holes, string theory and supersymmetry are to be discussed here. Illustrations of these prevailing and emerging theories will be compared to recently acquired images of the Milky Way and other deep-space objects, which, by careful observation, offer some evidence of support. The images contain specific elements which may be identified with components of these theories.]

... the hot gas falling into the event horizon can play bumper cars with the photons it produces, which occasionally jump to a higher energy. Very few of the photons undergo this rude ejection from Sagittarius A*'s fold, but this should happen in sufficient numbers that Chandra could detect them. So the plasma constituting Sagittarius A*'s corona glows not only at radio and millimeter wavelengths, but also noticeably at X-ray energies as well.

To attain a true focus, X-ray photons must reflect twice from very carefully figured hyperbolic and parabolic surfaces, nested concentrically in very precise formation.

[Fulvio Melia, *The Black Hole at the Center of Our Galaxy* \(New Jersey: Princeton University Press, 2003\), p 147.](#)

Within [galaxy] clusters, dark matter may constitute more than 90 per cent of the total gravitating mass. This matter should have a strong effect on any light rays that happen to traverse the cluster. Recent deep imaging of rich galaxy clusters has shown that they indeed operate like gigantic gravitational lenses, distorting the observed shapes of more distant galaxies and quasars into bizarre arcs and rings.

[William H. Waller and Paul W. Hodge, *Galaxies and the Cosmic Frontier* \(Boston: Harvard University Press, 2003\), p. 71.](#)

String Theory & Supersymmetry

One and Other

Future: The Grand Theory of Everything (or, the Big ToE)

Although each of these theories has potential for explaining certain aspects of Nature, that is, isolated segments on a kind of enormous sliding scale from microcosm to macrocosm, the ultimate goal is to formulate them into a comprehensive system of premises according to which the full spectrum of creation, from the most minute particle to the grandeur of the cosmos, may be seen to comply. The individual proposals can be regarded as components or installments of what has been coined the "Theory

of Everything,” from there reduced to the acronym ToE. But the struggle to realize the pinnacle of understanding, in which all is accountable and homogeneous, has set man’s sights to an even higher level, as indicated, appropriately enough, by the commanding title “Grand Theory of Everything.”

Now, as far as acronyms go, this tends create a bit of a problem. GToE might need to be pronounced “GeToE,” with the undesirable connotation of “ghetto.” Or, perhaps, “GrToE,” phonetically “grotto,” which, as we have seen, has its place among world myths as the mill. Better, but still lacking that certain *je ne sais quoi*. Whereas “grand” is just another word for “big,” the solution comes easily enough if we retain the Divine Creator as a constant in our equation and, following in the footsteps of our predecessors, assign the anthropomorphism of His “Big ToE.”

Actually, Big ToE is perfect, because this is precisely where the fulcrum of the galaxy is located. Rabbinical texts discuss the footprint God left behind on the rock He stood upon during creation. The stone which bears this mark is the luminous mass at the galactic center (*figure 3:13*). This is also the big toe that Vainamonen injured, along with his knee, in the Finnish Kalevala. As the stories relate, the damage done here upset the equilibrium of the natural order. This indentation or cavity, then, is one and the same as the Original Sin (i.e., sinus) resulting from Adam’s fall.

NOTES

Introduction

- 1 Ramesh Menon, *The Ramayana* (New York: North Point Press, 2003), p. 164.
- 2 Introduction Richard Hinkley Allen, *Star Names: Their Lore and Meaning* (1899; reprint, New York: Dover Publications Inc., 1963), p. 16.
- 3 Snorri Sturluson, *The Poetic Edda, Second Edition* (translated by Lee M. Hollander (Austin, Texas: University of Texas, 2003), p. 64.
- 4 Abdullah Yusuf 'Ali, *The Meaning of the Qur'an*, tenth revised edition (1997; reprint, Beltsville, Maryland: Amana Publications, 2003) p. xvi.
- 5 Gershom Scholem, *On the Mystical Shape of the Godhead*, revised edition, translated by Joachim Negroschel (New York: Schocken Books, 1991), p. 239.

The Common Source: A Force Majeure

- 1 Ramesh Menon, *The Ramayana* (New York: North Point Press, 2003), p. 679.
- 2 Ramesh Menon, *The Ramayana* (New York: North Point Press, 2003), p. 674.
- 3 ___ *The Nibelunglied*, Daniel Bussier Shumway, translator (1909; reprint, Cambridge Mas.; Houghton Mifflin Company, 1937), pp. 265.
- 4 Ramesh Menon, *The Ramayana* (New York: North Point Press, 2003), p. 244.
- 5 ___ *The Nibelunglied*, Daniel Bussier Shumway, translator (1909; reprint, Cambridge Mas.; Houghton Mifflin Company, 1937), pp. 266.
- 6 ___ *The Nibelunglied*, Daniel Bussier Shumway, translator (1909; reprint, Cambridge Mas.; Houghton Mifflin Company, 1937), pp. 269.

APPENDIX

DIGITAL ENHANCEMENT OF IMAGES

With the extensive capabilities of today's digital image editing software, one can't help but wonder to what degree a "digitally enhanced" photo has been altered from its original content. The images in this publication, and the astounding implications associated with them, may very well elicit skepticism as to their authenticity.

It has been my intention from the start to maintain the integrity of the visual information so that, upon review, the resulting conclusions could be made as objectively as possible. The first glimpses of mythical and religious symbolism I detected in deep space images suggested that more of the same lie hidden within these photos. It would have been contrary to my efforts to artificially introduce anything not inherent in the existing images. Therefore, I spent a great deal of time developing a method of enhancing the data so as to adjust only the visual qualities (primarily contrast and brightness) in order to make the forms more prominent while, at the same time, avoiding the alteration of the images' content.

It seemed obvious to me that the source (or sources) of light during these astronomical phases were dramatically different from what they are now. In order to be visible without the aid of optical equipment, the apparitions in the heavens would, necessarily, have to have been the result of intense illumination from the center of the Milky Way providing a backlit situation, similar to the way photographic slides are vividly displayed when illuminated from behind by the intensity of the slide projector's bulb. A very wide range of brightness and color are produced in this fashion, as opposed to a printed piece which is entirely dependent on the ambient lighting conditions. The brightest beams of light shine through where the film or sky is clear, contrasted by extremely dark shadows where the light source is obstructed, with a full range of both brightness and color filtered through either the emulsion of the film, in the case of slide transparencies, or the fluorescent gases of the nebulae and other phenomena of the galaxy.

So, the task I set about was to extrapolate the contrast of the images I was working with, that is, exaggerate the difference in the levels of brightness, which were originally condensed into a very narrow segment of the gamma, to spread over the full range.

Typically, the original color image (*figure A-1*) is converted to grayscale simply by copying the color image and pasting it in an alpha channel. *Figure A-2* shows a map, called a histogram, of the limited number of grays constrained to a small segment of the gamut.

The Photoshop application (by Adobe Systems, Inc.) has a function to equalize the levels of grays, redistributing them over the full range of the gamut. The disadvantage is that by spreading a limited number of grays over a comparatively much larger range can cause gaps between the gray levels, resulting in what is termed posterization, which means that the grays do not progress in a continuous gradation, but they “jump” from one level to the next (*figure A-3*). For the purpose of creating a mask, concern over this posterization effect is of negligible. This channel is then applied to an adjustment layer, wherein it acts as a mask to lighten the image only in the white and lighter gray areas of the gray channel just produced. The black areas prevent any change to those areas of the image.

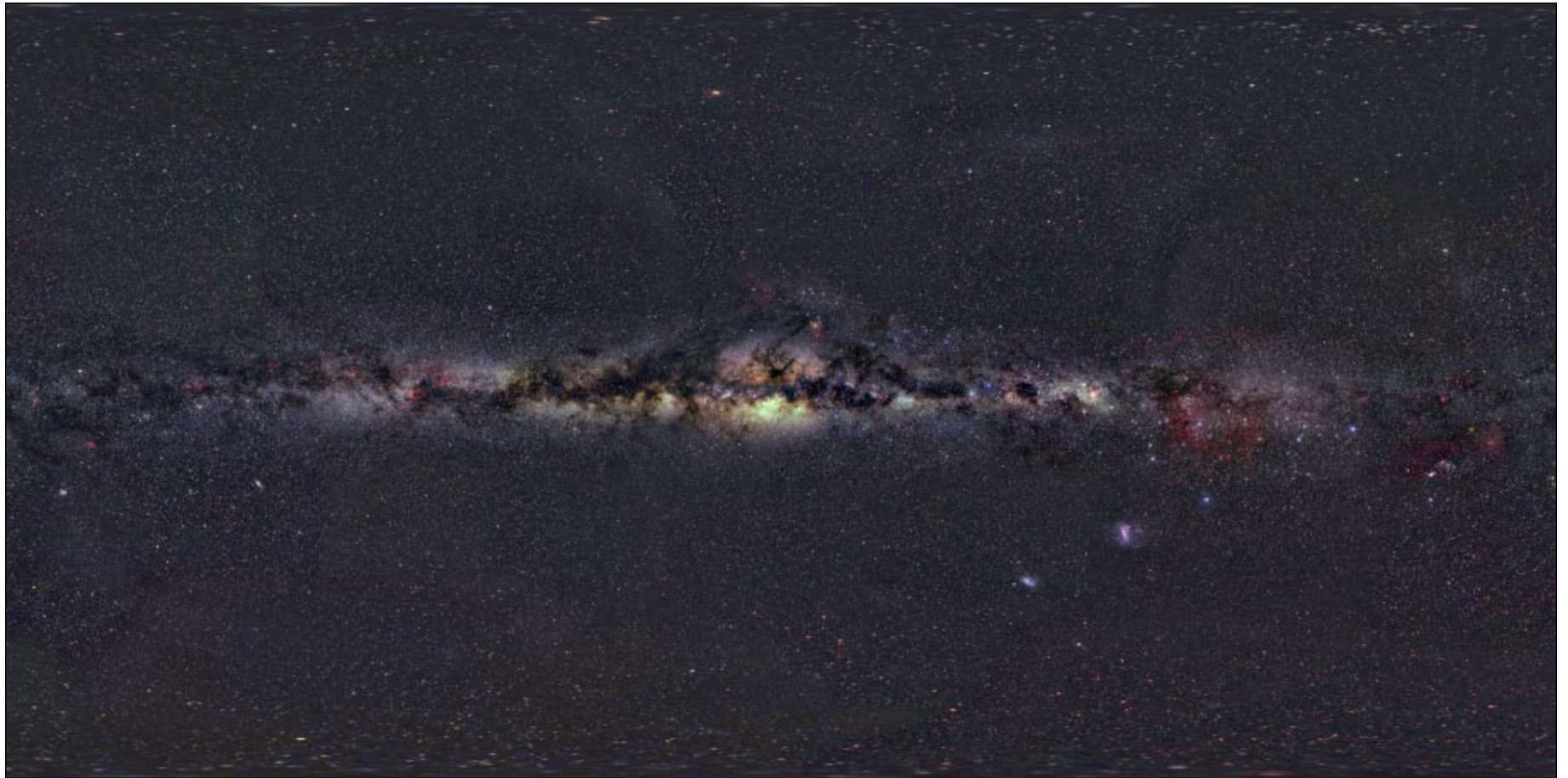
This channel can be duplicated and then the color (or, in this case, gray) map inverted; what was black becomes white, what was white becomes black, and intermediate levels of gray, likewise, take on an inverse value (*figure A-4*). This channel is then applied to a second adjustment layer, configured to darken what are the lighter areas of this gray masking channel. Again, the darkest areas of the mask prevent any alteration.

You may notice that these two gray channels reveal a good deal of rather curious details and textures that are not quite as evident in the color image.

So, with two adjustment layers, one to control the midtones to highlights of the image, and a second (which is basically a negative of the first, due to the inversion of the color map) to fine-tune the shadow areas, a more pronounced modeling can be affected on the image, whereby it is “enhanced” without eliminating, distorting or artificially introducing any data (*figure A-5*).



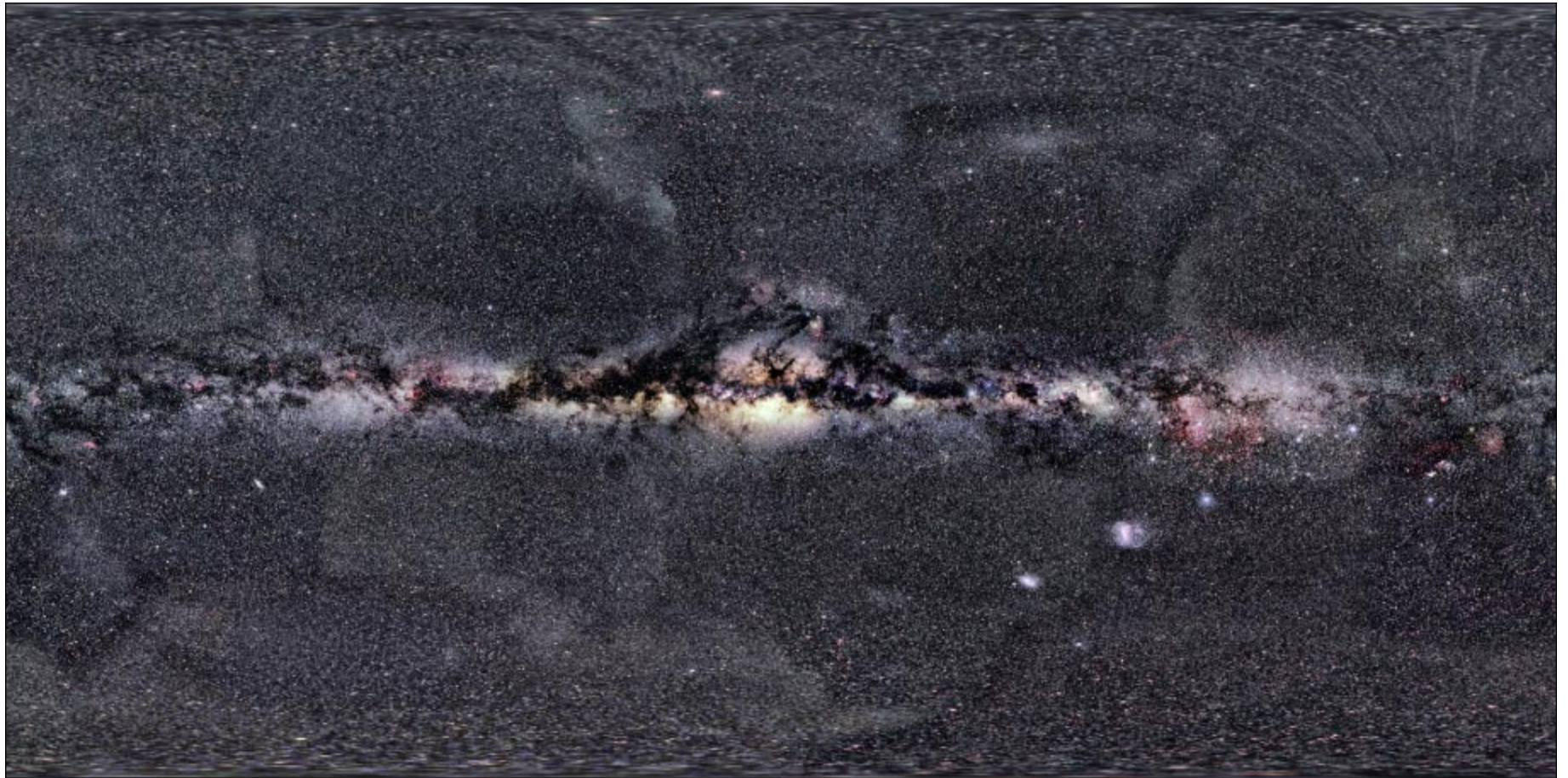
Original Milky Way Panorama, © 2003 Digital Sky LLC.



Original Milky Way Panorama, © 2001 Dr. Axel Mellinger.



Milky Way Panorama, © 2003 Digital Sky LLC. Digitally Enhanced.



Milky Way Panorama, © 2001 Dr. Axel Mellinger. Digitally Enhanced.

Figures 2:1 – 4

The Sphinx, Giza, Egypt

Much discussion has been made over the significance of this enigmatic monument from the ancient Egyptian civilizations. Numerous pyramidal shapes can also be seen in the Milky Way panorama, probably crystalline formations of minerals on a grand scale.





Figures 2:5 – 8, The Dendera Zodiac

Both the finest details and repetitive motifs of this Egyptian zodiac are mirrored in the heavens. Apparently, the forms of the zodiac figures originated from such entities as nebulas, only to be noted by the familiar star configurations after they had faded from view with the decline of the corresponding Golden Age.

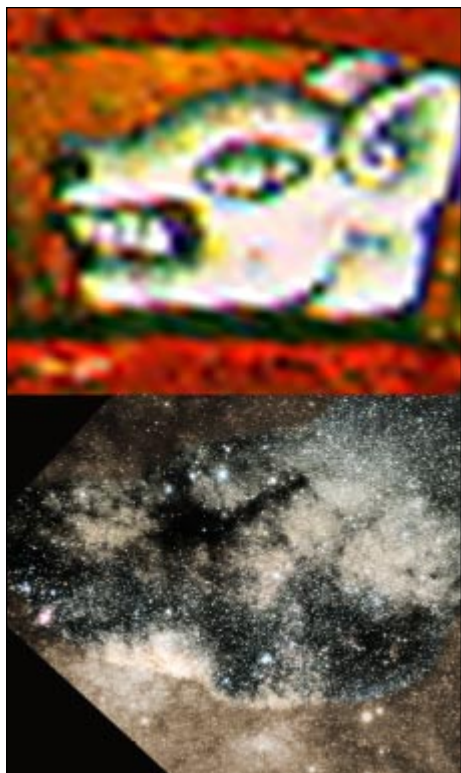


Figures 2:9 – 13,

Aztec Sunstone Calendar

This legacy from the Aztecs of Central America purportedly depicts the coming of a new World Age when the cosmos has reached a distinct point in time and space referred to as Movement. Current correlations of calendrics defines this as the winter solstice of 2012.

Details show the Deer Yearbearer and Quetzalcoatl.





*Figures 2:14 – 17,
Dresden Venus Table*

The Dresden Codex is one of Four Mayan papyri which pictorially relate various almanacs as well as the cycles of Venus and Mars. These papyri represent the pictographs, or heiroglyph, as seen in the heavens.

A Venus transit is expected to occur on June 8, 2004, followed by a subsequent transit eight years later in the year 2012.





Figure 2:18 & 19

Shiva is the prominent deity of the Hindu traditions. The source of this elegant sculpture can also be found surrounding the galactic center.

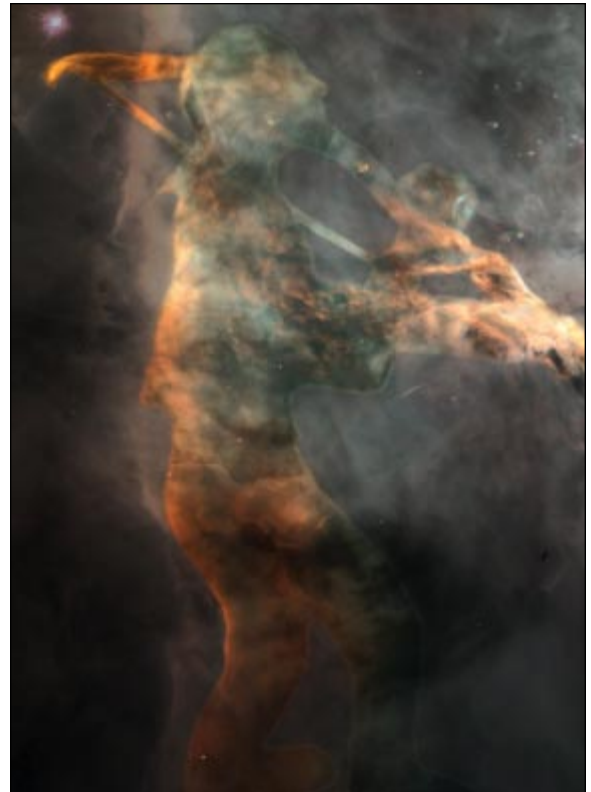


Figure 2:20 & 21

*Many cultural traditions include stories of both archers and “Wanderers.” **The Great Orion Nebula** may supply the place of their origin. Orion was the archer of Greek and Roman myth.*

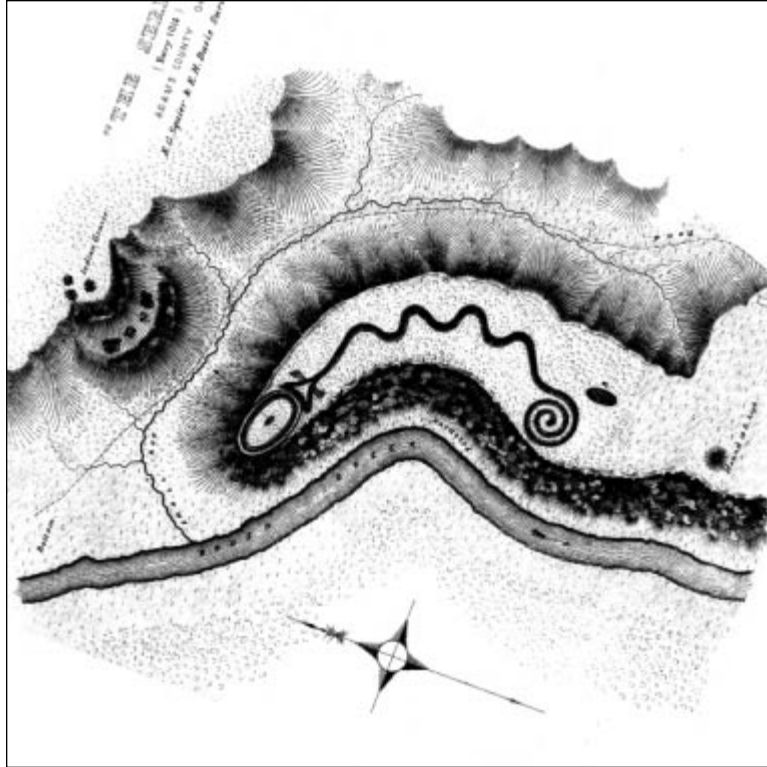
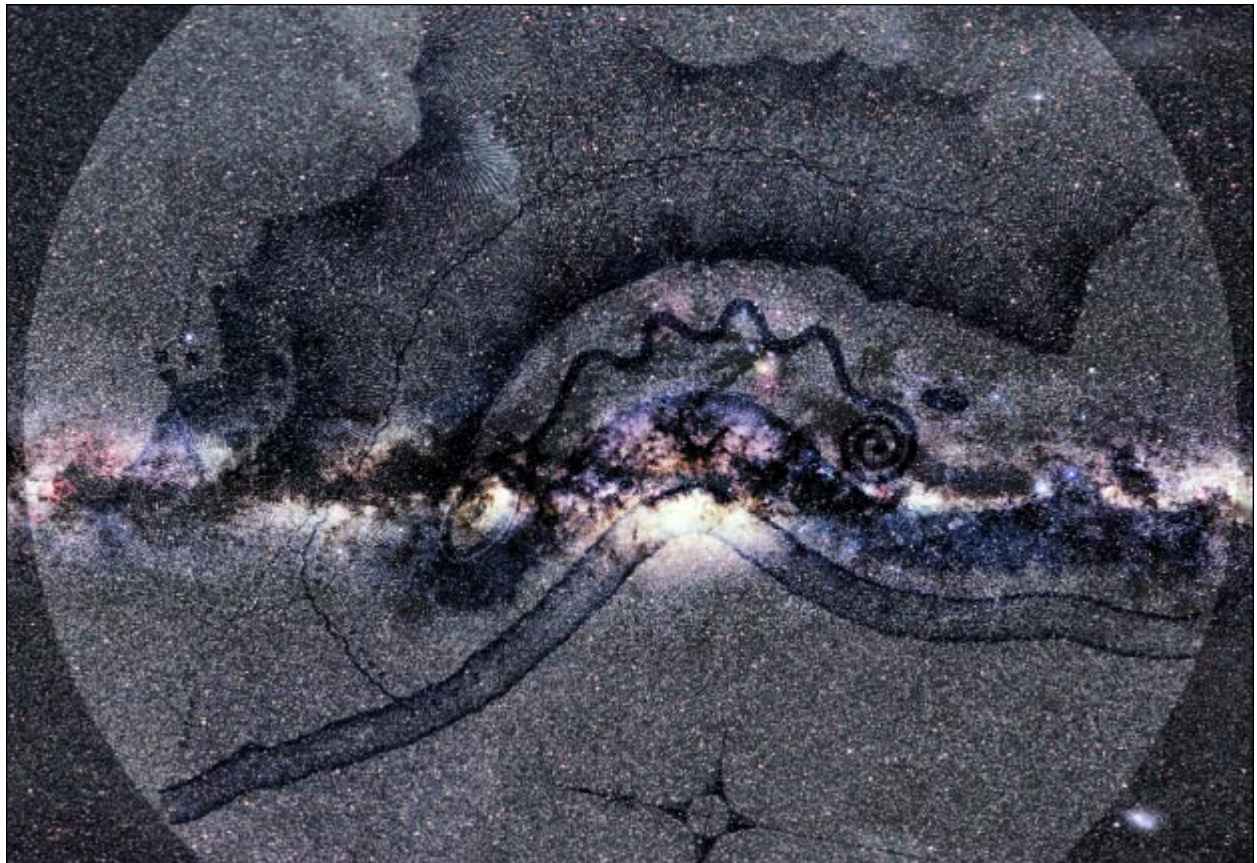


Figure 2:22 &23

*Numerous arrays of mounds have been constructed throughout the northeastern United States. The **Great Serpent Mound** of Adam's County, Ohio, just might provide the clues necessary to identify the cosmological spring of life. What better name for the place of its location?*

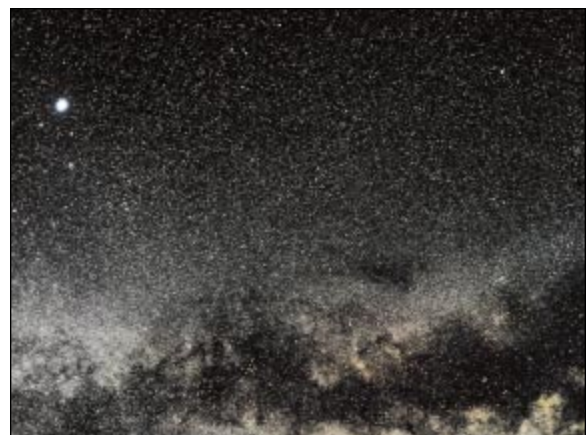
The overlay shows the cosmic egg tethered to a coiled structure at either side of the Milky Way's core.



Figures 2:24 – 27

Starry Night (1889), Vincent Van Gogh

The overlay of Van Gogh's *Starry Night* shows a corresponding section of the Milky Way, in which the swirls of the sky, the cypress trees, mountains, and even the small buildings are discernable.





Figures 2:28 – 31

Starry Night (1889), Edvard Munch

Similar inspiration may be attributed to Munch's own version of a *Starry Night*, with its mix of celestial and terrestrial landscapes.

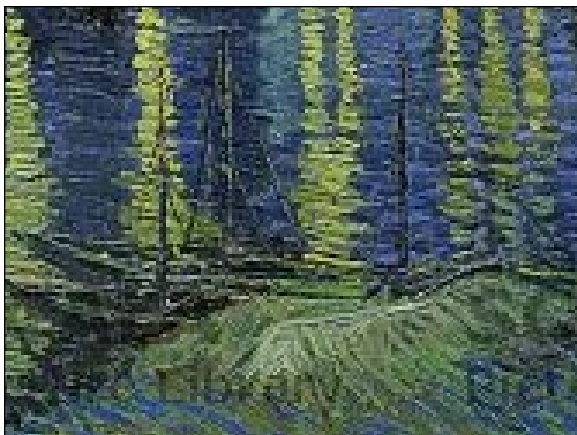




Figure 3:1, **Claudius Ptolemy** is well known for his contributions to mathematics. He was also a prominent geographer and astronomer of the classical Greek period. Although his original maps are no longer extant, several cartographers have since used the information from the text of *Geographia* (also called *Cosmographia*) to render reproductions, such as this one by **Dominus Nicolaus Germanus**.

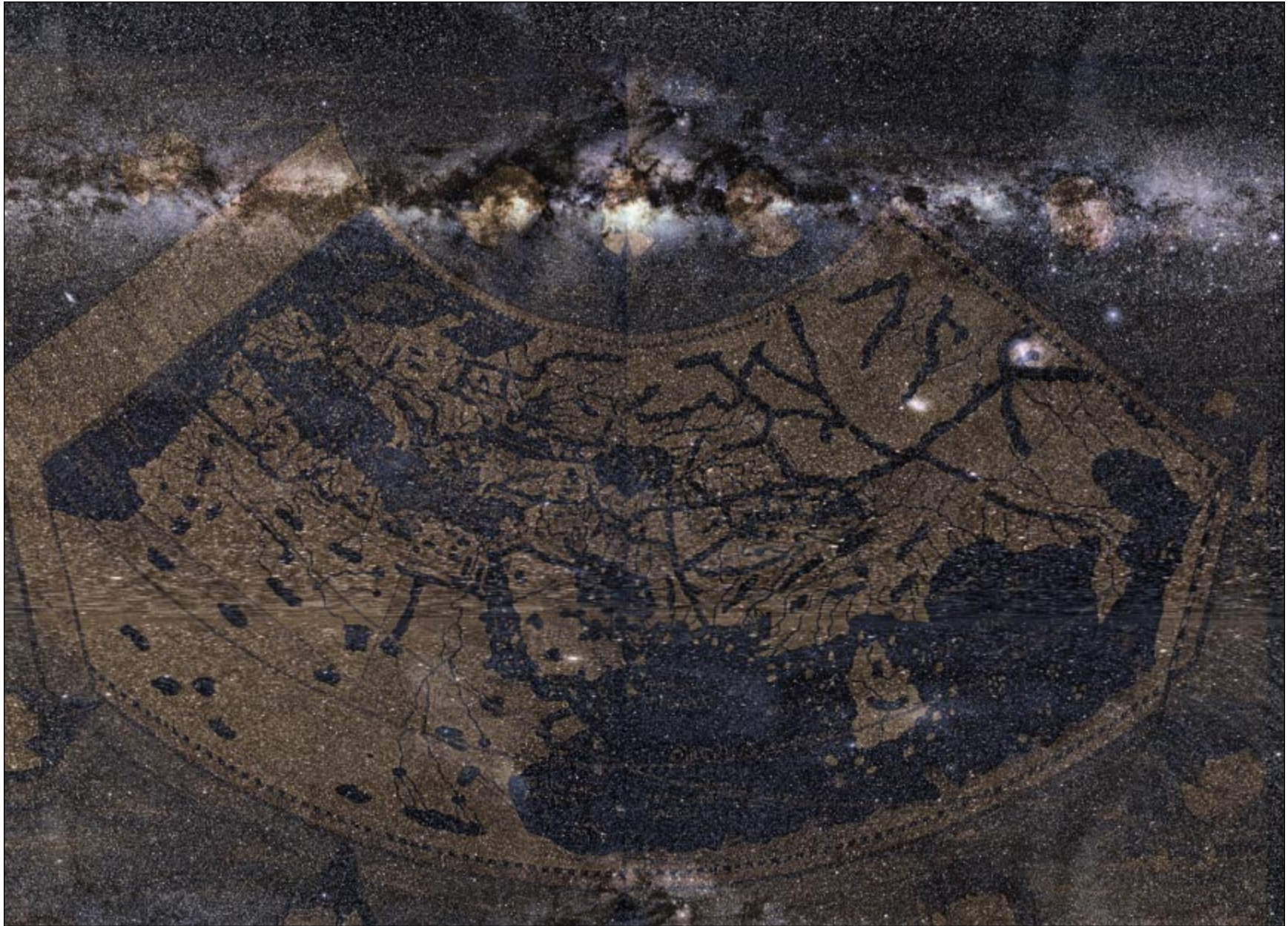


Figure 3:2, Ptolemy had made a distinct correlation between peoples and places of the heavens and those on earth. His projection map was literally a projection of the earth as seen above the earth. Notice the peculiar braid-like borders and grids in the photograph of the Milky Way.



Figure 3:3, Twenty-six regional maps from **Claudius Ptolemy's** *Cosmographia*, by cartographer **Dominus Nicolaus Germanus**, with an overlay grid of the *οικουμενη*, the “civilized world,” (from Ptolemy’s *Almagest*).

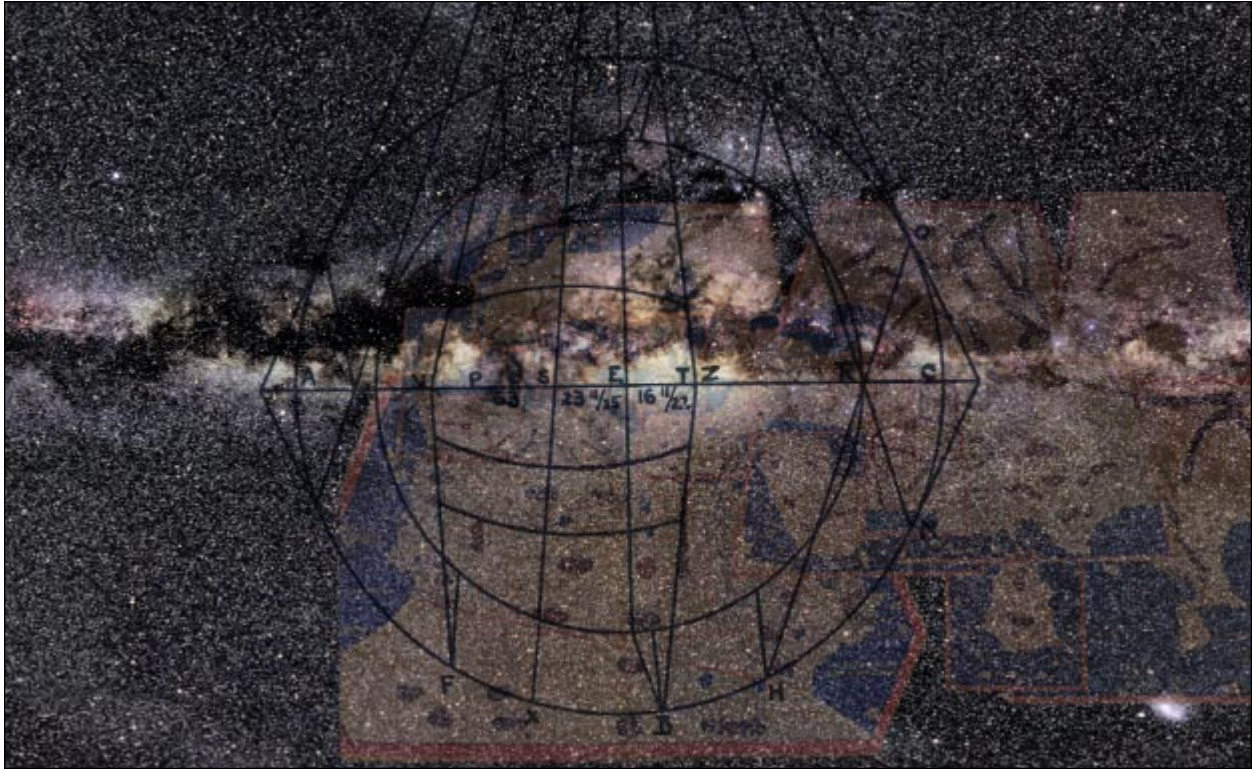


Figure 3:4, The above image superimposed over the enhanced version of Dr. Mellinger’s Milky Way panorama depicts the “civilized world” of our galaxy. The frame borders inherent in the astronomical image help to place and size Ptolemy’s grid and maps.

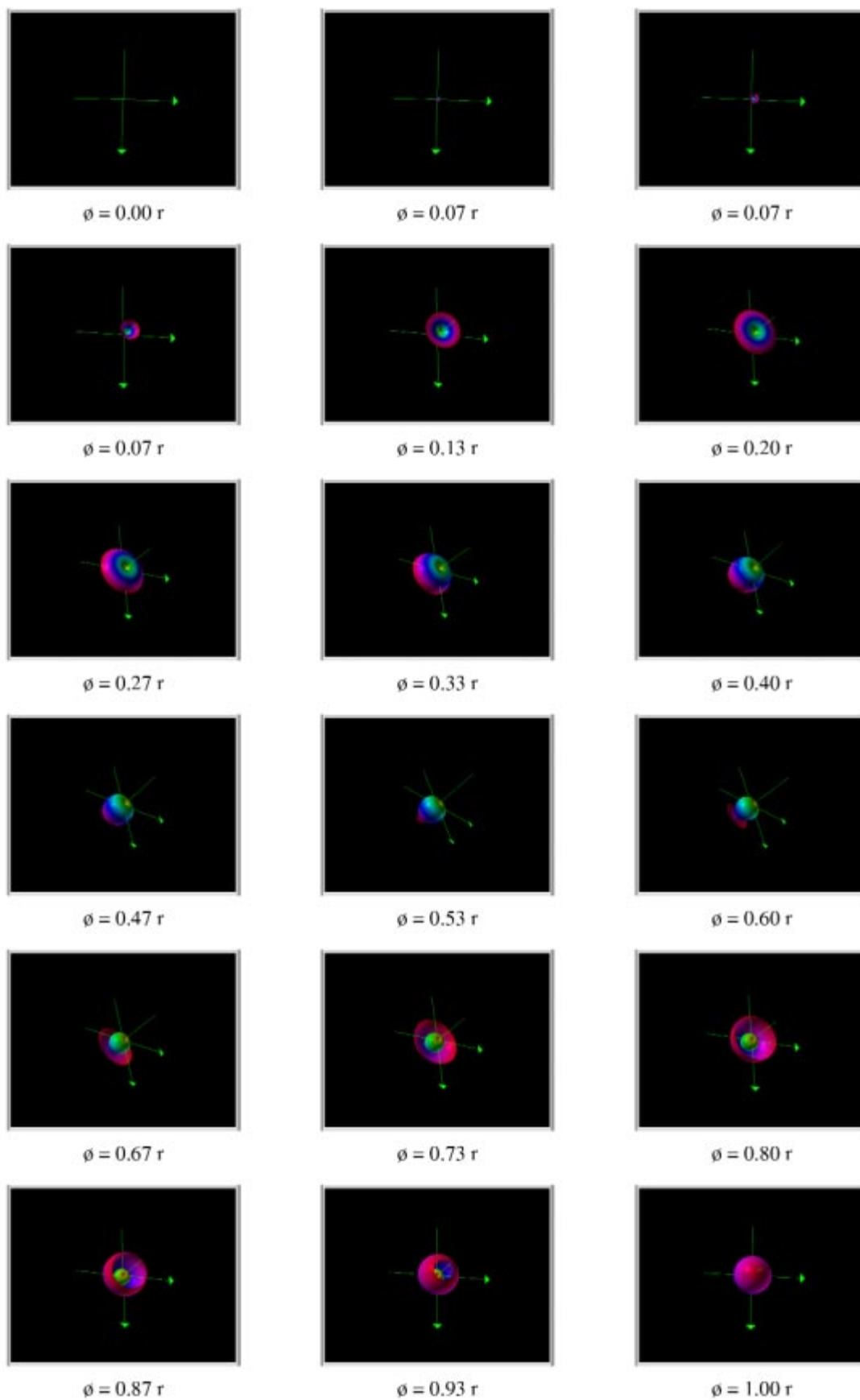


Figure 3:5, A graphic representation of the formula:

$$\phi = n\pi r$$

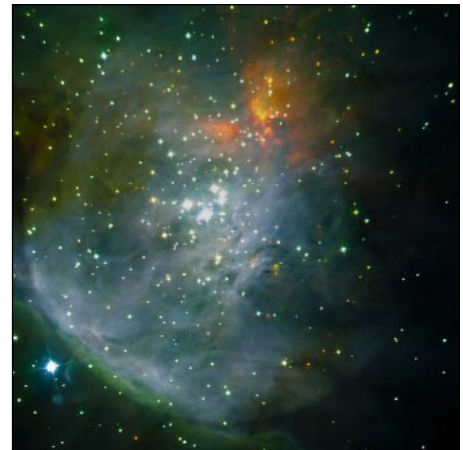
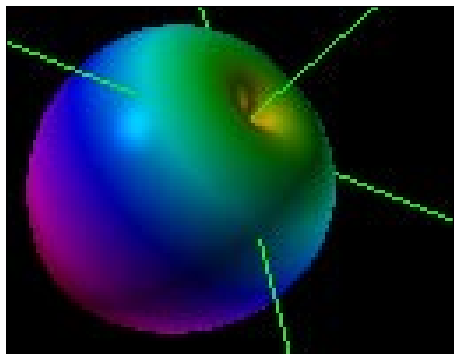
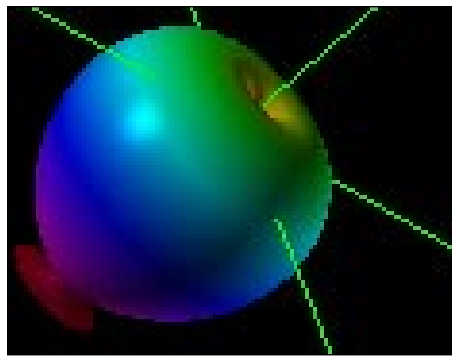
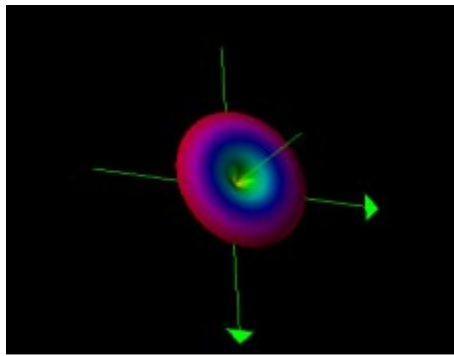


Figure 3:6, Similarities between $\phi = n\pi r$ and cosmological functions.

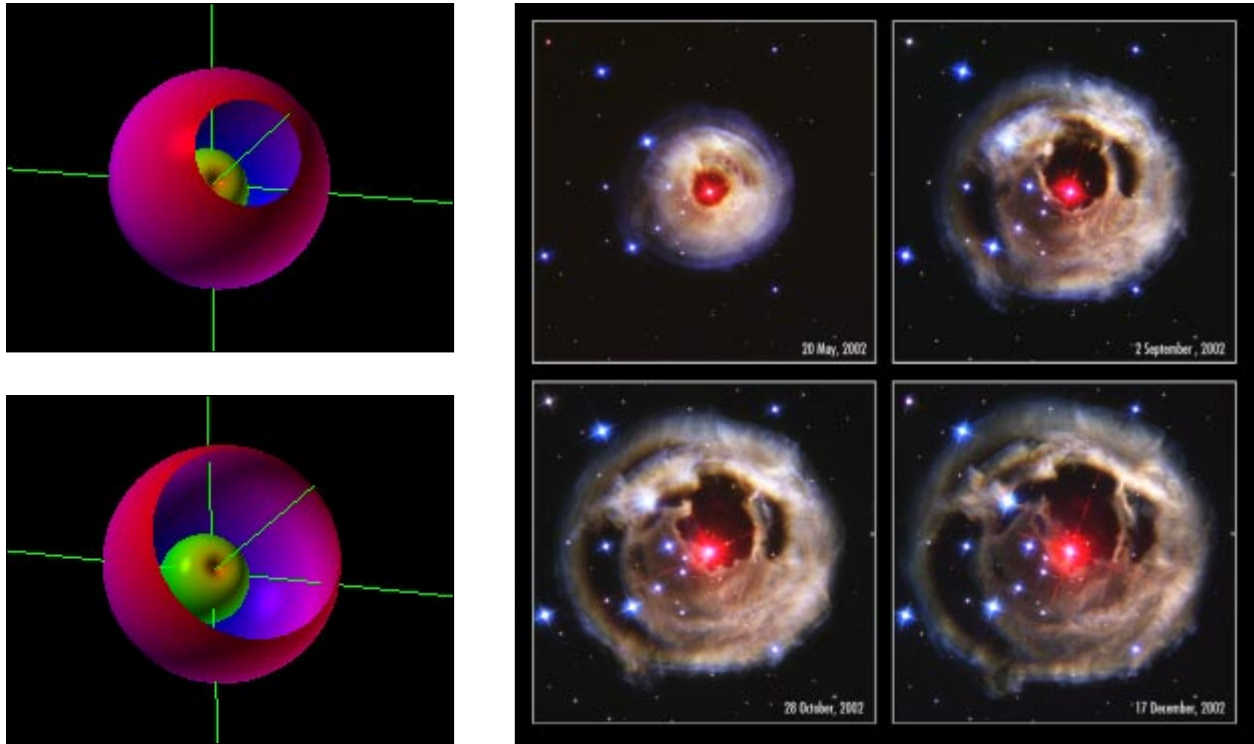


Figure 3:7, Comparison of $\phi = 0.87\pi r$ & $\phi = 0.93\pi r$ to the birth of a star.

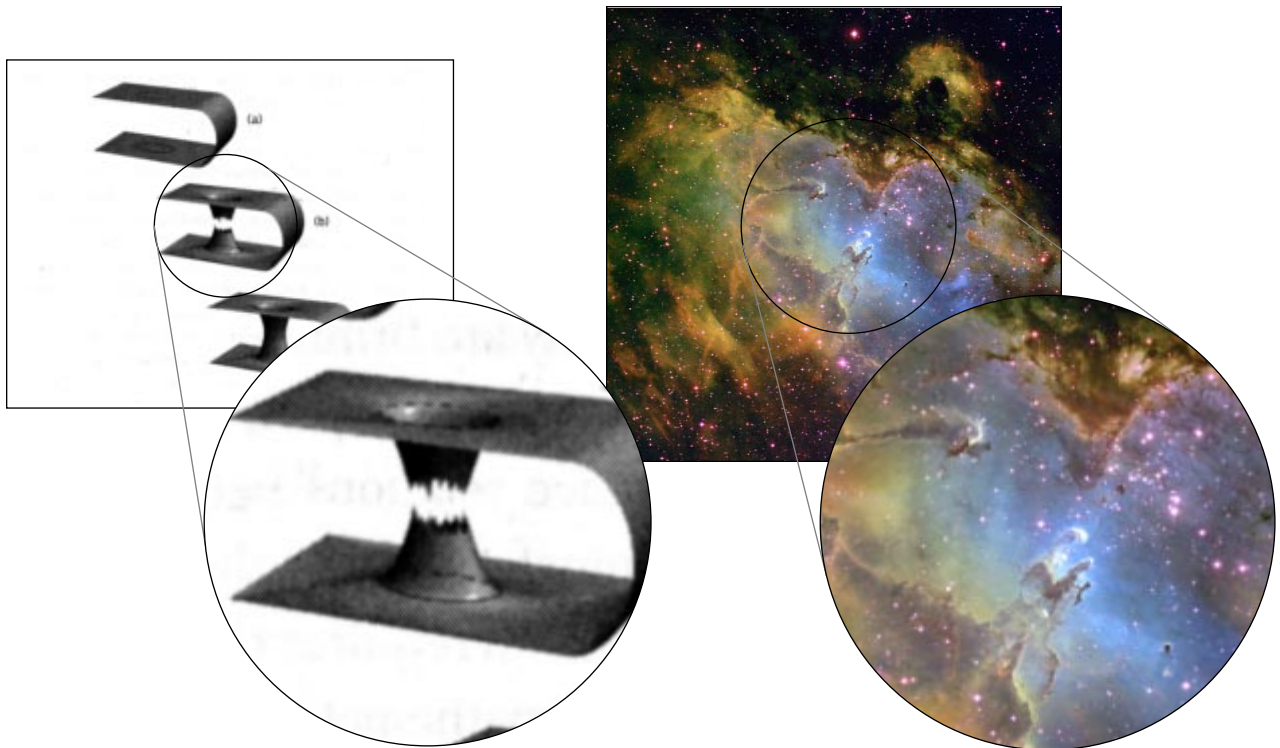


Figure 3:8, Notable similarities exist between theoretical models and existing astronomical phenomena. Compare the tearing of space with the Eagle Nebula in the constellation of Serpens. Is this, perhaps, the Biblical Serpent in the Garden of Eden, where Satan, so disguised, tempted Eve to reach forth and pluck the forbidden fruit from the Tree of Knowledge?

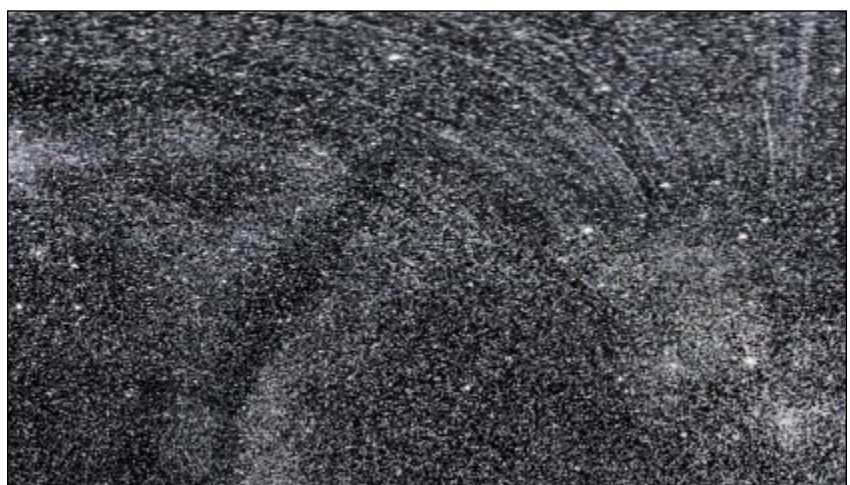
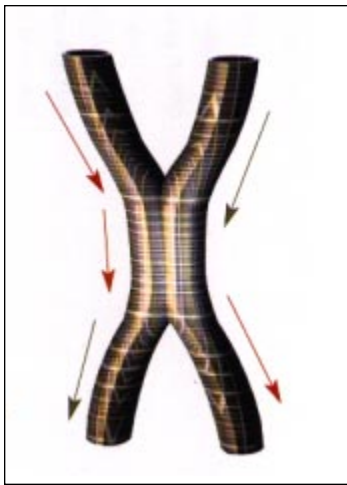
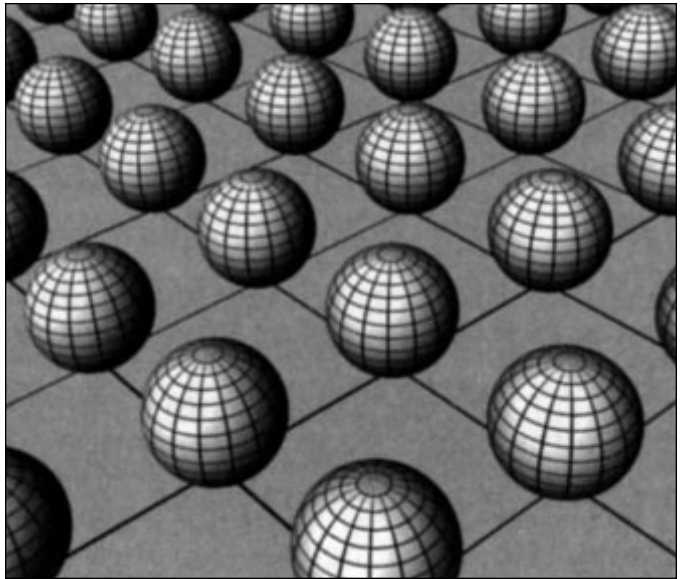
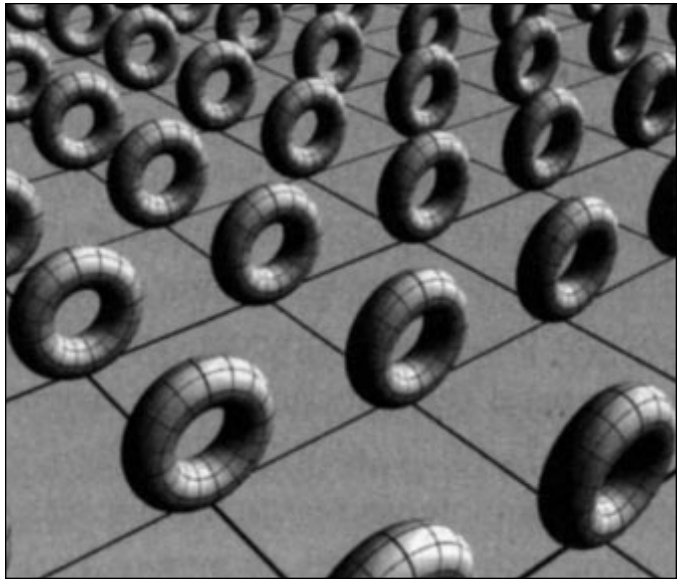
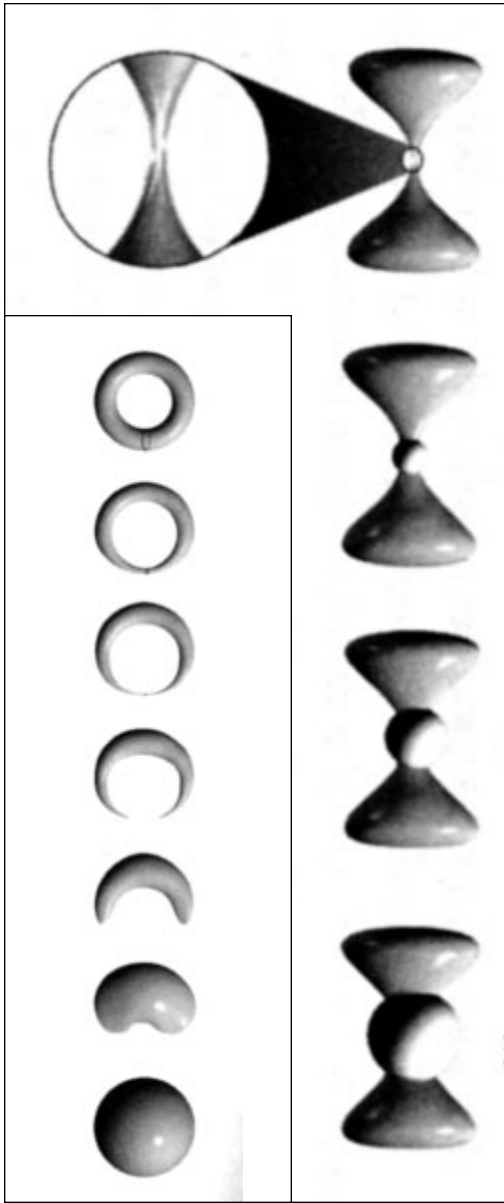
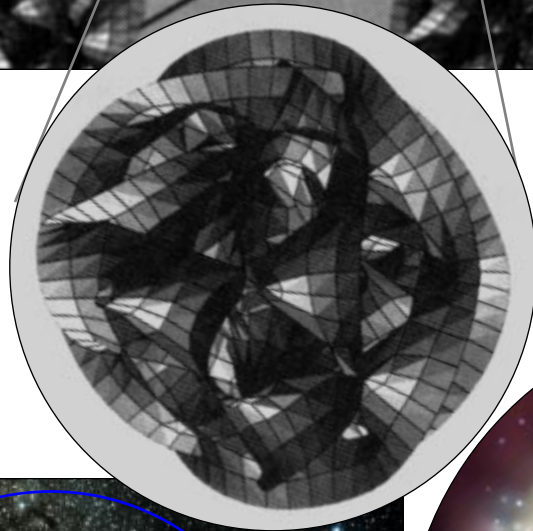
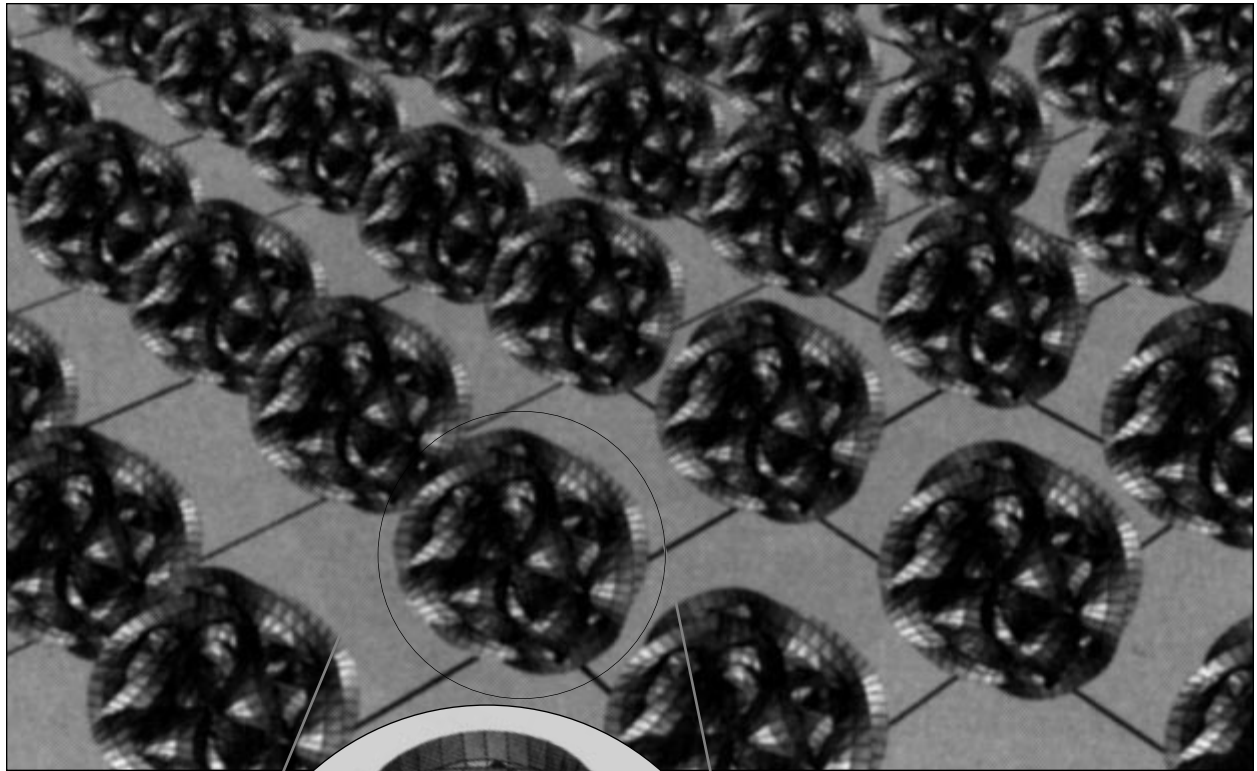


Figure 3:9 – 13, Illustrations of modern string theory, with hyper-dimensions (additional dimensions coiled within torroid and spherical forms), compared to a section of Dr. Mellinger's Milky Way panorama.



*Figure 3:14 – 16, The **Calabi-Yau** concept of coiled hyper-dimensions, compared with the Milky Way's nucleus, imaged in both the visible spectrum (left) and long x-ray (right), which exhibit remarkably similar structures.*



Figure 3:17

God's footprint.

Figure 3:18

The Grand Theory of Everything may as well be expressed as the Big ToE. Here is where Adam's fall had upset cosmological order. The resulting cavity, or sinus, is then the proverbial "Original Sin."

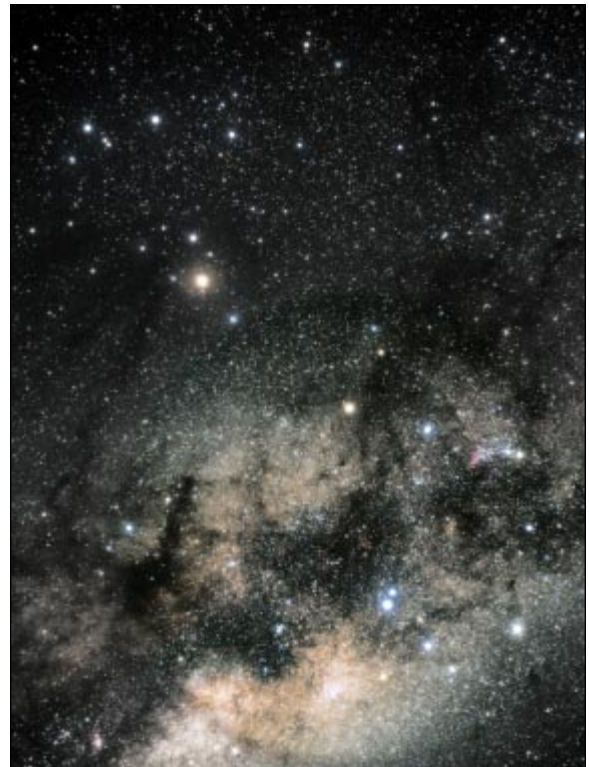




Figure A-1, Original Image

A very detailed photograph of the Milky Way's center, showing the constellation Scorpius and part of Sagittarius. The bright orange star is Antares.

Figure A-2, Grayscale Histogram

A map of the image in grayscale shows that the majority of the data is condensed into a narrow range of gray levels.

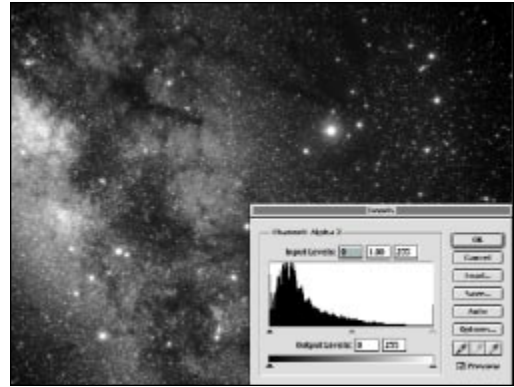


Figure A-3, Equalized Histogram

The grays have been redistributed throughout the entire gamma.

This channel is then used as a mask to adjust the highlight to midtone gray levels.

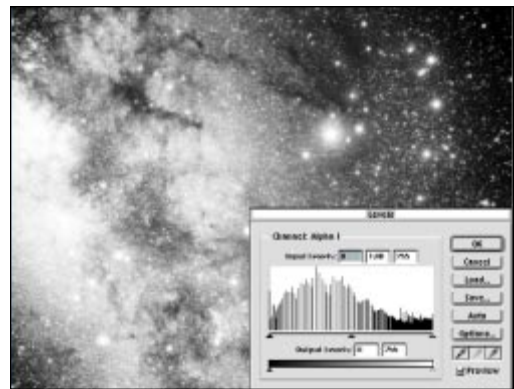


Figure A-4, Shadows

The highlights channel is inverted to use as a mask for adjusting the darker levels of gray.

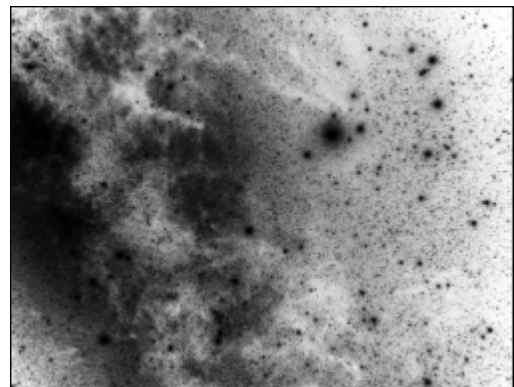


Figure A-5, Enhanced Image

With both masks applied via adjustment layers, the image gains considerable contrast, while the content remains unaltered.