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On the Origins of the Alphabet:  
Orion/Osiris in Need of a Head/Seed,  
the Roots of Writing,  
the Neolithic Europe Word as Sun/Seed System (NEWS),  
and a Solution to the Tartaria and Gradeshnista Tablets

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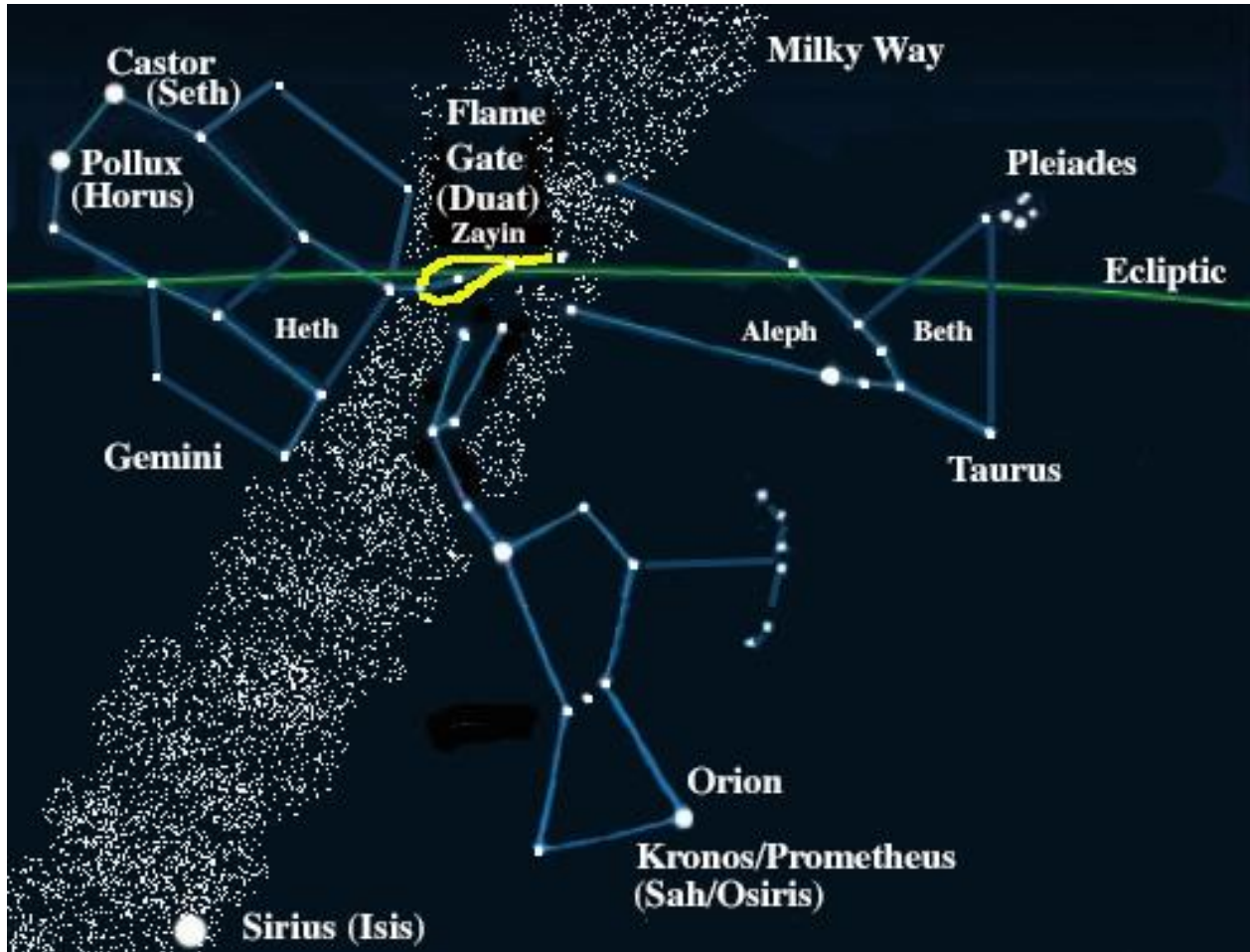
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## A B S T R A C T

This paper offers new information supporting the thesis presented in “On the Origins of the Alphabet: The Cycle of Emmer Wheat and Seed/Word Selection within the Proto-Sinaitic/Phoenician/Hebrew Alphazodiac and the Chinese Lunar Zodiac” (*Sino-Platonic Papers*, no. 328). It offers fresh evidence to help prove that the twenty-two-letter Phoenician alphabet is based on the zodiac, which, in turn, is based on Egyptian celestial diagrams and the life-sustaining cycle of wheat-growing and harvesting. Even more importantly, this evidence could shed light on the invention of writing and the alphabet, illuminating its “mythical” (rather than actual) time and location, which appears to have been understood as located at the celestial opening/“gateway” between Gemini and Taurus, where the Milky Way joined and became one with the vernal equinox and the equator — the midway point of the sun’s track between upper and lower, the north and the south. That midway gate was the sacred spot where the sun/seed/Word was believed to have been born, and it pre-dates writing itself, since the Gemini Gate goes back at least to the Neolithic village of Catalhoyuk, with the headless Orion symbolizing the “heading stage” and birth of the seed of Emmer wheat. Thus, the Gemini Gate, with its sacred symbolism associated with gates, pi, and the birth of the sun/seed/Word, sheds light on the reasons the inventors of the Phoenician alphabet highlighted it as the juncture between the two loops of the alphabet (the northern and southern). This paper also offers a solution to the Tartaria and Gradeshnitsa tablets, as well as showcases a classification system that explains the origin and use of “select” glyphs/graphemes in Neolithic Europe, i.e., the Neolithic Europe Word as Sun/Seed System — NEWS. This system, which reflects aspects of a true writing system — not proto-writing — is not only apparent within Neolithic China, but the complexity and unification of this system precludes the possibility that it arose independently in China. Furthermore, Appendix 1 will discuss a little known ancient zodiac called the Taghit Zodiac, which contains strong evidence linking it to both the Phoenician alphabet and the zodiac.

PELLAR, "ON THE ORIGINS OF THE ALPHABET:  
ORION/OSIRUS IN NEED OF A HEAD/SEED"



**Figure 1.** Orion needs a head. The Neolithic Orion as the Emmer wheat served as a template for the later myths of Osiris/Horus and Kronos/Prometheus and the "Fire Theft."

## INTRODUCTION

This paper is an update of “On the Origins of the Alphabet: The Cycle of Emmer Wheat and Seed/Word Selection within the Proto-Sinaitic/Phoenician/Hebrew Alphazodiac and the Chinese Lunar Zodiac” (*Sino-Platonic Papers* no. 328). It offers fresh evidence to help prove that the twenty-two-letter Phoenician alphabet is based on the zodiac, which, in turn, is based on Egyptian celestial diagrams and the life-sustaining cycle of wheat-growing and harvesting. Even more importantly, this evidence could shed light on the invention of writing and the alphabet, illuminating its “mythical” (rather than actual) time and location, which appears to have been understood as located at the celestial opening/“gateway” between Gemini and Taurus, where the Milky Way joined and became one with the vernal equinox and the equator — the midway point of the sun’s track between upper and lower, the north and the south. That midway gate was the sacred spot where the sun/seed/Word was believed to have been born, and it pre-dates writing itself, since the Gemini Gate goes back at least to the Neolithic village of Catalhoyuk, with the headless Orion symbolizing the “heading stage” and birth of the seed of Emmer wheat. Thus, the Gemini Gate, with its sacred symbolism associated with gates, pi, and the birth of the sun/seed/Word, sheds light on the reasons the inventors of the Phoenician alphabet highlighted it as the juncture between the two loops of the alphabet (the northern and southern).

While this paper was being prepared for publication, however, I chanced upon some additional evidence regarding the Dispilio Tablet, courtesy of Professor Victor Mair, and I noticed implications concerning the origins of writing. Based on this, I revisited the Tartaria and Gradeshnitsa tablets and then worked out a polished solution to them, as well as created a classification system that explains the origin and use of “select” glyphs/graphemes in Neolithic Europe: the Neolithic Europe Word as Sun/Seed System, or, briefly, NEWS. In addition, not only is the operation of this system, which represents aspects of a true writing system — not proto-writing — apparent in Neolithic China, but the complexity and unification of this system precludes the possibility that it arose there independently.

With this new evidence, I reworked this paper and divided it into two parts: Part One deals with the original paper as described, and Part Two deals with this new material. I also added Appendix 1 and Appendix 2 at the end of this paper. The former will discuss a little-known ancient zodiac called the Taghit Zodiac, which I found to contain strong evidence linking it to both the Phoenician alphabet and

PELLAR, "ON THE ORIGINS OF THE ALPHABET:  
ORION/OSIRUS IN NEED OF A HEAD/SEED"

the zodiac. The latter concerns a problematic animated video of my alphazodiac theory that several people posted to Instagram (where one particular Instagram site garnered close to four million views before it was taken down), Tiktok, and Youtube.

PART ONE: ORION/OSIRIS IN NEED OF A HEAD/SEED IN SPRING, THE GOLDEN AGE AND THE GOLDEN WHEAT, AND THE “FIRE THEFT” OF KRONOS/PROMETHEUS MARKING THE TWO LOOPS OF THE PHOENICIAN ALPHABET

Recently I chanced on some remarks made by the ancient Phoenician author Sanchuniathon (believed to have lived in the thirteenth century BC; <https://www.britannica.com/biography/Sanchuniathon>) concerning the origins of the Phoenician alphabet. As I read over his comments, I couldn't help but notice three key factors that strongly mirror my own thesis and evidence on the origins of the Phoenician alphabet (alphazodiac). This evidence then led me to understand that the precession of the equinoxes was the driver in the successive myths/celestial diagrams of Mesopotamia/Egypt depicting specific grain gods/goddesses and the cycle of the life of wheat. (My conclusions reflect and support the work done by Giorgio De Santillana and Hertha Von Dechend in *Hamlet's Mill*).

By reverse-engineering a Mesopotamian cylinder seal, as I described in *Sino-Platonic Papers* (hereafter *SPP*) 328 (esp. Figure 35), I realized that the ancient agricultural myths/celestial diagrams evolved via the precession of the equinox to reflect the specific “Age,” with the mythic “Golden Age” of the grain god Kronos appearing to be correlated to the time when the vernal equinox, the midway spot of the sun on the horizon, was in Gemini (approximately 6480–4320 BC).

I also realized that the Golden Age might have referred to the time just before the harvest, when the wheat ripened from the dark color of the adult bull to the golden color of the lion during the month of Leo. That Golden Age ended with the emasculation/harvest of the grain god Kronos by his son, Zeus, thus replicating the endless cycle of wheat, in which the son as seed replaces the father (akin to Horus, as the select new seed/Pharaoh, replacing his father Osiris, the cut and harvested wheat being the deceased Pharaoh).

But more importantly, I realized that the end of the Golden Age, arriving when Kronos/Prometheus used his “fire stick” to take fire from heaven and give it to humans, might have marked the “mythical” time and place of the *invention of writing* — a seminal event in human history. That is, the mythical story of the stolen fire taken from the heavens most likely had its roots in the upraised arm of Orion as Sah/Osiris at the Gemini Gate/flame in the center of the Milky Way — the



location and time, as depicted in the south wall painting in Shrine F.V.1 at Catalhoyuk, at which Orion (the later Sah/Osiris), as the wheat stalk, first receives his head, as the double or "twin" Emmer seed from the "twin" stars of Gemini, during the spring heading stage. It was also a time and place that mirrored the sun/fire rising up from, or being born from, the midway point of the heavens — the celestial equator/waters at the vernal equinox that divides the north from the south, the upper from the lower (a concept deeply ingrained in the later unification mythology and politics of upper and lower Egypt).

So it seems that the myth of Kronos/Prometheus's using his fire stick to write the Word was simply mapped onto the older story/place of the gift of the sun/seed/Word from above, which benefited humans in the Upper Paleolithic, Neolithic, and then later in Mesopotamia and Egypt. The "fire" taken from the heavens was the sacred sun/seed/Word that traveled from the northern circumpolar region of the sky — the womb of the goddess — to the gateway in the middle of the sky on the ecliptic. In Egypt, the birth of "fire" from the sun/seed/Word evolved into the story of Anu's (later Taiyi's, in China) spear/stick/celestial pole — the "fire stick" — that seeded the womb of the goddess Nut in the northern or lower sky, with that "fire"/sun/seed/Word traveling to the constellations on the ecliptic. The constellations marked the seasons and the cycle of wheat (and, later, gave rise to the letter couplets of the alphabet, whose two-loop intersection marked the sacred Gemini Gate).

It was this "fire" within the sacred Word as seed/sun that caused the scribes to praise the grain/writing gods, for, by extension, they sowed and harvested it from the gateway/horizon of the page/stone as the sacred and select words/speech of the ruling divine king and the ruling elite (as the act of writing, the sowing/writing and harvesting/reading of the Word, mimicked the act of sowing/harvesting the grain. As discussed in *SPP*328, the invention of writing was merely mapped onto the cycle of wheat, which, in turn, was mapped onto the older solar lion-lunar bull cycle of the sun and moon — the eternal solar head that rose up from the sacred midway/equinoctial point of the mortal lunar body of the ancient Great Goddess of the Horizon).

It is also possible that the end of the Golden Age might have marked the Egyptians' mythical "First Time"/Zep Tepi, whose time/place appears to refer to exactly the same spot as the end of the Golden Age in 4320 BC, that is, the intersection of the Milky Way/Ecliptic/Celestial Equator between Gemini and Taurus, where the arm of Orion is upraised into the fire/gateway of the Duat. This could

help explain why Egyptian celestial diagrams, such as those made by Senemut, show the re-birth of the Pharaoh as the sacred sun/Ra and the “Word” as issuing from the twin or midway “double gates” (the later Dokana of the Dioscuri, which symbolizes twin gates and doorways) of the Duat/womb of Nut from the Gemini Gate. This birth of the fire of the sacred Word from the Gemini Gate — with its fire constituting and being incorporated into the seed and, thus, into the flesh — might also allude to the old Egyptian creation myths, in which Ra, the sun, and the creator lunar bull god Ptah, both created all things from the Word (an early pre-cursor to the idea of the “Word becoming Flesh”).

Consequently, that sacred gate in the Milky Way between Taurus and Gemini was deliberately placed into the later Phoenician alphabet at the juncture of the northern and southern loops. Considering that the Phoenician alphabet was ultimately derived from Egypt, it should be no surprise that the very gateway and crossroads at which the sun/seed/Word was first born is the same gateway from which was born the written word, which contains the sacred “fire” that, through repeated sowing and harvesting, eternally resurrects and rises in the light of understanding.

To begin:

In the book *Eusebius of Caesarea: Praeparatio Evangelica* (Preparation for the Gospel), translated by E. H. Gifford (1903), Eusebius (flourished in the fourth century AD; <https://www.britannica.com/biography/Eusebius-of-Caesarea>) refers to the Phoenician Philo of Byblos (flourished around 100 AD; <https://www.britannica.com/biography/Philo-of-Byblos>), who, in turn, refers to the Phoenician Sanchuniathon of Berytus (Beirut).

According to Philo, “these things being so, Sanchuniathon ... searched out with great care the history of Taautus, knowing that of all men under the sun Taautus was the first who thought of the invention of letters, and began the writing of records: and he laid the foundation, as it were, of his history, by beginning with him, whom the Egyptians called Thoyth, and the Alexandrians Thoth, translated by the Greeks into Hermes.” Philo continues, “From Misor was born Taautus, who invented the first written alphabet; the Egyptians called him Thoyth, the Alexandrians Thoth, and the Greeks Hermes.” But more importantly, Philo states: “But before this, the god Tauthus [Taautus] imitated the features of the gods who were his companions, Kronos and Dagon, and the rest, and gave form to the sacred characters of the letters.”

These statements of the Phoenician Sanchuniathon are quite interesting, as they provide

further evidence that the twenty-two-letter Phoenician alphazodiac is linked to the zodiac and the cycle of wheat. The information that Sanchuniathon provides points to three key factors that are intrinsic to the Phoenician alphazodiac: (1) Letters and Writing, (2) Celestial Gods and Constellations/Zodiac, and (3) the Cycle of Wheat.

#### 1. LETTERS AND WRITING

1. Regarding the first factor, "letters and writing," it is clear that Philo, as noted by the Phoenician Sanchuniathon, attributes the origin of the Phoenician alphabet (the "sacred characters of the letters") to the mythical Taautus (that is, the much earlier Egyptian god Thoth, who later became the god Hermes of the Greeks). This attribution of the twenty-two-letter Phoenician alphabet to Egypt falls in line with all available evidence, from which it is concluded that the Phoenician alphabet was derived from the Proto-Sinaitic alphabet in Egypt, which, in turn, was derived from the older Egyptian hieroglyphs and, according to the evidence presented in my earlier papers, the Egyptian celestial diagrams. The latter point is important, for the link between the Egyptian celestial diagrams and the Phoenician alphabet directly and succinctly links this conclusion closely with the second factor:

#### 2. CELESTIAL GODS AND CONSTELLATIONS/ZODIAC

Philo, via Sanchuniathon, asserts that the Phoenician "sacred characters of the letters" were based on the "features of the gods who were his companions, Kronos and Dagon."

First, Eusebius clearly tries to differentiate the celestial/star-based gods of the Egyptians, Phoenicians, and Greeks from the Christian god of the Bible. In doing so, he quotes Diodorus Siculus (flourished first century AD; <https://www.britannica.com/biography/Diodorus-Siculus>):

It is said then that the men who dwelled of old in Egypt when they looked up to the cosmos, and were struck with astonishment and admiration at the nature of the universe, supposed that the sun and moon were two eternal and primal gods, one of whom they named Osiris, and the other Isis, each name being applied from some true etymology.

For when they are translated into the Greek form of speech, Osiris is "many

eyed”; with reason, for casting his beams in every direction he beholds, as it were with many eyes, the whole earth and sea: and with this the poet’s words agree: “Thou Sun, who all things seest, and nearest all.”

But some of the ancient mythologists among the Greeks give to Osiris the additional name Dionysus, and, by a slight change in the name, Sirius. One of these, Eumolpus, speaks in his Bacchic poems thus: “Dionysus named, Bright as a star, his face aflame with rays.”

And Orpheus says: “For that same cause Phanes and Dionysus him they call.”

Some say also that the fawn-skin cloak is hung about him as a representation of the spangling of the stars. “Isis’ too, being interpreted, means ‘ancient,’ the name having been given to the Moon from her ancient and eternal origin. And they put horns upon her, both from the aspect with which she appears whenever she is crescent-shaped, and also from the cow which is consecrated to her among the Egyptians. And these deities they suppose to regulate the whole world.”

Such then are the statements on this subject. You find, too, in the Phoenician theology, that their first “physical philosophers knew no other gods than the sun, the moon, and besides these the planets, the elements also, and the things connected with them”; and that to these the earliest of mankind “consecrated the productions of the earth, and regarded them as gods, and worshipped them as the sources of sustenance to themselves and to following generations, and to all that went before them, and offered to them drink-offerings and libations.”

Similarly, Eusebius then quotes Plato (lived 428/427 BC to 348/347 BC; <https://www.britannica.com/biography/Plato>) as saying that the Greek gods were all based on the earth and the celestial objects in the sky: “it appears to me that the first inhabitants of Hellas had only the same gods as many of the barbarians have now, namely the sun, moon, earth, stars, and heaven: as therefore they saw them always moving on in their course and running (θεοντα), from this their natural tendency to run they called them θεους (gods).” Eusebius comments on this and then differentiates the pagan celestial-derived gods from the one god of the Bible:

PELLAR, "ON THE ORIGINS OF THE ALPHABET:  
ORION/OSIRUS IN NEED OF A HEAD/SEED"

But I think it must be evident to everyone on consideration that the first and most ancient of mankind did not apply themselves either to building temples or to setting up statues, since at that time no art of painting, or modelling, [or carving,] or statuary had yet been discovered, nor, indeed, were building or architecture as yet established.

Nor was there any mention among the men of that age of those who have since been denominated gods and heroes, nor had they any Zeus, nor Kronos, Poseidon, Apollo, Hera, Athena, Dionysus, nor any other deity, either male or female, such as there were afterward in multitudes among both barbarians and Greeks; nor was there any daemon good or bad revered among men, but only the visible stars of heaven, because of their running ( $\theta\epsilon\epsilon\iota\nu$ ), received, as they themselves say, the title of gods ( $\theta\epsilon\omega\nu$ ), and even these were not worshipped with animal sacrifices and the honours afterward superstitiously invented.

This statement is not ours, but the testimony comes from within, and from the Greeks themselves, and supplies its proof by the words which have been already quoted and by those which will hereafter be set forth in due order.

This is what our holy scriptures also teach, in which it is contained, that in the beginning the worship of the visible luminaries had been assigned to all the nations, and that to the Hebrew race alone had been entrusted the full initiation into the knowledge of God the Maker and Artificer of the universe, and of true piety toward Him.

This commentary of Eusebius, quoting Diodorus and Plato, clearly links the Egyptian, Phoenician, and Greek gods to the worship of the "visible luminaries" of the sky, which, in turn, are directly linked to the shape and "features" of the Phoenician letters of the alphabet. Thus, Taatus, Kronos, and Dagon were used as the blueprint for the shapes and "features" of the "first written alphabet."

My own research supports this finding, as I have provided strong evidence that the "visible luminaries" (constellations of the circumpolar region and the zodiac) that form the older Egyptian gods of the Egyptian celestial diagrams directly influenced the order, shape, and meaning of both the Proto-Sinaitic and Phoenician alphazodiac (see *SPP* 196, 246, 296, and especially 328).

Second, the description of the attributes of Kronos and Dagon, whose “features” formed the Phoenician letters, complements my own research:

- A. The Phoenician Kronos was the Titan son of Uranus (sky) and Gaia (earth). Kronos is equated with the Phoenician god “El”/“Elus” (“god,” “deity”), who was a bull god, also worshipped in other areas of the Near East. (“El” is also found in the Hebrew Bible, whose written language derived from the Phoenician.) What’s interesting regarding the Phoenician/Hebrew spelling of “El” is that this word is made up of the letters *aleph* and *lamed*, which are the upper head of the Phoenician letter couplets of the constellations of Taurus (spring) and Leo (summer) — two constellations that are the vital end stages of the “one” seed/Word/sun. That is, those two Phoenician letter couplets of the alphazodiac are a vital part of the power and symbolism of the Pharaoh as the bull and lion god of Egypt (from which those Phoenician couplets were derived), as they symbolize not only the vernal equinox and summer solstice of the Egyptian “First Time”/Zep Tepi, but the critical end stages of the sacred seed of the wheat/harvest as it transforms itself from the adult bull stage to the mature lion stage of the harvest (discussed below).
- B. The Phoenician Dagon, the “Father of the gods” and the national god of the Philistines, was equated to the god “Enlil,” the “Father of the gods” of Mesopotamia (“this equation was eventually codified by the god list An=Anum, which additionally equated their spouses with each other” [Wikipedia]; <https://en.wikipedia.org/wiki/Dagon>). The domain/path of Enlil was in the circumpolar region of the sky, and, more importantly, it was located in the constellation of Bootes. Enlil’s location in Bootes is critical, for that is the ancient constellation that my research has revealed (see Figure 13 in *SPP* 219 and pp. 19–31) to be equated with the Egyptian god Anu and his spear (fall equinox), as shown in the Egyptian celestial diagrams and in both the later Proto-Sinaitic alphabet (*haw/waw*) and Phoenician alphabet (*he/waw*). The Proto-Sinaitic couplet is depicted as a figure with arms raised, holding a staff, in the exact same pose as Anu holding his spear in the Egyptian celestial diagrams (Anu and his spear, as I’ve shown in my earlier work, can be traced back to the constellation of Hercules, the archer, in its role as the fall equinox in Shrine F.V.1. in the Neolithic village of Catalhoyuk in 6300 BC; for the latter, see Figures 39 and 40 in *SPP* 263 and Figure 31 in *SPP* 328).

Furthermore, and more critically still, the name "Dagon" means "grain," an association that directly leads to:

### 3. THE CYCLE OF WHEAT

Diodorus Siculus, as quoted above by Eusebius, states that the "first philosophers" of the Phoenicians worshiped the celestial bodies as gods, and, subsequently, to those visible luminaries they "consecrated the productions of the earth, and regarded them as gods, and worshipped them as the sources of sustenance to themselves and to following generations, and to all that went before them, and offered to them drink-offerings and libations." Those "productions of the earth" no doubt included wheat/grain (i.e., bread and beer), which, as in Egypt and Mesopotamia, was most likely *the* vital source "of sustenance to themselves." The importance of grain and its ties to the celestial gods, among whom some were personifications of the grain itself, is well established (stretching from the names of the grain gods and the rituals associated with those names, as explicitly stated in the ancient texts themselves, to the plethora of scholarly studies on this subject, to the new evidence that I have gathered regarding ancient Egypt, Mesopotamian, and the Neolithic and published in *Sino-Platonic Papers*).

But more importantly, Kronos and Dagon, the Phoenician gods that Philo and Sanchuniathon say form the "features" of the Phoenician alphabet, *are directly equated with wheat*, which, as I showed in *SPP* 328, is a critical feature of the Phoenician alphazodiac (the Phoenician alphazodiac, like the animal figures depicted in earlier Mesopotamian cylinder seals, is based on the cycle of Emmer wheat, with Aries representing the new head of wheat, Taurus the dark adult bull head of wheat, and Leo the golden mature lion head of wheat that is ready to be harvested). The link between Kronos and Dagon as wheat is as follows. I'll begin with the figure of Dagon:

#### *A. Dagon*

First: Dagon means "Grain"/"dgn," as shown in alphabetic Ugaritic texts, so this is another strong connection between the Phoenician alphabet (which the Phoenician Sanchuniathon stated was based on the "features" of gods such as Dagon and Kronos) and the cycle of wheat.

Second: Dagon was often equated to the goddess Nisaba, the Mesopotamian Goddess of Grain

and Writing. Nisaba also means “grain,” and, even more importantly, she was the scribe and accountant of the gods, and she was worshipped by Mesopotamian scribes. At the end of most Sumerian texts were inscribed the words, “Praise Nisaba.” More specifically,

In some documents from Syrian cities, for example Halab and Ugarit, the logogram <sup>d</sup>NISABA designates Dagan. As noted by Alphonso Archi, in western Semitic languages such as Ugaritic, Dagan’s name was homophonous with the word for grain (*dgn* in alphabetic Ugaritic texts), and the logographic writing of his name as <sup>d</sup>NISABA was likely a form of wordplay popular among scribes, relying on the fact that the name of Nisaba, the Mesopotamian goddess of writing, could also simply be understood as “grain” (Wikipedia; <https://en.wikipedia.org/wiki/Dagon>).

(The connection between Dagon and Nisaba is quite interesting. Could the word “Dagon” also be related to the Proto-Indo-European word “\*Degom,” which means “earth” and “earth goddess”? This could imply another agricultural association.)

### *B. Kronos*

First: Kronos, whom the Phoenicians called “El”/“Elus,” used a sickle to emasculate and overthrow his father Uranus. The use of a sickle, a farming instrument used to cut and harvest the wheat/seed, is important, as it directly ties in with celestial diagrams of Mesopotamia and Egypt, where the gods, as depicted in the different stages of the cycle of wheat, are shown to “emasculate” or harvest the wheat — e.g., the adult bull god, shown on a Mesopotamian cylinder seal as cutting and transforming into the mature lion god of the harvest (see Figure 11 in *SPP* 328), or the red-haired wheat god Seth cutting up/harvesting his wheat brother Osiris, or Horus, Osiris’ son, as the new selected seed triumphing over his rival Seth, who, in turn, as the wheat that will be eaten and not re-sown, was also “emasculated” (see Chapter 5, p. 148, in *SPP* 328; this rivalry will be discussed a bit more below).

Second: the association between Kronos and wheat is further evidenced by the celebration of the Greek festival of Kronia: “In Athens, on the twelfth day of the Attic month of Hekatombaion, a festival called Kronia was held in honour of Cronus to celebrate the harvest, suggesting that, as a result



of his association with the virtuous Golden Age, Cronus continued to preside as a patron of the harvest" (Wikipedia; <https://en.wikipedia.org/wiki/Cronus>). Thus, as the "patron of the harvest," the sickle that Phoenician/Greek Kronos/Cronus used to "emasculate" and overthrow his father appears to be deliberately chosen, as he (Kronos), in turn, like the eternal cycle of the selected seed of wheat, was in turn overthrown and emasculated by his own son, the sun and sky god Zeus (according to the twelfth-century author John Tzetzes of Constantinople [Wikipedia; <https://en.wikipedia.org/wiki/Cronus>]). Thus, the terms "emasculate" and "overthrow," as used here, are really just literary/mythological terms of personification that allude to the more accurate agricultural term "replacement" — i.e., the new seed of the harvest is not only a "selected" replacement of the older seed/wheat plant of an older harvest, but it will in turn be replaced by a newer future harvest and "selected" seed (Word/sun). That is, like the "selected" sun/seed/Word symbolism of Horus/Pharaoh, who replaces his father Osiris as the harvested wheat, Horus will, in turn, grow, mature, and then die, becoming Osiris (reflecting the various animal stages of wheat — e.g., the new Ram heading stage, the dark adult Bull stage, and the golden harvest Lion stage — as seen in Mesopotamian/Egyptian celestial diagrams and within the Phoenician letter couplets of the alphazodiac. See *SPP* 328). But more importantly, the new Osiris will then be replaced by a new Horus/Pharaoh (as each new Pharaoh assumes a new Horus name and becomes Osiris in death). The myths, then, are merely mirroring the cycle of wheat as set down in the earlier Neolithic (as discussed in several of my papers in *Sino-Platonic Papers*).

Last — and to speculate a bit — Kronos appears to be key to understanding how the precession of the equinoxes influenced not only the later myths that had their origin in the Neolithic cycle of wheat, but also why there are the different mythological "Ages of Man" (i.e., Ovid's four ages: golden, silver, bronze, and iron. They are also seen in the four yugas/ages of Hinduism, which are also gold, silver, bronze, and iron).

Just as the different stages of the wheat are symbolized by the different monthly animals of the zodiac, those individual stages/months appear to be marked out as different "ages" as a function of the equinox. Santillana and Dechend, in *Hamlet's Mill*, discuss the way that the Golden Age ended, with the vernal equinox in the center of the Milk Way between Gemini and Taurus:

The Galaxy was and remains the belt connecting North and South, above and below.

But in the Golden Age, when the vernal equinox was in Gemini, the autumnal equinox in Sagittarius, the Milky Way had represented a visible equinoctial colure; a rather blurred one, to be true, but the celestial North and South were connected by this uninterrupted broad arch which intersected the ecliptic at its crossroads with the equator. The three great axes were united, the galactic avenue embracing the “three worlds” of the gods, the living and the dead. This “golden” situation was gone, and to Eridanus was bequeathed the galactical function of linking up the “inhabited world” with the abode of the dead in the (partly) invisible South. Auriga had to take over the northern obligations of the Galaxy, connecting the inhabited world with the region of the gods as well as possible. There was no longer a visible continuous bond fettering together immortals, living and dead: Kronos alone had lived among men in glorious peace. (pp. 258–259)

Thus, Santillana and Dechend suggest that the ancient “Golden Age” took place when the vernal equinox was within Gemini (approximately 6480–4320 BC), which would place the mythological reign of Kronos during that same Neolithic time frame and, most likely, beyond — toward the start of the cultivation of wheat and the worship of the grain goddess. Reflecting on this a bit more, I soon realized that the precession of the equinoxes is really key to understanding when the various stages of the wheat cycle took place. More specifically, the date of the Mesopotamian cylinder seal shown as Figure 35 in *SPP* 328 was posited on the vernal equinox residing in Aries (the Age of Aries took place, approximately, from 2162 BC to 0) — thus the new head of wheat appeared in Aries and the harvest took place in Gemini. See Figure 2.

PELLAR, "ON THE ORIGINS OF THE ALPHABET:  
ORION/OSIRUS IN NEED OF A HEAD/SEED"

In the northern sky, the lion head is Ursa Minor as the sun/seed/Word that rises up from, and is cut from, the back of Draco as the horizon/bull/wheat

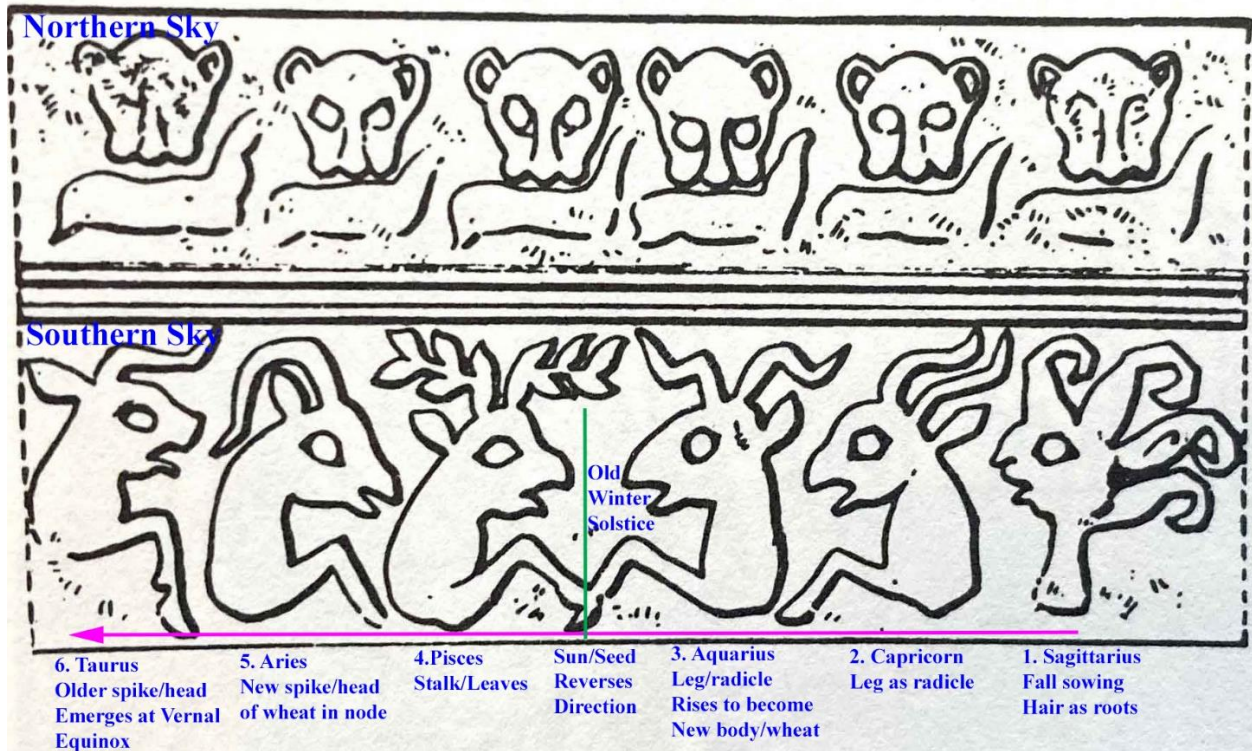


Figure 2. From Figure 35, *SPP* 328. Mesopotamian cylinder seal. Early dynastic period.  
Labels added (adapted from Frankfort 1939: Plate XI)

However, by reverse-engineering this Mesopotamian seal (i.e., placing the vernal equinox/heading stage of wheat in Gemini), I realized that not only was the new head of wheat symbolized by the twin stars of Castor and Pollux during the “Golden Age” of the grain god Kronos, but *Leo the golden lion presided over the golden harvest*.

Regarding the former, because the vernal equinox was in Gemini — a time when the new wheat entered the “heading stage” (the new head with its twin seed emerges from the stalk/flag leaf sheaf) — the twin stars/seed of Gemini symbolized the new seed emerging from Gemini’s twin, or double, doors/“gate of heaven” within the center of the Milky Way at the junction/middle of the northern and southern skies. The Milky Way is the celestial river (celestial Nile) that runs from the northern circumpolar sky/north celestial pole to the southern sky. It is the northern circumpolar sky where the seed/sun/Word is born from the womb of the goddess at the vernal equinox — thus, the significance of

the joining of the vernal equinox with the Milky Way at the ecliptic (this “midway” point goes back to the paintings in Shrine A.VI.6 at Catalhoyuk, where the sun is born on the eastern horizon of the body of the Goddess of the Horizon, which is midway between the north and south [see *SPP* 263, p. 3]. The vernal equinox also marks the sun/ “fire” rising up and being born from the celestial equator — the southern waters below that “horizon”).

Thus, the equinoctial sacred gate/fire of Gemini is nothing more than the counterpart of the northern Ursa Minor rising up at the equinox from the middle or back/womb of the Great Bull/Goddess of the Horizon (Ursa Major/Draco). That “middle” gate thus serves as the blueprint for the sacred gates in the earth/matter below, where the sun as the seed and Word rise up, is born, from the middle of the horizon/body/stalk/tablet. Subsequently, the twin stars of Gemini emerging from the twin gates — like the twin seed of the Emmer wheat emerging from its stalk — seem to be the source of the many twin revenge stories that were based on seed selection. That is, the mortal Castor is the lunar bull wheat seed of Emmer that is ground down and eaten, and the immortal Pollux is the solar lion wheat seed that is selected to be sown eternally (thus, these twin stars of Gemini, a remnant of the ancient solar lion-lunar bull conflict that I discussed in *SPP* 328, provided the blueprint for the later conflict stories such as Seth/Horus, Fengo/Amleth, Claudius/Hamlet, Traquin/Brutus, Afrasiyab/Kai Khusrau, Untamo/Kullervo, Uranus/Kronos, etc.).

Regarding the latter, with Leo ruling over the harvest, the precession of the equinoxes helps to explain why Gemini, in the more recent Mesopotamian cylinder seal/Egyptian celestial charts from the Age of Aries, symbolizes the new harvested golden seed of the prominent golden lion/Leo (though the harvest at this more recent time took place in Gemini rather than Leo, Gemini took on, via the slow-moving precession and its conserved stories, the birth of the harvested “fire”/seed/sun and its golden characteristics from that earlier Age of Leo. It does double duty, so to speak, because the “birth” of the harvested seed in Gemini during the Age of Aries fits in nicely with its older mythological function, during the Age of Gemini, of giving birth, via the twin doors in the Milky Way, to the twin seeds during the heading stage of Emmer wheat). Thus the precession helps to explain why Gemini, the Egyptian constellation of the “great door of heaven”/candle/fire was still linked to Leo the lion (again, a remnant, no doubt, of the Age of Gemini and the still more ancient solar lion-lunar bull conflict. In China, this discrepancy disappears when Gemini is made the Tiger — the Eastern counterpart to the Western lion.

In Shrine F.V.1 at Catalhoyuk, Gemini was shown as the spotted leopard or lion — the stellar/solar predator whom the hunters modeled themselves after. Regarding the latter, see *SPP*263).

More specifically, during the earlier Age of Gemini, the twin seeds of Castor and Pollux emerged from the gateway in the center of the Milky Way during the heading stage in spring, and two months later the wheat turned from the dark color of the lunar bull to the golden color of the solar lion. Therefore, it's not a coincidence that the harvest took place around the time the sun was in Leo, the golden lion. This could then account for the source of the mythological "Golden Age," *which started out simply as the month and time that the wheat turned from the dark lunar bull to the golden color of the solar lion*. It could also account for the idea of the "Golden Age" depicting that larger 2160-year period when the wheat changed color and was harvested in the month of Leo, the golden lion/leopard. Then, as the precession moved the harvest from Leo into Cancer and then into Gemini, these subsequent periods must have conserved some of the mythology/rituals/attributes of the earlier harvest stage in Leo and the heading stage in Gemini (with the gateway, or "Great door of heaven," being preserved in the center of the Milky Way/Gemini, becoming in Egypt the twin or double gate/doors — the "Great Door of Heaven").

Given this, it's likely not a coincidence that the "Golden Age" began with a sickle (wielded by Kronos, the father of "Time,") and ended with a sickle too (that is, in the same way that the later selected sun/seed/son Horus "emasculated" Seth, Kronos "emasculated" his father Uranus, who, in turn, was "emasculated" by his son, Zeus). That event (start and end) marked not only the harvest of the wheat, as the sun/seed/son was born from and replaced the father, but also the start of that age and the end of the former age. In terms of the latter, which took place in the center of the Milky Way between Gemini and Taurus, Santillana and Dechend remark that, not only was this the very spot where the "Golden Age" ended, but, more importantly, it was the very spot where the ancients believed the sun was first born (pp. 245–246). It's also the same spot, as discussed in my earlier work, as the Egyptian Zep Tepi, its mythical "First Time."

This makes sense, because Kronos, who personified "time," was the originator of time — i.e., the birth or "fall" of the new seed/sun/Word, the "fire," from the gods to humans. Kronos was also known as the one who committed the "separation of the parents of the world" (Santillana/Dechend, p. 135) — which simply translates to the harvest once again — the immortal male solar seed/head that is

cut/harvested from the mortal female lunar plant/body, which, as discussed in *SPP* 328, goes back to the Neolithic and beyond. This idea of separation/division of the parents also seems to allude to the origin of the original parents' being kicked out of the Garden of Eden (discussed below).

But more importantly, Kronos was also Prometheus (Santillana/Dechend, p. 133), the god who stole fire from the gods, gave it to humans, and paid the price. In fact, it was this unthinkable and universe-changing act that ended the Golden Age. On one level, the "fire" is the sacred sun/Word of divinity within the seed of the harvest; it was given after the harvest to humans, who then ground that seed down, cooked it in the "fire"/hell of the ovens, and ate it for their physical and spiritual nourishment. (Mortal Castor, his opposite/complement, became the prototype for the red-haired Seth, who "causes to live" and who was the seed that died and was cooked and turned into the red bread/red beer that nourished Egypt.)

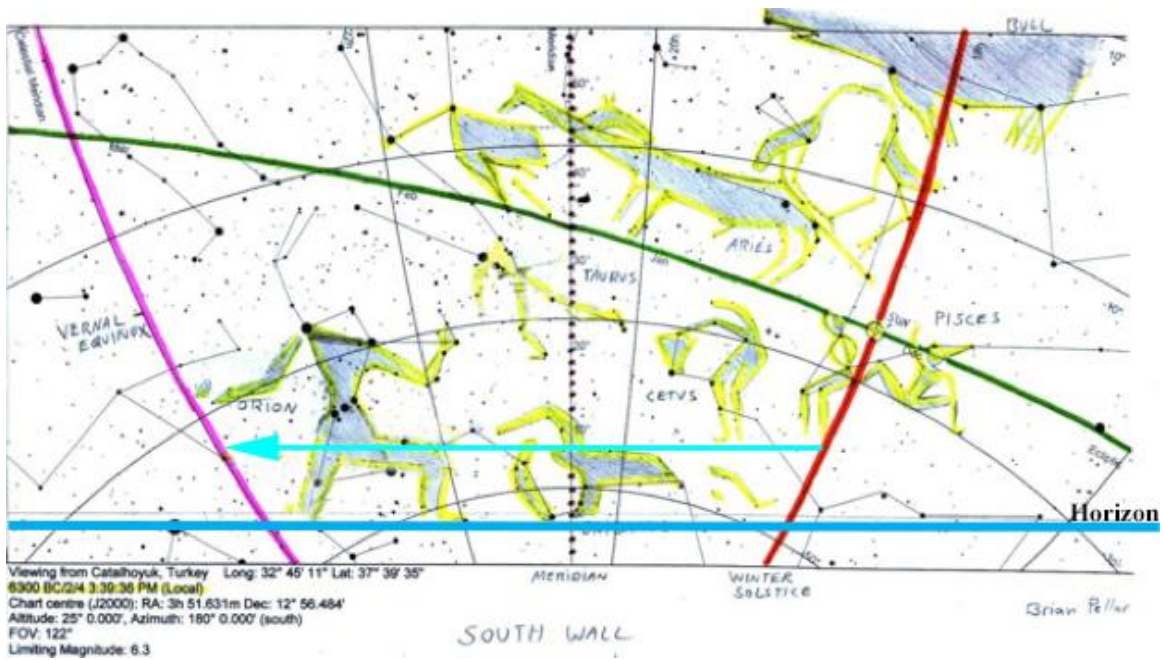
The second meaning of the theft of fire was *the invention of writing*. But before I discuss that, I would like to further establish the connection between Kronos/Prometheus and the location/time that ended the Golden Age. I believe that the reason Prometheus is so important is that his story and image appear to have been taken from the constellation of Orion, who sits in the very spot in the center of the Milky Way where the Golden Age, ended, an ending brought about by Kronos/Prometheus. It is at this very spot that the constellation shows Orion as having his hand raised up into the "fire" of the candle of Gemini, in the center of the Milk Way. As discussed/shown in my previous work, and as just mentioned, that spot is the entrance to the Egyptian Duat. Thus the hand of Orion is shown to be reaching up and into the exit of the womb of Nut to steal or take the new sun/seed/Word that emerges from Nut's birth canal (the Milky Way is here joined into one with the old vernal equinox).

This makes sense, as the story concerning this exact location between Gemini and Orion goes back thousands of years to a painting on the south wall in Shrine F.V.1 at Catalhoyuk, which shows Orion as the wheat about to give birth in the spring to his own head. See Figure 3 (also, see discussion in *SPP* 328 and *SPP* 263).

PELLAR, "ON THE ORIGINS OF THE ALPHABET:  
ORION/OSIRIS IN NEED OF A HEAD/SEED"



A.



B.

**Figure 3A.** Orion as wheat needs a new head in the spring. Reconstructed painting from the eastern end of the south wall of Shrine F.V.1. (Mellaart, 1965; plate LXIIb). **3B.** Figures on the south wall of Shrine F.V.1 as constellations, depicting the “heading stage” of wheat (Orion — the later Osiris) in spring. The winter solstice is the red line, the vernal equinox is purple, the ecliptic is green, and the horizon is blue (lines added by the author; from *SPP* 296: Figure 36).

As seen in Figure 3, Orion is the new wheat that is about to enter the “heading stage” in spring (his right hand holds the vernal equinox), where the new head of wheat/Orion emerges from the stalk/flag leaf-sheaf of his body (akin to the solar head/seed of the Neolithic Goddess of the Horizon rising up from her lunar body). Again, the vernal equinox also marks the celestial equator on the ecliptic, where the sun/seed rises up, that is, is born from, the lower celestial waters.

The figure of the woman with her legs spread/open at the far right in Pisces marks the birth of the sun/seedling from the soil at the winter solstice, which, at the same time, marks the birth to the new head/seed of bull wheat within that new seedling. Thus, the scene in the painting depicts the new seed/head/sun that marches up the stalk of wheat along the ecliptic, culminating in its birth from that stalk to crown the headless Orion as the wheat. Note the figure in Pisces with his hand on his head and the other hand on his groin — symbolizing the origin of the tiny seed that will travel up from the lower groin to the upper head of the body/wheat of the Goddess of the Horizon in her male aspect. (It is interesting to note that Pisces, during the Age of Aries, in the Mesopotamian and Egyptian celestial diagrams and in the Phoenician alphazodiac, is still the stalk — penis/pen/plow — that the seed travels up and through.) The next figure, whose shape matches the shape of the constellation Cetus, is headless, and he holds in his hand a larger new head of wheat that will soon emerge in spring. The next figure symbolizes the much larger head of wheat rising in the stalk, and it is shaped and placed in the bull head of Taurus (which mimics the bull head shape of the head of wheat that will emerge).

Last, the headless figure of Orion, with one hand on the vernal equinox that runs up to the twin seeds of Castor/Pollux, receives his head in spring. The fact that he is headless reflects the detachable heads of the figures found at Catalhoyuk (as well as the detachable roofs as the heads of the buried earthen houses as the body of the Goddess of the Horizon), and the skull cults of the Neolithic. Orion’s missing head is thus a symbol of not just the wheat without its head before the “heading stage” of Emmer wheat, but, more importantly, it symbolizes the transient and eternal nature of that head — as it will soon be cut off in the harvest and then replaced the following season in an eternal cycle that is based on the more ancient solar lion-lunar bull cycle, which, in turn, is based on the still more ancient sun/moon cycle (see *SPP*328). Thus, note the cut-up dead figure at the foot of Orion and just below the large double crown bull’s head-shaped seed of the lunar Taurus: his head is in the shape of the mortal double crescent moon that changes, dies, and is resurrected. Accordingly, it is symbolic of the twin



Castor (Seth), the seed that will be cut, ground down, cooked, and eaten — not fated to be “selected” to be eternally reborn as the twin Pollux (Horus) seed that will crown Orion’s transient and triumphant head.

It is important to note that the large red-painted bull on the opposite/northern wall of Shrine F.V.1. depicts the summer harvest — the Great Bull in the northern sky being harvested as the wheat — with the men in their star-spotted leopard skins symbolizing the constellation of Hercules the hunter/archer at the fall equinox/sowing of the harvested seed/sun. The form/constellation of the running Hercules with his bow is clearly shown just below the painting of the Great Bull (Ursa Major/Draco) in the exact spot it should be found. See *SPP* 263 and *SPP* 328.

Thus, the paintings found in Shrine F.V.1 of the Neolithic village of Catalhoyuk (with the east and west walls depicting the equinoxes) show not just the cycle of wheat, but more importantly, the various stages of the sun as the new seed traveling on the ecliptic toward the mortal lunar bull’s body of Orion as the growing and dying wheat — demonstrating, at this very early date, the connection between the sacred “fire” of the unchanging sun and the sacred “fire” of the unchanging seed (that “fire” being the sacred light/thoughts/consciousness within the head/seed of the Neolithic Goddess of the Horizon that is born from and rises from her body/horizon in understanding/brilliance. See *SPP* 219, 263, 296 & 328).

Returning to Kronos/Prometheus and the theft of “fire”: the fire theft is thus seen to be really a symbol of Kronos/Prometheus stealing or giving birth to the “fire” in his own head — his sacred and select thoughts/words. Subsequently, as a symbol of the sun/seed/Word of divinity (thus “knowledge”), the “fire” of the sun/seed/Word from Kronos/Prometheus appears to reflect two ideas (as the assertion is merely speculative at this point, more research on this topic is warranted):

1. The fall from Eden (the end of the pleasant and nonviolent Golden Age — the period in the cycle of the Golden Wheat before the harvest blade and the fall of the seed) takes place after the biting of the “apple,” which contains within it the “seed”/sun/Word of divinity, the latter imparting “knowledge,” and thus the moving/changing tree of Knowledge — the north celestial pole/World Tree/axis that fertilizes and harvests the Great Bull as the wheat. The stationary tree of life, the second tree or pole, is the immobile pole of the ecliptic, which is always in the winter colure, the soil/womb of the goddess, where the seedlings grow. The snake that tempts Adam

and Eve to eat from the tree of knowledge could be the serpent Draco, which is wound around the north celestial pole/tree of knowledge and the pole of the ecliptic/tree of life. As noted earlier, Kronos/Prometheus was also known as the one who committed the “separation of the parents of the world” — thus ending the “Golden Age.” Those parents of the world and their Golden Age appear to thus mirror the story of humanity’s parents in their fall from Eden.

2. The invention of writing and the “First Time.” Sanchuniathon referred to both Dagon and Kronos as providing features for the origin of the Phoenician alphabet. As explained above, both of these gods are connected to both the cycle of wheat and writing. Thus, the attendant grain mythology surrounding sacred writing was simply derived from the older cycle of wheat. As Kronos is also Prometheus, the fire theft of Kronos/Prometheus might reflect the human discovery of the mechanism to sow (write), to harvest (read), and to eternally preserve/re-sow (store/copy) the speech, commands, and proclamations of kings, priests, and nobles. This grain-based cycle of writing and “written word selection” simply used the same pictures/signs of the zodiac that were already being used for the cycle of wheat and “seed selection,” a system in turn based on the still older cycle of the sun (per the solar lion–lunar bull conflict) with its characteristic of “thought selection.” This was the sacred spoken/drawn Word of the head/sun of the Goddess of the Horizon that shamans received, filtered, and passed on to their respective tribes, etc (See *SPP* 328, pp. 105–116). What is common to all three systems (word/seed/sun) is the persistence of unchanging attributes in each. That is, just as the sun sets/dies on the horizon and yet rises/resurrects unchanged the next day, the seed sets into the soil, dies, and then rises/resurrects unchanged soon after. The same process marks the word sown into the stone/clay/paper — it rises unchanged after its harvest/reading and can eternally die and resurrect unchanged as long as humans can copy and read. The later alphabet, copying the unchanging constellations of the zodiac (which were sown into the horizon, died, and then were resurrected unchanged for the viewing/reading/harvest of the seed/“fire”/sun that passed through them) was mapped onto this same pattern. This unchanging aspect of the “fire” and Word of divinity, like the seed and the sun and the head of the Goddess, was a revelation to ancient humans, as they realized that, though the body changes and dies like the mortal moon, the “fire” or spirit/consciousness/Word within the head lives on eternally unchanged like the

seed/sun/Word (giving rise to the skull cults of the Neolithic). The mortal lunar body of the author or father dies, but his children, his/her words/seed, and the solar fire/spirit contained within them (particularly if those words/seed are sacred and selected and from the mind of the divinity itself), will live on unchanged indefinitely.

More research needs to be done on point 1. I hinted at this possibility in some of my earlier papers, remarking on the similarity of the two poles representing the two trees of the Garden of Eden and the Tree of Life, and the possibility of the tempter snake's being Draco, etc. (For a more in-depth discussion of this idea, also touching on the "flaming sword" as the spear of Anu and the "river" as the Milky Way, see pp. 123–124 in *SPP*263)

In terms of the latter, the invention of writing, it is important to keep in mind that, as the Phoenician alphabet was ultimately derived from Egypt, the myth of Kronos/Prometheus and the invention of writing might have derived from Egypt as well, per its need for calendric/environmental/agricultural recordkeeping that was based on the will of the celestial grain gods. And more important still, just as the Neolithic figures of Gemini, Taurus, and Orion and the Milky Way Gate of Heaven have become the blueprint for subsequent celestial diagrams (as each new Pharaoh lives, dies, and is resurrected like the wheat), that same blueprint was most likely used, with no specific date attached to it, to establish the myth surrounding the invention of writing and the invention of the Phoenician alphabet (thus, the Phoenician Kronos, etc.). That is, the celestial diagrams of Seti I and Rameses II and Senemut all have different dates associated with them, but they all refer to the same spot and the ancient date of 4320 BC, when the vernal equinox was fused with the Milky Way "Gate of heaven." Those celestial diagrams do not depict events all taking place at 4320 BC, but they all refer to that sacred spot because not only is it a symbol of the "First Time," but the sun still visits that very spot each year during the cycle of wheat. That is, the celestial diagrams reference it in the same way farmers today will tell the story of how to sow the grain, grow the grain, and harvest the grain each year — an almost identical calendric copy or blueprint of the very first farmer who ever sowed the grain, raised it, and then harvested it. Thus, the Egyptian "First Time" is really repeating the act of creation that takes place each season with the sowing of the wheat, each year with the birth of the new sun at the winter solstice, each day with the new sunrise, each day with a new reading of a Pharaoh's commands, etc.,

and/or each lifetime with the resurrection of a new Pharaoh with a new Horus name. It's also why Sanchuniathan associated the myths of Kronos/Prometheus and Dagon and Thoth with the invention of the Phoenician alphabet — as it merely fits into the same pattern/blueprint as the celestial diagrams, the cycle of wheat, and the cycle of the sun — all of which owe their origin and continued re-creation to that sacred spot in the center of the Milky Way where it all began — the “First Time.”

This link between the seed and the Word/writing explains why a god of writing such as Dagon/Nisaba is both grain god and god of writing, and why the Egyptian Tauutus/Thoth (Greek Hermes), according to the Phoenician Sanchuniathon, not only fashioned the Phoenician alphabet from the features of grain gods such as Kronos and Dagon, but was himself (Thoth) associated with writing and wheat (the latter via his close actions in judging the dead/seed with the grain god Osiris in the underworld; creating the Egyptian calendar, which, like Kronos the grain god, initiated the concept of “time” at the “First Time”/harvest; and, more importantly, giving Isis the magic words to restore Osiris the grain god, thus allowing the birth of Horus, the new seed/sun, etc.) In addition, the link between writing and grain also helps to explain not only the derivation of the Phoenician alphabet from the Egyptian celestial diagrams, but also many aspects of Egyptian theology and writing/architectural features, forms, and practices (see *SPP*196, *SPP*219, *SPP*246, *SPP*263, *SPP*296, and *SPP*328).

As hinted at, the end of the Golden Age and Kronos is also correlated with the pole star, which Santillana and Dechend discuss (p. 233) as being the “Sanskrit *skambha*, the world pillar” or World Tree or Ash, “Yggdrasil,” or, more importantly, the axle of the Heavenly Mill (thus, the wheat and grinding connection once again). Kronos was affiliated with Saturn, who was the “Lord of the Mill” at the pole star (Santillana/Dechend, p. 148), just as the Yellow Emperor of China was affiliated with Saturn and the pole star (Santillana/Dechend, p. 136). As discussed in my earlier work, the pole star is important in not only the insemination of and birth of the new sun/seed, but also as the Word (as seen in the celestial diagrams of Egypt as Anu and his spear). Thus, the unhinging of the Heavenly Mill (also referred to in the Skaldskaparmal as Frodhi’s “magic mill” that ground out “gold, peace and happiness”) due to the precession of the pole, was also called the “end of ‘Frodhi’s peace’ — the Golden Age” (Santillana/Dechend, p. 146).

This unhinging of the pole/axle of the Mill then ushered in the dawn of the Silver Age, which, as discussed, ushered in the invention of writing (which did indeed happen within the succeeding Silver

Age of Taurus, 4320–2160 BC. Thus, the story of Kronus/Prometheus stealing the "fire" of the gods and giving it to humankind coincided with the unhinging of the axle of the Heavenly Mill that ground out "gold, peace and happiness" — and here is a further connection to the stealing of "fire" with the invention of writing. For the unhinging of, and delivery of, the axle and its "fire" to humanity is symbolic of the passing on *the means of writing* to humanity — the spear/staff/axle or "fire stick" as the stylus or chisel that sows the gold/Word with its "fire"/sun.

The latter is important, as the "fire stick" of the gods is clearly associated with Prometheus and his stealing of fire from the gods and giving it to humans. Santillana and Dechend remark that

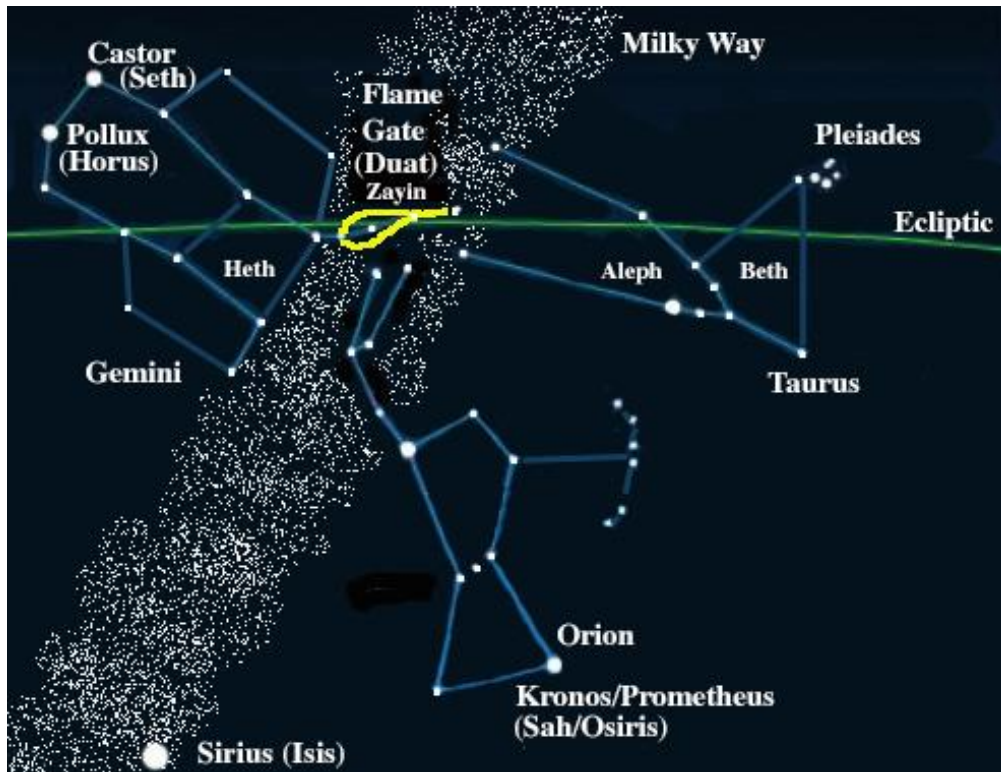
Sanskrit Pra-mantha is the male fire stick, or churn stick, which serves to make fire. And Pramantha has turned into the Greeks' Prometheus, a personage to whom it will be necessary to come back frequently. What seems to be deep confusion is in reality only two differing aspects of the same complex idea. The lighting of the fire at the pole is part of that idea. But the reader is not the first to be perplexed by an imagery which allows for the presence of planets at the pole, even if it were only for the purpose of kindling the "fire" which was to last for a new age of the world, that world-age which the particular "Pramantha" was destined to rule. The handle, "moendull," and the fire drill are complementary: both have had great developments which superimpose on each other and on a multitude of myths.... It should be stated right now that "fire" is actually a great circle reaching from the North Pole of the celestial sphere to its south Pole, whence such strange utterances as Rigveda 5.13.6: "Agni! How the felly the spokes, thus you surround the gods." The Atharva Veda says, moreover, that the fire sticks belong to the skambha, the world's axis, the very skambha from which the Sampo has been derived. (pp. 139–140)

Thus the "fire stick" of the gods that Santillana and Dechend discuss is really a symbol of the world axis and its pole, which is none other than the staff or spear of the Egyptian Anu (and, later, the Chinese Taiyi) whose tip is the north celestial pole where the golden "fire" of the sun/seed/Word is inseminated and harvested into the womb of the Goddess (See *SPP* 219, *SPP* 263, *SPP* 296, & *SPP* 328).

That “fire stick” that becomes unhinged at the time of the “fire” theft is really a symbol of the penis/plow/pen that was passed down to humanity to serve as the mechanism to sow the word at the time of the invention of writing — it is a symbol of the fertilizing/harvesting instrument that delivers, propels, and cuts the sun/seed/Word into and from the womb/soil of the ancient Goddess of the Horizon. (As discussed in *SPP* 328, it is symbolized by the Phoenician letter couplet of Pisces and the “Was” scepter of the Pharaoh.) The human chisel/stylus is a symbol of the axle that churns the Heavenly Mill, not only giving birth to the eternal sun/seed/Word, but grinding the mortal seed for universal nourishment. Thus, the Egyptian “First Time”/Zep Tepi of 4320 BC, which took place in the center of the Milky Way (the entrance/exit of the Duat/womb of Nut), could have provided the blueprint to the later myth of Kronos/Prometheus. As discussed and shown in my earlier work (see *SPP* 296: figure 67, and *SPP* 328), the Egyptian ankh and akhet signs are merely symbols of the process of sowing the word into the double horizon at the fall equinox and then releasing its head at the vernal equinox/summer solstice — the chisel part of it being the penis/pen/plow that sows and then cuts the cord/stalk to release the seed as sun/Word (Ursa Minor/Aries that is sown into and released from the Ursa Major/Draco as the bull wheat by the spear of Anu).

The myth of the fire theft, which was derived from the Neolithic concept of Orion as the wheat losing his head in the summer harvest and then receiving a new head in the spring, is shown in Figure 4. Note that Orion has his raised hand within the double gate of the Duat/womb of Nut, taking the “fire” — the golden seed/Word that travelled down the Milky Way/equinoctial colure from the northern “fire stick”/pole that first seeded the womb of Nut.

PELLAR, "ON THE ORIGINS OF THE ALPHABET:  
ORION/OSIRUS IN NEED OF A HEAD/SEED"



**Figure 4.** Orion needs a head. Orion as the template for the myth of the grain god Kronos/Prometheus (the earlier Sa/Osiris). The flame (double gate) of Gemini in the center of the Milky Way is the entrance to the Egyptian Duat/womb of Nut. It is the seventh Phoenician letter, *zayin* — the spot where the two loops of the twenty-two-letter alphabet join ( $22/7 = 3.14... \pi$ ). This spot on the ecliptic joins the Milky Way and corresponds to the time 4320 BC, when the vernal equinox, the time of the “heading stage” of wheat, was located there. Thus the headless Orion as Osiris/wheat gets his new twin seed head — the new Castor/Pollux twins — in the spring (the head of wheat is composed of stacked double seeds, whose double awns contribute to the appearance of the bull head stage of the adult wheat, which reflect the double horns of the Hyades, the bull head of Taurus). After the mortal lunar bull Castor is ground up and eaten, he then sows his “selected” Pollux/Horus seed — the right solar eye/ “fire” — in the fall. (As discussed in *SPP* 296, note that the three stars of the Flame/Gate match the three stars of Orion’s belt. As the southern Orion’s belt fertilizes Sirius/Isis, this helps illustrate a further link between the northern “fire stick” symbolizing the penis/plow/pen in fall. Thus Orion, as an avatar of the northern Anu — who transforms into all the forms of the “one” wheat — is shown with one arm up and one arm down/horizontal, symbolizing spring/birth and fall/sowing, which is clearly seen in the Mesopotamian Cylinder Seal shown in Figure 6 below.)

As the constellation of Orion is Sah/Osiris (wheat), that “fire” or sun/seed that he’s taking at the vernal equinox/spring from the gate of heaven on the ecliptic is his new head, of Emmer wheat (the “heading stage” of wheat), which rises up from, is born from, the celestial equator/equinox/Milky Way. This is why Orion is always shown without his head. As shown and discussed in Figure 3, it’s a story and depiction of the constellation that goes back thousands of years to the painting on the south wall in Shrine F.V.1 at Catalhoyuk. The story was conserved, and thus in Egypt, the story of a new head of wheat evolved to represent the new Horus seed (Pollux) and the new Seth seed (Castor). Exactly as depicted in the Neolithic painting at Catalhoyuk, the select Horus seed (Pollux) — the right eye, solar hawk, sun that contains the sacred “fire” or Word from above — is the seed that wins out after the harvest. That is, it is “selected” to be eternally re-sown.

Thus, like the various stages of the northern Anu in the Egyptian celestial diagrams, Orion as Sah/Osiris, as an avatar of Anu, is also shown as the sacred seed/Word in its various stages of development. This is why Anu’s spear in celestial diagram of Seti 1 elongates and curves in one continuous motion from the fall equinoctial colure to the winter solstice colure, then reverses like the sun on the horizon, and then moves to the vernal equinoctial colure, where it forms a bump upward — the new head of wheat — and then terminates at the summer solstice at the head of Leo — the harvest. As the cut solar seed of the harvest, Anu then starts the cycle over again at the fall equinox/sowing season (see *SPP* 328, Figure 12). This is also why Anu’s spear going into the lunar bull/wheat in the north panel of Senemut points to the tip of, and mirrors, Pisces as the penis/plow/pen that rises up to the womb of the hidden cow on the ecliptic in the south panel (see *SPP* 219, Figure 25, and *SPP* 328, Figure 16). The sun/seed/Word travels, grows, and transforms in the various images/stages of wheat as shown as the various constellations on the ecliptic. Anu as the “one” seed that transforms into the stages of wheat also mirrors the lion cub of the Susa seal (see Figure 6), who sows himself into the womb of the body of the Great Goddess as the lunar bull/wheat in the northern sky. He then emerges as the new lunar bull wheat and then matures back into the golden lion, where the process starts over again. Thus, both the northern circumpolar region of the sky is connected to the middle ecliptic via the four colures/seasons, with the events of one playing out in the other at the same time. The “upper” and “lower,” like the kingdoms of Egypt, the northern and southern parts of the celestial diagrams, and the two loops of the Phoenician alphazodiac, are all unified as “one” (note that the Egyptians referred to



northern Egypt as lower and southern Egypt as upper. The distinction between "upper/lower" on the earth and "upper/lower" in the sky might be opposite, and more research still needs to be done on this. However, as discussed in my earlier work, the circumpolar region of the sky was referred to by the Egyptians as the womb or Nut, thus it seems to symbolize the lower or dark soil/underworld/body of the goddess into which the sun sets).

Thus, the selected and specially chosen humans (the divine ruling elite — the Pharaoh as the incarnation of Horus, the golden hawk/seed/sun), who mirror the gods themselves, could now sow/write the "fire" of the golden Word, ensuring themselves immortality via its eternal recitation/resurrection.

Furthermore, Orion is shown in Figure 4 taking the "fire" from the gate of heaven/Zayin "and" shooting a bow. These two actions are separate and depict different times/seasons, thus exactly mirroring the two actions of the spring bull and fall lion in the Susa seal shown in Figure 6. These two actions of Orion can simply be explained thus: (1) The arm raised symbolizes the birth of the sun/seed/Word in the spring at the vernal equinox/Milky Way, correlating to the heading stage of wheat. This is seen in the Susa seal as the young bull as the new wheat head with his arm raised. (2) The arm lowered/horizontal with bow symbolizes the fertilizing of the sun/seed/Word in the fall at the fall equinox, which correlates to the sowing stage of wheat. This is seen in the Susa seal as the young lion as the harvested seed with his arm lowered/horizontal.

Moreover, like the two heads of the later Roman Janus (for which Orion might have provided the template), the direction of the head of Orion (Sah/Osiris, as seen in the Egyptian celestial diagrams, and the head of the lion cub/young bull in the Susa Cylinder Seal in Figure 6 of this paper) simply indicates the direction of the movement of the sun — either spring (Orion/Osiris with his arm raised to grab the new "fire"/seed) or fall (Orion/Osiris/Horus as with arm horizontal to shoot/sow the seed into the soil/womb). Thus, the seeding of Sirius/Isis by the belt/phallus of Orion also helps to explain Orion as the hunter with a horizontal bow (mirroring the young cub in the Susa seal with the northern bow in the horizontal and fall position) — that bow, a correlate of the northern bow of Hercules/Bootes/Anu/Taiyi, symbolizes the fall equinox — thus the turning of the head of Osiris toward the letters *he/waw* (Pisces as the penis/plow/pen, which helps to explain the reverse movement of the first six letters of the alphazodiac) appears to represent the sun's opposite movement on the ecliptic in

fall when his arrow, a symbol of the fall arrow of Saggiarius, symbolizes the plow/pen and the sowing of the “fire” of the seed/Word from the “fire stick”/axis/pole.

It’s also important to note that the arm raised in the spring vernal equinoctial position and the arm lowered in the fall equinoctial position appear to be a remnant of the many earlier Neolithic Goddess of the Horizon illustrations/statues. These figures show her upraised arm touching her head as a symbol of the sun climbing up from the center of her body — the vernal equinox and celestial equator — to the summer solstice position at her head. Likewise, her downturned arm, touching her groin symbolizes the opposite — the movement of the sun at the center of her body as horizon, the fall equinox and celestial equator, to the winter solstice position at her groin/womb. These positions of the sun on the body of the Goddess of the Horizon match exactly the constellation of the Great Bull/Goddess in the northern sky, with the pole of the ecliptic and winter being positioned in her lower womb, and the summer solstice colure running out from her upper head (see *SPP* nos. 219 and 328 for a further discussion of this).

It’s also important to note that the lion cub with the fall equinoctial bow and arrow in Figure 6 is actually a depiction of Hercules/Bootes in the northern sky. Thus, what is depicted is the same constellations as the northern Egyptian Anu and his fall equinoctial spear/staff. These in turn reflect the much older painted image on the northern wall in Shrine F.V.1. of the hunter Hercules and his bow, symbolizing the fall equinox — the sowing of the seed/sun. Thus, since the lion cub in the Susa seal also represents the southern Orion, with his bow and arrow in the fall equinoctial position, this clearly shows that the constellation of Orion in the southern sky is really an avatar of Anu/Hercules/Bootes in the northern sky. (This makes sense, as previously remarked, because the four colures move and run from the northern circumpolar region of the sky to the mid-ecliptic/constellations and then to the southern region; thus, the actions taking place in the northern play out, so to speak, within the constellations/letter couplets on the ecliptic. This, once again, shows that the northern actions of Anu and his spear as symbolizing the different stages/animal forms of wheat are also seen in his avatar of Orion as Osiris/Sah. Thus, like the small loop of the later Phoenician alphabet, the northern sky is a function of, connected to via the four colures of, the mid and southern sky. The actions in one are reflected in the other.)

To return to Figure 4, it’s important to note that the Egyptians pictured the entrance to the

Duat/heaven as the flame of the Gemini candle (see Table 1. Also see Figure 15 in *SPP*196 — in the *Book of Gates*, at the twelfth hour, a curled figure of Osiris is clearly shown as the flame/gate to Duat/Heaven, which is shaped as the Gemini candle. It is from that flame/gate that the sun is born). Furthermore, as discussed in *SPP*196, the Egyptian candle glyph,



which is in the exact shape of the Gemini candle, means "Great Door of Heaven," "Gateway," "The door of sunrise, the last door of the Tuat," etc. (Budge 1978: 654– 655). Likewise, the Gemini candle Hieroglyph with Uraeus as flames



means "Great Gate," with the Uraeus used to circle/enclose the sun, and it was the "flaming eye of god" that protects the Pharaoh/God (Betro 1996: 87). Or the glyph,



which means, "door, gateway" (Gardiner 1957:496), is in the same shape as the Gemini candle. Similarly, the candle glyph,



which is an exact shape of the Gemini candle, means "a shrine or sanctuary in which a god or goddess is housed" (Budge 1978: 633. See text and Figures 9 & 10 in *SPP*196). The above glyph is also seen in the Mesopotamian celestial diagrams (see Figure 13 in *SPP*196). It's also clearly shown in the Egyptian celestial diagram of Seti 1 in both the shape of this exact glyph and in the outline shape of

Anu's extended spear/colure (see Figure 12, *SPP* 328). It's also shown in the shape and figure of the hidden cow's head in the upper or southern panel of Senemut, thus marking the exit from which the sun and Pharaoh are born from (see Figure 16, *SPP* 328). This Gemini candle/gateway glyph also serves as the blueprint for the shape of Egyptian temples, which makes sense, as the temples were considered a symbol of the horizon, from which the sun was born (see *SPP* 196, Figure 12). As I noted in *SPP* 196, "the link between the temple pylons and fire/sun being situated at the entrance to the temple as a candle is further reinforced by Richard H. Wilkinson — 'the entrance pylons were built to mirror the form of the hieroglyph for *akhet*, 'horizon,' on which the sun rose each day'" (Wilkinson 2000: 79). Thus we see the connection between the shape of the Gemini candle, the horizon, the Duat, and the symbols akhet and ankh (the latter as noted above. Again, see *SPP* 296: Figure 67, and *SPP* 328).

Furthermore, and more importantly, note the close and centered relationship between the fire of the Gemini Gate and the outstretched double horns (Hyades) of Taurus, with the sun moving yearly along the ecliptic up from, and between, those horns to the Gemini Gate, and how they reflect not only the double awns of the lunar bull head of wheat that contain the eternal solar seed, but the many Egyptian images of the sun centered between the double horns of the lunar bull on the "heads" of various Egyptian deities. These include Hathor, Isis, etc., whose sun/double-horned heads are closely linked to the new lunar bull "head" of wheat in the spring — the head of the Pharaoh, the "Great Bull," who becomes Osiris, the "Royal Bull," the dying and reborn lunar bull god/wheat, who resurrects as the solar Horus, the new Pharaoh as the new son/seed/sun/Word). This also reflects the sun centered between the double hills of the horizon, Akhet, as well as reflects the symbolism of the Ankh, the facade of temples, and the numerous buccrania found in the early tombs of Saqqara that have their symbolic roots in the Neolithic (such as is seen at Catalhoyuk). It should be noted that after the age of Taurus, the symbolism of the double horns of the lunar bull (Hyades) shifted into the symbolism of the double horns of the solar Ram in Aries, which symbolized the new ram head/seed of wheat in the spring (sparking not only a shift in the capital from Northern Egypt to Southern Egypt, but prompting a focus on ram-headed gods such as Amon/Amon-Re. That move to Thebes took place in Nome "4," whose alphazodiac equivalent is the Daleth, letter "4," Aries, the Ram. For a further discussion of the 22 Nomes corresponding to the 22 Phoenician letters/Alphazodiac, see *SPP* 196, note 7, and *SPP* 328, pp. 155, 162, 231).

Last, in line with the Gemini candle as the gateway for the birth of the sun, as discussed/shown in all of my earlier work, that gateway is also the seventh Phoenician letter, *zayin*, that is coupled with the eighth letter, *heth*, to form the Phoenician letter couplet of Gemini. (Heth has the exact same shape as the Chinese glyph for *zi*, which means "sun." And, as Julie Wei has noted (*SPP* 94), the shape of *heth* is exactly the same as that of the Chinese glyphs that are the original forms of the Chinese word *hu* ("gate" and "house"). (See also *SPP* 196, p. 25.) The letter *zayin* also symbolizes the intersection/gateway where the two loops of the alphabet join (the smaller northern loop and the larger mid/southern loop). Thus, the two loops of the twenty-two-letter alphabet join at the seventh letter, *zayin*, and the old vernal equinox/"First Time," alludes to pi ( $22/7 = 3.14\dots$ ). In regard to the latter, as the shape of the Gemini candle symbolizes the Gate or double doors of the Duat/sun, it also represents an Egyptian doorway with associations to pi (see Table 1. Also see Figure 10 in *SPP* 246). Thus, the double or "twin" posts of the gate might shed light on the later Dokana of the Greeks — the twin posts with crossbeam that symbolize the Dioscuri of zodiac sign of Gemini and, more importantly, a door/gateway (Waites, p. 2). See Table 1.

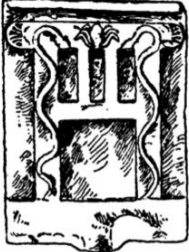


More specifically, the Dioscuri were regarded as the guardians of the doors/gateway. Thus the Dokana was seen as a symbol that resembles "an open gate or doorway" (Waites, p. 3), the doors of a shrine of "a temple and a grave" (Waites, p. 2). Like the Egyptian glyphs that resemble the Gemini Gate and "house" of Horus (see *SPP* 196), the Dokana symbol calls to mind that the shrine of the Dioscuri was called "the chambers" and that the twins had a "house" in Sparta (Waites, pp. 3–4. Once again, note the connection with the Gemini *heth* and "gate" and "house"). In addition, the Dioscuri were seen "at an early stage of their development" as symbolizing the "uprights of a sacred door or gateway" (Waites, pp. 6–7) or "posts of a sacred doorway" (Waites, page 10), thus their "frequent use at the entrances of temples and at city gates" (Waites, p. 8). And more interesting still, it was also seen as a sacred "gateway" that was linked to the tomb and "underworld" (Waites, p. 12. Waites also links the gate to China as being an "honorific monument to dead.").

Thus we see the midway link once again between the upper and lower worlds at the intersection of the vernal equinox, the celestial equator, the Milky Way, and the ecliptic, and, more importantly, the soul as seed/sun/Word entering/leaving the soil/horizon. Reflecting my own findings, these twin pillars also call to mind the "pillars Jachin and Boaz set up by Solomon in the porch of the temple, the pairs of








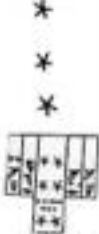

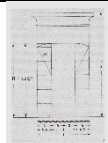
obelisks in front of the colossi at the entrance of Egyptian temples, and the limestone obelisks placed with apotropaic purpose to right and left of the stelae at the entrance of Egyptian tombs as early as the end of the Egyptian Third Dynasty” (Waites, pp. 5–6). Furthermore, this gateway form is also connected to the sacred pillar/tree/axis mundi — “a sacred tree is often provided with a door-shaped shrine consisting of pillars placed on either side of the trunk and connected by an arch or epistyle” (Waites, p. 4).

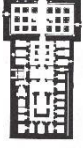
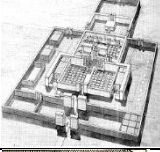
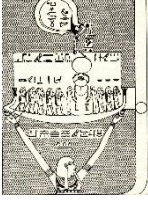

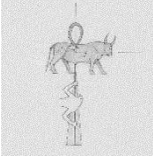

Gemini with its midway gate has played many roles over the years as a symbol of the celestial crossroads where the sun as the seed/Word is born. Table 1 presents a visual guide to its various forms/links:

**Table 1.** The different forms of the Gemini candle and its middle “gate” where the eternal “fire” of the sun/seed/Word is born from mortal lunar matter. It’s the transition spot between upper/lower, Northern sky/Southern sky, heaven/earth, the sun/horizon, the head/body, the seed/stalk, word/paper, etc. That “middle” opening goes back to the Neolithic Great Goddess, with her belly/womb marking the entrance/exit of the seed/sun/head from her body. (See discussion of the Neolithic goddess and her hundreds of figurines with celestial/horizon markings in *SPP* 263 and 296.)

A.		Dokana of the Gemini Dioscuri. Relief from Sparta (Waites: 2).
B.		Dokana of the Gemini Dioscuri. Terra-cotta relief from Tarentum (Waites: 3).
C.		Orion with hand in Gemini flame/gate (illustration by author).

PELLAR, "ON THE ORIGINS OF THE ALPHABET:  
ORION/OSIRUS IN NEED OF A HEAD/SEED"

D.		Zodiac symbol of Gemini (image from <a href="https://en.wikipedia.org/wiki/Gemini_(astrology)">https://en.wikipedia.org/wiki/Gemini_(astrology)</a> ).
E.		The letters <i>heth</i> and <i>zayin</i> as the Phoenician alphabet/alphazodiac couplet of Gemini (see <i>SPP</i> 246, Figure 5).
F.		Chinese glyph "ri," which means "sun" (see <i>SPP</i> 196: 25).
G.		The Chinese word <i>renri</i> , which means "the birthday of mankind." <i>Renri</i> is the seventh day of the first lunar month — Tiger/Gemini (see <i>SPP</i> 196: 33). This is very similar in meaning, shape, and exact placement to the older Egyptian Zep Tepi/"First Time."
H.		As noted above, the Egyptian candle glyph that means "Great Door of Heaven," "Gateway," "The door of sunrise, the last door of the Tuat," etc. (Budge 1978: 654–655).
I.		Gemini candle in the celestial diagram of Seti 1 (Figure 12, <i>SPP</i> 328).
J.		Gemini candle in the celestial diagram of Ramses II (Figure 15, <i>SPP</i> 328).
K.		Gemini candle as the head of the hidden cow in the upper or south panel of Senemut (Figure 16, <i>SPP</i> 328).
L.		Egyptian hieroglyph meaning "palace" (Budge 1978, cxxviii). Note that this is close shape/meaning to the hieroglyph "palace of the god" (see Figure 10 D, <i>SPP</i> 196).
M.		Egyptian doorway that demonstrates a relationship to pi (3.14) as worked out by Schwaller De Lubicz (see <i>SPP</i> 196, note 2).

N.		<p>Temple of Hathor in Dendera in the shape of the Gemini candle/gateway (see Figure 12B, <i>SPP</i>196).</p>
O.		<p>Reconstruction of the Sanctuary of the Great Temple Complex of Armarna (see Figure 12D, <i>SPP</i>196).</p>
P.		<p>Last door/gate at the twelfth hour in the Egyptian <i>Book of Gates</i>. Note that the shape of the bark and Osiris forms the Gemini candle. Also note that the curled Osiris/Orion is the gate/flame/exit of the sun from the Egyptian Duat in the celestial waters (Milky Way/Nile) of Nu, which correlates to the sun rising up from the celestial waters below the celestial equator of the “First Time” in the center of the Milky Way (see Figure 15, <i>SSP</i>196).</p>
Q.		<p>The Egyptian ankh. This symbolizes the Gemini gateway — the sacred midway gate from which the sun as seed/Word is born. The seed shaped sun rising up from the horizon/akhet mirrors the shape and function of the Egyptian temples. The chisel below the horizontal/horizon element is akin to Anu’s spear/Was scepter. That is, it inseminates the horizon/womb in the fall and cuts the seed/sun/Word loose in the spring/summer. Thus the knot that is cut symbolizes the umbilical cord/stalk of wheat. That midway spot where the sun rises is reflected in the unification mythology of an Upper and Lower Egypt (see <i>SPP</i> 296, Figure 67).</p>
R.		<p>The northern Ursa Minor rising up at the vernal equinox/midway point, via the spear/staff of Anu, from the back/middle of the Great Bull (Draco/Ursa Major) as the horizon of the Goddess. That spot/gate from which it rises is akin to the Gemini Gate in the middle of the two skies. Note how it provides the template for the ankh/Ahket and, thus, mirrors the shape of the Gemini Gate (see discussion in <i>SPP</i>296, Figure 67).</p>
S.		<p>Form of the Gemini Gate hidden in the Narmer Palette. Note that this shape is at the top or horizon (akhet) aspect of the palette between the two bull’s heads,</p>



PELLAR, "ON THE ORIGINS OF THE ALPHABET:  
ORION/OSIRUS IN NEED OF A HEAD/SEED"

		whose lunar crescent horns are also in the form of the horizon/akhet. The chisel as sowing mechanism appears to allude to the spear of Anu that sows/releases the sun/seed/Word at the gate of the horizon (see <i>SPP</i> 296, Figure 63).
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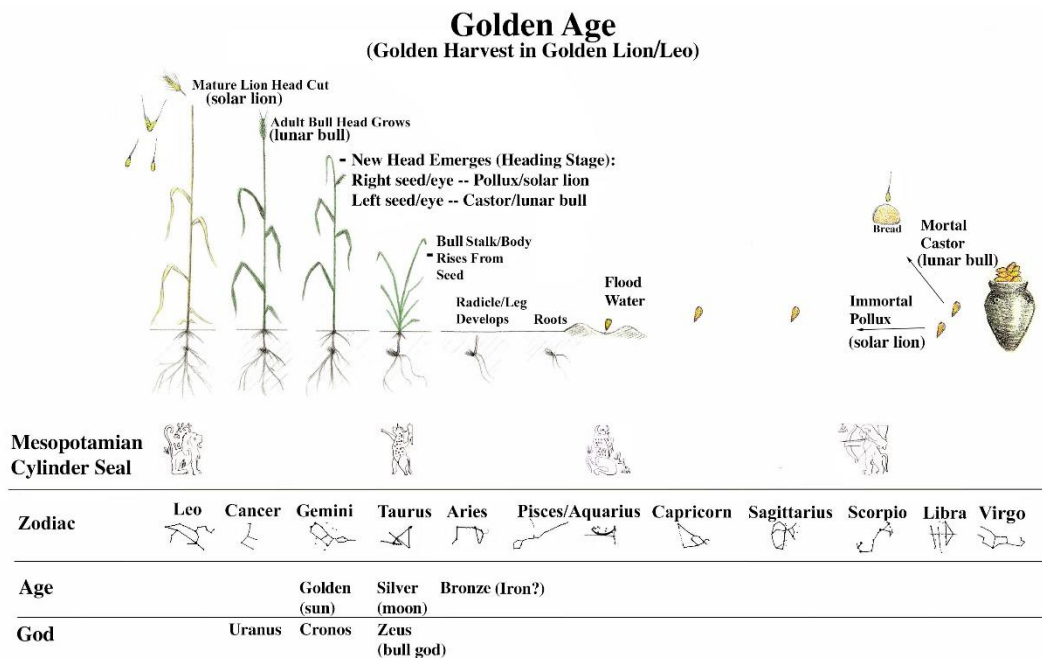
As seen in Table 1, the different forms/shapes of the Gemini candle, with its middle "gate" (a melding of the vernal equinox, celestial horizon, ecliptic, and Milky Way pathways) symbolizes the location where the eternal "fire" of the sun/seed/Word is born from mortal lunar matter. It's the transition spot between upper/lower, northern sky/southern sky, heaven/earth, the sun/horizon, the head/body, the seed/stalk, word/paper, etc. That "middle" opening goes back to the Neolithic Great Goddess, with her belly/womb marking the entrance/exit of the seed/sun/head from her body (see discussion of the Neolithic goddess and her hundreds of figurines with celestial/horizon markings in *SPP*263 and 296). This is why it was made the focal point of the Phoenician alphabet (i.e., the two loops joining at this important spot).

But more important, from an agricultural perspective, and to return to the Neolithic wall painting of Orion in Shrine F.V.1. and the celestial diagrams of Mesopotamia and Egypt, *the Gemini gateway is a symbol of the opening within the upper stalk/pathway of Emmer wheat where its new head will emerge in the spring* (i.e., as discussed in my earlier work in *SPP*263 & 296, it's the spot in the upper lunar crescent/arms of the Goddess of the Horizon that will give birth to her new head/sun/seed/Word, which, in turn, is really the spot/transition phase where the light of the solar lion as the sun first emerges from the horizon of the lunar bull as the moon/matter. Thus, it's found within the human mind as well, with the sacred light of understanding rising up from the Word as seed/sun from the horizon of the page).

To return to the "fire" theft and the invention of writing, in terms of determining an exact date of when that actually might have happened, as briefly discussed earlier, what's important is that the invention of writing might not have necessarily taken place at the end of the Golden Age at exactly 4320 BC when the vernal equinox was between Gemini and Taurus. Rather, its story might have been retroactively placed there after writing was invented just a short time later at the beginning of the Silver Age. That is, that important spot and time and story of Orion and his hand getting the "fire" as the

sun/seed from the center of the Milky Way, with the constellations of animals and figures symbolizing the ancient cycle of the sun/wheat, *might have been merely applied to that new invention of writing* (again, as discussed in *SPP* 328, it was simply mapped onto it), with that older mythological structure of the birth of the sun as the sacred “fire” and seed/Word *transforming into a harbinger or “herald” of that new invention* that captured and harbored that fire/seed/Word in stone/papyrus/vellum, etc. (not just in speech) via the unhinged “fire stick,” and then, with time, it transformed once again and *became the origin of it*. Thus, it became a perpetual symbol/blueprint of the eternal and sacred resurrection of selected divinity that takes place yearly, monthly, and daily. The constellations of the zodiac, which merely reflected the cycles of the sun/moon as the head and body of the wheat, were then simply mapped onto the letter couplets of Phoenician alphabet (with its story of Kronos).

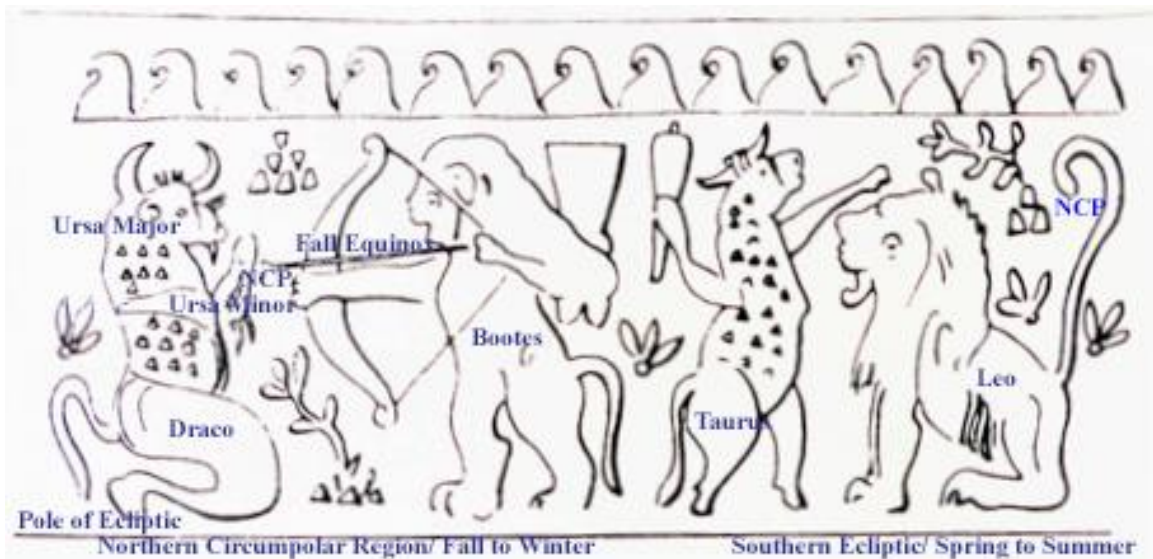
Figure 5 shows a summary of my new findings. As mentioned above, it is the result of my reverse engineering of the Age of Aries and the cycle of wheat. Thus Figure 5 shows the different stages of wheat from the Age of Gemini (vernal equinox in Gemini).



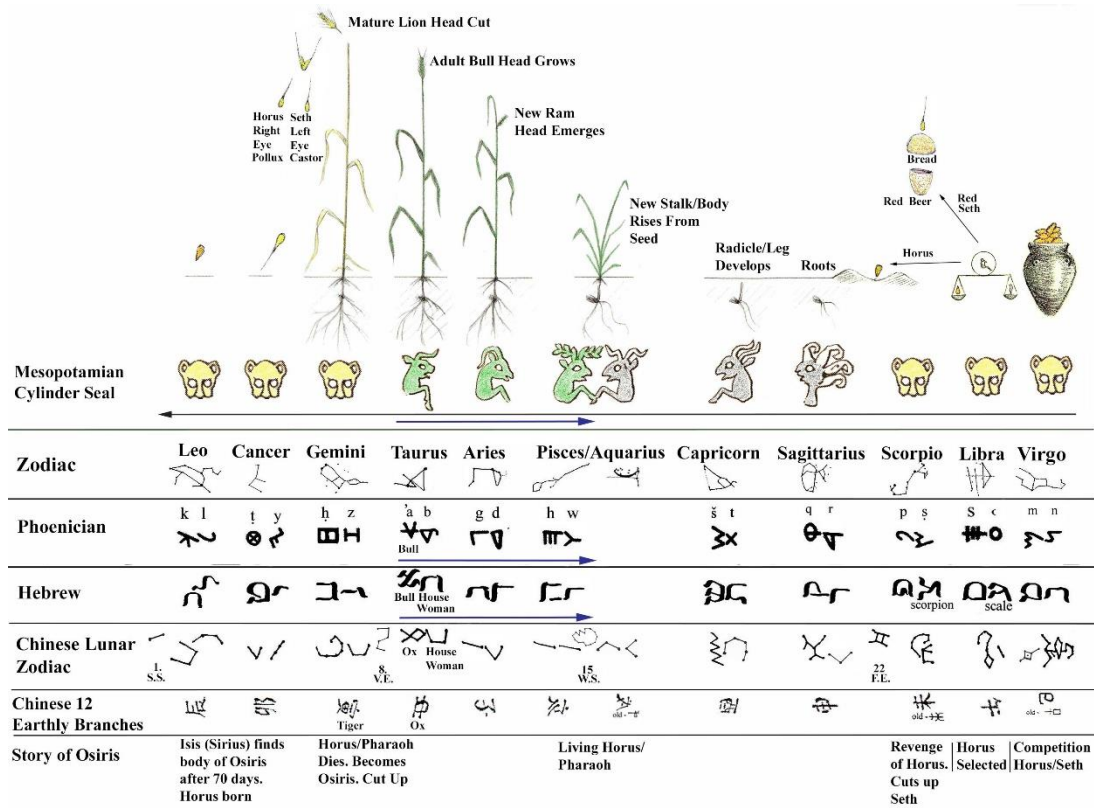
**Figure 5.** The “Golden Age” as a function of the period of the golden wheat before the harvest. It was the time the golden wheat ripened and was harvested under the sign of Leo, the golden lion (6640–4320 BC, when the vernal equinox was in Gemini).

PELLAR, "ON THE ORIGINS OF THE ALPHABET:  
ORION/OSIRUS IN NEED OF A HEAD/SEED"

As seen in Figure 5, the heading stage is in Gemini and the harvest of the golden wheat is in Leo, the golden lion. But what's critical to remember is that, like the images/stages shown in the Mesopotamian Cylinder Seal, the different animals/stages are all really one. That is, the bull and the lion are both born from the one solar lion seed. That one seed grows both the bull body and bull head (the latter containing within it the twin solar lion-lunar bull seeds). During the ripening stage, the dark lunar bull wheat body and seed head are transformed into the golden solar lion wheat. It is his immortal Pollux seed, the golden lion's/Leo, that is selected to be re-sown to start the solar lion-lunar bull process over again (the mortal Castor seed is ground up and eaten). For a comparison with the Age of Aries, see Figures 6 & 7.



**Figure 6.** Susa cylinder seal (2900 BC) (Rice, p. 108), whose figures are shown in Figure 5. Labels correlate the animals with their respective constellations in both the northern and southern sky. Note that all four figures are different stages of the growth of the “one” wheat seed of the solar lion/Leo. Thus, the lion cub/fall as the harvested seed of Leo sows himself into the womb of the Great Bull/Aquarius, where it reverses direction and emerges in spring as Taurus and then matures into the golden lion, Leo, of summer, where it is harvested, starting the cycle over. The center equinoctial images of the lion cub and the young bull look like and represent the “one” Orion as the wheat (Osiris/Sah) in his fall (horizontal arm for sowing) and spring (vertical or raised arm taking the new “fire” seed/Word) position, which mirror the different positions into which the sun moves on the ecliptic. See Figure 4 for a comparison.



**Figure 7** (from Figure 45, *SPP* 328). The correlation between the stages of wheat and the alphabets during the Age of Aries. Note that the direction that the heads of Taurus, Aries, and Pisces face is the same reverse direction that the letter couplets of Taurus, Aries, Pisces rotate. The abbreviations of “S.S.,” “V.E.,” “W.S.,” and “F.E.” within the Chinese lunar zodiac refer to the summer solstice, the vernal equinox, the winter solstice, and the fall equinox, respectively. (Drawings of the cycle of wheat are by the author.)

The end of the Golden Age/Kronos (the Age of Gemini as the birth or “harvest” of the Golden seed of the mature golden wheat as fire/sun), between approximately 6640 BC and 4320 BC, ushered in the Silver Age/Zeus (the Age of Taurus as the dark adult bull wheat), between 4320 BC and 2160 BC. From here, the ages appear to take on a different meaning — possibly as a result of the separation of the ages from the vernal equinox and the stages of wheat? Although Hesiod had five ages (golden, silver, bronze, heroic, and iron), other writers, such as Ovid, had only four (golden, silver, bronze, and iron). The Silver Age, in turn, led to the Bronze Age, between 1 BC to 2160 BC to 0 BC. The Bronze Age, the Age

of Aries, as the new head of emerging wheat, might help to explain the attribute of Aries as the "Lord of the Head" and the "indicator of the reborn sun."

The fact that the first age, the Golden Age, *precedes* the Silver Age is important. That is, the Golden Age, the birth of mature seed of the Harvest mirrors the golden color of the mature seed and wheat plant, which, in turn, mirrors the golden color of the sun and the golden color of the Lion (at Catalhoyuk, there is a golden cat/leopard that symbolizes Gemini, just as in China, Gemini is the Tiger, which is also golden in color). And just as Gemini symbolizes the golden sun (fire is a predator that eats most matter), Taurus symbolizes the dark moon — thus, its association with Silver (the Silver Age). Like the moon, the mortal bull is cut up, dies, and then is resurrected. The Bronze Age (Aries) could symbolize the new seed as sun within the new head of wheat. Thus, not golden as is the mature wheat, it is weaker and thus a lesser color. The Iron Age, which symbolizes the vernal equinox within Pisces (Christ marking the transition from the "lamb of God," Aries, to the "Fisher of Men," Pisces). As noted in my earlier papers, Pisces symbolizes the bull's leg as the penis, pen, plow — the instrument that sows the seed/sun/Word. Thus, as the plow (with its known correlate the stylus/pen/chisel) is made from metal, and though this is speculative, it fits nicely as a symbol of the Age of Iron. However, as stated, the ages most likely started off as marking the ages of the vernal equinox in Gemini and Taurus, but, over time and a change in religion and state, evolved into the Ages of Man (becoming disassociated from the precession of the equinoxes).

In addition to the associations between Kronos/Dagon and the cycle of wheat and the alphazodiac, I've also noticed other interesting links:

1. Enlil, the "wild bull," had a horned cap/crown consisting of seven superimposed pairs of ox-horns. That horned cap appears to allude to the shape of the adult bull head/stage of wheat. Other Mesopotamian Cylinder seals also show the animal gods with their heads in the shape of a seed with roots (see Chapter 4, p. 105, in *SPP* 328).
2. Enlil is also known for the invention of the "mattock," an agricultural pick, hoe, or axe that is equivalent to the Egyptian "*was*" scepter, which, as I discussed in *SPP* 328, is a symbol of Anu and Taiyi's staff/spear (penis/pen/plow).

3. The link between the zodiac and writing is also seen in the descent of the twenty-two-letter alphazodiac into the western horizon, as it mirrors the letters (“Word”/Logos) descending onto a page/earthen tablet/horizon via the action of the stylus/chisel (plow) of the scribes.
4. As mentioned above, Diodorus said that Osiris was called the “many-eyed,” which could point to his commonly known and vital role as a symbol of wheat. Thus, the many eyes of Osiris are akin to the many seeds of grain in the “Head” of Emmer wheat. This connection between the eyes of Osiris and the seed of Emmer wheat is further evidenced in the son of Osiris — Horus. Because Horus, the sun hawk, is the new seed/sun/eye that rises from the union between Osiris/Isis, Horus personifies the new Pharaoh/living wheat (the adult bull/Taurus). At death, the spring/summer harvest (the mature golden lion/Leo), he, like the wheat, transforms into and personifies the dead Osiris.
5. A part of the conflict between Horus and Seth, the restoration of the eye of Horus is called the “filling” of the eye; that is, Hathor fills Horus’ eye with “gazelle milk.” As discussed in *SPP* 328, during the “grain filling” stage in the development of the wheat plant, the seed is filled with a milk-like fluid. Thus, “filling” Horus’ restored eye with milk is further evidence that the eye of Horus, the son/sun of his famous wheat plant father Osiris, refers to the stages of wheat as well.
6. The Eye of Horus is called Wedjat, which means “whole,” “complete,” or “uninjured” eye. The latter makes sense in that it is the right eye (Pollux) or sun/seed of Horus that is chosen to eternally be resurrected via sowing and a new harvest. The left eye (Castor), the moon eye, of Horus is the injured or incomplete eye or seed that is chosen to be ground down, cooked, and eaten (and then resurrected again in the next cycle of wheat). Thus its association with the moon — a celestial body that, unlike the sun, changes — waxes/wanes/dies/resurrects. This would be akin to the red-haired Set, the brother of Osiris/wheat. In some stories, it was Thoth, the moon god and god of writing (later, the Greek Hermes), who took the seed of Horus from the head of Set and crowned it as the moon on his (Thoth’s) head.
7. This connection between the “beams” of Osiris (“his face aflame with rays”), who is “Bright as a star,” and the head of Osiris, as the cut/harvested Emmer wheat of Egypt, is clearly seen in the evidence that I present in *SPP* 328. As shown in *SPP* 328, the Wedjat, the eye of Horus, is shaped in both the celestial diagrams (see Figure 15 in the discussion of Ramses II; Figure 16 for Senemut;

also, the Wedjat is used as a symbol of the counting of grain in the hekat-measure. See *SPP* 328, p. 152.) and in the many ornaments and images of Mesopotamia and Egypt as an Emmer seed/sun (see Figures 30, 36, 37, 39 in *SPP* 328), which goes back to the seed and "solar right eye" of the Neolithic Goddess (see Figure 42 in *SPP* 328).

8. As mentioned in *SPP* 328, the solar alphazodiac is contained within, is a function of, the larger lunar alphazodiac (thus, the twenty-two-letter Phoenician alphabet being contained within the larger Ugaritic alphabet/Chinese Lunar Mansions). As discussed in my previous work, this reflects the eternal sun being born from the mortal moon in the same way that the eternal and unchanged solar head of the Neolithic Goddess of the Horizon is a function of, is born from, her mortal and changing lunar double-crescent body/womb. This ancient Neolithic/Paleolithic idea, remarkably, mirrors the birth of the fire/light of the sun/star from matter itself.

In conclusion, the words of the Phoenician Sanchuniathon of Berytus (via Eusebius, who in turn, references the Phoenician Philo of Byblos), help strengthen the connection between the twenty-two letters of the Phoenician alphabet, the celestial gods and the zodiac, and the cycle of wheat, with the fall of the Golden Age by Kronos/Prometheus ushering in the invention of writing being merely mapped onto the older cycle of wheat. In fact, these links could help explain why the Greeks used the words "Boustrophedon" — "as the ox turns" — to describe their writing, which is really just an offshoot of the earlier practices of the scribes of Egypt and Mesopotamia, who used their stylus and chisels in the manner of the plow/Was scepter of the Pharaoh to sow and harvest the sacred "Word."

It's not a coincidence that the three gods that Sanchuniathon mentions, Kronos, Dagon, and Thoth, are all connected with either the sowing of the seed (Kronos/Dagon) or the sowing of the Word as the seed (Taatus/Thoth/Hermes). This further helps to explain why the twenty-two Phoenician letters are seen only in their correct shape in a vertical position — as they descend as the letter couplets of the zodiac in the west, they enter the horizon like the seed into the field, and, appropriately, as the sacred seed letters that are sown into the rows on the page/clay/stone.

Thus it comes as no surprise that there are two loops to the Phoenician alphabet — not only does it allude to the sacred mathematical constant pi (twenty-two letters joined at the seventh letter, *zayin* = 3.14...) and the gods and their constellations within the two skies (the northern circumpolar and

the mid-ecliptic that rises into, and is showcased in, the southern), but, more importantly, it is a deliberate and constant reminder of the source, function, and deep history of the alphabet — the Gemini Gate, where the fire of the sun/seed/Word (the head of the ancient Goddess of the Horizon) was first born and passed down from above to below. With this in mind, we see, once again, that the inventors of the alphabet must have been literate scribes and/or priests with access to the sacred and specialized knowledge of the Egyptian celestial diagrams: the inventors were in no way illiterate miners at Serabit el-Khadim, as some have suggested.

With the passing of that sacred fire to those below, like the eternal resurrection of the select gods themselves, it was the hope that the fire of those special and select words/seeds of the scribe or divine Pharaoh/king would also eternally rise like the new Horus in the harvest of reading to nourish the mind and soul of the reader with its inner wisdom and light. They believed that as long as there would be eyes to harvest and fingers to sow, the thoughts and consciousness of the author as parent would never die.

A pleasant thought indeed...



PART TWO: THE ROOTS OF WRITING, AND A SOLUTION TO THE  
GRADESHNISTA AND THE TARTARIAN TABLETS

I created Earth and Heaven and reside as their Inner Controller. On the world's summit  
I bring forth sky the Father: my home is in the waters, in the ocean as Mother. Thence I  
pervade all existing creatures, as their Inner Supreme Self, and manifest them with my  
body. I created all worlds at my will, without any higher being, and permeate and dwell  
within them. The eternal and infinite consciousness is I, it is my greatness dwelling in  
everything.—*Devi (Goddess) Sukta, Rigveda 10.125*

1. INTRODUCTION

The Goddess of the Horizon figurines/paintings contain a complex but unified system of astro-  
theological symbols that evidence European Neolithic humans (i.e., the matrifocal Old European  
Neolithic culture that existed between 7500 and 3500 BC) charting the parallel cycles of the  
sun/seed/Word as they are sown into and harvested/resurrected from the horizon/womb of the goddess.  
This system, which I will hereafter refer to as the Neolithic European Word as Sun/Seed System (NEWS),  
is made up of several key features, some of which include the lunar crescent and solar circle, the lunar  
bull and solar lion, the body and/or vessel of the goddess as the horizon and the wheat, her head as the  
sun/seed/Word, and "select" glyphs (such as the crescent lunar "V" or "U," the solar "O" or eye, the male  
"Y," and the "X" — all of which originated in the Upper Paleolithic, as evidenced in work by  
paleoanthropologist Genevieve von Petzinger. Petzinger found thirty-two commonly used signs after  
visiting fifty-two caves in Europe. I note that if the serpentine and zigzag forms are combined as slight  
variations of each other, then there are thirty-one signs — the number of days of the month. This might  
not be a coincidence, as the twenty-two-letter Phoenician alphabet was derived from the twelve  
constellations made up of twenty-four solar couplets, which in turn is a subset of, was derived from, the  
twenty-eight to thirty-one lunar stations. See *SPP* 328. But more importantly, those select glyphs within  
NEWS reflect the "select" eternally sown seeds that are derived from the head/consciousness of the  
goddess, and are thus a representative semantic group of sacred thoughts and words of the goddess.

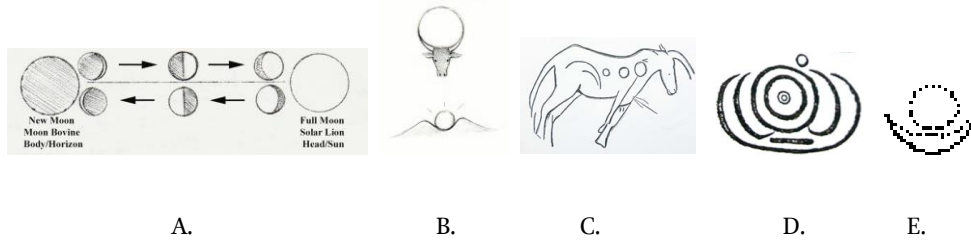
That is, as evidenced in the Gradeshnitsa plaque and in many of the goddess-as-vessel images, they appear to be logographic and a subset of, part of, the spoken language, and are thus not “proto-writing.” As the subset of graphemes remained limited, it appears likely that many were chosen and used only for their sacred ritualistic value and then forgotten with the dissolution of the culture in the fourth millennium BC. (Gimbutas noted that the Old European Script was used for religious items only; Gimbutas 1991, p. 308).

The graphemes that are a part of NEWS are key, for they are merely an extension of the cycle of the sun and seed, and, thus, the Old European Neolithic figures and paintings (along with some Upper Paleolithic ones) are really an attempt to communicate and record the eternal cycle of the sacred Word/thought made matter/protein (as discussed in *SPP* 328). In addition to the hundreds of goddess figurines from the Upper Paleolithic and Neolithic that exhibit this system of symbols (of the over five hundred figurines found in the Old European Neolithic, approximately ninety-seven percent are female; V. Markotić, *The Vinča Culture*, Calgary: Western Publishers, 1984), I will offer further evidence to demonstrate that the Gradeshnitsa Tablet, the Tartarian Tablet, and the Dispilio Tablet are also part of NEWS. Furthermore, the existence of NEWS, including its selected subset of graphemes, precludes the possibility that the exact same complex astro-theological system arose independently in China.

## 2. THE ORIGINS OF WRITING — THE LUNAR CHEVRON, “V,” AND THE SOLAR CIRCLE, “O”

The Paleolithic dark crescent moon that waxed into a bright circle that symbolized the sun and then waned back into the dark crescent moon might have been the very first visual symbol that sparked the revolution in conceptual thought and of writing itself. The dark crescent moon, an early “V” or “U” symbol, was linked to the crescent body/horizon of the Goddess. The circular sun, “O,” or the oval, which rose up and then sank back down into that crescent, was the head and/or eye of the goddess. See Figure 8.

PELLAR, "ON THE ORIGINS OF THE ALPHABET:  
ORION/OSIRUS IN NEED OF A HEAD/SEED"

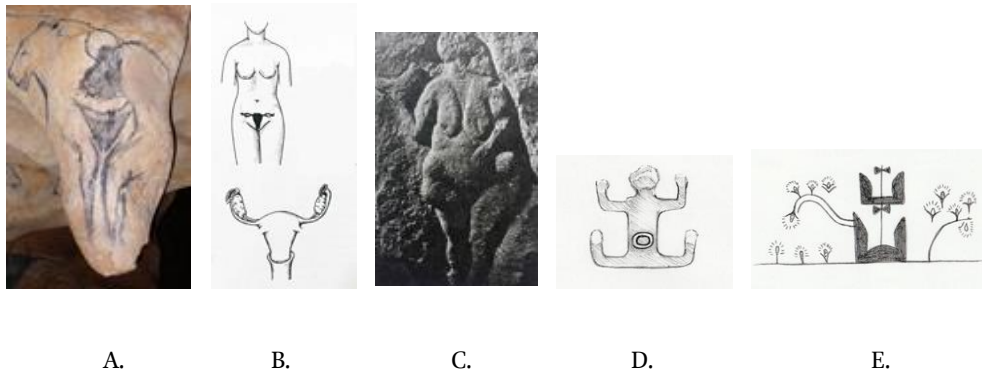


**Figure 8.** Cycle of lunar crescent “V” into solar circle “O.” **A.** New moon into full moon (drawing by author. See *SPP* 328 for a fuller account). **B.** Full moon as sun, “O,” rising from crescent horns of the horizon, “V.” **C.** Lunar crescent womb, “V,” waxing from a horizontal body into the solar head, “O,” of bovine or ungulate. Note that the head is also the seed rising vertically from the grain/upper body/leg of the animal. The three slash marks at the bull’s/grain’s neck/stalk indicate the cutting/harvest of the head/seed/sun from the body. Middle Magdalenian, 12,000 BC, Niaux, S. France (image only from Gimbutas, 1989: 213). **D.** Head of Goddess as the sun/seed rising up from her horizontal body (note the lower horizontal bar of her body and the small seed rising up from her arm that mimics the sun as the head of the goddess. Boyne Valley, Ireland, 3500 BC (image from Gimbutas, 1989: 226). **E.** Sun and Moon/horizon glyph from Dawenkou (2800–2500 BC) and Liangzhu (3300–2300 BC) cultures of Neolithic China (image from Wikipedia; [https://en.wikipedia.org/wiki/Dawenkou\\_culture](https://en.wikipedia.org/wiki/Dawenkou_culture)).

As discussed in *SPP* 328, the lunar crescent, “V,” and the solar circle, “O,” were linked not only to the crescent “V” horns of the dark lunar bull and the circular head of the yellow solar lion that preyed upon it, but also, more importantly, to the “V” of the womb of the Goddess of the double horizon; that is, the goddess was often depicted with both a lower horizontal horizon that contained a womb that waxed and waned in pregnancy and an upper vertical horizon that contained lungs that also waxed and waned in the birth of her head as the sun/seed/Word. Thus, early on, the “V” symbol became associated with the female womb, which not only looks like a bull’s head/lunar crescent that swells into a large solar circle of a swollen belly and then shrinks back again, but also was directly linked via menstruation to the cycle of the moon. (The drawn images on the Venus Pendant in Chauvet cave attest to this also. As discussed in *SPP* 328, and briefly remarked upon below, these images were most likely set in motion by the claws of the cave bear marking and expanding out the womb/den of the Goddess of the Horizon.

Thus, the lunar bull/solar lion cycle no doubt set into motion various initiation rituals where the young male transformed from the dependent lunar adolescent into the mature solar hunter).

This double horizon aspect of the Goddess (i.e., both her lower and upper body being shown as a crescent womb) is seen in both Upper Paleolithic and Neolithic images. See Figure 9.



**Figure 9.** **A.** Venus Pendant, Chauvet Cave. 30,000 BC. Note that the womb of the Goddess symbolizes both her lower and upper body. That is, her head — the head of the dark lunar bull — will be transformed into the golden solar head of the lion (mirroring the change from the dark bull head to the golden lion head/seed of the grain; see also *SPP* 328). **B.** Human womb in the shape of the lunar bull. A womb/bull composite image at Chauvet cave shows this link very clearly. See Figure 29B in *SPP* 263 (image from Gimbutas, 1989: 265). **C.** Venus of Laussel. 25,000–20,000 BC Note her round sun/seed head and her hand on her womb. But more importantly, note that her other hand is raised to the level of her neck: her upper horizon. She holds a lunar bull’s horn, showing a connection between the shape and monthly cycle of the moon with her body. Also note that her breasts form a “V” shape at her neck — a key marking/shape/glyph that will become a common feature of NEWS (image from Gimbutus, 1989: 142). **D.** The Goddess in her double horizon pose. Note her marked waxing/waning womb/belly. Catalhoyuk, mid-seventh millennium (drawing by author). **E.** Goddess as the double horizon. Late Minoan III, Crete, 1300–1100 BC (drawing by author).



As shown in Figure 9, the crescent “V” lunar symbol or chevron that eternally waxes into the solar “O” circle reflects the “V” chevron of the lower horizontal horizon/mountains (see Figure 23B for






PELLAR, “ON THE ORIGINS OF THE ALPHABET:  
ORION/OSIRUS IN NEED OF A HEAD/SEED”

a clearer example of this), which is the lower body and womb of the Goddess of the Horizon. (All humans are a vertical extension of this, as our bodies, like the upper vertical grain and the horizontal animals, are directly similar, as they are cut loose/released from the lower body/womb). That release from the dark lower body/horizon, in turn, initiates the birth and growth of the goddess’ upper circular golden head/eye — the sun. Thus, the head/eye, which rises up from her dark lower body, mirrors the sun moving up and down the length of her crescent moon/earthen body with the seasons (lower winter as dark, upper summer as light). This movement of her head as the sun (both its rising and setting daily, as well as its slow monthly journey up and down the horizon of her body) also symbolizes the birth and golden maturation of the wild grain, and later, the dark fall/winter sowing and the golden summer harvest of the domesticated grain/rice from the southern and then northern aspects of her body/horizon.


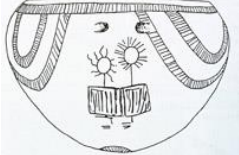

See Figure 10 for several examples of the dark lunar crescent “V” as a symbol of the womb/horizon of the Goddess and the golden circular “O” or oval as the sun/eye/seed that rises from her crescent body/horizon/vessel. (This is why she is depicted as a pottery vessel that stores/protects/nourishes.)

**Figure 10.** Examples of the “V” or womb/horizon feature of the Goddess of the Horizon that gives birth to her head as the golden sun/seed.

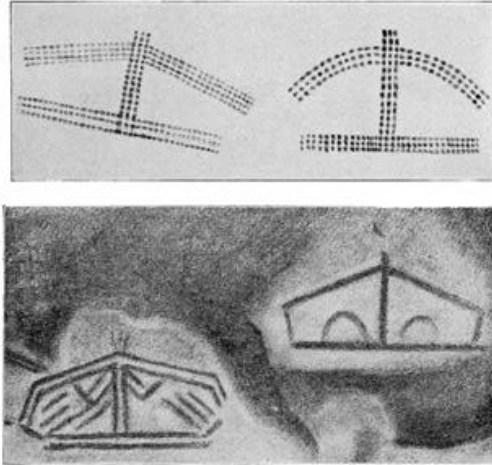
A.		<p>Note the distinctive “V” mark at the upper horizon/body of this Upper Paleolithic goddess. This “V” has often been incorrectly identified as a necklace (though the idea is not excluded, as it could do double duty). Ukraine, 20,000 BC (image only from Gimbutas, 1989: 32).</p>
B.		<p>Goddess as the double horizon. Note the two sets of “V”s on her lower and upper body, with a lozenge symbol at her womb/center (image only Gimbutas, 1989: 5).</p>

C.		Triple "V" marks on the upper crescent horizon/body of the Goddess. Moravia, early fifth millennium BC (image only from Gimbutas, 1989: 8).
D.		"V"-shaped heads entering the "V" horizon of the Goddess. Maltese funerary pottery. Second half of fifth millennium BC (image only from Gimbutas, 1989: 238).
E.		Goddess as a vessel with multiple "V" marks on her upper torso. Thus the "V" shows both the downward directional male spout aspect of the seed as it enters the vessel of her body (symbolic of fall-to-winter progression), as well as the upward directional female womb aspect of the seed as the seed travels up and out from her head/mouth as the sun/Word (symbolic of spring-to-summer progression). Vinca vase. Anaza. 5200–5000 BC (image only from Gimbutas, 1989: 7).
F.		Goddess figure with one "V" horizon to her body. This is an early representation of the Egyptian Ankh, with the head as seed/sun rising up from the horizon of her body as the earth. Ozieri culture. end of fifth millennium BC (image only from Gimbutas, 1989: 202).
G.		Goddess with several "V"s on her body: her upper horizon (summer solstice), her middle horizon (equinoxes), and her lower horizon (winter solstice, showing the birth of light, thus the radiating seeds that rise upward with the new shoots. This is why there are even larger rays/shoots rising just above the "V" at her center/spring. Her head then is the larger mature golden summer seed that rises from the upper "V"). Vinca. 5000 BC. For a fuller explanation with images of her body and head/sun showcasing the solstices/equinoxes, see <i>SPP</i> 296 (image only from Gimbutas, 1989: 299).

PELLAR, "ON THE ORIGINS OF THE ALPHABET:  
ORION/OSIRUS IN NEED OF A HEAD/SEED"

H.		<p>Head of Goddess showing the stages of the sun, "O," rising up from the large "V" of her upper horizon/body as it crosses the sky during the day. At the same time it could also show the stages of her head rising and falling as the seed. As she is the vessel, this rising and falling of her head as the sun/seed is also a depiction of the seed falling into and rising out of the vessel itself. Vase from Sardinia. 4000–3800 BC (image only from Gimbutas, 1989: 241).</p>
I.		<p>Head of the Goddess as the sun/seed "O," with her lower body as a rectangular and horizontal earth from which her golden solar head/seed rises. Ozieri Culture, Sardinia. Fourth millennium BC (image only from Gimbutas, 1989: 48).</p>
J.		<p>Goddess as the Horizon. Note her high vertical golden head as the sun/seed that rises from the large "V" of her crescent arms and breasts, which, in turn, resemble the "V" of the lunar womb/bull's head. Cyprus, 3000 BC (figure only from Gimbutas, 1989: 104).</p>

As discussed in *SPP*263, not only was the body of the Goddess seen as composing the earth, but the very walls and pots of that earth were seen as being merely an upward extension of that body/earth (like our own). For instance, the earthen rooms at Catalhoyuk were buried and were celebrated with ceremonies like those given a human body. Likewise, the roof was dismantled/cut off like the harvested head/seed, which, in turn, mirrored the detachable heads of the goddess figurines and the skull cults of the Neolithic. Like her womb, the walls/pots harbored the sacred seed, protected it, and nourished its inhabitants (what I would call a "container culture"). Consequently, the walls of the villages and the pottery were naturally configured to symbolically represent the body of the Goddess herself. That the walls were an extension of the body of the Goddess also explains the tectiform images that are first seen in the Upper Paleolithic. They are said to represent architectural shelters, which no doubt they are, but, as shown below, like the later walls and pottery of the Neolithic, they are really in the shape of the body of the Goddess of the Horizon. Compare the images in Figure 11 to those in Figures 9D and 23A, 23B, and 23E.



**Figure 11.** Tectiforms found in Font du Gaume cave in France. They are thought to represent shelters, which indeed they might be. However, note that the images mirror the body of the Goddess of the Horizon. In the bottom images, there appear to be seed-like markings where her head as the sun/seed/Word should be. 17,000 BC (image only from Wikipedia; <https://en.wikipedia.org/wiki/Font-de-Gaume>).

### 3. THE HEAD/SUN OF THE NEOLITHIC GODDESS AS THE SEED





While NEWS represents the cycle of the sun on the horizon and the astro-theological aspect of the goddess (see *SPP* 263, *SPP* 296, and *SPP* 328 for a fuller account of the astro-theological aspects of the goddess, particularly in relation to the circumpolar region of the northern sky, where the sun/seed/Word was believed to have been born from the womb of the goddess), it also represents the cycle of the grain. Thus, it's important to note that the Goddess of the Horizon was portrayed in several different ways, each encapsulating a particular feature of NEWS. Some show her as the sun on the horizon, and others show her as the seed/grain rising up from the lower horizon of her body. Even though different forms of the goddess might emphasize or focus on a particular role/cycle of NEWS, most emphasize several of her other roles simultaneously. For instance, in Figure 8D, the vessel from Neolithic Ireland is a brilliant example of the Goddess as the horizon (thus the horizontal bar), the Goddess as the crescent and double horizon (her arms in the common "V"), the Goddess as the sun (thus both her large circular head that is contained within the womb/crescent of her horizon/body, and the small circle that rises up from her left arm), the Goddess as the seed (shown in the concentric circles within her head (representing the juvenile seed that contains the adult seed/head within it, etc., as well


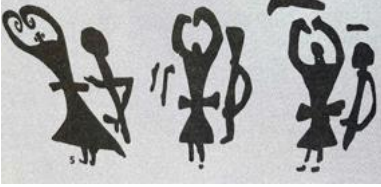




PELLAR, "ON THE ORIGINS OF THE ALPHABET:  
ORION/OSIRUS IN NEED OF A HEAD/SEED"






as the small seed/sun that rises and then is harvested/falls back down into the soil of her body), and the Goddess as the Word (thus, the small concentric circles of her head/mouth as thought/Words that rise/emanate out like the sun/seed and then fall back down into the ear/soil/body to be reborn/resurrected once again). Figure 12 shows examples of the Goddess as the seed/plant (notably, the dark lunar crescent grain that matures into the golden solar head/seed that is harvested and then resurrected).


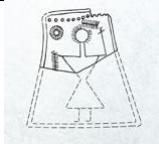
**Figure 12.** The Goddess of the Horizon as grain.

A.		<p>Venus of Willendorf. Note that her round faceless head is crowned with what is most likely seed — not plaited hair or a headdress. 28,000–23,000 BC (image only from Wikipedia: <a href="https://en.wikipedia.org/wiki/Venus_of_Willendorf">https://en.wikipedia.org/wiki/Venus_of_Willendorf</a>).</p>
B.		<p>Venus of Lespugue. Note her round faceless head and shoot-like arms wrapped over seed-like breasts/womb/hips that wax/extend out horizontally like the crescent moon. 24,000–22,000 BC (image only from Gimbutas, 1989: 163).</p>
C.		<p>Double Goddess. Note her lower inverted head is in the shape of a seed within the earth/womb: thus she grows upward/vertically into a new body/plant that grows a new golden head. This is why the two are “one”: the seed contains the adult within it; the adult contains the seed within it. Laussel, France. 25,000 BC (image only from Gimbutas, 1989: 172).</p>
D.		<p>Goddess as Grain. Note her head in the shape of a plant/grain that rises from her upper body/horizon. Sesklo. 6000 BC (image only from Gimbutas, 1989: 254).</p>

<p>E.</p>		<p>Goddess as Grain. Once again, her head is the grain. Those whiskers are the awns of the grain head, and her eyes the seed (this is similar to the later Egyptian Horus, whose selected right eye is the sun/seed). Los Organos, Spain. Fourth millennium BC (image only from Gimbutas, 1989: 241).</p>
<p>F.</p>		<p>Goddess as Grain. This shows, from the viewer's left to right, the stages of the head of the goddess as the seed growing from the crescent "V" horizon/earth of her body. Note the horizon marker at her waist. Also note the male on the left with an erect phallus. Then note the blade above her large head for the harvest of her head as the seed on the far right. Sardinia. 4000-3800 BC (image only from Gimbutas, 1989: 242).</p>
<p>G.</p>		<p>Goddess of the Horizon/Grain. Note her head as the seed/sun rising up from the horizontal horizon, with her legs as downward roots. This is an exact analog to the Egyptian ankh. Late Minoan 1, Crete, 1400 BC (image only from Gimbutas, 1989: 274).</p>
<p>H.</p>		<p>Goddess of the horizon/grain. Top image: Goddess of the Grain. Note the grain plant at her womb. Vinca. 5200 BC (image only from Gimbutas, 1989: 103). Bottom image: Goddess of the Grain. Note the upside-down wheat plant at her womb, with the seed in the shape of her vulva (again, from the seed comes the body). Also note the crescent bull's horns in her upper torso just below her phallic neck (there is no head as it is the seed that will rise from her winter womb and then grow and then be cut/harvested in the summer, to start the cycle all over again). Gaban Cave, Neolithic Italy (image only from Gimbutas, 1989: 103).</p>
<p>I.</p>		<p>Goddess as Grain. Note the double horizon aspect to her body, with the lower body having a root tendril growing down from her buttocks. Again, the neck, which mirrors the lower phallus, is the spout that delivers the</p>

PELLAR, "ON THE ORIGINS OF THE ALPHABET:  
ORION/OSIRUS IN NEED OF A HEAD/SEED"

		sun/seed/Word from her upper torso/horizon. Romania. 4500–4400 BC (image only from Gimbutas, 1989: 164).
J.		Goddess of Grain. Note that her head shows the awns of the head of wheat and her feet are its roots. Romania. 5000 BC (image only from Gimbutas, 1989: 170).
K.		Goddess as Grain. Note her double body and that her lower inverted head is the seed in the soil that rises into a new body. Crete. Fourteenth century BC (image only from Gimbutas, 1989: 227).
L.		Goddess of Horizon/Grain. Note her rectangular shape and the plotted/furrowed seeds of her lower body. That rectangular shape of her lower body symbolizes the horizontal earth/field from which her upper body/vessel rises vertically as the grain. Note her seed/head with plant leaves rising from it. Crete. Ninth century BC (image only from Gimbutas, 1989: 227).
M.		Goddess of Grain. Note the characteristic "V" under her rising head/seed. There's another "V" at her womb. As at Figure 12L, note her rectangular and furrowed lower body as the horizon from which her upper torso/head grows. Karanovo IV (image only from Gimbutas, 1989: 81).
N.		Goddess as Grain. Note the large rectangular field on her body and the large plants/grain growing next to it. The head of grain resembles bird feathers, thus, the birds below the grain. Also note the feathers of the lower right bird that look like the grain. The symbolism of the feather as grain could mean that the cut grain is the sun/Word that is released and flies up, from the stalk/umbilical cord of the Goddess. This mirrors the Egyptian Horus (the sun/seed/Word) as the solar hawk who flies up from the earth. Boeotia, 700 BC (image only from Gimbutas, 1989: 86).

O.		<p>Goddess as Grain. The goddess, with the shape and function of a comb: not only is the crescent horizon from which her head as the seed rises shown, but the comb itself also is cleverly turned into the roots of her lower body. La Tene, Switzerland. Iron Age (image only from Gimbutas, 1989: 301).</p>
P.		<p>Goddess as the Sun/Grain. Note that her head is in the form of both the sun and the seed. The circle in the sky next to her is the full moon, which symbolizes the sun (dark crescent horns wax into full bright circle). Note the head of wheat intertwined with the rays/awns of her head. Also note the head of wheat that enters/becomes part of her shoulder, as the seed is sown back into her body as the horizon in the later fall/winter. The raised/lowered arms, once again, show the direction of the sun/seed moving up/down on the horizon: raised arms signify spring-to-summer; lowered, fall to winter. Sardinia. 4000–3800 BC (image only from Gimbutas, 1989: 28).</p>

#### 4. THE WORD OF THE GODDESS AND THE RUDIMENTS OF WRITING

As evidenced by the Venus Pendant at Chauvet cave in France, the lunar crescent chevron of the large womb of the Goddess is linked to the natural “V” head of the dark adult wheat that grows and matures, like the moon, into the golden circular solar seed/eye of the Goddess (again, see *SPP* 263 and *SPP* 328 for a fuller account of this). As the heads (and eyes) of the Paleolithic goddess figurines were either seed/sun-shaped or phallic-shaped, this indicates a strong realization that the head of the Goddess, and by extension our own, is the male spout that delivers the head (eye) as sun/seed, and, more importantly, as the Word (conceptual communication/understanding) that, like the moon/sun/seed, eternally resurrects in the body of another and survives burial in the soil/cave/womb of the body of the goddess. (The spout/vessel aspect of the Goddess is further seen in the shapes of Ursa Major/Minor in the circumpolar region of the sky — the womb of the Goddess of the larger vessel of the heavens, such as the later Egyptian Nut. See *SPP* 219, *SPP* 263 and *SPP* 328.) The Paleolithic heads of the goddess then

evolved via NEWS into the seed/sun/Word heads of the Neolithic goddess, with an emphasis on the seed/eye and Word, which, in turn evolved into the head/eye of the dark Bull wheat/golden lion head of Mesopotamia, as well as into the Egyptian Osiris, the bull god of wheat, where his golden son/sun Horus/Pharaoh became the selected eye/seed/Word that eternally rose from the harvest/death of his father (note that this was in opposition to his uncle, the impotent red-haired Seth, "causes to live," who symbolized the red beer/red bread that was selected and cooked in the fires of hell/ovens for food/non-existence).

Thus, the very first "V" symbols — which were not only present 32,000 years ago on the walls of Chauvet, but also were seen as a "V" necklace of the upper horizon on Paleolithic Venus figurines — started a revolution in written glyphs that evolved and grew in the Neolithic. They form a key feature of NEWS that recorded on thousands of figurines/paintings the daily/monthly/yearly "directional and conceptual" fertility/resurrection cycles of (1) the dark crescent moon/golden circular sun, (2) the dark crescent lunar bull/golden circular solar lion, (3) the dark crescent lunar wheat head/golden circular solar seed, and (4) the dark lunar Word/drawings/written glyphs that were sown into the "V" crescent lunar horizon of the upper body of the Goddess of the Horizon and then matured into the rising/upper golden solar light of understanding/wisdom.

Thus, the first glyphs — that is, conceptual fertility/resurrection pictograms/ideograms — were created as directional/fertility/resurrection symbols to commemorate/communicate/remember sacred fertility rituals in the caves/womb of the Goddess of the Horizon. These early proto-writing glyphs that depicted the movement/direction of the moon/sun/stars of the Goddess of the Horizon provided the natural foundation for the appearance of actual logographic writing in Neolithic Europe, that is, NEWS, with the glyphs, or rather phonemes, being a subset of the complete language. The key to the Neolithic logographic writing is the Gradeshnista Tablet. But before I discuss this, I would first like to briefly discuss the Dispilio Tablet, which provided the impetus for me to revisit and propose a solution for both the Gradeshnista and Tartaria tablets (for a possible solution to the Phaistos Disc, which I believe depicts the twelve houses of the zodiac and the Milky Way as a snake, see *SPP*296, Appendix).

While waiting for the editing of the first part of this paper ("On the Origins of the Alphabet: Orion Needs a Head") to be completed, I received an email from Professor Mair asking if I were familiar with the Dispilio Tablet. As I had never heard of it, I clicked the first link he included

(<https://arkeonews.net/the-dispilio-tablet-may-be-the-earliest-known-written-text/>) and then studied a large image of a reconstruction of the tablet. See Figure 13A.



A.

B.

**Figure 13A.** Modern reconstruction of Dispilio Tablet that is on display at the Open-Air Museum of Dispilio, Kastoria, Greece (figure taken from: <https://arkeonews.net/the-dispilio-tablet-may-be-the-earliest-known-written-text/>).

**B.** Actual Dispilio Tablet (image from: [https://www.reddit.com/r/AgeofBronze/comments/s28ea9/dispilio\\_tablet\\_northern\\_greece\\_dispilio\\_lake/](https://www.reddit.com/r/AgeofBronze/comments/s28ea9/dispilio_tablet_northern_greece_dispilio_lake/))

The first thing I noticed regarding the list of signs included in it (presented as a table in Arkeonews), was just how similar the glyphs were not only to the Gradeshnitsa Tablet, the Tartaria tablet, and the Karonovo signs (the latter of which depict the zodiac, as I wrote about in *SPP*196), but, more importantly, to the later Phoenician letters of the alphazodiac. The second thing I noticed was the large “V” cut at the side of the tablet. Seeing this situated next to the rounded tablet, I immediately realized that the orientation of the Dispilio Tablet was incorrect. That is, it needed to be rotated 90 degrees so that that “V” cut was at the top of the rounded tablet. See Figure 14.

PELLAR, "ON THE ORIGINS OF THE ALPHABET:  
ORION/OSIRUS IN NEED OF A HEAD/SEED"



**Figure 14.** Reconstructed Dispilio Tablet rotated 90 degrees so that the "V" side is at the top of the figure.

And why did I believe that the tablet needed to be rotated 90 degrees?

Because this orientation and "V," if that large "V" is indeed accurate, fits in with the hundreds of other figures that showcase, in that same Neolithic time frame, the same "V" womb/horizon and fertility aspect of the Goddess of the Horizon. Compare this "V" of the tablet with the many "V"s in Figure 10 — which are only a small sample. (It's important to note that, after making several queries to professors in Greece, I learned that the image in Arkeonews is a modern reconstruction on display in the Open-Air Museum in Dispilio, Greece. The original, shown in Figure 13B, which has been affected by deterioration, has a more rectangular shape, with a smaller "V" shape to the top — that is, there are two prominent horns to the tablet that seem to provide the impetus for that larger "V" in the reconstruction. Hopefully, at some point in the future, it will be revealed why the researchers, in reconstructing the tablet for the public, settled on a more rounded shape with a larger "V.")

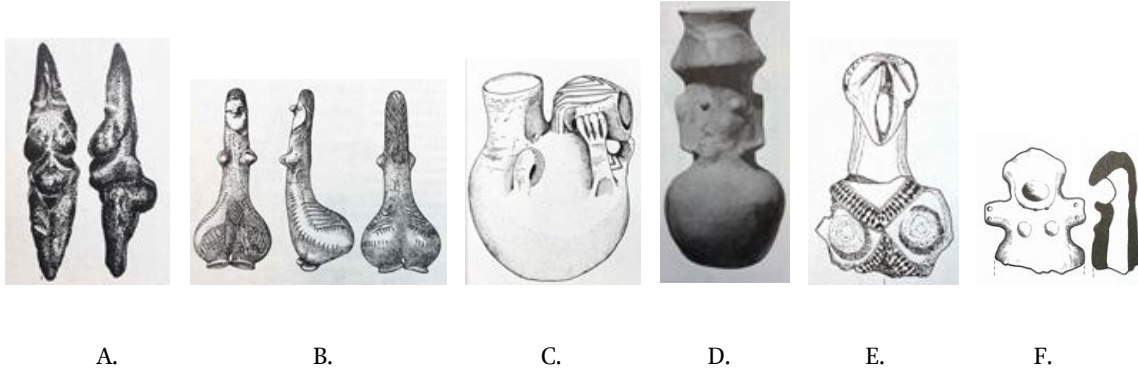
But more importantly, I noted that the glyphs below the large "V" (again, if accurate), appear to be within her swollen/waxed womb, and could thus represent an extension of the seed/sun that rises and sets into and out of her body. But what's important here, is that what has been placed in the center of that wooden tablet, which could symbolize her swollen womb, is not seed, but written glyphs. Those glyphs, like the many images of the seed/grain shown within and outside of the body/womb of the goddess (as shown/discussed below), would then rise from the "V" of her upper horizon/body, symbolized by her wooden body/horizon, like the sun/seed, and then emanate out as logograms (graphemes that symbolize the actual speech of the language) via her neck/head/mouth/teeth as her male spout (the wheat stalk/umbilical cord that is cut at the harvest. Note that the teeth and lips

cut/harvest the breath from the vocal cords to provide discrete consonants/vowels/units of meaning in the same manner).

But what's key here — regardless of whether or not the Dispilio Tablet actually symbolizes the womb and “V” neck of the goddess — is that the Dispilio Tablet suddenly made me think of the many *other* examples that show that “V” in relation to the sun/seed/Word entering and exiting the upper body/horizon of the goddess. That is, the location, just above the “V” on the upper torso of the goddess, is the *spout/release point from the upper body of the Goddess as the Horizon*. It is not the male phallus of the lower body: it's the upper neck/vocal cords beneath the head as sun/seed/Word (again, the equivalent to the upper stalk of wheat that gives birth to the sun/seed head and that is then cut like the umbilical cord to release the small golden sun/seeds). Note that food may enter the mouth, *but it's only breath/vowels that naturally exits the vocal cords in the neck and then exits the mouth in the head as teeth/lip cut distinct units of vowels/speech, mirroring the release of the cut golden seed/sun*. And to the creators of the figures focused on the neck/mouth as an exit point, it's mostly likely speech — the sacred Word — that was vital and of interest. See Figure 15 and also Figures 23D, 23E, and 23F.



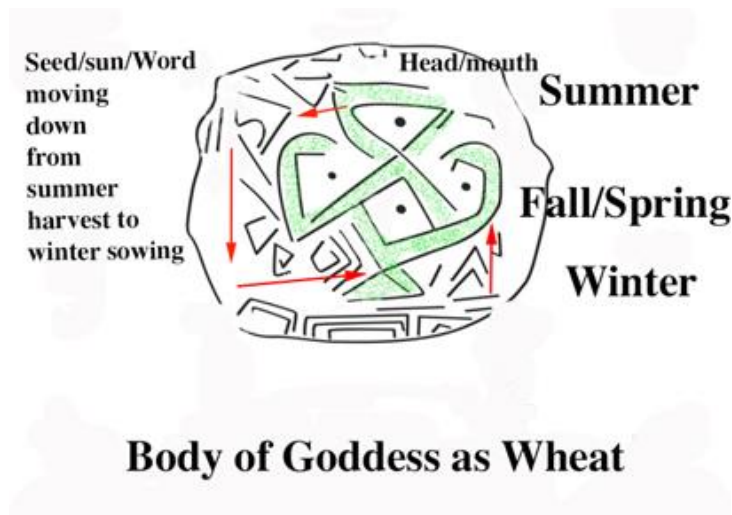
PELLAR, "ON THE ORIGINS OF THE ALPHABET:  
ORION/OSIRUS IN NEED OF A HEAD/SEED"



**Figure 15.** Goddess as Spout. **A.** Neck/vocal cords of Upper Paleolithic Goddess as a phallus. It mirrors the lower body/feet as the spout/phallus (they act in the same capacity as the lower legs/spout/umbilical cord of the goddess on the Venus Pendant, Chauvet Cave. See Figure 9A and discussion in *SPP*263 and *SPP*328). Savignano, Italy. 20,000 BC (image only from Gimbutas, 1989: 230). **B.** Goddess as Spout. Here her whole body is a phallus and testicles that delivers the seed/sun/Word. Note that it's the head/mouth that is the exit point: thus the focus on the Word as the seed/sun. Hungary, 5600–5300 BC (image only from Gimbutas, 1989: 231). **C.** Goddess as Vessel/Spout. Note the horizon/chevrons just under her head/mouth that is the spout/exit point. Instead of one top to the vessel/body, there are two: the vertical top is where the seed/sun/Word enters. The turned head with open mouth is where the seed/sun/Word exits. Again, the focus is on her mouth, and thus, the Word/logogram as the seed/sun. Romania. 5200–5000 BC (image only from Gimbutas, 1989: 65). **D.** Goddess as Vessel/Spout. It's her head that's the exit/entry point. Thus the focus on her thought/Word as the seed/sun that enters and exits her body. Hungary. 5000 BC (image only from Gimbutas, 1989: 37). **E.** Goddess as Spout. Note her head in the shape of a seed (it has many dots/seeds on the back of it) and her open mouth. Again, the focus is on her open mouth releasing the Word/logogram as the seed/sun from her upper horizon. Sarajevo, early fifth millennium BC (image only from Gimbutas, 1989: 64). **F.** Goddess as Spout. Note that this figure is hollow, with its opening being her mouth. Thus it's quite explicit that the mouth of the goddess is both the entry and exit point of her body (in terms of food, the food might enter the mouth, but it's only breath and speech that naturally exit the neck/mouth). Karanovo VI (image only from Gimbutas, 1989: 65).

Note that Figure 15C is quite explicit in showing the Goddess as a large vessel with her hands upraised and holding her head as a spout (releasing the Word/seed). Just beneath her head/spout there are two “V”/chevrons marking her upper horizon from which those logograms/Word will rise and exit from (like the sun/seed).

As I mentioned, looking at the reconstructed image of the Dispilio Tablet, with those written glyphs in what appeared to be her body, made me think of other Neolithic images of the goddess giving birth, via her neck (vocal cords)/mouth, to the Word as an extension of the sun/seed, as well as giving birth to the idea of the Word as the seed becoming Flesh — an important idea in the Neolithic that I wrote about in several of my *SPP* papers. (It could also be the origin of the idea of the Hindu/Buddhist “bija” — “seed syllable.”) But of all the Neolithic images, none quite captures the purposeful production of speech that is intimately linked to logographic writing (the Word sown as the sun/seed) as that shown in the Gradeshnitsa Tablet (also called the Gradesnica plaque, which I show/discuss in *SPP* 296, Figure 47, second row). See Figure 16.



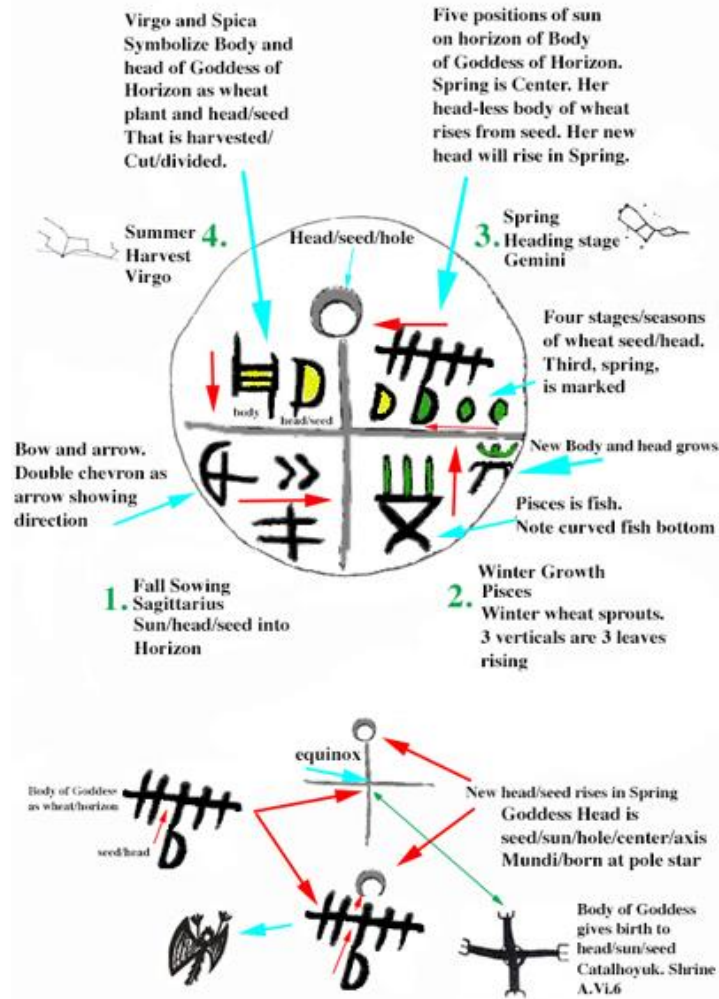
**Figure 16.** Gradeshnitsa Tablet (with color added), which shows the cycle of the sun/seed, and more importantly, the Word. By showing graphemes emanating from the mouth of the goddess, it demonstrates and strongly correlates to the body’s production of speech, and, thus this is an early example, a sacred subset, of a writing system.

PELLAR, "ON THE ORIGINS OF THE ALPHABET:  
ORION/OSIRUS IN NEED OF A HEAD/SEED"

This important tablet clearly depicts glyphs being produced from the mouth/head of the goddess as grain (and horizon), which then turn and descend into her womb/center, mirroring the sun/seed descending from the summer solstice to the fall equinox. What's critical regarding this tablet is the fact that the glyphs emanate from her mouth as speech, reflecting the spoken language of the culture. Thus, those glyphs are not "proto-writing," but, rather, they are a conscious attempt to reflect actual writing — graphemes that symbolize the actual vowels, consonants, syllables, and/or words of a spoken language. That is, the thoughts generated within the mind of the goddess are shown to exit her mouth (as seen in Figure 15) and enter the air exactly like speech (most likely reflecting the speech of the artist who made that tablet), and then travel down and enter the womb/field/tablet (akin to the later writing on papyrus/paper, where the word is sown and harvested via the plowing of the ox: boustrophedon writing, "like the ox turns while plowing"). Once they enter her body as earth/clay, as in this particular tablet, they are reborn/resurrected and thus will rise once again like the sun/seed to form another head filled with thought and light — the latter being a common symbol of the "brilliance"/understanding that arises as a function of consuming and processing the Word as information and, hopefully, wisdom. Note that the same movement of the sun/seed/Word from the body of the Goddess is shown in Figure 9E.

While analyzing and writing about both the Dispilio Tablet and the Gradeshnitsa Tablet, I realized that both of them are directly related to the Tartaria Tablet, which I had solved and written about in my research journals in 2005. But as I never got a chance to write about it, that work had fallen off my radar. Until now.

The Tartaria Tablet is also part of NEWS, because it uses glyphs to demonstrate the cycle of the seed as a function of the sun/Word as the head of the Goddess. See Figure 17.




**Figure 17.** Tartaria Tablet with added color. Glyphs are used to show the cycle of the sun/wheat. And as that cycle included the Word, it also shows the cycle of the sowing and harvest of words/language into and out of the body of the Goddess as the Horizon. Thus, these glyphs could represent graphemes, a subset of the spoken language. Note that the goddess figure in the upper part of quadrant No. 2 (Winter) resembles the figure of the goddess seen in Figure 23D. This upper figure shows/demonstrates the growing of her upper body — the new plant with the new head of wheat. This matches the growth cycle of wheat as seen in Figure 45 in *SPP* 328. In regard to the lower image of the goddess shown as the cross/cross potent, for a discussion of the transmission of this symbol from the West to the East, see Mair, 1990, as well as Pellar, 2016, *SPP* 263 (image only from Wikipedia; [https://en.wikipedia.org/wiki/T%C4%83rt%C4%83ria\\_tablets](https://en.wikipedia.org/wiki/T%C4%83rt%C4%83ria_tablets)).


Note that the zodiac signs indicated, i.e., Sagittarius, Pisces, Gemini, and Virgo, were the signs that indicated the four colures/seasons at the time of the tablet. The glyphs and figures of the wheat seed as the head of the goddess/sun are clearly part of NEWS. But what’s of particular importance here is that these written glyphs not only showcase the cycle of the seed/sun through the season — thus mirroring the cycle of wheat shown in Figure 45 in *SPP* 328 — but, more importantly, as shown in the Gradeshnitsa Tablet, and possibly the Dispilio Tablet, they might also showcase the cycle of the Word as graphemes that are sown into and harvested from the body of the Goddess of the Horizon. And in this case, she’s the actual clay/earth of the tablet itself, which like the clay earthen walls and the earth-based bodies of plants/animals/humans, is nothing more than an extension of the earthen/lunar body of the Goddess as the Horizon.

#### 5. THE HEAD OF THE GODDESS AND THE CYCLE OF THE SUN/SEED/WORD

Now that I have discussed the three tablets, I would like to dive a bit deeper into the actual cycle of the seed as depicted on several more goddess figurines. For instance, the images in Figure 18 all show, via directional indicators, the cycle of the seed that moves from the head of the goddess to her womb and back again (as a function of the sun/seasons on the horizon).

**Figure 18.** Goddess of Grain. These images show the cycle of the seed moving from the head of the goddess at the harvest in summer (mirroring the rise/fall of the sun on her body/horizon), to fall/winter sowing, to the rise of a new body/head in spring.

A.		<p>This pot shows the cycle of the seed entering into the body of the goddess as horizon/vessel, thus mirroring the cycle of the sun on the horizon; i.e., her arm being up indicates spring to summer; her arm down, fall to winter. Note the many dots as the seed, her missing head, and the chevrons as her hands, and the male “Y” as her body/spout. Also note that her body forms half of a swastika, thus its use here, and possibly later, as a fertility symbol. Hungary, 5500–5400 BC (image only from Gimbutas, 1989: 16).</p>
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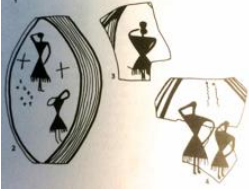


B.		<p>The cycle of the seed/Word. Note the two male “Y” glyphs just above each arm of the goddess, i.e., her arms are the male spouts that deliver/plow the seed/sun/Word into her body (and, thus, into her other external forms, such as tablets, the walls of her womb/cave, the surface of pots, and the ears of other heads, etc.). At the bottom left, there is a “V” directional indicator pointing down (fall-to-winter sowing). Next to this, and associated with that downward “V”/womb symbol, is a large collection of seed and another “Y” that indicates the seed/glyphs will be sown into the earth, i.e., her lower body, exactly mirroring the cycle of the seed/Word in the Gradeshnitsa tablet in Figure 16 and the downward sowing of the seed seen in Figure 9E. Thus, this left side is the downward side, fall to winter, mirroring the downward arms of the older figures at Catalhoyuk and, once again, in Figure 9E. On the right is the seed within a confined vessel/earth, which again, is her body (her upper torso, as it’s made up of upward pointing arms/ “Y”s), which shows the direction of the new seed as it moves up her body toward her head. Again, this reflects the upward growth of the seed shown in Figure 9E, as the earth “is” her body. Also note the small upward pointed shoulder that is absent on the other downward shoulder (this upward side, spring to summer, is the new sun/seed/Word that will be harvested in Summer, thus is the vessel container of the seed as a symbol of the end result of that seed). Hungary, 5000 BC (image only from Gimbutas, 1989: 240)</p>
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PELLAR, “ON THE ORIGINS OF THE ALPHABET:  
ORION/OSIRUS IN NEED OF A HEAD/SEED”

C.



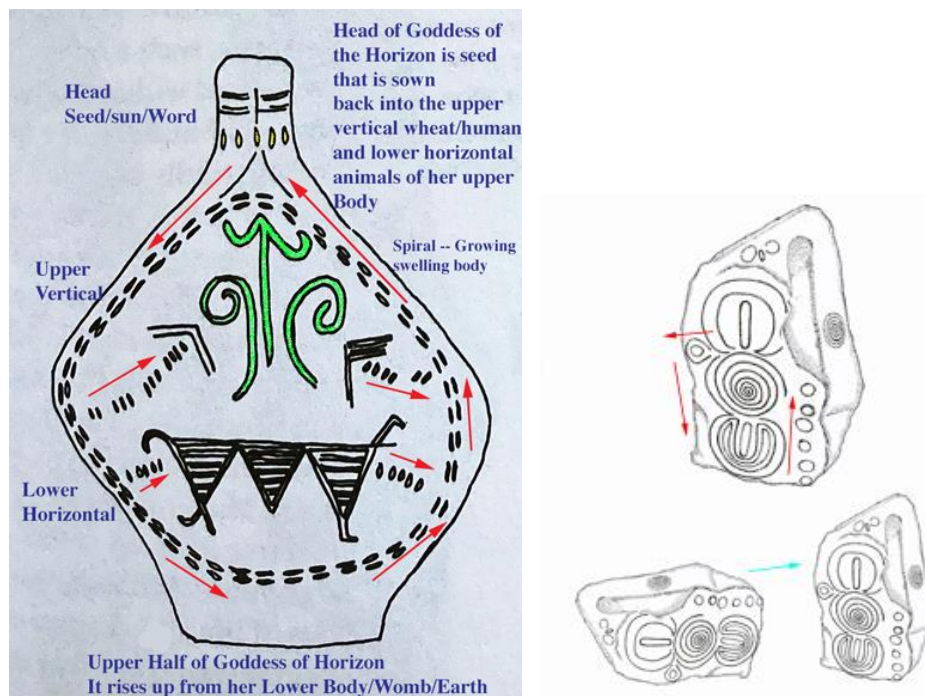
Goddess as the seed. Figurines from cremation cemeteries of the Danube. In the taller, left figure from Serbia, note that the top is the head/spout, and that her upper torso contains a separate image of the vertical Goddess as the grain plant — i.e., she has a spiral head and spiral breasts/hips that expand out in growth, and she has a small “V” at her groin that points the direction that the circular column of seed will travel into. There are also small seeds emanating out from her spiral head as the Word (symbolic of graphemes), as well as small seeds emanating out from her two arms (writing/drawing). Her lower torso is, like many of the other goddess figurines, shaped in a rectangle, symbolic of the horizontal horizon/field from which her upper vertical body grows as the grain. Thus, that rectangular earth/soil shows downward-growing roots in growing spirals. There is also a large rectangular collection of seed that surrounds both her upper and lower torso, with a line of seed moving upward from the spiral roots. The second smaller figure from Romania to the right shows the goddess with a plant head/face: note that the small spirals are her eyes and the downward projection is her nose. Like the other larger goddess figure, her upper torso shows the vertical grain plant with a circular seed/sun head, two spiral arms, and a male “Y” spout for her body/neck/legs. Note the large collection of seed at her waist. Just below that, at her womb, is a large “X” with a large sun on the left and smaller sun on the right — possibly indicating the summer and winter solstice respectively. Below this is a line of seed arranged in the field/rectangle of her lower body. Below this are her growing, spiral roots. Both are from the seventeenth–thirteenth centuries BC (images only from Gimbutas, 1989: 205).

D.		<p>Goddess of Birth. Note one hand touching her head and her other hand touching her groin. This shows the cycle of her head as the seed/sun moving from her head to her groin/womb. Her raised arm is symbolic of the movement from spring to summer. Her lowered arm is symbolic of fall to winter. This image is similar to the female figures found in Shrine A.VI.6 at Catalhoyuk. In regard to this figure, Gimbutas noted that the nine lines on her back might symbolize nine months of pregnancy (Gimbutas, 1991: 224).</p>
E.		<p>Goddesses with one hand to her head and the other to her groin, all within a large vulva with seed. Again, this shows the cycle of the head of the goddess as the seed/sun, with her arms indicating the direction of the seed/sun with the seasons. Paintings on vase. Late Cucuteni, Brinzeni-Tsiganka. 3800–3600 BC (Gimbutas, 1989: 242).</p>
F.		<p>Close-up of wall painting figures found in Shrine A.VI.6. Note the goddess with her hand raised to her head and her lowered hand on her lower body, which is in the shape of a vessel that is pouring. As discussed in <i>SPP</i> 263, the male archer is aiming his arrow at the groin of the splayed goddess who is touching her hand to her head. Not only does this depict the birth of the sun in the east from the groin of the goddess (not shown here; see <i>SPP</i> 263), but it also depicts the harvest of the head/seed as the sun. That is, the hand to the head is the summer seed that will be harvested/cut and then re-sown via the male arrow back into her body/womb to rise again. (Mellaart, 1962: Plate VIII).</p>
G.		<p>Illustration of the cycle of the seed within the body of the Goddess of the Horizon (drawing by author; see also <i>SPP</i> 328).</p>



PELLAR, "ON THE ORIGINS OF THE ALPHABET:  
ORION/OSIRUS IN NEED OF A HEAD/SEED"

Another excellent example of the cycle of the sun/seed/Word is seen in Figure 19.



A.

B.

**Figure 19A** Goddess figurine demonstrating the cycle of the sun/seed/Word. This goddess figure mirrors the vertical upper body of the goddess shown in Figure 18C. However, this one shows a purposeful movement of the grain seed as the sun/Word from her mouth/head down to both her upper/vertical (grain) and lower/horizontal (animal) body, and then out again via the harvest. Cremation Cemetery of Danube. Korbovo. Seventeenth–thirteenth centuries BC (background image from Gimbutas, 1989: 205). **B.** Megalithic stone from Knowth, Ireland, fourth millennium, showing body of the goddess in her horizontal position. Note the six circles at the top, which indicate the six months of the sun moving up her body as the horizon: lower winter solstice to upper summer solstice. Also note the downward-seed-like sun emanating down into the soil from her summer head at viewer's left. Also note the horizontal bars of both her upper and lower body, indicating the horizon/earth. But, more importantly, notice that if you rotate the stone 90 degrees so that it's vertical, *it resembles not only the horizontal to vertical aspect of the goddess in Figure 19A, but, more importantly, the vertical aspect of the goddess in the Gradeshnitsa Tablet in Figure 16, with the sun as seed/Word exiting her mouth and then moving down to her lower body at the winter solstice* (image only from Gimbutas, 1989: 286).

The fact that the head of the Goddess in Figure 19A is shown as the seed/sun that emits the Word is key. And how do we know this depicts the Word/graphemes and not just the sun/seed? Because the seed is shown being emitted from her head *and* from her neck — note the seeds coming out from the neck/vocal cords of the upper vertical goddess and from the neck of the lower horizontal goddess. And see how the seed entering into and out of the lower animal mirrors the sun as seed entering into and out of the neck of the horse shown in Figure 8C, as well as in the horizontal animal shown above the Irish goddess in Figure 8D (this animal is not illustrated here; see Figure 345, No. 2, Gimbutas, 1989: 226). Compare that horizontal-to-vertical movement (which will also be seen in Figure 22 with the bear going from horizontal to vertical) of the sun as seed shown in Figure 19B and how this parallels the sun/seed as the Word shown in the Gradeshnitsa Tablet in Figure 16.

Once again: what is emitted from the neck/mouth/head is breath/vowels that are cut/harvested as meaningful units that comprise language. That is, as the goddess is shown as a double horizon/double image, and the neck of the goddess is phallic — a male spout that delivers the seed/sun/Word to her vocal cords and then to her mouth. This is crucial, as it directly links the production of select/sacred speech of the goddess (and by extension humans) to the divine sun/seed/Word (graphemes), with its ancillary cycles (NEWS).

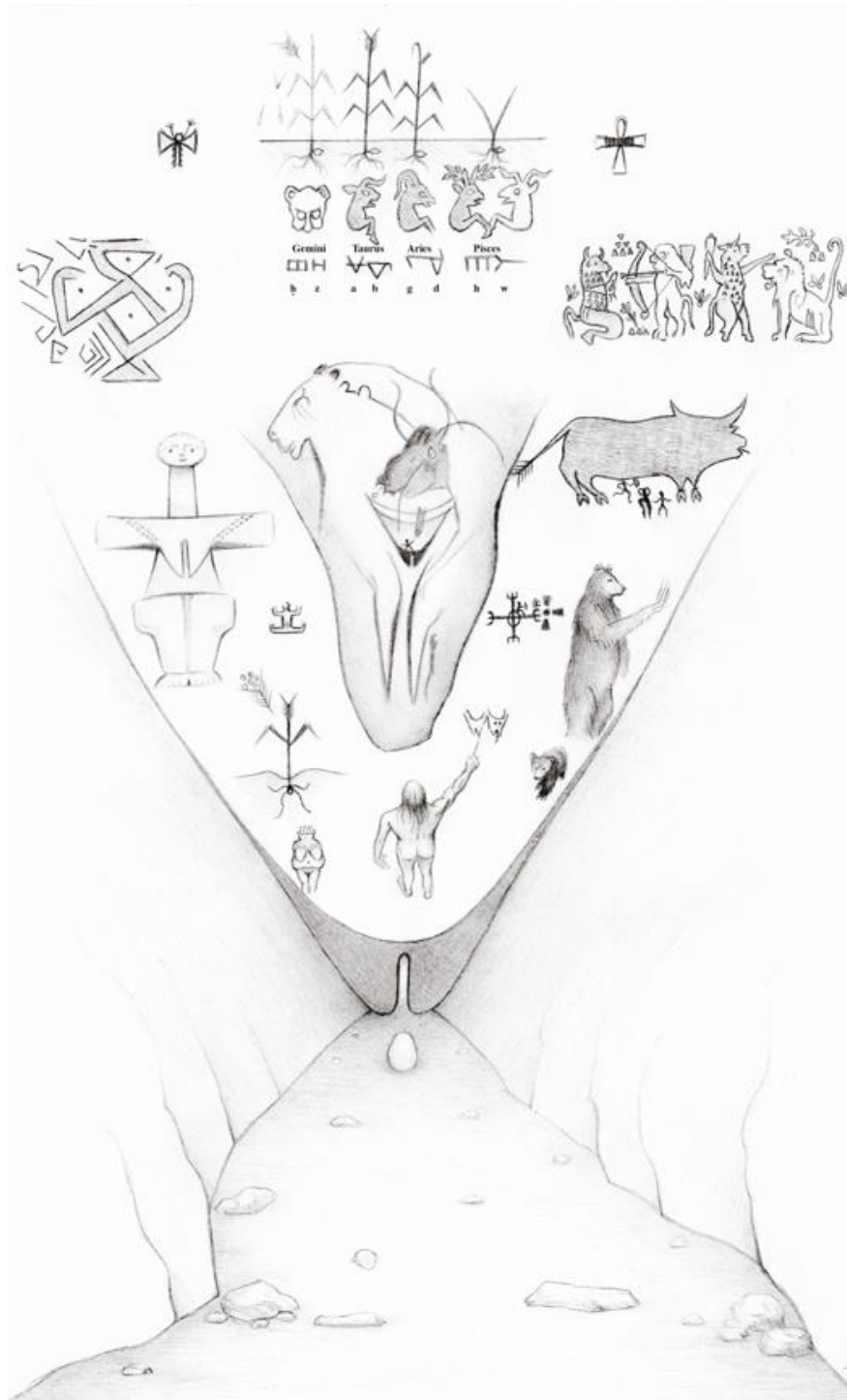
Thus, we see once again the sowing and then the harvest of the Word into and out of the body of the goddess. The cycle of the Word as seed cannot be isolated from the other two cycles (seed/sun). Accordingly, early on, such as is seen at Chauvet Cave, early humans recognized that the “select” and sacred Word of the Goddess, which was passed down via the pendant/spout/umbilical cord into the open womb-minds of humans/shamans, could be encapsulated, like the “select” black seed used for re-sowing, in written glyphs. As those written glyphs emanate from the mouth of the goddess, they are clearly early writing (not proto-writing) and are thus a direct representation of language. However, as noted, they are a subset of the larger universal set of the independent words that comprise a complete language, and as a specialized subset, they do not constitute a fully functioning complete written language. That came later, in Sumeria and Egypt. The select subset as a feature of NEWS, like the later sacred and select theology of the Egyptians (which was a direct extension of the earlier select seed/Word theology) was most likely only under the domain of the specialized shamans/priests/leaders. Thus the conserved nature of theology, as seen in all religions, appeared to preclude those select written

PELLAR, "ON THE ORIGINS OF THE ALPHABET:  
ORION/OSIRUS IN NEED OF A HEAD/SEED"

graphemes to expand out to include the whole set of language. It was only the utilitarian socio-economic and political pressures of an expanding church and state that allowed for the democratization of the written script, to include the complete language.

In summary, the sowing of the sun/seed as the Word as a feature of NEWS is the reason all three of the above tablets are linked. They all show the sowing of the head of the Goddess of the Horizon as the seed/sun/Word into and out of (harvest) her body as the horizon.

The following drawing encapsulates all of my research into NEWS and the evolution of the Word/sun/seed becoming flesh.



**Figure 20.** This illustration shows the key aspects of NEWS and the evolution of the Word into Flesh/protein, as well as the evolution of writing and the alphabet. I added a small human figure within the goddess' womb on the Venus Pendant to show the correlation between that painting of the womb and pendant and the viewer below the pendant and the larger womb — the cave itself (drawing by author).

PELLAR, "ON THE ORIGINS OF THE ALPHABET:  
ORION/OSIRUS IN NEED OF A HEAD/SEED"

While making this drawing, I happened to notice that there are a couple of black marks emanating out from the mouth of the bull on the Venus Pendant (Chauvet Cave, France), shown in the center of my drawing. They look like seed, which ties them into the idea of the Word as the seed that becomes flesh. I then noted that the purposeful incision line from the eye of the bull down into the womb of the goddess does not so much mark a tear/pain, but, rather, more importantly, it shows "direction" — that is, note that the eye of the bull is drawn exactly in the shape of a seed. Also note that one horn of the womb is missing: it's buried in the throat of that bull (like the images of the seed exiting/harvested from the throats/necks of the animals shown in Figures 19, 15, and 8C). Thus, it shows the pain of the harvest of the seed/Word/sun. That tear therefore shows another connection between the womb and the throat and the seed/Word.

Also, and more importantly, I realized that the eye of the lion (the mature golden wheat) on the Venus Pendant that rises up from the dark head of the bull/wheat/womb, is also in the shape of a seed, complete with two awns that form the spikelet of the wheat seed. There is another lion drawn on the other side of the Venus Pendant that also has the same wheat seed spikelet for an eye. (Those two awns/spikelet are not natural in any way to the eye of a lion. As an artist myself, I realize that there can be no way that the artist would incorporate those two "V" lines emanating out from the eye, unless it's symbolic, i.e., a seed. The same goes for the eye of the bull — that artist drew it so that it "stands up vertically" in the shape of a seed: it's not angled back in the normal shape of a bull's eye). Thus, from the evidence, ancient man, 32,000 years ago, was very much aware of the connection between the seed and the soil and its growth, harvest, and then resurrection — which mirrored the birth, death, and resurrection of the sun on the horizon (the body of the Goddess), as well as the sowing of the Word into the ear of the other, which then rises/resurrects in understanding, and then is re-sown again.

In my drawing, I also included the image of the bear clawing the cave wall, as many of the pictures drawn in Chauvet were drawn over the bear claws. Again, a connection must have been made between the bear claws writing/carving out the womb of the Goddess as the earthen den and then the birth of the cubs in spring (see *SPP* 296 and *SPP* 328). Thus, the artist drew/sowed those images on the pendant and on the walls of the cave in what probably was a fertility ritual that mimics the arm of the bear (which is also why I believe that next to the downward spout/legs of the Goddess — which enters

the head/consciousness of the artist from the pendant/umbilical cord within the cave/womb — there is also drawn the bones of a bear's arm/claw).

At one point in my research, I watched a video by Petzinger, whose findings are described above at the beginning of Part One. Remarkably, I chanced upon an image from La Pasiega cave in Spain that is known as “The Inscription.” It shows a painting of two bear hands (mistakenly understood by Petzinger to be human hands), which appears to support and possibly confirm my theory regarding bear marking's relationship to human painting/writing that I wrote about earlier. It would be interesting to know if any of this inscription was painted over bear claw marks, as elsewhere at Chauvet Cave. But what's particularly striking about this image is the non-figurative images or glyphs next to those two bear paws (the viewer's left), which I'll call, for identification purposes, A Glyph. The two bear paws (center) will be B Glyph, and the vertical “E” (the viewer's right) will be C Glyph. See Figure 21.



**Figure 21.** “The Inscription.” La Pasiega Cave, Spain. Human glyphs written next to two images of bear paws/claws. Upper Paleolithic, Upper Solutrean and Lower Magdalenian. (image only from video shown on: <https://www.openculture.com/2019/03/40000-year-old-symbols-found-in-caves-worldwide-may-represent-the-earliest-written-language.html>)

PELLAR, "ON THE ORIGINS OF THE ALPHABET:  
ORION/OSIRUS IN NEED OF A HEAD/SEED"

Note that there are five straight vertical lines in A Glyph, which match the five claws marked within the paws of B Glyph, and, more importantly, the five fingers of the hand of the human who made it. Also note that the middle vertical line is the largest, matching a human's middle finger. At the far right is the shortest vertical line, matching a human's pinky. Thus those five vertical lines appear to symbolize a human hand — or perhaps the vertical marks created by a human hand, which, in turn, symbolize vertical claw marks of a vertical bear made on the wall of the cave as the womb of the goddess. Also note that there are two sets of inverted crescent shapes between those five vertical lines of A Glyph. The close grouping of a pair of the crescent shapes matches the grouping of the two inverted crescent shapes that symbolize the lunar womb that contains the sun/seed that is shown in the bovine/ungulate in Figure 8C. As Figure 9C shows, that womb then waxes into a full moon/sun that forms the head of the animal as the golden grain that is then harvested/consumed. In A Glyph, note that the bottom inverted crescent or "V" is also the lower torso of the body of the Goddess of the Horizon that contains her womb. A double crescent symbolizes the full body of the goddess; see Figures 8D, 9D, and 9E (this double crescent of the body of the goddess could be the earliest example). Also, it's worth pointing out that the (viewer's) right lower crescent of A Glyph is in the same shape as the bear paw. Thus, its claws, which carry its message to the Goddess via the wall of her womb/cave, are embedded into the bottom horizontal bar that underlies A Glyph. As seen in other glyphs/images (such as in Figures 8D, 12F, 12G, 12L, 12M, 12N, 12O, 19B, etc.), the horizontal bar and/or rectangular shape of the lower goddess symbolizes the horizon/earth. Hence, it doesn't appear to be a coincidence that the left lower crescent appears to be an attempt to make that crescent more rectangular/linear, thus replicating the horizontal line beneath it and the horizontal aspect of the body/earth of the goddess.

Considering these details, looking at the whole inscription, there seems to be a progression from the viewer's right to left:

1. Horizontal bear to vertical bear: the inverted upper crescent torso of the goddess, C Glyph, which symbolizes the normally horizontal bear standing up like a human to mark the walls of the cave/womb of the goddess with his arm/hand (compare this image with Figures 9D, 9E, 23E and 23F).
2. Vertical bear marking womb of goddess: the two images of the bear paws, B Glyph, symbolizes the fertility marking/communication with the womb of the goddess.

3. Vertical human marking womb of goddess: the human marks/glyphs, A Glyph, symbolizes humans mirroring the bear markings in a similar attempt to communicate with the goddess via the wall of her womb/cave. The vertical glyphs frame the inverted crescents within “finger-like” marks (mirroring the vertical bear body/claws), with their thoughts/consciousness as glyph (Word) entering downward into an earthen horizontal bar (the Word entering the womb/earth of the goddess).
4. End glyphs separated/cut for re-sowing/resurrection: The progression from right to left would help to explain the last vertical finger/claw lines at the very left of Glyph A that are detached from the main horizontal line beneath the inscription. Like the lion head detached and rising from the bull head in Chauvet Cave (mirroring the bright full moon as sun/seed growing out from the dark lunar moon, which mirrors the golden lion seed maturing and detaching from the dark lunar bull head and body, which in turn mirrors the golden sun detaching from the dark lunar horizon), those two glyphs appear to symbolize the sun/seed and head of the Goddess that is cut/harvested, and thus, will be used to start the process again, thus:
5. Progression of glyphs moving back from left to right: the two vertical marks beneath A Glyph, plus the more circular one beneath B Glyph, appear to show a reverse movement back to the vertical crescent upper torso of the goddess (C Glyph). The cycle is repeated, mirroring, in its basic elements, the cycle of the dark lunar moon waxing into the golden full moon of the sun (later seed/Word), and then waning back again.

Considering this, along with the other evidence of the goddess presented, the inverted double crescent of “The Inscription” might symbolize the body and head of the goddess moving back into the soil/womb/Cave in an act of fertilization — thus the fertility ritual of the cave as womb, which explains not only the glyphs, but the many images of the animals that are ritualistically seeded within the womb/cave of the goddess, with the hope that those two-dimensional images/glyphs will become Flesh (again, an early example of the Word becoming Flesh). This in turn exactly mirrors the two-dimensional images/constellations in the larger upper dark womb/mind of the goddess that manifest down into the earth/cave/womb of her lower earthen body.

This is exactly what writing is — the vertical human/arm as spout seeding downwards (inverted)



PELLAR, "ON THE ORIGINS OF THE ALPHABET:  
ORION/OSIRUS IN NEED OF A HEAD/SEED"

to the crescent earth (its earthen walls/tablets/papyrus/paper, etc.) with the expectation of an eternal harvest-reading/resurrection of the original golden thought as seed/sun. This is exactly what the much older Venus Pendant in Chauvet Cave shows/demonstrates: the downward pendant/phallus/umbilical cord seeding key sacred knowledge of the goddess into the upper mind/womb of the human/shaman, which in turn, will be eternally re-sown/harvested in other earthen bodies (that downward hanging pendant, as just noted and also discussed in *SPP* 328, also has a bear hand/claw that symbolizes the leg/downward spout of the flow/seeding of that sacred knowledge/thought of the goddess).

Thus, this image of "The Inscription" appears to show a direct correlation between the bear claw marks and the agency that made them (the bear hand/claws as spout), and the written glyphs made by a human hand that are next to those two bear paws/claw marks. This, once again, suggests and supports a connection between the early observation of the bear marking/expanding out the cave as womb as den for the birth of its cubs, with a human marking/communicating with the womb/cave of the goddess with glyphs that capture, in a fertility ritual/gesture, sacred words/speech that mirror the divine thoughts/Word of the Goddess that is eternally harvested/resurrected.

Lastly, though it's possible that Paleolithic humans were very aware of the natural growth cycle of wheat, it appears that they chose not to settle and raise it for food. Like the conserved nature of all humans/religion, they were firmly entrenched in, and victims of, their own mythology of the hunt and the initiation of the cave — the turning of young men as bulls/prey/dependents into adult hunters as lions/*hunters*/leaders. Thus, the long timespan from Chauvet to Catalhoyuk, etc., during which certain groups finally settled and incorporated the almost identical mythology of the earlier goddess as the horizon, and then built upon it — thus: NEWS, which simply focused more on the life cycle of the seed and the Word (sowing/growth/harvest/resurrection) and the idea of storage/walls/protection, instead of focusing on just the sun and the lunar bull/solar lion (though, once again, due to the conserved nature of theology, the lunar bull/solar lion held on in both the astro-theologies of wheat dependent Mesopotamia and Egypt even after the invention of a complete writing system).

## 6. SYSTEM OF SYMBOLS ASSOCIATED WITH THE GODDESS OF THE HORIZON (NEWS)

NEWS (Neolithic Europe Word as Sun/Seed System) is composed of the following features:

*NEWS Feature 1. Lunar crescent and solar disc imagery ("V" and "O"):*

- A. Dark new moon and horns wax into bright circular full moon (symbolic of the sun), which wanes back into horns and darkness.
- B. Moon is mortal: it grows, wanes, dies, resurrects as new moon.
- C. Fire/light of sun consumes darkness.
- D. Sun is eternal; it never changes shape, but moves north/south on horizon and changes intensity of heat. Like the waxing/waning moon, the sun reverses and changes direction.
- E. Body of Goddess is moon/earth that is mortal and dies. Head of Goddess is the sun that is eternal.
- F. Head of Goddess as the sun moves north and south along her lunar body as the earthen horizon. Central point of her body is the equinoxes. Sun dips below celestial horizon at the fall equinox and descends into the lunar darkness of her winter womb. Sun climbs above celestial horizon at the vernal or spring equinox and rises toward the solar light of summer at the apex of her upper horizon/neck.
- G. Crescent lunar arms/legs/womb of the double goddess waxes and gives birth to her round solar head, which then wanes back into her crescent lunar arms/legs/womb. Both neck and phallus of the double goddess mirror each other as exit points of the sun (later seed/Word).
- H. Solar head feeds from lunar body.
- I. Solar head contains sacred and eternal light of knowledge/wisdom/Word.
- J. Great lunar womb/horizon composed of Draco/Ursa Major in the northern circumpolar region of the sky shows Ursa Minor as the sun rising up from it.
- K. The constellations of the ecliptic, where seen as an extension of the dark lunar womb/body of the goddess, with the sun being her head that moves through them during the seasons.

*NEWS Feature 2. Lunar bull and solar lion imagery (an extension of lunar crescent and solar disc imagery):*

- A. Dark lunar bull waxes to golden solar lion. Wanes back to dark lunar bull like the sun reversing on the horizon at the solstices.
- B. Dark lunar bull (prey/matter) is eaten by the fire of the golden solar lion (hunter/fire).
- C. Dark lunar bull head is shaped like a womb and is associated with the horns of the moon (womb and moon linked by monthly menstruation).
- D. Golden solar lion and its mane is associated with the rays of the golden sun. Fire/light consumes matter and darkness.
- E. New or dark moon is the black bull at the height of its powers (winter solstice) that dies/waxes with the birth of the new light/lion, which in turn reaches the height of its powers (summer solstice) at full moon and then dies/wanes and disappears back into the darkness of the bull.
- F. Black bull is the lower horizontal/rectangular body/matter/horizon of the Goddess. Lion is the upper moving vertical head/sun of the Goddess.
- G. Great lunar bull (composed of Draco/Ursa Major) as an extension of the lunar womb of the Goddess in northern circumpolar region gives birth from its back to Ursa Minor as the lunar calf/solar lion (Ursa Major/Ursa Minor are just different stages of the moon/sun cycle. That is, the mortal lunar bull comes from the "one" eternal and select solar lion seed, and then it matures back into the solar lion, which in turn produces another select solar lion seed).
- H. The constellations Taurus the Bull and Leo the Lion as extensions of the body of the Goddess, where seen to harbor the sun as her head in its spring and summer journey on the ecliptic.

*NEWS Feature 3. Lunar bull wheat and solar lion seed imagery (an extension of lunar bull and solar lion imagery):*

- A. Dark bull wheat and dark bull head of wheat waxes into the golden lion wheat and golden solar seed. Solar seed wanes back into crescent horizon (note: before the adult bull head stage, the small dark new head emerging from the wheat is the Ram head stage).

- B. Dark bull wheat is the vertical adult body and head of the Goddess. The golden lion wheat is vertical mature body and head of the Goddess.
- C. Like the sun on the horizon, the seed moves up/north and reverses direction at the solstices (dark winter seed first moves down with new roots, then reverses and grows upward into a new bull body. Mature lion head is harvested and reverses direction back toward the earth/south like the sun changing direction at the summer solstice — the height of its power/heat, which is mature golden lion seed).
- D. The seed is sown in fall to winter (symbolized as the fall equinox, where sun dips down below the celestial equator into the darkness/womb of the goddess as vessel. Likewise, the seed rises into a new body and grows a wheat head in spring (symbolized as the spring equinox, where the sun climbs above the celestial equator into the light and heat of summer).
- E. Head of the goddess as the summer wheat is cut/harvested at her male neck/spout/stalk like the lower umbilical cord of her lower body/womb. As her head is the sun/seed, it is eternally resown back into the crescent lunar womb of her body/earth.
- F. Great lunar bull (Draco/Ursa Major) as an extension of the lunar womb of the goddess in the northern circumpolar region gives birth to the seed as the solar lion/seed. This northern bull is seen on a northern wall in Shrine F.V.1. at Catalhoyuk, and it represents the summer harvest of the wheat (opposite this image on the southern wall is Orion in need of a head/seed, which is the subject of the first part of this paper). Later Mesopotamian and Egyptian celestial diagrams are explicit in showing the northern bull with seed on its back, which mirrors the bull god Osiris, Taurus, as the wheat, who transforms into the solar lion, Leo, as the golden seed of the summer harvest.
- G. Constellation of Hercules the hunter, with bow/arrow is shown as the phallus of the bull as the harvested wheat at Catalhoyuk. This image of a Hercules with his bow/arrow, whose tip was the north celestial pole (the inseminating/moving/cutting agent), takes the seed from the harvested spring/summer wheat and resows it in the fall/winter. The arrow Hercules evolved in Mesopotamia into the lion with arrow that sows himself back into the bull (Draco/Ursa Major), and in Egypt it evolved into Anu (Hercules/Bootes) with his spear, a symbol of the equinoxes, which sowed the fall/winter seed into the Great Bull and then cut it in the late spring/summer.

It later evolved into the Chinese Taiyi and his spear, whose tip was also the north celestial pole.

- H. The arrow/spear (and knife — Mithra), whose tip was the north celestial pole (NCP), that sowed/harvested the seed into/from the Great lunar bull in the circumpolar sky, was shown in images moving northwards, which matched the precession. This upward swing of the NCP is why Mithraism was doomed, as the Knife of Mithra at the Great Lunar Bull's shoulder, could only move so high. The same problem occurred in China with the spear of Taiyi and the origins/end of Shang-era Oracle Bone writing on Ox scapula (the shoulder of the Great Lunar Bull).
- I. The constellations of the ecliptic where seen to symbolize the cycle of the wheat. These constellations and their respective viewings during the four seasons of the year, were driven by the precession of the equinoxes. Thus, in the Neolithic, Gemini marked the vernal equinox and the heading phase of wheat (with its new twin stars as the seed: one twin as mortal/eaten, and the other twin as immortal/resown). In paintings at Catalhoyuk (Shrine F.V.1), Orion as the headless wheat was shown as receiving a new head in spring from the womb of the goddess (originating in the northern circumpolar region of the sky). But due to the precession, the heading phase of the wheat moved into Taurus and then Aries. Thus, instead of Leo being the mature Golden head of wheat (though he was still later retained as the golden seed of the harvest that fertilizes Virgo as a symbol of the Goddess of the Horizon), Gemini became the wheat plant that matured into the "Golden" wheat (thus Golden Age) from the adult dark bull wheat of Taurus (Silver Age). That transition point between them — the Milky Way and the headless (sun/seed/Word-less) Orion — was retained as the 4320 BC "gate" (Nut's groin), which still functioned as the exit point/birth of the sun/seed/Word that had moved down from the northern circumpolar region/Womb of the Goddess (discussed in the first part of this paper. Also, see *SPP* 328).

*NEWS Feature 4. A subset of "select" written glyphs/graphemes (an extension of the lunar bull wheat and solar lion seed):*

- A. Mirrors the "select" grain seed for eternal renewal, with an emphasis on the Word becoming

Flesh/protein. This later evolved into a complete writing system and into the alphazodiac/alphabet.

- B. Glyphs such as “V” and “O” and “Y”, etc., had their origin in the Upper Paleolithic. Some, such as seen in the Gradeshnitsa Tablet, are graphemes that are a sacred subset of the language and were used in a religious/ritualistic context.
- C. The arrow/spear of Hercules/Bootes, whose tip is the north celestial pole, sowed and harvested the sun/seed into and out of the lunar bull/great womb in the northern circumpolar region of the sky evolved into the sowing/harvesting of the written word. The tip of the arrow/spear (the inseminating/moving/cutting agent), is the chisel/chalk (a correlate of the penis/plow) that inseminates the womb of the goddess as the cave/house wall or figure/pot as the womb of the goddess (that cave/house/figure/pot later became the tablet/papyrus, etc.).
- D. That written word as the sun/seed was seen to move down into the animal/wheat constellations on the ecliptic — the zodiac. They were seen as being the consonants that contained the sun as the vowel/breath that moved through them (mirroring the discrete units of speech made from the cut/harvested vowel/breath). This led to the development of the alphazodiac, which the 22 Phoenician letters were derived from. This later spread to China in the form of the 22 sign ganzhi and the 28 sign Lunar Zodiac (which, like the moon/lunar bull containing the sun/solar lion, contains within it the 22 solar zodiac/alphazodiac).
- E. The year 4320 BC — the birth of the “Word” as writing and the Golden Age (an extension of the birth of the sun/seed). See Part One of this paper.

*NEWS Feature 5. Directional and seasonal indicators of the movement of the sun/seed/Word on/in the body of the goddess:*

- A. Raised and lowered arms of the goddess. These images can be seen in Shrine A.VI.6 at Catalhoyuk, in figurines from Catalhoyuk, and in many goddess images from Europe.
  - 1. Raised arm that touches head of goddess is spring to summer. It mirrors both the cycle of the sun of the horizon (as the sun moves north/upward from spring to summer) and the cycle of the grain (as the seed moves up the body of the plant and emerges as the new head

- in spring and then grows into the large mature head with seed in the late spring/early summer).
2. Lowered arm that touches groin of goddess is fall to winter. It mirrors both the cycle of the sun of the horizon (as the sun moves south/downward from fall to winter) and the cycle of the grain (as the seed moves down from its harvested mature head/seed and into the soil of the goddess as the earth/horizon/womb in late fall/early winter).
- B. Chevrons on the body of the Goddess as figurine/pottery. These glyphs can be seen on hundreds of goddess figurines throughout Neolithic Europe. The chevron symbolizes:
1. Birth. Open top of chevron as open top of womb/vessel that releases the sun/seed/Word. The "cup" aspect of Ursa Major/Ursa Minor is the blueprint of this, as it symbolizes the container/head that holds the sun/seed/Word within.
  2. Insemination by male. Pointed tip of chevron symbolizes "spout" end (the "Y" is a male iteration of this) that sows the sun/seed/Word into the womb of the goddess. The "spout" aspect of Ursa Major/Ursa Minor symbolizes the phallus/legs that sows the sun/seed/Word into the womb.

*NEWS Feature 6. Anthropomorphic/zoomorphic representations the goddess as the sun/grain/Word:*

- A. Paintings from the Upper Paleolithic that show the goddess as a bull/lion and a womb/umbilical cord (i.e., Venus Pendant, Chauvet Cave). Figurines from the Upper Paleolithic that show the goddess in her lunar waxing/waning cycle of the moon/sun, as well as the seed/Word (head) that rises out from her phallic/spout neck/stalk.
- B. Paintings/figurines from the Neolithic that show the goddess as:
  1. The lunar horizon/solar head: A painting in Shrine A.VI.6 Catalhoyuk shows the goddess in a cross shape giving birth to her head as the sun/seed on her eastern arm/horizon (see *SPP* 263).
  2. A vessel: Pottery and animal/human figures that show her body as the vessel, even with a small child vessel in her arms, with her head as the entry/exit point of the sun/seed/Word and her womb as the large swollen vessel/pot itself that stores/protects that sun/seed/Word.

The idea of the head of the goddess as the detachable sun/harvested grain, led to the detachable goddess figurine heads at Catalhoyuk and the skull cults of the Neolithic.

3. Grain: Images that show the goddess as the cycle of the grain.
4. Word: Images that show the goddess as the cycle of Word.

*NEWS Feature 7. Astro-theology, whose stories account for the creation of the sun/seed/Word. These myths center on stories regarding:*

- A. The northern circumpolar region of the sky as the womb and the source of the sun/seed/Word of the gods.
- B. The zodiac and its animals/figures and their association with the movement of the sun/seed/Word. The myths also show how the zodiac is connected to the circumpolar region of the sky, where the sun/seed/Word was born.
- C. The origin of writing and the alphabet. These myths, including those about Kronos and the Golden Age (discussed in Part One), which center on the lunar bull/solar lion, the lunar bull/solar lion wheat, and Orion (later Osiris) as the wheat needing a head (sun/seed/Word) in spring, not only refer to the northern circumpolar region of the sky, the Great Womb of the Goddess, where the Word and writing was first created by the gods, but, more importantly, in regard to the alphabet, they retain the focus of the movement of the sun/seed/Word to the southern zodiac (via the Milky Way/Gemini Gate/Nut's groin) — with their particular constellation shapes and their respective place in the seasons being representative of the letter shapes and respective position of those letter shapes in the alphabet. In addition, as the sun in its particular zodiac constellation reverses direction on the horizon, the zodiac letters of the Alphazodiac reverse their direction at the solstices.
- D. The survival of the soul in heaven — the dark circumpolar region of the sky/Womb of the Goddess, whose physical correlate was the dark earthen soil/caves — and in written form after death: like the eternal consciousness/thoughts within the head/sun/seed of the Goddess, as an extension of that head, the sacred thoughts and consciousness of the goddess that enters into a human head via pictures/glyphs/speech would continue to survive the death of the body. This



would happen via the human head being the vessel of the sacred seed/sun/Word that is eternally re-sown/harvested from her womb, and via the human act of sowing/writing and harvesting/reading the divine Word to others, who in turn, resurrect the original thoughts of the author/father, and, who in turn, sow it again in an endless cycle of resurrection.

- E. Thus, the recent Phoenician alphabet is more than just a pattern that mimics the Egyptian celestial diagrams — it is a repository and the end result of thousands of years of theological conceptualizing and story telling that began, at the least, in the Paleolithic.

## 7. TRANSMISSION OF NEWS TO THE EAST

It's clear from the above list that the features associated with the Upper Paleolithic/Neolithic goddess of the Horizon are quite complex and yet are tightly inter-related/interdependent cycles that tell and describe a consistent story. Considering that intricacy and coherence of its multiple parts within the cycle of the sun/seed/Word, it appears at this point in time that the evidence indicates that many of the features that comprise NEWS spread to Neolithic China, including many of the glyphs. For instance, looking at the seven features of NEWS listed in Section 6, the following features found in China are very similar to those found in the West:

1. Neolithic Pottery that contains the following NEWS features (ordered numerically to correspond to the list given above): **NEWS Feature 1.** Lunar crescent and solar disc imagery ("V" and "O") ; **NEWS Feature 3.** Lunar wheat and solar seed imagery (an extension of lunar bull and solar lion imagery); **NEWS Feature 5.** Directional and seasonal indicators of the movement of the sun/seed/Word on/in the body of the goddess; **NEWS Feature 6.** Anthropomorphic/zoomorphic representations of the goddess as the sun/grain/Word.

In regard to **NEWS Feature 6**, many of the Neolithic symbols/images found on pottery in China reflect the exact same directional/conceptual fertility/resurrection symbols that are found on older Western figurines/pottery/paintings (NEWS). Thus, they appear to demonstrate a direct transmission from the West to the East. For instance, the "stick figures" found on Banshan and Majiayau pottery

reflect the directional “V” symbolism of the goddess, as well as the double “V” horizon/womb symbolism of the goddess, complete with a lower and upper body/horizon of the Goddess, and a head in the shape of the sun/seed. But more importantly, as the head is correlated with the opening/top of the vessel, once again we see a direct link to the head/mouth of the goddess releasing the Word as the seed/sun. Furthermore, these pots also reflect the larger conceptual/utilitarian aspect of the outer vessel/pot itself — directly mirroring the older directional/fertility/resurrection symbolism of the much older Western Paleolithic/Neolithic symbolism. See Figure 22.


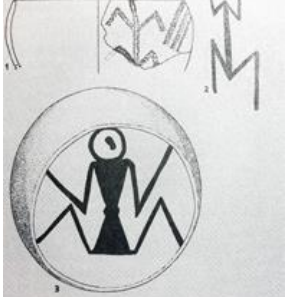






**Figure 22A.** Banshan Pot from China. Double “V” horizon figure with sun/seed as head. Note how the exactly mirrors the double “V” horizon goddess with seed as a head in Figures 10D and 10E. (image only from Wang 2019: 396) **B.** Majiayao Pot. Banshan Phase. Note the Double horizon figure with large swelling vulva (image only from Dexter and Mair, 2013, Figure 30). **C.** Pot from Ledu, Liuwan, Western China. Majiayao Culture, c. 3000 BC. Note the double face: 1. her upper head/open mouth at the top of the vessel and 2. Her womb, with *the vulva as her open mouth being the spout of the seed as the Word*. This lower open mouth as the womb and waxed container of the seed, as discussed earlier, matches the top of the vessel as the opening/exit of the Word as sun/seed. In fact, all the above images show the head/seed of the goddess at the top of the vessel, thus highlighting the link between the head/mouth — and thus the birth of the Word from that head/mouth — and the upper head/entrance/exit of the seed into her body as vessel (image only from Dexter and Mair, 2013, Figure 22). **D.** Pot from Machang Phase of Majiayao Culture, China. 2300 BC. Double “V” lunar crescent horizon goddess figure with seed as head. (image only from Dexter and Mair, 2013, Figure 26).

PELLAR, "ON THE ORIGINS OF THE ALPHABET:  
ORION/OSIRUS IN NEED OF A HEAD/SEED"

Compare these Chinese vertical Neolithic figures with the following much older vertical Goddess of the Horizon figures from Neolithic Europe (as well as compare them to the earlier figures already shown).

Figure 23.

A.		<p>Note that these much older double lunar crescent "V" figures are in exactly the same pose as the Chinese ones in Figure 22, but, like many of the western goddess images, are missing the head as seed/sun. That head as seed is implied, as it's within the cavity of the vessel as the goddess that the figure is painted on. Vases from central Europe, early fifth millennium BC (image only from Gimbutas, 1989: 395).</p>
B.		<p>This amazing figure not only shows the same lunar crescent "V" pose as the ones in Figure 22, but it also illustrates the goddess rising up from the horizon (i.e., her legs also form the earth/mountain range) from which her head as the seed/sun/Word rises from. Late Minoan Vase, Crete, fourteenth century BC (image only from Gimbutas, 1989: 395).</p>
C.		<p>Goddess as Grain. Note the pose on a pot reflects the pose on a pot in Figure 22D. Central Anatolia, mid-sixth millennium (image only from Gimbutas, 1989: 272).</p>
D.		<p>Goddess as Grain. Note that the pose reflects the pose in Figure 22D. Also note that it mirrors the same figure in Quadrant No. 2, Winter, in the Tartaria Tablet (Figure 17). Thus, the upper half is the vertical wheat body that grows upward from Winter to Spring, where it then grows a new head. Grotta of Porto Badisco, Italy, sixth millennium BC (image only from Gimbutas, 1989: 127).</p>

E.		<p>Goddess of Horizon. It is composed of two crescent “V”s — the lower and upper body of the goddess. Note the symmetry, with the phallus/stalk mirroring the neck as stalk. Engraving on bone from Maglemose culture in Denmark. Mesolithic. (image only from Gimbutas, 1989: 16).</p>
F.		<p>Goddess as Double “V” Horizon. Note the perfect symmetry between the upper and lower half of her body. Her neck and legs are thus the spout/stalk and womb that takes in and releases the seed. The neck/feet also reflect the downward roots and the upward bull head of the wheat that gives rise to the solar seed. Siponto, Italy, sixth to fifth century BC (image only from Gimbutas, 1989: 16).</p>

2. There is other evidence from China that correlates to the remaining features of NEWS. For instance:

*A. NEWS Feature 2: Lunar bull and solar lion imagery. As discussed in SPP 263 and in SPP 328, the Eastern counterpart to the dark bull and golden lion is the dark Ox and the golden tiger:*

1. “In China, Gemini is the Tiger, and it begins the Chinese lunar year. Its pairing with the Ox appears to be the Eastern counterpart of the Western Lion and Bull. The fact that the Chinese lunar year falls on the first day of the Tiger also points to the old vernal equinox of 4320 BC, the Egyptian ‘First Time,’ which falls between Gemini and Taurus in the center of the Milky Way” (*SPP* 328).

2. In the Chinese Twelve Earthly Branches, the Tiger and Ox are paired next to each other, which matches not only the respective pairing of Gemini and Taurus, but more importantly, their respective shapes with the Western Phoenician letters (the Chinese Lunar Zodiac and the shape of its symbols is also a function of the Western Phoenician alphabet — see *SPP* 196 and *SPP* 328). As those Branches were created during the age of Aries (being transmitted from the West), the Rat starts off the sequence, exactly mirroring the start of the Western zodiac — Aries/Spring/Vernal equinox. Thus, Rat, Ox, Gemini ... are clearly correlated to the start of the older western zodiac — Aries, Taurus, Gemini, that was based on the cycle of the wheat and older cycle of the lunar bull and solar lion. (See *SPP* 328 for a discussion of this.)

3. "The Branch of the Dragon has also been associated with the yellow dragon of Huangdi, the Yellow Emperor, who not only taught the first mythical emperor, Fu Xi, to write, but who also stood at the center of the universe and the four directions (i.e., the axis mundi/north celestial pole). Thus, it's not a coincidence that the yellow dragon and the Western yellow lion are solar animals and are of the same color. (The Chinese say that the yellow color comes from the earth, but it is far more likely that it was derived from the color of the sun and the mature rice/wheat seed — particularly since it is associated with the first instance in China of writing, or sowing the Word/seed [*SPP* 328]).

4. "The concept and form of the Chinese Yin Yang (Taiji and Taijitu) are clearly represented in both the Mesopotamian and Egyptian celestial diagrams, and their origins appear to lie in Neolithic Europe, in the sun/moon, solar lion/lunar bull conflict.... Like the nested waterdrop-shaped seeds seen in the south ceiling/sky of Senemut, the circling and transforming Ursa Minor and Ursa Major were depicted as waterdrop-shaped seeds swirling in the northern sky in the granaries from the Cucuteni-Trypillia culture" (*SPP* 328).


5. During the Warring States Period in China, there were bronze sculptures created of Ox's and Tigers that match the Bull and Lion circumpolar imagery of the West (Mesopotamia/Egypt). See *SPP* 219.

6. The spear of Taiyi was situated in the constellation Bootes (which was exactly where the spear of the older Egyptian Anu was placed (which was derived from the older arrow of Hercules seen at Catalhoyuk). The constellation of Bootes itself was called by the Chinese, "Ta Kio, the Great Horn" (Allen 1963: 100). This image of "horn" is interesting, in that it is linked to a bull and to a pointed instrument/weapon.

***B. NEWS Feature 4: A subset of "select" written glyphs/graphemes:***

1. Many Neolithic Erliou glyphs are similar in shape to NEWS glyphs/graphemes;
2. The Neolithic Jia sign for sun is the same as the Phoenician letter Heth. Heth corresponds to one of the couplet letters for Gemini — the gate where the sun as the seed/Word was born. The Jia sign for eye is similar in shape. As noted earlier, the eye of the goddess was also the seed, which is seen clearly with the Egyptian Horus, who was the sun, but also the right eye — the "select" seed that was saved to


be re-sown (thus resurrected as the new Pharaoh/wheat). Another Jia sign resembles the NEWS glyph of “Y” (an older Western Paleolithic glyph that Petzinger catalogued, as noted earlier).

3. The Dawenkou and Liangzhu symbol of the sun/seed is shown being sown into and emerging out of a crescent moon/horizon — . Compare this with Figure 8D. This is quite quite revealing, particularly in relation to the cultivated rice, a grain that matures from dark to golden like the wheat, and which replicates the mature golden solar “O” head/seed having to be cut/harvested and then reborn.

4. Shang Oracle Bone writing on Ox scapula that is tied to the circumpolar region of the sky and the Great lunar Bull of the West. The spear of Anu, whose tip is the NCP, is directly tied to the sowing and harvesting of the Word as sun/seed from the back/horizon of the lunar Great Bull. The spear of the Han Taiyi (who derived from the Shang Di/Dayi), who was “the meridian of heaven” and whose tip is the NCP, is a direct correlate of Anu and his spear/writing. Taiyi will be discussed shortly.

5. Chinese Lunar Zodiac and the Chinese Heavenly Stems/Earthly Branches as signs that originated in the West from the Phoenician alphazodiac/Hebrew alphabet (such as the strong semantic correlations between the Chinese Lunar stations “niu” and “nu” and the Phoenician/Hebrew “Aleph/Alef” and “beth/bet,” that Moran noticed, etc.), which in turn, were derived from the Egyptian celestial diagrams that contains all of the features of NEWS. See *SPP*196, *SPP*246, and *SPP*328.

6. Wheat/ “mai” and seed/ “zi”: “it is also interesting to note that the Chinese graph for ‘wheat’/ *mai*, along with the twenty-two *ganzhi*, were first used around the same time as the arrival from the West of wheat [wheat seed] into China [see Mair, 1996: 36–38, for a detailed discussion of both the arrival of wheat into China from the West, and his proposal that the Sinitic word for ‘wheat’ is derived from a derivative of the Proto-Indo-European root \*mel(ə) (‘grind, crush’)]; thus, the emphasis on Virgo giving birth to the seed/logos [Spica/seed], as well as the new vernal equinox [Aries, as the VE moved out of Taurus in 2160 BC] being the letter *zi* 子 [‘child,’ ‘son,’ with a slight iteration of this character forming *zi* 字, meaning ‘a letter, a written character, a word’ (Mathews 6942)]. The character 子, remarkably, may also mean ‘a grain, seed’ (Mathews 6939a) and is used to form *zi* 籽, meaning ‘the seed of various kinds of grain’ (Mathews 6945). Also note that the same three-pronged, splayed depiction of grain is used in the same exact same way for the tail of the horse/woman as shown above]). Moran also reflected on this: ‘When Aries became the Ram or Lamb by the process of precession of the equinoxes about 2300 BC, the Chinese instead of replacing the Bull by the Ram, as the Semites did, chose instead

the symbol *tzu* 子 “the son” or “male child” ‘ (Moran: 70). Note that when *zi* is rotated, it looks very similar to the outline of Aries, and it looks very much like a small calf, , which is ‘the son’ or the ‘male child’ of Taurus. (*SPP*196)

*C. NEWS Feature 7: Astro-theology, whose stories account for the creation of the sun/seed/Word. For instance, here a few examples from a few of my earlier SPP papers:*

1. Yellow Emperor, yellow rice, and the circumpolar region: “Huangdi, the Yellow Emperor/dragon and supreme deity, was born to a virgin mother, Fubao, at the north pole, when a “yellow” light/lightening bolt impregnated her after it had circled Ursa Major. The color of yellow for the emperor and the inseminating light at the pole is no doubt related to the yellow or golden color of the sun (he’s also called a solar god). Thus, its not a surprise that he is also associated with the stars of Leo, the old summer solstice (Leo is the yellow dragon in China, but is the golden/yellow lion in the West). The choice of “yellow” for the dragon/emperor also seems to refer to the mature rice. Rice, a cereal grain, turns from a darker green to a mature yellow color — exactly like wheat. Like the mythology that surrounded the wheat that evolved in the Neolithic, the mythology of rice, which is almost identical to the mythology/cycle of wheat, evolved in the East, and then appeared to have borrowed aspects of the Western sun/seed/Word pattern at some point in the Age of Aries/Shang. However, it’s clear from the record that the Chinese had an established mythology based on rice, with a yellow dragon/yellow tiger, as far back as the fourth millennium BC. For instance, the skeleton in the Neolithic grave in tomb M45 in Xishuipo is oriented with its feet to the north, head to the south, which matches the orientation of older burials in Egypt. In that same tomb, a clamshell mosaic dipper was found at the feet of the body, and clamshell mosaics of a dragon and a tiger lay next to it — thus possibly symbolizing the Northern Dipper and the eastern Cerulean Dragon and western White Tiger (Pankenier 2011: 306). However, the mosaic dipper is reversed, a mirror image of the actual Northern Dipper, as though the gods were looking down on it. I feel this matches the same perspective found in the Egyptian celestial diagrams, with the Pharaoh “behind” the north celestial pole, looking at both the northern and southern skies. Therefore, sculptures, images, and architecture that reflect the lower earth, such as graves/tombs, etc. (an extension of the lower body of the goddess in the north) might be in reverse, a

mirror image, reflecting the northern lower sky/womb of the goddess. This could also follow a yin/yang principle that goes back to the Upper Paleolithic cycle of the moon/sun, which has each component reversing its direction" (*SPP* 328).

2. Chinese twenty-eight-mansion lunar zodiac and the twenty-two-letter Phoenician alphazodiac. The twenty-eight mansions contain "the same couplets, shapes, seasons, and reversals as the Phoenician. The two blue vertical columns are the Milky Way. The twenty-eight Chinese lunar mansions contain Aquarius, which is missing from the twenty-two-letter Phoenician alphazodiac, bringing the total to twenty-four. The four extra mansions in the Chinese lunar zodiac are explained by the addition of the four colures that match the Egyptian "First Time"/Zep Tepi of 4320 BC — the time of creation and when the sun was first born" (*SPP* 328).

3. 4320 BC "like the Egyptian celestial diagrams and the birth of the sun/seed/Word/Horus/Pharaoh, the Chinese Lunar Zodiac appears to be focused on the birth of the sun/seed/Word/emperor (via Spica/Virgo) at sunrise on the old summer solstice" (*SPP* 328). 4320 BC is the Egyptian "First Time" —Zep Tepi. The Chinese Lunar Zodiac correlates to this same time: the 4 colures are at the same key points at that same time: Taurus/Gemini, Leo/Virgo, Sagittarius/Scorpio, Aquarius/Pisces.

4. North Celestial Pole: "Emperor of China and the high gods sat in the imperial chariot, Ursa Major, which looked down on and regulated the four regions, the Pharaoh sat behind the north celestial pole and looked down and toward the south" (*SPP* 328).

5. Xuanwu: "The shape of Draco as the winter womb in the north that contains Ursa Minor as the sun/soul/seed also helps to explain the Chinese story of Xuanwu, who, in order to achieve enlightenment, rid his body of all his flesh, except his intestine and stomach. A deity then transformed his intestine and stomach into a snake and the Black Tortoise, which eventually resided in the north sky (he was called the Black Emperor and was a god of the north and winter)" (*SPP* 328).

6. Chinese Lunar Mansion 15 denotes "legs": "Moran also notes that this mansion is also referred to as the "Jade Scepter" of the Jade Emperor, a representation of the first God of China. (The story of his daughter and the cowherd, "The Cowherd and the Weaver Girl," is really another narrative of, and reversal of, the cycle of wheat/Ceres, etc. See Justine T. Snow, *SPP* 118, for further links between the story of the cowherd and weaver girl and the West.) This is an important point, as I discovered that Pisces as



the wheat/bull was symbolized as the royal Was scepter of the Pharaohs. That scepter was carried by the Pharaoh as a symbol of his fertility and control over the cycle of wheat, which not only reflects the bull/Taurus aspect of the God Boat's holding the cut leg out in front of him, but also, as mentioned, reflects the spear of Anu as the agency of insemination, movement, and killing/cutting, i.e., harvest" (*SPP*<sub>328</sub>).

7. Rotation of 90 degrees: "It turns out that the Chinese ganzhi and the Egyptian celestial diagrams say the exact same thing: that is, they demonstrate a rotation of 90 degrees and a reversal of the image (due to a shift from a north to a south perspective) with respect to both time and the season — from Aries (vernal equinox) on the eastern horizon to Cancer (summer solstice) on the eastern horizon, and from midnight (Ursa Minor/Aries) to sunrise on the summer solstice (Ursa Major/Cancer)" (*SPP*<sub>328</sub>).

8. Heavenly Stems: "Bing," "Ding," and "Wu" are aligned with the Phoenician letters "Beth," "Daleth," and "Waw" in Taurus, Aries, and Pisces respectively. (See *SPP*<sub>196</sub> and *SPP*<sub>328</sub>).

9. Earthly Branches: "In China, Aries is the Rat, and, like Aries in the West, it is the start of the Chinese solar zodiac. The character 子, Zi, which means "child," is related to the word "seed," and "Word" (see *SPP*<sub>196</sub>). As Aries is the southern counterpart to Ursa Minor, the sun/seed/Word, the similarity makes perfect sense. In fact, the shape of the character (rotated 90 degrees) looks exactly like Aries and the Phoenician couplet of Gimmel/Daleth. Other links include the use of Zi in the compound word for emperor, tiānzǐ (天子), "son of heaven." Again, this reinforces the link between the high gods of China and Ursa Minor in the north ("Ding") and the "southern dipper," lunar mansion 8, at the Gemini Gate. Also of interest is the character 天, Tian (heaven)" (*SPP*<sub>328</sub>).

10. Virgo: "Virgo is the southern counterpart of Draco, the feminine body/womb/stalk of the Great Bovine/wheat (with Ursa Minor as the male infant seed/sun, and Ursa Major as the male adult head). As Draco is also referred to as a snake (and the dragon/serpent, the most likely origin of the Chinese dragon) this makes perfect sense" (*SPP*<sub>328</sub>).

11. Sagittarius: "In China, Sagittarius is the Monkey. The fact that the Chinese chose a monkey for Sagittarius shows a strong link to the West, where the Phoenician "Qoph," which is a part of the couplet of Sagittarius, means a "monkey" (*SPP*<sub>328</sub>).

12. Taiyi: "just as the Egyptian Anu sowed the Word, himself, as the sun/seed/soul into the

scapula of the Great Bovine (Draco/Ursa Minor/Ursa Major) in an act of recreating the world from the Word (“First Time”/Zep Tepi), the high gods of China, particularly the Han god Taiyi, 太乙, used the tip of that spear, the north celestial pole that was also within in the scapula of the Great Bovine, to create and form the world below. It’s clear from the research by Didier (Didier 2009, vol. III) that the older Shang Di/Dayi and the later Taiyi were the one and the same high god of the Han. He also correlates the later Warring States high god Taiyi/Daiyi with the Shang founding ancestor Dayi. In fact, Didier traces Taiyi to the temple name of Dayi 大乙 “when during the latter half of the sixteenth century BC the Shang founder expired and was apotheosized to reside at the northern celestial pole” (Didier 239). He also states that Taiyi originated in Neolithic China around 3000 BC (or before), as the god of the star Thuban in Draco, and “only later, c. 1500 BC, likely was identified as Taiyi, or, really, Dayi” (Didier 2009, vol. I: XXX). “It is hard to ignore the resemblance that the high god Taiyi’s penetrating and living within the scapula of the Great Bovine via the tip of his “celestial spear” in Boötes and communicating via his seed/sun as Word to those below to the Egyptian Anu’s penetrating and living within the scapula of the Great Bovine via the tip of his spear in Boötes and communicating via his seed/sun as the Word to those below. As is the fact that the Zhou, who followed the Shang, did very little oracle bone writing. This strange anomaly can easily be explained by the observation that at that time of the start of the Zhou dynasty, 1046 BC, the north celestial pole had left the shoulder and body of the Great Bovine (and thus, the womb/Tortoise of the Goddess), as well as its head, Ursa Major (the star Dubhe). As the north celestial pole was no longer within the scapula or womb of the Great Bovine, it was not necessary to try to communicate with the high gods at the pole via scapulas and tortoise shells because the gods were no longer seen within them.” “Taiyi was associated with the “Yellow Emperor of the Northern Dipper.” The Yellow Emperor (Huangdi) is also the “Yellow Deity of the Chariot Shaft,” which, as just mentioned, is the axis mundi/north celestial pole/World Tree. He also has a “serpent” form (thus, Draco). But as Taiyi, his instrument is the Big Dipper, Ursa Major. It is “the ladle from which he pours out his primordial breath (yuangi)” (Wikipedia). This exactly mirrors the older Egyptian/Mesopotamian/Neolithic idea of the sun as the seed and the Word that emanates from the head/mouth of the Goddess. Thus, as Ursa Minor carries the sun/seed/Word within, it makes sense that it not only rises from the back of the Great Bovine in the northern sky, but also that it flows down to the southern sky as the “southern dipper,” to be born as the Word, the “primordial breath,” from the groin

of the Goddess. In fact, this is the whole idea behind the creation and pattern of the alphazodiac — the Word as the vowel/breath that contains the sun/seed's journeying through the twenty-two consonants/houses/vessels of the zodiac. In the process of the journey through the consonants, which are sown into the ear and papyrus, they give rise to new meaning (light/understanding) that is harvested by others. This link between the Taiyi's "primordial breath" emanating out from the Big Dipper, the adult wheat/rice/bull and Word, and the Egyptian celestial diagrams (and thus, the Phoenician alphazodiac) is hard to ignore" (*SPP*328).

13. Turtle/Snake: "This image of a snake and tortoise can also be seen in the ancient Xuan Wu image in China. This ancient symbolism for tortoise/snake in China is also a cosmological one. The Black Tortoise (later replaced by the "Black Warrior," the northern direction was called Xuan Wu, and was female (this echoes the mountain/earth as female, as also seen in the Indian image). Thus the snake was the male (and echoes, once again, the axis mundi, fire stick). Xuan Wu was also the symbol for winter and the seven mansions of the moon (one of which is the northern dipper, with its numerical symbolism of seven stars). Its round shell was the upper sky, and its flat bottom was the flat earth. This ancient symbol of the tortoise was associated in China with the primordial waters, which, again, mirror the celestial waters of the Milky Way and Cosmic Sea." (*SPP*263).

14. \**myag* ('magician')/Cross Potent/Yu/Nuwa: "Similarly, in China certain political events seemed to have been ushered in, or given momentum, as a result of a "mandate of heaven," which in turn might be linked to the movement of the north celestial pole and the ushering in of the horse and chariot and, as just discussed, the male-dominated theology/ideology that rode along with it.

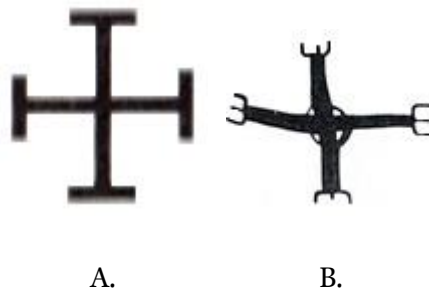
It has been well documented that China has been influenced in several key ways by the Occident — notably the introduction of the horse, the chariot, and wheat. In an earlier paper, I also pointed out, as have others such as Moran, the connection between the twenty-two-letter Phoenician alphabet and the Chinese twenty-two calendar signs and lunar zodiac (see Pellar, 2009). Recently, researchers such as Victor Mair have noted the possible means of transmission of certain Western ideas (notably religious/astronomical) and words/characters (*Wu*) via the employment of \**myag* (magicians, the Iranian and Zoroastrian magi) in the courts of the Shang and Chou dynasties. More specifically, Mair states:

For the past several decades, there has been a presumption (sometimes expressed rather vehemently), that Chinese civilization arose essentially in isolation from all other civilization. Given that the *\*myag* would appear to have been situated at the heart of Shang politico-religious activities and institutions, this position seems no longer to be tenable.... I believe that there is massive linguistic evidence of Sinitic and Indo-European cultural exchange from at least the late Neolithic, exchange that has continued without interruption until the present.... The archeological and linguistic evidence for the hypothesis that Old Sinitic *\*myag* was borrowed from Old Persian *magus* or, more precisely, its Iranian predecessor, is impressive enough by itself. When combined with the archeological and linguistic evidence for the hypothesis that Old Sinitic *\*klyag* (or *\*kryag*) was borrowed from Iranian *čaxra-* (or one of its descendants), we enter a whole different level of argumentation. Both Iranian words have short *a* in the root syllable and both Old Sinitic words contain *\*ya* in the corresponding position. In other words, there is a consistent pattern of sounds associated with these linguistic borrowings. The hypothesis about “magician” and the hypothesis about “chariot” thus support each other. It is not likely that this phonological congruity is the result of chance; rather, it probably reflects a specific (and fairly unitary) historical sequence of events that can be located in time and space. We have moved, then, from the realm of hypothesis to that of regularly verifiable laws (Mair, 1990: 27–47).

Mair noticed that the character *Wu* found on a Europoid figurine found at an early Chou site is identical in shape to ‘the earliest form of the Chinese graph for *\*myag* (‘magician’): both are written’ (Mair, 1990: 40), and that this character is similar to the symbol for magicians in the West — the ancient Cross Potent (Teutonic Cross, Jerusalem Cross, and Kruckenkreuz). Referencing Ch’en Meng-chia, Mair noted that the Chinese might have interpreted this symbol as meaning ‘the four directions,’ which ‘is a reasonable interpretation because of the clear associations of the *\*myag* with the four directions in the oracle bone inscriptions’ (Mair, 1990: 38).

Considering that the Sanskrit word for ‘magician,’ *maga*, which was also borrowed from Old Persian, is defined as ‘a priest of the sun’ (Mair, 1990: 46), along with the evidence that the origin of the

cross has been traced to Northern Iraq in the mid-sixth millennium BC (Didier, 2009, vol. 1), an area just south of Turkey, it appears that the earliest Chinese graph for \*myag might have its ultimate origins a thousand years earlier in the large cross found in Shrine A. VI. 6 at Catalhoyuk. That is, the large cross found painted on the wall in level A. VI. 6 at Catalhoyuk 2, with its clear earth/goddess/four directions/center/upper-lower and birth/death/resurrection of the sun references, appears to be the earliest cross yet found, in a long line that led ultimately to the Cross Potent found in the Shang courts. See Figure [24].



**Figure [24].** A. Cross from wall painting at Catalhoyuk, mid-seventh millennium B C .  
B. Chinese *Wu* (< \*myag), and Western Cross Potent.

As discussed in Part One, the Chinese system of government was closely tied to their astro-religious beliefs, specifically with the emperor and his court being associated not only with the center of his empire, but with the gods at the center of the cosmos — the north celestial pole.

Thus, the extreme emphasis placed on the north celestial pole and its movements might have helped spark, or given motivation to a few notable events. For instance, the year 2197 BC, marked the death of Yu and end of the Period of the Great Ten, ushering in the rise of the legendary Hsia Dynasty. First, Campbell noted that Yu's attributes/life might have its origin in the West. In terms of correspondence with the Great Ten, of whom Yu is the last, Campbell stated:

The first, already noted, is the obvious analogy of the ten Sumerian Kings, biblical patriarchs, and Chinese monarchs, along with the shared legend of a Deluge overcome by the last of the series. It can be argued that the number ten of the Chinese series

represents merely a coincidence; however, certain further points make the argument of coincidence a little difficult to maintain. For example, is it not remarkable that both Noah and the Great Yu, in the course of their labors during the Deluge, became lame? ... My own suggestion would be that the mythic image of the maimed king is related to the moon, which is normally — as we have found — the celestial counterpart of the sacrificed and resurrected bull-king.... The full moon, rising on the fifteenth day of its cycle, directly faces the orb of the setting sun. The direct light of the sun wounds the moon at that moment, which thereafter wanes. Thus the lion wounded Noah, no doubt at the moment of the height of the Deluge, upon which he rode like the full moon upon its high tide. The moon, furthermore, is the heavenly cup of ambrosial liquor drunk by the gods; and we note that both Yu and Noah (Genesis 9:21) became drunk. (Campbell, 1964: 391–392)

This link between Yu and the West is intriguing, particularly in light of the astro-theological associations. Other associations between Yu and Western-based astro-theology include the Chinese story of K'uei, which was a mythical green ox, with no horns and only one leg, that lived in the Eastern Sea. And when it moved into water or out of it, it was the cause of wind and rain and thunder. But more importantly, it shone like the sun and moon. The great Huang-ti finally captured it and made a drum out of its skin. Furthermore, the emperor Shun made K'uei “master of music,” and actually ordered the Sun (Chong-li) to bring the ox from the bush to the court, and because

K'uei alone had the talent to bring into harmony the six pipes and the seven modes, and Shun, who wanted to bring peace to the empire, stood by the opinion that ‘music is the essence of heaven and earth.’ K'uei also could cause the ‘hundred animals’ to dance by touching the musical stone, and he helped Yu the Great, that indefatigable earth-mover among the first Five First Emperors, to accomplish his labor of regulating the ‘rivers.’ And turns out that he was not only Master of the Dance, but Master of the Forge as well. He must have been a remarkable companion for Yu the Great, whose dancing pattern (the Step of Yu) ‘performed’ the Big Dipper. (Santillana and Von Dechend, 1969: 127–128).

Apart from the obvious astronomical associations (Sun, Celestial Ocean, Big Dipper, the music and harmony of the seven modes), what is particularly fascinating about this account of the ox K'uei is that it is one-legged. Santillana and Von Dechend remark that one-legged beings are actually quite common in myth — the Hunrakan of the Mayas (which means 'one-leg' and from which our word 'hurricane' is derived), who also pours out wind and rain and thunder, is one aspect of the god Tezcatlipoca, who looks down from the starry sky (Santillana and Von Dechend, 1969: 126). There is also the creation myth of the Mande of West Sudan, which discusses a drum brought down from heaven, an Ark that lands on primeval field, the helical rising of Sirius, the 'First Word,' and, more importantly, an arm drum made from the skin of twins, which was carved from a tree that grew on a hill and which symbolized their ancestor, Faro's, only leg (Santillana and Von Dechend, 1969: 126–127). Another interesting one-legged being was associated with the mock king of Siam, who had to stand on one leg upon a golden dias during his coronation ceremonies where he was titled 'Lord of the Celestial Armies.'

Thus, what all of these stories of the one-legged being/ox have in common is that they have a celestial foundation. As mentioned earlier in Part One, the leg of the Great Bull is where the pole of the ecliptic resides, and by extension, the power of the Great Bull itself. Not only in the sky chart of Seti 1 is the cut bull's leg symbolic of the pole of the ecliptic (Figure 18 in Part One), one of the two trees/axis mundi, but the singular bull's leg is also symbolic of Ursa Major (Figure 3 in Part One) and the cut bull's leg in the Opening of the Mouth Ceremony of Egypt (again, all functions of the action of the spear/fall equinox cutting up and through the Great Bull). Similarly, a one-legged Great Bull is also seen in both the long Zodiac of Dendera, and the Heter Coffin (Figures 4 and 5, respectively, in Part One).

Thus, the one-legged ox from the eastern sea, K'uei, who shines like the sun and moon and generates wind and rain, along with the one-legged Hunrakan of the Mayas, who also generates wind and rain, along with the symbolic 'Lord of the Celestial Armies' who stood on one leg, along with the ancestor of the Mande of West Sudan who carved a drum from a tree on a hill that symbolized Faro's only leg — all speak to the leg being the axis mundi, whose tip (as symbolized at the end of a spear, etc., or the summit of a hill/mountain) resides in heaven in the polar region. Even the idea of the wind and rain being generated from a one-legged solar god evokes an image of a turning pole that generates that rain/thunder/wind from its spinning nature.

As the Chinese version around the time of Yu deals with the image of an ox, one leg, the sun,

and the 'Eastern Sea' (celestial), rivers (celestial), and the Big Dipper, it seems safe to say that this is not too far removed from Western astro-theological beliefs that deal with the Great Bull.

But more intriguing still is the possibility that Yu's death ushered in changes that were correlated with specific celestial events that might also have been grounded in western astronomy (possibly via the Magi) and the astro-theology of the Great Bull. Campbell continues, 'As Noah survived the flood and therefore represents both the end of the old and the beginning of the new eon, so also does the great Yu' (Campbell, 1962: 392). This is similar to what Santillana and Von Dechend argue in *Hamlet's Mill*, 'the secular shifting of the sun through the signs of the zodiac ... determines world ages, each numbering thousands of years. Each age brings a World Era, a Twilight of the Gods. Great structures collapse; pillars topple which supported the great fabric; floods and cataclysms herald the shaping of a new world.' Thus, it does not seem like a coincidence that the fall of Yu's kingdom, with its associated celestial deluge, happened near the time of the fall of the Egyptian Old Kingdom (approximately 2160 BC). This was when, as discussed above, the houses of the four colures led by Taurus/Spring moved into Aries (via the action of the precession).

Furthermore, like the fall of Yu and the general sweep of male patriarchy/monotheism in the West that ushered in a new era, the fall of the Shang in 1055 BC also seems to be correlated with the north celestial pole exiting the body of the Great Bull (blue star in Figure 77). This was even considered a 'mandate of heaven' by the Zhou, who overthrew Shang. I wonder what exactly it was that they saw in the polar region that brought about their rule by 'divine right' and afforded them the title 'son of heaven.' As mentioned above, the pole as the home/gate of the gods moving out of the vessel of the goddess as the bull, might have impacted their thinking towards the feminine and moon/vessels per se and refocused them, as it did the West, on male-oriented solar ideology/politics (i.e., as the pole shifted up towards Ursa Minor, the sun/son/seed/Logos). The fall of the Shang also mirrored the fall of the Middle Kingdom in Egypt. The third intermediate period in 1069 BC was characterized by political upheaval, etc.

The north celestial pole left the body of the Great Bull after the fall of the Shang dynasty, and afterwards the home of the high god, like the west, moved to Ursa Minor (Kochab). The great bull was now cut into two pieces (head and body, male and female, which might have had an impact in the formation of Taoism, the yang/yin, whose central point was the north celestial pole, the home of the



high god). But later, after the confusion following the Warring States Period and Chin's reign and then destruction of the books (as discussed in Part One), there was confusion among the astrologers and emperors as to the location of the high god, and it was moved to Ursa Major. This was Alioth, the throat of the Great Bull, the source of the Word/logos. The choice of the head of the Great Bull seemed natural, as it was the mature adult male aspect of the two parts of the Great Bull. It was the Yang aspect and seemed to suit a male-dominated society and political structure that came in with the horse and chariot and the idea of the upper male head controlling or "riding" the lower female body/vessel/horse (the horse replaced the ox/bull as an image of the goddess, just as dualism replaced the male/female understood merely as aspects of the goddess). The Big Dipper was then transformed into a chariot, a war vehicle that was brought over during the period of a male-dominated West. But more importantly, the chariot itself is within the Dipper, or head, of the great bull (as this side became the principle half of the now fully divided constellation of the Great Bull/monistic Goddess). This makes sense as it must have been considered at that time as being the center of power and thought and control of the lower body (female). The head is thus the male/upper "vessel" of the sun/son/seed/logos and correlates well with the vessel aspect of the dipper.

However, even with the ushering in of the male/horse/yang dominated era, it should be mentioned that even today in China, there are still powerful remnants of Goddess worship (similar to the surviving traces of the goddess in the West with the elevated, almost divine, status of Mary and the great cathedrals devoted to her — Notre Dame, 'Our Lady'). For instance, in some of the early creation myths of China, the god responsible for the creation of humankind was female, and she was clearly associated with astronomical events/places. Her name was Nuwa, and she was also the protector of humankind and the goddess of marriage; but more importantly, 'She enjoys a high ranking and is worshipped widely' (Lianshan, 2011: 10). Interestingly, she appeared as a snake with a human head. That is, 'on some carved stone sculptures from the Han Dynasty (206 BC – AD 220), Nuwa has two legs attached to her snake body, resembling the body of a dragon.' Furthermore, the classical Chinese text *Huainanze* from the Western Han period (206 B C – A D 24) states that

in very ancient times the four poles of the Earth were destroyed and the vast land broke up into countless valleys that made it impossible for hundreds of millions of creatures

to live. Heaven broke and fell, leaving a huge black hole.... Rain poured from the black hole of the collapsed heaven while black water spilled from the cracks on Earth — two raging floods that lashed the land.... Humans faced extinction. At this critical moment, Nuwa brought five colored stones ... melted them and used the colorful magma to mend the black hole where heaven had been. Thus she stopped the storm.... Later, Nuwa repaired the Earth. She caught a huge turtle and cut off its four feet to support the four damaged poles .... Eventually, Nuwa killed the black dragon that was threatening humans.... With the protection of Nuwa, human beings once again began to lead a happy and peaceful life. The ancient Chinese worshipped Nuwa for many generations for her glorious deeds. Before the Song Dynasty (960–1296), every year on the twenty-third of the first lunar month, people worshipped Nuwa. The day was celebrated as “Tianchuan Festival,” meaning “heaven broken” festival, as that was the day Nuwa mended heaven. To remember her, on this day people made many pancakes and placed them on ceilings to imitate the way she mended heaven. Even today, in some parts of China, in the rainy season, people will tie a portrait of Nuwa to a broom and wave it, remembering how she stopped the rains.’ (Lianshan, 2011: 11–14)

The *Huainanzi* further states that after Nüwa fixed heaven, she then ascended to the ‘highest part of heaven in a chariot driven by Yinglong, a winged dragon, to report to the God of Heaven and has lived there ever since’ (Lianshan, 2011: 16).

What’s particularly fascinating about this story is all of the elements of the ancient Great Goddess: female, creatrix, snake, turtle (China); as well as her astronomical attributes: four poles, highest part of heaven (north celestial pole, where traditionally, the Chinese gods dwelled), winged dragon (Draco, also seen as a snake/serpent), turtle (the black tortoise, Xuan Wu, symbolic of the northern sky), black hole in heaven (north celestial pole), and rain/floods (Milky Way/celestial river) pouring down from that hole.

It seems that all of these elements point exactly to the shift in the heavens described by Santillana and Von Dechend in *Hamlet’s Mill*, where the north celestial pole, the cosmic millstone, is knocked off its axis via the precession, causing destruction, uncertainty, floods, etc., on the earth below,

leading to a new 'World Era, a Twilight of the Gods. Great structures collapse; pillars topple which supported the great fabric; floods and cataclysms herald the shaping of a new world.' In fact, even more fascinatingly, in another folk tale that involves Nuwa, she and her brother Fuxi marry after they survive a heavy flood: 'It is said that one day when Fuxi was fishing in a lake, a huge white turtle swam to him and said, "The heaven is going to fall, the Earth will sink and flood will cover the area a hundred days later. I come to your rescue, but you have to give me fish every day." Fuxi then ensures the white turtle has the requested fish every day. When the sister hears of this, she also brings fish to the white turtle. A hundred days later the disaster predicted by the turtle happens. The white turtle swallows the brother and sister and sinks deep to the bottom of the lake. In its belly the two find a palace and the fish they have given the turtle. When the floods recede, they emerge from the turtle and find that the entire world has changed and no one is to be found. Wondering if it is the God's will that brother and sister should marry, each of them pushes a piece of millstone to the top of the mountain and prays, "Your Majesty, we are going to roll the millstones down the mountain. If you do want us to become a couple, let the upper one combine with the lower one, otherwise, we are still brother and sister." After this, each pushes the millstone down the mountain. The upper millstone combines perfectly with the lower part at the foot of the mountain and becomes a complete millstone. So, Fuxi marries Nuwa following God's instructions. They became the first ancestors of human beings' (Lianshan, 2011: 36–37).

The correlations between the key points of *Hamlet's Mill* and this story are striking — the unhinging of the millstone at the summit of the world mountain/axis and its consequent devastation/flood as a metaphor for the movement of the celestial north pole via the precession, which brings about a new world era/age and stability, with its new pole star (the 'upper millstone combines perfectly with the lower part at the foot of the mountain').

Thus, clearly the prime images in the story of Nuwa and Fuxi are both astronomical in nature and derive either from the West (as wheat, the horse, and the chariot were introduced into China, as well as some astro-theological concepts as mentioned both in this two-part paper and in my 2009 paper), or they were derived from a common source." (*SPP*263)

15. Tree: "The idea of Heavenly Stems and Earthly Branches implies a tree. As discussed in *SPP* 263, using the image of a tree to denote the north celestial pole as the axis mundi, the world navel, is not only an ancient one in the West, but more importantly, it is tied to the emperor's chariot wheel at

the north celestial pole. That wooden wheel is from a tree. It's an interesting fact that the Chinese chose to represent a Western chariot (which was introduced during the Shang dynasty) as the north celestial pole instead of another local imperial symbol. The introduction of the chariot and the horse during the Shang seems also to correspond to the introduction of wheat and its associated astrotheology (i.e., the Phoenician alphabet/alphazodiac)" (*SPP* 328). Similarly, "In China, there is the tree called "Kien Mu" (i.e., Jianmu), which was a "tree growing in the center of the world, which the fact that it neither emitted nor cast a shadow bears out. It had nine roots and nine branches through which it reached out to the nine springs where the dead dwelt and to the nine heavens. Up and down it went the emperors, who not only mediated between heaven and earth, but were surrogates for the sun" (Chevalier and Gheerbrant, 1996: 1027)." (*SPP* 263).

16. Axis Mundi/World Mountain: "Similarly, in Taoist mythology, it was upon China's Mt. Kun-Lun, 'called 'the mountain in the middle of the world' and around which the sun and moon revolved, that the immortals went to live. On the peak of the mountain they located the Gardens of the Queen of the West, in which grew the peach-tree with the fruit which conferred immortality' (Chevalier and Gheerbrant, 1996: 681)." (*SPP* 263)

17. Solar Terms: "The Chinese have twenty-four "solar terms," the first of which symbolizes the vernal equinox (though, originally, according the Book of Documents, the first term was the winter solstice). The twenty-four solar terms that define the year, and thus the twelve houses of the zodiac, are therefore "couplets," which not only match the twenty-four hours of the day and their "couplet" hour system (two hours per Earthly Branch), but also matches the splitting of the Western alphazodiac into "couplets." The Taoists also used the twenty-four solar terms to symbolize the twenty-four ribs of the human rib cage" (*SPP* 328).

18. Renri: "The Chinese word renri, the seventh day of the first lunar month, has the Gemini-shaped character ri. Renri means "the birthday of mankind." It seems more than a coincidence that it is similar to the birth of the seed/sun/Word at the Gemini Gate, the groin of Nut, which the Egyptians called Zep Tepi, the "First Time" (birth of their world)" (*SPP* 328).

19. "The Chinese ten-day week system (from the ten stems), its three-week month system, and its sexagenary system (ten northern stems and twelve southern branches) that includes twelve months of the year, appear to have close connections to the Egyptian ten-day-week system, three-week-month

system, and twelve-month-year system (from which the twenty-two-letter Phoenician alphabet, with its intimate connections to the Chinese lunar zodiac and ganzhi, was derived)" (*SPP*328).

20. It's not a coincidence that China attributes the invention of writing to the official historian Cangjie, who worked for the Yellow Emperor. Cangjie was said to have four eyes and when he invented written characters, it was said that the ghosts/spirits cried and the sky rained down with grain (millet). Those four eyes of Cangjie are quite interesting — that is, I feel that the four eyes are likely a symbol of the many seeds of the yellow grain (again, akin to the right eye of the Egyptian Horus, the sun/seed. The fact that he worked for the Yellow Emperor is also interesting, as the Yellow Emperor is linked to the yellow dragon (the eastern counterpart of the yellow lion/mature seed), as well as to Huangdi/Taiyi at the north celestial pole/Ursa Major — the celestial birth (Ursa Minor) and maturation (Ursa Major) of the "yellow" or golden sun/seed/Word from the "V" womb (Draco) of the Goddess of the Horizon. Furthermore, according to Sarah Allan, the Yellow Emperor was a god of the underworld — exactly mirroring the function of the Egyptian Osiris as the god of the underworld and of the golden wheat/Word, whose son/sun was Horus — the right eye/sun/seed/Word that eternally resurrected.

\* \* \*

In conclusion, considering that the prominent "V," "O," and "Y" fertility/resurrection symbolism of the goddess of the horizon (with all of its complex and unified NEWS features) originated thousands of year ago in Western Europe (along with the same yin/yang diagrams/symbolism and the same stellar/northern circumpolar mythology that parallels the birth of the sun/Word at the north celestial pole, etc.), it appears rather remote that China would have independently arrived at the exact same complex and unified system of fertility/resurrection symbols associated with the Goddess of the Horizon (NEWS). Rather, the evidence at this point strongly indicates a common source. Just how far back that source was is a question of debate (Note: even among the 32 Upper Paleolithic glyphs that were catalogued and identified by Genevieve von Petzinger as having originated in Africa and then Europe, six of them are found in China, thus showing an early transmission from Africa/West to East).

Considering that all Homo Sapiens originated in Africa and then spread north to Europe and beyond, it appears that a full-fledged astro-theological system of fertility/resurrection, NEWS, that was based on the Goddess of the Horizon (along with its astro-theological associations, such as the 22 letter Phoenician alphazodiac and then the later 22 ghanzi and the emergence of writing during the later

Shang dynasty) later originated in the West and then was transmitted over to the east. It's Occam's razor — "other things being equal, simpler explanations are generally better than more complex ones."

APPENDIX 1

*The Taghit Zodiac*

As this paper was going into its final editing phase, I received an unexpected email from Dimitri Laurent, a doctoral student at the École des Hautes Études en Sciences Sociales (EHESS; the School of Advanced Studies in the Social Sciences) in Paris. One of the things he sent me was a copy of a book called *The Myth of the Great Mother: From the Amygdales to Catal Huyuk*, which was written in 2002 by an Italian named Giuseppe Sermonti. Quickly flipping through it, I noticed a figure of a bull with what looked like zodiac symbols in a section called "Lo zodiaco di Taghit" (The Zodiac of Taghit), which is in Algeria. See Figure 25.

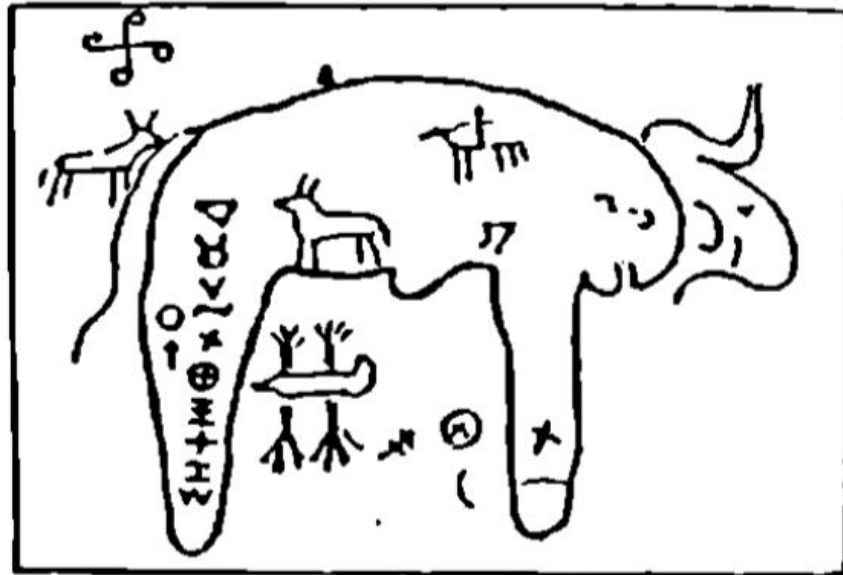


Figure 25. Taghit Zodiac (Illustration from Sermonti, 2002: 124)

I quickly plugged the Italian text into Google translate and read the following:

A large buffalo, depicted in a graffito in the Sahara Desert near Taghit, bears on its hind leg twelve signs, as many as the signs of the Zodiac. The find was described in 1925 by Leo Frobenius and Hugo Obermaier. In terms of style and sense of representation, the graffito belongs to different eras. The buffalo, animals and "primordial letters" are

attributed to the Stone Age, while the swastika and other figurines would have been added in the Bronze Age. The “primordial letters” are depicted in a line of ten and in a pair. In the major line three successive signs are very obvious zodiac signs: Pisces, rendered with an elongated capital “N,” Aries represented with a “V” and Taurus with an alpha with "horns" at the top. Starting with these three signs we represented the twelve “letters” in a circle, including the two separated at the extremes of the series of ten aligned signs, and comparing them to the present zodiac signs. Proceeding beyond Taurus, a triangle loosely renders Gemini, while Cancer corresponds to a small circle, perhaps open at the bottom. Beyond Leo (cross) a beautiful “W” renders Virgo well and a downcast “H” gives an idea of Libra. Past a vaguely phallic Scorpio, Sagittarius would be depicted by a vertical stroke cut by three horizontal strokes, similar to today's Sagittarius sign, and Capricorn by a circle with an inscribed cross, ancient Greek or Semitic Theta. Aquarius (cross) is followed by the beautiful signs of Pisces (“N”) and Aries (“V”), from which we started. The conclusion that the Taghit letters are the signs of the Zodiac seems inescapable, and dating the Zodiac around 10,000 years ago would place the equinoctial sun between Cancer and Leo, the two signs alongside the series..... Remarkable, in the Taghit zodiac, is the fact that the signs of the zodiac are not figures, as in the Dendera zodiacs, but symbols. Equally remarkable is the observation that some of those symbols are similar or equal to modern symbols. The course of time does not change the symbols of the world, which are less variable than the figures, precisely because they refer to a prime time that fixed them as a sacred and inviolable alphabet.

As you can imagine, I was quite excited by this new find, as I had never heard of this zodiac. However, based on my experience with Patrice Serres and his possible fabrications, I was very cautious about jumping to any quick conclusions. I emailed Dimitri back and thanked him, but also let him know that I was reluctant to embrace this, as no one I had read has ever mentioned it, and then I told him about my run-in with Serres. Dimitri then sent me a link to Frobenius and Obermaier’s 1925 book, *Hadschra Maktuba*, which has the original illustration of the bull with twelve zodiac symbols (Plate 28). See Figure 26.



PELLAR, "ON THE ORIGINS OF THE ALPHABET:  
ORION/OSIRIS IN NEED OF A HEAD/SEED"



**Figure 26.** Original illustration of Taghit Zodiac (Plate 28, Frobenius and Obermaier, 1925).

Upon looking at the figure of the bull and written glyphs/symbols a bit closer, and the writing in the other plates in the book, I immediately grew suspicious about the dates that Sermonti attributed to the zodiac signs. I then researched the rock art from the Sahara and found that the script associated with many sites was in fact Libyco-Berber. I then emailed a Berber language expert, Professor Kossman, at Leiden University, to confirm the writing on the bovine. Professor Kossman replied that it was indeed Libyco-Berber script. He didn't know much about the dating of different rock art styles, but he said that the art was most likely a lot older than the inscriptions. He then added that the Libyco-Berber inscriptions most likely do not predate 500 BC, and could be much later.

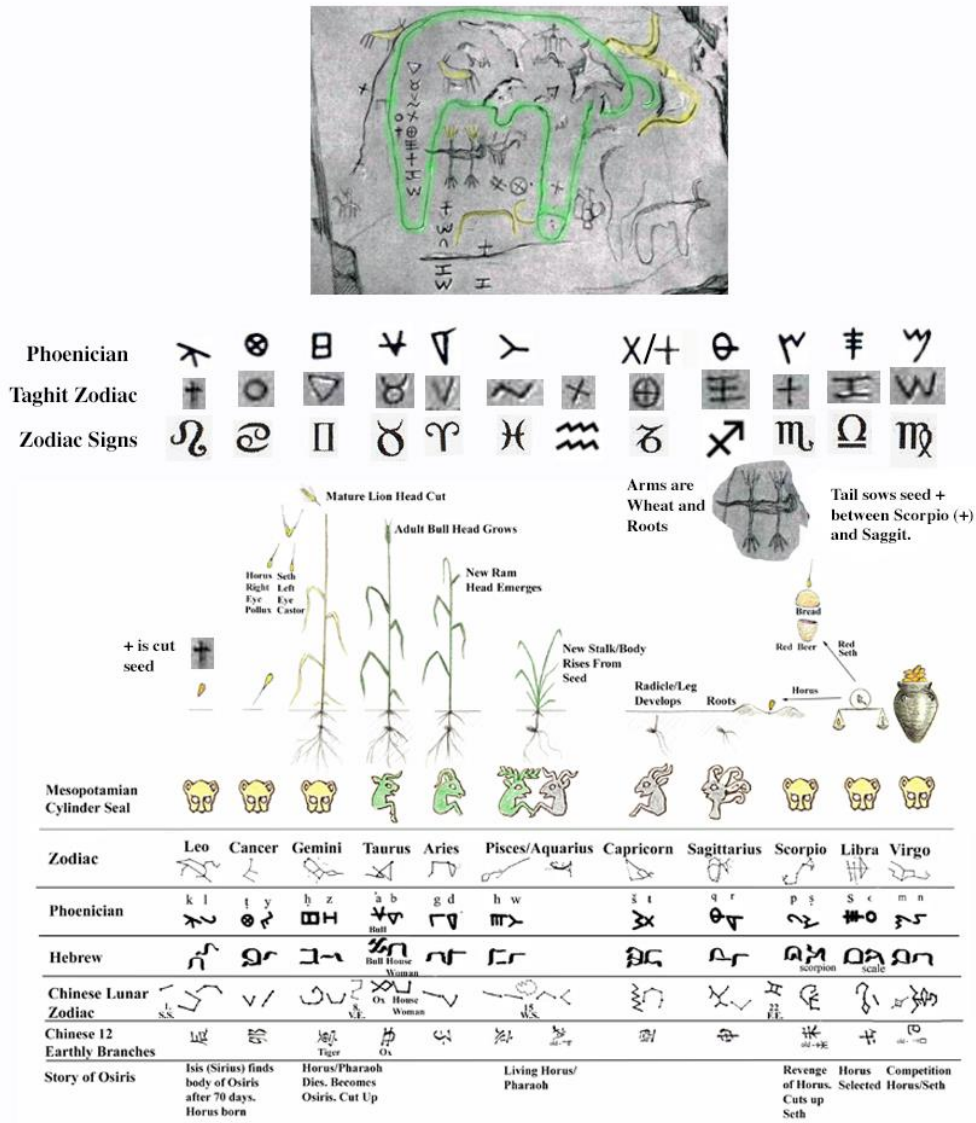
Thus, Sermonti is definitely wrong concerning the dates of the inscriptions. But that said, it appears that he's spot on about those twelve glyphs being zodiac symbols (I don't believe Frobenius and Obermaier wrote anything about the resemblance of those twelve glyphs to the zodiac. I went to their book and tried to find all the sections that related to Plates 28 and 29. I then plugged them into Google Translate — as they're in German — and only found commentary on the drawings on the rock — nothing about a zodiac. However, I haven't fully explored the entire book, and maybe they did mention something).

But it then struck me that experts currently believe that Libyco-Berber was derived from the

Phoenician! This might turn out to be important. For previously the inhabitants of the Sahara were a hunting, and then a pastoral, people, who drew many images of animals and bovines, etc. (it appears that there are several “periods” of their rock art, from the Large Wild Fauna Period, ten thousand years ago, to a Kel Essuf Period, then to a Round Head Period, then to a Pastoral Period, five thousand years ago, to a Horse and then Camel Period about two thousand years ago). For them to learn writing from the Phoenicians and then to suddenly come up with twelve symbols of the zodiac out of thin air seems highly unlikely. What seems more likely is that with the transmission of the Phoenician letters came the underlying or foundational astro-theology associated with it — i.e., the idea of the alphazodiac and its link to the stages of wheat. As those people had dealt with bovines during their earlier pastoral period, they must have been fascinated to learn with the accompanying Phoenician symbolism that the bull and the wheat were the same — just different aspects of the Goddess (i.e., Osiris, and by extension, the Pharaoh, was both a bull god and a wheat god that had to be sacrificed at the harvest to release his son, Horus — the sun/seed/Word).

The illustration in Plate 28 from Taghit just might be an early exploration of the link between the bull as the wheat and the different stages of that wheat per the zodiac and seasons. What makes me think that this illustration also deals with wheat comes from the two different heads of the bull. Note that there is a smaller head with horns just inside the larger head with horns. See Figure 27, which shows this with different colors that I added. This could symbolize the new head of wheat that emerges in the Spring and then matures into the adult bull wheat a short time later. As the glyphs are Libyco-Berber and come from the Phoenician, this time-stamps the twelve zodiac signs as being from the age of Aries, which matches exactly the different animals of the zodiac representing the different stages of wheat that is shown in Figures 1A & 45 in my last paper (*SPP* 328).

PELLAR, "ON THE ORIGINS OF THE ALPHABET:  
ORION/OSIRIS IN NEED OF A HEAD/SEED"



**Figure 27.** Chart showing Taghit Zodiac as a function of the Phoenician Alphazodiac, which in turn is a function of the cycle of wheat. I rotated some of the letters/symbols, such as Aleph/Hyades in Taurus, to help illustrate their relationship to each other. Notice the “w” within Mem/Virgo (that “w” also suggests the “m” and “n,” as both the Phoenician Mem and Nun were derived from the Egyptian Hieroglyph for water. Recall that Virgo is made up of Mem and Nun — thus the Phoenician symbol for fish, Nun, attached to the “M” — thus, within the Zodiac symbol for Virgo is seen the Phoenician couplet of “M/N”).

The fact that those symbols are from the age of Aries could explain why the two zodiac symbols Cancer and Leo are separated to the side of the other ten — they represent the harvest and the seed that is cut. This matches exactly my diagram, as does the sowing of the seed between Scorpio and Sagittarius — thus, note the horizontal goddess of the earth with the splayed arms that resemble roots and growing wheat — her tail is situated exactly between Scorpio and Sagittarius. In Figure 27, I colored yellow the upper part of the arms to show the symbolism of the wheat. I also colored several other areas for easy identification.

Based on this, it appears that the bare harvested seed is symbolized by a “+” sign, Leo, the golden lion, the sign of the bare golden seed of the harvest that my last paper discusses. The other “+” symbols appear to be iterations of that bare seed, but at different stages of the wheat cycle. That is, the “+” of the bare harvested seed (Leo) is similar to the “+” bare sown seed (Scorpio), which, in turn, is similar to the “+” new seed that is born in the soil as it reverses direction and moves upward at the solstice (Capricorn). This seed, +, is also seen just at the tail of the bovine, as well as at the bottom of its front leg, which remarkably, looks exactly like not only a phallus, but the young lion in the Susa seal (Figure 1B in *SPP* 328), whose arm resembles a phallus as well (that golden young lion is the golden young seed of the harvest who sows himself back into the ground/body of the goddess as the bull in that cylinder seal). That “+” appears to play a similar role in the Phoenician, from which the Taghit zodiac was derived. There are only two iterations of an “+” in it: 1. Taw, “+”/ “x”, which is Capricorn, the goat, the winter solstice, where the new stalk, the radicle (no doubt believed to carry the new seed), moves upward in the soil (mirroring the reversal of the sun on the horizon). And 2, Teth, “x” in a circle (note both have a “t” sound, which might have its roots in the Egyptian “t” — bread/wheat/seed), which is the summer solstice, the bare golden lion seed (a solar predator that feeds on the mortal lunar bull. In Egyptian, the golden lion of Leo gave way, due to the precession, to the solar croc of Cancer, which also fed on the mortal lunar bull), the release and downward direction of both the seed (at the harvest) and the sun on the horizon.

Once again, the animals of the zodiac are not separate — they are all different stages of the one golden wheat seed (sun/Word) that is eternal. The fact that there is also drawn a tiny bull inside the larger bull and another bull drawn outside the large bull at its tail (with a “+” seed below it), might attest to the two different seeds that are harvested during Gemini — that is, the mortal seed, Castor, for eating,

and the immortal seed, Pollux, for re-sowing. This is why the zodiac list is topped with Gemini in the shape of a large inverted triangle — it's the golden wheat stage that is then cut (earlier, during the Neolithic, Gemini was the spring, the new seed of the heading stage of wheat, thus the two types of seed — one for eating, Castor, one for eternal re-sowing, Pollux). The triangle shape of the Gemini symbol could refer to the inverted triangle shape of Gemini (with Castor/Pollux near the apex), or it could refer to triangle head of Aries in the spring heading phase of the wheat becoming much larger, golden, and mature.

Below the large bull appears to be a drawn line that indicates the ground, with a small baby bovine next to that phallus-like front leg. Just under the ground line, are the zodiac symbols of Virgo and Libra — the storing and sorting phase of the harvested seed. As there are two different seeds to be sorted (the immortal Horus/Pollux seed for re-sowing and the mortal Seth/Castor seed for eating), this could explain the additional Libra (sorting/weighting) symbol to the left, and the bare seed "+" just above the ground and under the baby bovine. But this is only speculation.

In terms of the zodiac symbols themselves, there are just too many similarities between these old signs from Taghit and the modern Zodiac signs to be a coincidence. See my chart. The Taghit zodiac signs of Taurus, Aries, and Pisces are not only the same shape (with Pisces horizontal, just as my alphazodiac shows), but they are in the exact order. Furthermore and more importantly, there are strong correlations between seven of the 11 Taghit zodiac symbols and the Phoenician alphabet (note that the Phoenician alphabet only has 11 zodiac pairs, not 12). These correlations include:

1. Taghit zodiac symbol of Taurus: This symbol not only perfectly matches the modern zodiac symbol of Taurus, a bull's head, but it strongly matches the Phoenician letter "Aleph" — a bull's head (which, together with "Beth," makes up the couplet of Taurus).
2. Taghit zodiac symbol of Aries: This symbol not only perfectly matches the modern zodiac symbol of Aries, a ram, but it strongly matches the Phoenician letter "Daleth," which forms the head of the Ram (note, once again, that these two zodiac symbols and letter pairs are not only in sequence, they match exactly the orientation of the respective animals. That is, Taurus and Aleph/Beth faces right to left, and Aries and Gimmel/Daleth faces left to right).
3. Taghit zodiac symbol of Pisces: This symbol is zagged and horizontal and thus matches the horizontal Phoenician letter "Waw" and the zagged horizontal constellation of Pisces. The

modern zodiac symbol is composed of three lines, which if stretched out a bit, matches the three lines of the Taghit symbol.

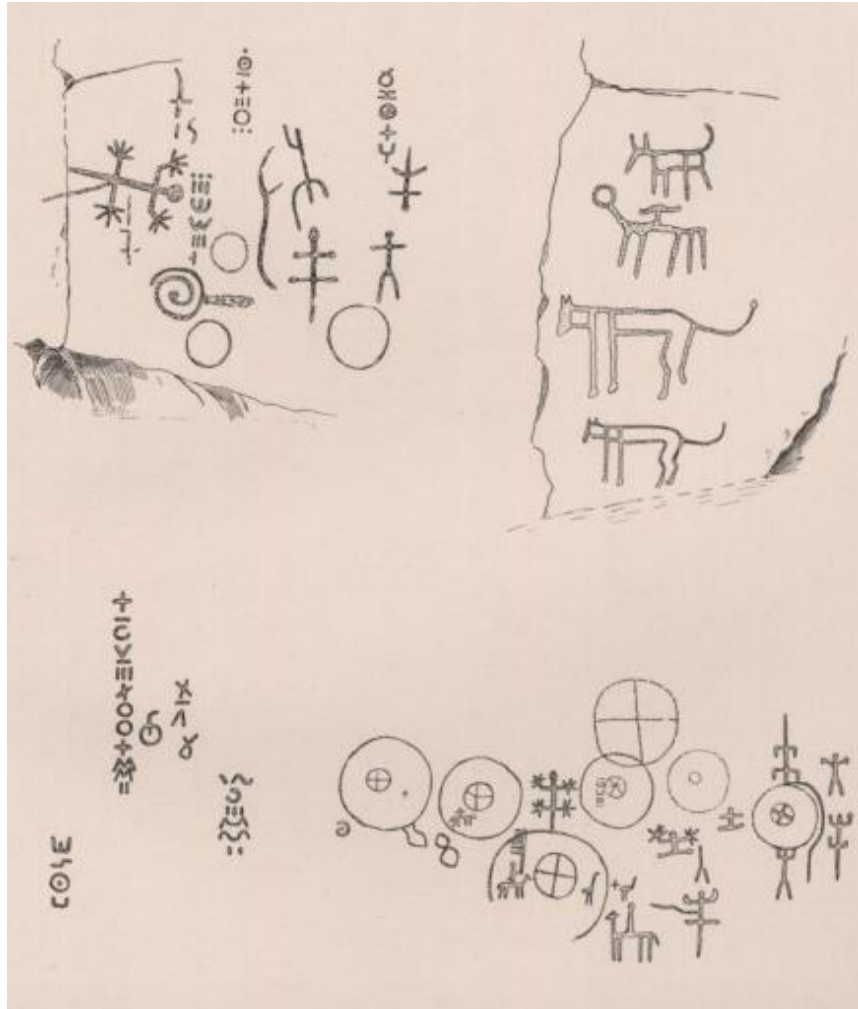
4. Taghit zodiac symbol of Cancer: This symbol is a round circle, which matches not only the round shape of the modern zodiac symbol, but it matches the round Phoenician letter “Teth,” (which has an “x” or iteration of a seed within it. It’s also the summer solstice), and both solstices in the Taghit zodiac are circles. It’s important to point out that Cancer was the summer solstice at the time, and was composed in the Phoenician alphabet with the shape of a circle and an “x”. *Thus, it’s beyond coincidence that the other solstice at the time, the winter solstice/Capricorn, is seen as a circle in the Taghit zodiac with an “+” within it (an iteration of an “x”), and that “+” is also seen in the Phoenician letter couplet for Capricorn, whose modern zodiac symbol also has a small circle in it. The Phoenician alphazodiac uses an “x” (seed) in both the solstices (which reverse the direction of the sun, and thus, the letters) as well as one circle in Cancer/summer solstice. The Taghit zodiac uses a circle in both the solstices, as well as one “+”/rotated “x” in Capricorn/winter solstice.*
5. Taghit zodiac symbol of Virgo: This symbol is a “w” shape, which matches not only the “m” shape of modern zodiac symbol of Virgo, but, more importantly, it matches the “w” shape of the Phoenician letter “Mem,” which, together with “Nun,” makes up the couplet of Virgo. It’s important to note that the “w” and “m” are inverse and that “mem” was derived from the Egyptian Heiroglyph for water — a wavy line that is composed of both “w”s and “m”s.
6. Taghit zodiac symbol of Libra: This symbol is an “l” shape, which closely matches not only the constellation shape of Libra, but it closely matches the Phoenician letter “Samek” (minus the middle cross bar). With the Phoenician letter “Ayin,” the couplet makes up the zodiac sign of Libra.
7. Taghit zodiac symbol of Capricorn: As discussed, this symbol is a circle with a “+” in it. It not only matches the small circle seen in the modern zodiac symbol of Capricorn, but the “+” is seen as the same “+”, or a slightly rotated “x,” in both the tail of the constellation of Capricorn and in the Phoenician letter “Taw,” which makes up the letter couplet Shen/Taw of Capricorn.

These seven major correlations to eleven zodiac signs/Phoenician letter couplets are key, as

PELLAR, "ON THE ORIGINS OF THE ALPHABET:  
ORION/OSIRUS IN NEED OF A HEAD/SEED"

they directly connect, beyond coincidence, the Taghit Zodiac to the Phoenician script. As noted, the "+" is the bare seed, thus the Taghit zodiac appears to be showing different iterations of that seed at the different seasons/stages of the wheat. Though the Taghit Zodiac symbols aren't identical to the modern ones, they are clearly older and are a proto-type of the more modern Medieval ones. And, critically, they were derived from the Phoenician, which is based on the zodiac and the stages of wheat. Thus, this is more evidence of the link between the Phoenician and the zodiac and its symbols, as the Taghit symbols are an important intermediary.

Looking at the rock drawings/Plates just before Plate 28, I noticed that the drawings appear to reflect the same seed/sun/Word symbolism that I've been writing about all along. For instance, in Plate 27, notice the same horizontal goddess with splayed arms at the top left. See Figure 28.



**Figure 28.** Original illustration (Plate 27, Frobenius and Obermaier, 1925).

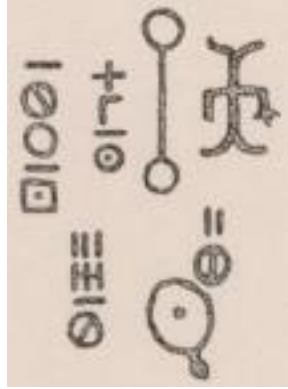
She's in her male sowing aspect — note the phallus emanating down into the soil from her groin with her tail, which is exactly like the tail of the horizontal goddess in Plate 28 entering the leg of the bull between Scorpio and Sagittarius — the sowing season. Also note the spiral phallus just below her (an iteration of the male “Y” spout/body). The empty circles appear to symbolize the feminine vessel that will contain the male seed “+”, which we then see at the bottom right of the illustration. Note the goddess' female aspect at the very bottom right — she, in a vertical pose, has an umbilical cord emanating out from her navel (it appears to move towards the “head” of the figure on the horse). However, note the large circles with an “+” as the seed within them. As I've been writing about all along — those circles, as seed/sun/Word, are her head. This is clearly seen in not only many of the images



PELLAR, "ON THE ORIGINS OF THE ALPHABET:  
ORION/OSIRUS IN NEED OF A HEAD/SEED"

from my earlier papers (her head as the sun/seed/Word), but it's clearly seen in the image of the vertical goddess with a large circle for a head with a seed, "+", in it (her hands reach up to touch it). And remarkably, it shows an umbilical cord/root emanating down from that circle (as shown in my previous work, her new head as seed/sun moves upward from her womb, through her body/stalk, to her head). And more surprising still, note the second vertical inverted goddess growing up from that head — exactly like the seed in the soil, whose head grows upward and begets a new head/body. Another possible way to interpret this image is the two inverted goddesses depict her head as the new head of wheat at the spring equinox. Thus, her head is situated in the center of the horizon — the equinoxes. The bottom vertical goddess shows the movement of the new head/seed upward from the winter solstice, and the top vertical goddess shows the movement of the harvested head/seed from the summer solstice. That the latter interpretation might be correct is seen in the two goddess figures to the right of this double goddess image. The bottom one, emanating from the winter solstice, shows the vertical goddess with a neck that will give birth to her head as the sun/seed in the spring. The top one, which mirrors the goddess image that I will soon discuss in Figure 29, shows the goddess as the wheat with a large round head (of wheat) just before the top/summer solstice (harvest).

Also note the figures of the upturned splayed legs of the goddess (with one that has splayed hands that resemble the wheat/plants) that exactly match the splayed goddess figures found earlier at Catalhoyuk (also note the common male/spout/body "Y" symbol just beneath her that I discussed in the main part of this paper). These are identical, and yet they are thousands of miles and years apart! And in terms of the seed/sun/Word sown into the soil, which then reverses direction, grows upward, and gives birth to a new head, Plate 22 show this quite nicely. See Figure 29.



**Figure 29.** Original illustration. Compare the top right figure of the goddess as wheat with the bottom right figure of the goddess as wheat (with a head) that is shown in Figure 28. (Plate 22, Frobenius and Obermaier, 1925).

Note the plant-like, wheat-like, figure at the top right. Compare this to not only the goddess figure just discussed in Figure 28, but to the many Neolithic goddess as wheat figures that I showed in my previous papers (i.e., compare it to the figures seen in Figure 12, Figure 16, Figure 18 or Figure 19, etc. in this paper). It has no head (like Orion/Osiris as the wheat). Here, if the 6 columns of text/figures are moving clockwise (symbolizing the six months of the wheat cycle?), then she has just lost her head to the harvest (or if the figures move in a counter-clockwise direction, then she is in need of a head at the spring heading phase of wheat). Thus, the previous figure just next to her shows a circle at the bottom and then one at the top, with both connected to each other by a straight vertical line. This figure, strategically placed next to the goddess as the harvested wheat, appears to illustrate the seed/sun/Word as the new head that moves up from the soil, into the stalk/body of the goddess, and then up to her shoulders during the heading phase of wheat. Note, once again (compare to the top left male sowing bodies shown in Figure 28), the bottom figure of the circle with the male spout and the seed/glyphs just above and that precede it. This could symbolize the sowing of the seed into the soil/womb of the Goddess of the Horizon, and then, moving clockwise and upwards, the movement of the plant/seed upward in the soil.

APPENDIX 2

I just recently learned that someone who goes by the name of "Divinebeingbeingdivine" made an animated video of my theory of the alphazodiac and posted it to social media. The video is called "The Alphabet comes from the stars." Another person, "Cosmicmedicine," then reposted that animated video to Instagram, where it went viral and received close to four million views, before it was recently taken down. However, that video was also uploaded to TikTok and Youtube, where it's now gotten thousands of views.

Though I'm grateful that my theory has received a bit of social media attention, there are several issues that I feel that I need to address:

1. The video itself does not mention my name nor *Sino-Platonic Papers*, even though the person who made it borrowed my ideas and exact drawings of the constellations from my papers. I am, however, grateful that Cosmicmedicine, in his repost of the video to Instagram, did in fact mention my name as the originator of this theory ("This debated theory was put forward by Brian R Pellar in several scholarly essays On the Origin of the Alphabet.")
2. Unfortunately, there are several major errors contained in the video. These errors include:
  - a. The video mentions that the cause of the two loops of the alphazodiac is caused by the analemma. This is incorrect, and I have never written about this in any of my papers. Over the years, I've had several people email me regarding the analemma as the cause of the two loops; however, after looking closely at that possibility, I concluded that it could not have been a factor. The fact that the summer solstice is within, and at the apex of, the small loop (with the winter solstice at the nadir of the large loop) ruled out this possibility. That is, the small loop of the alphazodiac, which contains the couplets of Taurus, Aries, and Pisces, all relate to the vernal equinox. The summer solstice, Cancer, is within the larger loop (and in the same way that the sun reverses direction at the solstice, Cancer marks the reversal of the letters). As I discussed in my papers and in Part One of this paper, I believe the cause of the two loops of the alphazodiac is due to two factors: 1. Pi (twenty-two letters in a circle meet at the seventh letter:  $22/7 = 3.14\dots$ ). And 2. The Gemini Gate (the spot in the Milky Way between Gemini and Taurus where

the ancients believed the sun as seed/Logos was born). This spot is where the Egyptians believed the double doors or Gate of Heaven resided. It was the entrance/exit of the Duat and the womb of the goddess (Nut).

- b. The video shows the Phoenician letter “Aleph” in the wrong orientation. Thus, when the video turns the letters 90 degrees (again, you don’t need to rotate any of the letters to see the couplets as they are sown/descend vertically into the horizon), Aleph is shown in a horizontal orientation, instead of in a vertical one. A correct vertical orientation is important, as it then matches the orientation of the bull’s head of Taurus (the Hyades).
- c. The video mentions that the letter “Teth” in Cancer, the summer solstice, is a “basket.” I never mentioned that, and I don’t believe this to be true.
- d. The video mentions looking “into the pictographic meanings of each letter” and shows a group of symbols above the letter couplets. Those symbols, other than a few (Aleph/Beth, He/Waw, and Mem/Nun), are not part of my papers (in several of my papers, including my last paper, *SPP* 328, I did, however, discuss the rudiments of the first six Phoenician letters and how they are tied to the Proto-Sinaitic and the Egyptian Celestial Diagrams).
- e. The video ends with a mention of stacking the alphabet “on a seven layer cake.” I never mentioned anything regarding stacking the alphabet on a cake or on any other thing.

I mentioned these errors to someone I know, and they repeatedly posted some remarks to this effect on Cosmicmedicine’s Instagram site, with their end aim being to bring viewers over to *Sino-Platonic Papers* to read the original papers (particularly since many viewers asked about the original source). I’m not sure if this contributed in any way as to the circumstance that the video on Cosmicmedicine’s site was then taken down; but I was actually okay with having the video up, particularly with the corrected posts and redirects to *SPP*.

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