

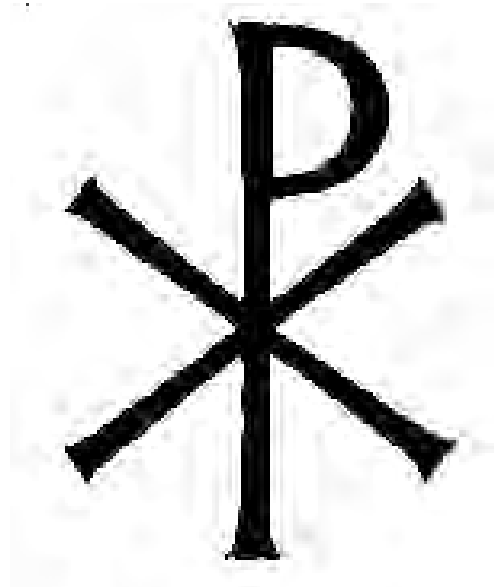
# ARK OF THE CHRISTOS

THE MYTHOLOGY, SYMBOLISM AND  
PROPHECY OF THE RETURN OF PLANET X  
AND THE AGE OF TERROR



WILLIAM HENRY

# ARK OF THE CHRISTOS



“IN THIS SIGN CREATE PEACE”

WILLIAM HENRY

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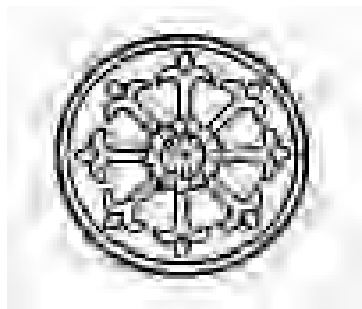
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PLANET X AND THE AGE OF TERROR

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SCALA DEI

Nashville

Dedicated  
to Sarabeth.

## THE ARK OF THE CHRISTOS

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# ARK OF THE CHRISTOS

## 1. FROM THE END OF HEAVEN

According to Sumerian and Babylonian myth, our reality arises from the aftermath of an incredible cosmic nightmare. Their detailed narrative tells of the conquest and slaughter of a great Mother Goddess planet by Planet X, a mysterious roaming planet that swings to the far side of our solar system, and is expected to return to our part of the solar system soon. Enormous uncertainty accompanies its advent.

The Sumerians (pronounced ‘Shoomerians’) are a virtually unknown people to most. Their origins are uncertain to scholars. If Planet X is headed this way, however, their stories of their gods and recollections of humanity’s beginnings contain essential guidance for our times.

Five thousand years ago Sumerian astronomers made baked clay tablets and crystal cylinder seals researchers say depict our solar system. They show eleven globes encircling a large rayed star, assumed to represent the Sun.

Modern astronomy only recognizes nine planets in the solar system – Mercury, Venus, Earth, Mars, Jupiter, Saturn, Uranus, Neptune and Pluto. It was not until 1781 that modern astronomy discovered Uranus, 1846 Neptune, and 1930 Pluto. If we include the Moon as a planet, as the Sumerians appear to have done, then we have a total of ten planets orbiting the Sun today. This leaves one planet; a planet much larger than Earth, but smaller than Jupiter and



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Saturn that the Sumerians depicted between Mars and Jupiter.

Whoever inspired the Sumerians to craft these seals appears also to have inspired the priestly poets, who, Sumerian scholar Zecharia Sitchin maintains, numbered the planets in our solar system from the outside in, as if they approached Earth from outside our solar system.<sup>1</sup> No names are given on the Sumerian cylinder-seals for the bodies depicted on them. This left it to the poets, or their muses, to fill in the blanks.

Sitchin, who began publishing his poetic interpretations of these tales in 1976 in his *Earth Chronicles* series of five books, revolutionized the study of the *Enuma Elisha*, the ‘Babylonian Genesis’, and the Hebrew Genesis by bringing forth a creation tale whose implications literally could transform the human race. His controversial work constitutes a potential major breakthrough in our understanding of fundamental questions that have always perplexed humankind: Who are we? How did we get here? What are we doing here? How do we return home?

In these olden texts we learn the extra planet located between Mars and Jupiter is called TIAMAT, a goddess who has two faces. In the patriarchal tradition she is called “the monster,” and the “serpent dragon of chaos.” While in the older matriarchal tradition she is called the “maiden of life,” and is described in glowing terms as a scintillating prize to behold: the primordial sea-goddess that would face an incredible Atlantis-like fate.

The *Enuma Elisha* tells how Armageddon struck this Goddess. She was violently split into pieces. One half of Tiamat was demolished and became the asteroid belt, “the hammered bracelet” or planetary debris field circling Mars and Jupiter. The other half became Earth. In other words, as Sitchin says, Earth is Tiamat reincarnated.

The *Torah* also refers to this destruction, alluding to Planet X as the Sumerians did as ‘the Lord’:

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*The Heavens bespeak the glory of the Lord,  
The Hammered Bracelet proclaims his  
Handiwork...*<sup>2</sup>

Very alluringly the *Torah* adds: “*From the end of heaven he emanates.*”<sup>3</sup>

The hammering of this goddess is attributed to the first blacksmith or alchemist who ‘hammered out’ or rather ‘cast’ the world. His name was E.A. (pronounced *Aya*), the lord of wisdom and of mining or metallurgy.<sup>4</sup> In the Babylonian retelling of the story E.A.’s son, Marduk, another name for Planet X, usurped his father’s authority and took credit for the slaying of this dragon, the original war in heaven later described in the Book of Revelation. After the confrontation, says Sitchin, Planet X remained in our solar system on a vast elliptical orbit of 3,600 years,<sup>5</sup> making it too dim to see. It is a twelfth planet in our solar system, the tenth from the Sun. Hence it is called Planet X, the Roman numeral for ten.

E.A. is a central figure in our investigation. Interestingly, E.A. was actually a name for the Goddess before it was used as a name for the male god. E.A.’s original association with the Goddess is reflected in its presence in *East*, *Easter*, and *Earth*, all words associated with the Divine Feminine.

The baked clay tablets left by the Sumerians, and interpreted by Sitchin, tell us that after the cataclysm that formed the Earth E.A. led a group of interplanetary beings from Planet X who descended on the wounded dragon to seed new civilization. Sitchin estimates this occurred some 450,000 years ago.<sup>6</sup>

The Sumerians called E.A., and the first representatives of Planet X who descended on Earth, the An-nun-aki, or the Sons of Anu or Ana, meaning the ‘People of the God of Light’. The Ana race was known by various names. In Greece, the Annodoti. In the Celtic lore, the Tuatha de

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Danaan. In the Semetic scriptures (*Torah*, Talmud, Old Testament, and the Apocryphal texts like the Book of Enoch), they are called the Nephilim, Giants, the Sons of God, or the Watchers. They are described as coming and going from the stars in fiery flying vehicles. They have weapons of mass destruction, which they used on one another. They wear high-tech clothing with attachments symbolized as wings, horns, and even fish scales. Each of these symbols indicated divine power and royal blood.

The Bible also calls them the ELs, an ancient word that is found in many other languages including: the Sumerian EL, “brightness,” “shining,” Akkadian ILU, “radiant one,” Babylonian ELLU, “the shining one,” Old Welsh ELLU, “a shining being,” and the English ELF, “shining being.”<sup>7</sup> I will refer to them as the Shining Ones.

Sitchin maintains the Shining Ones came to Earth in search of gold to mend an atmospheric crisis on Planet X. At first, he says, E.A. attempted to mine the gold out of the waters of the Earth.<sup>8</sup> When the result was not satisfactory, his half brother Enlil came to Earth, assumed command, and moved the operations to Africa, where the gold was plentiful (and still is). When the labor became too intense for these ancient astronauts, E.A. genetically altered the proto-humans then inhabiting the planet, creating humanity as a slave race.

The interchange of the biblical term El and the Sumerian Shining Ones illuminates much of previously muddled myth and scripture, particularly the four quintessential quotations from the book of Genesis:

1:1 *In the beginning, the **Shining Ones** created the heavens and the Earth.*

1:26 *The **Shining Ones** said, ‘Let us make man in our image, in the likeness of ourselves.*

2:8 *Yahweh (the leader of the **Shining Ones**) planted a Garden in the east...*

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5:24 *Enoch walked with the Shining Ones. Then he disappeared because the **Shining Ones** took him away.*

From Sumerian records, Sitchin surmises that sometime after their arrival, E.A. and his partner, the goddess, Ninharsag, began to experiment with the wild *Homo erectus* they found inhabiting the delta regions of Africa. These experiments led to the cultivation of a *lulu* or “mixed one,” a hybrid who became a primitive worker and culminated sometime around 300,000 BC with the prototype the Sumerians called Adapa, the “model man,” and the Hebrews called Adam.<sup>9</sup>

There is little doubt E.A. and Ninharsag intended their initial creation, called *lulu* (meaning ‘mixed one’),<sup>10</sup> to perform the hard labor required to benefit their home planet. However, at some point they appear to have changed their mind about using spiritual enslavement as a means to solve X’s ‘atmospheric’ problem. In a drastic change of heart, they abruptly went to the other extreme.

Sitchin recounts that E.A. and Ninharsag were not content to allow their creation to remain slaves. They set a course to dig their creation out of spiritual bondage by creating an *advanced* being through genetics research, forming them in a closer likeness that more closely resembled the Shining Ones.

Using their own genetic material, E.A. and Ninharsag came up with a new “perfect model” of earthling called Adapa. In time, Adapa was ordained as a high priest of Eridu. He was known to have acquired wisdom equal to his father, for E.A. had “perfected for him wide understanding, disclosing all the designs of the Earth; Wisdom he had given to him.” We are told Adapa, “daily did attend the sanctuary of Eridu.” He further was given the mission to spread his knowledge among mankind.

According to Sumerian legend, it was at this Temple at Eridu that E.A., the master of the secrets of all scientific knowledge, stored the ME’s (pronounced *may*) -- crystal-

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like objects, sometimes worn as ornaments on the body of the gods, on which knowledge including medicine, astronomy, astrology and temple building were contained.<sup>11</sup> Adapa was nicknamed NUN.ME, or “He who can decipher the ME’s.”

Enlil, called the “prince of Earth” whose command made the heavens tremble,<sup>12</sup> is militaristic, managerial, hands on, and totally opposite of E.A., the dreamer. He was furious at E.A. for creating this slave race (which he turned into sex objects). He was threatened by the appearance of Adapa.

There is the interesting statement in the Mayan *Popol Vuh* which reflects Enlil’s thoughts on the matter of ‘his’ slaves who became perfect: “It is not well that our creatures should know all. Must they perchance be the equals of ourselves, their makers, who can see far, who know all and see all? ... Must they also be gods?”

One ancient name for these beings is the Irish *sidhe* (pronounced ‘she’) people. They are considered to be direct descendents or reincarnations of the Shining Ones.<sup>13</sup> Evans -Wentz notes that these *sidhe* people are described as a race of majestic appearance and marvelous beauty, in form human, yet in nature divine.<sup>14</sup> They are divided into two classes: those which are shining, and those which are opalescent and seem lit up by a light within themselves.<sup>15</sup>

The word *sidh* informs us of the nature of the forbidden teachings that E.A. desired to teach. *Sidh* appears to be related to the Latin *sedes* and the Sanskrit *siddha*, both words meaning power.

The Sanskrit term *siddhi* carries the meanings “attainment,” “accomplishment,” or “perfection.” In the Hindu literature, this term is used to denote the abilities which self-realized or spiritually perfected individuals possess and use unselfishly.

Scholars who have followed the ‘missing years’ of Jesus have shown that he received training in India from

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Hindu and Buddhist masters. They taught him yogic abilities called the *ashta-siddhi*. These eight powers are:

*Animan*, the ability to make oneself infinitely small in an instant;

*Mahiman*, the power to grow infinitely large at will;

*Laghiman*, or levitation, defying the law of gravity;

*Prapti*, the power to touch any object at any distant, such as scooping up a handful of dust on Mars;

*Prakamya*, the ability to dive into the solid ground and move about as if it were air or water;

*Vashitva*, total control over the elements;

*Ishitritva*, the ability to create or destroy matter;

*Kamavasayitva*, instant materialization of wishes.



*E.A. floats by a pillar.*

Because of E.A.'s genetic tinkering and his 'gift' of the secrets of the stars, Earth humanity could be raised to the level of intellectual development of the 'gods.' The possibility that his creation could have even *exceeded* his otherterrestrial overseers is evidenced by the statement of Jesus, "...he who believes in me will also do the works that I do; and greater works than these will he do, because I go to the Father."<sup>16</sup>

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Because of his desire to teach these powerful abilities to humanity E.A. was labeled as 'the Serpent'. This knowledge, and the abilities it represents, is the true reason Enlil, who became Yahweh in the Hebrew tradition, was so enraged and threatened.

By this interpretation, E.A. was creating or *activating* a super race, remembered by the Essenes as 'Children of Light', and by other traditions in similar terms.

The magic wand-like elegance of this hypothesis has been used to explain the lack of skeletal evidence between *Homo erectus* and *Homo sapiens*, a creature that in the twinkling of an eye, or the wave of a wand, developed a huge brain and vastly improved faculties.

There is no missing link(s). Evolution was speeded up by our friendly neighborhood bioengineers. There was a quantum leap orchestrated by colonizers from Planet X who became the gods and goddesses of ancient myth and scripture. (It is unknown if they performed this alteration with the blessings of the Greater God.)

Throughout my more than ten years of study of what may be regarded as the Sitchin Hypothesis I have pondered several questions concerning the Shining One's quest for gold and their creation of humanity as a slave race in order to acquire this element.

First, why travel all the way to Earth for an element that is reputed to be plentiful in the asteroids of space?

Secondly, why travel all this way only for gold? Why not many of the Earth's other abundant resources? Water, for example.


Thirdly, instead of doing some risky genetic engineering and combining their own DNA with that of the proto-humans already inhabiting the Earth, why did the Shining Ones not simply build machines or robots to do the work? If they were technologically able to build space ships, why not robots too?

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Economically speaking a self-generating clone, such as the first humans, is a cheaper and more efficient solution than mechanical robots. However, this cost is offset by the risk involved in creating a creature with powers equal to or even surpassing their own, which Sitchin asserts, was one of Enlil's objections to his half-brother's genetic tinkering.

The key to this story, as far as this investigation is concerned, is E.A.'s ability as an alchemist. Accepting the theory that E.A. and the other Shining Ones of Planet X were real life intelligences or beings from a technologically, though not necessarily morally advanced civilization, I have questioned why a metallurgist and 'gene smith' of E.A.'s reputed mastery would need to mine gold at all. As the father of alchemy he surely had the ability to manufacture gold from base metals. In fact, so attached is he to the art of alchemy, that this art may be thought of as the Mystery religion of E.A.

My approach to this story lies in the realization that, like the Egyptians, the Sumerians were accomplished exponents of the 'pun', a literary technique that gave several meanings by the use of one economical phrase or symbol. They probably learned this from E.A.

Gold, for example, symbolized by the symbol , is an alchemical pun or symbol for soul, *and* for *Sol*, the Sun. Sol is an alchemical term for the *essence of life* hidden in gold.<sup>17</sup> This essence is called the *tinc-tura rubea* (red tincture), red like the alchemical sun (and Planet X).<sup>18</sup>

This sun-substance drips from the Sun and produces lemons, oranges, wine, and, in the mineral kingdom, gold. In humans it is the "shining" or "lucent body," and is akin to the Holy Spirit. Accordingly, it is the *prima material*, the gold, of which we are made, and the gold E.A. was likely in search of.



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This may explain why some peoples believed that the gods' flesh was made of gold, as did the ancient Egyptians who believed their Pharaoh's bodies were made of gold.<sup>19</sup>

Another key to deciphering the alchemical meaning of E.A.'s mining activity is provided when we remember that water, the element from which E.A. first attempted to mine gold, is often used as a metaphor for "mother" and "souls." The ancients, particularly the Hermetic magicians, claimed that the maternal waters in combination with the maternal Earth created souls.<sup>20</sup>


Tiamat's oceans were described as a womb full of the fluid of creation. If, symbolically, water represents souls as the fluid of creation, and gold represents soul, Tiamat's, and Earth's, seas were full of souls.

Another candidate for the fluid of creation is blood/DNA. A third possibility is *Sol*, the essence of life.

In this light, when Planet X split or divided the stone of Tiamat in two she released an ocean of souls, blood or cosmic essence into the cosmos.


This is verified in the Greek version of Tiamat's name -- Diameter or Demeter -- *the cutting or dividing of a circle in two*, or Dia (split) mater (mother/matter).

In addition to *An*, the Sumerians called Planet X *Nibiru* ('Planet of the Crossing').<sup>21</sup> The modern appellation for this planet, X, is therefore quite synchronistic. The diagonal

cross with arms of equal length  is a very old sign. Compare its association with division with its use as a sign of multiplication from the beginning of the seventeenth century (the Enlightenment) and the law of the polarity of meanings of elementary glyphs becomes evident. As an Egyptian hieroglyph it meant *divide* and *break into parts*, and was seen on the chest of Osiris, the savior god who was cut into fourteen pieces. This sign has a wide spectrum of meanings from *confrontation*, *annulment* and *opposing powers* to *unknown* and *unfamiliar*.<sup>22</sup>

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Here are a number of examples of the ways in which X is used: a *crossbreed* between different species or races (in botany and biology), *takes* (chess), *cannot continue* (ground to air emergency code), *unknown* (mathematics) and *unknown person* (Mr. or Mrs. X).<sup>23</sup>

As we will see, the diagonal cross  is also used as a symbol for *Christ*, whose body is symbolized by bread in the Eucharist ceremony and is broken in half.

Each of these meanings, particularly the last, is relevant to the story of Tiamat and Planet X, which was associated with the coming or advent of ‘the Lord’.<sup>24</sup>

My premise is that the beings from Planet X are interested in saving souls. One of E.A.’s original titles was “House-Waters”.<sup>25</sup> Allowing for the interchange of water and souls renders E.A. as “Lord of the Souls.” Substituting soul for gold, as do alchemists, it is conceivable that the alleged planetary crisis Planet X was facing was not material but spiritual. *Gold making* or acquisition aside, the quest of the alchemist is the quest to transmute their soul into a higher form, *apotheosis*, or *God making*.

Simply, I ask, what if the decaying “atmosphere” of Planet X that E.A. was attempting to repair with *gold* was actually a *soul* atmosphere in decay? Suppose Planet X was experiencing a soul crisis and E.A. came to Earth in search of souls to replenish his homeworld.

Further suppose that the souls he intended to retrieve were once resident on Tiamat and were now embedded in the Earth.

E.A.’s partner Ninharsag’s title *Nin-ti-nugga*, ‘lady-life’ or ‘She Who Gives Life to the Dead’,<sup>26</sup> may in an eerie sense, simultaneously reinforce my thesis and point to her special role as a representative of Planet X.

The mythology of Tiamat leads to the conclusion that it was a planet that was once one of the Pleiades, a star

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cluster that was also called the daughters of *Atlas*, *Atlantides* or *Atlantis*.<sup>27</sup>

In the story of Tiamat we learn of a planet and a group of souls that sank in the night, of which there were survivors, who engaged in a long march to regroup, and reclaim a collection of power tools to assist in rebuilding their civilization so that the souls might return home.

The story of Tiamat, the former Pleiadean homeworld, is the Atlantis story in the stars.

The Pleiades are located in the constellation Taurus the Bull. They were believed by the earliest peoples to be composed of six visible stars, plus an invisible or hidden seventh. We now know there are actually hundreds of stars in this beautiful cluster which may explains why the ancients also called it the “Beehive”.

The thirteenth-century occultist Michael Scot once proclaimed that honey falls from the air into flowers, and then is collected by bees. To us, this sounds poetic. However, Scot was writing in the Language of the Birds or Bards (the language of the poets). This is the language of the alchemists, according to Fulcanelli.<sup>28</sup>

In this language the bee is an ancient symbol for the human soul, the flowers are the human body, and honey is the food that feeds the souls. Many occult groups, including the Merovingians and the Rosicrucians, incorporated the symbol of the bee, especially the bee hovering around the rose, as the symbol of the human soul. It is an emblem of Demeter or Tiamat.<sup>29</sup> The beehive is a related symbol. The hive represents not only the bee’s industrious nature, but also the “collective soul.”

Most ancient words for soul are feminine: *psyche*, *pneuma*, *anima*, *alma*.<sup>30</sup> This is because the ancients believed every man had a female soul derived from the Mother Goddess (Tiamat) *through* Mother Earth. This makes perfect sense if Earth is Tiamat reincarnated. (This

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also gives further substance to the early Goddess worship religions.)

Later, when the patriarchal (Enlilite) religions came upon the scene to write their version of “God” as a controlling and judgmental-old-bearded-white-man-on-a-throne, they imagined the soul as “breath,” *pneuma* that this male god could give birth to by speaking.

The Sumerians understood the soul to be the true source of awareness, personality and intelligence. Sumerian tablets in fact mention a soul in connection with the creation of *Homo sapiens*:

*You have slaughtered a god together  
with his personality (spiritual being)  
I have removed your heavy work,  
I have imposed your toil on man.*<sup>31</sup>

A perplexing moral facet of this problem, argues attorney William Bramley in his book *The Gods of Eden*,<sup>32</sup> was how to grant these slaves enough intelligence to allow them to function without giving them awareness of their true spiritual potential. After all, Bramley asks, what self-aware spiritual entity would agree to a life of slavery?

Based upon how things are done in human society, Bramley proposes that the souls used to give life to these slaves were criminals, deviates, prisoners of war, detested social and racial groups, nonconformists, or other undesirables.

Bramley’s proposition, while entirely conceivable, simply does not ring quite true with me: particularly when the myth of Tiamat is factored in. Intuitively, it also does not feel like something E.A. or Ninharsag would do.

Instead of deviates, I suggest the souls E.A. and Ninharsag tended and implanted into the first human bodies were *earth bounds* from the destruction of Tiamat.

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The accompanying Sumerian illustration shows E.A. and Ninharsag standing together in front of a pillar. Hanging from Ninharsag's wrist is her omega symbol, "the cutter," a tool used by midwives in antiquity to cut the umbilical cord.

As Sitchin points out in *The Twelfth Planet*,<sup>33</sup> she appears to be standing in front of some laboratory test-tube flasks or jars. It is useful to know that to represent the idea of 'love' the Sumerians drew a simple container or jar with a burning torch inside to indicate the fermenting heat of gestation in the womb.




*E.A. and Ninharsag in their genetics lab?*

In this scene are we seeing the gestation process of a fertile egg taking place in this jar? Is this in fact a jar? Or, is it possibly some form of advanced medical device? Is this, perhaps, a Holy Grail, or vessel of life, some form of soul storage technology?

This possibility allows us to entertain the idea that the rod E.A. is waving also is some form of advanced

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technology. In fact, in this scene we are told by the Sumerians, E.A. is waving his “Exalted Scepter and Staff.” This is the alchemical *caduceus* , the rod with entwined serpents. Among other things, legends tell us the caduceus can be used to infuse lifeless matter with life force and to conduct souls between dimensions!



*God (E.A.), with Cup of Life in hand, toasts the birth of a man with outstretched arms from a pillar. Is this some form of technology? Seal c. 2334-2154 BC. The Pierpont Morgan Library, New York.*

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Like her Egyptian counterparts Hathor and Isis, Ninharsag was portrayed as the Great Cow, the symbol for the Pleiadian creator goddess. She has been revered as the creator. Her actions and titles even suggest she is the true power behind E.A. She was called: the builder of that which has *Breath* (a code word for soul), the Carpenter of Mankind, the Carpenter of the Heart, the Coppersmith of the Gods, the Coppersmith of the Land, and the Lady Potter.

Ninharsag was later renamed the archangel Gabri-El (“God’s Hero”) in the Judeo-Christian tradition. Now, this is fascinating. Gabri-El appeared to the ‘Virgin Mary’, alerting her that she would soon conceive the Christ child, Jesus.

In c. 600 AD, she visited the Prophet Muhammad, dictating the Koran to him. When Gabri-El escorted Muhammad to Heaven from atop Mount Moriah (Meru) in Jerusalem, a magnificent ladder/pillar appeared. He then flew to heaven on a female-faced Pegasus.

Gabri-El’s cosmic resume states she is one of four special angels called *Seraphim* (from *ser*, meaning “serpent” or “higher being,” and *rapha*, or “healer”), popularly known as the “divine fiery serpents of lightning.” This wise goddess was identified as the Serpent herself. Originally, says Barbara Walker in her *Woman’s Encyclopedia of Myths and Secrets*,<sup>34</sup> the word “seraph” was believed to mean earth-fertilizing lightning-snake, and later was interpreted as angel. In *The Annunciation* by Bartel Bruyn reproduced on the next page, Gabri-El waves the caduceus wand of the Seraphim and translates the soul of Christ along with the Holy Spirit, symbolized by the dove, into the body of Mary.

This episode may be interpreted as an example of ancient artificial insemination or genetic manipulation.

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*The Annunciation, by Bartel Bruyn. The symbol for the Seraphim is the serpent-entwined caduceus, the Egyptian Key of Life, a magic wand-like device used to translate souls from one dimension to another.*



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*The chakras our internal caduceus.*

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In this scenario, E.A. and Ninharsag did not design the human body merely as a tool to mine gold. Instead, they modified the human body as an ark or vessel for the soul. Alchemically, it is a resurrection machine or 'soul flow-er' designed to lift the souls of Tiamat out of the Earth and return them home.

It is an age-old mythological idea, notes the famed Swiss psychiatrist Dr. Carl Jung, that the hero, when the light of life is extinguished, goes on living as a snake and is worshipped as a snake. Another widespread primitive idea is the snake-form of the spirits of the dead.<sup>35</sup> This idea may have given rise to the pun in the Hebrew words *nahash* (serpent) and *nashamah* (soul). It also illuminates the 'lifting of the serpent' found in so many contexts.

Ancient teachings reveal that a serpent (or soul) cannot stand erect of its own accord. By analogy, a serpent needs a tree to wind or lift its way up toward the world of spirit. Thus, the human spine represents a tree or flow-er on which the spiritual life force or soul can ascend. And thus comes the association with the serpent and the Tree of Life and the soul and the *rose*. Unless it has a vehicle in which it can ascend, a serpent (soul) is doomed to isolation in the lower worlds. Likewise, a body without spiritual animation is a meaningless heap of chemical compounds.

In a way, the human body, as a container of life force spun from DNA, is a receptacle *and* a flow-er of love. The blossoming of the human flower represents the manifestation and spreading of love in the universe. This possibly explains why E.A. and Ninharsag were described as 'gardeners'.

In this scenario when we are told E.A. came to Earth to mine gold it points to his true purpose: to mine or 'save' souls. I am proposing that E.A. and the Shining Ones from Planet X who accompanied him came to Earth to rescue the souls of Tiamat.

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*The serpent (or soul) of the Earth becomes celestial; with wings it can fly, and allows the mummy to return to the stars. (Comment in parenthesis mine.) Notice the gold symbol on his head.*

This creates a clear picture of E.A. as the creator of a race of beings at the very beginning of human history whose purpose is to advance the human race. He was Earth's first savior, or Christos in Greek. His purpose in genetically smithing the human body into its present form was not to create a slave race; it was to create a rescue vehicle or ark for the soul to return home. During its periodic return visits to this part of the solar system Planet X rendezvous with additional souls.

Is the human body the Ark of the Christos? Or is the Ark something else that the human body was designed to interact with?

Sitchin contends that Planet X was home to an enormously advanced civilization; we will go further to postulate that Tiamat was as well. To get to the core of this investigation we must consider the calamity on Tiamat as

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being more than a physical planetary cataclysm. *We must consider that there were souls belonging to or resident on Tiamat.*

Michael Cremo and Richard Thompson, authors of *Forbidden Archaeology: The Hidden History of the Human Race* present evidence for a human presence on Earth going back 600 million years.<sup>36</sup> Is it possible that this evidence, such as shoe prints and metallic vases embedded in seams of coal or gold mines miles deep in the Earth, represents remnants of the cataclysm of Tiamat?

Only from this perspective does the inner meaning and interconnections between the story of Tiamat/Earth and Planet X gain relevance in our world.

*We* are the survivors of the cataclysm of Tiamat. *We* are the souls that Planet X is preparing to rendezvous with.

How are we to prepare for this meeting? Interestingly, the same root elements of serpent and soul appear in the Arabic word *nashr*, which refers to a Sufi tradition of depositing pockets of knowledge in a scattered (*nashr*) technique. The Arabic root NSHR, from which the word derives, also means ‘to expand, spread, display, propagate, revivify, disperse, and to become *green* after rain (or initiation).<sup>37</sup> Green is the color of *copper*. In Hebrew scripture the serpent that is uplifted may be a reference to DNA. This suggests that *green* was the color of the healing “brazen” serpent lifted by Moses. This connection will have enormous importance momentarily.

In addition to designing the human body as a soul flow-er, or an Ark of the Christos, I propose that E.A. and Ninharsag implanted specific knowledge within our DNA for activating this flower or ark, and transforming the average human into a Shining One. The means to prepare oneself for encountering the Shining Ones is also embedded within. It is activated in dreams.

My basis for this proposition has to do with the repeated appearance in alchemical stories of a ‘copper-

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bound' book. One of the most impressive examples of an apparently genuine transmutation of base metals into gold is also among the most fully documented -- that of Nicholas Flamel of Paris.<sup>38</sup> Flamel was born about 1330. In his own words, he describes quite candidly how not only was he drawn to alchemy, but how, after 'only' twenty-four years of searching, encouraged by his wife, Perronelle, he finally discovered the secret of making gold.

Flamel was a manuscript copier and book trader. One night, he had a dream in which an angel appeared to him and showed him a large, *copper-bound book* with pages of thin bark, and *engraved with strange hieroglyphic characters*. The angel told him that one day he would discern the pages of the book. When he reached out to touch it, the book vanished into an aura of light along with the angelic figure.

For years, Flamel was haunted by the dream until one day the book appeared in his bookshop. It was the commencement of Flamel's life work and the beginning of his attainment of the Philosopher's Stone.

Another key figure in alchemical history that encountered the "copper book" is Dr. Carl G. Jung, who proposed the idea of the "collective unconscious," the global brain, or what I refer to as the Thought Sphere.

In my book *The A~tomic Christ: F.D.R.'s Search for the Secret Temple of the Christ Light*,<sup>39</sup> I explored Jung's interest in the alchemical dreams of Wolfgang Pauli, a patient of Jung, and a physicist who laid considerable groundwork in atomic theory. In this book I noted that many of the key symbols of the Manhattan Project are identical with symbolism that is found in ancient mystery religions, mythology, folklore, fairytales – and especially Holy Grail symbolism, and alchemy.

Dr. Jung personally experienced this symbolism and the "copper book" in his dreams. In his autobiographical *Memories, Dreams, Reflections*, he wrote:

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“Before I discovered alchemy, I had a series of dreams which repeatedly dealt with the same theme. Beside my house stood another, that is to say, another wing or annex which was strange to me. Each time I would wonder in my dream why I did not know this house, although it had apparently always been there. Finally came a dream in which I reached the other wing. I discovered there a wonderful library, dating largely from the sixteenth and seventeenth centuries. Large, fat folio volumes, bound in pigskin, stood along the walls. Among them were a number of *books embellished with copper engravings of a strange character, and illustrations containing curious symbols such as I had never seen before*. At that time I did not know to what they referred; only much later did I recognize them as alchemical symbols. In the dream I was conscious only of the fascination exerted by them and by the entire library...”

The experiences of Flamel and Jung are virtually identical -- the book, the *copper* engravings, strange symbols, illustrations and lettering. In both cases the men were motivated to begin an intensive study of alchemy. Jung actually recreated the library he had seen in his dream. His works on alchemy are considered to be classics in the field.

An important mythological key to Flamel and Jung's stories revolves around Ninharsag. In the Indian tradition, this Serpent Goddess was known to have had helpers called *Nagas* who were depicted as mermaids. These Nagas (the reverse of 'sagan' or wise person) preserved collections of precious stones and sacred books in underwater palaces that contained the means to return to her womb. One of these serpents guarded the *Book of Thoth*, the Egyptian god of alchemy, consisting of the keys to heaven written in hieroglyphic figures and symbols that gave the initiate control over their destiny by expanding his consciousness.<sup>40</sup> In the Greek tradition Thoth became Hermes, the guardian of Crossroads, symbolized by the X.

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The Sumerians called him Ningishzidda, “the Lord of the Key or Artifact of Life.” He was E.A.’s son.

Freemasons say that Thoth/Hermes possessed all secret knowledge on 36,535 scrolls that were hidden under the heavenly vault (the sky).<sup>41</sup> He projected this knowledge into what I term a Thought Sphere and Jung calls the collective unconscious. It is a form of cosmic Internet. Interestingly, the Egyptians called Thoth ‘the lord of the Net’. His ‘book’ was attributed to Ninharsag, the coppersmith of the gods.

Piecing together these clues suggests to me that Ninharsag implanted the copper book within our DNA, or that our DNA is a tuner of the knowledge contained in the Thought Sphere. After initiation we turn ‘green’.

Assuredly, this ‘book’ contains information about Planet X and Tiamat.

The concurrent opening of the Thought Sphere via the Internet and decipherment of the Book of Life DNA, via the Human Genome Project, corresponds with the prophecy given by the Old Testament prophet Daniel who had numerous visions for “the time of the end”.<sup>42</sup> Daniel was instructed to “shut up the words, and seal the book, until the time of the end.... and knowledge shall increase”.<sup>43</sup>

This is one of the most important and popular lines in all of prophecy. Presumably, this knowledge concerns a form of advanced sacred soul science. Today, our knowledge is increasing. It is doubling quicker than we realize. Most historians agree that the total amount of human knowledge doubled once between 4,000 B.C. and the time of Jesus. Then from the birth of Jesus to 1750, it doubled again. From 1750 to 1900, it doubled again. From 1900 to 1950, it doubled again. We can see the time span it takes for the world's knowledge to double is next to nothing anymore. In fact, it is now accepted that it takes less than two years for the doubling to occur.

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Jesus appears to refer to Daniel quite often. One particularly favorite subject of both is judgment.

“Now is the judgment of this world; now the ruler of this world will be driven out. And I, when I am lifted up from the Earth, will draw all people to myself”.<sup>44</sup>

In the book of Daniel we read:

“The court sat in judgment, and the books were opened.”<sup>45</sup>

Jesus echoes this by saying that when the books are opened,

“Now is the judgment of this world”.<sup>46</sup>

Judgment clearly refers to the lifting up of (or understanding) the serpent (DNA? Our soul?), and possibly lifting or opening of the books of the Thought Sphere. The opening of the green or copper Book of Life, our DNA, has changed our relationship with the universe. We hold the codes of creation in the palm of our hands. Is this what is meant by Judgment Day?

In addition, another most remarkable effect of enlightening the Thought Sphere becomes possible. Jesus declares:

“I stand at the door, and knock; if anyone hears My voice and opens the door, I will come in to him, and will dine with him, and he with Me”.<sup>47</sup>

In Revelation 4:1 it says “after this I looked, and, behold a door was opened in heaven,” and Jesus was there waiting.

Is there a relation between the one who is lifted up and the one at the door? More fantastically, are they one and the same thing? Is it E.A.? Is knowledge of how to open a ‘door in Heaven’ implanted within our DNA?

Is this what John meant when he said:

“No one has ascended to heaven except the one who descended from heaven, the Son of Man”.<sup>48</sup>

Immediately after this we read:



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“And just as Moses lifted up the serpent (*soul?*) in the wilderness, so must the Son of Man be lifted up, that whoever believes in him may have eternal life”.<sup>49</sup>

“When you have lifted up the Son of Man (*the Christos*), then you will realize that I am he”.<sup>50</sup>

“And I, when I am lifted up from the Earth, will draw all people to myself”.<sup>51</sup>

As we approach the mysteries of the Ark of the Christos we shall find that Planet X is the likely subject of these and other prophecies, although many who subscribe to these prophecies are probably unaware that Planet X and the Shining Ones, particularly E.A. are their true subjects.

An example of how the mythology of Planet X is concealed comes from the Gnostic Christians, including the followers of John the Baptist, the Mandaeans, who called E.A. the *Eye of Light*<sup>52</sup> or ‘King of Light’ and performed religious rites dedicated to him.<sup>53</sup> The trail of the Mandaeans origins leads to Sumeria, present day Iraq. The trail of their destiny leads to America. They are the white skinned, blue-eyed Indians known as Mandans who brought ancient secrets with them to the new Promised Land or New Atlantis.

Their name is Aramaic for ‘knowledge’, i.e. a translation from the Greek ‘gnosis’. It is highly important to acknowledge that an alternative name for the Mandaeans was the *Saba*. “Sabian” is a word derived from the Aramaic-Mandic verb “*Saba*” which means “baptized” or “dyed”, “immersed in water”. Thus, “Mandaean Sabians” means those who are baptized in the knowledge of God and who know the religion of God.

John the Baptist, of course, was the forerunner and baptizer of Jesus. Logically, this leads to a highly significant question: when John baptized Jesus did he also initiate him into the religion of E.A.? If so, what are the fundamentals of this extraterrestrial religion and what

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became of this Mystery teaching when 'Chrisitianity' was organized and its tenets formulated?



*The Gnostic 'Eye of Light, E.A., is the same eye of light that appears on the logo of the American enterprise on the back of the one dollar bill.*



We shall answer that question as we continue. As a matter of fact, we will find that the mythology, symbolism and prophecy of all three patriarchal religions, Judaism, Christianity and Islam, can be traced to the *Enuma Elisha*, which reduced the cosmic epic of Tiamat and Planet X to an earthly tale of priestly politics. Though its popularity was not as great as other epics such as *Gilgamesh*, the tale of the god-king who sought the secrets of immortality, which was carried to far parts of the world, observers note that its appearance set the tone for the Iron Age as one of conflict between the older mythology of the Mother Goddess and the new age of the Aryan and Semitic father gods.<sup>54</sup> The upstart father gods, and their priesthood, battled for supremacy in Sumer (Iraq), Iran, India, Anatolia, Canaan and Greece. The epic offered the first complete evidence of the changing of the gods. It represents the final


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end of a long cultural phase in which the Mother Goddess, whose image was both the sea and the great serpent-dragon, was transformed over many centuries into the demoness-mother to be avoided at all costs. The first assault was by Planet X. It was upon the last assaults by the Hebrews and eventually the Pauline Christians of the fourth and fifth centuries AD that the story of Tiamat (along with the Mystery religion of E.A.) was finally suppressed and nearly forgotten.<sup>55</sup>

Unfortunately, along with this suppression came the containment of tremendous esoteric knowledge of human pre-history and human potential. Slaying the great red dragon as Tiamat is described in the Book of Revelation,<sup>56</sup> therefore, also depicts the conflict between light and darkness within the DNA of each of us. We are challenged to overcome the dark nature and attain self-mastery through the release of the inner or *esoteric* knowledge contained within our individual 'copper books'.

In mythology an object (usually a stone or a cluster of

grapes, symbolized by the sign for the Word ) represented the serpent or dragon Tiamat's secrets, sometimes near a tree. This object and tree often symbolize the gateway to Heaven, the point where connection (an *ark*, *arch*  or *bow*) is established between Heaven and Earth and immortality is achieved. (To make the bow connection, think of Buddha who was enlightened beneath the *bo* or *bow* tree of enlightenment.)

The search for this *ark*, *arch*  or *bow* is among our primary quests in the pages that follow, which begins with acquainting ourselves with Tiamat.

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## 2. THE NIGHTMARE OF TIAMAT

Many are probably familiar with Tiamat in the guise of her many names, including MAMA, “The Lady of the Gods,” (Chaldean) and MAYA, “Mother of the Waters” (Mayan). In the Hebrew tradition, Tiamat is called MARAH (the *sea, mother, or matter*), which is the root for MIRIAM or MARY. The meaning of the Akkadian word Tiamat and the Hebrew *tahom* are the same, ‘the deep.’ In Genesis, it is upon the waters of the Deep that, in the beginning, God’s, apparently feminine, soul moves. Another Hebrew title of this Great Serpent is Leviathon, whose worship was established by Moses and dismantled by Hezekiah.<sup>1</sup>

Despite centuries of dismantling and obfuscation of myth and history by religious and political authorities, the recollection of the nightmare of Marah or Tiamat stirs deep within the human psyche. The alchemist Paracelsus states that every constellation of the heavens is within each of us. “The Sun is the heart,” he writes, “and the other planets of the solar system are within the brain.”<sup>2</sup> Tiamat and Planet X are likely within us too.

History remains embedded in language. Apart from out of place artifacts, record of the ‘evil’ Tiamat’s destruction may be rediscovered in the chips and fossils of words used in modern language.

Consider for instance the French *cauchemar* or English *nightmare*. The *mahrt* (German: ‘mare’) is an evil spirit from the Underworld. Then there is the Old Slavonic *mora*, ‘witch’; Russian *mora*, ‘ghost’; Polish *mora*,

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Czech *mura*, ‘nightmare’; Latin *mors*, *mortis*, ‘death’; Old Irish *marah*, ‘death’, ‘plague’; Lithuanian *maras*, ‘death’, ‘pestilence’; and the sinister Irish *Mor (r) again*.

Each of these words encodes the nightmare of Marah or Tiamat, and the patriarchal view toward the ‘goddess of chaos’. The meanings of these names sound like recollections of a bad marriage or warnings of doom.

In contrast, when the word *mare* is interpreted from the matriarchal view it takes on a completely different tone. *Mer* is an Egyptian word for both “waters” and “mother-love.”<sup>3</sup> One of Egypt’s oldest names was *Ta-Mera*, Land of the Waters, which could be interpreted as the Land of Love or the Great Mothers.<sup>4</sup> *Mary* was the Great Fish who gave birth to the gods, later the *Mer-maids* or *Mer-man*, who were depicted as half-human, half-fish, including E.A., called Oannes (‘dove’) by the Babylonians, shown opposite as a male god in a fish suit, and Jesus.



*A swimming merman. Detail from a monumental stone relief from the palace of the Assyrian king Sargon II, c. 700 BC.*

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*E.A. (the Babylonian Oannes) was portrayed as a Mer-man, half-human, half-fish. Drawn by the archaeologist Sir Austen Henry Layard from a monumental stone relief, one of a pair flanking a doorway of the temple of the god Ninurta at the Assyrian city of Kalhu (modern Nimrud), where they had been erected during the reign of King Ashurbanipal II (reigned 883-859 BC).*



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*Priests of E.A. clad in fish suits tend a pillar, the Axis of Life, while a flying craft hovers above. Seal c. 2000 BC. The Pierpont Morgan Library, New York.*

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*Jesus, who is symbolized by the fish , emerges from the vesica  or 'fish' symbol at Chartres Cathedral.*




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A thousand tales warn how those who pursue the mermaids, and their knowledge, are lured to their doom.

*Mari* was the basic name of the goddess to the Chaldeans. In Saxon times *mare* was written *mere*, which means *pure*, *true* and also *lake*. In the Holy Grail tradition the Lady of the Lake bestowed Excalibur, King Arthur's sacred sword, upon him (which he pulled from a stone). Camelot, the wonder city of King Arthur, was a city of love (*mer*). "There was," says Tennyson, "no gate like it under heaven."<sup>5</sup>

All Asia called water (*Mer*) a female element, the original primordial matter, which the Greeks called *arche*. Thales of Miletus, considered one of the Seven Wise Men of the ancient world, said *water* was the first cause or *arche*. He developed an early form of atomic theory based upon this idea.

Jesus' mother, *Mary*, also received the title of "Ark" (*arche*, *arch*,  or *bow*) or "Gate of Heaven" in Revelation 11:19: "And the Temple of God was opened in heaven, and there was *seen in the temple the Ark of his Testament*."

When the puns and alternate meanings of Ark are factored in it brings even more excitement to the prophecy:

"And the Temple of God was opened in heaven, and there was *seen in the temple the Arch*  *or Gate of Heaven*."

The Cathars ('Pure Ones') of Southern France, who said Jesus came from the pure land of AMOR, or Love, worshipped the Goddess and claimed to possess the secrets of Jesus that he delivered and they interpreted in his special language. The opposing forces of ROMA, the Church, exterminated them and attempted to destroy these teachings. In *The Crystal Halls of Christ's Court*,<sup>6</sup> I presented evidence that the Cathars were the spiritual descendents of E.A.

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The mysterious Knights Templar protected the Cathars and shared many of the Cathar teachings. These Knights of Christ recovered and preserved secrets once housed beneath Solomon's Temple atop Mount Moriah (*Marah*) in Jerusalem. Their symbol, two riders on a single horse, is widely thought to be a symbol of their impoverished or 'poor' state. This is contradicted by the enormous wealth of both the founders of the Order and of the Order itself. The Templars were 'pure' knights who guarded the secrets of the arch or gateway to God, the Arch or Ark of the Christos.



*The Seal of the Knights Templar: two riders on one horse.*

The mythology of Tiamat may reveal another layer of meaning behind the Templar logo. The word *mare* also means horse. In Sanskrit the word *harit*, meaning *the light*

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*of morning, bright, and resplendent, means also horse.*<sup>7</sup> Horse may be resolved into *Horus*, the Egyptian god of light and son of Isis/Stella Mari, who was one of a group of Egyptian goddesses called *Hat-Hor*, and *Eros*, the god of love. In Icelandic *horse* is *hross*, in Dutch *ros*, in German *ross* – and *ros* means wisdom. When he was 40 years old the prophet Muhammad received his first divine revelations in a cave on Mount *Hira*.

The priestesses of Mare, including Jesus' chief apostle, *Mari* or *Mary* Magdalene, were called *horae* (harlot-priestesses), the guardians of the *Axis Mundi*, the Pillar or Ladder to Heaven, by the Greeks, in Babylon *harines*; among the Semites they were the “whores” called *hor*, which, wonderfully enough, means *a hole*.<sup>8</sup>

The *hare* is a symbol of the guide of souls who opens holes in space, ala the hare in *Alice In Wonderland*. To dive into the holy hole of the goddess, filled with water, was to delve (dive, dove) into the mystery of the ultimate secret of life. This may explain why the Hebrew word for *horse* also means *to explain*.


Communing with the goddess in her ‘holy hole’, a human could achieve the spiritual enlightenment called *horasis*.<sup>9</sup>

This last definition is especially provocative since, as we will see, the entire mythology and symbolism of the Shining Ones revolves around gateways or ‘holes’ in the fabric of space-time – the Goddess herself. These Shining Ones were purveyors of extraordinary scientific and alchemical knowledge, enlightenment teachings. I will show that the Templars recovered this knowledge.

From their descriptions these ‘water holes’ are strikingly similar to the stargates and wormholes, the celebrated *Einstein-Rosen Bridge* featured in such favorite movies as *Stargate* and *Contact*. These ‘holes in space’ – or holes in the body of the goddess – are tunnel systems

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linking two regions of space-time and connecting universes.

The horse, particularly the white horse on which the Christos rides upon his return in Revelation 19:11, symbolizes the secrets of the complete revelation or revolution from death to rebirth and ascension. Carrying men and women on its back, the white horse becomes the vessel, vehicle, ark, arche or arch  of resurrection, the Ark of the Christos the human body is designed to scale.

This may explain why the white horse is seen in the shamanic tradition as a conductor of souls and *apotheosis*, *God making*, the ritual of raising the slain sacrificial savior to heaven.<sup>10</sup>

All great Messianic figures ride such horses. The Hindu Kalki, the future avatar of Vishnu, will be a white horse; while at his expected second coming, the Prophet Muhammad, who was lifted into the heavens upon the back of his flying white mare Al Borak from Mount *Mariah* in Jerusalem, will also be riding a white horse. Lastly, the white horse that the Buddha rode at the Great Departure, riderless, stands for the Buddha himself.

They are all, obviously, riding the same white horse.

Interestingly, in Hebrew Jesus was called a *naggar*, a term interpreted as ‘carpenter’, but which also means ‘fashioner’. This term catches my attention for the reason that a horse is called a *nag*. The suffix, *ar* is the same as *or*, meaning ‘light’. Put together in ‘naggar’, nag and ar means ‘horse of light’ or ‘fashioner of light’. In this light Jesus emerges as a fashioner of Arch the Christos. As the ‘second Adam’ or ‘second Adapa’, this was an alchemical art he learned from the Shining Ones.

Given Mary’s connection to Mare or Tiamat, this symbolism probably was not chosen by chance. Particularly when the *white horse* is interchanged with *white hole*. A *white hole* is a gusher of cosmic energy. It is

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a black hole running backwards in time (a negative black hole). Just as black holes swallow things irretrievably, so also do white holes spit them out.

Mathematically it was thought that one could theoretically travel into a black hole, pass through a connecting tunnel, and emerge from a white hole in another part of the universe. The idea of travel by black hole was replaced in the 1980s by the wormhole.

Mystically, access to such a stargate would bump us up the evolutionary ladder, enabling us to join the immortals and to journey to the billions upon billions of galaxies, the 'cells' that compose the body of the Goddess.

An important issue to physicists involved in the design of wormholes involves shielding the passengers from interactions with the exotic material that composes the throat of these tunnels. This substance might have harmful effects on human beings. Scientists propose three possible ways to deal with this problem. One would be to shield the passengers through a protective tube, for example. The second way would be to concentrate the exotic matter in one area or to use special sorts of exotic matter that are less harmful. The third solution for dealing with this matter would be to keep it as far away as possible and avoid human contact with it.<sup>11</sup>

As I have investigated elsewhere, and will explore in more detail in the pages to come, the myths and scripture that refer to the Shining Ones allude to their construction and use of wormholes. Their solution for protecting the passenger from the exotic matter has not been thought of by modern wormhole designers.

They transformed the passenger, the human being, into a Shining One.

The myths of the Shining Ones suggests some form of genetic alteration that triggered a shift from human to *Homo Christos* that protected the rider from the exotic

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matter and enabled them to scale the ancient ladder, or ride the white horse, to Heaven.

Simply, one would not casually walk through one of these water doors, star gates, white holes or “space doors of light or wisdom,” as is commonly portrayed in movies. Instead, an extraordinary mental, physical, emotional, and physical training was undertaken preparatory to this excursion. The result was the transformation from a human into a pure being. E.A. and Ninharsag were the ‘gene smiths’ who designed this transformation. Myths and scripture indicate that this transformation can happen in an instant elevating the human to the level of the gods.

As noted, E.A. was greatly opposed by his half-brother Enlil, who sought to keep humanity at the level of slaves and sex objects. One biblical story that illustrates this conflict is the story of Sodom and Gomorrah.<sup>13</sup>

The Bible goes to great pains to make the explicit point that Lord Melchizedek, the King of Salem, who may be equated with E.A.,<sup>1</sup> initiated Abram and his wife, Sara into the mysteries of the Holy Grail. After this Abram became the new and improved Abra-H-am.<sup>13</sup> Sara became Sara-H.<sup>14</sup> The ‘H’ symbolizes the ‘ladder to Heaven’.

At the same time E.A. is creating this miracle for Abraham and Sarah, the Lord (Enlil?) suddenly takes on a sinister personality. He dispatches the two angels who accompanied him to visit Abraham’s nephew, Lot, in neighboring Sodom and Gomorrah. Within days, the citizens of these twin cities would suffer a holocaust, their existence all but erased from human memory, by a premeditated and preventable thunderbolt from the sky of atomic proportions. In a scene reminiscent of the obliteration of Hiroshima and Nagasaki, at dawn one morning, as Abraham looked upon the valley below, fire came down from “the Lord out of heaven.”<sup>15</sup> “The smoke of the land went up like the smoke of a furnace”<sup>16</sup> Sodom and Gomorrah were gone.

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As a result of the blast of light from the Lord that caused the destruction of Sodom and Gomorrah, Lot's wife turned to a pillar of salt. Generations after generation have been told that the citizens of Sodom and Gomorrah were wicked fornicators who disobeyed the Lord (Enlil?) and given the warning about what happens if they too disobey God.

Have we heard the whole story here? When we look up the word *saltation* in the dictionary it means a *sudden genetic mutation*.<sup>17</sup> The mutation described in the story of Lot's wife may be something of the order of the transformation of the caterpillar into a butterfly or *homo sapiens* to *homo Christos*. From this perspective this story reflects another episode in the ongoing antagonisms between Enlil and E.A. If E.A. were teaching the principles of God Making in Sodom, Enlil most certainly would have been out to stop him.

Lot's name means 'hidden'. Often, the secret societies had good reason to hide the knowledge of this mutation in a labyrinth of esoteric symbolism. It makes one a god, and a formidable opponent to the existing world order. Misuse of this knowledge could easily transform one's existence into a torture chamber. Sudden en-lightenment can strike like a "bolt from the blue," destroying all limitation.

In ancient times the energy that produced this transformation, symbolized by the 'H', was well known and was connected to Tiamat. As evidenced by his 'tool kit' of 'bread and wine', Melchizedek, like Jesus, may have been a priest of Mari or Mary, who originally possessed these tools and was the dispenser of *charis* or compassion, a pure or white energy that could transform the human being into a 'white horse'.<sup>18</sup>

Interestingly, without the 'c' *charis* is *haris*, compassion, and may be reduced to *hrs*, or *horse*. *Charis* is found in the title of Jesus, Christos, Christ or *Charist*. This was the root of *Eu-charis-t*, the ceremony performed


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by Melchizedek and by Jesus at the Last Supper when he poured wine for the disciples to drink, saying, “this is my blood (DNA).” Jesus said, “Whoso eateth my flesh and drink my blood *I will raise him up at the last day.*”<sup>19</sup> This was the ceremony that featured the Holy Grail, the vessel or ark of immortality.

This ceremony may be traced to Egypt and the tradition of the goddess *Maat*, the personification of “Truth” or “Justice” in ancient Egypt. As the lawgiver, Maat was comparable to *Tiamat* who gave the sacred (ME) tablets to the first king of the gods.

Those who lived by Maat took a sacramental drink that conferred ritual purity exactly as the drinking of the wine in the Christian celebration of the Eucharist brings renewal.<sup>20</sup> Maat’s potion brought life-after-death to the peaceful, but death to violent persons.

Reworking or re-wording Revelation 19:11’s prophecy reveals that the white horse-riding Christos, the redeeming compassion and wisdom, emerges from a white hole riding a white wave of pure light that enlightens us by triggering the knowledge stored in our DNA, the ‘copper book’. This white wave or white horse heralds the arrival of Planet X.

As the Lord of the Waters (*arche*, Ark, *arch*  or *bow*) or “Gate of Heaven,” I will show that E.A is the technician who guides this hole, cable or pipeline of light.

As the legend of the mermaids warns, doom follows those who are unprepared for these energies.

A belief firmly seated in folk memory throughout the world associates the white horse with the beginning of time, and hence with the creation of humanity. Tales tell of it cantering or rising up out of the bowels of the Earth (the remains of the goddess Tiamat’s body that formed the Earth, according to the Sumerians) or from the depths of the sea.



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In the Neo-Babylonian plaque shown here we see the emblems of the gods in the uppermost register.



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At the bottom we see a *horse* riding on a dragon as it rides the river of the underworld. A figure with serpents in each hand rides the horse. Priests in fish suits tend a body on the next register.

It is worth noting that in China there is a long tradition of interchanging the dragon and the horse. There is Long–Ma, the Chinese ‘horse-dragon’, which brought the Ho-t’u – a plan of the river, also called *Ma-t’u*, or plan of a horse – to Yu the Great. The word *Matu* draws a clear connection to *Tia-Mat*.

In many other Chinese legends, from the *Li-sao* of Chu-yuan to the *Si-yu Chi*, horses take the place of dragons. In both cases they take part in the quest for knowledge of immortality.<sup>21</sup> It is no coincidence that the forerunners of the secret societies, the early purveyors of Taoist alchemy (Tao means ‘way’), wore the guise of ‘horse-dealers’, nor that *Mat-so*, who introduced Zen teaching to China, was called in a pun upon his name ‘the young foal’.

The Sumerians had quite a number of different names for this other world that is accessed via the horse-dragon: *arali*, *irkalla*, *kukku*, *ekur*, and *ganzir*. Otherwise it was simply known as the ‘earth’ and the ‘land of no return’, or ‘the lower world’.<sup>22</sup>

From various sources we learn that there was a *stairway* down to the *gate* of the *e-kur* (for which the word *ganzir* was used). According to the Sumerians, it was possible to open up a hole in the ground that would give one access to the underworld, also known as the APSU, which as we will see, is another name for the galactic center, giving rise to the notion that these holes connected Earth with Heaven.

The Sumerian poem ‘The Descent of Inanna to the Underworld’ (also preserved in the Akkadian version, ‘Istar’s Descent’) described in detail the spectacular circumstances of gods who overcome the laws of nature by

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descending into the Underworld and returning.<sup>23</sup> In both cases this is only achieved by the provision of a substitute, or a soul double, that takes their place or is left behind in the underworld so that they may return. In Egypt, the *ka* was considered the soul's *twin*. Every human being has a 'lower self' (the *ba*) and an immortal Higher Self. The lower self resides in the physical body. The Higher Self resides in Heaven. It is closest to God. Plato taught that this twin was our Guardian Spirit.<sup>24</sup>

The most striking, and perhaps least known, of the examples of the horse-men comes from the Dogon tribe of Africa who worshipped E.A. as Oannes. A Dogon carving portrays Orosongo (literally '*light song*'), horseman of the skies, coming out of the skies with the Ark, which came down from Heaven with the originals of all living things (perhaps the origin of the word *arche-type*?). The initiate notices that it contains a group of signs, a jagged line with the surface meaning of *vibration* of matter, light and water. The *vibration* represents the spiral descent of the blacksmith who brought the Ark. This is E.A.<sup>25</sup>

The white horse with wings of Greek legend, the Pegasus, is another familiar example of this tradition. Pegasus was born from the "wise blood" of the Moon goddess Medusa's head when Poseidon, the founder of Atlantis and another name for E.A., mixed this blood with sea-sand. Medusa was the serpent-goddess representing "female wisdom" (Sanskrit *medha*, Greek *metis*, Egyptian *met* or *Maat*) Tiamat inscribed on the all-powerful Tablets or Stones of Destiny. Hence, Pegasus was born from Tiamat. Pegasus was named for the *Pegae*, water-priestesses who tended the sacred spring called Pega at the shrine to Osiris at Abydos, Egypt. Osiris was the Egyptian god whose body was split into pieces, ala Tiamat, and resurrected or re-membered by Isis.<sup>26</sup>

The tradition associating the crescent-shaped horseshoe with good luck originates with the story of

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Tiamat. Hindus, Arabs and Celts regarded the yonic shape of the horseshoe as a symbol of the Goddess's "Great Gate."<sup>27</sup> The Greeks adopted this symbol as the last letter of their alphabet, Omega, literally, "Great Om," the word of creation beginning the next cycle of life. The meaning of the horseshoe symbol was that, having entered the Door at the end of life (Omega), the soul would be reborn as a new child (Alpha) through the same Door. When Jesus is identified as the "Alpha and Omega"<sup>28</sup> it represents a "cutting and pasting" of the earlier tradition of the exploded planet.

The two-faced meaning of the "Mare" words reveals the two versions of the destruction of Tiamat. One from the victor's perspective that fears her as a beast to be conquered and subdued like a wild black hole; the other from the victim's, or perhaps the *survivor's*, point of view which views her as the lost Mother, the white horse or white hole of healing light, to be rediscovered and nurtured.

The conflict between the two viewpoints continues in the human psyche to this day with Earth in the balance.

In a later chapter we will investigate several prophecies, including those of the Mayans', which indicate a wormhole will open again in 2012. The Shining Ones from Planet X, I have proposed, are the technicians in charge of this transportation system.

The primary question in our age, as in times past, will be who is in charge of this gateway? Will the descendents of E.A., who sought to uplift and educate humanity, even to the level of the gods, be in charge? Or will the legions of Enlil, the militaristic commander who seeks to sexually subjugate and physically and spiritually enslave humanity be running the affairs of Earth?

Myth and history, examples of which we will explore, are filled with clues and stories of human beings who have encountered the Shining Ones or their teaching and transformed themselves preparatory to the wormhole

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experience. What if this sudden genetic mutation became available in our world? What if a computer chip, pill or potion was offered on the market that could trigger this mutation? Imagine what would happen if the energy field of Earth suddenly was bathed in an intense new energy that triggered a dramatic change in human consciousness.

In *The Healing Sun Code*<sup>29</sup> I discussed the Hopi prophets who said we are entering a time when the earthly duality of love and fear gives way to a new reality: what I referred to as a new duality of love and love beyond love, super love or hyper love. This transformation is sparked by our alignment with the center of the Milky Way galaxy, which we will explore momentarily. The galactic center is the source of the vibrations I am describing. A symbol and knowledge system is encoded within these cosmic rays that trigger receptor sites in the retina of our eye and our DNA.

As these cosmic rays come 'on line', love, the 'highest' vibration in the old world, will become the 'lower' vibration in the next higher world, just as fear is presently the lower vibration in our world. The exotic force of hyper love exists within the hearts of each of us. When we choose love over fear we invite hyper love to enter our lives.

During this time our powers of manifestation will increase because our hearts and minds, our thoughts and actions, will more and more be the same (they will be in "synchronicity"). This means that thinking the thought and the action will become one. The safety net of the lag time between thought and action will be eliminated.

In order to survive these times and create this new reality each of us will have to access the white horse or Ark of the Christos within and tap into the white wave of Love Force of the universe. We will be asked to acquire our 'H'.

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## 3. THE PLACE OF TERROR

When modern humans first set foot on an alien orb, the Moon, we planted the flag of the United States of America on its surface. When the Shining Ones arrived on Earth they planted what may be the flag or logo of their civilization, a serpent wound around a rod, the symbol of Asclepius, the healer of Greek mythology.

Asclepius was the student of Chiron the Centaur, the wise man and prophet who was half-man and half-horse who gained his wisdom from the goddess Athena. Greeks claimed Athena was born from Zeus's head, after he swallowed her mother Metis – i.e. Medusa, Maat or Tiamat.

Myths are always explanatory of reality. They are the basis of understanding the relationship between people and the universe. The myth of Asclepius is highly explanatory of the Shining Ones.



Astronomically, Asclepius (A-SKILLY-pee-us) is the constellation nearest the center of our Milky Way galaxy located only a few degrees from the mathematically determined center of our galaxy. It is considered the 'missing' 13<sup>th</sup> sign in the zodiac. It is called the Serpent Holder. The star representing the foot of Asclepius (called *Ophiuchus* by the Romans) is the next closest star to the galactic center.

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*Logo of the Shining Ones, the serpent Asclepius. The symbol to the left of the pole is symbol for Planet X.*

Though invisible to the naked eye the designers of the zodiac apparently knew the location of the Galactic Core. Of the twelve astrological sign glyphs (thirteen including

Asclepius) the signs for Sagittarius  and Scorpio  are the only two that feature arrows, and both are beside each other. The tip of Sagittarius, the Archer's arrow is the orange colored star Gamma Sagittarii. When arranged as they appear in the sky, the two pointers face each other.

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In between Sagittarius and Scorpio is a 'missing' thirteenth constellation -- *Asclepius*.

In full appreciation of this piece of code, Dr. Paul LaViolette, its discoverer, concludes that the arrows of Sagittarius and Scorpio appear intended to point to Asclepius as the constellation nearest the galactic center.<sup>1</sup>

The galactic center is a crackling cauldron of hidden phenomena. Rotating gas rings can be seen there as well as millions of stars traveling at tremendous speed around a massive black hole. What other phenomena await is unknown, but is certain to be the answer to the secret teachings of all the ages.

In the 1980's University of Arizona astronomers, using a new high-speed, infrared camera mounted on a Kitt Peak telescope, looked at this area. Among the unusual objects believed to lie at the exact center of our galaxy is a compact, yet extremely bright point-like source known as Sagittarius A\* (often abbreviated to *Sgr A*). Some astronomers argue that *Sgr A* reveals a black hole • about the size of a large star, but containing the mass of *four million suns*. The staggering amount of material being drawn into the black hole radiates enormous amounts of energy at many frequencies.


In LaViolette's books he leaves no doubt that the ancients knew the galactic center as a place of enormous terror, capable of spewing fierce some galactic winds containing harmful cosmic particles that were responsible for past cataclysms on Earth. He warns that Earth is due to come under fire again from another such galactic superstorm. The cosmic weather forecast is not good. Expect rough travel ahead. Beyond meteorites, comets, and other potentially life-threatening visitors headed our way, a light so bright even the gods will shade themselves in fear is expected. LaViolette claims this will result from a massive explosion at the center of our galaxy. Its appearance will strike terror.






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*Edge on view of the Milky Way galaxy. We're in there.*

The Hindus called this hidden Central Sun *Tula*, a Sanskrit word that means 'balance' (representing judgment or justice). The zodiacal sign for Libra, the *scales*, representing balance is . To me, the Libra

glyph  looks like the mass concentration of millions of stars that form the rising Central Nuclear Bulge of the Milky Way. It represents the *Holy Spirit*.<sup>2</sup>

Alchemists alternated between  and  when signifying the *essence of a substance*, or the *spirit*.<sup>3</sup>

As I explored in *The Healing Sun Code*, the way this glyph matches the shape of the galaxy is either an enormous coincidence, or it suggests a symbol and word code centered on knowledge of the galactic core. The Shining Ones are the instructors of this symbol system.


Though it is the center and source of all great religion, many myths emphasize that, like its light, the secrets of Tula ('balance', 'peace', 'salem') have remained hidden

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from the mass of humanity for millennia. The hidden Healing Sun has been veiled at the same time the Goddess has been reviled. Is this also a coincidence?

Just as space dust and gas has blocked the physical view of the Core, a veil of secrecy has been placed over its wisdom. It has been ‘occulted’, kept hidden in plain sight from all but the initiates, who secretly worship it as the ‘Black Sun’ or the ‘Hidden Sun’.

Ancient wisdom traditions maintain humans, and all other souls in our galaxy, emanate from and share Tula as our common hidden home. It is the galactic Eden. This Central Sun is located 23,000 light years from Earth at the core of our Milky Way galaxy.<sup>4</sup> It has been hidden from us because of the tremendous power of the knowledge associated with it.

This whirling throne was also called a churning gate, a Spiral Castle , and the Mill of the Gods.<sup>5</sup> These are descriptive terms for wormholes. Knowledge of a navigatable wormhole and the exotic matter of which it is comprised is knowledge that makes one a master of the known laws of space-time. Attaining this knowledge is the ultimate baptism as it gives the green light to upgrade a civilization to its next level of evolution.

Among the Mandaean followers of John the Baptist, the word for the sacred white (or pure) mountain (or isle) of John’s origin was *Tura Maddai*, which is similar to the Zoroastrian concept of the sacred mountain known as “*Taera*.” *Tura Maddai* means “the shining mountain.”<sup>6</sup>

*Taera* takes its name from a celestial locale. It is the height *Haraiti* (from the Sanskrit *hari*, meaning golden yellow), around which the stars, the Moon, and the Sun revolve. Here, we note the reappearance of the word *haris* (*horse*), earlier found in *charis* or compassion. This description refers to the galactic core, Tula, around which our solar system revolves.

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This gusher of cosmic energy is the likely true source of the life-giving “Living Waters” through which John baptized Jesus. After his baptism in this knowledge Jesus mounted his white horse and was on his way from average man to Christos. Set to unleash the secrets of the ages, and possibly create a planet full of spiritually actualized Christ-like beings, Jesus was executed as a revolutionary by the Roman world order.

Jesus’ crime was explicitly stated on a placard placed above his head on the cross by Pontius Pilate. Written in Greek, Latin and Hebrew the placard read: INRI. Exoterically, this is translated as “*Jesus the Nazorean, King of the Jews.*”<sup>7</sup> This declared the official capitol charge against Jesus -- declaring himself the one and only savior and challenging the sovereign authority of Tiberius Caesar -- and at the same time mocked him. *This* is the “King of the Jews?”


In the wisdom tradition INRI means; “*By Fire Nature is Renewed Whole,*” pointing to Jesus’ role as a bringer of higher frequency knowledge or ‘fire’.<sup>8</sup> The Rosicrucians altered the meaning of INRI to IGNE NITRUM RORIS INVENITUR or “the baptism or cleansing power of dew is only discovered by fire.”<sup>9</sup> Jesus was considered the ‘bringer of the dew’.

In my view, this inscription is a prophecy. It says, when the Christos, INRI, returns riding upon the white horse it will be in the form of a higher vibrational energy. The source of this ‘fire’, the ‘living’ baptismal waters, is Tula. In the tradition of E.A., Jesus was a technician or “naggar” creating a pipeline through which these living waters – keys, frequencies or vibrations -- of compassion could flow. Another Greek term applied to him, *tekton*, literally means ‘tone tech’ or ‘tone technician’. This term is remarkably similar to *Toltec*, meaning ‘artisan’.

The words *Tura* and *Taera* rhyme with *Terror* and *Tower*, known as the House of God in the *Tarot*, the cards

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of destiny. *Tyr* is the third order of Shining Ones.<sup>10</sup> The primitive form of this name was *Tiwaz*, which is cognate with the Sanskrit *devas*; the Latin *Divus* (divine); and the Norse *tivar*. Each of these terms have the meaning of ‘god’, and connotations of ‘brightness’ and ‘shiningness’.<sup>11</sup> The Hebrews called the Shining Ones *Terrors*.<sup>12</sup>

In India *Tara*, one aspect of Maya the mother of the Buddha, is the name for the Golden Embryo from which the world was said to have evolved, and is often called the “*Star*”. She is the naked goddess of compassion who pours out Living Water from a jar. She is said to lead the devotees to “the other shore.”<sup>13</sup> This name was inherited from Sumeria and Babylon where this goddess is known as *Istar* or *Is-Tara*, i.e. *Is-Terror*. Hermetic texts invoked her as the Astro-arche , Queen of the Stars or Star Arche.<sup>14</sup> In other words the Queen of Terror is a stargate, the ultimate thrill ride.

Ishtar was the patroness of temple prostitutes or *harines* and was known as the Great Goddess *Har*.<sup>15</sup> From the root *har* came Hara, Hebrew for both a holy mountain (Hira) and a pregnant belly, both apropos descriptions of Tula. (In India, the center of Tula is called *Meru* or *Sumeru*.) Another of her names is Isis, who was symbolized by the eye and the throne. Her husband, Osiris, was called the Great *Hare*.

The sounds of the letters ‘l’ and ‘r’ are considered interchangeable. For instance, the Japanese pronounce the Japanese word *reiki*, meaning life force energy, *leiki*. Exchanging the ‘l’ and the ‘r’, *Tura* becomes *Tula*.

The Mayan root ‘tul’ means ‘what binds’. Periodically, say the Mayans, “Lords of Time,” emerge from the celestial Tula. The Buddhists call them *tulkus* (literally “shining ones of Tula”). Tulkus are regarded as super compassionate beings that have escaped the cycle of

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earthly incarnation and have returned to Earth to lead others to paradise. German writers and researchers Holger Kersten and Elmar Gruber traced Jesus' journey through Asia to *Taxila* (obviously a Tula word), a northern Indian Buddhist university town where Buddhists claim Jesus was recognized as a tulku.<sup>16</sup>

These navigators, or mapmakers, come to Earth to build earthly Tulas, temples that are spiritual centers, *harines*, for new civilizations that 'bind' the heavenly Tula and the earthly Tula. These earthly Tulas are "houses of the messiah" and learning centers whereby entire civilizations become enlightened, and then literally vanish into higher realms of existence. The Astroarche or star gate provides the exit.

Analyzing the names Tula and Tura, supports this description. *Tu* means 'to bind' and 'bear' or 'enter'. *La* is the root of *light*. *Ala* means "path" or "way."<sup>17</sup> From this word working we may surmise that Tula is the source of the name *Allah*. Muhammad's white horse, *Al Borak*, is literally translated as 'light that *bears* or binds'.

*Ra* means 'light' and 'sun', and originally referred to a female goddess, like *Rhea* ('Raya'), the Cretan name of the Great Goddess whose eyes cast *green* rays, and *Rhiannon* (Ray Annon). Significantly, *An* and *On* are additional names of Planet X. Derivative words include *radiant*, *radiate*, and *rule*, *ruler*, *royal* and *regal*.

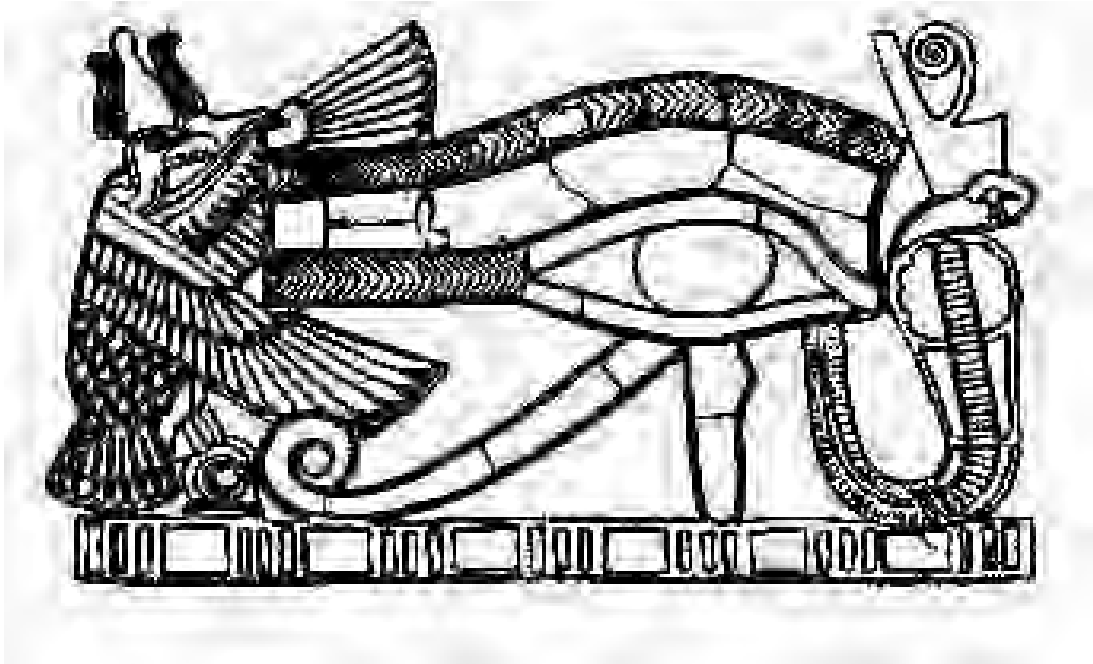
Ra became the name of the male God of Egypt. (Strangely, the elements of *male* mean 'mother', *ma*, 'Shining One', *le*. Fe-male means supporter of the male, the Shining Mother.) The Ra prefix is found in the Sanskrit word for king, *raja* and queen, *rani*. It survives in the German word *ragen*, to reach up, in French as *roi*, meaning king.

The transposition of ra, *ar*, is the root for *arch* and *ark*. Ra's boat was said to daily emerge out of the primeval waters, much as E.A., whose favorite hobby was 'sailing',

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was said to ride his ark in the deep waters of the earthly Absu of Eridu. As the sun god, Ra was known as the “shining one,” the “forefather of light,” “the lord of light.”<sup>18</sup>

Phonetically *ar* became *ir*, the root for *iris*, the eye, and *or*, light. In Egypt, the eye meant ‘to make’ or ‘to create’, and has the same meaning as our word ‘manufacture’.<sup>19</sup>



*The eye.*

Based upon these definitions, Tula may be rendered as the ‘the king or queen of terror (or tara), the stargate that radiates light; the Maker or Manufacturer’. It therefore comes as no surprise that we find the Tula symbol present in king making ceremonies. In the scene on the next page Istar, with stars and planets all around her, is conferring

kingship in her shrine. Notice the  symbol between the two posts. A similar scene is found in King David’s anointing by Samuel, who is considered a retooled form of E.A. on the page following the second depiction of Is-tar.

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*Is-tar stands underneath the floating*  *sign.*



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*Is-Tar or Is-Terror with  sign in one hand and the rod and ring of divine power in the other.*



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*This silver plate from Byzantium shows David being anointed king by the prophet Samuel (E.A.), one of the thirteen judges whose story is told in the Book of Judges. Often these judges are aligned with the concept of assessing right and wrong. I prefer the mystical interpretation which aligns 'judging' with 'balancing, or reconciling Heaven and Earth. In support of this*

*interpretation we notice the  balance or Tula symbol above his head and **the pillar of fire** at his feet. The name Samuel derived from Sama-El, after the kingdom of Sama in Sumeria.*

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According to phonetic rules, the sounds “t” and “k” are interchangeable. So *Tula* or *Tua* can be also read *Kua*. This makes sense. Think of the word *a-kua* or *aqua*, meaning ‘water’. *Tula*, we know, is the source of the Living Waters of compassion. *Kuan Yin*, the Buddhist goddess of compassion, answers to this word play.

*Tua* and *Kua* can also be *tur* and *kur* (meaning ‘stone’). Phonetically, *kur* is *cure* and *core*. We have already encountered this term in *e-kur*, the Sumerian name for the ‘land of no return’. Once it is reached the soul apparently does not need to return to Earth.

The Sanskrit *kr*, or *core*, has the meaning “to make,” and is the likely root of *Creator*, i.e. our *maker*.<sup>20</sup> This further explains why the Sumerians called the home of the soul accessed by the (worm) hole in the ground the *e-kur*. It is the Galactic Core.

Additional *kr* or *cr* words of interest are *car*, meaning heart, and *crib*, synonymous with *manger*. The association of the core with a manger breathes new life into the myth of Jesus’ lowly birth in a manger. Instead of a birth in a barn this location could well point to a cosmic birthplace. Indeed, the core is considered a cosmic nursery or manger, and the waters of the Central Sun, the Heart of the Galaxy, are believed to have healing or *curative* qualities; hence my reference to the core as the Healing Sun of the Healing Son.

Another fascinating example of the interchangeability of “T” and “K” comes from the runic tradition. The rune Donar or Thor symbolized the *Ana*, or “heaven sent.”<sup>21</sup> *Ana* (‘Light’, ‘the Lord’) is another name for Planet X.


The word *Thor* is, of course, *tur* and *tor* (meaning ‘door’ in German), and is comprised of the elements *T* (*tau* meaning ‘way’ or ‘path’) and *hor* or *horse*. Jesus called himself the Door. Thor, ‘the Born-Again’, who overcomes the wintry power of darkness and Earth, is represented as a figure with upraised arms, just like the

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man emerging from the pillar on page 15. His rune is the sign of the upraised arms or a Y, the rune *k*, which became *cen* or “Light” in Anglo-Saxon.<sup>22</sup>

As I investigated in *The Healing Sun Code*, Moses was among numerous prophets and gods who used the Y body

posture to channel the “Light”  of the *Holy Spirit*

, Tula. His story will be further explored in a later chapter.

## THE PLANET OF THE GODS


Wherever archaeologists discovered remains of the early Sumerian civilizations the symbol of the massive Planet X, “the Planet of the Gods” was prominently displayed.

Though scientists claim that the outer planet’s lack of liquid water, oxygen, carbon or nitrogen and enormous distance from the Sun makes it impossible to support life, the Sumerians, says Sitchin, described this hidden world on the outer edge of our solar system in gardening terms.

Planet X was a verdant planet of life that they called NAM.TIL.LA.KU, “the god who maintains life.”<sup>23</sup> Nam.Tilla.Ku literally means Name or Destiny (NAM) of God or Shining One (KU) is Tula (TILLA). It was the “creator of grain and herbs who causes vegetation to sprout... who opened the wells, apportioning the waters of abundance” -- the “irrigator of Heaven and Earth.”<sup>24</sup>

Additional names for this heavenly world were A.SAR.U.LU.DU meaning “lofty, bright *watery* king whose deep is plentiful.” It was always referred to as a radiant planet, and depictions of it show it as a *ray emitting* body, says Sitchin.<sup>25</sup>

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This latter description may explain why the Sumerians depicted this planet as an eight-pointed star . This star-sign denoted such terms as *an*, the 'Lord Anu'; *dingir*, the 'Bright One'; *an*, 'high'; and *ana*, or *an*, 'heaven'. It was often found as a determinant in front of the names of the Shining Ones. Thus, *dingir E.A.* indicated the 'Shining Lord of Waters'.<sup>26</sup>

Sitchin assigns the Babylonian version of the symbol



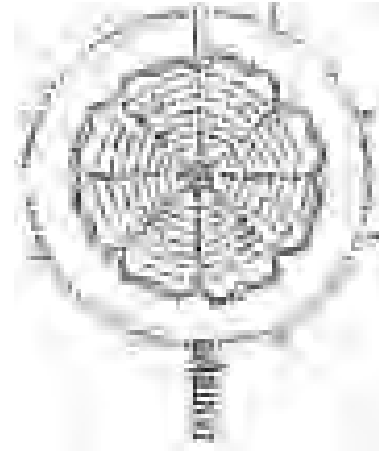
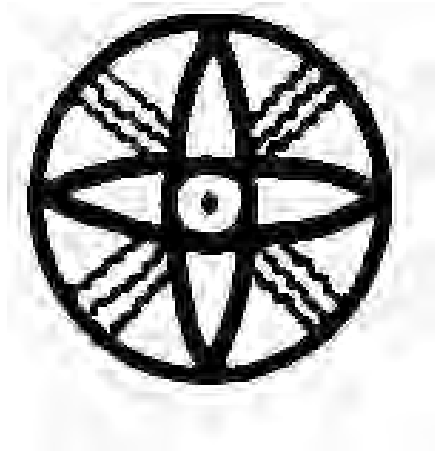
of the Cross of Light to Planet X. This symbol,



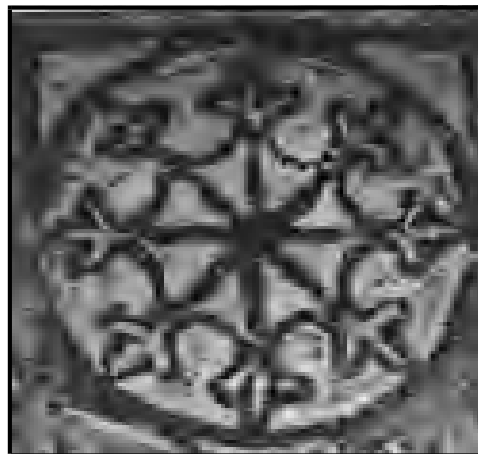
essentially the enclosed sun cross, was adopted as the symbol for the Earth. Later, it became the symbol for secret societies such as the Rosicrucians, the Brotherhood of the *Rosy Cross*. This Brotherhood of philosophers and healers claimed to be a link in a continuous chain of immortal beings from a superior race that possessed the secrets of alchemy and the Philosopher's Egg or Stone (or *Kur*), the Holy Grail, could converse with angels and make themselves invisible (phantoms or light beings).<sup>27</sup>

The eight-pointed star of Planet X is the prototype for the 8-sided or octagonal *rosy cross* with the flower signifying Christ's blood in the heart center. This is the symbol for the Holy Grail found on the tombstone of Sir William Sinclair at Rosslyn Chapel, in Edinburgh, Scotland. This heart is considered to be the temple where the life of the world dwelt as well as a rose and a cup. The rosy-cross symbol is thought to have been of Gnostic origin, and a part of the secret sacred geometry and Gospels recovered by the Knights Templar at the site of Solomon's Temple atop *Moriah* in Jerusalem. Rosslyn Chapel is considered to be a rebuilding of Solomon's Temple, and a repository for the secrets of the Templar.<sup>28</sup>

## ARK OF THE CHRISTOS



*The symbol for Planet X (left) beside a Rosicrucian message of X-mas greetings set out in the shape of an 8-pointed star or rose and sent by Michael Maier to King James I of England in 1612 (copied from the original by Adam McLean).*

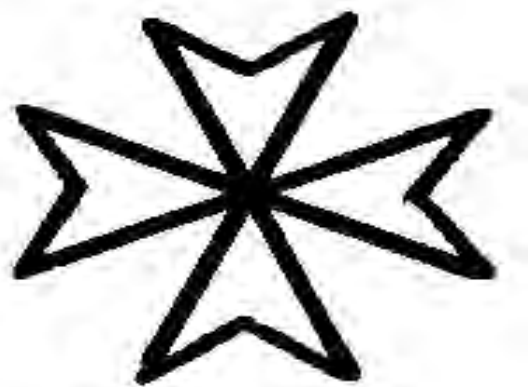
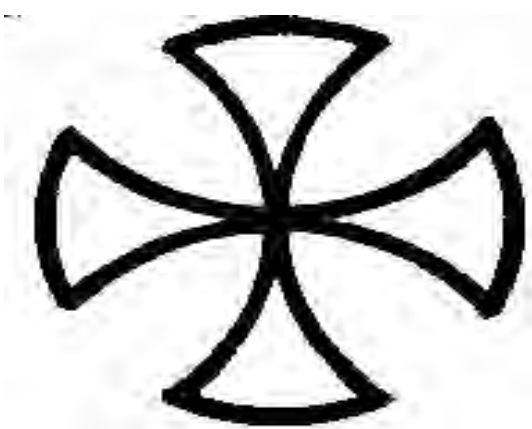


*The tombstone of William Sinclair with its 8-pointed star cross; the symbol of the Holy Grail and Planet X ✱.*

## ARK OF THE CHRISTOS

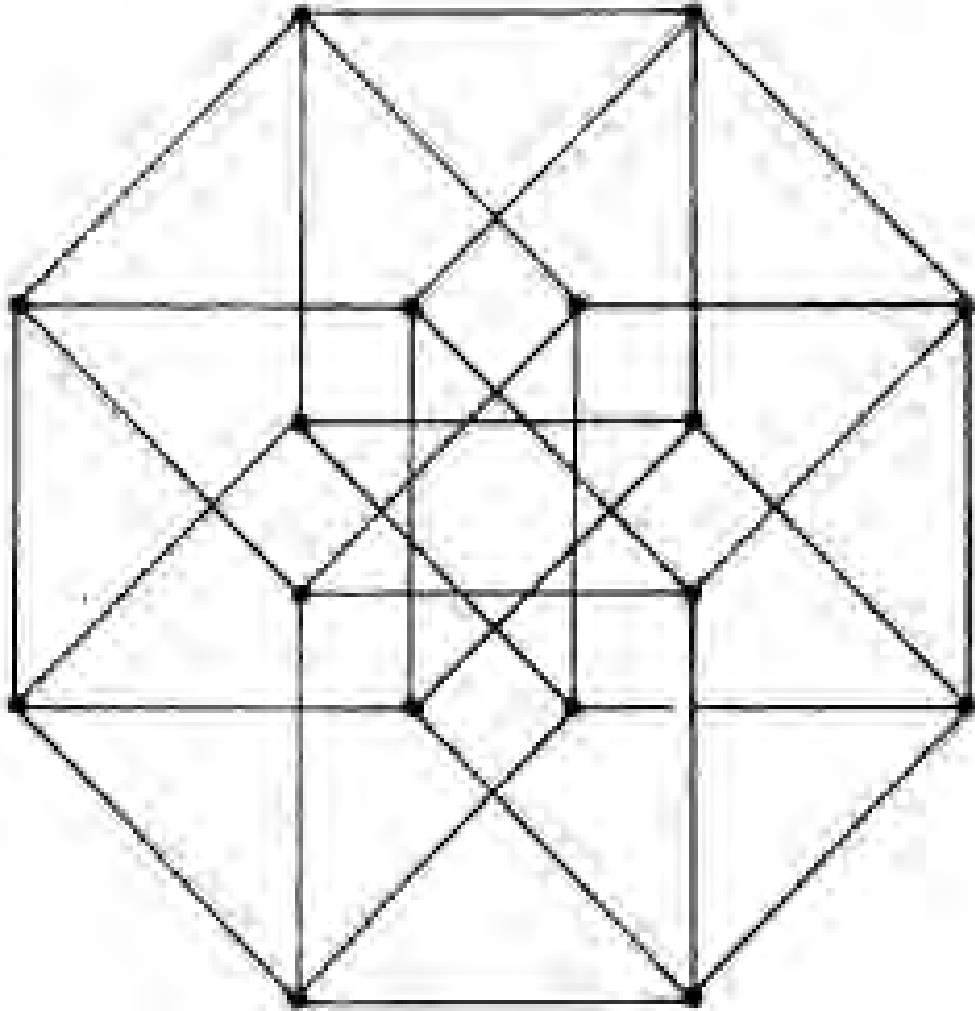


*English Masonic Knights Templar 8-pointed star jewel with the symbol of Asclepius in its center, c. 1830.*



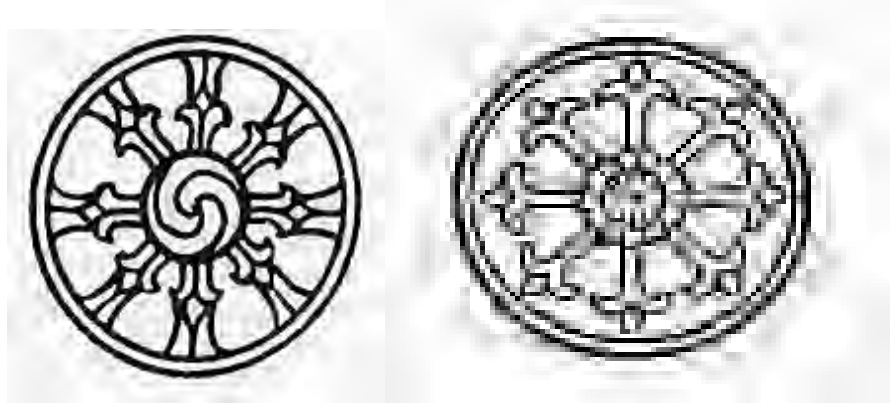
*8-pointed Templar Cross (left), 8-pointed Maltese cross (right).*

# ARK OF THE CHRISTOS



*8-pointed hypercube. This four-dimensional hypercube is composed of four pairs of cubes. Can you find all four?*

## ARK OF THE CHRISTOS



*The Dharma Wheel (left), symbol of the 8-fold Path of Buddha or the Universal Law. It is virtually identical to the 8-rayed Holy Grail symbol found on the tombstone of William Sinclair (right).*








*The Sun God O'SAMAS or SHAMASH, holding the rod*

*and ring, sits before the*  *.*



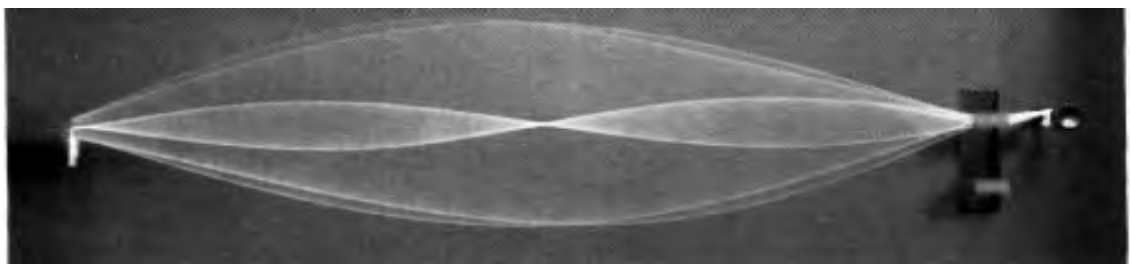
# ARK OF THE CHRISTOS

Deconstructed, the symbol of Planet X is a , a disk, with lines of radiating water  forming an X, and a , the symbol for the atom and nuclear power, which also forms an X and the symbol for *gold*. The X is composed of two elongated eye shapes  known as the *vesica piscis*, the vessel of the fish.

The vesica piscis is the same as the mouth-shaped Egyptian hieroglyphic of *Atum-Re*, the Sun God and 'Lord of Terror' who comes from the Abyss. It is also the same as the fish symbol of Jesus . In his book *Sacred Geometry*, Robert Lawlor notes the relationship of the 'mouth' symbol and the path of a vibrating string.<sup>30</sup> Both have a flattened, vesical form.






*The Egyptian 'mouth' symbol of Atum-Re.*



*A vibrating string.*

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The egg shape  directs us to the Maya who said this graphic form represented the Milky Way galaxy. The Egyptian hieroglyph Ru, , meant 'birth passage', 'doorway' and 'vagina'. They also related it to the *cosmic egg* or *cosmic seed* from which sprang all human life.<sup>30</sup> Returning to the picture of Jesus on page 33, we find him emerging through this -shaped doorway.

This symbology takes us to the heart of the ancient Sumerian creation myth, which begins before the Earth was created, as well as to the heart of current events.

According to the Maya Long Count calendar, on 13.0.0.0.0. -- what we call December 21, 2012 -- the Sun will be in direct alignment with Tula.

This alignment will be more fully explored in the next chapter.

# ARK OF THE CHRISTOS

# ARK OF THE CHRISTOS

## 4.

### THE WAR ON TERROR

The 13-year period between 1999 and 2012 is considered a season of prophecy which Maya prophets claimed leads to a moment of new creation resulting in the transformation of our world.

When the Tula-Tura-Terror interchange is applied, we find that another way of saying our Sun will be in direct alignment with Tula is that it will be in alignment with Tara, Tura, or ...Terror.

It is therefore quite intriguing, to say the least, that the global consciousness of humanity initiated its sudden 'War on Terror' at the same time that, mythologically speaking, we have entered the Age of Terror.

One who appears to have synchronized with the global mind, and is most closely associated with the War on Terror, is President George W. Bush. The alignment of his consciousness with terror can be traced to his inauguration on January 20, 2001.

When Bush stood before the Washington Monument, or "faced the obelisk" as the Masons say, on that dark and stormy day his address was short, direct. Missing from the inauguration of our 43rd president was the magic dust of a poet like Robert Frost or Maya Angelou who lent to Bush's predecessors the blessings of the muse. There was nothing here of JFK's soaring "ask not what this country can do for you" or even his father's high-toned "thousand points of light." Instead, at the end of his inaugural address Bush borrowed a surprising image from the past:

## ARK OF THE CHRISTOS

“After the Declaration of Independence was signed, Virginia statesman John Page wrote to Thomas Jefferson: ‘We know the race is not to the swift, nor the battle to the strong. Do you not think an angel rides in the whirlwind and directs this storm?’” Much time has passed since Jefferson arrived for his inauguration. The years and changes accumulate. But the themes of this day he would know: our nation’s grand story of courage, and its simple dream of dignity. We are not this story’s author, who fills time and eternity with his purpose. Yet his purpose is achieved in our duty and our duty is fulfilled in service to one another. ... *And an angel still rides in the whirlwind and directs this storm.*”

“And an Angel still rides in the whirlwind and directs this storm”.

Excuse me?

As one who has investigated ancient mythology, the ‘whirlwind’ is a classic term for what today is described as a UFO.

These words make Sitchin’s interpretation of the Shining One’s earthly activities mandatory reading. As he documents, the Shining Ones are the prototypes for the angels of the Old Testament who fly around in whirlwinds.

The Hebrews called them *Terrors*.

Surely, Bush couldn’t have been referencing space aliens or speaking in code to the illumined.

Or could he?

As it turned out, this statement produced some discussion. Former presidential speechwriter Peggy Noonan, in a *Wall Street Journal* column, wrote that the phrase was “opaque.”<sup>1</sup> She had to read the “Angel on the Whirlwind” twice before she took its obscure meaning, but most of those listening at home and in the Capitol did not have a text. Presumably, it sailed right on past them, leaving the nation to sigh a collective “huh?”

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To what does the president's opacity refer? The question of the whirlwind was never put to Bush by the national media. This left it open to interpretation.

Some Christians on Internet discussion groups were nervous about the statement. It sounded biblical, they opined. The "race to the swift" phrase is a quote from the Book of Ecclesiastes in the Old Testament. The origin and meaning of the "angel in the whirlwind" phrase, however, is less clear.

While there are plenty of references to angels and whirlwinds in the Bible, one cannot find the exact phrase. In almost all the biblical quotes the "whirlwind" image is used to describe action, usually judgment, direct from God. Nahum 1-4 clearly states this:

*"The LORD is a jealous and avenging God; the LORD takes vengeance and is filled with wrath. The LORD takes vengeance on his foes and maintains his wrath against his enemies.*

*The LORD is slow to anger and great in power; the LORD will not leave the guilty unpunished. **His way is in the whirlwind and the storm**, and clouds are the dust of his feet."*

Isaiah 40:23-25 affirms this perspective.

*He brings the princes to nothing; He makes the judges of the earth useless.*

*Scarcely shall they be planted,*

*Scarcely shall they be sown,*

*Scarcely shall their stock take root in the earth,*

*When He will also blow on them,*

*And they will wither,*

*And the **whirlwind** will take them away like stubble.*

*"To whom then will you liken Me,*

*Or to whom shall I be equal?" says the Holy One.*

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Bush's use of this reference sounded presumptuous to the ears of some believers. How can a politician liken his decisions to intervention from God? Clearly God is in control. And, the Old Testament God is wrathful.


Looking deeper into this term, we find that the Old Testament authors frequently employed the opaque term 'whirlwind' and applied to it the meaning of flying vehicle.

Isaiah 66:14-16 says, "See, the *Lord* is coming with fire, and his chariots are like a **whirlwind**; he will bring down his anger with fury, and his rebuke with flames of fire."

In Job 38:1-2 the Lord answered Job out of the **whirlwind**.

2 Kings 2:1-2 notes that when the Lord took *Elijah* up to Heaven he did so in a **whirlwind**.

Elijah is a pivotal figure in the world of millennial prophecy. Elijah did not die, but rather, was translated to Heaven in a whirlwind from atop Mount Moriah in c. 800 BC after a chariot of fire came out of the sky.

In fact, he was one of only three Old Testament mortals to ride the whirl  to Heaven. The first was Enoch. The second was Elijah. The third was the King of Tyre, who built Solomon's Temple. Chapter 28 of the Book of Ezekiel tells us that this king was molded (genetically engineered?) to be perfect and wise (as Adapa), and therefore was allowed to take the ride to Heaven;

*Though art molded by plan,  
Full of wisdom, perfect in beauty.  
Thou hast been in Eden, the garden of God;  
Every precious stone was thy thicket...  
Thou art an anointed Cherub, protected;  
And I have placed thee in the sacred mountain;  
As a god werest thou,  
Moving within the Fiery Stones.*

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After achieving the Grail, the King of Tyre's heart "grew haughty," a term which means "defile the Temple." We will encounter this king again momentarily.

The Jews believed Jesus to be Elijah.<sup>23</sup> Jesus declared John the Baptist came in the Spirit and power of Elijah.<sup>24</sup> This man from *Tura Maddai* or *Tula* with the Holy Wisdom incarnate in him will return again, say the prophets, along with Moses, as one of the two witnesses to the Christos during the 'End Time'.<sup>2</sup> This time is prophesied to be one of horrifying and cataclysmic Earth changes.

In short, the witnesses will return during an era of terror, which incidentally, Nostradamus said would see the return of the King of Terror (or Tyre).

Instead of the Old Testament prophets, the media turned to a book titled *Angel in the Whirlwind: The Triumph of the American Revolution* written by Benson Bobrick for insight into Bush's enigmatic phrase. Bobrick, interviewed by phone from his Vermont home, said he did not understand the connection between the "angel in the whirlwind" and Bush's inaugural address, since there is no national crisis taking place today to compare with the creation of a new nation in 1776.

Of course, that was in January 2001. On revelation day 9:11 a net of terror would be thrown over the land, and the great goddess America would be ensnared in her gravest national crisis since Pearl Harbor.

The Thought Sphere was next. During the following several days, while the skies went silent, the consciousness of the planet shifted to the all-terror channel. All eyes focused on America. The days of terror turned to weeks. On October 7 the War on Terror officially began.

Before 9:11 there was something direly prophetic, and potentially disturbing in Bush's choice of poetic fare.

After 9:11, as one reads and examines the accompanying lines of the poem from which the phrase



## ARK OF THE CHRISTOS

derives, one pauses in poetic bewilderment at their content. The “angel in the whirlwind” phrase is traced to “*The Campaign*” by English poet Joseph Addison. In 1704 Addison wrote:

*“So when an angel, by divine command,  
Hurls death and terror over a guilty land;  
He, pleased the Almighty’s order to perform,  
Rides in the whirlwind, and directs the storm.”*<sup>3</sup>

At every inauguration the words of the president are weighed heavily. History is happening and we search for inner meaning. Presidential speeches are thoroughly edited and rewritten numerous times. Over thirty governmental departments dissect and crosscheck presidential speeches for impact on policy.

It is beyond belief to me that a president, presidential speechwriters or presidential advisors would include the keynote statement about the “angel in the whirlwind” without first checking its full context and its reference to the angel ‘hurling terror on the guilty land by divine command’. Was the source of this phrase checked? If so, how could this image of the terrorist angel who directs America from a whirlwind evade detection?

Is this statement a gaffe? If it is, it is a mighty large one. In Washington circles a gaffe is when the truth accidentally slips out.

This is not a Bush-bashing platform. Nor is it a suggestion that Bush consciously knew that terror was about to engulf human consciousness. My investigation into the angel in the whirlwind is intended as an illustration of the all-knowing, prescient and synchronistic global mind at work. It is a search for understanding of the symbolism and words of our times, particularly the words of our presidents who, from time to time, sound more like prophets who know a lot more than they are letting on.

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For instance, in retaliation for the terror attacks on 9:11, George W. Bush vowed to strike at the shadowy network of international terrorists called *Al-Qaida*. This name is dangerously close to *Al Qidr* or *A Khidr*, the Islamic name for John the Baptist. *Maktab Al-Khidamar* (MAK), the covert CIA operation which supplied arms to accused terrorist mastermind Osama bin Laden is an even closer match to *Al Khidr*.

Bush called the War on Terror a “crusade,” and led his friends to believe that he viewed his new duty as a mission from God. “I think, in (Bush’s) frame, this is what God has asked him to do,” a close acquaintance told the *New York Times*. “It offers him enormous clarity.”<sup>4</sup> According to this acquaintance, Bush, who at his inauguration dedicated his administration to Jesus Christ (to the surprise of millions of Jews, Muslims, Shiites, Buddhists, Hindus, and other excluded religions), believes “he has encountered his reason for being, a conviction informed and shaped by the president’s own strain of Christianity,” the *Times* reported.

Bush’s use of the word “crusade,” which has a European connotation of chivalrous knights in shining armor driving the infidels out of the Holy Lands, conjured up very different memories in the Islamic world, where a “crusade” refers to a bloody Christian holy war against Arabs. In 1099 the Christian Crusaders massacred tens of thousands of Muslims sheltering in the Mosque at Al Aqsa in Jerusalem.

Osama bin Laden seized on Bush’s proclamation of his strain of Christianity to rally Islamic fundamentalists. A typed statement attributed to bin Laden called the coming war “the new Christian-Jewish crusade led by the big crusader Bush under the flag of the cross.”

Bush further irritated old Middle Eastern wounds in promising retaliation through “Infinite Justice,” a sacred act reserved only for Allah.

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His reference to Iran, Iraq and North Korea as an “Axis of Evil” at his State of Union Address in January 2002 was so ill received it caused a massive worldwide exodus of support for the War on Terror. It made Europeans feel like America was the aggressor to be feared.

Bush’s announcement of the “Shadow government” in February 2002 sent alarm bells ringing for many. It reminded me of seeing Bush during the 2000 presidential campaign. He was repeatedly shown speaking before a stylized flag with only a handful of stars and stripes instead of the official fifty stars and thirteen stripes. It clearly was not the flag of the United States of America. It puzzled me that the Bush campaign would not use the American flag.

I had the opportunity to ask Gore campaign officials and speechwriters about this strange flag. Their response varied from “What flag?” to “Oh, it’s simply a stylized flag or a portrayal of the flag flying in the wind.”

In hindsight, was it the flag of the “Shadow government”?

Symbols and words, especially the words we speak say the Hopi, count exceptionally heavily during this era of history. The most powerful word of all is *terror*.

It is indisputable that 9:11 marks a key turning point in history. After this day of revelation the word ‘*terror*’ was indelibly stamped in the global mind. The massive, in fact unprecedented, media imprinting of this word that followed 9:11 activated a line in our consciousness. Terror became the motivating battle cry of our government just as the ‘war on sin’ once motivated the early Church. Before September 11 we were in reach of the Grail, afterward we found ourselves in enmeshed in the darkness of no man’s land. Suddenly, we live in a world of terror.

Secretary of Defense Donald Rumsfeld was repeatedly quoted as saying the War on Terror could last *generations*.

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The inference here is that not just a war on terror has begun, but an Age of Terror has commenced.

Whether this Age will be short or extremely long remains to be seen.

In its initial phases this is clearly a consciousness war far more than it is a marshal one. The primary weapon in this war is propaganda.

In seeking a deeper understanding and perception of the Age of Terror and the propaganda of the War on Terror readers will be well served to make more than a passive acquaintance with the meaning of the word terror in the collective mind and, along with it, the words ‘angel’ and ‘whirlwind’. Behind these words is their association with the Terrors or the Shining Ones from Planet X. Appreciation of this fact ups the ante in Bush’s inaugural statement.

Some claim that Planet X is headed this way for a rematch with Tiamat/Earth, and soon. Regardless of whether this is an actual event or a consciousness event we are in the neural net of it. Like the red light of the *whore*, warning of Planet X’s arrival will appear in the form of a Red Cross or red light in the sky or in human consciousness. There is plenty of objective scientific evidence pointing in the direction of the return of Planet X, though “officially” it is undetected.

As was widely reported, in October 2001 two teams of scientists — one in England, one at University of Louisiana at Lafayette — independently reported hints of a massive, distant, still unseen object at the edge of the solar system. This conclusion is based on the highly elliptical orbits of so-called “long-period comets” that originate from an icy cloud of debris far, far beyond Pluto. The way Planet X disturbs these orbits is reminiscent of the way the approaching footsteps of T-Rex caused the rippling of water in a glass in *Jurassic Park*. Physicists put the planet

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in an orbit about 3 trillion miles — or half a light-year — from the sun. The nearest star is four light-years away.

This is the only the latest rumbling in the “official” search for Planet X. The ripples began in 1982 when NASA themselves officially recognized the possibility of Planet X, with an announcement that ‘some kind of mystery object is really there -- far beyond the outermost planets’. One year later, the newly launched IRAS (Infrared Astronomical Satellite) spotted a large mysterious object in the depths of space. The Washington Post summarized an interview with the chief IRAS scientist from JPL, California, as follows:

“A heavenly body possibly as large as the giant planet Jupiter and possibly so close to Earth that it would be part of this solar system has been found in the direction of the constellation Orion by an orbiting telescope... ‘All I can tell you is that we don’t know what it is’, said Gerry Neugebauer, chief IRAS scientist.<sup>5</sup>

This discovery is cited as the motivation behind President Ronald Reagan’s unexplained statement to reporters after the Summit talks with Gorbachev in 1985. He said he reminded the General Secretary that we “are all God’s children.” Said Reagan (*ragen*, to reach up), “I couldn’t help but say to him:

Just think how easy his task and mine might be in these meetings that we held *if suddenly there were a threat from some other species from another planet outside in the Universe*. We would forget all the little local differences that we have between our countries, and we would find out once and for all that we really are human beings here on this Earth together.”

He stressed to Mr. Gorbachev how “America’s commitment to the Strategic Defense Initiative — our research and development of a non-nuclear, high-tech shield that would protect us against ballistic missiles.”<sup>6</sup>

Reagan would repeat this New Age message:

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- in his address before the United Nations in 1987,
- at the Summit at Washington DC in 1987,
- in 1988 at the National Strategic Forum,
- and again in 1988 at the Moscow Summit.

Reagan historians dismiss this statement, citing it as an example of ‘the Great Communicator’s’ sense of humor. It supposedly left Gorbachev bewildered and amused.

This explanation, proffered by a Reagan biographer on the G. Gordon Liddy radio show, is neither academic nor scientific. In fact it is laughable, as it does not explain why Reagan would beat the same dead horse at so many important meetings.

Nor does it explain why Gorbachev repeated Reagan’s ‘joke’ in a major address at the Grand Kremlin Palace in Moscow in February 1987. After ruminating about the destiny of the world and the future of humanity he recalled his meeting with Reagan in Geneva.

“At our meeting in Geneva, the U.S. President said that if the Earth faced an *invasion by extraterrestrials*, the United States and the Soviet Union would join forces to repel such an invasion.

I shall not dispute this hypothesis, though I think it’s early yet to worry about such an intrusion.”<sup>7</sup>

The Reagan-Gorbachev “let’s cooperate in space” exchange is hauntingly similar to the vision of the abrupt end of the Cold War proposed by president John F. Kennedy. Speaking before the commencement exercises at the American University in June 1963, Kennedy said:

“In short, both the United States and its allies, and the Soviet Union and its allies, have a mutually deep interest in a just and genuine peace and in halting the arms race. Agreements to this end are in the interests of the Soviet Union as well as ours -- and even the most hostile nations

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can be relied upon to accept and keep those treaty obligations, and only those treaty obligations, which are in their own interest.

So, let us not be blind to our differences -- but let us also direct attention to our common interests and to the means by which those differences can be resolved. And if we cannot end now our differences, at least we can help make the world safe for diversity. *For, in the final analysis, our most basic common link is that we all inhabit this small planet. We all breathe the same air. We all cherish our children's future. And we are all mortal.*"

It was Kennedy (Irish for "ugly head"), the so-called king of Camelot, who sent us to the Moon as a symbol of our salvation.

As Kennedy assassination researcher Jim Marrs points out, just ten days before his military-style murder/execution in Dallas on November 22, 1963 Kennedy issued National Security Action Memorandum No. 271, titled "Cooperation with the USSR in Outer Space Matters, addressed to the Administrator of NASA, at that time James Webb.<sup>8</sup>

In this remarkable memo Kennedy instructs Webb to "assume personally the initiative and central responsibility within the Government for the development of a program of *substantive cooperation with the Soviet Union in the field of outer space*, including the development of specific technical proposals." Kennedy added that this plan was a direct result of "my September 20 proposal for broader cooperation between the United States and the USSR in outer space, including cooperation in lunar landing programs."

In this memo lies a plan for peace. If the United States and the Soviet Union cooperated in joint space operations the Cold War would have ended immediately. The "Moon Race" would have become a "Moon Dance". Twenty-five

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cold years of arms build-ups and mistrust between the two most powerful nations on Earth would have been avoided. Thousands of billions of dollars could have been diverted from development of weapons of mass destruction to the development of civilization. This hopeful scenario was snuffed with the assassin(s) bullets.

On through the administration of Ronald Reagan, we were still warned against the “evil empire” and the costly Cold War continued.

Why did Reagan suddenly seek to end this War? Why not continue it, and allow the military-industrial-propaganda complex to enjoy its obscene profit? WW I, WW II, the Cold War, the Korean War, the Viet Nam War, the Gulf War. War was BIG business in the 20<sup>th</sup> century. The 21<sup>st</sup> century is starting out no differently. Forecasters say the United States Defense budget will surpass one *trillion* dollars between 2002 and 2012.

To those in the UFO field Reagan’s “ET message” answers the question of the end of the Cold War. This statement is no joke. Instead, it may be the most important message he ever delivered. It points to outer space as the next great battlefield. Reagan’s offer to share secret Stars Wars technology and cooperate with the Soviets in space was a defensive measure. The war after the War on Terror, it appears, will be fought in space against an extraterrestrial foe.

In my opinion, a message comparable in importance to Reagan’s ET message was delivered by George W. Bush in Washington DC on January 20, 2001. Was George (‘the dragon slayer’) W. (‘the serpent’) Bush’s statement motivated by knowledge of Planet X and the Shining Ones, the angel(s) in the whirlwind who direct this storm? Is the War on Terror a preamble to an impending confrontation in space?

Or, was his choice of this phrase simply an amazing synchronicity and a poorly timed choice of words?



# ARK OF THE CHRISTOS


# ARK OF THE CHRISTOS

## 5. THE GREAT LIGHT

As our solar system aligns with Tula, it is fascinating to bear in mind that Isaiah 30:26 refers to an exotic light seven times brighter than the light of the Sun that will illuminate the world when the Christos returns.

This may be the “*true light (vibration)* which, coming into the world, ENLIGHTENS EVERY MAN”.<sup>1</sup>

To pull back the veil on Tula, as the collective mind began to do in the 1930s with the invention of the first radio antenna and the splitting of the atom, is to reveal the

secrets of creation . These secrets are the double-edged sword of the Christos, simultaneously representing the forces of the power of love (Tara) and the love of power (Terror).


In 2002, scientists from NASA's Chandra X-Ray Observatory, which monitors space through X-rays that filter out the cosmic dust that can obscure images made with optical devices, presented the latest in a list of discoveries of the Core.

A new panoramic X-ray image of the Milky Way galaxy reveals a turbulent center, a cauldron or Grail of chaos, teeming with a thousand sources of high energy that might be dying stars, white holes or black holes.


It shows bursts of brilliant green and red and small *pinpoints of blue* at the galactic center, which one researcher likened to the lights of a big city on Earth.

## ARK OF THE CHRISTOS



*The three Marys with the  symbol in the background. 14th century tapestry. French Basillica Notre-Dame, Beauen, Burgundy.*

As we approach the inner mysteries of the Ark of the Christos and the Shining Ones of Planet X, we will find great assistance in knowing that the alchemists and early Gnostic Christians were aware of the Black Sun and these blue lights, calling them ‘Blue Apples’, and symbolizing them by a cluster of grapes. According to the book of

Enoch, this was the fruit  that grew from the Tree of Life in the Garden of Eden.<sup>2</sup> This is the Tree of Knowledge, of which Enoch’s ancient parents ate before him, and who, obtaining knowledge, had their eyes opened, and knowing themselves to be naked, were expelled from the garden (by Enlil).<sup>3</sup> Enoch was shown these grapes by the Shining Ones at the galactic core.

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Sitchin maintains the Shining Ones came to Earth in search of gold to mend an atmospheric crisis on Planet X. Another possibility, he says, is the “blue stones that cause ill” mentioned in ancient texts.<sup>4</sup> These will be investigated first, the gold in a later chapter.

The blue stones appear to be enormously powerful orbs. The word ‘ill’ is the same as ‘el’ or Shining Ones. Hence, the blue stones are capable of transforming one into an El or Shining One.

This deduction stems from the appearance of this cluster of grapes in the Bible in connection with the Shining Ones in what I consider one of the strangest and most illuminating stories ever told. I have discussed this episode in detail in *Blue Apples*.<sup>5</sup> However, these insights are appropriate to explore in this context as they provide an excellent introduction to the wormhole symbolism of the Shining Ones.

In the episode in question,<sup>6</sup> Moses and the Israelites were on the edge of the Promised Land when Yahweh stopped them short, ordering Moses to scope out the surrounding land. Moses dispatched Joshua, son of Nun, and a companion, Caleb, to the valley of Eschol (‘valley of the cluster’ as in grapes) to spy on the sons of Anak, *the Shining Ones*, who were living there. In a story reminiscent of Jack and the Beanstalk, we learn that when the two spies arrived at the land of the giants they stole a branch heavy with grapes from the Shining Ones. They returned the large grapes to Moses.

These *blue apples* (or blue stones) are so large it takes two men to carry them.<sup>7</sup> The cluster of grapes later became cryptograms that were extremely important to the Essenes, the priesthood of which Jesus was a member, the alchemists, and the Gnostic Grail heretics, including the Cathars, that they held sacred and secret.

Two facts make this episode so astounding to me. First, the two thieves were later connected with the two

## ARK OF THE CHRISTOS

thieves crucified along side Jesus at the Crucifixion. In order to appreciate this connection, the second fact, a mind-opening bit of intelligence regarding the vineyards of the Shining Ones discovered by Moses' spies, must be explored.

Upon their return the spies reported to Moses, and probably the Levites, the elite spiritual family/task force of gurus who had authority over the other Hebrew people. First, the Shining Ones were strong in stature.<sup>8</sup> This appears to be a factual account as the Shining Ones were described as not only tall (over 7 feet), but also well armed. This alone would be good reason to follow God's advice and not to go trotting on their territory. But the Israelite spies reported another even more terrifying (and, therefore to us, a more remarkable) reason for staying out of the Shining One's vineyards. That is this: "*the land eateth the people up.*"<sup>9</sup>

What a strange and stimulating observation. Some think that this statement refers to a great plague in the country at the time that Joshua surveyed it. If so, why shroud this simple fact in obscure language? People in ancient times certainly knew the meaning of the word plague. In the book of Exodus, which recounts Moses' dual with the Pharaoh's magicians immediately before their encounter at Eschol,<sup>10</sup> God unleashed plagues and they were accurately reported.

Another interpretation is that the land did not provide enough food for its people, an interpretation that contradicts the belief that this was the land of milk and honey. The cryptic phrase, "*the land eateth up the people thereof*" must therefore have a more fantastic explanation.

In fact, because of the imprecise language, it must refer to something the spies did not quite understand. This had to be something extraordinary. Joshua was considered a mighty and brave warrior, who was also on an initiatory path. Deuteronomy says that Joshua was "full of the spirit

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of wisdom, for Moses had laid his hands upon him.”<sup>13</sup> So, when he said “the land eateth the people up,” and he saw either individuals or a group of people disappearing into thin air leading him to believe the land consumed them, Joshua must have seen something that only those initiated by Moses could understand and could identify. What eats people and makes them disappear from the face of the Earth?

It would be easy to say the spies saw either a space ship (which in this case they could not imagine, therefore they could not see). If so, they could have said they saw a “whirlwind” or a “cloud,” terms used dozens of times in the Bible during episodes that are strikingly similar to modern day UFO sightings.

If they saw an inner Earth opening that consumed people, they could easily have said they saw a cave. What could it possibly be that terrified the mighty enlightened warrior Joshua?

We now have a word for what Joshua saw: stargate or wormhole. He saw the Queen of the River’s arch. My interpretation of the mystery of the Shining One’s Blue Apples asks us to imagine the opening of such a gateway is not some fantasy. It is an actual event that took place in the vineyards of Eschol.

Whoever the esoteric artist was that crafted the depiction of the two thieves at the Crucifixion on the next page, his or her agreement with my hypothesis is crystal clear. The Blue Apples were at the Crucifixion.

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*Christ as the Blue Apples. The two thieves carry a cluster of grapes to the Crucifixion. Sion, Switzerland.*

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*Engraving of the cross bearing grapes.*

The cross bearing grapes is also depicted in the engraving dated 1512 shown here. Present in this engraving is the stag (lower right), which played the part of conductor of souls in some European traditions. In Holy Scripture, the stag is often associated with the gazelle. It




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can change places, symbolically, with the antelope, deer or goat.


Origen compares Christ to the gazelle.<sup>12</sup> In depicting the Buddha's first sermon, Buddhist iconography often show gazelles kneeling beside his throne, or on either side of the Wheel of the Law (the symbol for Planet X), in the Deer Park, at Sarnath. Why the stag or gazelle?



In Sumeria the gazelle was the symbol for E.A. or Aya. This is fascinating since the ancient Hebrew word for 'stag' was *ayyal*, derived from *ayil*, 'ram'. As we have seen, Jesus' ancestor, Ab-ram ("he who possesses ram"), 'the son of Terah', may have been an initiate of E.A. (in the guise of Melchizedek). In Tibet the name Ram

expresses the *universal essence* .<sup>14</sup> This explains why the stag is featured along with the cluster of grapes.

Taking this ram by the horns we find that this word is composed of the elements *ra* and *m*, the 'light of m'. The letter M symbolizes the gate to God or Gate to MA.

E.A., we are told, interceded on humanity's behalf after the cataclysm of Tiamat. He appeared on Earth emerging through a gateway similar to the sun god Osamas or Shamash shown opposite. This gate is the likely prototype of the gate of Eden. Its shape, the letter *M* composed of

twin peaks or , is an alchemical sign for strong *fire* or *intense heat*.<sup>15</sup> The Nordics, who called Eden Tula or

Thule, used  in their runic alphabet as  with the name (bj)ark-an (birch or bark). It is associated with *new life* and *growth*.<sup>16</sup>

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*The sun god Osamas or Shamash enters Earth through an M-shaped gateway with a branch or wand in his hand.*

One of the most remarkable biblical stories that illustrates the connection between the gate to God and fire is the story of Nebuchadnezzar, the King of Babylon, who had an amazing stargate encounter.

This story is of far greater significance in the Age of Terror than most realize. It is well known that Iraqi President Saddam Hussein has connected himself with Nebuchadnezzar, spending over \$500 million during the 1980's on the reconstruction and the re-establishment of ancient Babylon. Over sixty million bricks have been made to place in the walls of Babylon, each engraved with the inscription "To King Nebuchadnezzar in the reign of Saddam Hussein". In essence, Saddam is saying he is the reincarnated Nebuchadnezzar. Buried deep beneath the sands of Iraq are the secrets of the Shining Ones. Saddam controls an asset infinitely more important and powerful than oil.

Nebuchadnezzar's stargate encounter began in 576 BC when he conquered Jerusalem,<sup>17</sup> flattened its walls, stripped

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Solomon's Temple of all its treasure<sup>18</sup>, set the city ablaze, and returned home to Babylon with the treasure of the Temple<sup>19</sup> and a group of royal prisoners of war.<sup>20</sup>

The Temple priests supposedly were forewarned before the attack. To save the Ark of the Covenant the priests took it to 'Solomon's Vault' beneath the Temple, sealed themselves inside, and committed ritual suicide so no one would know where they hid it.

Nebuchadnezzar also took captive thousands and thousands of Jerusalem's citizens, including the holy men at the Temple, and forcibly moved them to Babylon, the ruins of which are buried beneath the sands of Iraq about twenty miles from modern-day Baghdad. During this Babylonian Captivity many strange things happened. Included among the captives were three wise men from the Temple, a young man and 'master magician' named Daniel, and another prominent prophet, Ezekiel (who had visions of 'the kingdom of Heaven on Earth' while imprisoned in Babylon and later left the planet in what many consider to be a starship).

Surprisingly, the Jews discovered that the Babylonians possessed long sought answers concerning their past. This is because the Jewish and Babylonian histories emerged from the same original source in Sumeria.

From the Sumerian stories the Hebrews found missing pieces to their own Flood story and story of Creation. With a few name changes here and there both traditions match. Most scholars now believe it was here in Babylon during the captivity of Nebuchadnezzar that the first five books of the Old Testament, including Daniel and Ezekiel, were constructed (with a lot help from the original Sumerian stories).

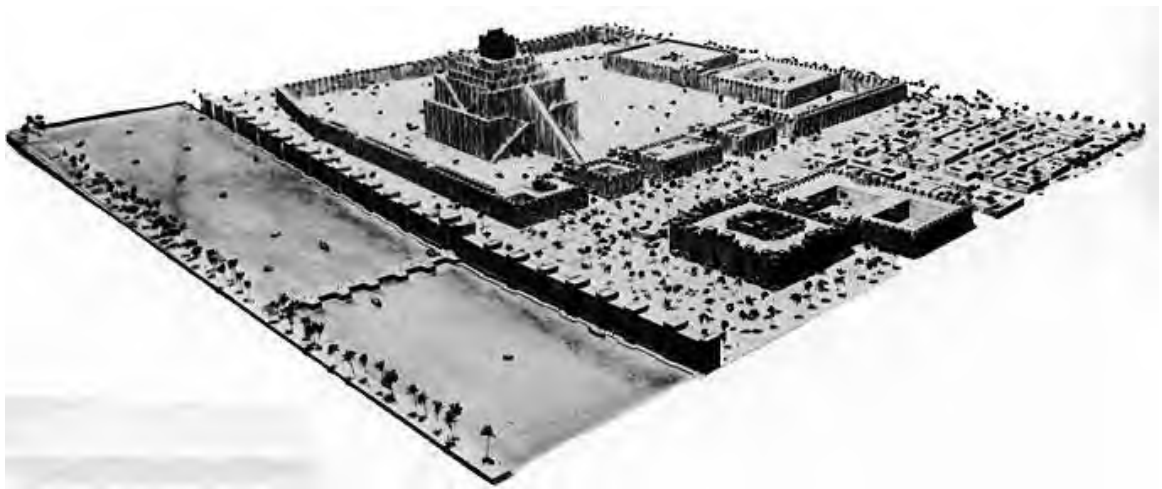
Most Christians are shocked to learn the stories that form the foundation of their religion are copies of original stories that belonged to another time, place and people. Only the names have been changed.

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As important as it is to realize the context in which these books were assembled -- the captivity of their authors -- it is more important to realize that they are a compilation of actual history, mythology, literary devices and fond memories of a past that never was Hebrew, but *Sumerian*. Separating Hebrew from Sumerian is crucial. The original stories provide valuable and accurate knowledge

The marriage between the Sumerian and Hebrew mythologies was a match made in heaven. It was as if each carried the missing half to the other's message. What both sides apparently wanted was access to the stargate of the Shining Ones. This was the gift of the gods of Planet X. Nebuchadnezzar's story bears this out.

On entering Babylon the visitor passed the *E-mah*, the temple of the mother goddess Ninmah or *Ninharsag*, which has recently been restored.<sup>21</sup> E-mah is a highly significant word. It is the Hebrew word for 'terror'. Beyond the Emah was Babylon's most important temple, the Esagila, the dwelling-place of the sun god Marduk, the Babylonian name for Planet X. Nebuchadnezzar says that he covered its wall with sparkling gold in order to make it shine like the sun. In this temple was found a chapel or sanctuary for Marduk's father, E.A.



*Model of Babylon.*

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Second only to Nebuchadnezzar's famous Hanging Gardens Babylon's most famous monument was the staged tower or ziggurat, Etemenaki, 'the house that is the foundation of heaven and earth', situated north of Marduk's temple. The Marduk temple housed *the golden image of Bel* ('the Lord') and a strange golden table, which combined weighed nearly fifty thousand pounds of solid gold!

Nebuchadnezzar's Hanging Gardens of Babylon were one of the seven wonders of the ancient world. Growing on a huge seventy-five-foot high artificial seven-stage mountain known as of the fantastic ziggurat of Marduk, the well-known Tower of Babel, which Nebuchadnezzar restored, the Hanging Gardens could be seen for fifty miles across the flat desert. The seven terraces held trees, vines and flowers and were watered by a system of wells and fountains. King Nebuchadnezzar had this wonder built for his queen who longed to return to her mountain homeland.

Babylon must have been a spectacular, perhaps unbelievable, sight to Daniel and the rest of the Jewish captives, sort of like placing a war-torn refugee child in Disneyland today.

In its glory the city of Babylon was the greatest city in Mesopotamia -- the center of the new world order. It was a veritable playground for the gods.

Babel originates from the word *Bab-li*, which in the Babylonian language meant 'Gate of God'. This is our first tip-off that Nebuchadnezzar attempted to construct a means -- perhaps even a stargate -- to transcend earth life and travel the cosmos.

Our primary interest is in the *image of gold* Nebuchadnezzar set-up in Babylon.<sup>22</sup>

This isn't some ancient status symbol the king kept on his desk.

The image is a massive three score (60) cubits high and

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six cubits wide.

A cubit is 18 inches, making the image 540 inches high (three score or thirty times 18 inches high). 540 inches is 45 feet high, about the size of a four and a half story building!

Undoubtedly, this massive structure could be seen from miles around.

Nebuchadnezzar could not make this gleaming image work. This was a major failure. Like the tribal leader David, who ruled Jerusalem five hundred years before him, the king had planned to unify his kingdom, and the golden image was the unifying force. He tried using music to get it to work. He demanded that when the people heard the music play they were to fall down and worship the golden image (as if this act would impress the lifeless heap).<sup>23</sup> If they didn't they would be tossed into a burning fiery furnace.<sup>24</sup>

Nebuchadnezzar acknowledged that Daniel had immense prophetic gifts, including the ability to interpret dreams. In chapter four of Daniel, he is asked to interpret a dream in which Nebuchadnezzar saw:

***'a tree in the midst of the Earth, and the height thereof was great. The tree grew, and was strong, and the height thereof reached into heaven, and the sight thereof to the end of the Earth'.***<sup>25</sup>

There was *great fruit* in this tree and the birds of Heaven lived in its branches. From this tree the king saw a “*watcher*” and a “*holy one*” from Heaven emerge. They told him to destroy the tree, and leave its ‘stump’ in the Earth.

This was a confusing dream to the king, but not to us. The “*watchers*” is another name for the Shining Ones. It is also the Egyptian name for “divine being” or “god” NTR, or *neter*, which means “one who watches”. Neter-neter land is the name of the place in the stars where these

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beings dwell. Sumeria, another earthly land of the Shining Ones, was known as the land of ‘ones who watch’.

Why didn’t the *Watchers* want Nebuchadnezzar to join them in Neter-neter land (Peter Pan’s Never Never Land)? Could it be that it was because Nebuchadnezzar was not one of them (but Daniel was, which explains why he could interpret their symbols)? What did they mean by leaving the ‘stump’ of the ‘tree’ in the ground? Nebuchadnezzar wanted to know. Did this dream foretell disaster of a project represented by the tree? If so, what is the specific project that is in danger?

The answer to this question is found in the fact that Old Testament scholars universally agree that Daniel was compiled over a long period of time and does not represent the visions of one particular person. Daniel (‘God is my judge’) was not a personal name. The question who or what then is *the* Daniel takes on paramount importance.

In her *Woman’s Encyclopedia of Myths and Secrets*,<sup>26</sup> Barbara Walker answers this question by saying ‘Daniel’ was a title used to distinguish a group of people, “a person of the Goddess Dana or Diana”. Dana was Jacob’s daughter, his 13<sup>th</sup> child. Her name means ‘light of An’.

There’s your trouble. That is exactly the same meaning as the Celtic Tuatha De’ Danann (‘Children of the Goddess Diana’). In Irish history, the mystical Tuatha De’ Danann, are described as heaven-sent ‘gods, and not-gods’. They are compared with the Sanskrit *deva* (shining one, god) and *adeva* (Devil), which became *daeva* (devil) in Persian. The Old English *divell* (devil) can be traced to the Roman derivative *divus*, *divi*: gods. As we have seen, *divas* also links with *terror*.

These connections are important not only for their value in decoding the story of Daniel, but also for another important reason. According to Sir Laurence Gardner, Mary Magdalene, as the *Miriam*, was the Head Sister of the Order of Dan.<sup>27</sup> Her order appears to be the

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continuation of the mysterious Tuatha De' Danann. *Mary* or *Mari's* title 'Magdalene' means 'she of the temple-tower', a reference to Jerusalem's temple and its three towers.<sup>28</sup> The letter 'd' and 't' are interchangeable. Therefore, Mag dala, meaning 'High Palace,' or "Temple," becomes Mag *Tala* or Tula.

Ultimately, as Nebuchadnezzar's story continues, along came three wise Jews from Jerusalem.<sup>29</sup> Unfortunately for Nebuchadnezzar, they refuse to worship the hulking image or the god of the Babylonian king. What is more, the three insult Nebuchadnezzar by betting the king that their god will save them from the fiery furnace.<sup>30</sup>

Clearly, the three wise men from the Temple of Solomon possess crucial knowledge that Nebuchadnezzar needs to make this golden gadget work. He was successful in firing up the fiery furnace component of the 'image'. But beyond that he was stuck. He needed the 'open sesame'.

What is this gadget, this golden image of which I speak? This holy object is likely the Axis Mundi, the Pillar of God. If it is correct to associate this Pillar with the forty five-foot 'tree' bearing the 'great fruit' of Nebuchadnezzar's dream, it now makes perfect sense why Nebuchadnezzar would wish to involve Daniel in this project.

It was the sons of the Shining Ones of D'Anu, the people of Daniel, who had originally brought this device to Earth. The angel who appeared to the king was related to the Daniel. There is no way in hell they would want Nebuchadnezzar to enter their realm uninvited.

In the story from Daniel the three wise men refuse to spill the beans to Nebuchadnezzar, what is undoubtedly the 'open sesame' to open the (star) gateway. Furious, the king orders that the three be cast into the 'fiery furnace'.<sup>31</sup>



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*The Trial of the Three Wise Men from the Temple of Solomon. The Three Wise Men are depicted rejecting the Image of Baal -- a head atop a pillar. From the Catacomb of Sts. Mark and Marcellian, Rome, 4th century.*

“The three men put on *their coats, their hats and their other garments*, and were cast in the midst of the burning fiery furnace” says Daniel 3:21.

“Their coats, their hats, and their other garments,” you say? This is an immensely meaningful statement.

Why put on any clothes at all if your body is about to be translated into a toasted marshmallow by the fiery furnace?

These garments turn out to be more than just standard-issue loungewear at the Temple of Solomon or the garb of hostages in Babylon. That is, if they turn out to be anything like the coat, the hat and the other garments the

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goddess Mari is wearing in *The Goddess with a Vase* discovered at her temple at Mari in 1934.

Mari is shown wearing her Shugurra helmet ('a hat'). Literally translated *Shugurra* means 'that which makes go go far into the universe'.<sup>32</sup>

It may be more than coincidence, or sheer poetry, that *Shu-gurr-a* resolves to *Sgr A*, the name of the radio source believed to lay at the exact core of our galaxy. It is possible this is also the "helmet of salvation" described in Ephesians 6:17.



*Mari's Shugurra helmet.*

Mari also wears a heavy full-length *coat and other garments*. This coat is called the PALA garment.

This entire get-up is fantastically similar in description to that described in chapter 6 of Ephesians. There, in addition to the "helmet of salvation," spiritual questers are encouraged to "put on the whole armor of God, that ye may be able to stand against the wiles of the Devil. For we wrestle not against flesh and blood, but against *principalities*, against *powers*, against *the rulers of darkness* of this world, against spiritual wickedness in high places."<sup>33</sup>

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The principalities and powers are the angelic spiritual forces that work as heavenly governors and messengers in the heavenly realms (i.e. galactic beings). This is exactly the angelic level of the Shining Ones. Apparently, some of these are harmful creatures that seek to attach themselves to human souls. At Armageddon Jesus promises to send his angels to sever the wicked from among the just. And then shall cast them (both?) into the fire.<sup>34</sup>

Does the “armor of God” uniform here described -- including the Shugurra Helmet of Salvation and the PALA coat -- simultaneously help to protect us from harmful spirits, *and* make the cosmic connection with a stargate?

It appears so, for Ephesians next describes a person standing in front of the Ark of Covenant, the soul-transportation device that opens this fiery furnace! We know this because the person is wearing the Breastplate of Righteousness. Their feet are “shod with preparation for the Gospel of Peace.”

Above all they take the shield of faith, the Helmet of Salvation and the (S)word of the Spirit, which is the word of God. All of these appear to be necessary for soul travel through the stargate to Tula.

### INTO THE FIERY FURNACE

What happens to those who don the “armor of God” get-up and walk through the fiery furnace? Where do they go?

This detail is omitted. However, after the three wise men from Solomon’s Temple entered the fiery furnace,<sup>35</sup> Nebuchadnezzar and all the king’s men cautiously approached the lethal furnace. He asks that the three men appear to him. When they do, the king (and I’m certain all the assembled) stands utterly astonished.<sup>36</sup> He’s expecting nasty flame-broiled corpses. Instead, he sees the three wise men are in perfect condition!

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“Did we not cast three men bound into the midst of the fire?” asks the baffled king.<sup>37</sup>


He certainly did. To add to the high strangeness of this event, *a fourth person* now accompanies them!

However, this is not just any man. Nebuchadnezzar believes this fourth man is an angel. Not just any angel either. The fourth man is like the Son of God!<sup>38</sup>

Is this Jesus, the Son of God? Is Nebuchadnezzar telling us the three wise men returned from their stargate travels with Jesus in tow? Or, did they return with the Christos, the Blue Apples?

It is quite conceivable because, understandably, at this point Nebuchadnezzar was convinced: the god of the three wise Jews is *the* God. He proclaims that if anyone speaks against this God, he will cut them to pieces, and their houses will be made into dunghills.<sup>39</sup> Next, he promoted the three wise men.

If the association between the cluster of grapes or Blue

Apples  stolen by Joshua from the Shining Ones and the ‘great fruit’ on the ‘tree’ of Nebuchadnezzar’s dream is a valid one, and I believe it is, tremendous knowledge must have been gained with the appearance of the Son of God. This knowledge is capable of altering the balance of power in the world.

If Saddam Hussein truly connects himself with Nebuchadnezzar, he most certainly would be interested in acquiring this substance, which is among the highest secrets of the Shining Ones. In the next chapter we will take a closer look at this exotic substance, which, with a little bit of know how can be transformed into weapons of mass destruction.

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## 6. THE LIVING WATERS

In 1987 a hot blue super giant erupted into a supernova making world history, and front-page news all over the world.

This is significant because this supernova appeared in the constellation Asclepius. An intense blast of neutrinos raced ahead of the shock wave. These subatomic, mass less, chargeless particles streamed through the Earth, south to north, along the Earth's magnetic force lines.

"Far from being an isolated event, far distant from Earth and incapable of having an effect on us," writes science writer Donald Goldsmith,<sup>1</sup> "SN1987A (the 1987 supernova) can be seen as the latest in the chain of events that shaped our solar system, our Earth ourselves."

"In a very real sense," says University of Illinois astrophysicist Larry Smarr,<sup>2</sup> "we are the grandchildren of supernovas." Their intense 'heat' brings new life, growth.

As Harvard professor of astronomy, Robert Kirshner, says "generations of supernovas created the elements we take for granted -- the oxygen we breathe, the calcium in our bones, and the iron in your blood are products of the stars."<sup>3</sup> We are composed of the same 'star stuff', the same life force energies, as the rest of the universe. We are all part of the same song. We are just arranged differently.

"Supernovas are more than distant spectacles: they make and expel the seeds of life."<sup>4</sup> This statement prefaced *Scientific American's* coverage of the 1987 supernova. The ancient alchemists could not have put it any better. They described these seeds of light when they wrote

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of the “*scintillae*,” the infinitesimal sparks of light contained in the “arcane substance,” the primordial matter.

Periods during which the “sparks of light” are available are “highlighted” by supernovas. For example, the previous Mayan baktun (calendar period of 144,000 days or 394 years) stretching from 1224-1618 AD has been called the “Baktun of the Hidden Seed,” the “hidden seed” being interpreted as an expansive civilization cycle.<sup>5</sup>

In the symbolism of the Jewish Kaballah, when the hidden dot appears it becomes the letter *iod*, and represents a *seed*. Literally translated, ‘scintillae’ is *seeds of Tula*.

The beginning and ending of the baktun were literally “highlighted” by supernovas: one in 1230 AD and Kepler’s supernova in 1604 AD -- the last one visible to the naked eye. Both supernovas appeared in the constellation Asclepius (the Serpent Holder), which means their energies came through the ‘lens’ of Asclepius.

The College of the Rosicrucian Brotherhood recognized the appearance of the supernova of 1604 in the illustration from 1618 (opposite). In the left side we see a man holding a serpent representing Asclepius riding on a beam of starry energy. The supernova’s date 1604 is beneath him. Obviously, the Rosicrucians and alchemists knew of the importance of invisible energies, the Blue Apples, from supernovas and associated them with this special region of space, the apparent domain of Planet X.

As noted earlier, at the beginning of the seventeenth century the X became a sign of multiplication. Does the arrival of these new energies explain why x divide became x multiply? And why the Rosicrucians adopted the rose cross or red X as their symbol?

Alchemy is the science of transmutation and the Philosopher’s Stone. Literally, it involves the transformation of base metals into gold, while spiritually it involves the transformation of the dross of the unrefined Soul into the “Lapsit Exillis” -- the Stone from Heaven.

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*Rosicrucian drawing from 1618. From Theophilus Schweighardt, Speculum Sopicum Rhodo-Stauroticum, 1618.*



## ARK OF THE CHRISTOS

As mentioned, gold making or acquisition aside, the quest of the alchemist is the quest to transmute their soul into a higher form. Instead of gold-making the alchemist practiced God Making.

In 1618 artist Matthieu Merian created his painting called *Tabula Smaragdina* (Latin for “Emerald Tablet”) which was the title page for Daniel Mylius’s book *The Medical-Chemical Work*. This work was a favorite of the alchemists who claimed it depicted the Stone of God leaving Heaven (Tula) and entering Earth. Alchemists used this picture for meditation, staring at it for hours trying to absorb its power. The focal point was the man-woman who holds the prima materia, symbolized by a cluster of grapes



*Detail of Emerald Tablet with figure holding a cluster of grapes.*

# ARK OF THE CHRISTOS



*The Emerald Tablet engraving, a powerful meditation for alchemists.*

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In addition, the alchemists wrote of a wandering interstellar body that was called *An*, “Lord,” by the Sumerians. It came from the Asclepius, the constellation nearest the galactic core, making it a messenger or emissary of its energy. Its symbol was the red or *rose* cross. In the alchemical tradition it was called the Peacock with a tail of many different colors. Another of its names is *O-SAMON*, the Roaming One.<sup>6</sup> Today; this wandering body is called Planet X. This is a wonderful synchronicity since the symbols of the Rosicrucians are traced to

Hermes, the guardian of the , or the crossroads.

The name Osamon, of course, rings of Osama, the alleged terrorist ring lord. Coincidentally, George W. Bush constantly refers to bin Laden as ‘on the run’. In other words, he is a roaming ring lord.

As A.E. Waite has pointed out, alchemists of the 17<sup>th</sup> century looked forward with great anticipation to the coming of a Master whom they called ‘Elias Artista’ (E.A.?) – or Elijah (who appeared as John the Baptist). Some believe he was the Rosicrucian alchemist Paracelsus, who, in the early 1500s was ‘initiated into the supreme secrets of alchemy by a college of Islamic savants, who bestowed upon him the Universal Mystery under the symbolism of the Stone Azoth, the “philosophic fire” of the Western adepts.’<sup>8</sup>

Paracelsus was known as a great healer who cured a variety of diseases through the Philosopher’s Stone. His manufacture of gold was a sideline business to his healing ministry in the same way that Jesus’ miracles were a sideline to his true mission. In many ways Paracelsus had revealed the secrets of the Holy Grail, the transmutation of the elements, symbolized by the bread and wine of the Eucharist.

As Idries Shah notes: ‘Owing to the Reformation, Paracelsus had to be careful how he expressed himself;

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since he was projecting a psychological system different from either the Catholic or Protestant ways.’<sup>9</sup>

Fascinatingly, Paracelsus was known as a lover of wine, a personality trait that biographers have a hard time reconciling with his competency as a physician and scholar.

This is an example of the exoteric (logical, masculine) mind attempting to comprehend esoteric (intuitive, feminine) knowledge. Paracelsus’ reference to wine probably originates with the Sufic analogy of ‘wine’ as a synonym for inner wisdom. The uninitiated biographers probably thought he was speaking literally of wine. In actuality he was using the esoteric interpretation of wine as it is used in the Sufic aphorism: ‘Before garden, vine or grape was in the world, our soul was drunken with *immortal wine*.’ (My italics)

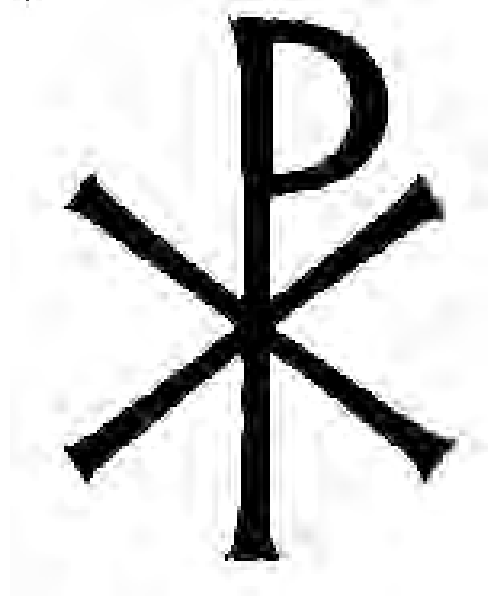
The wine to which Paracelsus referred in fact meant the ‘essence’ or ‘inner reality’ -- another name for ‘azoth’ -- which is the soul’s natural state. This essence, which *is so powerful that it can transform whatever comes into*

*contact* is symbolized by the cluster of grapes . It is the exotic matter or Living Waters of which stargates are

made.<sup>10</sup> It emanates from the center of the galaxy . The alchemist, however, was one who could *manufacture* the Philosopher’s Stone. The same essence that can transform can also destroy those who are not prepared or initiated: hence its association with terror.

This *concentrated spiritual essence* is at the center of the Essene concept of the messiah, a term which means the ‘anointed’ (*khristos*). The *substance* that was “rubbed on” or “anointed” was so enlightening and beneficial, says Dead Sea Scroll scholar John Allegro, the Essenes called it *Chreston* or *Christos*, good honest, health-bestowing.<sup>11</sup>


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*The Chi-Ro monogram or Cosmic Cross of Christ, an abbreviation of CHRESTON or CHRESTOS. It is an X with a flag or sail attached.*

An examination of the word *chresto*, from which is derived *Christ*, reveals the potential nature of this substance. *Chres* meaning Lord, then *Chrestos*, then *Christ* is derived from the letters X and P (Ch-R). The *Chi ro* Monogram is composed of the name of Christ, X and the Greek letter P (rho, the English R), or (as was the earlier case) from the initial letters of Jesus Christ (J and X).

Two criss-crossing serpents form an X, the Greek letter *chi*. In the Vedic tradition, *chitta* is the name given to the particles of subtle matter issuing forth from Tula. These particles are extracted from the unmanifest field of primordial matter-energy (*Prakriti*) that underlies all of creation.<sup>12</sup>

When Constantine placed the  sign on his labarum in 312 AD, he included the words “in this sign, conquer.” In *The Crystal Halls of Christ’s Court*, I examined this

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statement as an affirmation of his appreciation of the military power of the sacred science represented by this symbol. The same science can be used to create peace.

In the *Clementine Homilies* Simon Peter, the chief disciple of John the Baptist, teaches the doctrine of the Cosmic Cross ✠:

“There proceeds from God, the heart of the world, indefinite extension – upwards and downwards, to the right and left, backward and forward. Looking in these *six* directions, as at a constant number, he completes the creation of the world, of which he is the beginning and the end. In him the six phase of time have their end, and it is from him that they receive their indefinite extension. And that is the secret of the number seven.”<sup>13</sup>


Peter also teaches that:


- God possesses a shape that can be seen only by the pure of heart.
- God underlies the structure of three-dimensional space.
- God exists at the center and heart of the universe and his form is that of the Cube or three-dimensional coordinate system.
- From God radiates the *six directions of space* while he resides within the seventh point of rest.<sup>14</sup>


This center point is called the Rock of Living Waters, the Philosopher’s Stone, the Stone of Sure Foundation, and the Pearl of Great Price or the jewel.<sup>15</sup> It is the crystal Court of Christ located at the core of the galaxy. Science is directing a keen eye toward the light or vibration emanating from this core. It leads me to conclude that this is the light seen by the whole world that has the power to instantly change everything.

As noted, the Hebrew word, *Or*, is usually translated as

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“light.” The literal meaning of this word is “illumination,” or “luminary.” Its root meaning is to “make luminous,” and “enlighten.” To the Jews the “light of the world”  is related to the light of the *Torah* (another *terror* word), the first five books of the Bible.

In John 1:1, Jesus is referred to as the Word , the meaning of which is identical to *Torah* (as well as *Tura* and *Tula*). Fittingly, the word *Word* contains the elements *W*, serpent (the symbol of these light waves), *or*, the light, *d*, the door.

*Torah* is the same as *tarot*, meaning ‘wheel’ (or *whirl* ) , reflective of the spinning or whirling wheel of life, the Milky Way.

*Torah* is translated as “Law” in the New Testament.

The Law was sacred to the Essene priesthood, resident in Judea and Egypt during the time of Jesus. One of the Essenes’ alternate names, *Naz-ori*, means ‘to keep, to protect’. They looked upon themselves as preservers of the “*light of Truth*” (*Maat* in Egyptian). This is also the role of the Shining Ones.

In the *Torah* fishes represent the faithful of Israel in their true element, the Living Waters of the *Torah*, i.e. the Waters of *Tara*, *Terror* or *Tula*. We are presently bathing in these very same waters.

Humanity appears to have reached a turning point sometime around 1600 (again at the beginning of the Enlightenment when *X-divide*, became *X-multiply*). It is as if when the supernova of 1604 appeared the Collective Unconscious sent up a flare that signaled, in effect: ‘Wake up! It’s time for the Mysteries to be revealed’.

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Alchemists and Rosicrucians of the early 17<sup>th</sup> century believed Elijah Artista (E.A.) had returned to inaugurate this New Age. He would restore the lost medicine of ancient Sumeria and Egypt and show it to the world. In fact traveling alchemists put on public demonstrations of gold making throughout Europe. These public displays caught the attention of one of the greatest scientific minds of all the ages, Sir Isaac Newton, 'the last Sumerian', who became a practicing alchemist.

In 1618, while the alchemists were absorbing the power of the *Emerald Tablet*, and connecting themselves with the energy of the center of the galaxy, the Spanish ambassador to Persia, Garcia Silva Figueroa, made a momentous discovery at Persepolis, the capital of Darius and the Persian kings who called themselves the Achaemenid ("wise man").

Figueroa identified the spectacular ruins near Shiraz as ancient Persepolis from the descriptions of the site given by ancient Greek and Roman authors. Of the mysterious inscriptions in the ruins, he concluded that they belonged to an alien people 'that can be discovered now or to have ever existed'. The strange letters were not Aramaic, Hebrew, Greek or Arabaic but 'triangular, in the shape of a pyramid or miniature obelisk'.

The first fragments of this story of Planet X -- outside the alchemical world -- began to come to light with the Spaniard's discovery.

The first cuneiform inscription was published in 1657. Unlike Egyptian hieroglyphs, it aroused little interest. "Like bird tracks on wet sand." This is how cuneiform script struck the first Europeans to lay eyes on it.

In 1686 cuneiform pioneer E. Kampfer viewed the inscriptions discovered at Persepolis, and described the signs as "cunneates," or wedge-shaped impressions. The script has since been called cuneiform.<sup>16</sup>



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*Boundary stone with cuneiform inscriptions.*

Persepolis was the capital of a dynasty of kings who called themselves *Achaemenids* (*ach* means 'light'). Judging by their names – Cyrus, Darius, Xerse, and the names of their deities -- scholars assumed that these enlightened kings were Aryan ("lordly," "noble") who appeared in Sumer near the beginning of the third millennium BC.

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Today the separation between the gods of the Aryans and the Semetic peoples is distinct. In the ancient world, however, this was not the case. Cyrus, for example, was considered to be an “Anointed of Yahweh,” the Hebrew god: quite an honor for a person of Aryan, rather than Hebrew, descent. The Biblical Book of Ezra says it was Yahweh himself who bestowed upon Cyrus the extraordinarily high honor of rebuilding the Temple of Solomon in Jerusalem, the home of God, after Nebuchadnezzar had demolished it.<sup>17</sup> In return; Cyrus called Yahweh “God of Heaven.”

The early Hebrew depictions of Yahweh in his flying vehicle -- or ‘whirlwind’ -- are virtually identical to those of Ahura Mazda, the Aryan “Wise Lord” of the Zoroastrian religion, as shown on the royal seal of Darius.

Zarathustra or Zoroaster (“star of gold” or “splendor of the Sun”) is the savior to the Aryans of Central Asia. He is equated with the Sumerian E.A.



*Yahweh in his flying wheel or whirlwind. Is he the ‘angel in the whirlwind’ referred to by George W. Bush?*

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*Ahura Mazda, represented by a winged disk, the supreme deity of Zoroastrianism.*

The bas-relief depicted here is of Zarathustra (E.A.). The Aryans of ancient Iran were followers of the teachings of Zoroaster or Zarathustra. They worshipped the oldest Aryan deities, the *ahuras* (or *a-horse*) – shining gods who dwelled in the heavenly realms – and the *daevas* (terrors) –

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the shining gods who fell and were transformed into earth-bound devils, or Fallen Angels.<sup>18</sup> The Three Wise Men who came to Jerusalem to honor the fulfillment of the prophecy of Christ's arrival were disciples of Zoroaster, and hence, Aryans.



*The seal of Darius with the god Ashur (“all seeing”) represented by a flying disk.*

In 1700 Thomas Hyde, a professor of Arabic at the University of Oxford, realized that rather than ornamental inscriptions these cuneiform signs were an ancient writing.

Hyde turned to the writings of the Zoroastrians for insight. Avestan, the language of the sacred books of Zoroaster, written down in the 4<sup>th</sup> century AD, would provide the clues to the decipherment of cuneiform.

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*A drawing from Hyde's notebook depicting a scene of Ahura Mazda floating on a cloud at Persepolis.*

In 1772 the Dutch traveler Carsten Niebuhr made a careful study of the cuneiform inscriptions at Persepolis. By comparing signs in different inscriptions, he distinguished three distinct scripts. He also began the process of isolating the simplest scripts.<sup>19</sup>

With his contribution excitement truly began to build. The stage was set for the decipherment of cuneiform starting in 1800, and with it the unveiling of a vast panorama of human history.

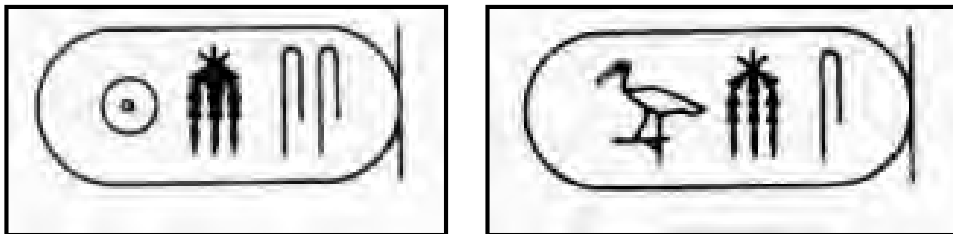
Destiny had another card to play, however. In mid-July 1799 the world was struck by a phenomenal spectacle

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when a demolition squad of soldiers in Napoleon's army discovered the Rosetta Stone in Egypt. A party of French artists and savants, including Domenique Vivant Denon, accompanied Napoleon, considered Nostradamus' second of three anti-christs) to Egypt. Recognizing the importance of the Stone the officer in charge immediately moved it to Cairo. Copies were made and distributed to scholars throughout Europe. After a brief sojourn in Alexandria to avoid capture by the British, the Stone was eventually captured and moved to Britain, where it remains on display in the British Museum.

The decipherment of the Rosetta Stone by Jean-Francois Champollion in 1823 remains one of the key intellectual accomplishments of the last millennium.



Champollion's breakthrough came in September 1822 when he received copies of various reliefs and inscriptions from ancient Egyptian temples. One of them, from the temple of Abu Simbel in Nubia, was the intriguing cartouche shown here.






*Cartouche of Ramesses.*


Using his knowledge of Coptic Egyptian, Champollion speculated that the first sign ☉ had the value of *re* (ray), which was the Coptic word for 'sun', the object symbolized by the sign.<sup>21</sup> The last two signs, he knew, had the value of *s*. He wondered if an ancient Egyptian pharaoh had a name that resembled *Re ss*. The first pharaoh's named that came to his mind was Ramesses, a king of the

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19<sup>th</sup> dynasty well known to Greek historians. If this was Ramesses' cartouche, then the sign  must have the sound value *m*. In fact, when we look at the  sign it closely it resembles an *m* (the 'stargate symbol').

Confirmation came from the cartouche on the right. Two of these signs were understood; the first, an ibis, was a symbol of the god Thoth, the inventor of alchemy. The name on this cartouche had to be Thothmes. In Champollion's mind, the Rosetta Stone had confirmed the value of .

Actually, he was only partially correct. The  has the meaning of *ms* or *mist*. The Egyptian hieroglyph *mst* (mist)  looks like a three-fold fall of radiating water. This is the Living Waters of Tula or Terror. It means "celestial tears" or "*dew*,"<sup>22</sup> and portrays drops of water falling or radiating from Heaven. The same hieroglyphic also means "instruction," or "teaching."<sup>23</sup> Structurally, it

matches the  symbol of the Holy Spirit that John the Baptist conferred on Jesus, 'the bringer of the *dew*'.

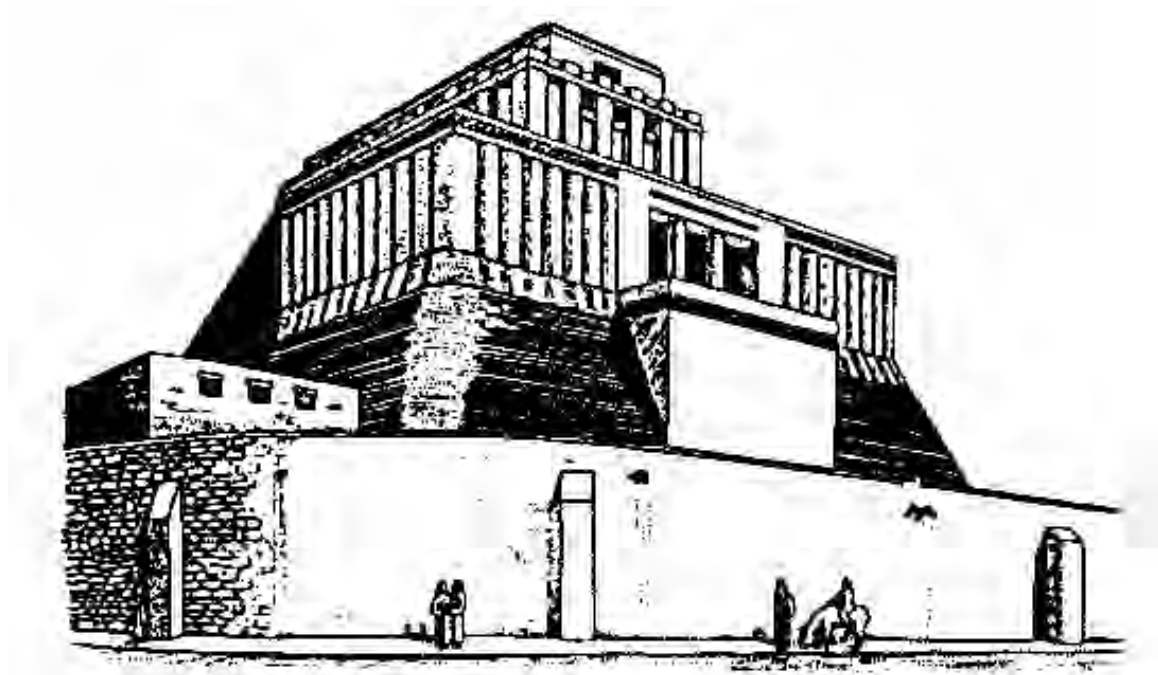
Long before John the Baptist this hieroglyphic was linked with E.A. and the Egyptian concept of baptism; when the celestial wisdom (rays, tones) channeled through the Key of Life is poured upon the pilgrim. To the alchemists the source of this *mist* was Tula, the center of the Milky Way galaxy. After initiation or baptism in these Living Waters one was adept in the Mysteries.

Communing with the goddess in her holy hole, or stargate, a human could achieve the spiritual enlightenment called *horasis* (*ahuras* or *a horse*). So enlightened, one

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could ride the River Queen, the Milky Way into the heavens.

The word *Jordan*, as in the name of the river in which John the Baptist baptized Jesus, likely derived from *Eridanus*, an ancient name for the Milky Way. *Eridanus* was the Stream of Ocean,<sup>24</sup> the River of Heaven, that moves like a helix, or an 8 (just like our DNA). The word *Eridanus* has been traced to *Eridu*, the place whose “pure light reaches heaven.”<sup>25</sup> It was E.A.’s headquarters.



*Eridu. The headquarters of E.A.*

Eridu was the first Sumerian city (c. 3800 B.C.). It was built by E.A. upon virgin soil beside the Persian Gulf.<sup>26</sup> No previous buildings existed before its temples were constructed. Its sudden arrival, its extensiveness, and its advanced state of civilization perplex scholars. This massive operations base reminds me of the GM headquarters building in Detroit, MI.

As the original Eden, Eridu marked, and *meant*, the “confluence of the rivers.” It was an earthly place



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connected with a heavenly place where the pure light of heaven, the river of the Milky Way, touched Earth. Interestingly, the Hebrew *ire*, an anagram for *eri*, means, “to throw drops of water, to sprinkle, and to teach or instruct.”<sup>27</sup>

According to Sumerian legend, it was at the temple/medical facility at Eridu (present day Kuwait/Iraq region) that E.A. housed the secrets of all scientific knowledge, stored on the ME Tablets of Destiny.<sup>28</sup> Here, he instructed Adapa in the wisdom of the Shining Ones. Possession of these information storage devices conferred tremendous power.

In the Bible there are a number of magical objects that match up with the MEs (pronounced MAY), including the breastplate of Aaron,<sup>29</sup> an accouterment comprised of twelve stones worn in conjunction with the Ark of the Covenant, a device that linked man and God. These stones channeled the word and the will of God.

Today, ME is the root for *medicine*, *meditation* and *meme*, the basic units of cultural transmission labeled by Richard Dawkins.<sup>30</sup> Examples of memes are songs, stories, ideas and religious beliefs. Meme is an apropos term considering that, in function, they are identical to the ME. It is also the root of mythology or “Maythology,” the branch of science that deals with communicating the secrets of love, the Word of God.

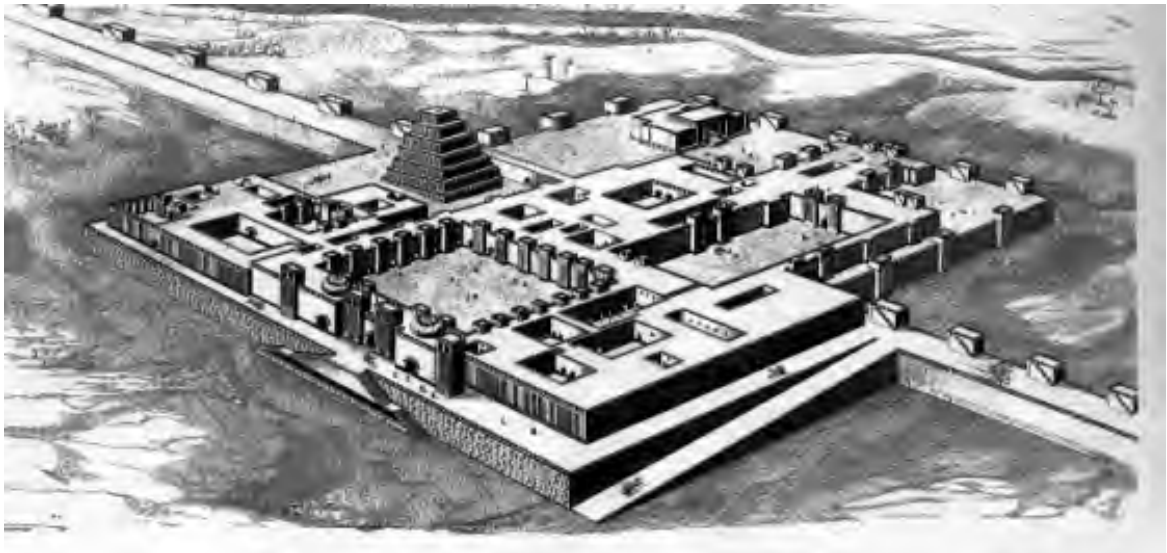
The Sumerian ME contains the same secrets of God as the Egyptian *ME-ist* or *mist*. To me, this is one of the most phenomenal examples of the Divine Mind at work.

Champollion’s decoding of the *mystery* sign  bathed or baptized modern consciousness in the mysteries of Egypt. A cascade of illumination concerning the world of ancient Egypt came pouring out of the mists of time

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through this discovery. It was as if the collective mind of humanity suddenly had its inner light switched on.

This was only the beginning of the recovery of ancient knowledge. In the 1840s, the world's attention focused on Assyria when French and English archaeologists uncovered the ruins of an ancient palace of the Assyrian king Sargon II (ruled c. 721-705 B.C.) at Khorsabad in northern Mesopotamia (Iraq). Commanding this precinct was a step pyramid called a ziggurat that served as a "stairway to Heaven" for the gods. There, they found inscribed stone slabs and colossal, sphinx-like, human-headed winged bull and lion statues guarding doorways.



*The palace of Sargon II at Khorsabad*

On the next page we see a colossal stone gateway guardian in the form of a human-headed winged bull, one of a pair that originally flanked one of the entrances to the royal palace of Sargon II.

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*Winged five-legged bull with curly beard from Sargon II's palace.*

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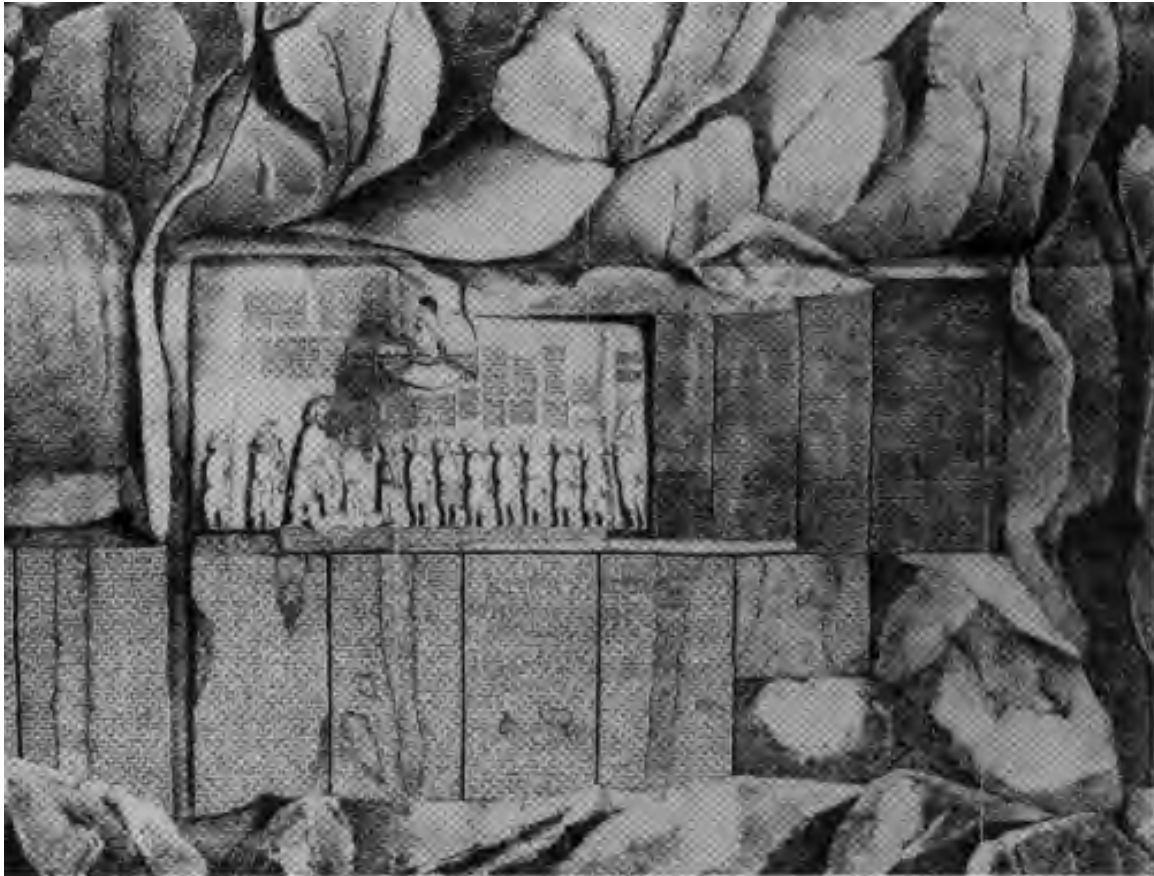
As a result of the unexpected finds in Iraq, Biblical names and places began to come to life. In 1842-43 the American Oriental Society was founded. The German Oriental Society was founded in 1844. These societies spawned a new breed of scholars who pulled from the fields of speculative history, mythology, Old Testament studies and personal observation to create dramatic new theories of humanity's past.

German archaeologists, obsessed with finding the origins of their ancestors, and fueled by a belief in the return of an Aryan Christ who would lead the Germans to the gods of antiquity, began tearing up the lands of Babylon (present day Iraq) and Assyria in search of their ancestry.

The spadework of these scholars revealed tens of thousands of cuneiform tablets, part of the libraries of ancient palaces. These documents supplied vital information about Assyrian history, religion and society, including many with myths and hymns about the gods and goddesses worshipped there.

The decipherment of cuneiform was made possible by the discovery of its own 'Rosetta Stone', which turned out to be the cuneiform inscription cut into the Rock of Behistun in western Iran, a giant sculpture carved so that it projected a near 3-D image from a cliff face 300 feet above the ground. A tall figure, Darius, raises his hand toward nine standing men, and two others behind him. Above them floats Ahura Mazda in a flying disk. No one has identified who the nine men are (some said it was Jesus and the Apostles). After ten years of dangerous labor the Englishman Henry Rawlinson finished copying this inscription in 1847 and later solved the full text of this inscription. Reproduced on the next page are the Behishtun inscriptions copied by Rawlinson. Cuneiform in three languages surrounds Darius, the tall man on the left.

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*The Behistun Inscription of Western Iran.*



*Ahura Mazda, the bow man.*

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At the same time *Sanskrit*, the ancient language of India (home of the Aryans), was also becoming popular among academics. This led to an enthusiasm for ancient India and the Vedas, the sacred books of knowledge of Hinduism.

Many scholars were interested in comparative philology or linguistics, which essentially tries to connect long-extinct languages. What are the relations of the world's oldest languages? How had they evolved?

It was widely concluded that unknown or undiscovered texts, cultures, species and languages existed before the present civilization of humanity.

In 1851 the English archaeologist Sir Austen Henry Layard uncovered the grand palace compound of the last Assyrian king Ashurbanipal (ruled c. 668-630 BC) in the village of Nimrud in what is now northern Iraq. Layard and his colleagues unearthed more than 25,000 tablets, a library collected at Nineveh under the personal direction of Ashurbanipal.

The scribes labeled many of these texts as copies of "olden texts". Copies of a number of literary masterpieces, including the *Epic of Gilgamesh* were among these works. Another of these poems, the dramatic Babylonian saga of the *Enuma Elish*, the wellspring of all three patriarchal religions, Judaism, Christianity and Islam, was also discovered.

All these treasures were shipped to England, to the British Museum. Layard finished his digging in 1851, becoming a politician, diplomat and art collector.




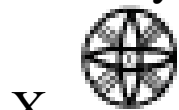
## ARK OF THE CHRISTOS



*Assyrian Tree of Immortality, 850 B.C. with winged god above.*

Ashurbanipal II was a ‘scholar-king’. Included in his library was a text that contained a statement made by Ashurbanipal himself that said: “I can read the intricate tablets of Sumerian. I understand the enigmatic words in the stone carvings from the days before the Flood.”

In the detail on the following page Ashurbanipal wears the cross  later worn by the Templars. The king, points to the symbols of his gods, including the symbol of Planet



X . He wears a necklace with similar pendant symbols as amulets.

## ARK OF THE CHRISTOS



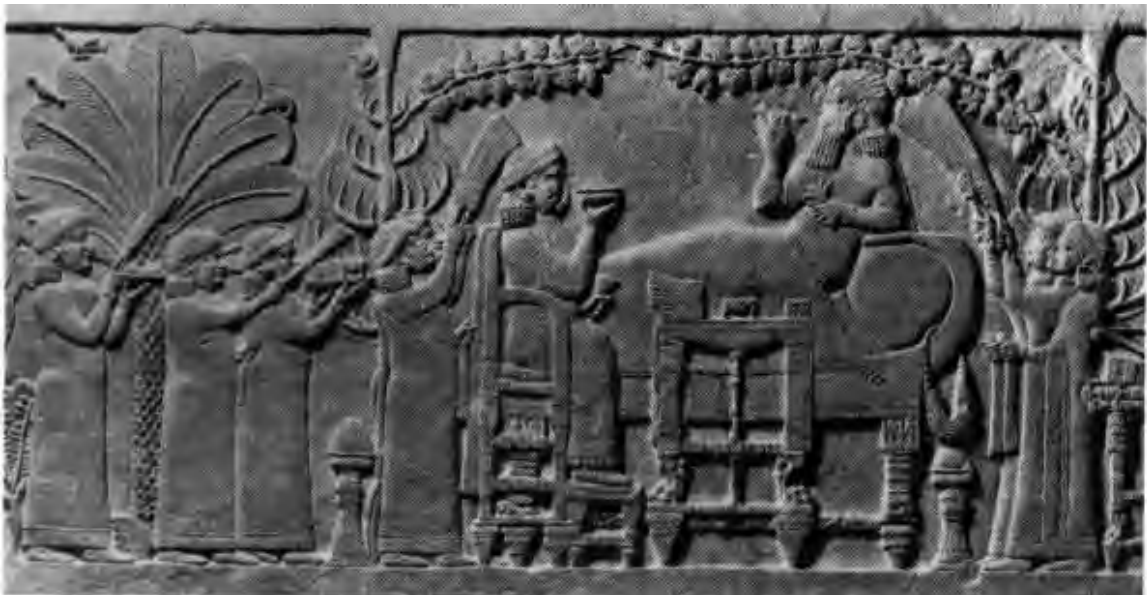
*Ashurbanipal II.*



## ARK OF THE CHRISTOS



*Ashurbanipal pouring a caduceus-shaped libation over dead lions before an offering table and incense stand.*



*Ashurbanipal and his queen resting on the altar beneath an arbor of **grapes**, relief from the palace at Nineveh (668-626 BC). They hold the plant of life. British Museum.*

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Layard had known that ancient Greek records told that an officer in Alexander's army saw a "place of pyramids and remains of a great city" – a city that was already ancient in Alexander's time. Layard located her remains and the city of Nimrud resurfaced. It was there that Layard unearthed the obelisk that Shalmaneser II set up to record his military expeditions and conquests. Below is a detail from the obelisk of Shalmaneser II. Now housed at the British Museum, the obelisk lists, among other kings who were forced to pay tribute, "Jehu, son of Omri, king of Israel."



*Detail of Black Obelisk of Shalmaneser III (858-824 BC).*

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*Assyrian eagle angel holding a pail called the Si-Tula (or 'see Tula').*

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*Detail of the Si-Tula showing Tree of Life.*

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Thunder struck Old Testament scholars. Once again, the inscriptions on the ancient Mesopotamian artifacts matched the biblical history.

Inspired by this latest discovery scholar/archaeologists set their sites on other Old Testament locales.

Scholars were amazed by the similarities of the massive 30-ton statues of lion-bull men. These works of art match references in Ezekiel 1:10, which describes extraterrestrial winged figures with the features of a man, a lion, a bull, and an eagle, and Ezekiel 23:14-15, which details images on the wall of an Assyrian palace. Many generations of theologians had considered Ezekiel's vision purely a symbolic fantasy but now there was proof that it were real.

The Bible describes Ezekiel's vision as a great cloud, with fire flashing through it, and a radiant glow around it. Something gleamed like metal in the middle of it. Ezekiel heard "the noise of great waters." From the cloud descended what appeared to be four extraterrestrial men who each had four faces: a lion, bull, man and eagle (the same four beasts that comprise the Sphinx, called the 'Father of Terror' by the Arabs).

When these sculptures and carvings depicting Ezekiel's vision were taken to London and Paris, they caused a worldwide sensation. These exotic sculptures provided proof to some of Biblical events.

John D. Rockefeller, Jr. purchased many of these sculptures and later donated them to the Metropolitan Museum of Art in New York City (where they are found today). The only other collections of comparison are found in the British Museum and the Louvre. The University of Pennsylvania in Philadelphia, birthplace of America, was another important repository for these powerful stone antiquities.



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*Assyrian angels.*

In the 1870's scholars noted that both the Assyrians and the Babylonians had borrowed their stories and their language and scripts from an older source. By 1880, this older source was discovered: the *Sumerians*, who lived in the Biblical *land of Shinar*, which scholars usually (though not unanimously) associated with *Sumer*, also located underneath present day Iraq.

The realization that Sumer was the origins of ancient languages and mythology opened the floodgates to ancient Iraq.

The first to publish an account of the *Enuma Elisha* was George Smith, an assistant in the British Museum who was studying the tablets, who introduced the story of these tablets in 1875 in a letter to the *Daily Telegraph*. He followed this with the publication of his book *The Chaldean Account of Genesis* in 1876, which contained a

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translation and commentary on all the fragments that had been identified. Though fragmentary it was clear that the story these tablets told bore an unmistakable likeness to the initial chapters of the Old Testament, though they predate Moses by millennia.

Inspired by the discovery of statuary possibly proving Ezekiel's vision true, and the decipherment of the Babylonian Genesis, from the 1880s through the 1920s the greatest collection of American scholars, soldiers of fortune, institutional bureaucrats and financiers invaded Babylon.<sup>31</sup> These forces were not matched until the Gulf War coalition stormed this area in 1991.

In contrast to the Germans, turn-of-the-20<sup>th</sup>-century Americans were more interested in proving the Bible true and bringing home trophies than finding secret teachings.

In the early 1900s, the center of American intelligentsia was in New England: Yale, Johns Hopkins, Princeton, Colombia, and Harvard universities. The University of Chicago (a Baptist college newly funded by John D. Rockefeller) and the University of Pennsylvania were also prominent centers of Biblical archaeology and its scholarship.

American scholars had recently broken away their ties to European, particularly German, scholarship and now were in competition with the Germans for dominance in the field of Near Eastern or Oriental studies. The Europeans, especially the German *doktors* who felt teaching in the United States to be beneath them, considered American universities, and their scholars, second-rate.

In America, Bible stories were the root of the academic and popular mind. If an American could read they likely read the Bible. To a large extent these stories defined the limits of the possible by which the people at the turn of the 20th century lived. American universities showed an inclination toward supporting researchers who upheld the Judeo-Christian theology and the idea that the creation of

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the New Jerusalem and the return of the Christos were imminent.

Iraq soon became a battle ground for American and German scholars. Many of the American scholars who went to Iraq in the early 1900s did so with an attitude of imperialism. They believed the torch of civilization had been passed from *Egypt* to *Greece*, to *Rome*, to *Britain* and now to *America*. Further, they believed they were connected to these ancient cultures.

This progression or evolution stands in contrast to that of the Germans, who traced their lineage from *Germany*, to *India*, to *Sumer*, to *Thule* or *Atlantis*.

In 1870 Sir Edgar Bulwer-Lytton published *The Coming Race*. This Rosicrucian-inspired novel describes the existence of a utopian society of advanced beings who live in tunnels and caverns beneath the surface of the earth in a land called *Vril-ya*. These beings, known as the *Ana*, were forced into the inner earth because of earth changes, specifically a flood that destroyed their civilization thousands of years before the Biblical cataclysm.

The *Ana* had the ability to fly with wings attached to their bodies. Of even greater interest to many Victorian readers was the *Ana*'s mastery of the limitless *vril* or Life Force, an energy which the *Ana* scientists learned to draw from the atmosphere and which instantly bumped the *Ana* race a few rungs up the evolutionary ladder. This mysterious cosmic energy dramatically enhanced psychic powers and was wielded by the inhabitants of the inner earth. It could also produce a laser-like death ray. Its use became so pervasive the *Ana* changed their name to the *Vril-ya*.

Bulwer-Lytton intended *The Coming Race* and its matriarchal, democratic utopia to be a satire aimed at feminists, democrats, socialists, and all others who were deluded into thinking utopia could be achieved. With *vril* power, all wishes were instantly materialized, all hurts



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healed, paradise found. What challenges would remain to make life interesting?

Satire or not, like a turn-of-the-century Luke Skywalker, Helena P. Blavatsky had no doubts that vril was real. “The name vril may be a fiction,” she later wrote in *The Secret Doctrine*, but “*the force itself is doubted as little in India as the existence itself of their Rishis, since it is mentioned in all the secret works.*”<sup>32</sup>

*The Coming Race* not only influenced HPB, but also found wide acceptance in the soon to be goose-stepping German nationalists, including Adolph Hitler, who, once in power, sent expeditions to India and elsewhere in search of the land of the Vril.

One of the most dangerous of the German mystical political groups called itself the Vril Society. It combined Bulwer-Lytton’s fiction with the occult ideas of the Order of the Illuminati, Hindu mysticism, Christianity, Theosophy and the Hebrew Kaballah. The Vril Society was formed in the early 1900s and was an incubator of Nazism, being the first group to use the swastika as a political emblem linking Eastern and Western mysticism.

As I have investigated elsewhere,<sup>33</sup> WW II was a holy war between two rival religions. Its origins are traced to the academic war in Iraq between the Germans and the Americans.

Both sides sought trophies to prove their dominance and their religious bias. High stakes were involved. *Philologists* (those who connect ancient languages) who unearthed the ‘dead’ language of Sanskrit were not just looking for the Ur-language (*Ur* means ‘light’) -- the original language that human beings had spoken in the Garden of Eden -- they were also looking for the first group of people who spoke this language: the Shining Ones.

For some years the most important of these tablets lay in the basement of the Museum of the University of

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Philadelphia. Ultimately, an inquisitive professor named George A. Barton of Bryn Mawr College, Philadelphia, rescued them and published a translation in 1918 under the title of *Miscellaneous Babylonian Transcriptions*. Professor Barton introduced his work with a careful caveat:

*It need hardly be added that the first interpretation of any uni-lingual Sumerian text is, necessarily, in the present state of our knowledge, largely tentative.*

And, over forty years later, Professor Samuel Noah Kramer was to write of the oldest of Barton's literary pieces:

*Although copied and published by the late George Barton as early as 1918, its contents, which center about the Sumerian air-god Enlil and the goddess Ninhursag, are still largely unintelligible.*

The magnitude of the discovery of deciphering cuneiform and the archaeological discoveries in Iran and Iraq is increased with every decade.

Full interpretation of the Sumerian stories would have to wait until 1976 with the publication of *The 12<sup>th</sup> Planet* by Zecharia Sitchin.

Fifteen years later, in 1991, the world's attention turned to the original stomping grounds of the Shining Ones when a coalition of forces moved on Babylon. The motivation was the containment of Saddam Hussein/Nebuchadnezzar and his potential weapons of mass destruction.

One cannot help but wonder if there is something else buried beneath the sands of Iraq that arouses the interest of the powers that be. Are the secrets of the Shining Ones there?

Recently Iraqi archaeologists discovered two colossal winged-bull statues at the site of ancient Nimrud. The last time Nimrud made headlines was in 1988 when a team of

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Iraqi renovators working to prepare the city for what Iraq hoped to be a flood of tourists at the end of the war with Iran ran into a gold treasure which included part of the jewelry of an Assyrian queen. The 30 kilogram gold find was touted as among the world's most significant and was compared to that of King Tutankhamun in Egypt. The Gulf War delayed this release.




What treasures await discovery beneath the sands of Iraq? Has Saddam already unearthed the secrets of E.A. and Enlil? These and other questions may soon be answered.

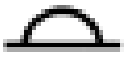
# ARK OF THE CHRISTOS

## 7. IN THE BEGINNING...

The myths and scripture of many early peoples say that not only cosmic essence, healing wisdom, rays or “waters,” but also our *souls* originated from a pure place of convergence at the Galactic Center, the black • or hidden place of terror at the center of the Cosmic Egg.

The Cosmic Egg  is a female symbol for the universal womb or matrix of space-time. It is likely the ‘Great Egg’ out of which the Babylonians said E.A./Oannes was born.

Another symbol for the Cosmic Egg is the  .  is a zero, the quantity *none*. *NUN* is the name given to such figures as Joshua, son of Nun, who stole the Blue Apples from the Shining Ones.  also is 360 degrees. Another way to look at 360 is in esoteric numerology where: T=300, L=50, and I=10. TLI, therefore, is 360, a completed circle.<sup>1</sup> Significantly; TLI is also *Teli*, from *talah* or TULA (or TLA).




*Teli* is the name of the connecting link, the *arch* , *arc* or *ark*, between Earth and Heaven in the Jewish alchemical text, *The Bahir*.<sup>2</sup> Phonetically *bahir* is *bear*, which is apropos since its teaching carries or ‘bears’ us across the waters of life.

As the early goddess creation myths record, this Cosmic Egg split open when two serpents in cooperative opposition with one another formed an X and split the egg.

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*Bird-shaped vessel from the Old Palace at Phaistos, Crete, 18<sup>th</sup> century BC. Notice the snakes splitting the egg.*

Four rivers (*springs* ) of cosmic essence or lines  
of radiating living water  fanned out in waves  
 into the Cosmic Ocean. This Cosmic energy or  
essence was the seed from which all life, including human

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*sprang* into existence. Love is another name for this energy.

In his book *The Secret of Light*,<sup>3</sup> Walter Russell shows the symbol of love extended from rest to motion is the



wave . This is the symbol of Asclepius, which I have identified as the logo of the Shining Ones. It is also a modern ideogram for *frequency*. It is a combination of the sign for a *complete* wave or *oscillation* and the straight line.


One key teaching of the Shining Ones was how to lift these serpentine coils or frequencies of love within, renew our world and come out of our human shells. Like the Buddhists, the Gnostics believe everyone can release themselves from the inner bonds of fear and achieve enlightenment in one lifetime. The key is to lift the love tone of our DNA. This is precisely the message depicted in the sixteenth century Gnostic coin shown here. Christ is depicted as a serpent or love wave coiled around the Cross.





*Sixteenth century German thaler depicting Christ as the serpent or love wave  on the Cross.*

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This description of the galaxy as an egg, an  or a , draws our attention to Mother Eve or Ova, meaning ‘egg’. Eve, the Bible says, was the “mother of all living”,<sup>4</sup> like the Indo-European goddess *IsTara*, *Estara* or *E.a.ster*. The colored egg, the symbol for Easter, perfectly encodes this deep core concept.

The Egyptians recall this ‘*Island of the Egg*’ as a fiery enclosure on the primordial sea -- a circle with a sun-point or yolk in the center .<sup>5</sup> Mystics say it is inhabited by millions of light beings, including highly evolved races of humanoids that are considered our spiritual ancestors.<sup>6</sup>

The circle with dot  sign is very old and is found in practically every ancient culture. It is symbolically equivalent to the egg with yolk. It represents the Sun and also the Central Sun, the ‘black’ • or hidden center of our Milky Way galaxy, the spinning wheel of life. Its hub •, also called the Zero Point, is the still center.

The story of the souls, waters or cosmic essence that originated or sprang  from this Edenic center are at the center of the story of Tiamat. According to the *Enuma Elisha*, this story begins at the very beginning of time,

When the heights of heaven were not yet named  
Nor earth below pronounced by name...

And there were just two gods: APSU (“one who exists at the beginning”) and Tiamat.<sup>7</sup> Sitchin interprets Apsu as the Sun. I have interpreted this as the Central Sun, the center of our galaxy.

They engender four generations of gods who become extremely rowdy to the point where their noise is unbearable.


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Apsu confronts Tiamat, who sides with her noisy children. Apsu becomes irate, declaring that he must get some sleep!

‘I shall abolish their ways and disperse them!  
Let peace prevail, so that we can sleep.’

Tiamat is infuriated, but Apsu conspires with his vizier, Mummu, to put an end to their rowdy ways. Before they can enact their plan, however, it is discovered by E.A. ‘who knows everything’. He intercedes, puts Apsu and Mummu into a deep sleep and then slays them. E.A. assumes the belt, the crown and the mantle of radiance and, feeling like his mission is accomplished, retires to his private quarters.

E.A. takes over the Apsu as his own dwelling. Babylonian chronicler Berossus says E.A.’s Apsu home was the celestial waters of “fire, rage, splendor and *terror*.”<sup>8</sup> This is an accurate description of the galactic center, ‘the place of terror’.

E.A.’s taming of Mummu appears to signify his taming of the forces of the galactic core. From this point the priests of E.A. deemed him Mummu, the creative ‘Word’. The Word, we have determined, are the waves of life-force energy  springing from the galactic center. This description of E.A. as a ‘light wave’ perfectly matches the description of Jesus as the bringer of the Christos or INRI, the fires or light of enlightenment.

E.A. was depicted with two such serpents entwined around his body, and the Key of Life  beside him. As Sitchin points out, these serpents resemble the coiling of

the double helixes of DNA .



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*E.A. with coils or springs. © Z. Sitchin, The 12<sup>th</sup> Planet.*

In addition to E.A., the goddess *Ishtara* or *Is-Terror* was featured harnessing these waves. She is shown on the next page with these coils or serpents in hand.

The Cretan goddess on the page following duplicates this performance.

When these goddesses criss-crosses the serpents, ala E.A., they will form an X.

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*Ishtar with serpents in each hand.*

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*Minoan snake goddess from Knossos (or Gnosis), Crete, c. 1600 B.C. Full-breasted, the essence of female fertility, she holds aloft twin divine 'serpents' representing the ~ forces of the Core. A cat sits on top of her head.*

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As Christopher McIntosh observes in his book, *The Rosicrucians*, many elements of this story are very familiar. “The idea of a monarch or leader who is not dead, but asleep, and will one day awaken is a familiar one. It was applied not only to King Arthur, but also to such historical figures as Charlemagne and Frederick Barbarossa (role models of Adolf Hitler). In Rosicrucian legend, it is the Brotherhood which reawakens, while its founder, although ostensibly dead, remains undecayed as a symbol of his abiding influence through his followers.”

These leaders are the smith gods, or the gods of alchemy, who will return to release the hidden perfection in nature, the pure waiting to be released from the impure.<sup>9</sup>

The archetype of the Great Return, notes Arthurian scholar Geoffrey Ashe,<sup>10</sup> was even applied to John F. Kennedy. President Kennedy was rumored during the 1970s to be still alive, though comatose through brain damage. He was housed with his life-support machine either in a sealed-off floor of a Dallas hospital, a modern Arthur’s cave, or on a Greek island, ala Avalon of the Arthurian myth.

Interestingly, the feminine aspect of this archetype is found in the story of the maiden Cinderella, the “giver of *Ella*,” meaning *light*. Very frequently Cinderella is given the name *Mary* or *Mara*.<sup>11</sup>

The fairy tale of Snow White, the princess who kisses the sleeping prince, is another story of the power of the secret goddess to restore the sleeping monarch (or Moon Arch).

In fact this Great Return of a “sleeping God,” “Black (‘Hidden’) Sun” or “Lost King” who will one-day awaken/return is a widely dispersed archetype. It has been applied to the Greek Kronos/Saturn, Satan/Lucifer of the Biblical legends, as well as the white horse-riding (or white-hole riding) “Fisher Kings” Jesus, Buddha, Vishnu,

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Orpheus, and the “Fisher King” of the Grail Story, to name but a few.

Not surprisingly, we find that many of the ancient savior figures, including Thoth, Osiris, Buddha and Jesus, were called the Lord or King of Terror, and that their mythology can be traced to Tiamat, Tula and to Planet X.

In his quatrain Century X:72 Nostradamus predicted the return of the King of *Terror* who would *resurrect* the King of Angolmois in the seventh month, either July or September, of 1999. Is this king (and his queen?) the ‘sleeping’ core? Did it awaken and we just don’t know it yet? Was the King of Terror prophecy fulfilled in September 2001? Or, is this a failed quatrain that needs to be put to bed once and for all?

Incidentally, Nostradamus called the ‘King of Terror’ *Chyren*, a name that is phonetically the same as *Chiron*, the name of half-man, half-horse healer of Greek mythology.

As an alchemical initiate and child of Southern France, Nostradamus assuredly knew the legend of the Holy Grail. In her book *The Holy Grail*,<sup>12</sup> Norma Lorre Goodrich tells of a French author who recounts his traumatic first viewing of the Grail in his work the *Grand-Saint Graal*.

In 717 AD, a beautiful young man paid this Frenchman a visit one morning. After a brief interview, the beautiful young man bent down and blew in the face of the Frenchman causing his ‘vision’ to become one hundred times stronger. His vision enhanced by this attunement, the Frenchman was able to recognize the young man as none other than Jesus.

Jesus then proceeded to give the Frenchman a tiny book, no bigger than the palm of his hand (the *tarot*?). When the author looked at the book he saw that it read: “Here Commences the Reading concerning the Holy Grail.” Then he read: “*Here commences Terror. Here commences miracles.*” As the Frenchman pondered this title, he saw a flash of lightning. He was instantly

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enlightened. From this point forward, at least in Southern France, terror, Jesus, the Holy Grail and enlightenment were linked.


This encounter is strikingly similar to the angelic visitation reported by Nicholas Flamel, who was given the book containing the secret of alchemy that transformed into light.

The Frenchman locked the book in his altar. The next day when he went to retrieve the book he discovered to his amazement that it had disappeared. A voice appeared and told him not to be dismayed. It ordered him to walk along a path until he came to the Junction of Seven Roads (the Pleiades?). Soon thereafter, he would come to the Great Cross that rises from the Fountain (the Galactic Center?).

On an altar near the Great Cross the Frenchman found his priceless, disappearing book. It was Christ, Himself, who now ordered the Frenchman to make a copy. The book became known as the *Grand-Saint-Graal*.

The author of the *Grand-Saint-Graal* may never be known. He is, however, astonishingly like Sir Galahad. As a sacred priest, Sir Galahad was the pure knight who was the last to observe the Holy Grail. Sir Thomas Mallory, one of the most celebrated of all Grail writers, thought Galahad was a direct descendent (through Guinevere) of Jesus himself. Hence, Galahad is also a descendent of Solomon, David and Abraham, whose father's name was *Terah* (or *terror*).

In Abraham's time *terah* was understood to mean 'Earth'. Because she temporarily robbed the Soul of its cosmic freedom the Earth was called Kali-Tari or Kali-Tara, the Terrible Mother or Mother of Terror. Kali-Tara became the Latin *Terra*, "Mother Earth."

When the Christos reawakens or re-turns  s/he will sit on the throne of the rebuilt Solomon's Temple, originally built by the King of *Tyre*, who is the King of

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*Terror*, and dismantled and emulated by Nebuchadnezzar. Is Saddam Hussein vying for this position? Or is someone else?

The astonishing speed with which our world has been transformed into a place of terror is what makes fully understanding the word terror and the symbols of our times so important. To use a term with which many are familiar, our world will be 'born again' after this period, but first terror must be transcended. This predicament is what makes understanding the Sumerian creation tales so important.

## THE CATAclysm OF TIAMAT

While living in the Apsu E.A. and his spouse Damkina create Marduk (Planet X), who later destroyed Tiamat.

According to the *Enuma Elisha*, Tiamat was greatly disturbed by the creation of Marduk/Planet X. The gods persuaded Tiamat that she should avenge the death of Apsu. She creates eleven satellites, and assumes battle position.

Tablet II, of the seven tablets of the *Enuma Elisha* begins with news of Tiamat's marshalling her battle forces reaching E.A., who 'was dumbfounded and sat in silence'. To his father Anu or Anshar E.A. describes Tiamat's giant snakes, which are:

'Sharp of tooth and unsparing of fang.  
She filled their bodies with venom instead of blood.  
She cloaked ferocious dragons with fearsome rays,  
And made them bear mantles of radiance...'

In response Anu demands that E.A. declare war! Though there is a gap in the story that follows, it is assumed that E.A. attacked Tiamat and failed. E.A.'s father followed him, and also failed. Finally, with all on the line a

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new hero emerges: Marduk. This is Marduk's time to save the day. Far from selflessly agreeing to save his home world, Marduk lays down one condition: if he is successful in defeating Tiamat and saving their lives, he demands to take over as supreme god. The gods agree. After all, what are the odds of his success?

In *The 12th Planet*,<sup>13</sup> Sitchin interprets the battle between Tiamat and Planet X as a gravitational confrontation between two planets. The enormous gravitational forces of the approach of X deeply affected Tiamat. Under these forces, Tiamat began to bulge and convulse. X produced "streams" (or *springs*?) which disturbed Tiamat. These "streams" appear to be a spiritual weapon as they held the result of carrying the gods away, nullifying their protection.

Next, we learn X "diluted Tiamat's vitals" and "pinched her eyes." These "vitals," notes Sitchin, could refer to her atmosphere or life support system. Her eyes could describe the destruction of her orbiting satellites, telescopes or "eyes." Blind, Tiamat "paced about distraught."

The next event is stomach wrenching. As X approached Tiamat, pieces of her flesh were blown away, either from gravitational forces or some powerful weaponry.


In this fantastic conflict X's primary weapon against Tiamat was a four-cornered Net:

*The four winds he (X) stationed  
that nothing of her could escape:  
The South Wind, the North Wind.  
the East Wind, the West Wind.  
Close to his side he held the Net,  
the gift of his grandfather Anu who brought forth  
the Evil Wind, the Whirlwind and the Hurricane...*



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The description of X capturing Tiamat in a 'Net' is most enticing. If we read this account as though it were an ancient *New York Times* story, we might envision Planet X, as a planet or civilization, homesteading in space. The *four winds* sound remarkably like an advanced technology capable of creating a permanent force field in space out of which "nothing could escape." We could imagine X, who was also called 'the Lord' and symbolized by a three nail

cross , marking off a 'garden' by placing a three-dimensional protective device over a sector of space.



*X, 'the Lord', chases Tiamat. Notice the diamond-shaped net.*

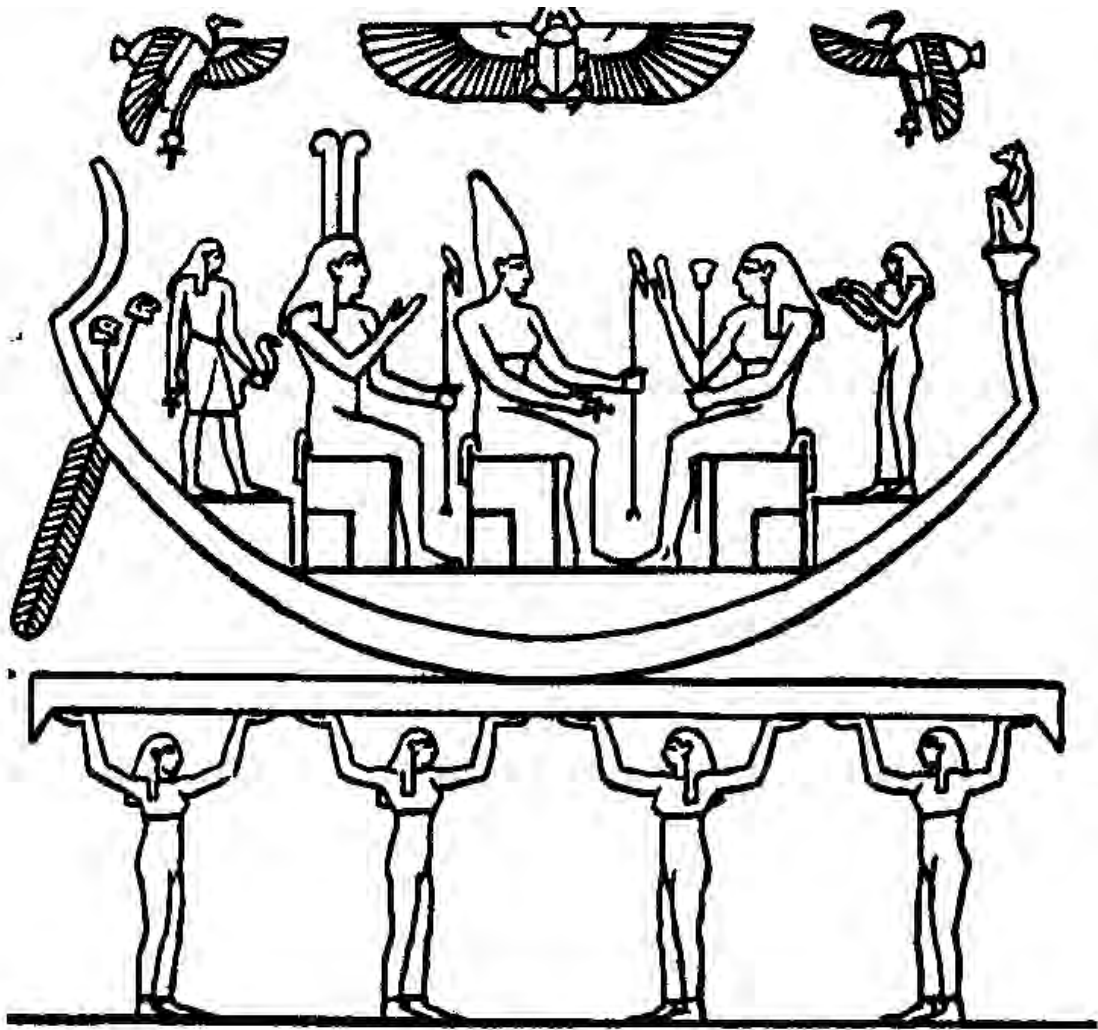
These four 'winds' (coils? springs?) appear in mythology throughout the world. In Egypt they are the four "Children of Horus," 'the four horses' who held up the 'sky' with their upraised arms. These four horses appear as the four Mayan 'bacabs', which are the same as the four Maharajas or great kings known by the Hindu occultists. They appear in Chinese tradition, as well as amongst the North American Indians.

Correspondingly, in the Egyptian scene shown opposite four pillars of Nu hold the boat or Ark of Osiris as it sails across the heavens.

This ship was called an Omphalos, Umbilicus or the Ship Argo or Arko, about which I will have more to say

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later. The barge or ship of Osiris answers to the Ark of Noah. Fascinatingly, in Chinese myth we find the story of Peiru-un, the Chinese Noah (Nuah), who lived on an island that, due to the iniquity of the giants, sank to the bottom of the ocean. Periu-un escaped with his family after receiving a warning from the gods through two idols.<sup>14</sup>

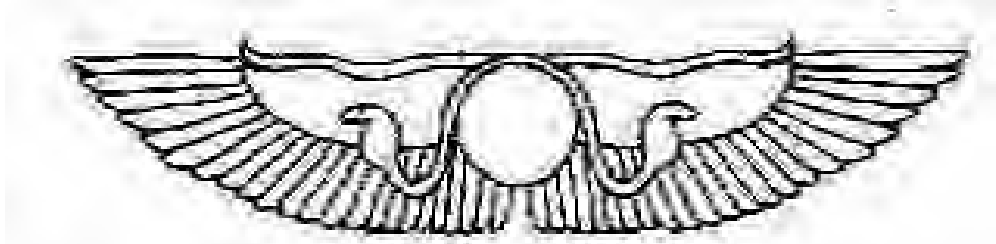


*The (B)ark of Osiris sailing over heaven, which is supported by four pillars in the form of goddesses in the Y position.*


My reason for associating the four *winds* with *coils* is not simply because coils are *wound*, hence the interchange

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of *coil* and *wind*. It has to do with the fact that the Egyptians called the Central Sun *Aton*. Phonetically, Aton is *a tone* or *a tune*. A tune infers *chords*. A chord is played on strings or coils. A chord is also a responsive emotional element; as, his speech struck a sympathetic *chord*. “In the beginning God *said*...”



*In temple artwork the Aton is shown as a winged sun disk.*

In geometry, a chord is straight line joining any two points on an *arc*, curve or circumference (the line *bounding* a circle). An *accord* is an agreement, or peace. Peace is the unity of Heaven and Earth .

If the reader further questions the interchangeability of *coil*, *spring*, *string* and *horse*, I refer them to Eddie VanHalen’s guitar work on the live version of VanHalen’s song “Dreams.” The virtuoso guitar player makes the coiled strings of his electric guitar sound like a horse whinnying.

As I investigated in *The Crystal Halls of Christ’s Court*, the grid or matrix in space the four-winded Net creates is a ‘container of creation’, a vessel or Ark of Love. It is marked by the four symbols of the Lion, Bull, Man and Eagle.

Daniel records that he saw “the four winds of the heaven strove upon the great sea. And four great beasts came up from the sea.”<sup>15</sup>

The Sphinx of Giza, which the Arabs called the ‘Father of Terror’, was originally a composite beast of the lion,

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bull, man and eagle.<sup>16</sup> These four beasts also symbolize the Tetragrammaton, the Word of God.<sup>17</sup>

These four symbols represent the four cardinal constellations in the signs of the Zodiac -- Leo (lion), Taurus (bull), Aquarius (man), and Aquila (eagle).


When the four 'winds' are viewed as constellations, this reveals that the Net is a sector of space.

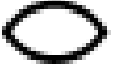
I am deeply interested in the connection between Enoch's account of being taken into the heavens by two Shining Ones and that of John the Revelator, who also appears to have witnessed these 'winds' in space.



According to John, who, like Enoch, Elijah and the King of Tyre, visited the crystal halls of Christ's Court, there were four *Seraphim* angels surrounding the emerald throne of Christ and a *Sea of Glass*. These *four angels* represent the *four winds* or the *four coils*.

John notes that the Seraphim or more likely the Sea of Glass, or sector of space, that the four angels guard, is "*full of eyes before and behind*."<sup>18</sup>

The Sea of Glass is "full of eyes." This is one of the most amazing observations in all myth and scripture for the

fact that 'eyes'  were sometimes used by the ancient Egyptians to represent not only the Neter ('watcher') gods, but also planets.

The  symbol resembles the Milky Way. Curiously, it is duplicated in the Chinese character for *visit*

 and eye .

If these 'eyes' are planets, this revelation lends even more credibility to my theory that the four-cornered world label refers to a *sector* or *Cube of Space*.

The Shining Ones appear to be in command of this Cube of Space.

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In this context the original meaning of the Hebrew word translated “garden” is illuminating. The Hebrew word *gan* (or *G’an*) does not refer to a plot of ground cultivated with fruits, flowers or vegetables. Instead, it refers to a guarded enclosure. The root word, *ganan*, means “defend,” “put a shield about,” or “protect.” *Ganan* is used in a remarkable passage in Isaiah in reference to the protective guardianship of God. Isaiah assured the king that God would care for Jerusalem like a *mother bird* (a hen) *hovering with wings spread over her young* in the nest.<sup>19</sup> (My comment in parenthesis.)

Incredibly, the Chinese word for garden is *Shen*, the Egyptian word for ‘coil’. It is supposed that the Chinese originally migrated from a site in Sumeria, for they show evidences of similarity to the later Babylo-Assyrian culture in arts, sciences and government. The approximate date of their origin, 2500 BC, corresponds to the strict chronological dating of the Tower of Babel episode that resulted in the division of all mankind into new linguistic groups and the dispersion of all the races over the face of the Earth.

This cube is the celestial *khar* or *ghar* of the gods. The Sumerian pictogram for *khar* meant ‘a ring’ or ‘an enclosure’.<sup>20</sup> From this I derived the notion that this Net is a force field, a tone or vibration, i.e. a ‘ring’.

Another way to think of this sealed cube or Sea of Glass would be to imagine taking an aquarium with fish inside and placing it in the ocean. The glass walls would become ‘invisible’ in the water, but would protect the fish from intruders. It would be a ‘black’ or ‘hidden’ Sea of Glass, and a House of Life, a secret refuge.

The ultimate knowledge of the Shining Ones, as far as this investigation is concerned, concerns this *ganan*. It shares the same root as *gnosis* or *gananosis*, ‘knowledge of the garden or the *shen*’. This is enlightenment.

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The Cube of Space idea also goes a long way toward explaining why the black cube is the special geometrical shape chosen for the sacred terrestrial temples of many religions. Cube-shaped temples unite Hinduism, Judaism, Christianity and Islam. In Hinduism *Crist* or *Christna*, is the incarnation of Fishnu or Vishnu. In Sanskrit *cris* means 'black'.

In Islam the most sacred shrine is a cube-shaped shrine called the Kaaba (derived from the Arabic *kaab*, meaning cube). Embedded in its eastern corner is the sacred stone believed to be made of a meteoric substance, known as the "Black Stone." It is the Cris or Christ Stone. Significantly, it is housed in a structure called the *Baitallah* or Stone of Tula.



*Muhammad with the Black Stone held by four men.*

In myth, Abraham constructed the Kaaba, which originally housed pagan 'idols' and tribal totems, including some from Iraq. Upon his return from exile in Medina in 630 Muhammad purged the Kaaba of its idols. Henceforth the peoples of the Island of the Arabs would pray to a single god, Allah, to whom Muhammad rededicated the Kaaba and its Black Stone. It has been the

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chief object of Muslim veneration for over 1,500 years. Five times each day the *muezzins* call, and each time roughly one quarter of the Earth's population prostrates itself toward Mecca.



*The Kaaba.*



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*Apsaras in Hindu mythology whirl around the celestial black cube. An angelic mandala from the ceiling of an Indian palace.*



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*Osiris seated on his throne, including a black cube, in the other world receiving a cluster of grapes or Blue Apples. Is the lake in his garden from which the Blue Apples emerge the same as the Sea of Glass of the Book of Revelation?*

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*The 'stone of light' in the Meditation Room of the UN.*

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Dag Hammarskjöld, Secretary General of the UN, placed a spectacular modern representation of the Black Stone and Cube of Space in the Meditation Room of the United Nations in 1953. As I discussed in *The Crystal Halls of Christ's Court*, Hammarskjöld had messianic tendencies, writing in his diary, *Markings*, that he believed he was a Christ figure.<sup>21</sup> The black 'stone of light' he ordered installed and selected from over sixty such blocks is a six-and-a-half ton block of iron ore. It is polished on the top such that it brings forth a sheet of minute lights that shine like billions of tiny stars. It is a natural magnet emitting magnetic waves. Its placement at the very center of the UN is meant to emphasize its role as a 'cubic stone' or 'foundation stone' of a New World. As in the ancient world, a man who fancied himself as Christ founded a church on the Black Stone.

Another magnificent modern expression of the Christ Stone or 'stone of light' is presented in Stanley Kubrick's 1968 film *2001: A Space Odyssey*. In this piece of Hollywood alchemy Kubrick introduces the Black Stone in the form of an enormous rectangular monolith ('stone of light') that comes to Earth from the stars and brings a technological enlightenment to a dim-bulbed apeman's tribe who lives "at the dawn of humanity". The main character of the story, Dave Bowman, discovers that the monolith serves as a space portal leading to a distant part of the universe. Bowman travels through the portal in a space pod and finds to his amazement that it is hollow and full of stars. At the end of his bizarre journey he finds himself in another galaxy altogether. The monolith has acted as a 'cosmic turnstile', taking him to a far distant place.<sup>22</sup>

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## THE CUBE OF SPACE IS A WORMHOLE

Since writing of the Black Stone as a container or ark of creation in *The Crystal Halls of Christ's Court*, I have learned to my great amazement that the image of a dark, rectangular box or black prism floating in the cosmos parallels the theoretical depiction of a *rectangular wormhole* proposed by physicist Matt Visser, of Washington University, St. Louis. (Additional work was done at Los Alamos as well.)<sup>23</sup>

Visser is a physicist who specializes in astrophysics and cosmology, and is on the cutting edge of the mechanics of wormhole construction. How would an advanced civilization embark on creating a navigable wormhole? That is the question that occupies the immense talents of men such as Visser and Kip Thorne, a renowned theorist and Caltech professor.

Carl Sagan drew Thorne into the quest for the cosmic wormhole quite unexpectedly. During the writing of his novel *Contact*, which explores first contact with an extraterrestrial civilization, Sagan wrote to Thorne asking for help. In *Contact*, the heroine, played by Jodie Foster in the movie, was a radio astronomer engaged in the search for radio signals from extraterrestrial intelligence. She receives a signal and the signal after much decoding turns out to be a machine with something that looks like a chair and the machine is a means of traveling great distances. Originally, Sagan had the heroine plunging through a black hole. But there was something that made him nervous about this.

That is when he wrote to Kip Thorne. Thorne knew that it is impossible to go into a black hole and come out somewhere else. The fundamental laws of physics forbid it. He was challenged to devise some scientifically acceptable way that these beings could break Einstein's prohibitive light barrier. Einstein's special theory of

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relativity forbids travel faster than the speed of light making travel by interstellar starship unfeasible.

Thorne quickly recognized that what Sagan should do is replace the black hole as a means for a rapid inter-stellar travel with a wormhole. At that time wormholes were not something that were part of science fiction. They became part of science fiction as a result of this interaction between Sagan and Thorne.

A leading physicist and Princeton professor John Wheeler, who had been Thorne's teacher, pulled the idea of wormholes out of the collective mind in the 1950s. He was also part of the first wave of research into the nature of space and time. In Wheeler's view space and time are analogous to the ocean, and changes in it is analogous to waves on the surface of the ocean, but those waves, of course, don't show up when one is miles above the ocean. It looks flat. Then as one gets down closer to the surface one sees the waves breaking and the foam. Wheeler sees no way to escape the conclusion that somewhere foam-like structure is developing in space and time.<sup>24</sup>

My guess it is in the waters of Nun.

Wheeler thinks the space between atoms might be full of bubbles and that once in a while two bubbles might join together to make a tunnel.


Working with two of his graduate students, Michael Morris and Ulvi Yurtsever, Thorne had several parameters in mind for wormhole construction. They wanted a way in which a person could be protected from the tidal effects of the intense gravitational fields predicted by Einstein's equations. The wormhole must be stable and not prone to closing at the end of the journey. The travel time between points A and B must be measured in days, not thousands of millions of years. The ride must be comfortable. No unpleasant sudden stopping and starting would be tolerated.

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The next requirement was that the matter and energy needed to create the wormhole must be physically reasonable. It must be economically feasible to construct the wormhole. Thorne and Morris did not limit themselves to the energy and economic capabilities of late 20<sup>th</sup> century science. In their letter to the editors of the prestigious scientific journal *Physical Review Letters*, they stipulated that their proposal was an engineering problem for some future advanced civilization. Their goal was to prove that the construction of a wormhole was scientifically possible. They began by asking whether the laws of physics permit what they called an *arbitrarily advanced civilization* to construct and maintain wormholes for interstellar travel.<sup>25</sup>

Morris and Thorne's nine conditions for transversible wormholes, deemed the minimal requirements to ensure safe passage of participants, dictate a fundamental blueprint for the design of a cosmic transportation system.<sup>26</sup> Essentially what they designed was a 'ring-pass-not' for wormhole designers. If a designer failed to meet any one of the nine requirements, then the design was invalid.

They christened their interstellar transportation system the "transversible wormhole." Sagan incorporated some of the ideas of this model into *Contact*. The result was spectacularly displayed in the movie version of the book.

Wormholes are billions of times smaller than atoms, far too small to be useful. If a human ever wanted to travel through one the wormhole would need to be stretched up  and held open.

What has to happen, says Thorne, is that you need to *thread* something through the wormhole to hold it open long enough for somebody to travel through it. What is needed is something very exotic, some material that has negative energy.

Matt Visser says the bad news is that if you want a wormhole about one meter across, which is a really

## ARK OF THE CHRISTOS

minimal requirement for something to put a human through, you need about minus 1 Jupiter's worth of this exotic matter.

Ordinary matter, like this book, has positive energy. Nothing weighs less than nothing. Right?

In fact this may not be the case. In a lab in Seattle, Steve Lamoreaux, professor at the University of Washington, has shown that negative energy can be made. In a BBC Horizon documentary he did it using junk materials in his lab.

According to Visser, who is a theoretical expert on negative energy, the experiments are a proof in principle that at least small amounts of exotic matter, effectively negative energy, do exist in the real world. In the future an sufficiently advanced wormhole technician might be able to make enough of it to stretch a wormhole big enough and hold it open long enough to make a safe journey across the galaxy.

When Visser looked at Thorne and Morris' list of essentials for wormhole construction he found only one that seemed debatable: the requirement of spherical symmetry. In the Thorne and Morris model the wormhole would be constructed as something resembling a flattened hourglass. Visser's wormhole model looks more like a *rectangular version of a spool* used for storing thread. To imagine Visser's model, picture an ordinary cylindrical spool of thread with a circular hole in the middle.<sup>27</sup> Replace this with a rectangular spool, and a rectangular hole in the middle. In effect, it would look like a black, rectangular box, floating in space: a black cube or black prism.

This rectangular spool approximates in three dimensions the rectangular wormhole that Visser imagines exists in four dimensions.<sup>28</sup> In this model the top of the spool is one part of space and bottom is another. The surfaces of the cube are flat (in accord with Einstein's general theory of relativity). The only curved part of the

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spool is the rectangular center, which corresponds in Visser's model to the throat of the wormhole. The edge of this rectangular hole is lined with exotic matter, the substance required for wormhole construction.

In practice objects (spaceships or Merkaba vehicles) would enter one end of the wormhole in one part of the universe. After traveling through the throat of the wormhole through the center of the cube they would emerge in another part of the universe.

If we think of our world as a four-cornered garden, terrarium or aquarium, a House of Life or Sea of Glass, floating in a cosmic ocean of blackness, the four corners mark off a protective shield in space. From the foregoing we may speculate that this Sea of Glass serves as more than a protective mechanism.

It is a wormhole.

This idea is perfectly expressed in the Bedouin depiction on the next page. It shows a ladder emerging from the Black Stone reaching into the heavens. The ladder leads to a garden populated by *houris*, enlightened ones. The *houris* are obviously the same as the *hori*, *whores*, *horus* or *horses* discussed earlier.



## ARK OF THE CHRISTOS



*The Bedouin (Arabian tribes people) conceived of Paradise – the seven-tiered heaven pictured above – as a verdant garden populated by houris. It is accessed through a ladder emerging from the Black Stone at Mecca. The crystal halls of Christ's Court are located in the seventh heaven.*

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In his article, Visser points out a feature shared by both his rectangular wormhole and my interpretation of the Sea of Glass. They both act as a giant mirror.

The parallels between Visser's model of a black hole and the ancient myths and scripture are truly wondrous. It calls to mind astronaut Dave Bowman's epiphany in *2001: A Space Odyssey*. When Bowman looks into the black monolith he remarks in a rapturous tone, "My God, it's full of stars." Though the meaning of this famous movie statement is not revealed (it perpetually leaves movie goers perplexed), Bowman appears to be at the center of the galaxy partaking of the view of the Sea of Glass afforded by Christ's throne. He looks into the wormhole and achieves complete 'ganasosis' or enlightenment.

This is highly significant information as far as our search is concerned, particularly when viewed in light of the Book of Revelation's statement that the Sea of Glass is black, rectangular-shaped and is 'full of eyes'.

In addition to planets, eyes are typically a symbol of *God* and *consciousness*. Multiple eyes on the Seraphim and within the Sea of Glass would indicate a multiplicity of worlds or multiple conscious centers, i.e. planets inhabited by intelligent life. These worlds may be coordinated into a unity, or confederation, by the beings, the Seraphim angels that oversee the Sea of Glass. Further, a multiplicity of conscious eyes would suggest the wormhole is indeed some form of cosmic turnstile with civilizations coming and going.

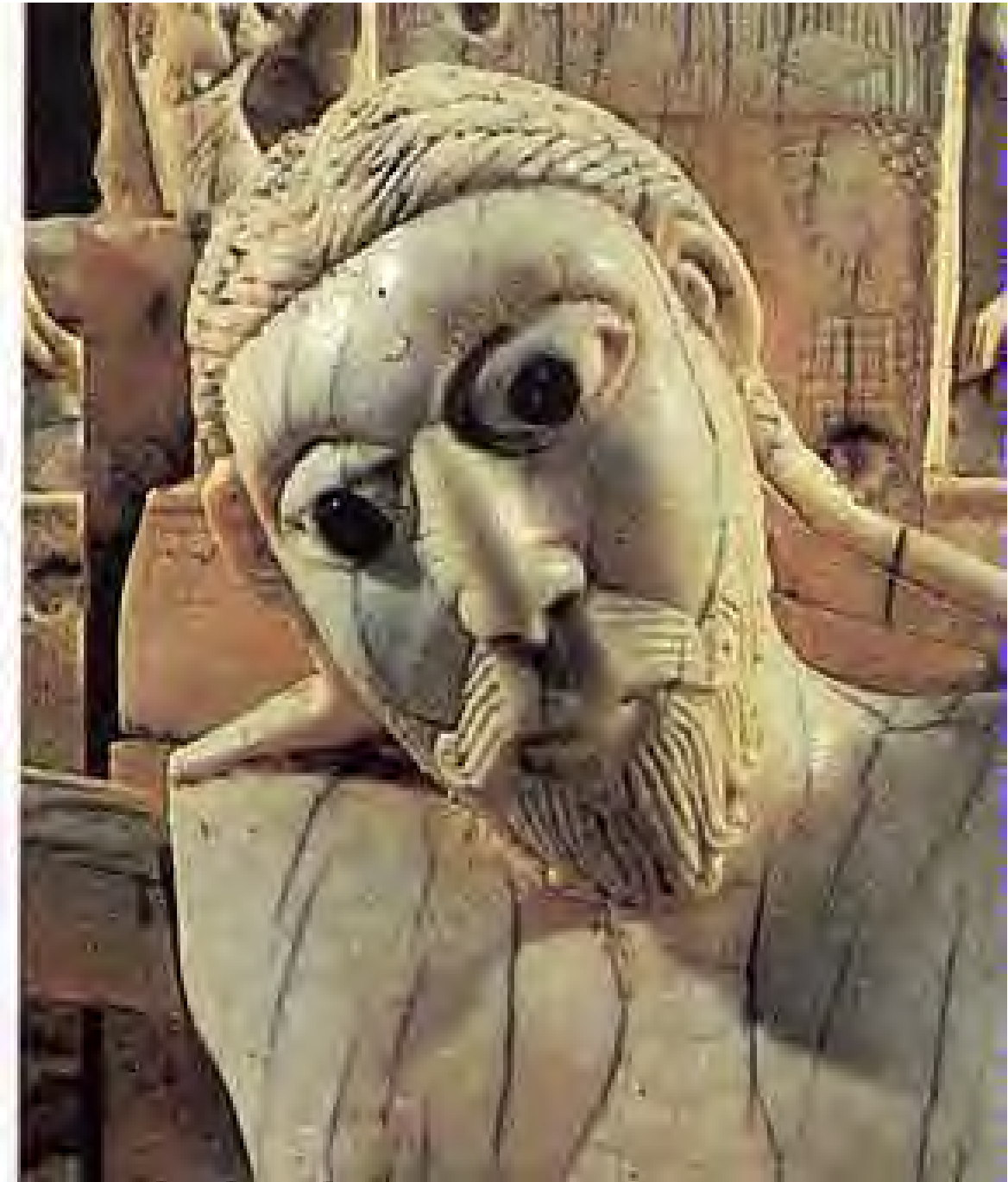
As the Net of Marduk was the gift of Anu, we may conclude that the ruler of Planet X is in control of the wormhole. E.A., Jesus and other gods followed in his footsteps. Anu is depicted on the opposite page. He has huge eyes. As we can see on the page that follows Jesus was portrayed in a similar manner. A sequence of illustrations of the Seraphim follows.

## ARK OF THE CHRISTOS



*Anu from the Temple of Abu at Tell Asmar, 2,700 BC. The huge, staring eyes are accurate representations of the descriptions of the Shining Ones, “and their eyes burned like lamps,” or “his eyes were like fiery torches.”*


## ARK OF THE CHRISTOS



*Jesus portrayed with the same huge eyes as Anu. (After Malcom Godwin)*

## ARK OF THE CHRISTOS



*A Seraphim. Notice he is full of 'eyes'  .*

## ARK OF THE CHRISTOS

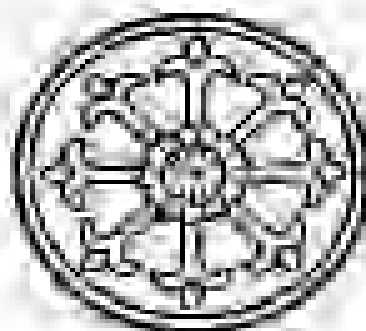


*Four Seraphim around an X with an 8-pointed star or Holy Grail symbol in the center.*

# ARK OF THE CHRISTOS




*A Seraphim on his eight-spoked wheel (top). The symbol of the Holy Grail and Planet X ✱ (bottom).*



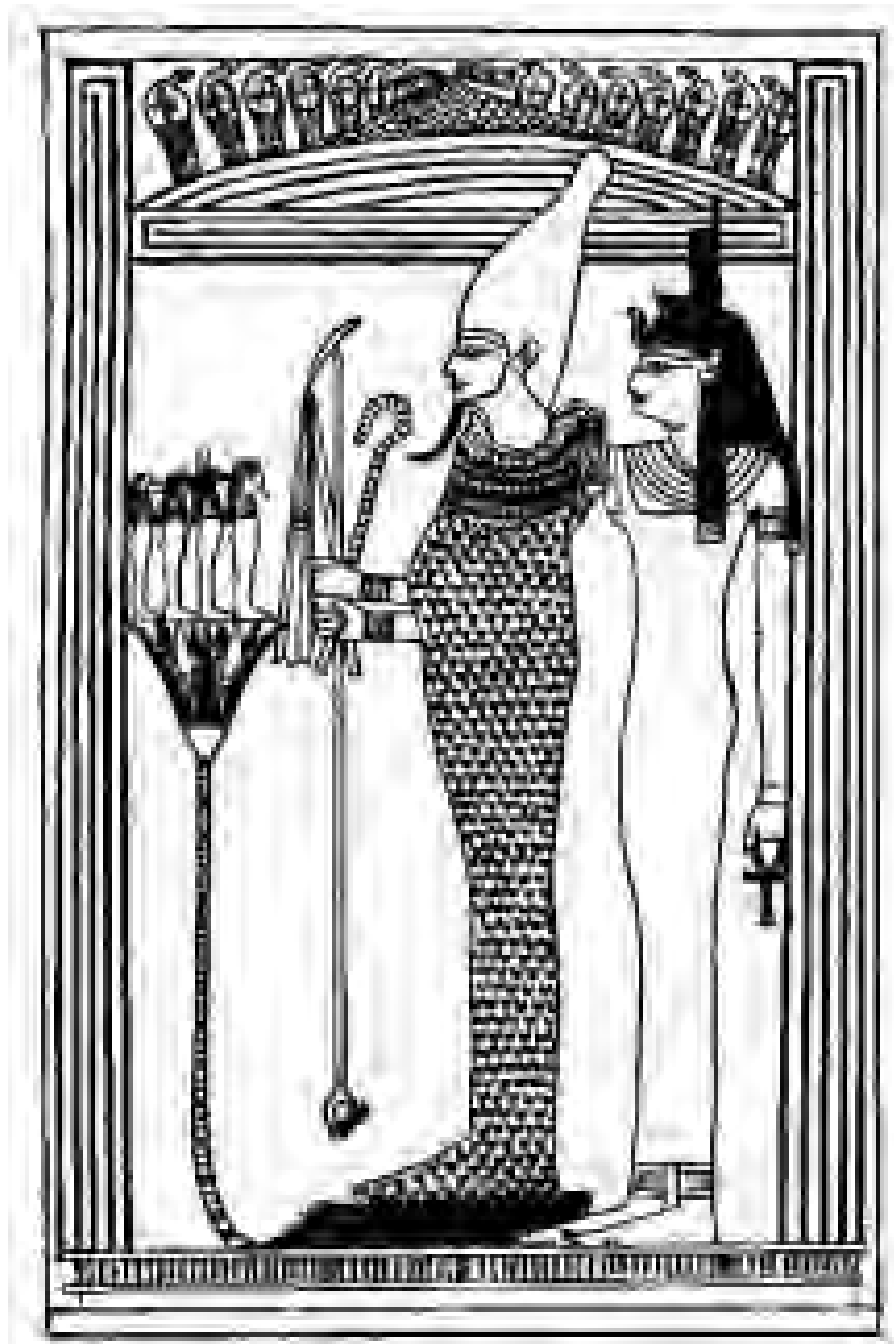
## ARK OF THE CHRISTOS




*Seraphim over the Ark or arch  of the Covenant. The four “living creatures” that guard the Sea of Glass are identical with the Seraphim and the Cherubim God positioned at the gate of Eden to guard the way of the Tree of Life, and upon the cover of the Ark of the Covenant. Symbolically, the Ark of the Covenant is a miniature of the Sea of Glass. The Sphinx, the guardian of the Great Pyramid complex in Egypt, was originally a composite beast of these same four creatures.*



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*Osiris, portrayed as ‘many eyed’ , stands on a black rectangular box before the four winds of Horus. From the hieroglyphic texts we learn that the oldest form of the name Osiris was written by means of two hieroglyphics, a “throne,” and an “eye.” His name Os-Iris connects him with the eye. In addition, the eye hieroglyphic also refers to the great eye of Heaven.*

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*St. Francis is given the Stigmata by a Seraph who rides a whirlwind. From a manuscript of the Golden Legend, compiled c. 1300 by Jacobus de Voragine. It is significant to me that the Seraphim's wings are peacock-like. As shown here, St. Francis was initiated by a Seraph, who also protected him. Francis "talked" with the birds. Peacocks are the symbol of immortality. By extension, the Seraph, or Peacock Angels, taught the secrets of immortality through the language of the gods.*




## ARK OF THE CHRISTOS








*The caduceus. The peacock wings are associated with the Archangel Michael, who is said to have the wings of a peacock. Michael is often interchanged with Mercury, the messenger of the gods, who carried the caduceus. This wand of miracles is composed of intertwining serpents that greatly resemble the intertwining wings of the Seraphim.*



## ARK OF THE CHRISTOS

In the portrayals of the Seraphim we notice the way their wings are intertwined or coiled. This takes us deeper into the Shining One's wormhole symbolism. As David Talbott notes in *The Saturn Myth*,<sup>29</sup> to reside within the

light of Aton  is to reside "in the *coil*" or "in the *cord*." Egyptian hieroglyphs depict the Aton as a cosmic knot or bond, represented by an enclosure of rope  with ends tied together called the *shen*  coil or bond.

In Egypt, the Universal Monarch, who was the representative of Tula, took the form of the heron, the bird of light and emerged from the Central Sun, at the beginning of each New Age.




Interestingly, the Mayans called Tula the 'place of herons'. The primary hieroglyph for the heron  is the cosmic knot or bond, otherwise known as the shen  coil. Of great interest to me is the way the Egyptian hieroglyph of the heron , the bird of *akh* (light), so closely matches the stylized *fish* glyph of Jesus , though it predates him by millennia. *Nun*  in Arabic also means 'fish', adding further continuity to this symbol system.


In addition, these symbols are structurally identical to  the mathematical sign sometimes used for infinity, which spells *Oc*, the root of *octo* or 8, the symbol for love .


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This ‘love’ bond, notes Talbott, signifies both a *boundary* – distinguishing the unified domain of the Universal Monarch from the rest of space – and *order*, marked by stable, enduring revolution around the Central Sun or Cosmic Egg. It is the bond of regularity (*shes maat* in Egyptian), protecting the Sun God from the surrounding waters of the Cosmic Ocean.

Marking a shen or coil boundary – a garden formed by a ring -- appears to be the purpose of Planet X’s four-winded or coiled Net. In this boundary we are residing “in the *chord*.” Another way of saying this is to reside “in the *tune*.” That the alchemists drew knowledge about this *cord* or *chord* from a collective symbol system is indicated by the Mayan term “tun” (*tune*), which was symbolized by a “bunch of grapes.”<sup>30</sup>

For thousands of years the curling waves of chords or coils  that emerge from the galactic core have been depicted as the *counterclockwise*  spiral or coil and the *clockwise* spiral ideogram . The latter has been strongly associated with *water, power* and outgoing *energy*.<sup>31</sup>

Starting from the middle the  forms a ‘G’, the Mayan symbol for the Galactic Core and for *love* and *zero*.

Its mirror (twin) image, or inversion, the spiral in its *counterclockwise rotation*  appeared at approximately the same time.<sup>32</sup> It is an Egyptian hieroglyph for *thread*.

The coils resemble a fetus. A similar Chinese ideogram means *return* or *homecoming*.<sup>33</sup> The Tibetans painted the thread on the walls of their homes and gave it the meaning *home*,<sup>34</sup> the place one returns to. Home is zero,  or its

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hidden center .


All sorts of word plays and puns, a favorite technique of the ancient mythographers and alchemists, emerge from the words and symbols we have just explored. For instance, in my office I have a print from Chartres Cathedral of Grammer holding Jesus and John, both of whom are depicted holding books and with highly stylized curly hair. I have this print hanging on a wall directly across the room from a bust of Buddha, who has the same tightly curled hair. After years of pondering why these portrayals are so strangely similar, the code symbol of the coil enables me to reason that these are not curls, they are *coils*.

The coily head appears to me to be a symbol for being ‘in the coil’ or having one’s consciousness in tune with the center of the galaxy, the curl. (For more on this consciousness please see my discussion of the Crystal Skull in *The Crystal Halls of Christ’s Court*.) Further, the coily head signals one’s knowledge of and preparedness to enter the wormhole.

Achieving the coily head or the Crystal Skull will greatly assist spiritual questers during the Age of Terror. The Mayans say that in 2012 a serpent rope, or coil, would come out of the sky, out of which would emerge a god-being named Quetzalacoatl, the King of Tula.

In times past when Earth was tethered to Tula and one of these doorways opened the gods would descend to Earth on what the Maya called ‘serpent ropes’, bringing with them knowledge from on high.<sup>35</sup>

This ‘serpent rope’ is described as an umbilical cord, a lifeline, which is the same as the loop of the fish symbol

 of Jesus. Quetzalacoatl is seen emerging from this lifeline on page 187.

## ARK OF THE CHRISTOS



*Jesus and John with curls or coils. From Chartres Cathedral.*

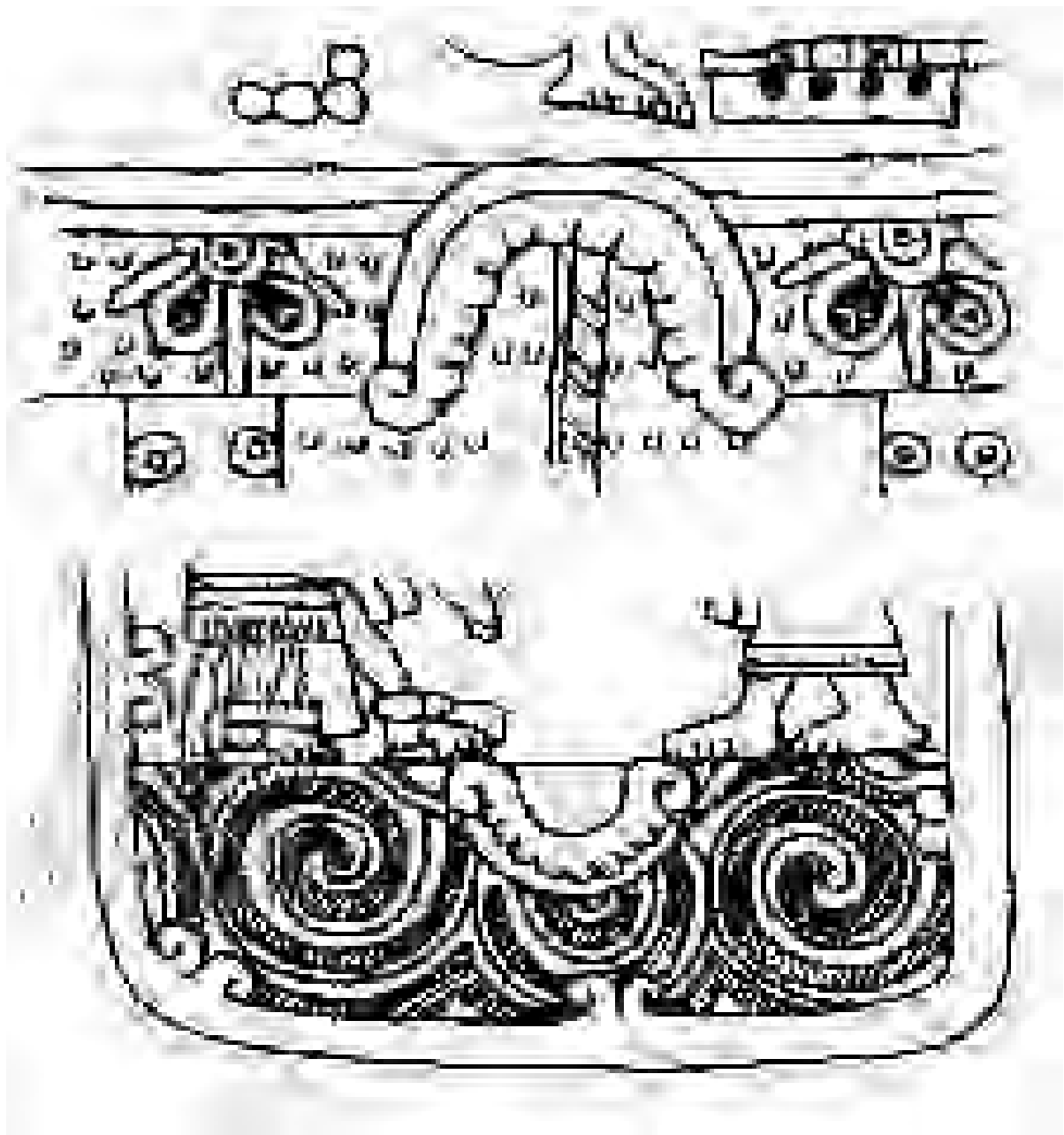
## ARK OF THE CHRISTOS



*Buddha with curls or coils.*



## ARK OF THE CHRISTOS



*A ladder emerges from the cleft-sky resembling the cornucopia or horns of plenty. Illustration © John Major Jenkins.*

## ARK OF THE CHRISTOS



*A ladder emerges from a sun disk that greatly resembles*



*the . From out of the ladder comes a serpent rope. The god Nine Wind ('Quetzalcoatl') descends on a coiled 'serpent. From the Codex Vindobonensis*

## ARK OF THE CHRISTOS



*In the Middle Ages the resurrection of Christ, and the promise of new life, were associated with the story of Jonah, swallowed and regurgitated by the whale, c. 1150-60. In the code, Jesus is 'in the coil' or traveling through the wormhole.*

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*'In the coil' or shen. Labyrinth-mandala with the head of Christ at the center. (Page from psalter, Marienthal, near Zittau, Germany, 13<sup>th</sup> century.)*

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*The pastoral crook carried by bishops and also by the Egyptian pharaohs, is a symbol of Divine Power. It is the staff of the Magician of the Tarot who leads the soul on its spiral journey, the Royal Path of the Tarot, of regeneration. The lamb of God emerging from the jaws of a coiled serpent symbolizes this journey here. (Crozier, Italian, 12<sup>th</sup> century.)*

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On the surface this last illustration clearly states that the Lamb, the Christos, also described by the monogram X, comes from the Serpent. It may even be stating that the Serpent (E.A.) transformed into the Lamb.

If the Serpent in the Pastoral Crook is the symbol for the wormhole, it is spitting out the essence of the wormhole. This is quite instructive. The Egyptian word for spirit, *ruach*, is very similar to the word *rehk*, meaning *spittle*. Jesus is said to have cured blindness by touching the eyes with spittle. This leaves one to ponder if Jesus was working the Life Force Energy ‘spit’ from the core of our galaxy.

‘Lifting’ or examining this serpent we notice that the Pastoral Crook is shaped like a ‘G’, the Mayan symbol for the galaxy and love. This is a cue to interpret this symbol from the Tula perspective. The lamb is the symbol for wisdom, as in the Golden Fleece. The Lamb of God emerging from the coil must be the *wisdom* or *mist* emerging from Tula. In other words, the lamb is the symbol for the secret science of the wormhole. It is

interchangeable with the cluster of grapes .

I like to view the Pastoral Crook as a shower massager. When we lift this serpent or raise its vibration above our current thinking and bathe ourselves in the wisdom spit from this device, we are baptizing ourselves in the *mist-ical*



wisdom of the Christos. Knowledge of this science leads to knowledge of the rectangular wormhole, the sheepfold or *ship that folds space* of the Shining Ones, and the means to ‘save’ us.

# ARK OF THE CHRISTOS

# ARK OF THE CHRISTOS

## 8. RETALIATION

Tiamat responded to X's Net or wormhole with an awesome retaliation. From within Tiamat emerged *eleven* "growling, raging" "monsters" that "marched at the side of Tiamat." These life-like objects had names like the Viper, the Dragon, the Female Monster, the Great Lion, the Mad Dog, the Scorpion Man, the Howling Storm, the Flying Dragon, the Bison, and others. These monsters were enormous, being described as the size of planets. Setting themselves in battle formation, Tiamat, who herself assumed the shape of monstrous dragon, crowned the monsters with halos. With this act Tiamat declared war.

Or, did Tiamat surrender? In the Greek version of this tale we learn that, the battle lost, Tiamat exploded herself.

It may have been evident to the inhabitants of Tiamat that the total destruction of the planet was inevitable. If so, is it possible the eleven monsters released from Tiamat may, in fact, represent not only warships, but also enormous evacuation vehicles?

The Sumerian stories leave little room to doubt that X's intentions toward Tiamat were hostile. However, careful consideration should be given to the fact that very often conflict is injected into ancient myths where none actually existed. This makes the stories entertaining, and therefore, memorable and worth re-telling. In this light, instead of a weapons system, the four winds that composed the sealed garden or rectangular wormhole, fashioned by the Lord, could actually have been a benevolent force that created a



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stable habitat or biosystem for souls. It could also be a transportation system for souls.

The Sumerian story of the massive vehicles also hints that there were survivors of this encounter. The realization that Tiamat's total destruction was imminent may have provoked not only a mass evacuation, but this possibly also explains why Tiamat made her satellite, *Kingu*, the captain in this battle.

Perhaps in an attempt to salvage the knowledge and enlightened teaching of their civilization, the rulers of Tiamat moved the Tablets or Stones of Destiny to Kingu, empowering him.

Kingu is portrayed as an Ark or Grail, a container of creation. Significantly, Kingu is identified with our own desolate Moon and the Moon God.

In the Sumerian story, when E.A. came along to clean up the mess Planet X had created he made the first human on Earth out of Kingu's blood or "living waters".<sup>1</sup> Kingu was identified with our Moon. The Chaldeans called him Sin. The interchange of the Moon and Sin casts new light on the belief that we were made in sin.

An astonishing term applied to Jesus is "the healing moon man."<sup>2</sup> Poet and mythologist Robert Graves says this was the meaning of the name *Christos*, fittingly applied to Jesus, the son of Mary, the *almah* or "moon-maiden," who was also known as the Ark.


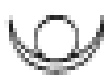
Upper Egypt was originally called *Khemennu*, "Land of the Moon."<sup>3</sup> *Khemennu* is the root for 'al-chemy'. No overt explanation is given for the origin of this name. Yet, in this term lies the key to the mystery of the Ark of the Christos.


In the Temple of Horus at Edfu in Egypt, a temple dedicated to bringing the Sun god *Horus* to Earth, we find depictions of a ladder extending from a pillar that translates the king to a crescent-shaped boat.

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*A ladder reaches into a crescent-shaped boat or ark.*

In this depiction drawn by a savant in Napoleon's army, fourteen steps on an ascending stairway lead to a lotus pillar  beside a crescent moon  cradling the eye of A-tum. This ceremony is supervised or conducted by the Moon god Thoth who stands on an invisible line that leads into his Moon sky-boat or Ark behind him.

In Egypt Thoth was the ibis-headed magician of the Tarot, and pathfinder and guide of souls, who was also symbolized by the baboon sitting in the , the disk symbol for Tula. (Thoth, in turn, was identified with the Sumerian 'Lord of the Key of Life', Ningishzidda, E.A.'s son.)

Thoth was known as the "Lord of Terror."<sup>4</sup> It may be that the Egyptians used "terror" to describe this healing moon man as this exact dual nature is contained in the Semetic words *ima*, "mother," "moon," and *e-mah*, "terror."<sup>5</sup> The linkage between these words is perfectly explained by the terrible cataclysm of the mother, Tiamat, and her 'son', Kingu, the Moon. A related word *eme-an* is the 'language of Anu, or Heaven', spoken by the Shining Ones.<sup>6</sup>

By this definition, the original Ark of Noah, and the Ark of the Christos, resembles one of those evacuation vehicles ejected from Tiamat before she exploded -- reminding us of the enormous "Death Star" of *Star*

## ARK OF THE CHRISTOS

*Wars*. If our Moon is this Ark, and the Ark is the Great Yoni or “bearer of the seeds of life,” this suggests that the Moon is a space ship as is seemingly portrayed in the Egyptian depiction.

The origin and nature of the Moon is one of the most complicated problems of cosmogony. So far there have been three theories to explain how the Moon came to be our planet’s partner.

The first states that our Moon was once a part of the Earth and broke away from it. This theory is used to explain the enormous pit in the Pacific Ocean.

The evidence has now refuted this.

The second is that the Moon was formed independently from the same cloud of dust and gas as the Earth, and immediately became the Earth’s natural satellite. This theory was a favorite of scientists until analysis of samples brought back by the U.S. Apollo astronauts showed that lunar rock is not of the same composition as the Earth’s.

This leaves the third theory.

The Moon came into being separately, and, moreover, far from the Earth (perhaps even outside the solar system).

This would mean that the Moon would not have to be fashioned from the same “clay” as our own planet. Sailing through the Universe, the Moon came into Earth’s proximity, and by a complex interplay of forces of gravity was brought within a geocentric orbit, very close to circular. But a catch of this kind is virtually impossible.

This theory is in accord with the Sumerian cosmology, which states that Planet X caused the early solar system to be rearranged, via the smashing of Tiamat, setting the Moon into its relationship with the Earth.

It appears that the alchemists and the Grail poets possessed the keys to this story. It has been suggested that Tiamat’s Stone of Destiny that was transferred to the

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

Moon is the same stone that Jacob laid his head upon when dreaming of the ladder or (star)gate to Heaven.

This was the Stone from which the Phoenix or heron rose periodically. In Egyptian myth, the heron landed at Heliopolis or On atop the pillar or ben ben stone, and delivered an egg, ball or apple containing the wisdom concerning the Holy Blood. Wolfram in his *Parzival* expressly states that the Grail is a stone from which the Phoenix rises.

Also called the Eye of God, it is the symbol for Osiris (and E.A.) and the missing capstone featured on the back of the one-dollar bill. In 1935, one year after F.D.R. searched for Christ and the Grail in Mongolia (*Moon Glow*), he ordered the Great Seal of the United States stamped on the back of the one-dollar bill.<sup>7</sup> He did this at the request of Henry Wallace and Nicholas Roerich, the other two men who formed this amazing trio of wise men.



The Great Seal features the lost Stone or Eye of God floating on top of an unfinished pyramid. A Masonic writer pointed out that this eye is the *Sol-oeil* -- the "Sun-eye," or Spiritual Sun, which lay hidden behind the French word for the Sun, *soleil*.<sup>8</sup> The Spiritual Sun is, of course, the Healing Sun.

In *God Making* I traced Jacob's ladder to the retina of the eye.<sup>9</sup> There are ten layers to the retina, which functions as a 'light net'. Nine layers are labeled with Latin medical terms. The tenth is called Jacob's Layer.


In both Egyptian art and hieroglyphics the lotus pillar  represented the scepter or 'rod' of the gods. Along with the cones the rods form the retina. Sometimes the lotus was shown holding aloft the sign for "heaven" . It is found in the third century amulet on the next page. While this would appear to be the crucifixion of Jesus, it is actually Osiris-Dionysus.

## ARK OF THE CHRISTOS




*Third century amulet portraying the crucifixion of Osiris-Dionysus. It is a pillar  topped by a crescent .*

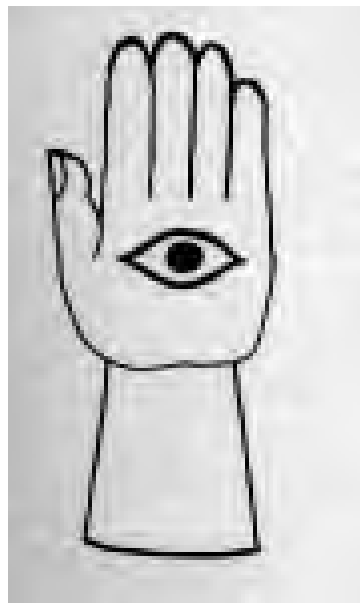
## ARK OF THE CHRISTOS

The lotus pillar  is the “great flower, out of which rose the sun for the first time at the creation”.<sup>10</sup> Pharaohs were united with the lotus to achieve rebirth after death. It is the near-universal symbol of the Goddess. In the Middle East it was called *lilu*, or *lily*. It was the flower of Lilith, Adam’s first wife.

Fascinatingly, the lotus is equated with the Tree of Life that grew in the Garden of Eden. This is important because it aligns the early Hebrew stories with Egypt, particularly with Osiris and Isis, the god and goddess of the Tree of Life. According to Christian legend, the Cross of Christ was made from wood that grew on the Tree of Life.

The scepter or rod and the resting place of the rod both refer to the place where the pillar, the connecting link to the heaven, the *Ark*, *arch*  or *bow*, are located. A spell from the Coffin Texts reads, “I am the guardian of this great prop which separates the Earth from the sky.”

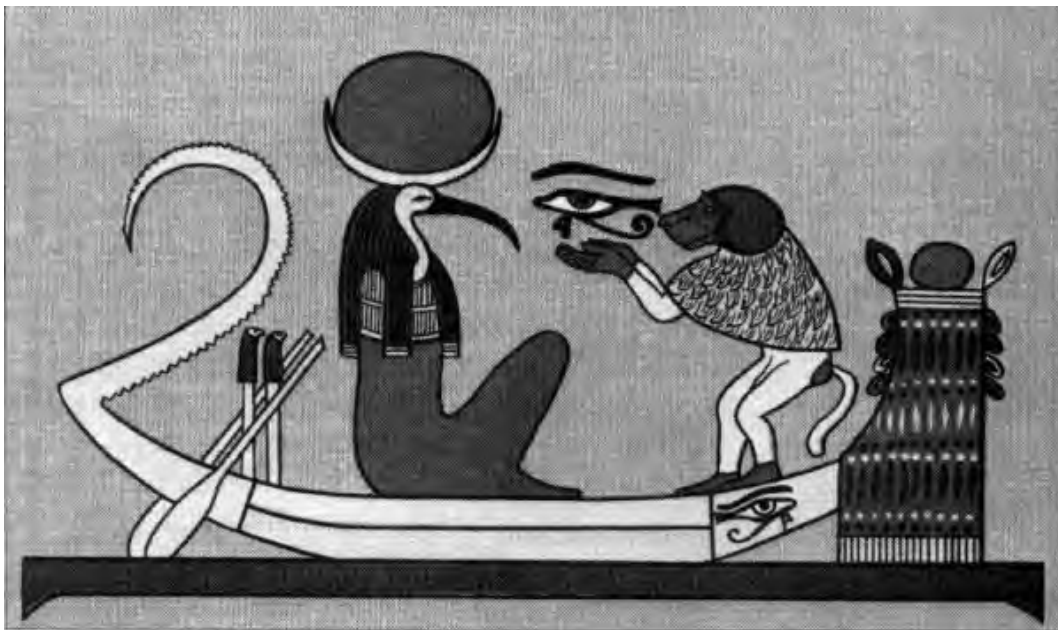
More precisely another spell announces, “... *that staff which separated sky and Earth is in my hand.*”




*The eye in the palm.*

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In essence, this lunar mythology informs us that when our spiritual vision is enhanced through the Stone of Destiny we see that the Moon is the ark or cosmic ship of the healing Moon man, Thoth or Jesus. The Hindus, who tell us that the cosmic ship Argha was the lotus on which the great god sailed in the beginning, made this same equation of the ship of the gods with the lotus pillar. The Sumerians called this the Ship of Anu. It is the ship of the Shining Ones.



*Thoth, the ibis-headed god of magic sits in his ark with a crescent moon and disk on his head. The Ark rests on the Egyptian sign for “heaven.”*

The stairs  leading to the ship featured in the Denderah depiction represented the Primeval Hill, the Mountain of Light or the Pure Mound of God,<sup>12</sup> Tura Maddai. It is noteworthy that the Egyptian word for “steps”, *khet*, also means “ship’s mast”. The word *ship* rings of *sheep*, the source of the Golden Fleece of wisdom,

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and *cheop*, the ‘official’ builder of the Great Pyramid, the grandest stairway of them all.

The Egyptians often depicted the flight of stairs leading to the center or summit of Heaven. Hence, it is *the Stairway to Heaven*. To ascend the Mound of Creation is to reach the center and attain salvation and immortality. It was constructed by the gods of the city of An, later known as Heliopolis, the “City of the Sun.”

The priests of the moon god Thoth had their own poetic language, the Language of the Birds or Bards (poets) or ‘Phonetic Caballa’, which derives its name from the Latin word *cabalus*, that is, “horse.”<sup>13</sup> This is thought to be the original pre-Flood language spoken by Adam and Eve in the Garden of Eden. In my book *the Language of the Birds* I presented evidence linking Jesus to this language. This language, which we earlier identified as the language of alchemy, is allegorically connected with Pegasus, the winged white horse. It is the “Argot” in French, and its initiates are called the “Argotiers.”<sup>14</sup> They steer the White Ship, the ‘son’ of the dragon Tiamat.

The phonetically similar Hebrew word *kabbalah* means “tradition.” Kabbalah, in turn, rings of *kable* or *cable*, an intertwined or *coiled* wire. The earliest form of Kabbalistic literature is to be found in the tradition of Mer-ka-ba mystics. These mystics concerned themselves with the Mer-ka-ba or Throne Chariot of God, which they believed they could reach in a shamanistic ascent through a series of heavenly halls.<sup>15</sup>

While the idea of Planet X’s Net (Jesus’ Sea of Glass) as a Container of Creation and the Moon as an Ark preserving the seeds of civilization may seem strange, it is practically universal.

A brief look at the linkages associated with the word *Kingu* reinforces this point. To begin, the C, the crescent symbol of Isis, symbolized Kingu, the Moon. This explains why some English words begin with the crescent



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symbol (e.g. *creation* and *cuneiform*). The C is a relationship symbol. Consider these words; *clan*, *child*, *cousin*, and *country*.

*Kin* means family. Derivatives of kin are *kin*, *kindred*, *kindergarten*.

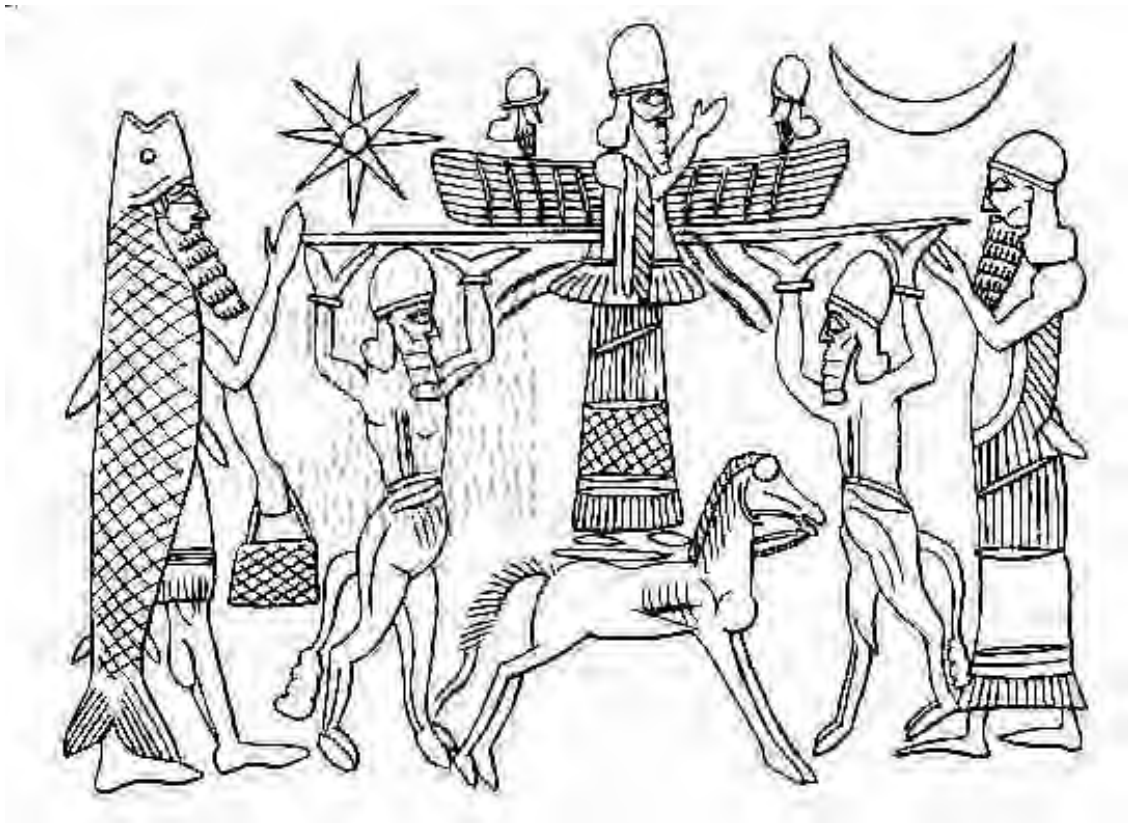
The Chinese employ the same ideogram, *kin*, for both metal and gold.

*Kan tzuk*, *Kan xuk* is the Maya for the *four sides*, the *four corners*;<sup>16</sup> linking it with the Cube of Space.

*Kan* also meant serpent.<sup>17</sup>

*Qen biu* is Egyptian for *corners earth*.

*Ken-tauroi* 'centaurs' (cf. *Kentauros* 'centaur') are half-men and half-horses in the Greek mythology.



*Centaur along with E.A. the half-man and half-fish god.*

*Kernos*, meaning "heart" or "kernel," answering to *core*, was the sacred pot of the Eleusinian mysteries. The

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seeds of new life sprouted from its enclosure (*shen* or garden). The *kernos* evolved into the Garden of Adonis (love), a pot with sprouting seeds of wheat or barley.<sup>18</sup>

*Can* is the gypsy word for Sun.

In Sanskrit *khan* means sun.

The Assyrian word *qanna*, alternatively, *kanna*, is the mirror image of the Hebrew *annak*, that is, “king.” The Biblical “sons of Annak” are the children of Planet X.

The Anak first lowered *king*-ship from heaven. All of the myths and symbolism that are associated with this dynasty can, in fact, be traced back to the galactic core, Tula, and to E.A. Tula is known, in some cultures, as Atlantis, although this is but one of its many names; *the white island*, *the lost island*, the *Isle of Fire*. It is the birthplace of humanity. It was also the source of the first government on Earth - monarchy. And the first kings on Earth were the Shining Ones.

When kingship was lowered to Earth agriculture, astronomy, mathematics, metallurgy, navigation, architecture, language, writing, and religion came along with it. The Shining Ones, led by E.A. were the great Instructors, Wise Ones or Skilled Ones of these arts. The greatest of all skills was the means to lift the soul out of Earth life.

Across the ocean in South America, the Kitchua word *hanak* relates to “high-grown”; and in the language of the Aymara of Peru it is *kenako* or “treasure.” The Biblical name “Enoch,” is derived from the Egyptian *pa-henoch*, meaning ‘pyramid’, and is the root for ‘phoenix’.

Ken or kon stretches to *koan*, the illogical statements of Zen Buddhism, and *corn*, which comes in *kernels*.

Ken also stretches to Ch-en, with a hard *ch*, as in Krist.

*Chen* with a soft *ch* (as in *shen*) rings of Chinese.

The sum of these word plays suggests that Planet X was successful in trapping the Moon and Tiamat/Earth in its four-cornered Net, the Sea of Glass or wormhole that is

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*full of eyes* or planets with consciousness. Prophets, such as Enoch and John the Revelator, have ascended to the crystal throne of the Lord and viewed this enormous garden in its entirety.

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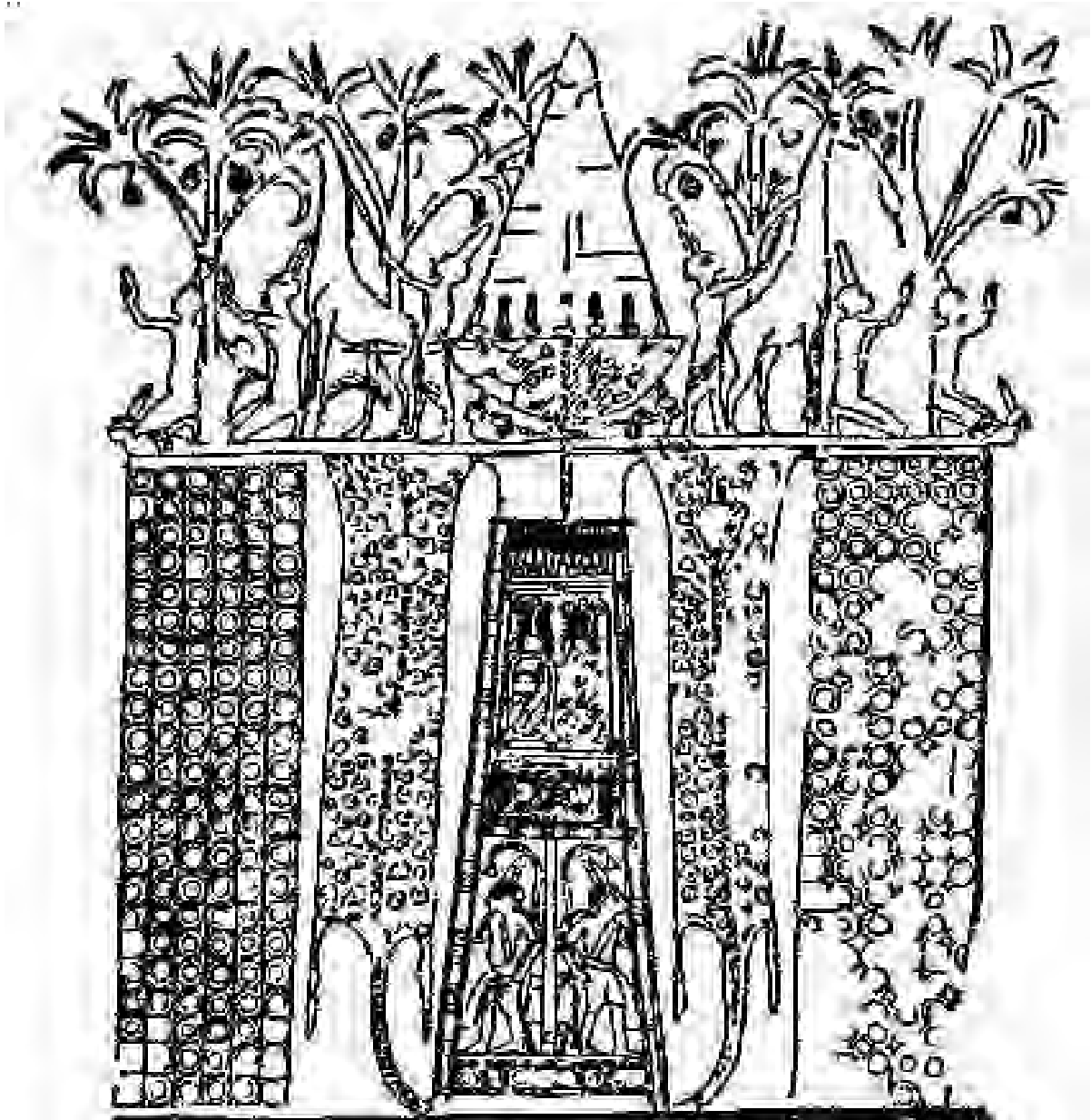
## 9. THE QUEST FOR GOLD

Sitchin maintains that after trapping Earth in its Net the Shining Ones came to Earth in search of gold to mend an atmospheric crisis on Planet X. Before further investigating his radical interpretation of these creation stories, it is important to note that the modern reader can interpret myths and ancient art in a variety of ways. Science maintains it is a mistake to think they portray advanced technology, when in reality all they reflect are cult objects or ritualistic pagan idols. A classic example is the *Shem* depicted opposite.

Sitchin interprets this illustration as a rocket ship, like that used by the hero Gilgamesh to reach the Abode of the Gods. This drawing came from the tomb of an Egyptian governor at the time of King Tutankhamun. Sitchin sees a rocket head above ground where date or palm trees grow. The shaft of the rocket is clearly stored underground, in a man-made silo attended by what must be rocket scientists who are wearing leopard skins.

I once presented this illustration, along with Sitchin's rocket ship interpretation to a MENSA group. One of the geniuses in the audience, who moments before argued that all the facts concerning the construction of the Great Pyramid, including the method of construction and purpose, were conclusively known, insisted this was not an illustration of a rocket ship; it was a snow cone. The person then quickly crossed his arms against his chest and defiantly stuck his chin in the air.

# ARK OF THE CHRISTOS



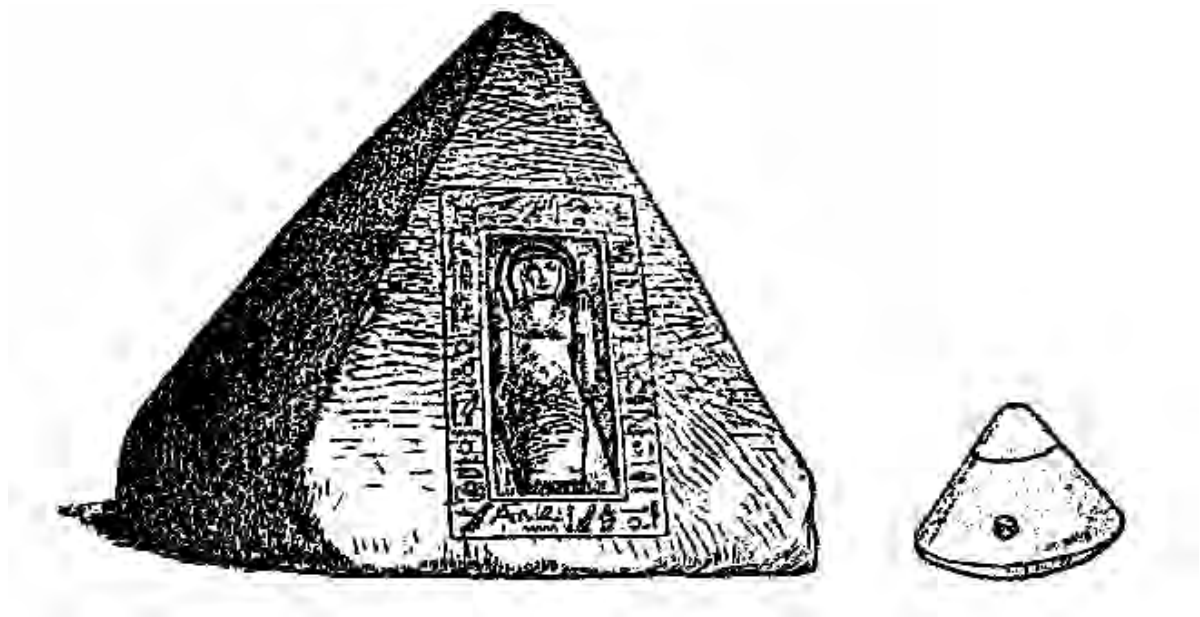
*A shem? ©Z. Sitchin. The 12<sup>th</sup> Planet.*

This comment and behavior illustrates the difficulty one sometimes faces when presenting ancient ideas to the gifted modern mind. If it is outside the box of academia many ridicule the idea without offering anything constructive in return, or they completely shut down. This is understandable as most have staked their identities and reputations on the current scientific theory, and thus have difficulty acknowledging evidence to the contrary.

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However, the fact that knowledge doubles so quickly points to the futility of rigid belief systems. We live in a world where absolutely anything is possible.

Much of Sitchin's thesis revolves around his unique interpretation of the Hebrew word *shem*. "Traditional" biblical authorities generally translate *shem* to mean "name". *Shem* may also have meant "monument," a physical artifact that bore the name of something to be remembered. According to Sitchin, *shem* originally signified not "name" or "renown," but "*that which goes up*," as in a spacecraft or rocketship.<sup>1</sup> He argues that *shem* meant "monument", but that the monuments were copies of the rockets used by the ancient gods (the Shining Ones).



### *God or Goddess in a command module?*

The *shem* was the cone-shaped command capsule called the *beth-el* ("house of God") by the Hebrews, the *betyl* by the Canaanites, the *ben ben* or Cosmic Egg by the Egyptians. This is the root of *baitallah*, the container of the Black Stone at Mecca. Significantly, it is the phoenix or

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heron, the bird of Tula and the symbol of resurrection later applied to Jesus. *Shem* is also the root for *shemen* or *shaman*, a divine intermediary. The word *heaven* is a mistranslation of *sham-aim*. Sitchin maintains *shamain* is the “hammered out bracelet,” the asteroid belt.<sup>2</sup>

In the Bible, the Semetic people are said to have descended from Noah’s son, Sem or Shem. However, as Barbara Walker notes, Shem was actually a title of the Egyptian priests of *Ra* (or *la*, light), who were allowed to wear the leopard or panther skin and called themselves Shem (or *Shamanic*?) people. These priests are thought to have evolved from a class of Egyptian priestesses called *shemat*, or singing-mothers, who knew the hymns and words of power.<sup>3</sup>

Another vehicle that shares much of the intriguing mythology of the *shem* is the *Mer-Ka-Ba*, the mystical Hebrew ‘chariot of the spirit’ that carried Ezekiel into the heavens. It may also be the same as the vehicle of resurrection and ascension Jesus rode into the heavens.

In my view, it is the protective vehicle -- the white horse -- in which the Christos rides the wormhole.

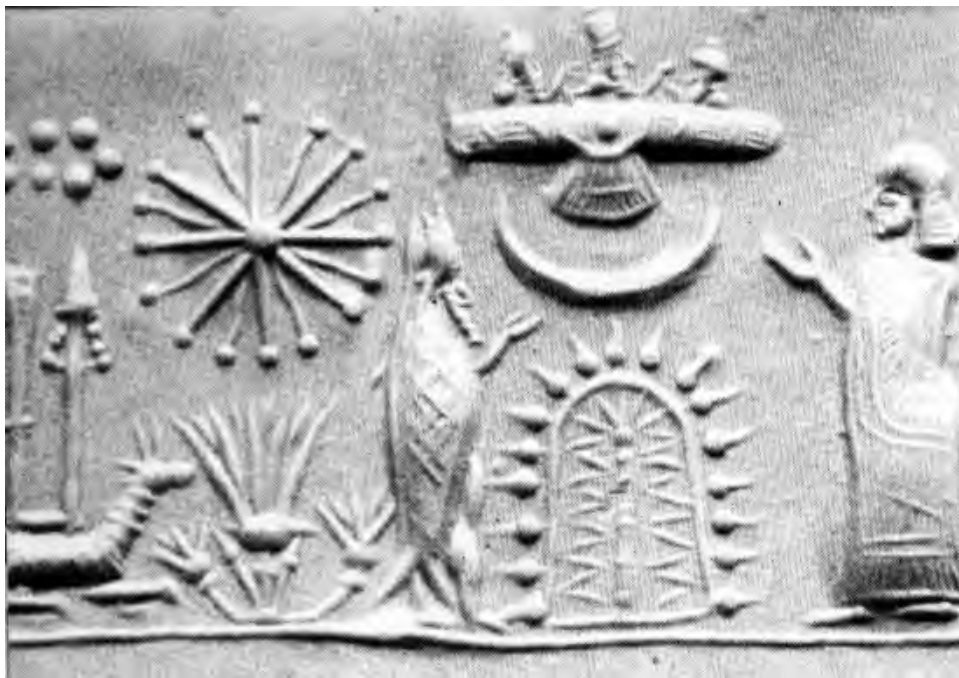
The most ancient teaching of the Kabballah was the Merkaba meditation. The Talmud mentions the Merkaba meditation when it says that Judah the Prince forbade any mention of it in the Mishnah, presumably because it was a mystical teaching. However, references to it in the Tosefta, which is a kind of appendix to the Mishnah, as well as some surviving manuscripts, point to the Merkaba meditation being practiced at least as far back as the second century BC.

It appears that Merkaba practitioners combined meditation, prayer, and yogic postures in such a way that they ascended, or descended, in their Merkabas, in their “vehicles”, to realms where they literally saw the Seraphim, the crystal halls of Christ’s Court, and the crystal throne of glory (the Apsu?), or Tula itself.

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One of the most prominent gods who sits upon a whirling, wheeling Merkaba throne is the Hebrew Yahweh. Hebrew mystics described his Merkaba as “the wheel of the throne of his glory.” While later artists tended to show him on his wheeled throne (as seen on page 115), the original artists portrayed him *in* it, for the Merkaba, a throne of light, revolves around him. The Hebrew Merkaba may have been copied from the Zoroastrian and Sumerian originals also shown earlier (and below).

As we can plainly see in the sequence of artwork that follows, Christian artists spanning many centuries made a habit of including flying vehicles, *Shems* or *Merkabas*, also known as flying white horses called Pegasus, in their depictions of the Crucifixion. These artists drew from a long tradition, the tradition of Tiamat.



*Detail of a Sumerian cylinder seal showing gods riding in a flying vehicle. The disk hovers above the crescent symbol of the Moon. The Moon, in turn, hovers above the Tree of Life attended by a priest in a fish suit.*



## ARK OF THE CHRISTOS



*Jesus in the whirlwind at the Crucifixion. 15th century fresco from Kiev. Moses and Elijah are seen on either side of him.*

## ARK OF THE CHRISTOS

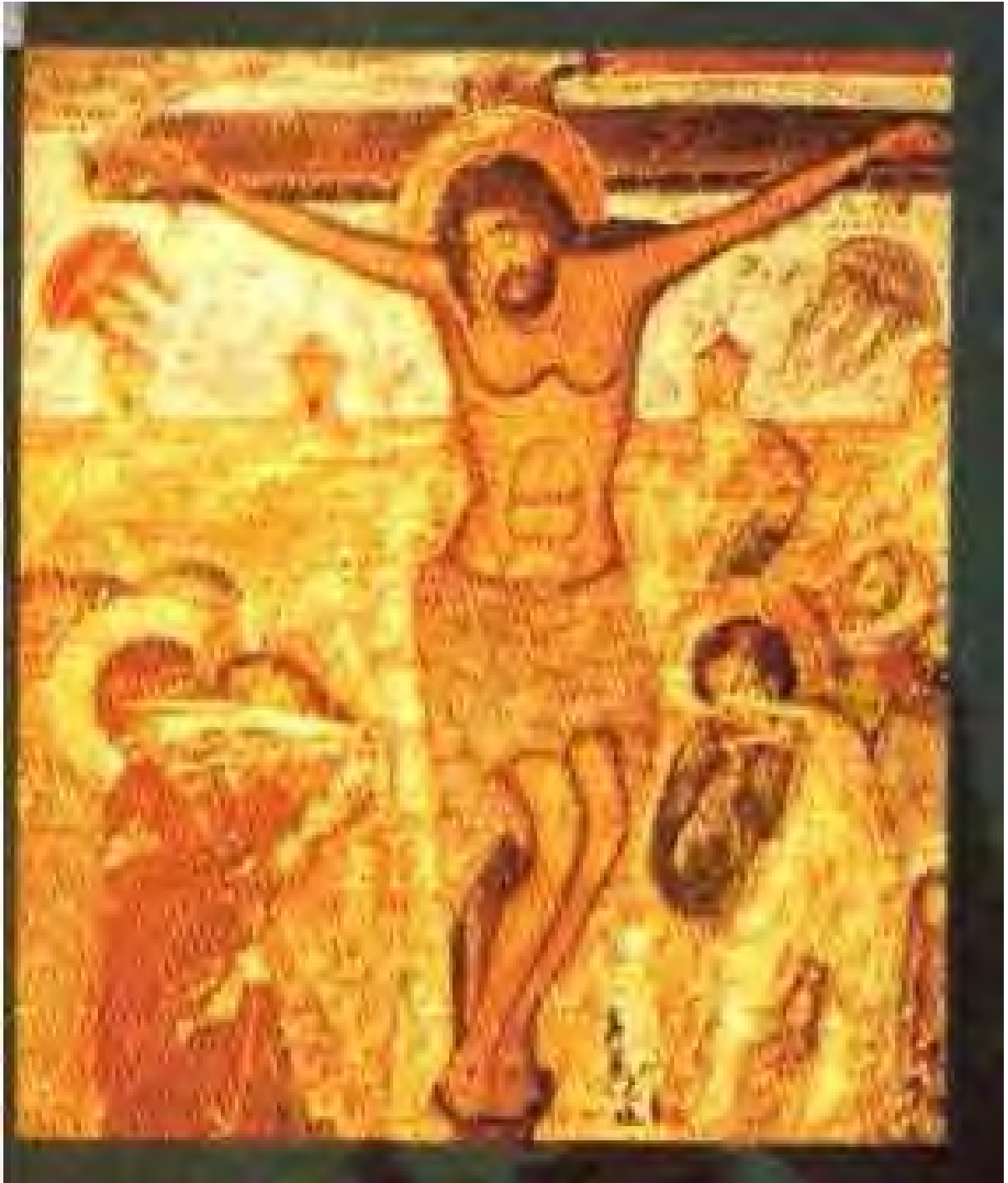


*Crucifixion scene. From the altar at Visoki Decani Monastery in Kosovo, Yugoslavia, 1350.*



*Detail of the 'angel' who rides a whirlwind in the upper left corner of the painting.*

## ARK OF THE CHRISTOS



*Whirlwinds appear on either side of Jesus at the Crucifixion . Fresco located in the Svetishoveli Cathedral in Mtskheta, Georgia. 17th century.*

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*A face (that of an angel?) can be seen in the whirlwind. Compare with Sumerian depiction of the vehicle of the gods (below).*



On the next page we see Muhammad on his white Pegasus horse, Al Borah, riding into the heavens. His steed is engulfed in flames.

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## THE HOUSE OF DESTINY

The name of the creation chamber where the hybridization project took place, the *Bit Shimti*, takes us deeper into the mysteries of the word *shem*, as well as to E.A.'s connection to alchemy. *Bit* was the Akkadian word for 'house' (later to become the Hebrew 'beth'). *Shimti* is open to interpretation on several different levels.

Lamber and Millard, two Oxford scholars, translate *shimti* as 'destiny', rendering *bit shimti* the 'House of Destiny'.


Christian O'Brien, on the other hand, sees a 'seed of surprise' in these words.<sup>4</sup> His analysis of the syllable *si-im-ti* produced the following:

*Si* = 'see' or 'look'

*Si* = 'bright'

*Imi* = 'clay' ('life culture')

The 'clay' referred to here is DNA.

A third interpretation of the Sumerian SH-IM-TI comes from Zecharia Sitchin. He interprets this to mean 'breath-wind-life'.<sup>5</sup> The SH-IM-TI, he says, is the 'house where the breath-wind of life was breathed in'. (The 'wind' referred to here, by our definition, is a coil .)

The second chapter of Genesis offers a tantalizing clue that Yahweh, Elohim (Shining One), who fashioned the Adam of the clay of the soil was also a smith.

*"He blew in his nostril the breath of life, and the Adam turned into a living Soul."*<sup>6</sup>

In fact, Sitchin argues, Yahweh is a *composite* of E.A. and Enlil. It is worth a momentary diversion to explore this concept. Throughout the Bible, the Deity's reckless, psychotic and even bizarre behavior can be explained as the behavior of more than one 'god. At times, the Deity is the

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benevolent E.A., the kind, loving God of compassion. In other cases it is Enlil, the expeditious, calculating, and sometimes, ruthless slave master.’ These contradictions make it easy to distinguish the two entities. They are diametrically opposed to one another.

This dichotomy is reflected in Leviticus when the Deity, now called *Jehovah*, but still different aspects of E.A. and Enlil, says in a speech to the Israelites: “... for it is to me that the Israelites are slaves, my slaves whom I brought out of Egypt. I am the Lord your God.”

A short time later this ‘slave master’ gives his subjects the Ten Commandments, the rules for living in his territory. Lowly man reveres these Commandments as holier than thou proclamations. Now that we are aware of the political tension between E.A. and Enlil, we can see that the Ten Commandments were nothing more than Enlil, the slave master, stating what behavior he would and would not tolerate from the ‘creatures’ passing through his territory.

We can say this because the Ten Commandments are not spiritual principles, they are a penal code passed down from the Babylonians (who originally knew them as the Code of Hammurabi), who inherited it from the Egyptians who listed identical proclamations in the noticeably more benevolent Negative Confession found in the *Book of the Dead*. An Egyptian was expected to recite the famous Negative Confession in the presence of Maat or Thoth to show they had followed Maat’s rules of behavior: *I have not been a man of anger, I have done no evil to mankind. I have inflicted no pain. I have made none to weep. I have done violence to no man. I have not done harm to animals. I have not robbed the poor. I have not fouled the water. I have not trampled fields. I have not behaved with insolence. I have not judged hastily. I have not stirred up strife. I have not made any man to commit murder for me. I have not insisted that excessive work be done for me daily. I have not born false witness. I have not stolen land.*

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*I have not cheated when measuring a bushel. I have allowed no man to suffer hunger. I have not increased my wealth except with such things as are my own possessions. I have not seized wrongfully the property of others. I have not taken milk from the mouths of babes.*

Those who lived by the laws of Maat were rewarded with the sacramental drink, comparable to the blood of the Holy Grail offered by Jesus at the Last Supper.<sup>7</sup> One wonders if after imbibing in this potion they became *Shemats*.



*Ninharsag and E.A. in the Creation Chamber toast each other while holding the omega symbol. The Merkaba floating above them suggests they are toasting with the sacramental drink.*




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It is significant to note that the German name *Schmidt* (Smith) once referred to a priestly caste of metalworking *shamans*, who were also bards or poets.<sup>8</sup> The similarity of SCHMIDT (phonetically SH MIT) and SHIMTI leads one to conclude that they are the same word. SCHMIDT and SHIMTI are also comparable to the Egyptian SHEMAT, the priestesses of Ra (or La, light). A related word SHES MAAT is the bond of regularity protecting the Sun God from the surrounding waters of the Cosmic Ocean.


In 1951, Mircea Eliade, one of the foremost authorities on shamanism, published his now classic *Shamanism: Archaic Techniques of Ecstasy*.<sup>9</sup> In this grand synthesis of shamanism, or smith craft, Eliade documented that wherever these “technicians of ecstasy” operate they use a ritual trance during which their “soul is believed to leave the body and ascend to the sky or descend to the underworld.” This is obviously similar to the Merkaba meditations of the Hebrews.


These technicians all speak a “secret language,” the Language of the Bards or Birds, which they learn directly from the gods or spirits. They talk of a ladder – or a vine, a




rope, or a spiral staircase, a twisted rope ladder  – that connects Heaven and Earth through which they travel into the stars, the realm of the spirits who created life on Earth.<sup>10</sup>

E.A. was Earth’s first shaman. His priesthood succeeded him. It is illuminating to note that E.A. evolved into *Hephaistos* of Greek and Egyptian legend, the lame or crippled king frequently associated with smith craft. Hephaistos (*Vulcan* to the Romans) became lame because of a quarrel with Zeus, who Sitchin equates with E.A.’s half-brother Enlil. Hephaistos is considered to be the same as the Vedic fire-god *Agni*, the ‘vital spark’ of life.<sup>11</sup> This is a vital connection.

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*Lotus-born* , like many Egyptian gods, Agni is the divine priest who cleanses sin (which is ignorance of the Ark of the Christos). In this way he corresponds with Jesus, who was called the *Agnus Dei* or Lamb of God. Beginning in the Middle Ages, orthodox theology insisted that Adam was buried on Golgotha ('the place of the skull') at the precise spot where Jesus' Cross stood, so the blood of the Lamb-savior, the *Agni* or *Agnus Dei*, the 'spark of life', seeped into the Earth and brought salvation to Adam's remains.<sup>12</sup>

The Cross of Christ rose from Golgotha to Heaven. Looking down upon this summit the pillar or axis of the crucifixion is a central point . When viewed from the side it is an axis with man reaching up to God and God


reaching down to man , with *Terra*, Earth, in the middle. For this reason, the Cross  is a symbol of the marriage of opposites .

In Eastern legends, the cross, which may also be symbolized by the caduceus or figure 8, is the bridge or ladder by which human souls climb towards God. In Chinese symbolism the cross is the unbroken umbilical cord of the universe, linking it to the center from which it sprang.<sup>13</sup> In this way the cross becomes a pillar upholding the pipeline through which runs the spark of life.

Harold Bayley notes that the word *cross* in its various forms, *core-ross*, *crux*, *krois*, etc., revolves around the concept of a *center light*. It resolves into *ak ur os*. Ak: *great, mighty* (annak means 'king' in Hebrew) Ur: *fire or*


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*light. Os: many.*

The *ak ur os* or *Cross* is the central light  of the Great Fire of Many because it channels the spark of light of the Healing Sun. The same root is the base for *Christ*, *Christna*, *crystal*, etc.<sup>14</sup>




As we saw earlier, ‘the Lamb’ was the symbol for the substance channeled through the coiled serpent rope, which I have interpreted as a wormhole.

Interestingly, the name of Agnus Dei was applied to cakes of wax stamped with the figure of a lamb and sold by the papacy. This enormously popular ‘spell’ was highly lucrative for the Church, which held a monopoly on this product. It promised protection from “acts of God.” In effect, as Barbara Walker notes, the power of the Son was invoked to protect humanity against the wrath of his Father.<sup>15</sup>

The Church appears to have borrowed this idea from the Aryans. The Vedic seers performed a sacred ceremony called the *Agni Chayana* to channel the Divine Spark. They constructed huge fire altars, the “Agnis,” made out of specially shaped clay bricks. These bricks were stacked in layers to form the image of a divine hawk called the *Shyena*, which is but the Egyptian *Shen* , the coil of life. This divine hawk is interchangeable with the phoenix or heron.

As Robert Cox notes in his *Pillar of Celestial Fire*,<sup>16</sup> it was the job of the divine hawk or phoenix/heron (a role played by Jesus) to ascend to Heaven and acquire the Soma, or Nectar of Immortality. Having acquired the sacred drink from the gods (at Tula), its next task was, to bring this drink back to Earth for the rejuvenation and revitalization of all things.

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To repeat, the primary hieroglyph for the heron  is the cosmic knot or bond, otherwise known as the shen  coil or ring. This is the inspiration for my supposition that the fish  man E.A., who was the first shaman or heron, was a technician who adjusts a pipeline or cable (*caballah*) of divine light through which flows wisdom (symbolized by the lamb). When one is in this coil they are *bathers* (*bahirs*) who are baptized in the wisdom of Tula and in the wisdom of the wormhole.

Christ or Christos, we must remember, is not a proper name. It is a title. It means ‘anointed’. To anoint is to *bahir*, bathe or baptize oneself in the Holy Spirit. In Egypt this anointing was depicted as a baptism in the waters or keys (tones) of life. In esoteric terms Christos or Christ, the *Holy Spirit*, INRI is a tone, frequency, vibration or ray that emanates from the Healing Sun that cleanses and purifies. This explains why *Aton*, the Egyptian name for the healing rays of the Central Sun, is also the root for *Adon* or “Lord,” a title later given to Jesus.

These associations illuminate the numerous portrayals of Christ as a young shepherd with a lamb, the symbol of wisdom, on his shoulders. The Christos, the tone, frequency or vibration from Tula is literally the white or pure carrier wave for this wisdom, the *Agnus Dei* or Agni.

In previous works I have interpreted the Crucifixion as a stargate event during which Jesus, the ‘Lamb of God’, opened a gateway or wormhole to Tula and returned with the Blue Apples, symbols of the exotic matter, in tow.<sup>17</sup> The mythology of the *Agnus Dei* suggests that after his return the ground of Golgotha (‘the Skull’) was saturated with this divine energy. This energy is INRI, the *fire, frequency, vibration, tones, or cosmic rays that makes (human) nature whole*.

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*Christos with an X on his chest, the carrier tone for the lamb or wisdom of God.*

Grapes grown on the spot where these cosmic rays met



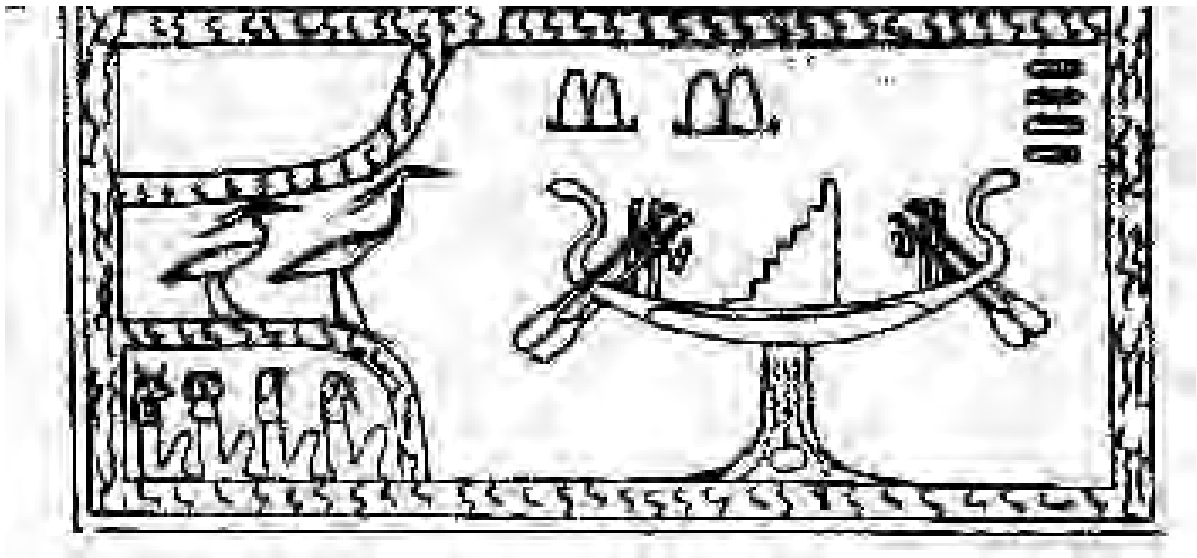
the Earth (and were ‘crucified’ ) would presumably absorb this substance, transforming them into an extraordinarily powerful food substance. ‘Bread’ made from this substance, says Laurence Gardner, was called *shemanna*, shortened to *manna*, and was conically shaped




## ARK OF THE CHRISTOS

like a *shem*.<sup>18</sup> It was made from the alchemically prepared white manna of gold. The Church's making of the Agnus Dei cakes appears to be a commemorative derivative of this *alchemical* procedure.

In the Egyptian myth of the heron it crossed the waters of life in the Barque or Ark of the Millions of Years. In the depiction shown here the heron watches over this Ark of the Christos with its Stairway to Heaven while it is perched on the sacred pillar. I believe this is the pillar that houses the serpent or cable that channels the Agni or Divine Spark to Earth.



*Two herons watch over the Ark with stairs  perched on a pillar. The four 'winds' of Horus sit beneath them.*

Throughout the world this pillar was symbolized by the caduceus , the symbol of Thoth and Mercury. In Vedic tradition, Mercury (the Holy Spirit) was considered the ultimate key (tone) to all alchemical processes. It was considered *the* most powerful substance. To symbolize its creative potency, it was identified with Shiva – *the field or matrix of pure consciousness that underlies the entire field of Nature*.<sup>31</sup> This is the Net (the wormhole). One text

## ARK OF THE CHRISTOS

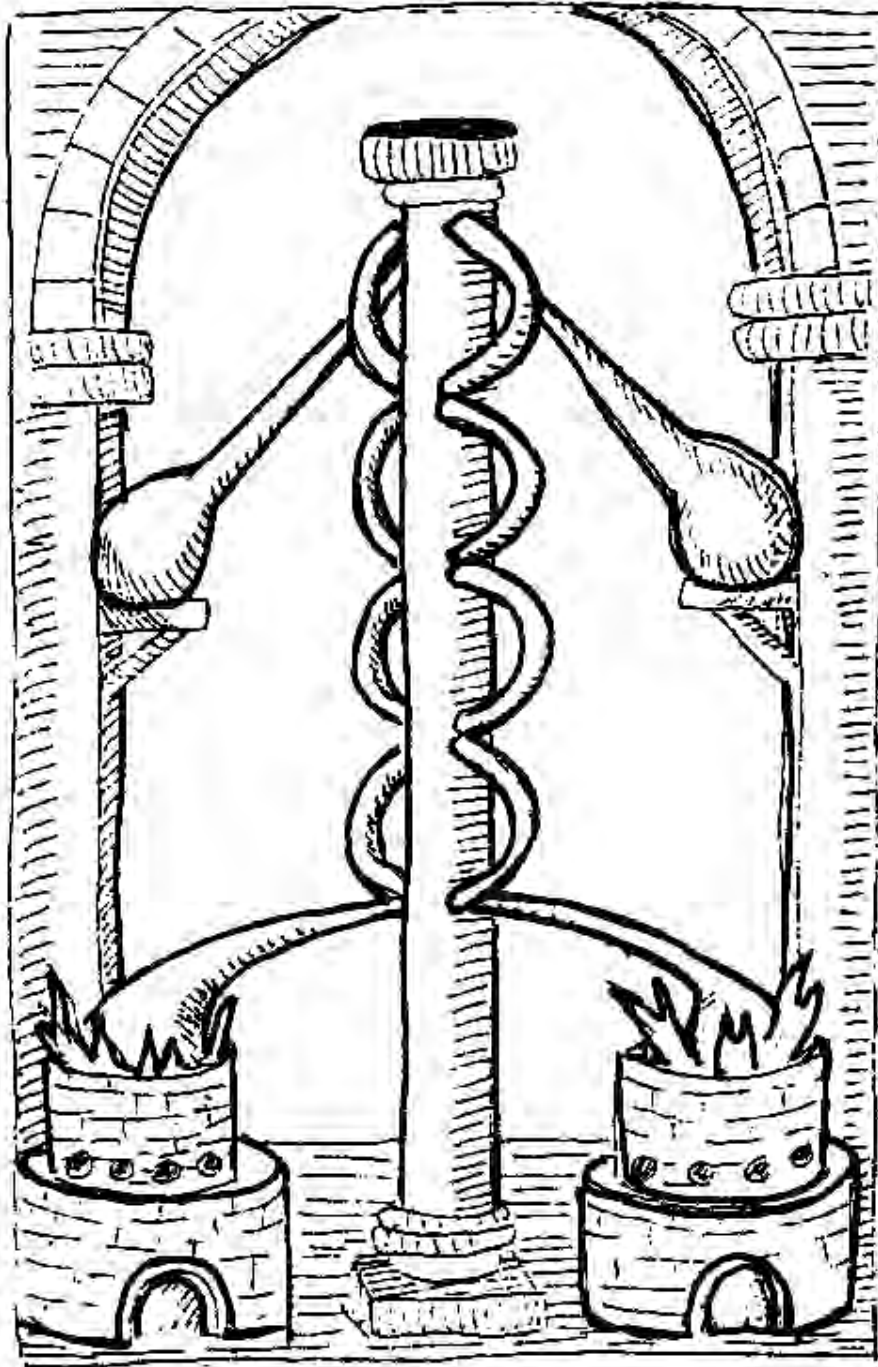
equates all the names of Shiva with the names of Mercury, and hence, Thoth (thought), Elijah, John (wisdom), and Christ.

According to the Vedic tradition, the Mercury or Holy Spirit that the alchemist churns out of the matrix of life -- the exotic negative matter that composes the rectangular wormhole -- is capable of bringing about the perfection of metals and the perfection of the human body.

A process of distillation known to the alchemists produced this substance. Various types of stills were developed. In the illustration shown opposite, the alchemical furnace is made of brick into which the vessels holding the liquids for distillation are placed. The metal vapors then rise up through the collimated tubes and eventually condense into other vessels placed on the side. The condensing coils of this device, observes Robert Cox,<sup>19</sup> were clearly designed with the shape of the caduceus wand of Mercury in mind.

Do these two 'pillars of fire' create the alchemical exotic matter? Negative energy required for wormhole construction is made by squeezing energy out of a vacuum that they create in a tiny gap between two plates. As Steve Lamoreaux observes, "when you bring two plates close together photons along wavelengths can't exist between the plates, so it excludes some of this energy from the system and when you do so the energy between the plates is lower than energy outside and so there's a force between these two plates."<sup>20</sup>

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*Alchemical furnace.*

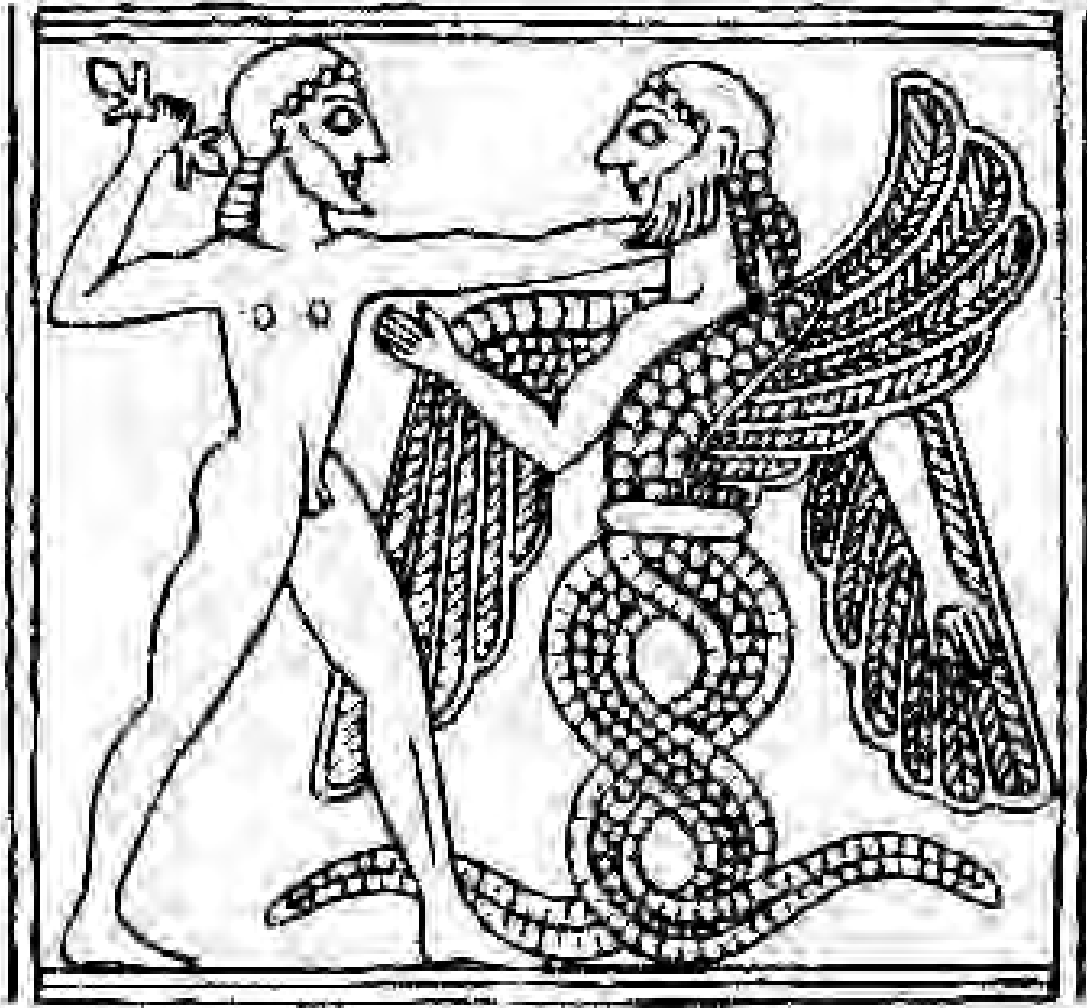


## ARK OF THE CHRISTOS



*A Cretan goddess stands before a shrine composed of what appears to be the code symbol for the divine galactic energies or an alchemical furnace. A pillar (or tree) surmounted by a bird stands in between the altar. A vase floats in front of her. Detail of a fresco on the Hagia Triada sarcophagus, 14<sup>th</sup> century BC.*

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*Zeus (Enlil) fighting E.A. (Haiphastos), who appears as a Seraphim.*

Continuing our investigation of E.A. as Haiphastos the smith, we find that Haiphastos' battle with Zeus, presented here, parallels the story of Jacob in Genesis 32, where he wrestled with an angel at *Peniel*, and as a consequence, became lame for the rest of his life!<sup>21</sup> Jacob appears to be pulling on E.A.'s mythological threads.

In Greek mythology the sign for Zeus was the letter Z. In modern physics Z represents the greatest energy, *nuclear power*, in its potential form, *nuclear charge*.<sup>22</sup>

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When Z appears in comic strips it is sign for *sleep*. A row of Zs can also represent a *humming sound*.


After he laid his head on the (S)tone of Destiny (and heard a *buzzing* or *humming sound*) Jacob went to *sleep* ('caught some Zs'), and dreamed he climbed the ladder to Heaven.<sup>23</sup> Jacob's Ladder of God, the *Scala Dei* in Latin is the serpent rope used by the shamans to connect Heaven and Earth. William Blake beautifully portrays it here.



*Jacob's Ladder by William Blake.*

## ARK OF THE CHRISTOS

In Jacob's story, which runs through six chapters of the book of Genesis, he lays his head on Z (S)tone at a place called *Luz* ('light') in the Bible<sup>24</sup> ('*Tula*' and '*Salem*' by mystics)<sup>25</sup> and sees a fiery image at the top of the Ladder of God. On the right and left of each of the ladder's twelve steps he sees a statue or bust of a man. 72 angels are ascending and descending this ladder. From atop the ladder God calls to Jacob. He promises that the land on which he is sleeping will be his and that his descendents shall be *blessed*.<sup>26</sup>

When he traversed the ladder Jacob appears to have put himself in balance , scale or tune with God. Tracing the word *scalit* (scale it) backward, as did 19<sup>th</sup> century Druid scholar Godfrey Higgins, we learn the root *sclt* comes from *saca*, which is the same as the Hebrew word *ske*, imaginary, and *scio*, to contemplate. The root *sk*, became *skl*, wisdom, and our *skill* or knowledge or scientia (wisdom).<sup>27</sup>

*Sacer*, the root of *sacrifice*, the selfless act performed by Jesus, is essentially the same as *saca*, as well as *saci*, "Divine Power," the title of the Hindu Goddess who made her husband, Indra, divine by her essence.<sup>28</sup> *Saci* or *Saki* (*ski*) was the Arabic spirit of the Cupbearer who gave gods and men the wine of life.<sup>29</sup>

The etymology of this word suggests that when Jacob returned from this journey on the ladder (or Scala Dei) he emerged as a person buzzing with skill or wisdom, hence the name Skill, Skilly or *blessed*.

This word fossil, Skilly, resurfaced in Britain as a name for the *Blessed Isles*, the surviving islands of Atlantis in British lore. Atlantis was also known as *Ultima Thule* or *Tula*. This is the same name as the center of Hyperborea, the Druid homeland 'beyond the northwind', suggesting the Druids may have carried the seed name Skilly to England and planted it in the ground there.

## ARK OF THE CHRISTOS

It also suggests Jacob possessed a Secret Skill (Skull) of Atlantis or Tula. These would be the shamanic skills of E.A.

The word *Skill* appears prominently in Holy Grail legend. According to Grail historian Andrew Sinclair, in the French *History of the Grail*, which is among the earliest Grail texts, the cup, dish or platter used to collect the transformed Blood of the sacrificed Christ during the Crucifixion was called the *escuele* (pronounced ‘skool’, ‘skiel’ or ‘skill’).<sup>30</sup>

In its Christian dimension the *escuele* is the Holy Grail -- the mystic receptacle used by Christ to perform the Eucharist at the Last Supper when he poured wine for the disciples to drink, saying, “this is my blood.” The next day the *escuele* appeared at the Crucifixion with Joseph of Arimathea or Mary Magdalene as the Grail-bearer.

Sinclair claims the *History* was the first description of the Grail as the literal Word or Name of God. The *History* makes it clear that this Name or title was not Jesus Christ. It was *Escuele*, ‘skill’ or ‘Skill(y)’.

Noteworthy here is the observation that the words *Escuele*, *Scale* and *Eschol* or E-skool are virtually the same word. It was at Eschol, we recall, that the Shining Ones operated what I have interpreted as a stargate or wormhole. The cluster of grapes or Blue Apples stolen by Joshua symbolized the secrets of this gateway.

The Grail heresy further states that, after the crucifixion, a few drops of the blood of life spilled out of Jesus’ body while Joseph tended his wounds. Joseph collected these drops in the *escuele* and took them to Glastonbury Tor in England. If Skill(y) is the actual

(Druid) Name or title of Christos ✱, it makes perfect sense why the *escuele* (skill) receptacle in which Joseph collected the Holy Blood was so named. It too referred to its owner. This is akin to a doctor labeling a vial containing

## ARK OF THE CHRISTOS

a blood sample with a patient's name. The vial containing the blood of the patient shares the name of the patient because *they are* the same. In this case, the flowering rod of Joseph is the blood of Christ.

It also makes perfect sense why this essence was manufactured at Eschol.



# ARK OF THE CHRISTOS

# ARK OF THE CHRISTOS

## 10. GOD MAKING

*Gold making* or acquisition aside, the quest of the alchemist is the quest to transmute their soul into a higher form, *apotheosis*, or *God making*. True alchemy is the discovery of the hidden secrets or skill of E.A. Nowhere is this better expressed than in Walter Scott's translation of the *Corpus Hermeticum*, the works of Hermes, ✕, in a passage that reads:

"If then you do make yourself equal to God, you cannot apprehend God; for like is known by like."<sup>1</sup>

The entire underlying theory of alchemy is that *something* must be developed within and *secreted* from the human body, which will enable the seeker to make oneself over into a god. It is the Gift of God.<sup>2</sup>

As Fulcanelli said:

'The secret of alchemy is that there exists a means of manipulating matter and energy so as to create what modern science calls a force field. This force field acts upon the observer and puts him in a privileged position in relation to the universe. From this privileged position he has access to realities that space and time, matter and energy, normally conceal from us. This is what we call the Great Work.'<sup>3</sup>

Fulcanelli, the pseudonym of the mysterious French alchemist of the early 20<sup>th</sup> century, is considered the last living person to perform the alchemical work. *Fulcan*, the root of Fulcan-elli is a phonetic approximation of the names *Vulcan* and *Helios*, the sun god. E.A./ Haiphastos is




## ARK OF THE CHRISTOS

identical with Vulcan, the blacksmith god who works with fire.

To achieve Fulcanelli's force field one must become an antenna or tuner capable of channeling this energy. Details concerning this antenna, as well as another key to E.A. and Ninharsag's soul mining and God Making activity is found in the story of Solomon's Temple.

Numerous scholars have observed that the holy of holies of ancient temples, including Solomon's, were living memorials to the Great Mother, the Goddess Tiamat, and that these temples were designed and constructed as models of Her female body and physiologic processes. These sacred places of mystery were symbolically the body of the goddess. The entrances to these temples and the holy of holies were replicas of the birth canal and womb.

At Nippur, as Gertrude Rachel Levy observed:

The temple was called the House of the Mountain, but also the Bond of Heaven and Earth (*Dur-an-ki*)... This bond, like the tree pillar, connected Heaven and Earth, and the ziggurat was thus *conceived as a kind of Jacob's Ladder whose pathways were external, a stairway later mounting in a spiral*  *from stage to stage.* (Emphasis mine)<sup>4</sup>

Throughout the Neolithic world a mound or mountain was symbolic of the goddess. The human body is the tree – or bond Heaven and Earth – that sprouts from the womb or mound of the Goddess, Earth.

Symbolically, Solomon's Temple and its platform atop Mount Moriah are both a womb and a tomb. The hollow tunnels beneath this site represent the womb of the goddess, where the process of regeneration (after the cataclysm of Tiamat) took place.<sup>5</sup>


## ARK OF THE CHRISTOS

In other words, as a Meru site it was the place where one learned to ride the white horse or wormhole to Tula.

This suggests that the white horse came to a rest at Solomon's Temple. Fascinatingly, in 1 Kings 7:23 it is told that outside the Holy of Holies of the Hebrew king's Temple is a Sea of Brass. What does this strange description mean?

In Hebrew, brass is *nehashat*. In Aramaic, it is *nehash*. Provocatively, the Hebrew term for serpent, *nahash*, is related to the word for soul *and electricity*. Because of their phonetic similarity, they are interchangeable.

We are encouraged to take the pun and to interpret Solomon's temple as the womb of the Goddess Earth, the reincarnated Tiamat/Mer, and her flowers, the human body.

What the Hebrew initiates appear to be telling us through their word play is that outside the womb of the Earth, and the human body, there is a sea of *serpents* , *souls* and *electricity*.

While at first this may seem bizarre, on second thought a great deal of knowledge is encoded within the coils of this pun.

It is well known that the human body has an energy field, referred to as the aura, and that a sea of electricity surrounds the planet. Lightning strikes Earth thousands of time a minute.

But what of a sea of serpents? This makes no sense.

The sea of souls is even more mysterious. However, it suggests that a "collective soul" encapsulates the planet. A portion of this soul seeds itself in the biosystem of the human energy field.

These souls, I propose, once surrounded Tiamat and were embedded in the Earth after the cataclysm. These souls are the true "gold" that E.A. was "mining" in order to repair the decaying *soul* atmosphere of his home world.

# ARK OF THE CHRISTOS

## THE CHILDREN OF LIGHT

If E.A., or Planet X, is in search of souls certain other things must follow. It is necessary to demonstrate the ability to capture and transport souls.

This, as we will see, is a complex matter. However, it is no more complex than wormholes. According to Sitchin, E.A. possessed a highly advanced medical technology. E.A.'s mythology leaves no doubt that he was capable of translating souls from one planet or dimension to another.

The Tree of Life and the branch made from it, the Key of Life, are two technologies which are described by the ancients as devices and spiritual technologies capable of translating souls from one dimension or even planet to another. Both technologies were brought to Earth by E.A. In Christian mythology it became the Cross on which Jesus was crucified, the pillar made from the wood of the Tree of Life.

According to Sitchin, the artificially raised platform atop Jerusalem's Mount Moriah (*Mari Ra*) upon which Solomon's Temple sat had once been the location of a facility constructed by the Shining Ones called the DUR.AN.KI – "The Bond of Heaven and Earth." He further states that the Sumerians described this as a *tall*

*pillar* ✖ reaching into the heavens. This pillar was secured to the platform and was used by the Shining Ones to "pronounce the word" heavenward.<sup>6</sup> This is the same device that Levy said was *conceived as a kind of Jacob's Ladder* ☯.

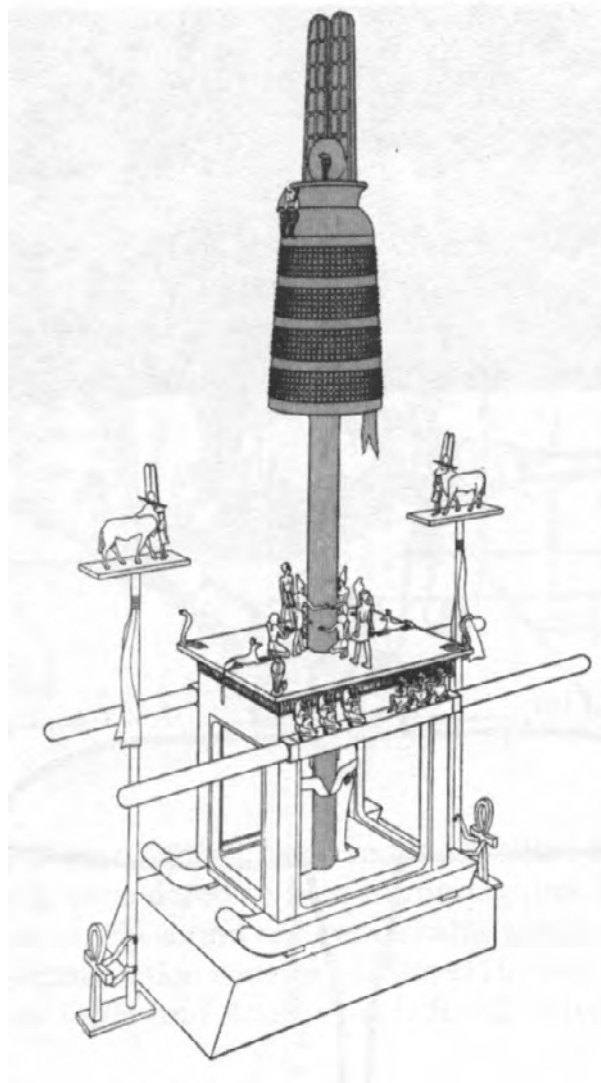
Sitchin interprets this as a sophisticated antenna. I will show that it is also a model of the human body.

We may come to a deeper understanding of this 'antenna' (and the human body) when it is realized that the Egyptian priests at Abydos, Egypt constructed a huge

## ARK OF THE CHRISTOS

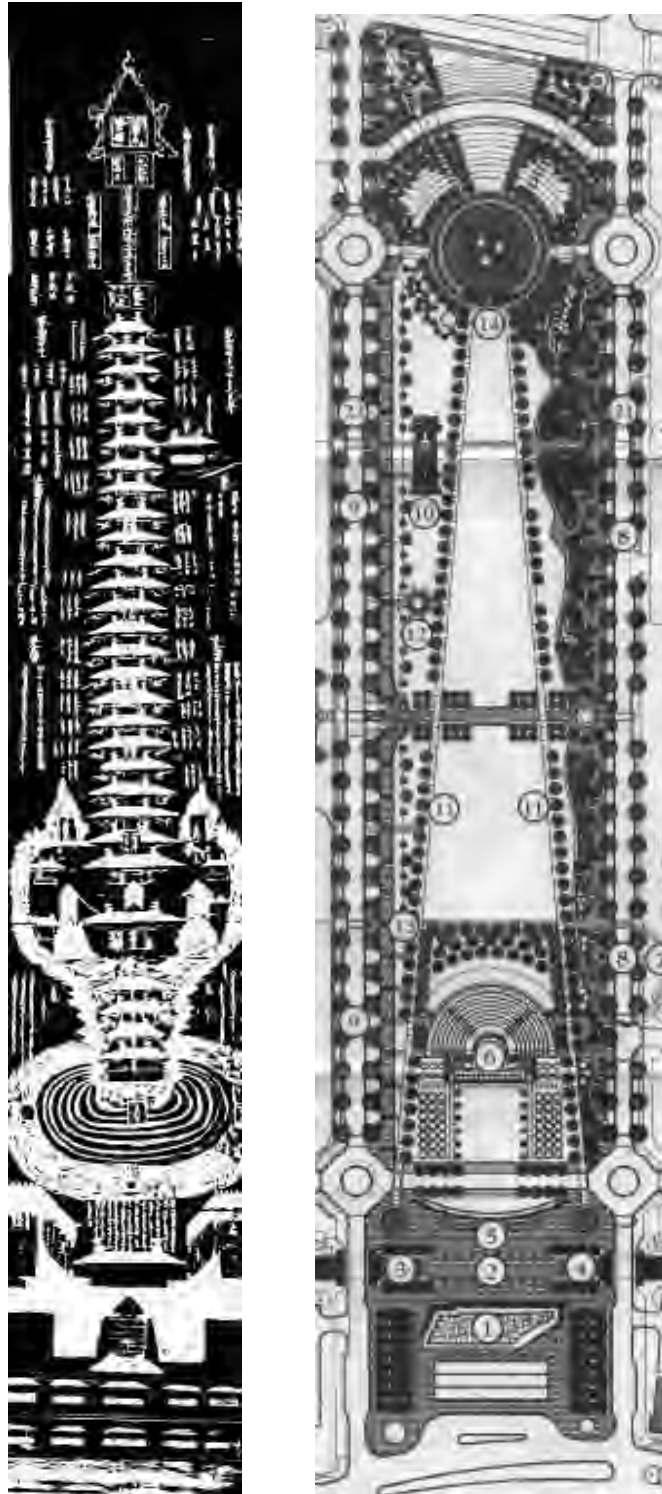
representation of a device called the *Ta-Wer* (below), which literally translated also means “*the Bond between Heaven and Earth*,” and is represented in scenes which allude to the concept of rebirth.<sup>7</sup> It resembles in form, and perhaps function, an antenna.

This device was also called the Pillar or Casket of Osiris and was constructed at a place called *Meroe*. Copies of this pillar were also constructed at two other places: *Meru* in Mongolia and in Nashville, Tennessee in 1997. Nashville was originally called the *Mero* District.



*The Tawer. © Richard H. Wilkinson.*

# ARK OF THE CHRISTOS



*Diagram of Mount Meru in Mongolia (left). The Tennessee Meru Temple in Nashville (right).*

## ARK OF THE CHRISTOS

While comparing the two Meru or Mero temples on the previous page we notice they both resemble antennas or rods.

This is a critical observation. Students of Judeo-Christian prophecy claim that the 'End Time' (the Age of Terror?) will see the return of the prophet Elijah (perhaps in a whirlwind) and the rebuilding of Solomon's Temple, an act that is instrumental in the creation of the New Thousand Years of Peace. When the Christos returns, he will set up his throne in Jerusalem (or Tula) atop Mount Moriah (or Meru),<sup>8</sup> the same place where Elijah was lifted into heaven in the whirlwind and Mohammad was lifted into heaven on the back of a Pegasus.

At this time, it is thought that Elijah will return the Rod of God -- a branch from the Tree of Life and the rod of iron of Revelation -- to the Christos. The Christos will seat himself on the Mercy Seat (the pedestal) in the Holy of Holies on Mount Moriah. He will replace the Ark of the Covenant that had symbolized him, in the place where God is believed to have first walked with Adam and Eve.

Just as a branch from the Tree of Life was kept before the Ark, he will set the Rod of God before himself on the Throne of God, where the Tree of Life *had grown* in the Garden of Eden.<sup>9</sup>

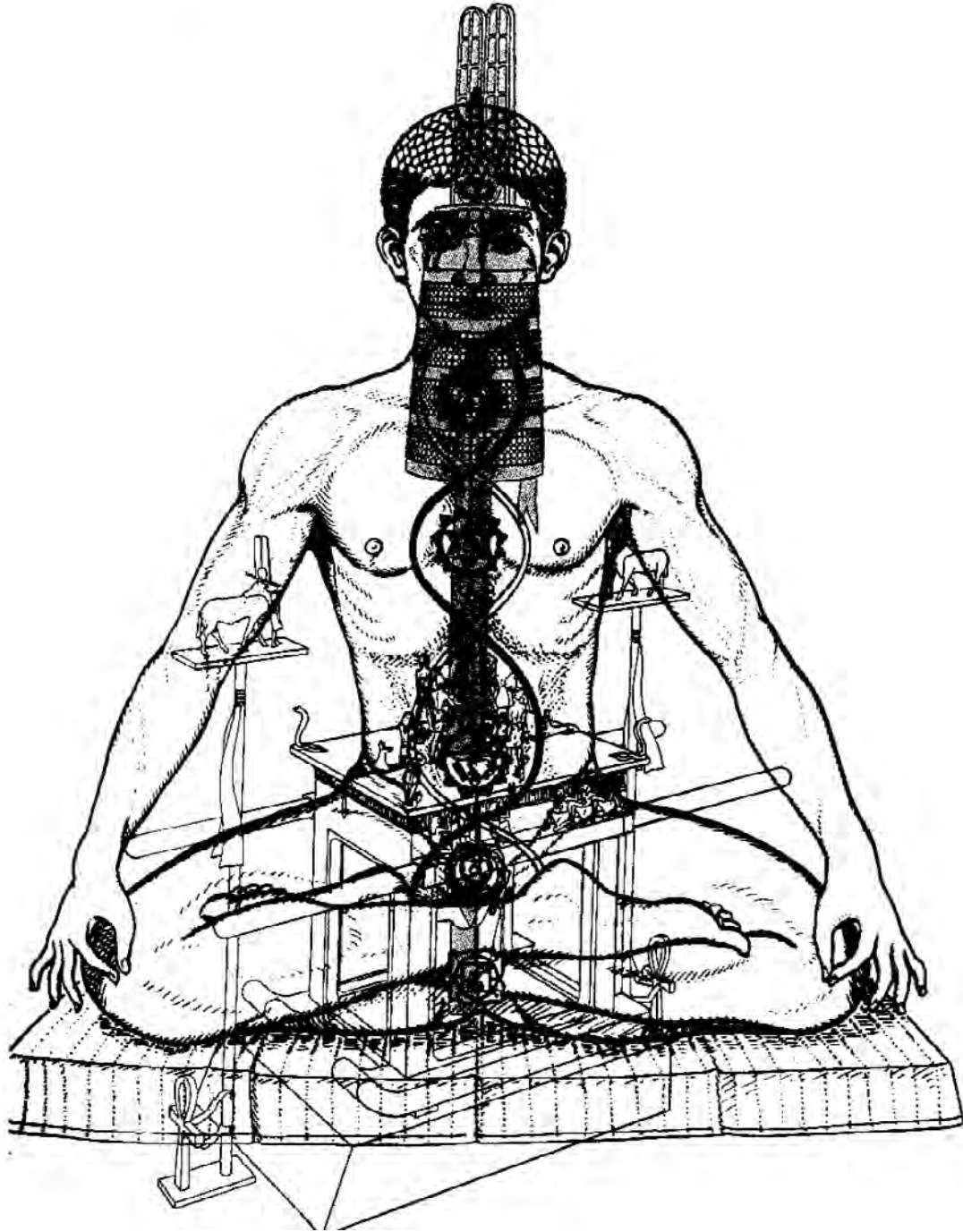
The Ark of the Christos will have returned.

My speculation is that this will occur in Nashville, where a copy of the Rod of God is imprinted like a 2,200 foot-long living computer chip planted on nineteen acres of Tennessee soil beside a mound upon which the state capitol building sits.

In Mongolian myth the immortals dwelled at Meru because of the healing energy present there. The Meru Temple in Nashville appears to be capable of receiving this same energy and creating the force field of transformation. As I have discussed elsewhere,<sup>10</sup> the three Mero or Meru

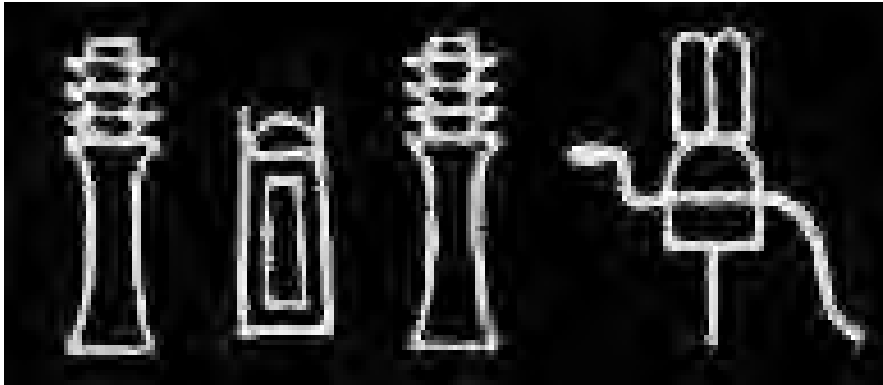
## ARK OF THE CHRISTOS

rods shown previously are archetypal designs upon which the human body or *bodhi*, enlightenment tree, is based.



*The Meru pillar superimposed on the human body, or the human **bodhi**, or enlightenment, tree.*

## ARK OF THE CHRISTOS



*The Pillar is featured in the hieroglyph of Osiris. Its platform is between the two TET pillars.*



*Compare the shape of the Pillar of Osiris' platform with the shape of the Ark of the Covenant (above).*

The Casket of Osiris was a phallic-shaped device that stood approximately 40 feet tall and was made of evergreen or *living* wood (just like the Ark of the Covenant) and lined with a gold alloy (probably palladium). Also known as the “Ladder to Heaven” and the “Backbone of Osiris,” the Pillar of Meroe contained the ‘head’ of Osiris. It linked Heaven and Earth.<sup>11</sup>



## ARK OF THE CHRISTOS

The Sumerians recorded that it was built at the very beginning of the world, '*in the center of the four corners of the universe*'.<sup>12</sup>

The platform or pedestal upon which this pillar rests resembles in form, and likely function, the biblical Ark of the Covenant (previous page), the communications device used by the Hebrews to contact Yahweh.

Missing from Hebrew iconography is the pillar that accompanies this Ark in the Egyptian tradition. However, in the next chapter, we shall find that knowledge of this pillar as the True Cross of Christ was encoded in Christian art and iconography. The appearance of this pillar suggests that a faction of the Church had access to its hidden secrets. It was covered up because it was the property of the goddesses.

A powerful correspondence between the Crucifixion of Jesus and the Pillar of Osiris is found in the definition of the Greek word *stau-ros*. While unfamiliar to most modern Christians, it was the original Greek word used to describe the Cross on which Jesus was crucified. It actually means the 'pillar'.<sup>13</sup> The mirror image of *Stau-ros* is *Ros-tau*. This is another word for the Giza complex, which was located at the end of the 'sacred road of the neters'.<sup>14</sup>

In Egypt, Osiris was the Lord of Rostau.<sup>15</sup> He was a god of gardening who was decapitated by his half-brother, Set. His head was housed in the pillar, the ladder to heaven. This 'ladder' is a symbol of that which must be ascended in order to reach the 'reed' Fields of Peace.

As this pillar was passed around the ancient world, I suspect that it was the 45-foot tall Golden Image of the Beast Nebuchadnezzar constructed in Babylon.

Linguistic evidence implies that this pillar was also in Jerusalem at the time of Solomon, where it played a hidden role in the affairs of the king.

## ARK OF THE CHRISTOS

1 Kings 11:5 says Solomon turned his heart away from Yahweh and chose Astarte or *As-Terror*, who is also known as *An-At* or *Isis*, the Queen of Heaven.

According to Harold Bayley,<sup>16</sup> the *Ashera* (translated “grove”) was a *phallic object* used in connection with the worship of the goddess Astarte at Solomon’s Temple. The *Ashera* or *Ashtoreth* was an upright *stem* or *pole* answering symbolically to the Druid Maypole and the Pillar of Osiris.


*Ashera* was also the Semetic name of the Great Goddess. Barbara Walker traces the word to the Old Iranian *asha*, “Universal Law,” a law of the matriarch, like the Egyptian *Maat*.<sup>17</sup>


The Druids Skilled Ones drew their knowledge from the mystic wells of India and ancient Egypt. Their May (ME or *Maat*) Pole is likely the same as the Egyptian Pillar of Min. Min means ‘love’,<sup>18</sup> *mero* in Egyptian, and is the name given to Aphrodite, the Goddess of Love. When Min is converted to Love, the Pillar of Min becomes the Pillar of Love. This is another name for the Asherah and the Pillar of Osiris.


The thread provided by the French word for axe *hache* helps explain why the *Ashera* is equated with the Tree of Life and the Mighty *Ash*. Simultaneously, it sheds new light on the story of Jesus riding into Jerusalem on an ass, and explains the early Gnostic Christian crucifixion scenes that portrayed the Christos with the head of an ass or donkey. (The Old Norse word Ass meant both “Asian” and “deity.”) Both symbols refer to the Pillar of Love.

Following this thread we find that the Cornish for *axe* was *bul* (bull), the Icelandic for *axe* is *ox* (symbolically interchangeable with the *bull*), and in Anglo-Saxon the word was spelled *acus*, i.e., “the Great Light.” *Ay-cus* is, of course, the same as E.A.-sus, who was called the Great Light, as well as Ay-sus, Hesus or ...Jesus.

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Summing up, the Pillar of Osiris and the Asherah of Solomon's Temple, which is symbolized by the Ass, Axe or Bull, appear to be the same device. They both channel the light or  of God.

In Christian symbolism the ox or bull symbolizes the evangelist *Luke* (from *lux*, 'light'), and represents the *yoke* of Christ.<sup>19</sup> Yoke means 'to tie' or 'bind together'. It is another word for Tula (the *yolk* at the center of the cosmic egg). The Pillar of Love is the link or Dur.An.Ki  that bonds the heavenly and earthly Tulas.

This is highly informative wordplay as it brings new meaning to the story of the *Min-o-taur* or Moon-bull-man 'slayed' by Theseus in the labyrinth at the palace of Minos, the "Moon King" or "King of Love" of Crete.<sup>20</sup> The goddess Ariadne, who is the same as the Aryan Arianrhod, whose wheel was the Wheel of Light or the Milky Way, assisted Theseus by giving him a clew of yarn, a coil  or wormhole in our terms.

Interestingly, the Minoans made sacrificial vessels in the shape of a bull's head. These vessels were called *rhytons* or *ray tones*, indicating their use as a vessel containing a potion of transformation.<sup>21</sup>

In this light the Mino-Taur is not a bull at all. It was the Pillar of Min or Love inside Theseus. 'Slaying' the Pillar referred to his ability to comprehend its stargate technology and to transform himself into a god through the power of Love. This is affirmed in Taoist tradition where the ox represents the untamed animal nature of humanity. It is dangerous when undisciplined but incredibly powerful when tamed.

As J.C. Cooper notes, "this symbolism is used in Taoist and Ch'an Buddhist 'Ten Ox-herding Pictures', in which the ox is, at first, depicted as wholly black, then as

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the process of taming continues, the ox gradually becomes white and finally disappears completely as natural conditions are transcended.”<sup>22</sup>

After conquering the Mino-aur, Theseus changed the sails on his ship from black to white.

This black to white symbolism works equally well as a metaphor for the transformation of the human being into a purer, or finer being until reaching the final state, a phantom or light being.

The Egyptians who called Ursa Major the “Haunch of the Bull” or alternately the “Thigh” provide the stellar connection to the bull and the Pillar.<sup>23</sup> *Thigh* is *mero* in Greek.

*Mero* is *mare* or horse. In this way the bull, the thigh and horse are interchangeable.

Allowing for this interchange, the Taoist black bull is a black horse (or hole) that turns into a white horse (or hole).

The Book of Revelation tells us that upon his return on the white wave or white horse of light, Jesus’ name is called The Word of God. “He has on his *thigh* (*mero*, *mare*, *horse*) a name written KING OF KINGS AND LORD OF LORDS.”<sup>24</sup>

The Word is the Life Force energy (the “wood”, or quintessence, the fifth element after earth, air, fire and water) upon which the *world* is built. In other words, it is Love, *mer* in Egyptian. By this word play the Pillar of Meroe (love) is the same as the white Mare or Horse of God upon which rides the Christos, the white wave.

What I am proposing is that this pillar is the antenna that receives the tone or frequency of Love, the white horse that opens the wormhole. Stepping through this wormhole assures life after death.

The interchange of this symbolism is found on the late fifth century BC Carthaginian coin and the early Christian tombstone presented on the next page. The coin shows a *horse* being crowned by winged ‘Victory’. The tombstone

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shows a palm, the symbol of victory over death. The word 'Victory' is scratched beneath the palm in Latin written in Greek letters.


The symbolic connection that is made by these two depictions is that the goddess Victory brings life beyond life through the power of her Tree of Life, the palm. As the Coffin Texts announce, "... *that staff (Tree of Life) which separated sky and Earth is in (the palm of) my hand*



." (Comments in parenthesis and symbol mine.)


Activating this inner pillar enables us to *visit*



God eye to  .




*Carthaginian coin of Victory mounting a horse, from a mint in Sicily, late fifth century BC (left). Early Christian tombstone with Victory inscribed beneath the Tree of Life (right). Symbolically, both portray the Tree of Victory mounted on the white horse.*

The rune for Victory is *tyr*  . Tyr was not only the *god of Law and order* but also the *god of Victory* in early

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Germanic mythology.<sup>25</sup> In German esotericism, Tyr is the victory of Light over Matter in the action of Light.<sup>26</sup> In the

computer world  means *exponentialization*, i.e., *multiplying the sum by itself*.<sup>27</sup>



*On this candelabrum of the 1<sup>st</sup> millennium BC, the horse and wheel, symbols here of Earth and Heaven, are joined by a pillar, the Dur.An.Ki.*

When we factor in the symbol for Tyr we may see the interchange of the pillar of Tyr and the horse. As we have seen, Gnostic Christians believed Jesus was the King of Terror or *Tyr*. This makes further exploring the axe symbolism mandatory.

John the Baptist says the Word of God is like an axe.<sup>28</sup> An axe splits wood. If we make the small adjustment from

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Jesus as furniture making wood worker to Jesus as a Word worker or quintessence worker (or physicist) Jesus what difference would it make? I propose it would begin to align us with the skilled word worker Jesus who matches Dead Sea Scroll scholar Geza Verme's 'carpenter' (*naggar* in Hebrew) which, he says, stands for 'scholar' in certain Talmudic sayings.<sup>29</sup>

The idea of Jesus as a wood worker or carpenter, in my view, has been severely under interpreted. As an axe-wielding carpenter or woodcutter he is actually a light or Christos worker. As I discussed in *The A~tomic Christ*, devices that uncannily resemble the TET pillars used in conjunction with the Pillar of Osiris were used in early atom smashing experiments that led to the development of the A~bomb and the Nuclear Age. Splitting the a~tom, or 'cutting the wood or Word' in our terminology created this fission bomb.

Interestingly, the Maya and American Indians, the Celts and T'ang Dynasty Chinese all called stone axes 'thunder stones' and all said that they fell from Heaven.

An important Greek word for 'thunderstone' is *baitylos*. In Latin it is *bae-tulus*. A related word, *Bethula*, "vessel of Tula," was the Old Testament term for virgin.

Robert Temple traces the origin of the prefix *be* to the Egyptian *baa*, 'metallic substance'. Another provocative meaning of *baa*, which fits perfectly with our inquiry, is '*the material of which heaven is supposed to be made*'.<sup>30</sup>

These holy stones, (s)tones or axes were imbued with extraordinary powers. They were endowed with the power of self-motion, they could move through the air, and they were used as weapons systems. Towns and fleets could be captured by their means.


Revisiting Jesus' appearance in Jerusalem riding on the back of the lowly ass, it now sounds like he was riding a beam of light (a pure wave) projected from the Pillar of Love. Imagine him floating in mid air before the Roman




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authorities. Now, that would be an executable offense!

However, this probably did not happen. As I have concluded, it was probably the Christos – the frequency, vibration or tone – that was riding the ass. As Jesus says in the *Gospel of Thomas*, he lifted this stone and split this Word or wood (with his ax).

The ax – or  – is a symbol of the power of light because the word *ac* or *OC* means light. Further, says Bayley, it may have originated in the experiences of primitive men and women who saw with their eyes giant trees cleft from top to bottom by the axe-like stroke of lightning.<sup>31</sup>

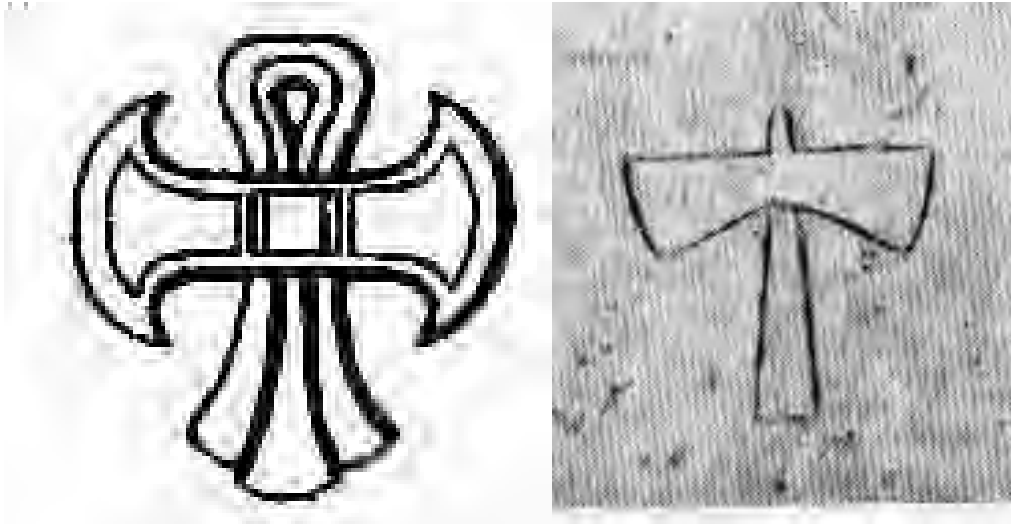
Everywhere in the ancient world, and particularly in the Mediterranean countries of Africa and Crete, the X as a symbol of celestial illumination was interchangeable with the double-headed axe, the symbol of the power of light, which is *akh* in Egyptian. In Egypt one meaning of the double axe  *Neteru*, is gods.<sup>32</sup> This is exemplified in the name *Akh-enaton* or X-hen-aton, the heretic king who channeled the vibrations of the Central Sun, Aton, with his Key of Life.





## ARK OF THE CHRISTOS

In the sixteenth century Aztec depiction on the previous page two nobles seated before the sign for Tula – a temple with an ax or sail and a rabbit – sit on both sides of the Serpent Mountain, located at Tula.





*The Cretan double axe (left). Primitive Christian cross (right) in the form of an axe engraved on a stone found near the Great Theater, Ephesus*



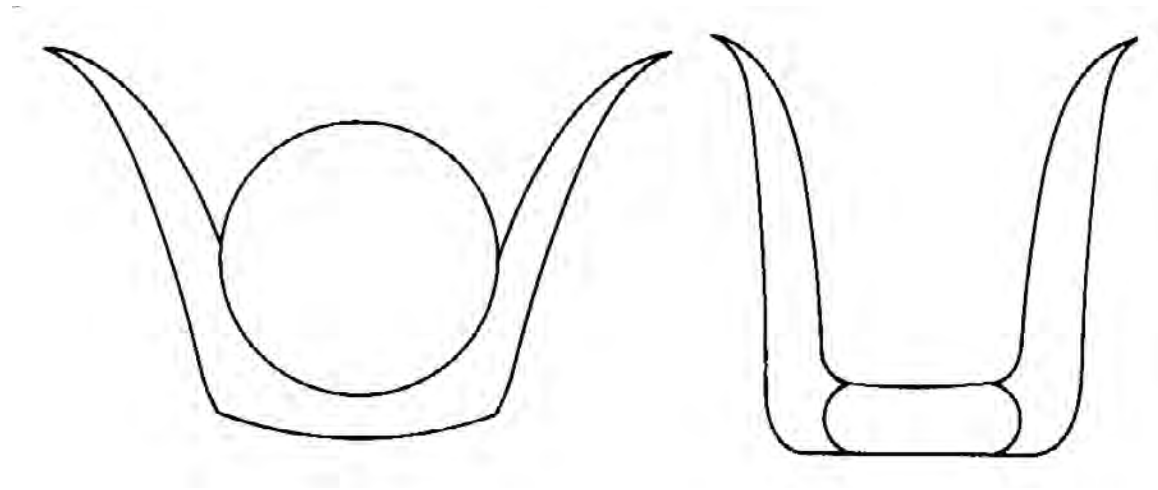
*Cretan sacrifice of the bull (with an X on its belly). Notice that it is part of the alchemical scene shown earlier with the bird atop a double-axe pillar.*

# ARK OF THE CHRISTOS

It is significant to note that the prefix “Ek” (phonetically axe or X) is found in a number of important titles of Hindu deities in Eastern India and Mesoamerica.<sup>33</sup>

This symbolism is traced to E.A., who was symbolized by a sail , which is also an axe. I believe it refers to Pillar of Love, the axe , ox or bull that splits the Wood, that is the power tool of the gods. It is the golden image of Bel or Bull that Nebuchadnezzar constructed in Babylon. ‘Sailing’ with E.A. means opening a wormhole and sailing the waters of the Milky Way.

When one can harness the power of this axe one is ready to jump the bull into other dimensions. This may be the esoteric meaning of the Minoan bull-leaping game portrayed on page 253.

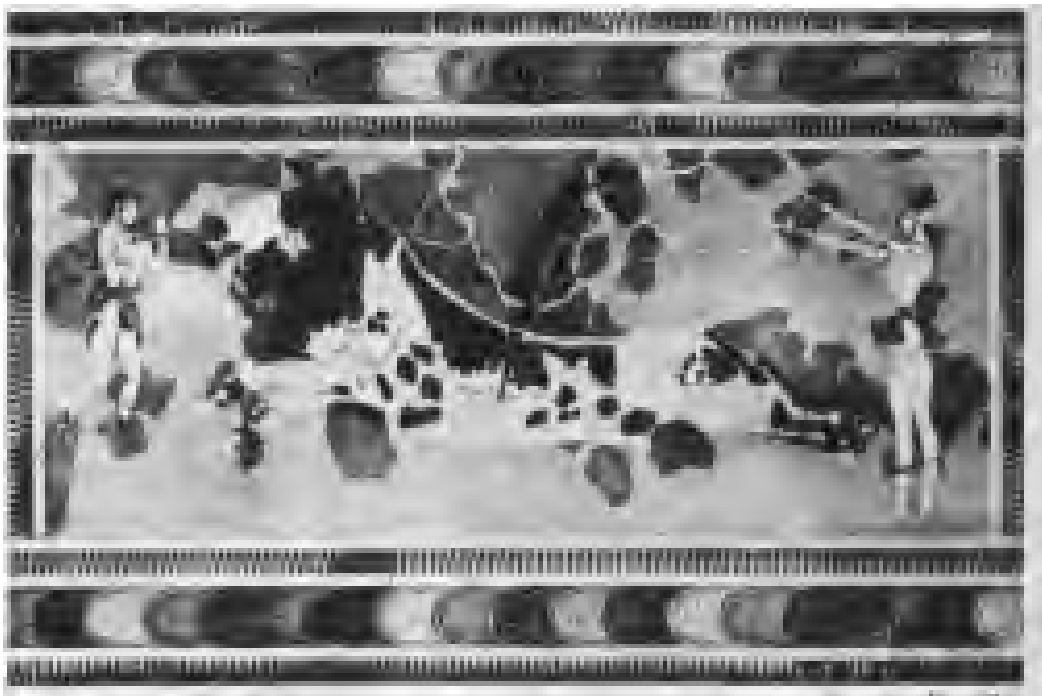


*Horns of Isis (left) Cretan horns (right). Symbols of power and protection, as well as Tiamat.*

## ARK OF THE CHRISTOS

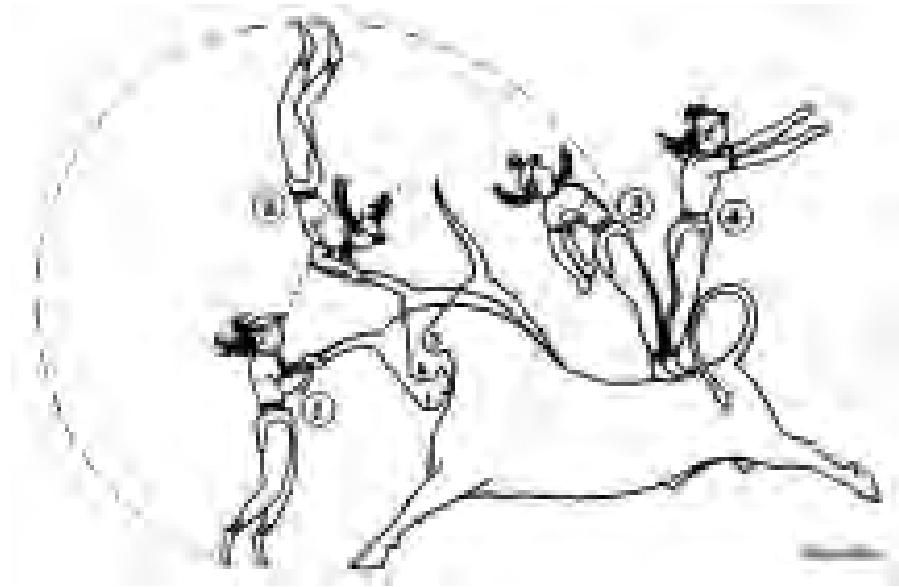


*The sun god Samas enters Earth through an M-shaped or **horn-shaped** gateway with a branch or wand in his hand.*




*The Minoan “bull-leaping” sport. A fresco from the Palace of Knossos (Gnosis) showing the acrobat somersaulting over the bull’s back. The “matador” on the right is a priestess.*



# ARK OF THE CHRISTOS



*How the acrobats performed the feat (see above).*

The Minoan acrobats have been depicted as the clockwise spiral ideogram  associated with *water*, *power* and *outgoing energy*. This, along with the word ‘mataodor’, or Door of Maat, suggests the water door of the Goddess.

## THE RATTLE

We notice in the hieroglyph of Osiris that his pillar  was shown to have a serpent or soul floating within it. This is why in Orphic terms the bull is the father of the serpent, the wormhole.<sup>35</sup> In the Book of Enoch, the Messiah is represented as the white bull.<sup>36</sup> According to Fulacanelli, all snakes are hieroglyphs of the *mercury* (the *Holy Spirit* ) of the sages. The caduceus of Hermes/Mercury and the *rattle*, he says, are the same thing. In Greek, rattle is *kro-talon*. It is identified with the

## ARK OF THE CHRISTOS

*caduceus. Krotalon* corresponds with *crotale*, or rattlesnake.<sup>37</sup>




*Hermes, guardian of the X, with rattle.*



*The symbol for Astarte.*

Draw a circle on the upper extremity of a vertical line, instructs Fulcanelli,<sup>38</sup> add two horns to the circle and you will have the graphic secret used by the medieval alchemists to designate their mercurial matter.

## ARK OF THE CHRISTOS

This diagram reproduces a rattle, a caduceus and the symbol for Astarte .

It also reproduces the essential elements of the Meru Temple at the Capital Mall (mall means 'rod' in Mayan) in Nashville. This is not a shopping center. It is a park. As noted, Nashville was originally called the Mero district. In French, rattle is *maro-tte* or *mero-tte*. Interchanging these definitions reveals the Mero District as the "rattle district."

The connection between the Pillar of Love and the rattle is worth pursuing further. As the herald of Jesus, John the Baptist played the role of the Fool for Christ. The fool is a role played by Hermes, who was the guardian of the X, the *luke* (ox), *lux* or *light* of true enlightenment. This light strikes unexpectedly, synchronistically, bringing instant enlightenment. The Fool or Jester is sometimes shown with a *rattle* in his hand. Sometimes this Joker figure is shown as the last of the 21 figures in the *Tarot* (*Is-Tara* or *Is-Terror*) deck.

The number 21 is an important riddle, or *rattle*, as they say in a thick Tennessee accent. What is the purpose of this rattle? My muse suggested I take the number 21 literally and refer to the Old Testament *Book of Numbers*, chapter 21. Upon turning there, we read:


"And the Lord said to Moses, *Make thee a fiery serpent, and set it upon a pole: and it shall come to pass, that everyone that is bitten when he looks upon it shall live. And Moses made a serpent of brass, and put it upon a pole* (ashera), and it came to pass, that if a serpent had bitten any man, when he beheld the serpent of brass, he lived".

How synchronistic! Moses set up a serpent Pillar, the 'rattle of God', in Numbers 21. And, it granted eternal life. That is Divine Power. That is Victory!

Modern snake handlers, who handle rattlesnakes, often

## ARK OF THE CHRISTOS

point to Luke 10:19 as evidence of Jesus' recommendation to learn to handle snakes. "Behold, I give unto you power to tread on serpents and scorpions, and over all the power of the enemy: and nothing shall by any means hurt you."

Wormhole seekers, of course, would recommend that these snake handlers look at this statement from a higher perspective where the serpents are the shen coils  or winds of heaven.

"Behold, I give you the power to tread on *stargates* and *wormholes*, and over all the power of the enemy: and nothing shall by any means hurt you." You will be a master of the power of light, a Shining One.

The synchronicities of the number 21 continue. 21 may actually be 3 sevens, or 777, since 21 is the sum of 3 times 7.

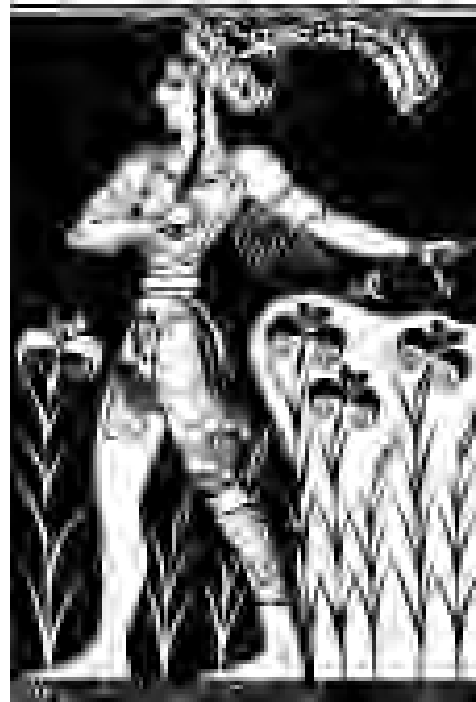
777 is thought to represent the seven stars of the *Pleiades*, the cluster of *seven stars* in the constellation Taurus the Bull from whence Tiamat was said to have originated.

Astarte is frequently associated with the Canaanite goddess Qetesh. Like Astarte, she wears her hair in the style of the Egyptian goddess Isis/Hathor, the Queen of Heaven. Hathor was one of the seven stars of the *Pleiades*. She would transform herself into the winged, usually lion-headed Sphinx to confound humans with her famous riddle. She killed those who could not answer.

The Maya word for the Pleiades is *tzab*, which also means, "rattle."<sup>39</sup>

In the Yucatan the Toltecs worshipped a solar-snake god known as Quetzalcoatl, the Plumed or Feathered Serpent, i.e. a Seraphim, who was the King of Tula. He was routinely shown atop a stepped-pyramid holding what may be a rattle.

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*Quetzalcoatl, the Priest-King of Tula, with his rattle and plumed head-dress. Painted stucco relief from Knossos, Crete: 'Prince (sometimes called the Priest-King) with Plumed Head-dress', 1600 BC (right).*

According to Mexican researcher Jose Diza-Bolio, the Yucatec rattlesnake was the focus of ancient Maya ceremonies and symbolized the sun (*Sol*).<sup>40</sup>

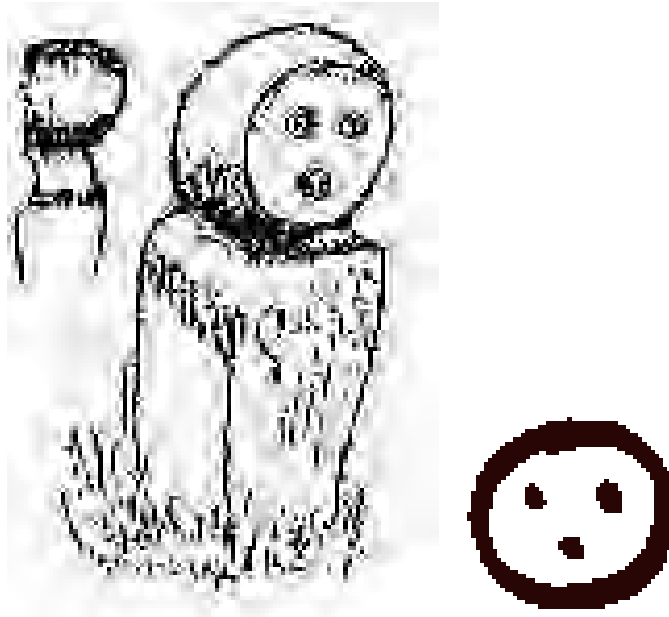
While researching the symbology of these ceremonies Diaz-Bolio discovered that these snakes often had a little round design resembling a 'solar face' near their rattle.

Diaz-Bolio concluded that the rattle represented the sun god's crown.

This 'solar face' (opposite) is identical to the face of Massau, the Hopi Messiah, and the alchemical 'dead head' symbol.



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*The Hopi symbol for Massau, the alchemical 'dead head' symbol of the alchemists.*

On Friday, August 13, 1308 the Catholic Church rounded up the Templars. In the list of charges drawn up by the Inquisition against the Templars on August 12 one stands out, the charge of secret ceremonies involving a 'head' of some kind. Reference to a bearded head the Templar called "Baphomet" appears repeatedly in records of interrogations of Templar.

By some accounts this head is the "Caput Mortuum" or "Dead Head" of the alchemical process.<sup>41</sup> By other accounts, however, the head was that of Hugues de Payen, the order's founder and the first grand master. According to others it is the head of Jesus, and is connected to the Shroud of Turin. Additional speculation links the head with the severed head of John the Baptist.

Whatever is behind the symbolism of the head, the Inquisition wished for it to be eradicated. The Templars were considered heretics because of their beliefs in this head.

## ARK OF THE CHRISTOS

In the next chapter I will show that the ‘head’ or skull of the Templars is the skull or ‘skill’ of Osiris, which was housed in his Pillar. This skill, of course, is the stargate knowledge of the Shining Ones. Support for this conclusion is found in the story of the “molten sea” in the courtyard of Solomon’s Temple, the source of the Templar’s knowledge.

# ARK OF THE CHRISTOS

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## 11. THE MOLTEN SEA

Before the entrance to Solomon's Temple "twelve bronze bulls" supported the "molten sea," an enormous ritual basin of cast bronze that stood in the Temple courtyard.<sup>1</sup> Solomon was a master of riddles (*rattles*). Scholars are uncertain about the design of the "molten sea." As Hiram, the divine ram and King of Tyre, who built Solomon's Temple was a Phoenician, they speculate that it may have resembled the Phoenician-style basin stand shown opposite. This particular basin stand is an 'ark', riding on four wheels.

This portrayal of the "molten sea" is nothing less than a model of the Sea of Glass or wormhole, the Ark of Life upheld by the four wheels or Seraphim angels. Recall, the lion, bull, man and eagle symbolized these four angels. These are the same four beasts of Ezekiel's Merkaba. Is this therefore the vehicle of God, the Shem or Merkaba?

Is it also Elijah's chariot of fire? If by fire we understand the Holy Spirit, is this the chariot of INRI or Christos? In other words, is this the rectangular wormhole?

If a Merkaba was 'parked' in the courtyard of Solomon's Temple this gives us reason to think that this "molten sea" had a relation to baptism, and that this baptism was initiation into the Mist-ery of the White Horse or the Stargate to Heaven. This would render the "molten sea" as a vehicle of spiritual ascension. It represents the Ark of Life, or the wormhole, that came down to Earth and afterwards went up again, carrying souls into Heaven.

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*A model of the “molten sea” or the Cube of Space?*

My speculation is that this wormhole returned to Earth during the time of Jesus. No less an authority than Cyril of Jerusalem speaks of Christ walking on the water as “the charioteer of the sea” and as “the charioteer and creator of the waters.”<sup>2</sup> In so doing he joins up with E.A., “the lord of the waters.” Cyril of Jerusalem also associates the chariot of Elijah with Christ’s ascension.<sup>3</sup> When Elijah is taken up he first crosses water, the river *Jordan*, then *horses* (beams of light) carry him to Heaven.

Rewritten in light of our current revelation, the description of the “molten sea” reads:

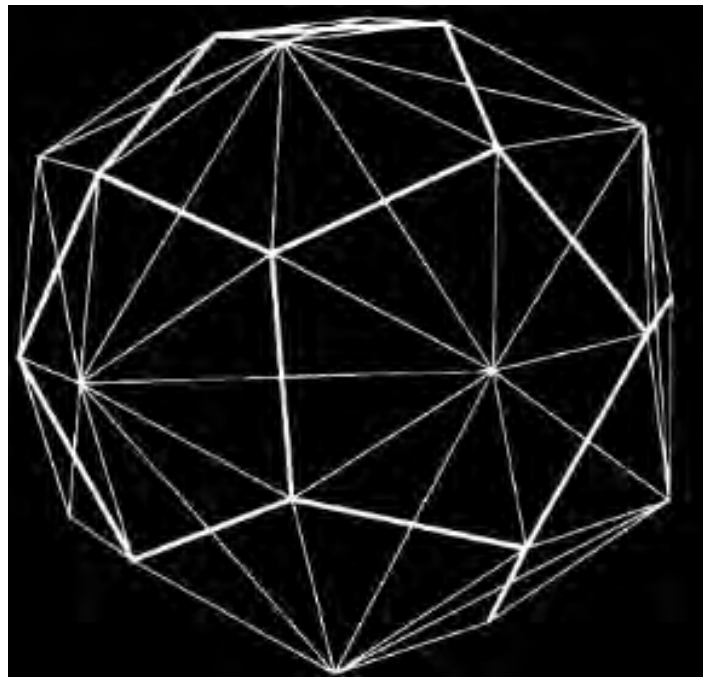
“Before the entrance to Solomon’s Temple -- *the Earth* -- “twelve bronze bulls” -- *twelve Asherahs or Pillars of Osiris* supported the Ark of Life and its Sea of Souls.

# ARK OF THE CHRISTOS

In several works I have explored myths that indicate that the serpent housed in the Pillar of Osiris was capable of drilling holes in space, creating ‘halls’ or ‘doorways’ linking far-off regions of space to ‘wells’ on Earth!<sup>4</sup> These wells are the holy water holes of the goddess Tiamat.

If the ‘bulls’ outside Solomon’s Temple turn out to be these Pillars it would be incredible. This interpretation is made all the more astonishing when one factors in the revelation of Socrates in the last moments before his execution that “*the true Earth itself looks from above, if you could see it, like those twelve-patched leather balls*”.

A twelve-patched leather ball describes a dodecahedron. The dodecahedron with twelve five-sided faces was used as a teaching tool to instruct the initiate to know him or herself as an energy system like the Earth.



*Dodechahedron.*

In addition, in the second century AD a group of Christian Gnostics described the sphere of Earth being surrounded by a 12-angled pyramid. These 12 angles are

## ARK OF THE CHRISTOS

described as “eyes”, “pipes,” and even more fascinating to our investigation, as “holes” or “halls” in the Earth!<sup>4</sup>

The twelve bulls outside Solomon’s Temple, by this interpretation, are the 12 halls leading to Christ’s Court.

Remarkably, Plato is describing Earth as a three-dimensional pentagonal web into which the soul incarnates. The ancient Greeks likely learned from the Egyptians that the human body is ideally structured geometrically to interface with the dodecahedron and its pentagonal grid.

Here, we ask, why did Aaron choose to have the Israelite gold smiths make a golden calf, or young bull, as an idol for the people?

Were they manufacturing or making (identifying) the Pillar of Osiris? If so, what did they plan to do with it? Open a hole in Heaven?

Modern scholars have suggested that ancient people often used “idols” not as gods, but as “pedestals” on which they imagined an invisible god to be standing or riding. When Moses descended the mountain holding the tablets engraved with the teaching of God, whose image, or whose head, did he see on top of the pedestal? Isis? Maat? Osiris? E.A.? When they chose this Pillar did it represent choosing the Goddess (E.A.) over Yahweh (Enlil)? Is this the reason it had to be destroyed?

An answer to the identity of the god in question comes from exploring a related question: just which mountain was it that Moses ascended and descended to have his face-to-face encounter with Yahweh? In the Hebrew texts Moses’ mountain is often associated with Mount Sinai (‘the mountain of Sin or the Moon’), located in the southern Sinai Peninsula. But in many biblical references to this mountain it is referred to as Mount *Horeb*.

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*Israelites worshipping the golden calf or bull on its pedestal (top of panel). Moses smashing the tablets that complete the pillar (below).*

As noted earlier, the priestesses of Mare, including Jesus' chief apostle, *Mari* or *Mary* Magdalene, were called *horae* (harlot-priestesses), the guardians of the *Axis Mundi* or Pillar to Heaven, by the Greeks, in Babylon *harines*; among the Semites they were the “whores” called *hor*, which means *a hole*.



## ARK OF THE CHRISTOS

In the alchemical tradition, Thoth and Moses are considered to be interchangeable figures. As a priest educated at An (On or Heliopolis), Moses was initiated into the Egyptian and proto-Egyptian mysteries, probably including the mysteries of the Shemsu-Hor, the 'priestesses of the Shem' whom we will further investigate momentarily.

At the time of the Exodus the whole Sinai Peninsula was the "Land of Sinim," i.e., "Land of the Moon." After one meeting with Yahweh Moses returned with a blueprint for constructing the Ark of the Covenant. The Ark became a portable substitute for Mount Sinai - enabling the Israelites to continue communications with God even when far removed from their sacred mountain.

In this respect it should be noted that God appeared above the Ark in exactly the same way as he appeared upon Mount Sinai, i.e. in fire and a cloud of vapor and, furthermore, in the form of his 'Glory'. In other words, he appeared exactly as the Aryan god *Ahura* had appeared when seen in his glowing ark on top of Mount *Hara*, as a being of light.

Is the Hebrew Yahweh who spoke to Moses out of the fire on Mount Horeb to be considered as a copy of *Ahura* who spoke from Mount *Hara*? Or, are they the same being? Was this Enlil? Or E.A.?

The image of the god of light on the glowing mountain of light perhaps points to the answer to this question. In the Exodus account of the "mountain of God" we find these additional clues: "On the third day when the morning came, there were peals of thunder and flashes of lightning, dense cloud on the mountain and a loud trumpet blast; the people in the camp were all terrified." (Exodus 19:16). And in Exodus 20:18-21: "When all the people saw how it thundered and the lightning flashed, when they heard the trumpet sound and *saw the mountain smoking.*"

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A smoking mountain is either a mountain on fire or a volcano. The god most closely associated with the volcano is Vulcan or Haiphastos, whom the Sumerians called E.A. In her book *When God Was A Woman*,<sup>5</sup> Merlin Stone connects the tribe of *Levi* -- the Hebrew gurus set apart from the other tribes who administered the Ark -- with the *lava* of the volcano god. This means they were created from the ‘essence’ spewed from this mountain, love or lava.

This would mean E.A., ‘the Great Light’, was the deity in question.

This deduction brings up another. There were *two* teachings of Moses. The first is that of E.A. This was centered on the Ark of the Covenant *and* its Pillar attachment.

In the alchemical tradition the first set of Stone Tablets given to Moses (by E.A.) are called the Emerald Tablets of Thoth, called *Tabula SMARAgdina*. These Tablets of the Law are often depicted in art in exactly the same manner as

the two *Shu* (‘awareness, enlightenment’) tablets  that topped the Pillar of Osiris (the Egyptian Moon god).

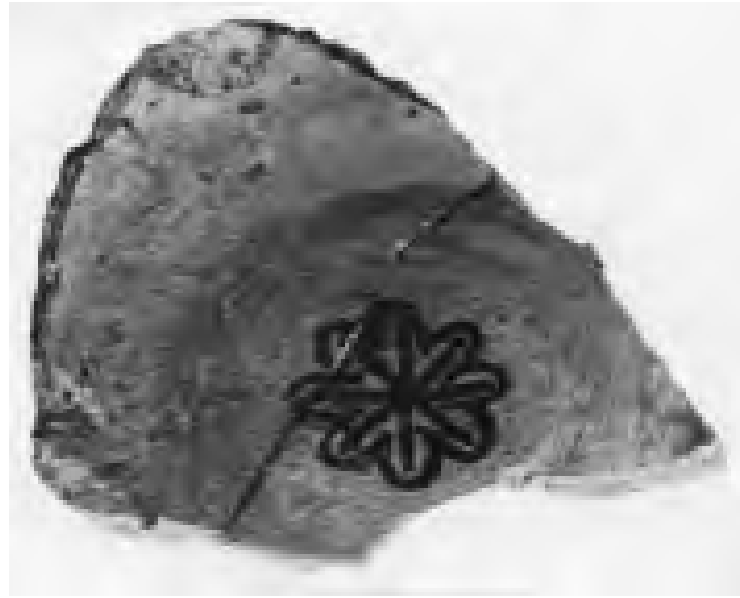
The Midianite smith who manufactured the Ark makes E.A.’s connection to the Ark of Moses. His name, Bezaleel ben Uri,<sup>6</sup> appropriately means, “In the Shadow of El (God), the Son of my Light”. He was filled “with the spirit of God, in wisdom, in understanding, and in knowledge, and in all manner of workmanship.”<sup>7</sup>

Bezaleel was a prominent smith in the gentile clan of the Midianites who adopted Moses.<sup>8</sup> He married one of their princesses. The Midianites were descendents of the Cainite smiths who worshipped the Goddess in the copper mines of the Sinai, and who had the fabulous Tubal-cain as their “instructor of every artificer of brass and iron”.<sup>9</sup> As 1 Samuel 13:19 tells us, the Smiths or Schmidts were driven out of Israel. “Now there was no *smith* found

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throughout all the land of Israel; for the Philistines said, Lest the Hebrews make them swords and spears.”

I am fascinated by this involvement of the Smiths for the fact that E.A. is considered the founder of alchemy and smith craft on Earth.



*Symbol for Planet X ✱ on a Midianite jug.*

According to the Sinai tablets, the Cainite-Midianite smiths dwelled at a mining community in the Sinai. They called their god *Elath-Yahu*, which mythologist Barbara Walker says is a combination of Yahweh and *El-Lat* or *Alla-Tu* (*Allah* or *Tula*), the Lady of the Underworld who was also known as *Hathor* and *Astarte*.<sup>10</sup> Their god was represented by “a *Pillar* of cloud by day, and a *Pillar* of fire by night, to give them light.”<sup>11</sup>

The Cainite smiths dedicated sacrifices of the *Good Shepherd* to the goddess as the Earth, who “opened her mouth” for Abel’s blood.<sup>12</sup>

The Book of Exodus tells us that as soon as he saw the Israelites worshipping the golden image (or *Pillar* of the Goddess), his “anger burned hot, and he threw the tablets

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out of his hands and broke them at the foot of the mountain.”<sup>13</sup>

The people had violated their covenant with Yahweh, who now takes on the personality of Enlil. Moses “took the calf which they had made, and burnt it with fire, and ground it to powder, and scattered it upon the water, and made the people of Israel drink it.”<sup>14</sup> Per Moses’ orders, members of the tribe of Levi sacrificed 3,000 Israelites who had worshipped the calf.

As in the story of Sodom and Gamorrah, this story may be one of competition between E.A. and Enlil. My reason for thinking so is that the word *sacrifice* comes from *sacer*, which meant “untouchable,” in the split sense of both holy and unclean. A *sacer* person, one to be *sacrificed*, was set aside for a divine purpose; it was shunned because of the power of its spiritual charge or *mana*. A perfect illustration of this is the example of Uzzah, who valiantly tried to keep the Ark of the Covenant from falling off its *ox* cart. Though his intentions were noble, God (Enlil?) struck like lightning and killed him for having dared touch the *sacer* object.<sup>15</sup>

In keeping with my inclination to interpret biblical and other scriptural stories from the alchemical perspective, one can only wonder if the sacrificial victims, especially the Levites, were highly trained shamans. The Levites, in fact, were assigned the sole rights to eat the sacred food (*shem-manna*) offerings that were brought to the Tent of the Presence for the Sabbath. The book of Numbers lists other special, in fact extraordinary, privileges given to the Levites.

Another reason why I am intrigued by this story is that the priestly name of Levi meant a son of *Leviathon*, which was another name for Tiamat. Moses, whose name is derived from the same root as ‘*messiah*’, is described as the son of a Levite mother and father, as is his brother Aaron. Leviathon was also the Hebrew title of the Great Serpent Nehushtan, whose worship was established by

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Moses.<sup>16</sup> This, I have concluded, was no ordinary serpent. It was a wormhole. Moses' mother was forced to abandon him in a basket of bulrushes among the reeds (Tula is the place of reeds) beside the banks of the Nile (the Milky Way).

These teachings went sub rosa ('under the sign of the rose', ✱). The second set of tablets contained the teachings of Enlil, the penal code called the Ten Commandments. These are still in force today.

So, if the Ark was a portable substitute for Mount Sinai, what was the significance of Mount Sinai itself?

As Alan Alford comments in his book *When The Gods Came Down*, Mount Sinai was the archetypal 'cosmic mountain' Meru which connected Heaven and Earth.<sup>17</sup>

The 'cosmic mountain' is a religious archetype that has been well documented by Mircea Eliade, who explained how it symbolized the 'Link or Bond between Heaven and Earth'.<sup>18</sup> It is only the shamans, says Eliade, who *actually scale* the Cosmic Mountain.<sup>19</sup>

We, of course, are quite familiar with this 'Link or Bond Between Heaven and Earth'. We also have a list of shamans who operate it: E.A., Jacob, and Moses to name a few.

Fully revealed, this 'cosmic mountain' is indeed cosmic. The ancients, notes Alford, regarded Heaven and Earth themselves as 'mountains', metaphorically speaking. Specifically, the ancients regarded Heaven and Earth as twin 'mountains', i.e. twin planets, conceived in the image of one another.

Mount Sinai, then, was a 'cosmic mountain' in the sense that it symbolized the planet of Heaven, *Mer(u)* or Tiamat, and her offspring, Kingu, the Moon.

*Meru* is also the name of the world mountain or world axis that must be ascended by spirals until one reaches the hidden center. This mountain has *four* enormous

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supports.<sup>20</sup> This description suggests Meru is a copy of the Sea of Glass. So is the Ark of the Covenant.

Stories of this pillar and its connection to holes in space and souls can be traced to the Egyptian Coffin Texts that tell that after the flood the *Shemsu-Hor* erected the djed pillars, which were power devices for balancing natural forces in the Earth and the atmosphere. In his excellently researched *Giza One*, Joseph Jochmans explains how planting these sacred power objects raised the Egg or Is-Land of creation. One was called the “Member of Progenitor,” another the “Image of the Arm,” apparently in relation to the ability of this device to uplift or separate the Earth from the waters of the Nile. Once the Egg of Creation was habitable, say the Edfu texts, *djed pillars*, used to channel and balances the soul sphere were set up on the Egg.

These djed pillars were the Pillars of Love. Based upon the ‘twelve bulls’ in front of Solomon’s Temple, which is the Earth, we may speculate that there were probably twelve of these power objects.

After the Deluge, the Egg of Creation reappears in the Edfu inscriptions. This time the Egg is in darkness. The waters (souls?) surrounding it are no longer the *hbwt* waters of primeaval creation, but *w’rt*, the waters of the *dead spirits*!

The Egg of Creation is described as being submerged, split apart, as if by cataclysm!

Here, we are likely talking of the periodic galactic super storm that ‘sinks’ the galactic core.

The Edfu texts next make an absolutely extraordinary statement. Erecting the djed pillars, or the Pillars of Love, the golden pillars, revived the Egg of Creation. These power devices stabilized the *mw* waters, the waters of creation and the soul sphere.

In the mysterious language of the Egyptians we are here being told that the soul sphere was out of balance.

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During the Flood, which is too weak of a word for this cataclysm, the planet had tumbled out of its orbit, throwing its atmosphere *and* its superimposed soul sphere into chaos, and thus destroying a large majority of the life forms of the Earth. The souls, whose vehicles perished in the Deluge, obviously had nowhere to go. They were in chaos in the soul sphere of the Earth.

These amazing beings, the Shemsu-Hor are worth a momentary look.

The Royal Papyrus of Turin (written during the time of Ramses II) records that the reign of the Shemsu-hor stretches to remote antiquity (up to a fantastic 40,000 years).<sup>21</sup> These kings lists call the Shemsu-Hor *Akhu*, meaning 'Transfigured Spirits'. *Akhu* or *Ax-hu* is the plural of *akh* or 'light', inferring that the Shemsu-Hor were light beings.

Robert Bauval speculates that the Shemsu-Hor were 'a lineage of real (and)... immensely powerful and enlightened individuals', masters of the science of astronomy, whose purpose was 'to bring fruition to a great cosmic blueprint'.<sup>22</sup>

"In the religious literature of Ancient Egypt," writes Andrew Collins, "they are said to have become the god's *mesniu*, 'workers of metal', or blacksmiths'".<sup>23</sup> The *mesniu* were *blacksmiths* or *alchemists* and priests of Isis.<sup>24</sup> Among other things, these angelic smiths fashioned weapons for Horus to maintain his supremacy.

In *The Gods of Eden* Collins tells of the amazing exploits of these early gods of Egypt who lived during the *sep tepi* or the First Time.<sup>25</sup> The events surround the 'Island of the Egg'. This Island was referred to as the 'homeland'.<sup>26</sup> It is here that the first god-ruler called *Pn*, or "This One," identified by the priests of Heliopolis as Atum, the 'Lord of Terror', established himself. He founded his throne in a sacred "Field of Reeds", upon a

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radiant lotus. He also set up the *Djed* or *Tet Pillars* on the Is-land.

A terrible cataclysm occurred that ended the First Time. A *serpent* called the Great Leaping One appears.<sup>27</sup> The divine inhabitants of the Is-land of the Egg, who were associated with the god “Divine Heart” or Thoth, fight the invader with a weapon called the ‘Sound Eye’, which emerges from within the Is-land.<sup>22</sup> The weapon backfires and the Is-land is destroyed, its inhabitants die, and darkness covers the world. The Is-land vanishes.<sup>28</sup>

This sunken Is or Is-land, the sanctum of the creator gods, is spoken of in various forms by many cultures. It is the likely source of the earthly chapter of the story of Atlant-Is. *Atl* is also an anagram for *Tla* or Tula, the sacred land of *Pan* or *Phanes*, “the Revealer,” whose name obviously rings of *Pn* the ruler of the Is-land of the Egg. Pan is thought to have been the priest king of Atlantis (which the Mayans called Tula).

The Pillar of Osiris, called the *Palladium* in the Goddess tradition, originally belonged to Pan. It signified AMOR (love),<sup>29</sup> making it the same as the Pillar of Meru, Min, the Ashera, Ax, Ass or Bull.

Stories say that not only did Phanes, or his Pillar, have the phenomenal ability to translate souls from one dimension to another, it could also drill holes in space. Now this is quite fascinating. *Phanes* or *Pahanes* is the same name as *Pahana*, the ‘true white brother’ of the Hopi Indians. He once appeared to the Hopi after a cataclysm and led them through a ‘hole’ into the Fourth World. He was called *Massau*, a Hopi Indian word that is strikingly similar to *Moses*, as well as the Aramaic *meshiha*, the Hebrew *mahsiah*, and the Greek *messias*. These words mean *anointed*, Christos in Greek. To the Hebrews, the *Messiah* is the expected king and deliverer. To the Christians, the *Messiah* is Jesus, the Christos.




## ARK OF THE CHRISTOS

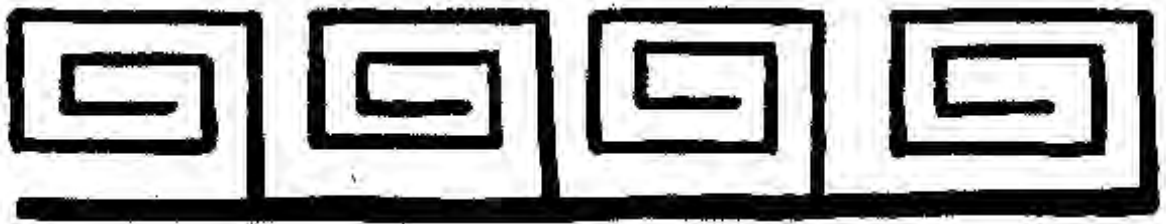


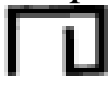
*Phanes opens a hole in space.*

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Hopi Fourth World legend centers on the *Ant* People.<sup>30</sup> After their world had come out of balance (again Tula is a Sanskrit word for ‘balance’ ) , and before its destruction, the Hopi people were told that *their inner vision* would give them the ability *to see a cloud* that would guide them by day, a star by night, till they arrived at a certain safe place. Guided by the vision of an *open door at the top of their heads* they were led into an opening at the top of a *big mound* where the Ant People lived (Mount Meru).

In Hopi myth Massaw was assigned to the Hopi to help them find their way into this Promised Land. Massaw, say the Hopi, led the good-hearted or peaceful ones among them to a ‘reed’ (Tula is the ‘place of reeds’ to the Mayans). Leaving behind the evil of their civilization they began to climb (or drill) their way the inside of this reed to a New World. Resting between the joints as they worked their way along, they finally entered the Fourth World, at the *sipapuni*, “Place of Emergence.”<sup>31</sup>



*Petroglyph showing the four migration routes of the Hopi Water Clan. The striking similarity to the Neolithic meander vase raises a question: Does this suggest the Hopi split-off into four separate galaxies or earthly civilizations? Was Egypt  one of these civilizations?*

## ARK OF THE CHRISTOS



*Compare the Hopi migration routes (Gs) with the Gs of Neolithic meander tunnel. Does it depict a wormhole?*

The Hopi Ant People arouse my curiosity. Are they the An? Does this explain why their story sounds so incredibly similar to the *Ana* race in Bulwer-Lytton's Rosicrucian masterpiece *The Coming Race*?

Interestingly, *Ant-Inomianism* was the general term for Christian sects who followed the doctrine of Apotheosis, or God Making, believing they could become "one with Christ."<sup>32</sup> Many early Christians believed the only route to immortality was deification. The object of their mysteries, like the Rosicrucians, was to learn how to become deified. One procedure for achieving deification was eating the flesh and blood of a god. (The Christian sacrament of eating a tiny fragment of Christ's body as a wafer of bread or *agnus dei* has been noted.)

The goal of Antinomianism, according to Pythagoras, was to reach *Ant-Ichthon*, a mysterious *planet* that was never visible.<sup>33</sup> Pythagoras, who had a golden thigh, divided the universe into ten (X) spheres, symbolized by ten concentric circles.

Antichthon likely is the same as *An*, the mysterious Planet X.<sup>34</sup>


# ARK OF THE CHRISTOS

## 12. THE SYNAGOGUE OF SATAN

My basic research premise is that the Pillar of Osiris and the Ark or Cross of the Christos are the same device, and that this technology is modeled in our mystic anatomy designed by E.A. and Ninharsag. Further, this device is at the center of biblical prophecy, and consequently, the center of the prophecy of the return of Planet X. In support of this premise I two examples from Judeo-Christian artwork that show the Ark of the Covenant with its Pillar attachment, and the combined Pillar as the True Cross of Christ.

Featured on the next page is an illumination from the famed eleventh century Winchester Bible now housed at the Oxford Library. It shows David triumphantly dancing before the Ark of the Covenant as it is being carried into Jerusalem with great pomp and ceremony. On the right side of the illumination is a stylized Pillar of Osiris. On the left is a 'worm' or 'serpent-soul' that lives in the Ark.

The worm and pillar are a perfect match for hieroglyph

of the Casket or Pillar of Osiris  that is topped by the *Shuti* or enlightenment tablet symbol. They both symbolize the *naggar* or 'serpent soul of wisdom'.

As we can see, someone 'in the know' within the Catholic Church in the eleventh century must have secretly known of the existence of this device and the serpent soul which lives within it. They have sought to preserve knowledge of its existence.

## ARK OF THE CHRISTOS



*Illumination from the Winchester Bible. David (center) beneath the Ark of the Covenant plays his harp, the symbol for the tones to attract souls to Tula. The pillar is on the right. The serpent is on the left.*

## ARK OF THE CHRISTOS




*Medallion from a window at St. Denis, Paris. The Pillar and Ark are surrounded by the Lion, Bull, Man and Eagle.*

The medallion from a window at the cathedral of St. Denis, Paris shown here represents the Ark of the Covenant borne on four wheels and resembling a triumphal



## ARK OF THE CHRISTOS

chariot (and the “molten sea”). Inside the Ark are seen the Rod of Aaron and the tablets of the Law or *Torah* .

Dominating both there rises majestically from the watery depths of the Ark a great pillar upheld by God the Father (E.A.?) himself. Near the wheels are the four emblems of the evangelists, the lion, bull, man and eagle, which are so to speak the borders of the symbolic car or Cube of Space.

The Ark is clearly seen to be the pedestal or platform of the Cross. The Ark surmounted by the Cross is called the *Quadriga of Aminadab*, the triumphal chariot of the Song of Songs that the four evangelists must draw to the ends of the Earth.

One 13th century French commentator on the Songs, Honorius of Autun, explains that Aminadab standing in the car represents the Crucifixion.<sup>1</sup>

In my view, this symbolic car or Ark is the same as the Pillar of Osiris. It is the Ark of the Christos.

According to legend and lore, the Knights Templar sought, and possibly recovered the Ark of the Covenant from the site of Solomon's Temple and carried it to France. The possible resting place of their secrets is St. Denis in Paris.

Located a few miles north of the Ile de Citie, the Abbey of St. Denis, patron saint of Paris, represents the effort of Abbot Suger, who envisioned the church as the center of a new illuminated Christianity. In his three books on the building and consecration of the church, the brilliant Abbot penned thirteen separate inscriptions celebrating the Holy Light (X). In one of these illustrious inscriptions, a verse inscribed on the golden doors of west façade Suger tells us:

“Bright is the noble work, this work shining nobly/  
Enlightens the mind so that it may travel through the true  
lights/To the True Light where Christ is the true door.”<sup>2</sup>

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From such words Suger developed his theory of *lux continua*, or continuous light. His aim was to bring the True Light of God into the world.

Named after Denis the old abbey church of St. Denis had been completed in 775. The abbey had been founded in the seventh century by the Frankish king Dagobert in honor of Denis, and his legendary companions Rusticus and Eleutherius. King Dagobert II, and the Merovingian dynasty from which he came, have been romantically mythologized in the annals of both local legend and modern mystical pseudo-history, which upholds them as the supposed bloodline of Christ.

The Templar are often connected with the Merovingians. Their bloodline is called the 'Red Serpent'. The Merovingian sculpture shown here demonstrates their belief in Christ as the Serpent, and connects them with the Shining Ones.



*Two crosses flank the serpent around the Tree of Life; symbol of the Shining Ones. Merovingian sculpture in the church at Pouille in Vendee.*

The mystique that surrounds them includes attributions of saintliness, magical powers (derived from their long red



## ARK OF THE CHRISTOS

hair), and even divine origin, stemming from their supposed descent from the bloodline of Jesus.

According to legend, the Merovingian bloodline was founded by King Merovee, who is said to have been the spawn of a “Quinotaur”, a giant fish or a sea monster, who raped his mother when she went out to swim in the ocean. He is called “Merovee”, because in French, *Mer* means sea. As we have seen, it is also a reference to Tiamat.

This half-human, half-fish is E.A. or one of his successors.

Dagobert’s name reveals the divine origins of his bloodline. “Dagobert” comes, of course, from Dagon. ‘Dag’ means “fish”. The word “Bert” has its roots in the word *Bahir*. So Dagobert’s name literally means “Priest-King of the House of the Fish.”

After a palace coup young Dagobert was exiled to Ireland.<sup>3</sup> At some point during his early manhood he is supposed to have attended the court of the high king of Tara.

This, incredibly enough, appears to be Jesus, the Quinotaur or ‘King of Terror’.

Corroborating the identification of Jesus with the King of Tara or Terror is the famous English runic object known as the Frank’s Casket, dating to around AD 700, the time of St. Denis, and named after the man who donated most of it to the British Museum. The front of the box (below) has a scene of the Adoration of Christ. The main inscription can be read clockwise round the box. The text is a riddle about the origins of the material (a whalebone) from which the box is made:

“The *fish* beat up the seas unto the mountainous cliff; the KING OF TERROR (Jesus) became sad when he swam onto the shingle.”

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*The Franks Casket.*


By Suger's time, 1137, what had long been the royal abbey of France where French kings were educated and buried was dilapidated. St. Bernard condemned it as a "workshop of *Vulcan*," and a "synagogue of Satan."<sup>4</sup>


Suger decided improvement was in order and in that year he began work on the west end of the church, building a new facade with two towers and three doors. In 1140 he moved from the west end clear to the other end of the church and started to build a new choir. It was completed in 1144. The result was a major event in the history of architecture; the spiritual architecture that came to be called "*gothic*" was born.

For Fulcanelli, gothic art (*art gothique*) is a corruption of the word *argotique*.<sup>4</sup> The cathedral is a work of *art goth* (gothic art) or of *argot*, i.e. the ship *Argo*. The *argotiers* who sail this ship are the *Argonauts*. They speak a special language, *argot*, the poetic *Language of the Birds* or the *Language of the Gods*.

As the Language of the Birds is the language of light, Gothic art, says Fulcanelli, is in fact the *art got* or *cot* – the *art of light*.

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In Teutonic legend, the god Teut (*Tehuti* or *Thoth*) carved the runes in order to explain the secrets of *Got* or God and the World *Ash* or Tree of Life. Upon the first rune *asa*, an upright pillar, which means “Is,” he constructed a language called *Gothic*.<sup>6</sup> This is the same as the lotus .

The spirit Is is the primordial matter. In order to interpret its meaning Teut created the rune  and called it *Aether* or *ether* (the *quintessence*, the *Word*, *wood*). It is often called *tel* by the Skopes and Skalds (poets) and is symbolized by the enclosed sun cross.<sup>7</sup>

Suger wanted to create a church that would be even greater than the famous Hagia Sophia Church in Constantinople. The Church of St. Denis became a model for most of the late 12th-century French cathedrals, including those at Notre Dame, Chartres and Senlis.

Suger kept a detailed account of the rebuilding of his church, although he mentions no artists or architects who worked on the projects. Instead, he credits himself, with inspiration from heaven, for creating both the new gothic style, and stained-glass windows.



The truth of the matter is that he was implementing knowledge gained by the Templars in the Holy Land.


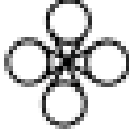

Scholars speculate that whatever the Templars discovered at Solomon's Temple, either by accident or design, directly or indirectly involved a great deal of potential wealth. As well as something else, some explosive Secret that only a few high ranking officials could know.

Whatever it was that the Templars discovered all records, all archives, all evidence of its existence was destroyed. The implication being it was something other than gold bullion, something so fantastic that not even torture could bring it to the lips of the Templars. Speculation runs from the secret of alchemy to early

# ARK OF THE CHRISTOS

Christian manuscripts concerning the origins of Christianity.

I believe the Templar   recovered the secrets of the Scala Dei, the Pillar of E.A. Along with it they discovered the secret science of E.A., the science of God

Making  and the  (Templar) Seal of the World. As noted, the hieroglyph of Osiris shows his pillar with a serpent or soul floating within it . We will investigate more of this floating object in the next chapter.

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## 13. ATLANTIS

E.A.'s creation of a super race would have posed an enormous threat to Enlil (and all future world orders bent on enslaving humanity), who as manager of the affairs of Earth, sought to keep humanity firmly under his control. This threat would be akin to a modern genetic scientist or Hitler-esque politician creating a super race of human that perceives the current race as inferior and thus seeks to control or even destroy them. Every national security agency on the planet would be out to eliminate such a renegade scientist.

In order to protect their new creation from Enlil, E.A. and Ninharsag created a protected place. Here, say the Mayans, we arrive at the true Garden of Eden of the human race. The Mayans, we are reminded, called Aztlán/Atlantis by its most sacred name, Tula, and recalled it as an egg or island of creation. On Mexican monuments the ideogram for Tula is the heron, the bird of light that became the phoenix, the symbol of the soul.<sup>1</sup>

Not just the Mayans, but also the Chinese, the Japanese, the Egyptians, Indians, Fijians, and others believed in the existence of an original island, particularly one associated with a serpent-god and goddess or dragon-god and goddess of the ocean. This, of course, reminds us of E.A. and Ninharsag.

In Atlantis E.A. was known as Poseidon, the Roman Neptune, the "*the artful creator*" who carried the three-pronged trident .<sup>2</sup> Poseidon or Poseidonis, the Prince of


## ARK OF THE CHRISTOS


the Sea, was another name for Atlantis. The king-god of Atlantis shared this name.

In the Atlantis narrative recorded by Plato, it is told that Poseidon lay with Cleito, and begot the ten royal twins of Atlantis. The noble kings of Atlantis venerated Poseidon as their tribal ancestor.<sup>3</sup> The Atlanteans were all descended from him.

*Posei*, or originally, *Potei*, is a title that means 'Lord'. *Don* or *D'An* means 'wisdom', and 'light of An' (another name for Planet X). Hence *Poseidon* is the Lord of Wisdom, another link with E.A., the serpent of wisdom of the Eden story, who was called 'the Great Light' by the followers of John the Baptist.


The *white horse* and a *trident* symbolized Poseidon. As we have seen, the white horse or white mare is also a symbol for Tiamat, which was once one of the Pleiades or Atlantides.

The trident represents the triple phallus, the Triple Key, a symbol that is interchangeable with the Celtic *trefoil* , or *terror foil*. One of the oldest emblems of trinitarian divinity, the trefoil was known as far back as the Indus Valley civilization (c. 2500-1700 BC). Pre-Islamic Arabs called the trefoil *shamrakh*, the three-lobed lilly or lotus flower. It is the *shamrock*, which, along with the horseshoe, is considered a good luck charm.

Symbolist Harold Bayley resolves *shamrock* into the "light of the Sun, the Great Fire."<sup>4</sup> This is the Cross. In Christian contexts  is used as a symbol for the *Holy Trinity: Father, Son and Holy Ghost*.

The shamrock is familiar to most as the three-leaf *clover* claimed by the Irish as a symbol of their patron saint, Patrick. What most may not realize is that Patrick, whose name is abbreviated to Patty, is the same as *Pati*, *Potei*, or *Poseidon*.

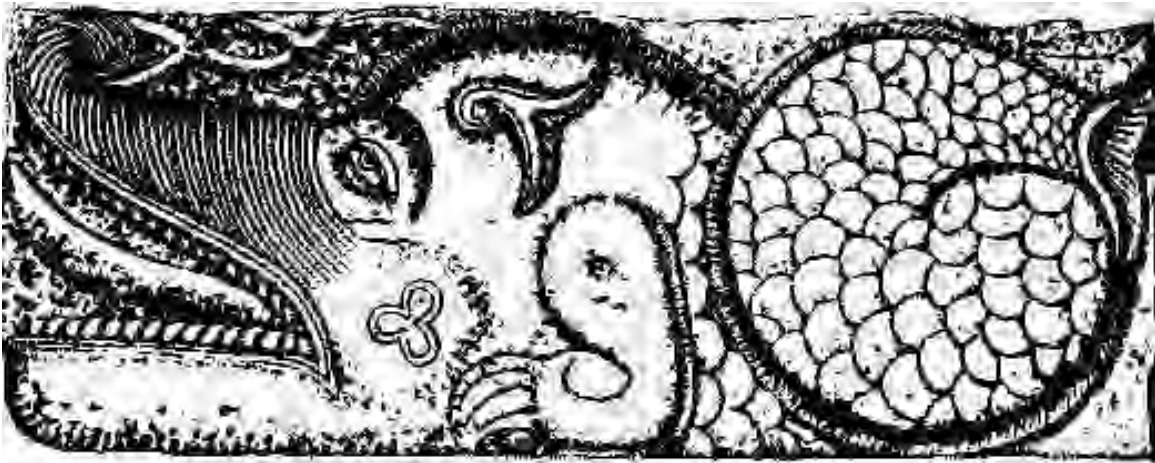
## ARK OF THE CHRISTOS


The trefoil  symbol of Poseidon appears on a fantastic monster that is traced to E.A. and called the *Makara* in India. (Mayan Genesis, p. 814) The Makara, whose name means “Sea Monster,” is depicted in many different ways. Its features usually include those of a crocodile, an elephant, a bird, a snake, or a fish. This creature appears to derive from the mythical great dragon-like creator known as ‘UR’ from Mandaean cosmology. Ur, meaning ‘light’, who matches up with E.A., built the Sacred House which became ‘Ur Salam, that is Jerusalem.’<sup>6</sup>

The name Makara is a pun for Maker. The Maker, we have seen, is one way of defining Tula. God, the Maker, is called the *Word*. As noted earlier, the word *Word* contains the elements *W*, serpent, *or*, the light, *d*, the door.

‘Serpent, door of light to Tula’ is an excellent definition of the Makara, *and* the serpent floating in the

pillar in Osiris’ hieroglyph .




*The Makara, the half-crocodile, half-fish . Notice the trefoil on its cheek, and the  of its gills.*



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*Triratna*

The trefoil  symbol is also seen in the *Triratna*, the ‘Three Jewels’ of Buddhism. Everyone can achieve enlightenment by following Buddha’s 8-Fold Path and by seeking refuge with ‘the Three Jewels’.<sup>7</sup>



*The coin of Tyre. It depicts the serpent that spits or guards the fruit of the Tree of Life.*

## ARK OF THE CHRISTOS

Solomon's Temple, the Sacred House of God, built atop Mount *Moriah* (Meru) in Jerusalem under the direction of the Phoenician King of Tyre (Terror), was constructed without the use of iron tools. Instead, a *green worm* called the *Shamir* was used to cut the stones. I am captivated by the way in which *shamrakh* and *shamir* or *shamir-ok* so closely resembles one another.

Solomon expended great effort to obtain the *shamir*, even contacting demons. Also created at the twilight of the Sabbath Eve of the Six Days of Creation, these beings had some relationship with the *shamir* (*shimmer* or *shem-mer*) and the other supernatural phenomena created at this exceptional twilight.

The Midrash relates that Solomon consulted the mischievous fallen king of the demons, *Asmodeus*, who did not have the *shamir* but knew much of interest about it.

This should come as no surprise. Another of his names is *Phanes*.

The counselors told Solomon of a mountain where *Asmodeus* dwelled. On this mountain there was a well from which *Asmodeus* daily retrieved his drinking water. He shut it up after each use with a large rock, and sealed it before traveling to Heaven, where he went every day, to participate in the discussions at the heavenly academy.<sup>8</sup> Each day he returned to Earth to participate, invisibly, in the discourse at earthly houses of learning.

Solomon sent his best aide to capture and return *Asmodeus* to Jerusalem. After several days of waiting, *Asmodeus* was led before the wise king. He told Solomon that since the days of Moses (who had employed the *shamir* when writing on the tablets of stone), the worm had been entrusted to the care of *the Angel (or Prince) of the Sea* (Atlantis, Poseidon or E.A.) who has given it into the charge of the hoopoe bird (or woodcock). The hoopoe (or hoopie) promised to guard it with her life; for eons, she kept it with her at all times, safe in the Garden of Eden.

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Sometimes, when the hoopoe flew throughout the Earth, she kept the powerful worm tight in her beak, departing with it only to cleft open rocks on desolate mountains, that she might seed them and cause vegetation to blossom forth and provide her with food.

Solomon's aide set out to find it, and succeeded in delivering it safely to King Solomon. With the help of the miraculous green worm, the wise king built the Temple; thereafter the *shamir* disappeared and to this very day no one knows where it is to be found. (However, a creature matching its description was sighted in Tennessee in 1996. for more see my article "Christ's Cosmic Wormhole.")<sup>9</sup>

The name Asmodeus is Hebrew, and is derived from the root *sh-m-d*, to destroy. The letters 'd' and 't' are interchangeable. This means the name Asmodeus, spelled with the *sh-m-t*, can be said to have come from the same root as SHMTI, the name of E.A.'s genetics lab, the BIT.SHMTI, 'the house where the *wind* or *coil* (serpent or soul) of life was breathed in'. Doing the mythological math where Asmodeus equals Phanes, who equals E.A., we are forced to conclude that Asmodeus and E.A. the same. This 'worm' or soul was in the command of the King of Tyre, who construed the Temple of Solomon.

Here, we align with the Mandaean and Sumerian tradition that says UR, the Great Serpent Light E.A., along with the Shining Ones, built the Sacred House in Jerusalem. This serpent light sounds like both the Shamir and the Makara. This alignment identifies E.A. as the King of Tyre or Terror. The mountain where Asmodeus loved would appear to be the Serpent Mountain at the center of Tula (as shown on page 249).

As Sitchin notes, the platform upon which Solomon's Temple was built was constructed of massive stones. These stones were discovered in 1996, when the clearing of centuries of rubble revealed an astonishing discovery on the Temple Mount. *Someone* by some unknown means

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had placed on this spot three cyclopean stone slabs:



- one 42 feet long;
- another 40 feet long,
- and a third over 25 feet long.<sup>10</sup>

The largest of the three weighs an incredible 1,200,000 pounds, or about 600 tons! The smaller two stones weigh 570 and 355 tons each.<sup>11</sup> Even today we do not have cranes capable of moving such massive blocks. Yet in ancient times someone quarried these rocks at a quarry archaeologists claim was three miles away. Then they cut, dressed and moved these stones into place. Were these the stones cut by the *shamir*?

Only two other such pads in the world match this kind of pad. One is the twelve-and-a-half acre megalithic platform upon which the Great Pyramid (the Ros-tau complex) sits in Egypt. The other is the massive pad of the Temple of Baal in Baalbek, Lebanon which features 1,200 ton(!) blocks. One of the stones of Baalbek is 60 feet long, and 12 feet thick and is placed in a wall at least 20 feet from the ground.

Interestingly, Psalm 29 lists Lebanon (Baalbek?) as one of the four places where the ‘voice of God’ was heard. Since this ‘voice’ is heard through the Ark of the Covenant, to me this infers there was more than one copy of the Ark of the Covenant, or that it ‘floats’ around from place to place.

Baalbek was originally called Heliopolis, ‘the City of the Sun’, and was the sister city to Heliopolis in Egypt. Heliopolis was the home of the shem. Its symbol was the

, which is the same as the symbol for *Tyr* .

Local legends claim Adam and his son Cain (whose name means ‘smith’) built this temple in cooperation with the ‘Giants’ (the Shining Ones or Terrors).<sup>12</sup>

The smith (or Schmidt?) named Cain (another *ken*

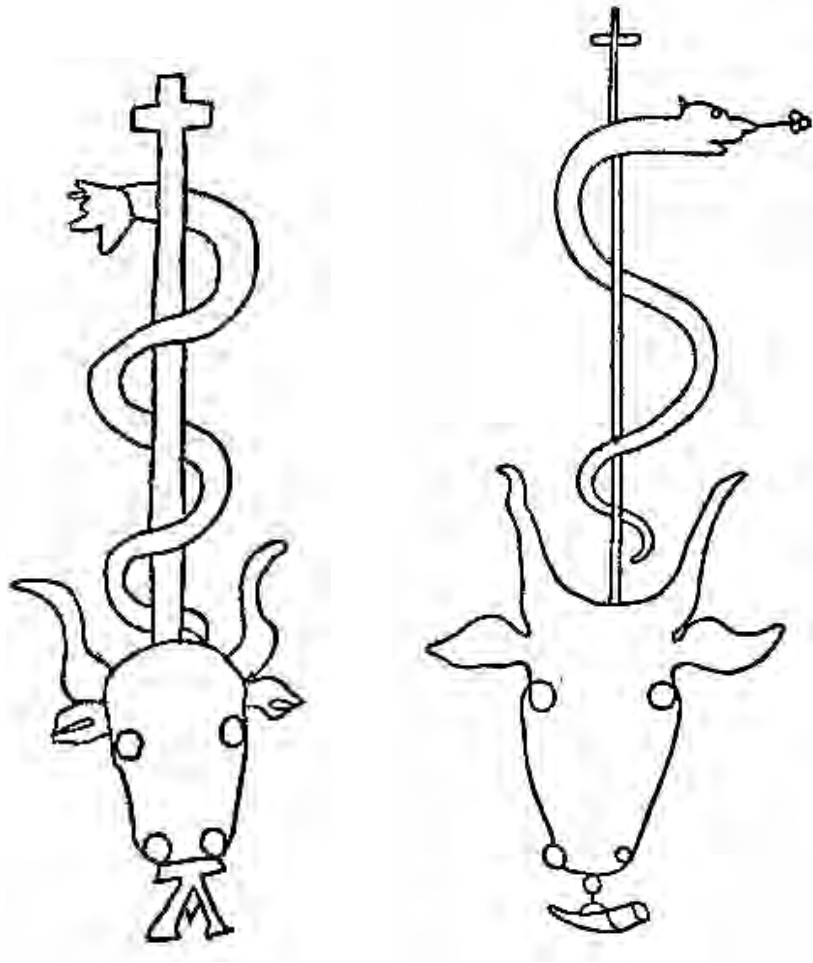
## ARK OF THE CHRISTOS


word) was Mother Eve's first born, begotten by the Serpent and not by Adam, according to rabbinical tradition. Sitchin claims it was to the Shining Ones for whom the Baalbek complex, Heliopolis, the Great Pyramid *and* the original pad of the Temple of Solomon were constructed. In his works he leaves little room to doubt that it was they who constructed these pads as well.

By now, it is hoped that the reader has appreciated the interconnectedness of the early religions. In addition to E.A., the connecting link is the word *shem* as it appears in the Sumerian word for a tower or a rocket ship, *shamir* or *shem-mer*, the name of green worm; Asmodeus or A-*shem*-odeus, the name of the demon who kept this worm, and *sham-rock*, *shamir-ock* or *shem-rock*, the symbol for Poseideon/Atlantis.

Another group who upheld the shamrock was the Cathars. In their secret watermarks an ox is seen with the serpent of Asclepius wound around a cross or a Tree of Life. From the serpent's mouth emerges three circles bound together, the *shamrock*.

## ARK OF THE CHRISTOS





*Cathar 'ox' watermarks. The serpent of Asclepius winds around crosses on both marks. Notice the  emerging from the mouth of the serpent on the right.*

In Egypt the sacred Ox (Ax, 'light') was known as APIS, *i.e.* OPIS, the Eye of Light. Opis means 'serpent'. *Skope*, the German for poet, means 'skilled serpent of light'.


The Latin for *sheep* is *ovis*, and for *ship* *navis*, the one *avis* or *ophis*, or serpent. All of these connections return us to the Ark of the Christos as the pillar that contains the serpent that opens the wormhole.


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APIS was the sacred *bull* (revealing the interchange between ‘serpent’, *opis*, and ‘bull’), and the bull was a primary symbol of Poseidon.

Notably, the shamrock  or trefoil is found in the  symbol for the fifth element, *Wood* (the Word), also known as *quintessence*.

This definition of the Word illuminates two key elements of Jesus’ mythology: Jesus the carpenter or wood worker, and Jesus as the wise or skilled serpent the

German Gnostics depicted floating on a pillar  on the *thaler* on page 143. He’s the *sailor* or *thaler* in ‘Gay-speak’ the lispy language commonly associated homosexuals or gays. Fulcanelli calls the Bird Language the ‘Gay language’. “It was knowledge of this language which Jesus revealed to his Apostles, by sending him them his spirit, the Holy Ghost,” writes Fulcanelli. It is the language that unveils the mysteries. The ancient Incas called it the *Court Language*, because it was used by diplomats (and Presidents?). “To them it was the key to the *double science*... In the Middle Ages it was called the *Gay Science*.” President George W. Bush’s use of the term “the angel in the whirlwind” is a classic example of the double meaning that characterizes this language.

Mythology records that *Tire-sias* knew the Language of the Birds, which Minerva, goddess of *Wisdom*, revealed to him. He shared it, notes Fulcanelli, with Thales of Miletus, developer of theory of water as the first *arche*  and Appolonius of Tyana, who is powerfully tied to Christ.<sup>13</sup>

This is a crucial connection. *Makara* is the “crocodile” vehicle, vessel (*arche*, *arch*, , *bow* or “*Gate of Heaven*”) of Varuna and Kamadeva, the Indian



## ARK OF THE CHRISTOS


God of Love.<sup>14</sup> Indian iconography shows him to be a white man, dressed in gold armor, mounted on a sea-monster, the *Makara*.

In other words he is the floating serpent.

Earlier I noted that the mythology of Jesus' mother Mary aligns her with the priestesses of *Mer* or Tiamat, who gave birth to the Earth. To the Aztecs *the crocodile* gave birth to the Earth. In one of the manuscripts of the *Chilam Balam*, 'the Crocodile of the House of the Running Waters' is one of the names given to the celestial dragon.

In the Bird Language Mary or Mare (Tiamat) and the crocodile dragon are interchangeable.

The word *crocodile* resolves into *cr* or *kr*, the Creator or Great Fire, *oc* of *light*, *di*, light, *le* or *el*, gods, i.e. Great Light of the Gods. This is E.A.


In this way the crocodile takes the role of the intermediary between Earth and Heaven. For this reason it is associated with the rainbow, the *arch*  or bridge of light or 'bridge of souls' used by gods and heroes when they travel between Earth and the Otherworld.

As the rainbow has seven colors, so too does *makara* have five ministers, with the fifth having *two* sacred names, for a total of seven.

Poetically speaking, *makara* is "Mother Ark," which leaves little to wonder why, in the Old Testament *Makara* the crocodile appears in the guise of *Leviathon*, and is interpreted as the cosmic serpent *Tiamat*.

Associated with the Makara and the trefoil from the very beginning is the symbol of a "bunch of grapes," which was found on the Makaras. These grapes are the same as those Joshua stole from the Shining Ones. A related form is the triangle of three dots,<sup>15</sup> the shamrock






or trefoil and the  symbol for the fifth element, *Wood* (the Word), also known as *quintessence*. They are



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the Three Jewels of Buddhism, and may be the three Wise Jews from Solomon's Temple that kickstarted Nebuchadnezzar's Golden Image.

Also, they are the *caput mortum*, the *skull*, *death's head* , the starting point for the alchemical work of transforming a human – the impure or base metal – into pure gold  or God Making.<sup>15</sup>

It is also known as the Roerich Peace Pact sign  after its creator, Nicholas Roerich, who sought the secrets of Christ on behalf of F.D.R. Roerich had originally seen the sign etched on a rock in Mongolia.<sup>16</sup>

Is the green shamir worm the same as the green serpent of healing lifted by Moses? When Moses lifted this serpent was he lifting the Makara, the Maker? Did cosmic essence spew out? Did he bathe or *bahir* himself in its misty knowledge?

If my interpretation of this symbolism is accurate, this explains why the pharaohs were anointed with the fat of the sacred *crocodile*, which was called the *Messeh*. The Egyptians adopted this tradition from the Sumerians who anointed their kings with the fat of the *Mus-hus*, a giant serpentine quadruped.

It is from the words *Messeh* and *Mus-hus* that the Hebrew stem MSSH derived – the stem which (with added vowels) formed the verb *mashiach* (to anoint) and the noun *Messiah* (*Meschiach*), which means 'Anointed One' – i.e.

Christ (Greek: *Kristos*).<sup>17</sup> This Christos  is the secret sought by F.D.R.

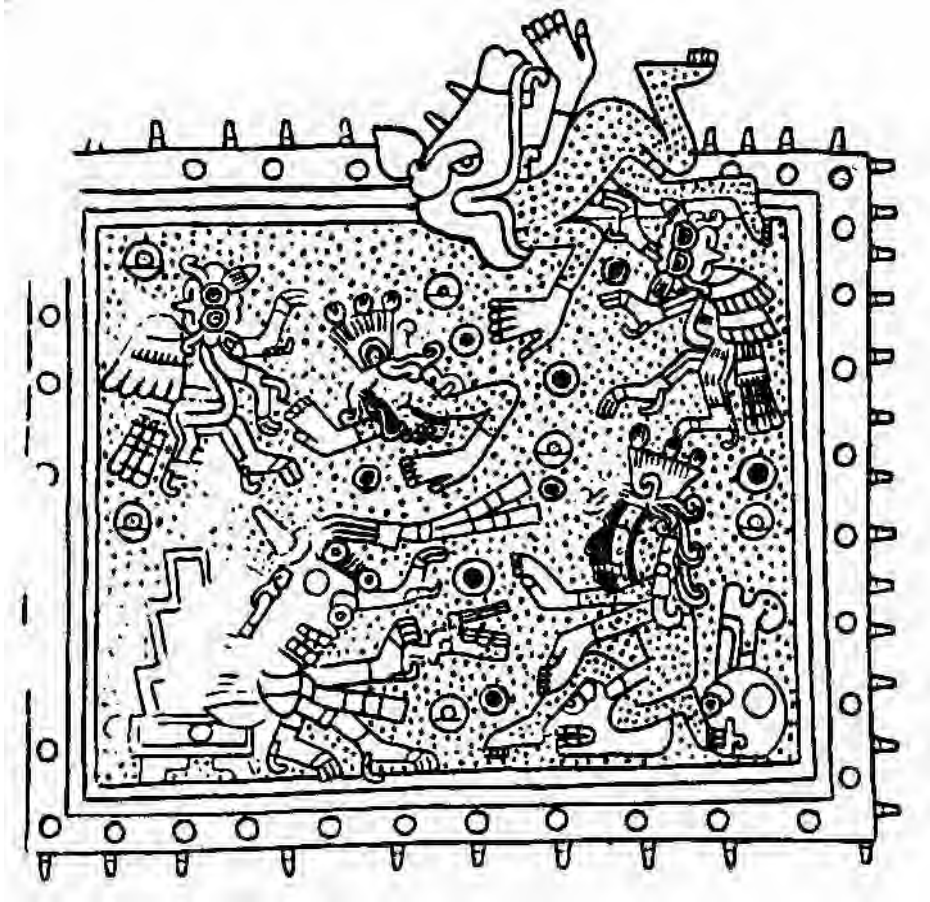
It is the secrets of the wormholes; the secrets of everlasting life.

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*Leviathon or Makara.*

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*Aztec afterlife journey; through the wormhole into the stars. Is this the bright tunnel of the Near Death Experience?*

As I have concluded, one would not casually enter one of these water doors, or “doors of light of wisdom.” An immense mental, physical, emotional, and physical training was undertaken preparatory to this excursion. The result was the transformation from a human into a *sacer* or Skilled One (an abhorrent thought to Enlil), or a Shining One.


One group of priests who knew a great deal about this transformation was the Jains. The term *makara* appears in the Indian religion of Jainism. The Jains are preservers of a primordial oral tradition. The content of these texts have largely been lost, however the fragments that do survive

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deal with phenomenal ideas including: how one can travel to far lands by magic means, how one can perform miracles, how one can transform plants and animals (genetics?), and how one can fly through the air.<sup>18</sup>

According to Jain teaching, the era in which we live represents the beginning of a new age. 24 prophets, the *tirthamkaras*, will introduce it. Here is our connection with the Makara. *Tirtha* means ‘sacred places’. *Mkaras* is obviously Makara. The word *tirthamkara* is also *tir*, terror, *tha*, *makara*. Tirthas could therefore be sacred places of terror or, perhaps terrible place of the Makara. This speculation comes from the Book of Genesis. After his journey on the ladder to Heaven, Jacob exclaimed, “*Terrible is this place. This is none other than the Gate to God and this is the Gate or Ark of Heaven.*”<sup>19</sup>

The founder of Jainism (c.6<sup>th</sup> century BC) was *Jina*, also called Mahavira (Great Hero), who was regarded by his followers as the latest of many *tirthamkaras* (“ford makers” or “bridge finders”) whose example, if followed, could lead to the release from the wheel of rebirth in one lifetime.

In India *Bhir* (the Jewish *Bahir*) means “Vir” and “vira,” meaning *wind* <sup>20</sup>. This prefix appears in such names as *Virachoca*, the White God.

*Vira* also appears in the name *Varuna* or *Viruna*, the god portrayed in the flying disk.

This Bridge of Souls as the Makara is known is the Ark of the Christos.

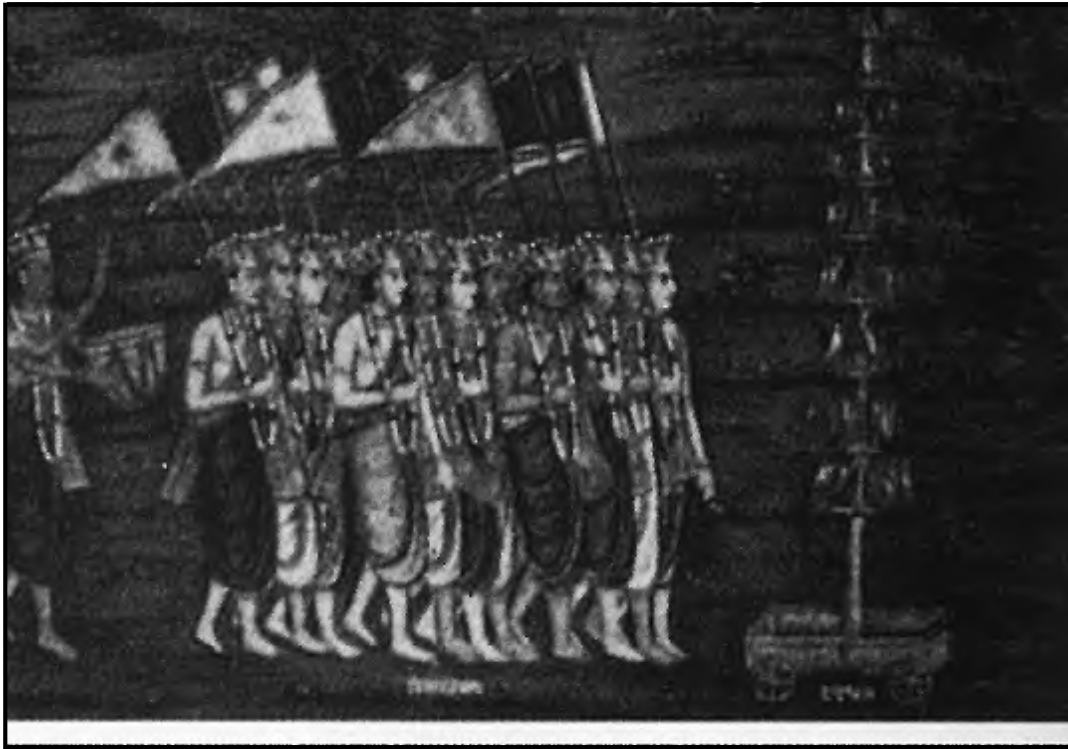
Claiming the world to be disc-shaped and eternal, the holy *Mount Meru* at its center; Jina performed the usual miracles. He walked on water, healed the sick, turned water into wine, exorcised demons, made the blind see, etc.<sup>21</sup>

On this Jain engraving, the 24<sup>th</sup> *tirthamkara* is worshipped in a procession. Above float airships. In front is a pillar on a cart.

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*Detail of the Jain engraving shows a pillar on a cart.*

From the time of Alexander the Great, Jain monks traveled westward to impress and influence Persians, Jewish Essenes, and later, Christians. This influence is revealed in the name *Jain* or *Jen*.

The Sanskrit word for Gnosis or wisdom was *Jnana*, which with the addition of an ‘ai’ becomes Jain, and with an ‘o’ becomes *Jon-ana*.<sup>22</sup> This gives a powerful clue to all the mysterious Johns, including the followers of John the Baptist, among whose ranks Jesus recruited his first disciples, including the ‘beloved disciple’ John,<sup>23</sup> the disciple who was closest to the heart of Christ, on whom Jesus leaned at the Last Supper, and who never knew death.<sup>24</sup> Christ was said to have delivered a secret initiation to this John, whose initiatory name was *Lazarus*. He brought the Holy Grail into the “upper room” at the Last Supper. Later, another John, called the Divine, wandered

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into the crystal halls of Christ's Court and became known as John the Revelator.

To the Maya *Gen* or *G*, means the Galaxy.

*Gen* means 'love' in China. *Webster's* defines *gen* as "to be born, to become."

*Virgen*, *Vira-gen* or *Vira-Jain* all mean fire or light of love.

*Jen*, etymologically, is a combination for "human being" and for "two." It is variously translated as goodness, benevolence, and love. (*Gen* means love in Mayan.) *Jen*, notes Huston Smith, was the virtue of virtues in Confucius' way of life.<sup>25</sup> "It was a sublime, even transcendental, perfection that he confessed he had never seen fully incarnated." *Jen* involves a display of human capacities at their best. These capacities, we have seen, were called the *siddhes*. "It is a virtue so exalted," writes Smith, one "cannot but be *chary* in speaking of it. To the noble it is dearer than life itself."<sup>26</sup>

The person of *Jen* is of utmost character: magnanimous, unselfish, empathetic, large of heart.<sup>26</sup>

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## CONCLUSION

From the foregoing we learned that E.A. -- i.e. Poseidon or Neptune -- is a serpent or dragon. Poseidon (the Roman Neptune) is the Hindu *Ida*-spati, meaning “master of the waters,” and is identical with Narayana and Vishnu, who, like Poseidon moved or dwelt *over* not under the waters,<sup>1</sup> and found his abode at the Holy Mountain, Meru.<sup>2</sup> This was the name for the central mountain of Atlantis.

E.A. is also considered the personification of the Spirit and Race of Atlantis, as well as the race of giants,<sup>3</sup> the offspring of the Sons of God who took themselves for wives the daughters of men who were fair, and whose misleading of humankind was the cause of the Flood.

Some of these offspring -- like the Ophites -- are described as taking the form of giants, dragons, and sea monsters (*makaras*), while others are said to have born a normal human countenance, with the exception of their *shimmering white skin* and their extremely long life spans. This is the bloodline that brought us Noah, Abraham, Isaac, Jacob, Joshua, King David, Solomon, Jesus, and many others, in other words the Grail Bloodline.

Legend has it that these beings taught mankind their secrets, including the above-mentioned *siddhes*, as well as a secret spiritual doctrine that only certain elect humans (those who achieved the Blood of Christ) would be allowed to possess. They created schools and secret societies, identified by the cross of Planet X, to pass this doctrine down through the ages.

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As bizarre as they seem, an amazing number of ancient depictions portray the creator-god as an erect serpent/dragon with a pillar-like trunk. These portrayals are vivid and arresting, but devoid of meaning to most academics. In my view they are depicting these saviors as wormholes.



The Titans, rulers of Atlantis, were depicted as half-human, half serpent.



*Chnoubis.*

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In the Gnostic Mystery tradition, we find a belief in a winged, radiant and loving Good Serpent who was called ‘the Reconciler’, ‘the Deliverer’, the ‘Angel of the Dawn’ (i.e. the Morning Star), who was ‘the Spirit of All Knowledge’. His name is *Nous* or *Chnoubis*. The ‘serpent’ Chnoubis, like the brazen serpent lifted by Moses,<sup>5</sup> was regarded as a god of healing, and the renewer of life. This image was probably borrowed from the Sumerians, who connected this figure with E.A. and Asclepius.

In his *Secret Teachings of All the Ages*,<sup>5</sup> Manly P. Hall notes that: “To the Gnostics, the Christ was the personification of *Nous*, the Divine Mind.” Further, according to the Gnostics, Christ emanated from a higher or *hyper* spiritual realm. He descended into the body of Jesus at the baptism and left it again at or before the Crucifixion.

At the beginning of the Christian era, the Gnostic followers of Christ depicted the savior as a serpent matching the *shamir* and Chnoubis. One of these Gnostic sects, the *Peratae*, or Peratics, called Chnoubis by the name *Chorzar*. They claimed he was a form of *Kore*, who was among the earliest names for the female Spirit of the universe. The word *kore* is the same as *core*, as in the core of our galaxy.

The Peretae (*pero* is Old German for *bear*) functioned as a secret society in collaboration with a group called the Carpocratians, who made use of many practices inherited from the Cult of Isis, who was called *Stella Peratis*. Together, they preserved and practiced the mythical mysteries from the ancient world.

The Peratics believed salvation is only possible for those who are able to cross from the sphere of creation, what I call the ‘Soul Sphere’ and fatality and reach the “other side”(*Peratos*), hence the name Peratae, so to transcend Death itself. A Persian name for radiant and

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winged spirits is *peri* or *pari*. The home of the *pari* was Paradise, the Shining Light of Per.<sup>7</sup>

To 'get to the other side' the Peratics and the Carpocratians drew inspiration from two primary sources.

First, the Peratae studied our mystic anatomy. They retrieved ancient Eastern and Egyptian teachings concerning the mystical interrelationship between the different parts of the human body and the celestial bodies (that is: the stars and planets). They speculated about the nature of the human brain as well as energy centers within the body.

As I explored in my book *God Making*, the solar plexus region of the body corresponds to the Ark of the Covenant. The process of alchemical transformation takes place in the lower abdomen. In Greek, the Philosophical Vessel is called "krater." Krater, or cup, contains the word *ark*.

In order to raise the body's vibration or Key of Life within they devised special methods such as the control of breathing rhythms (a concordance with the Tantric practices within Yoga), the chanting of mystical syllables, and at last, most significant; the withholding and redirecting of sexual energy.

The second source of inspiration was Carpocrates, an Alexandrian of the second century AD, who claimed possession of a secret teaching of Jesus found intact in a document called the *Secret Gospel According to Mark*, or M-Ark in our terms. This secret gospel included an allusion about the raising of Lazarus from the dead being the initiation of the apostle John by Jesus himself.

A partial copy of this remarkable document surfaced in the spring of 1958 when Morton Smith, then a graduate student in Theology at Columbia University, was cataloguing the manuscript holdings in the library of the Mar Saba monastery, located twelve miles south of Jerusalem.<sup>7</sup>

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Among the manuscripts Smith found a letter from Clement of Alexandria, the second-century church father “to Theodore,” congratulating him for success in his disputes with the Carpocratians. These Gnostic heretics were apparently in conflict with Theodore. The letter referred to Mark’s gospel.

Clement responds to Theodore by recounting a story about Mark’s book. After Peter’s death, Mark brought his original gospel to Alexandria, Egypt and wrote a “more spiritual gospel for the use of those who were being perfected.” Clement says this text is kept by the Alexandrian church for use only in the initiation into “the great mysteries.”

However, Carpocrates, by some unidentified magical means, obtained a copy and adapted it to his own ends. Clement urges Theodore to pay no attention to this heretical version of Mark’s gospel.

In Smith’s view the historical Jesus was a magician. In his later book, *Jesus the Magician*,<sup>8</sup> he presents suppressed evidence that supports this view.

In my view there is no clearer evidence than the early Christian art portraying Jesus in exactly the same manner as Thoth, the Egyptian magician and founder of alchemy.

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*Thoth raises Osiris. Jesus raises Lazarus or. L'Osiris*



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The Gnostics were fond of word play. Take Nazarene, one title applied to Jesus, for example. This has been thought to refer to Nazareth, the town where Jesus is alleged to have lived. Bethlehem, Nazareth and Galilee all claim to be the home of Jesus. Scholars now claim, however, that the town of Nazareth did not exist at the time of Jesus.

Therefore, Nazarene must refer to something else. The words *Naaseni* and *Nazarene* are believed by some to have originated from *nazar*, meaning keep, guard, protect, and from *naas* or *nahash*, Hebrew for serpent.

Historian Michael Grant interprets *Nazoraios* as “guardian,” and says it comes from the root *netser*, meaning, “shoot” or “branch” (*klone* in Latin).<sup>9</sup>

Jesus was known as the branch of David, the long-awaited Messiah. Grant identifies Jesus as a member of an exclusive religious sect of priest-kings who guarded or “watched” the secrets of the ancient science of salvation and enlightenment. This group inherited this role from

Egypt and the ancient *Neter* 𐤎 (also rendered as *nuter* or *Nu*),<sup>10</sup> meaning “one who watches.”<sup>11</sup> It also refers to

those who sail with E.A, the 𐤎 people.

The Neter were the male god-beings of Egypt. *Nu-trit*, “nurturer,” was the feminine for neter.<sup>12</sup> Budge notes that *neter* was a term used to denote a quality of soul.<sup>13</sup> As it is mentioned in opposition to “the dead,” he says, it appears to refer to a “living” or “strong” soul.<sup>14</sup>

As the Nazarene, Jesus was therefore, a Neter or NTR, or protector of knowledge for renewing the soul. In the *Book of the Dead* *neter* is mentioned in connection to eternal existence and self-production, which Budge links to the power to “renew life indefinitely.”<sup>15</sup>

In other words, he says, *neter* appears to refer to a being that has the power to generate life. The word *neter*



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passed over directly into the Coptic language as *nouti* and *noute* (phonetically *note*), both terms meaning “God” and “Lord.”<sup>16</sup>

Both terms were applied to Jesus. The secret knowledge I propose Jesus possessed and protected was the nuclear secrets of the transformation of human DNA – the flow-er of souls or -- into a neter (Shining One) preparatory to sailing to Neter-Neter land, the home of the gods via the Ark of the Christos. This knowledge came from E.A.

These terms align with the thesis that Lord Melchizedek (E.A.) initiated a Grail bloodline to preserve the secrets of enlightenment. In order to access these secrets, which were symbolized by the *H*, one had to be born into the bloodline or transform the rhythm or vibration of one’s blood to match that of the Neter. In other words they had to acquire their *H*. This was the symbol for the ladder leading to the Ark of the Christos.

In addition to E.A. and Jesus, several other ‘savior’ gods were depicted as half-human and half-serpent, including: the Roman Jupiter, the Egyptian Ammon, the Buddha, and Quetzalcoatl.

The reason these saviors are depicted as serpentine appears to be because they are actually wormholes.

These gods are the interstellar passageways created by the Shining Ones and used by the soul to return ‘home’. This passage is not made in human form. It is made in our Mer-Ka-Ba vehicle, the Ark of the Christos, the vehicle in which the soul travels the arch  or bow), to the Land of Love, which Jesus called AMOR, home to Tula.

This may be why many of the gods in the flying wheels were depicted with *bows* in their hand. This god may be an *archer*. Or, he may be an ark or bridge builder, a bio-engineer.



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Although this conclusion is purely speculative, it does, I believe, provide a reasonable explanation for the depictions of these saviors.



*E.A. as Jupiter. Painting by Giulio Romano, c. 1520.*

*Page 315.*

*Ammon (top) Buddha (left), Quetzalcoatl (right).*

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*A tile or Stone of Light called the keramion was reputedly discovered along with the Shroud of Edessa bearing the same face as on the cloth. During the same expedition that found the Rosetta Stone, a member of Napoleon's army drew the stone shown here in 1798 in Egypt one hundred years before the first photograph of the Shroud in 1898. This face bears an uncanny resemblance to the face on the Shroud of Turin. Is it Jesus? If it is, the Shroud of Turin is not the only representation of him.*

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Clearly, the idea of E.A., Christ or Buddha or Krishna as a cosmic wormhole is a revolutionary idea. How would the typical Christian react if a wormhole opened with the face of Christ within it? Would they take the ride on his white horse?

Were such a wormhole to open up it would lead to a ridiculous transformation of our society. Our world, as the Mayans say, would be reborn. Actually, it would be unrecognizable.

The first Renaissance occurred in part because of the rediscovery of the works of Hermes, the guardian of the secrets of X. It seems reasonable to conclude that the fulfillment of the Mayan prophecy of the opening of a wormhole would lead to a new Renaissance.

In his last book, *Apocalypse*,<sup>17</sup> D.H. Lawrence points out a very old piece of wisdom that will always be true. What was good at the beginning of one era becomes the evil potency at the end. The wormhole, the good serpent at the beginning of human history, became the evil serpent of the Christian era. During this changing of the era, says Christian prophecy, the serpent must once again be uplifted. As Lawrence observes, the red dragon of Revelation is the dragon that must be slayed. The new dragon is green or golden, “green with that greenish dawn-light which is the quintessence of all new and life-giving light.”<sup>18</sup> John the Revelator remarks on this when he makes the face of Christ green like smaragd or emerald. “This green gleam,” says Lawrence, “is the very dragon itself, as it moves out wreathing and writhing into the cosmos.” It is the power of the wormhole coiling throughout space and coiling along the spine of each human on Earth. If we let it, it will take us to the realm of the Shining Ones.

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